

Stash busters! Use leftover beads for easy bracelets

June 2011 Issue 103

# BEAD

Your complete beading resource

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Fab rivoli earrings p. 38

## Bead the flowers of summer

Make a floral lariat p. 33

Project PLUS

**4 projects in 1!**  
**Learn to make**

one component  
and use it  
four ways p. 26

**16 beautiful jewelry projects**  
to **create and wear!**



Ruffled crystal pendant p. 42



PMC Pro metal clay ring p. 72



Coiled wire necklace p. 68

Angie R.



*Cute peyote stitch bells dangle from a herringbone rope in this lovely ode to a floral favorite by Sylvia Sucripto p. 33.*

**PLUS** **Stitch Workshop:** Increase and decrease in peyote stitch p. 22 • Shopping extra: A guide to lampworking terms p. 20 • Start early: Make a holiday drum ornament p. 60



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WE  
FULLY TEST  
OUR  
PROJECTS

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*by Donna Pagano Denny*

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Give us feedback about this issue at [BeadAndButton.com/surveys](http://BeadAndButton.com/surveys).



## From the Editor

With the warming of the earth and air, spring is, naturally, often considered a great time for new beginnings. So perhaps it is fitting that Ann Dee Allen found herself wrapping up her service here at *Bead&Button* this spring (see her note below), undertaking a new career at this most auspicious time of year. We wish her great success and happiness on her new journey!

While I'm not fond of saying farewell, I am over-the-moon thrilled to have been named editor and excited to be once again involved in the day-to-day operations of my favorite beading magazine! I look forward to working with the staff

to bring you the great beading projects, tips, and inspiration you have come to expect in every issue of *Bead&Button*. A couple of my favorite projects from this issue include Juanita "Jaycee" Carlos' "Treasured trellis" bracelet, p. 46, along with Laura McCabe's "Elizabethan earrings," p. 38. As for our cover project, I fell absolutely in love with Sylvia Sucipto's "Lily of the valley lariat," p. 33, the minute I saw it. The adorable bell-shaped blooms are so realistic I can almost feel the early-summer sun on my face.

Which puts me in mind of the Bead&Button Show, the world's largest retail beading event, taking place June 4-12 in Milwaukee, Wisconsin. If you're planning to come, I hope to see you there (please say "hi" if you spot me!). If you can't make it, check out our special Bead&Button Show advertising section, pp. 76-91. These vendors offer an amazing array of products that'll keep you beading all year round, and your support is instrumental in their success. Together we can keep the beading community strong!

*Julia Gerlach*

Editor, *Bead&Button*  
[editor@beadandbutton.com](mailto:editor@beadandbutton.com)



Dear friends,  
 Thank you for your support of *Bead&Button*! I have enjoyed being editor of this incredible publication for more than four years. As I return to work in the business world, I will miss all of the readers, jewelry designers, lampworkers, and *Bead&Button* Show artists, teachers, and attendees — everyone I've met and worked with over the years. I'll be thinking of you and watching for the gorgeous new work that you create in the future. It has been a tremendous honor to be a part of it all.

Sincerely,

*Ann Dee Allen*

Ann Dee Allen, former editor

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## Findings

by Maggie Roschky

### Where in the world...

...can you find vintage chains, antique buttons, iridescent beetle wings, ostrich bone beads, and even more jewelry components, both unique and practical, all under one roof? The **Bead&Button Show** in Milwaukee, Wis., in the U.S., that's where.

For many years, I have considered the **Bead&Button Show** to be **THE** place to find everything I need to make jewelry, and I'm already using the **Bead&Button Show Program** to plan my route at the show's **Bead and Jewelry Marketplace**, open to the public June 10-12. Here's what's on my shopping list this year:

- **Chain, chain, chain** in a variety of sizes, styles, metals, and finishes.
- **Seed beads**, especially the elusive Picasso, Tila, and farfalle/bowtie/peanut/butterfly beads.
- **Focal pieces**, such as unique handmade art-glass beads, stone cabochons, and antique buttons.



- **Pearls, gemstones, glass beads, and crystals** — this will be the majority of my haul.
- **Wire, thread, cord, fiber, clasps, findings, and tools** so I'll have all the essentials for upcoming projects.
- **Resins, and polymer and metal clays**, so I can make my own beads and focals when inspiration hits.

When you're at the show, take the opportunity to talk to the vendors and ask questions about using their products. Many vendors also offer delivery for large objects or purchases, so don't forget to ask about this option.

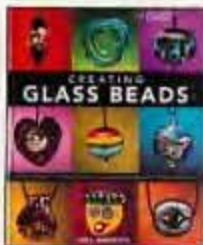
For more information about the **Bead&Button Show**, and to order your own show program, visit **BeadAndButtonShow.com**.

## Books

### Creating Glass Beads

by Jeri L. Warhaftig

In this issue, we've included an Expert Advice glossary of lampworking terms (p. 20). If you'd like to try lampworking yourself, this book shows you how. Jeri L. Warhaftig enlists 14 glass-bead artists from around the world to fully test each project. And besides the instructions and how-to photos, she includes hundreds of images of glass beads, providing inspiration for lampworkers of any skill level. — **Ann Dee**



### Exotic Gems, Volume 2

by Renée Newman

The subtitle of this book says it all: "How to identify and buy alexandrite, andalusite, chrysoberyl cat's-eye, kyanite, common opal, fire opal, dinosaur gembone, tsavorite, rhodolite, and other garnets." Not familiar with some of those stones? Your jewelry designs might be missing out. Like its predecessor, *Exotic Gems, Volume 1*, this handy guide helps you find, evaluate, buy, and care for these stones with plenty of photos of finished jewelry. — **Stacy**



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## Southern ingenuity



Patricia DiBona of DiBona Designs finds refuge at Woman Creative.

As interest in non-traditional jewelry continues to rise, fellow polymer clay artist Ellen Prophater and I have launched the **Woman Creative Art and Jewelry Design Center** — an "artist's emporium" in picturesque downtown Buford, Ga., in the U.S. The center is located in a former factory filled with lots of light and wood-plank floors on the main street of this 12,000-population city near Atlanta, Ga. Along with a gallery hosting a variety of exhibits, we have studio space for artists and host classes in different media. Our goal is to be a school for creativity, design, and innovation, and we have no boundaries regarding the media that we present.

**Woman Creative** evolved from Ellen's dream to design a jewelry gallery and my search for studio space. We offer classes in polymer clay, paper, altered crafts, metalwork, glass, wirework, design foundations, digital integration in arts, and photography. Patricia DiBona, Jan Stephens, Ellen, and I are among the resident instructors, and our guest artists so far include Kim St. Jean. You can find us at [womancreative.com](http://womancreative.com).

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# Letters

## Fast favorite

When I began my love affair with beading, I wanted every beading and jewelry magazine I could put my hands on. *Bead&Button* fast became my favorite. It has beautiful projects with easy and precisely illustrated instructions that any level of beader can understand. Your magazine will always be the one I turn to for inspiration when I need a boost. Thank you all so much for creating such a wonderful source of artistic expression.

*Cheryl Dyess  
Deville, La., U.S.*

## Bead&Button is a great value

The magazine and website are great. I await each issue and preview the upcoming issues online. I may not have all the time in the world to bead but you truly help me dream! The February issue included a nice surprise with the "Crystal building blocks" project from Lisa Turunen, p. 32. This one project represents half the value of my subscription cost for a year. Love it! Thank you and keep up the great work.

*Kathryn Hotchkiss  
Temperance, Mich., U.S.*

## The Beader's Handbook 2 is the best

*The Beader's Handbook 2* is far superior to other beading publications I have seen. "Russian eyelets," p. 35, is fantastic; "Feathery St. Petersburg lariat," p. 56, is stunning; and I've fallen in love with "Dress up a chevron chain with flowers," p. 74. I have been making jewelry for 43 years and love wearing it every day.

*Donna Parkin  
Peterborough, Cambridgeshire, England*

oops!

### "Rivoli square dance"

In "Rivoli square dance" on pp. 78–80 of our April 2011 issue, the project incorrectly calls for four 12 mm square double-drilled crystals; these should be 14 mm square double-drilled crystals.

## TIPS



### Choosing colors

If you have a hard time picking out colors for a project, try buying bead mixes to help you get started. Find a mix that you really like, then choose a variety of bead styles to match the colors in the mix. This can serve as a guide until you get the hang of putting colors together yourself. Get mixes like these from [fusionbeads.com](http://fusionbeads.com). – Anna

### Clip it

Clips like these make great place-markers for patterns, magazines, and books. Clip-rites have tabs you can write on to mark your place in a pattern or make notes about a project. The tabs won't smear and they are reversible so you can write on the other side, too. They are widely available at office supply stores, Target, and Walmart. – Jane



# What's new on the website



Look for the www icon throughout the magazine to find more online extras available only at [BeadAndButton.com](http://BeadAndButton.com).

**KalmbachStore.com** carries jewelry-making books from your favorite *Bead&Button* contributors and editors. Check out the latest releases today!



### Free project:

Weave clusters of grapes in this fresh necklace and earrings by Irina Poddubnaya. Available starting June 1, 2011, at [BeadAndButton.com/freeprojects](http://BeadAndButton.com/freeprojects).



**Free pattern:** Plant a perennial flower on your wrist with Sue Jensen's clematis peyote stitch bracelet pattern. Available starting May 1, 2011, at [BeadAndButton.com/patterns](http://BeadAndButton.com/patterns).

## Be in the know about bead colors

Did you know? You can find the bead colors used for many projects in each issue by visiting our Resource Guide. Go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose an issue, and click on the Materials List downloadable file.



## VIDEO

Master turning, increasing, and decreasing at the ends of your peyote stitch rows. Our expert Anna Elizabeth Draeger shows you how on p. 22 and at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).



## Make bridal jewelry!

Our own Stacy Werkheiser hosts "Making Beaded Bridal Jewelry," the latest DVD class available from [JewelryClassesOnDemand.com](http://JewelryClassesOnDemand.com).



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## SPOTLIGHT

Associate Editor Jane Danley Cruz gives daisy chain a whole new meaning in her *Flower Child* necklace featuring a focal bead by Dora Schubert. Read about the bead on p. 75, then go to [BeadAndButton.com/spotlight](http://BeadAndButton.com/spotlight) to learn about the necklace design.



**Subscriber extra:** Chevron chain's a cinch when you use Tila beads in this bracelet by Jane Danley Cruz. Available to subscribers starting May 1, 2011, at [BeadAndButton.com/subscriber](http://BeadAndButton.com/subscriber).



## PRODUCTS

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#### Craft and tool tote

This mini tote is how jewelry designers get creative with handbags. At 13 x 9 x 7 in. (33 x 23 x 18 cm), it's cute as a button but perfectly functional. Eight pockets on the outside and two on the inside hold all your gear while keeping it handy. It comes with a bead box, too.

– Stacy

#### Portable beading mats

Beading can be an on-the-go hobby, but not without a portable work surface. Perfect for small projects, this beading mat (below) is 8½ in. (21.6 cm) square when closed, has a velvet surface to keep your beads from sliding, and has four flaps that fold over and secure with heavy-duty Velcro to keep your project safe. There is also a clear sleeve on the front for your business card or name and address just in case you accidentally leave it on the plane.

For larger stringing projects, this 7½ x 20½-in. (19.1 x 52.1 cm) mat (left) is made of sturdy rubber but is still flexible enough to roll up and take with you to your next beading class.

– Jane



#### Art-glass toggles

Always on the hunt for attractive clasps? These art-glass toggles ([hagerstudios-glass.com](http://hagerstudios-glass.com)) will add a splash of color to your next bracelet or necklace design. They're especially great for those of us with metal allergies. – Tea

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The newest product in the PMC line is PMC Pro, which boasts a longer working time and a more durable end product after firing. Check out p. 72 for instructions on how to make a ring using PMC Pro. – Anna



**Subscriber extra:** Make Associate Editor Stacy Werkheiser's peyote stitch lobster panel for a sea-themed craft accessory or bracelet. Available to subscribers starting June 1, 2011, at [BeadAndButton.com/subscriber](http://BeadAndButton.com/subscriber).



Read our editors' blog to see what's on the minds of our staff, then share your own musings.

You've got questions, Anna's got answers. Associate Editor Anna Elizabeth Draeger is here to help at [BeadAndButton.com/AskAnna](http://BeadAndButton.com/AskAnna).





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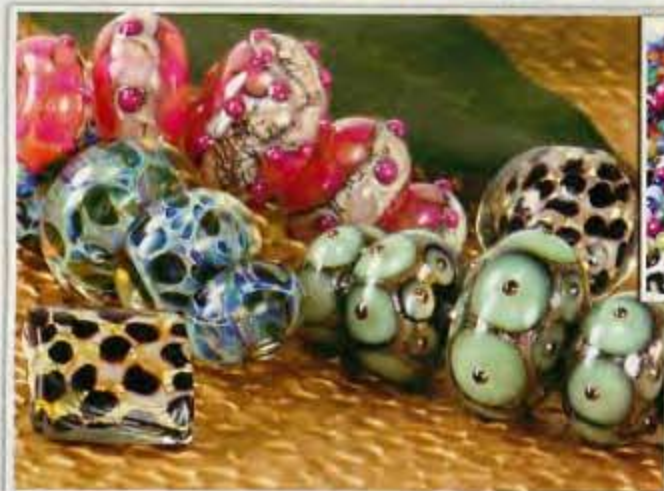
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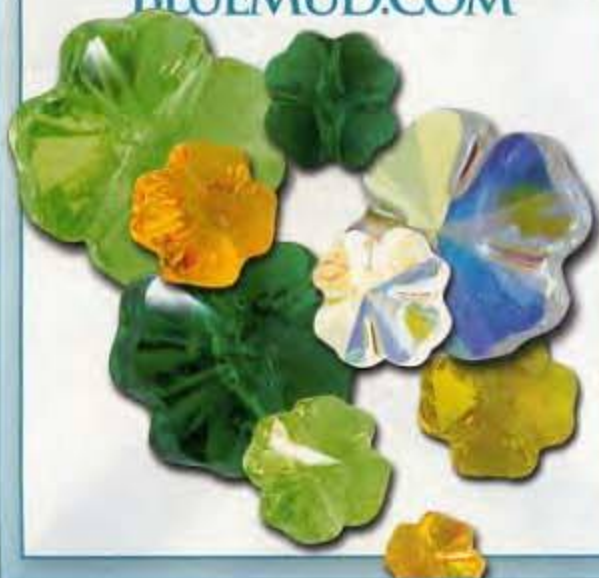
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## **Sakura**

I made this necklace to commemorate the annual National Cherry Blossom Festival in Washington, D.C., in the U.S. The festival recalls the 1912 goodwill gift of cherry trees to the city of Washington from Japan. I made the necklace with Swarovski crystals, Japanese seed beads, and Czech glass drops in cherry blossom colors. The blossoms are stitched on a netted necklace and finished with a magnetic clasp.

**Isabella Lam**

**Haifa, Israel**

[scarlet@actcom.co.il](mailto:scarlet@actcom.co.il)



## **Octivia Amulet**

In this piece, I wanted to evoke the wonder I felt as a child gazing at the moonlight shining on freshly fallen snow. I also spent a lot of time drawing mermaids and fairies when I was young, and now I use these magical figures in beadwork patterns. I made the fairy using peyote stitch and added crystals to complete the effect.

**Robin Griffes**

**Grand Rapids, Mich., U.S.**

[robin2004griffes62@yahoo.com](mailto:robin2004griffes62@yahoo.com)



## **Dolphin Island**

Laura Mears' porcelain dolphin cabochon inspired me to create a design for an island-themed necklace embroidered with seed beads. I chose a blue-green paua shell cab and mother-of-pearl flowers to further accentuate the idea of the sea. The fringe includes seed beads, fire-polished beads, bugle beads, and freshwater pearls.

**Sue Horine**

**Mountain Ranch, Calif., U.S.**

[beadartsue@wildblue.net](mailto:beadartsue@wildblue.net)

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







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### One Square at a Time

This piece is a good example of how beadwork is influenced by different mediums and artists. The stitch I used is a variation of one developed by Dottie Baker, and I learned the wireworking technique from Barbara Knodler. A third artist, Deb Kahn, made the beautiful lampworked bead. Chain, pearls, and crystals add unique touches to the mix.

*Dana Rudolph*  
Englewood, Fla., U.S.  
[mybeadgallery.com](http://mybeadgallery.com)



### Winter Frost

For this elegant necklace, I used pearls, crystals, and sterling silver beads to weave around a wire strung with a sterling silver Hill Tribes poinsettia pendant and 8<sup>o</sup> seed beads. It creates a unified, graceful, and feminine look.

*Dianne Culbertson-Jacques*  
Waterville, Maine, U.S.  
[dianneljacques@gmail.com](mailto:dianneljacques@gmail.com)

# Lemon squeezy

Stitch quick-and-easy netted bezels to encase rivolis, then add crystals, and snap! You have beautiful dangles for a pair of earrings.

by Jane Danley Cruz

## stepbystep

### Rivoli bezel

**[1]** Thread a needle on each end of 2 ft. (61 cm) of Fireline. With one needle, pick up a color B 15° seed bead and three color A 15° seed beads. Repeat 11 times.

**[2]** With the other needle, pick up three As, a B, and three As. Skip eight beads, and sew through the next B added in step 1 (figure 1, a-b).

**[3]** Pick up three As, a B, and three As. Skip seven beads, and sew through the next B (b-c). Repeat three times (c-d). Pick up three As, a B, and three As.

**[4]** With one needle, sew through the first B added in step 1 to form a ring, and step up through the next three As and a B (figure 2, a-b).

**[5]** With the other needle, sew through the first B added in step 1, and step up through the next three As and a B opposite the beads you sewed through in step 4 (aa-bb).

**[6]** Designate one needle to work the top of the bezel and one to work the bottom. With the bottom needle, pick up two Bs, skip seven beads in the previous round, and sew through the next B. Repeat to complete the round, and snug up the beads. Sew through the ring of Bs, and end the thread (Basics, p. 92).

**[7]** With the top needle, pick up three As, a B, and three As, skip seven beads in the previous round, and sew through the next B. Repeat to complete the round, and step up through the next three As and a B.

**[8]** Insert the 14 mm rivoli,

and hold it in place. Pick up two Bs, skip seven beads in the previous round, and sew through the next B. Repeat to complete the round, using firm tension. Sew through the final ring of Bs.

**[9]** Sew through the beadwork to exit a B along the edge of the rivoli (figure 3, point a). Pick up a B, a 3 mm bicone crystal, and a B, and sew through the next edge B (a-b). Repeat to complete the round (b-c). Retrace the thread path, tying a couple of half-hitch knots (Basics), but do not trim the thread.

**[10]** Make another rivoli bezel.

### Assembly

**[1]** With the thread exiting an edge B, pick up a repeating pattern of an A and a B twice, then pick up an A,

## materials

### pair of earrings

- 2 14 mm rivolis
- 14 3 mm bicone crystals
- 1 g 15° seed beads in each of 2 colors: A, B
- pair of earring findings
- 2 wire guards
- Fireline 6 lb. test
- beading needles, #12

For bead colors, go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

Jane Danley

Cruz is an associate editor at Bead&Button.

Contact her at [jcruz@beadandbutton.com](mailto:jcruz@beadandbutton.com).



www

For a video tutorial on netting, visit [BeadAndButton.com/videos/netting](http://BeadAndButton.com/videos/netting).

a 3 mm, a B, one side of a wire guard, and the loop of an earring finding.

**[2]** Center the loop of the earring finding on the wire guard, sew through the other side of the wire guard, and sew back through the last B, 3 mm, and A. Pick up a repeating pattern of a B and an A twice, skip a B, a 3 mm, and a B, and sew through the next edge B in the bezel. Retrace the thread path, and end the thread.

**[3]** Repeat steps 1 and 2 for the other rivoli bezel. ●



FIGURE 1

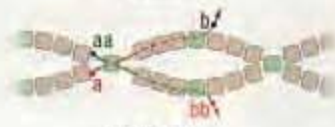


FIGURE 2



FIGURE 3

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# The language of lampwork

Learn the lingo of lampworking to discuss and purchase beads with confidence.

by **Laurie Ament**

Handmade lampworked beads are very popular in today's jewelry designs. Lampworking, also called flameworking, is the process of melting and working glass over an open flame. Artists who work in this medium are called lampworkers, flameworkers, or glass-bead makers.



2000: Encasing, raised dots, trailed stringer

Despite the ubiquity of lampworked beads, the jargon can be confusing, so keep this glossary close at hand. The next time you hear someone say, "I wonder if that shiny bead was fumed or if the artist used silver foil?" you can reply, "I think I see a bit of encased dichro!"

## Glass types and terms

**Borosilicate or "boro" glass:** A type of Pyrex (hard glass) used to make beads, pendants, and sculptures.

**Coefficient of expansion (COE):** A number describing the rate at which glass expands and contracts. COE determines whether a glass is considered soft or hard. Generally, different types of glass used in the same piece will have the same COE.

**Reduction or striking glass:** Glass that changes color or develops a shine depending on the amount of oxygen and heat used in the flame. Also known as reactive glass.

**Soda lime glass:** A soft glass, used for most lampworked beads. Brand names include: Bullseye, Spectrum, Double Helix, Rocio, and TAG (made in the U.S.); CiM (China); Devardi (India); Gaffer (New Zealand); Kugler, Lauscha, and Reichenbach (Germany); and Murano, Effetre (Moretti), and Vetrofond (Italy).



2008: Handmade canes, trailed twistie



The Bead&Button Show commemorative beads feature many of the techniques in this glossary. Bead artists from left to right, top to bottom: 2000, Leah Fairbanks; 2008, Kim Fields; 2011, Sara Sally LaGrand; 2003, Andrea Guarino-Slemmons; 2007, Stephanie Sersich and Dustin Tabor; 2004, Lisa Walsh; 2002, Kim Miles; 2010, Leah Fairbanks; 2009, Kate Fowle Melaney.

## Other materials

**Cane:** A rod or ribbon of glass made by layering colors. Canes are often used for elements like plant stems and leaves.

**Devitrification or "devit":** A powdery surface that develops on some glass beads. Evil devitrifying purple (EDP) is a Moretti glass color prone to devitrification.

**Dichroic or "dichro" glass:** Glass that is coated with a thin metallic film, causing the color to shift depending on the angle and light in which it is viewed.



2011: reduction frit, raised dots

**Enamel:** Powdered glass used to coat a bead with a thin layer of color. Mica and Pixie Dust powders may also be used in this way.

**Frit:** Small bits of broken glass. The hot bead is rolled



2003: Silver wire trail, twisted

through frit, picking up bits as it goes. "Raku" frit turns many different colors.

**Metals:** Silver, gold, palladium, or copper may be used as an encased core, to coat a bead, or to create different colors and designs. Metals come in the form of foil, leaf, wire, and screen.

**Murrini or millefiori:** A cane of glass that has been sliced thinly, showing a design in the cross section. Millefiori has a floral design; other designs are referred to as murrini.

**Shards:** Small pieces of thinly blown glass used to apply color and texture to the outside of a bead.

**Stringer:** A thin rod of glass used for drawing details on a bead. A silvered ivory stringer (SIS) is made from ivory glass rolled in silver.



2007: Murrini, layered dots, raking, puckered ends

**Twistie or latticino:** Different colors of glass layered and twisted together. Twisties and latticinos are usually hand-made and can be anything from a simple two-color twist to very complicated lacy designs.

### Glass techniques

**Annealing:** Cooling a bead slowly in a kiln to equalize the temperature of the glass. This relieves stress, which prevents cracks that could grow over time and cause the bead to break. Small beads may be cooled in a fiber blanket, vermiculite, or annealing bubbles (tiny silica balls that look like packing peanuts). Lampworkers should specify the cooling process they use on their beads.



2004: Layered dots, raking

**Coldworking:** Any technique done while the glass is cold, such as electroforming or using a lapidary wheel to polish or cut facets in a bead.

**Dotting:** Adding color from the tip of a glass rod. Dots can be raised, melted in, stacked, or manipulated.

**Encasing or overwrapping:** A covering of transparent glass that magnifies the pattern of the core bead. Encased beads should not contain bubbles that are not part of the design.

**Fuming:** Flame-vaporized silver or gold that thinly coats a bead; the metallic "fumes" are deposited on the bead.

**Hollow bead:** Two parallel disks of glass that are wound on a mandrel, shaped into hemispheres, and sealed together.



2002: Encasing

**Imploding:** An "inside-out" design in which a series of dots placed inside a hollow tube are encased and elongated to create the appearance of an explosion inside the piece. This technique is usually associated with boro glass.

**Masking:** Melting and overlapping dots to make a design, which becomes more complex with each additional layer.

**Raking:** Dragging a tool across lines or dots of color on the surface of the hot glass to create a zigzag or elongated pattern. Similar



2010: Encasing, ribbon cane, manipulated dots

techniques include furrowing, feathering, and combing.

**Plunging:** Trapping air bubbles in a bead by poking a divot into the hot glass and encasing it.

**Puckered ends:** Indented holes at the ends of the bead. Beads should never have sharp edges around the holes; these can chip or cut through beading cord or wire.

**Trail or stripe:** A line drawn on a bead.

### Technical terms

**Chill marks:** Concentric circles left after a cool tool touches the glass. As a general rule, these marks should be fire-polished out over the flame, though minor chill marks are sometimes used as design elements.

**Mandrel:** The steel rod on which a bead is built; the size of the mandrel determines the size of the bead's hole. The mandrel is dipped in bead release or "sludge" to keep the glass from sticking to the mandrel. Bead release should be removed from all finished beads.

**Tool marks:** Marks left on beads from lampworking tools. Sometimes tool marks are used decoratively.

**Wonky:** Used to describe a bead that has deviated from its desired design or shape.

Bead shows, galleries, gift shops, even farmer's markets are great places to see the beads of local lampworkers. Online choices include artist websites, Etsy.com, Artfire.com, and Ebay.com. Isgh.org, the website of the International Society of Glass Beadmakers, offers another venue for finding and talking to lampworkers.

The best indicator of the quality of a lampworker's beads is their description of the techniques, cooling process, and materials used. If the lampworker uses a term not in this glossary, make sure to ask for a definition so you can add it to your vocabulary! ●

**Laurie Ament** began working with hot glass in 1999. One of



her beads traveled to the Kobe Lampwork Glass Museum in Kobe, Japan, as part of ISGB's Perspectives exhibit. In 2010, she was named one of the "Women in glass" by The Flow magazine. E-mail her at [isinglassdesign@yahoo.com](mailto:isinglassdesign@yahoo.com), or view her work at [glassbead.etsy.com](http://glassbead.etsy.com).

2009: Electroforming, frit, stringer trails



# Taking shape

Follow the instructions for this cute peyote stitch butterfly while you learn several increasing and decreasing techniques to make great shapes of your own.

by Anna Elizabeth Draeger



## stepbystep

### Top wings

**[1]** On 1 yd. (.9 m) of Fireline, attach a stop bead (Basics, p. 92), leaving an 8-in. (20 cm) tail. Pick up eight 10° cylinder beads (figure 1, a-b). These beads will shift to form the first two rows as the third row is added.

**[2]** Work rows 3–11 in flat even- and odd-count peyote stitch (Basics), working increases and decreases (below) and referring to figure 1:

**Row 3:** Pick up a 10°, and work an even-count turn, then work three stitches (b-c).

**Row 4:** Pick up a 10°, and work an even-count turn, then work three stitches. Work an even-count decrease: Work the last stitch, sew under the thread bridge between the two adjacent 10°s along the edge, and sew back through the last two 10°s (c-d).

**Row 5:** Work three stitches (d-e). Work an even-count single-row increase: Pick up two 10°s, and sew through the first 10° just picked up, snugging the 10°s to the beadwork, and positioning them parallel to each other. Sew through the second 10° just picked up (e-f).

**Row 6:** Work three stitches (f-g). Work a mid-row decrease: Pick up a 10°, sew under the threads between the next two

10°s, and sew back through the 10° just picked up (g-h).

**Row 7:** Work three stitches, sew through the following 10° (the second increase bead from row 5), and work an even-count single-row increase (h-i). Work a mid-row decrease (i-j). Sew through the following 10°, and work an even-count single-row increase (j-k).

**Row 8:** Work three stitches and a mid-row decrease (k-l).

**Row 9:** Work three stitches and an odd-count turn variation (l-m).

**Row 10:** Work two stitches and a mid-row decrease (m-n).

**Row 11:** Work a stitch, sew through the next two edge beads, then work an odd-count turn variation (n-o).

**[3]** Work a ladder stitch thread path (Basics) through the end row to secure the thread, exiting the last 10° in the row so the thread is pointing away from the wing. Don't end the working thread.

**[4]** Remove the stop bead. Using the tail, work an even-count decrease (aa-bb). Work rows 12–15 as follows:

**Row 12:** Work three stitches (bb-cc).

**Row 13:** Pick up a 10°, and work an even-count turn. Work one stitch, then work a mid-row decrease (cc-dd).

**Row 14:** Work two stitches and an even-count decrease (dd-ee).

**Row 15:** Work one stitch (ee-ff), and end the tail (Basics).

**[5]** Make a second top wing.

### Bottom wings

**[1]** On 1 yd. (.9 m) of Fireline, attach a stop bead, leaving an 8-in. (20 cm) tail. Pick up six 10°s (figure 2, a-b).

**[2]** Work rows 3–13 as in the top wings, working increases and decreases (below) and referring to figure 2:

**Row 3:** Pick up a 10°, and work an even-count turn, then work two stitches (b-c).

**Row 4:** Pick up a 10°, and work an even-count turn, then work two stitches and an even-count single-row increase (c-d).

**Row 5:** Work two stitches (d-e) and a mid-row decrease (e-f).

**Row 6:** Work two stitches (f-g). Work an odd-count single-row increase: Pick up a 10°, and sew through the adjacent 10° and the 10° just picked up (g-h). Pick up two 10°s, and sew back through the last 10° added (h-i).

**Row 7:** Work one stitch and a mid-row decrease (i-j).

**Row 8:** Work two stitches and an even-count single-row increase (j-k).

**Row 9:** Work one stitch and a mid-row decrease (k-l).

**Row 10:** Work one stitch, and sew through the following 10° (the second



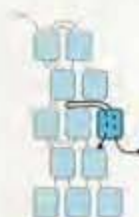
EVEN-COUNT  
TURN



EVEN-COUNT  
DECREASE



EVEN-COUNT  
SINGLE-ROW  
INCREASE



MID-ROW  
DECREASE



ODD-COUNT  
TURN  
VARIATION



FIGURE 1



FIGURE 2

increase bead from row 8), then work an **even-count single-row increase** (l-m). Work one stitch, sew through the following 10<sup>o</sup>, then work a **mid-row decrease** without adding a bead (m-n). **Row 11:** Work one stitch, and sew through the following 10<sup>o</sup> (the second increase bead from row 10) (n-o), and work an **even-count single-row increase** (o-p). Work one stitch, sew through the following 10<sup>o</sup>, and work a **mid-row decrease** thread path without adding a bead (p-q).

**Row 12:** Work one stitch and an **odd-count turn variation** (q-r).

**Row 13:** Work a **mid-row decrease**, and sew through the next bead (r-s). Secure the working thread as in step 3 of "Top wings."

**[3]** Remove the stop bead. Using the tail, work an **even-count decrease** (aa-bb). Work rows 14-17 as follows:

**Row 14:** Work one stitch and a **mid-row decrease** (bb-cc).

**Row 15:** Work one stitch and a **mid-row decrease** (cc-dd).

**Row 16:** Work one stitch (dd-ee).

**Row 17:** Work an **odd-count decrease**: Pick up a 10<sup>o</sup>, and sew through the last 10<sup>o</sup> added in the previous row (ee-ff). End the tail.

**[4]** Make a second bottom wing.

## Body

**[1]** On 18 in. (46 cm) of Fireline, center five 11<sup>o</sup> cylinder beads. Work a strip of odd-count peyote stitch 21 rows long using 11<sup>o</sup>s.

**[2]** Work an **odd-count pointed taper**: After working an **odd-count turn variation**, work two stitches, an **even-count decrease**, and one stitch. End the working thread.

**[3]** Using the tail, work an **odd-count pointed taper** on the other end, and exit the center end 11<sup>o</sup>. Pick up nine 15<sup>o</sup> seed beads. Skip the last 15<sup>o</sup>, and sew back through the next eight 15<sup>o</sup>s and 11<sup>o</sup>. Make a second antenna, and end the tail.

## Assembly

**[1]** Arrange the pair of top wings on your work surface as a mirror image of each other. Using the working thread from one of the wings, work a ladder stitch thread path to join the end rows.

**[2]** Repeat step 1 with the bottom wings, and continue the ladder stitch thread path to connect the top wings to the bottom wings.

**[3]** Using the longest remaining thread, sew the body to the top of the wings, covering the joins. End any remaining threads. ●



ODD-COUNT SINGLE-ROW INCREASE



ODD-COUNT DECREASE



ODD-COUNT POINTED TAPER

## materials

butterfly 1½ x 1¼ in. (3.8 x 4.4 cm)

- 2-3 g 10<sup>o</sup> cylinder beads
- 1-2 g 11<sup>o</sup> cylinder beads
- 1-2 g 15<sup>o</sup> seed beads
- Fireline 6 lb. test
- beading needles, #10

## DESIGNER'S NOTES:

- A working knowledge of flat even- and odd-count peyote stitch (Basics, p. 92) will allow you to jump right into shaping your beadwork with increase and decrease techniques. Work with comfortable lengths of thread, and practice the basics until you feel confident with each technique.
- 10<sup>o</sup> cylinder beads are excellent beads for practicing these techniques with due to their shape and the size of their hole. The beads nestle together nicely when stitching, and you don't have to use a small needle. If 10<sup>o</sup>s are too small, try using 8<sup>o</sup> cylinders instead.

Anna Elizabeth

*Draeger is an associate editor at Bead&Button magazine and an online Q&A blog. Contact her with your beading questions at [BeadAndButton.com/AskAnna](http://BeadAndButton.com/AskAnna).*



View a video demonstration of the techniques in this article or a PDF of larger versions of figures 1 and 2. Go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), and click on this issue to find the links to the video and downloadable file.


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# Star power



Use this charming star component four different ways to create eye-catching accessories.

designed by **Glorianne Ljubich**



The stars will be out anytime you wear these little beauties.

## materials

### all projects

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

### pair of earrings

- 36 4 mm fire-polished beads
- 2 g 2 x 4 mm peanut beads
- 2 g 11<sup>0</sup> seed beads
- 2 g 15<sup>0</sup> seed beads
- pair of earring findings

### bracelet 7 in. (18 cm)

- 24 4 mm bicone crystals
- 2 g 2 x 4 mm peanut beads
- 2 g 11<sup>0</sup> seed beads
- 3 g 15<sup>0</sup> seed beads
- clasp
- 2 4 mm jump rings
- 2 pairs of pliers

### pendant 1½ in. (3.8 cm)

- 6 6 mm gemstone beads
- 6 6<sup>0</sup> seed beads
- 1 g 2 x 4 mm peanut beads
- 1 g 11<sup>0</sup> seed beads
- 6 mm brass bead cage

### ring

- 6 4 mm pearls
- 1 g 2 x 4 mm peanut beads
- 1 g 11<sup>0</sup> seed beads
- 1 g 15<sup>0</sup> seed beads

For bead colors, go online to [BeadAndButton.com](http://BeadAndButton.com/) resources, choose this issue, and click the Materials List downloadable file.

## EDITOR'S NOTES:

- Peanut beads may also be called butterfly beads or dogbones.
  - Use a contrasting color for the center ring of beads to emphasize the floral look of the component.
  - Substitute 4 mm pearls, bicone crystals, or gemstone beads instead of fire-polished beads.
- Jane

## stepbystep

### Small star component

- [1] On 18 in. (46 cm) of Fireline, pick up six 11° seed beads, and tie them into a ring with a square knot (Basics, p. 92), leaving a 6-in. (15 cm) tail. Sew through the first 11°.
- [2] Pick up a 15° seed bead, and sew through the next 11° in the ring (figure 1, a-b). Repeat around the ring, and step up through the first 15° added in this round (b-c).
- [3] Pick up two 15°s, a 2 x 4 mm peanut bead, and two 15°s, and sew through the next 15° in the previous round (c-d). Repeat to complete the round, and step up through the first two 15°s and peanut bead added in this round (d-e).
- [4] Retrace the thread path, and tie a couple of half-hitch knots (Basics), but do not trim the working thread or tail.



### Large star component

- [1] On 30 in. (76 cm) of Fireline, follow steps 1-3 of "Small star component."
- [2] Pick up a 4 mm fire-polished bead, and sew through the next peanut bead in the previous round (figure 2, a-b). Repeat to complete the round, exiting the peanut bead your thread exited at the start of this step (b-c).
- [3] Pick up three 15°s, a peanut bead, and three 15°s, and sew through the next peanut bead in the previous round (c-d). Repeat to complete the round, and step up through the first three 15°s and peanut bead added in this round (d-e).
- [4] Retrace the thread path, and tie a couple of half-hitch knots, but do not trim the working thread or tail.



### Earrings

- [1] Make a total of six large star components.
- [2] With the working thread exiting a peanut bead in the outer round of one component, pick up a peanut bead, sew through the corresponding peanut bead on another component (figure 3, a-b), pick up a peanut bead, and sew through the peanut bead your thread exited at the start of this step (b-c). Retrace the thread path several times, and end the working thread and tail (Basics).
- [3] Repeat step 2 to join the second component to a third component, being sure to make this connection opposite the first one.
- [4] Using the working thread of the third component, sew through the beadwork to exit a peanut bead opposite the joining peanut beads (point d). Pick up a peanut bead, an 11°, the loop of an earring finding, an 11°, and a peanut bead, and sew through the peanut bead your thread exited at the start of this step (d-e). Retrace the thread path, and end the working thread and tail.
- [5] Make a second earring.

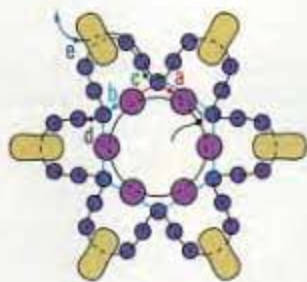


FIGURE 1

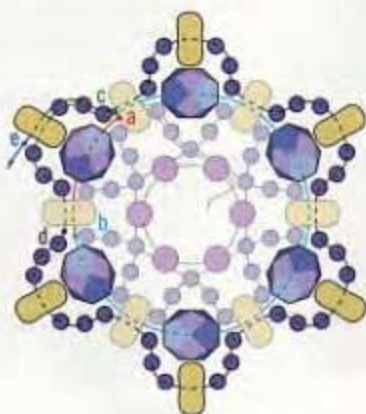


FIGURE 2

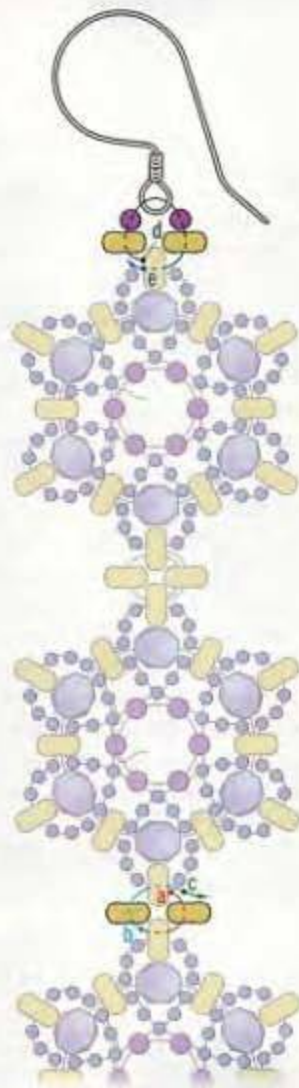


FIGURE 3





Stars are a favorite motif in jewelry designs of the Victorian era.

### Bracelet

**[1]** Make a total of four large star components using 4 mm bicone crystals instead of 4 mm fire-polished beads.  
**[2]** Make a total of five small star components.  
**[3]** Arrange the star components on your work surface, alternating between a large star and a small star, with a small star on each end. With the working thread exiting a peanut bead in the outer round of an end component, pick up a peanut bead, sew through the corresponding peanut bead on another component, pick up a peanut bead, and sew through the peanut bead your thread exited at the start of this step. Retrace the thread path

Repeat to join the remaining components. End all threads except the tail on each end component.

**[4]** Open a 4 mm jump ring (Basics), and attach half of the clasp. Repeat with another 4 mm jump ring and the other half of the clasp.

**[5]** With the tail of an end component, sew through the beadwork to exit a peanut bead opposite the joining peanut beads. Pick up a peanut bead, an 11°, a 4 mm jump ring, an 11°, and a peanut bead, and sew through the peanut bead your thread exited at the start of this step. Retrace the thread path, and end the thread.

**[6]** Repeat step 5 at the other end of the bracelet.

### Pendant

**[1]** Make a large star component using 6° seed beads in place of the 11°s, 6 mm gemstone beads instead of the 4 mm fire-polished beads, and 11° seed beads in place of the 15°s. The peanut beads remain

the same. In step 3, increase to four 11°s between the peanut beads.

**[2]** With the thread exiting a peanut bead, pick up two 11°s, and sew through one hole in the bead cage. Pick up an 11°, and sew back through the bead cage. Pick up two 11°s, and sew through the peanut bead your thread exited at the start of this step. Retrace the thread path, and end the working thread and tail.

### Ring

**[1]** Make a large star component substituting 4 mm pearls for the 4 mm fire-polished beads in step 2.  
**[2]** With the working thread exiting a peanut bead in the outer round of the component, pick up three peanut beads, and sew through the peanut bead your thread exited at the start of this step. Continue working in flat right-angle weave (Basics) by adding three peanut beads for each stitch until you have a strip of right-angle weave

long enough to fit around your finger.

**[3]** To join the strip to the other side of the component, pick up a peanut bead, and sew through the corresponding peanut bead on the opposite side of the component. Pick up a peanut bead, and sew through the peanut bead your thread exited at the start of this step. Retrace the thread path, and end the working thread and tail. ●

*Glorianne Ljubich began beading 10 years ago and quickly fell under its spell.*

*Incorporating bead weaving, wireworking, and stringing, she designs and teaches in Seattle, Wash., in the U.S. Contact her in care of Bead&Button.*



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# RAW beauty

A hidden layer of right-angle weave provides the structure for this clever bangle.

designed by **Donna Pagano Denny**

Embellish a base of right-angle weave with sparkling crystals for a simple yet stunning bracelet.

## materials

bracelet 6½ in. (16.5 cm)

- 39–43 4 mm bicone crystals
- 18–20 g 11<sup>o</sup> seed beads
- 4 g 15<sup>o</sup> seed beads
- clasp
- 2 6 mm jump rings
- Fireline 6 lb. test
- beading needles, #12
- 2 pairs of pliers

For bead colors, go online to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

## EDITOR'S NOTES:

- In steps 3 and 4 of "Embellishment," use 11's in a complementary color for an entirely different look.
- Make a flat bracelet (below) using just the three-row strip of right-angle weave and following the same technique to embellish.  
– Jane

**Donna Pagano Denny**

has been bead weaving for 20 years. Seed beads are her passion, and her motto is "the smaller the beads the better." Originally from Massachusetts, she now resides in Stone Mountain, Ga., in the U.S. She sells her work at Lush Beads in Lowell, Mass., and teaches at Bead Bayou in Alpharetta, Ga. Contact her via e-mail at [lacetatter@aol.com](mailto:lacetatter@aol.com).





FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

## stepbystep

Measure your wrist to determine the bracelet length needed without the clasp. A 6½-in. (16.5 cm) bracelet requires a right-angle weave strip that is 39 stitches long.

### Right-angle weave strips

**[1]** On 3 yd. (2.7 m) of Fireline, pick up eight 11° seed beads, and sew through the first six beads to form a ring (figure 1, a–b), leaving a 9-in. (23 cm) tail.

**[2]** Work a flat strip of right-angle weave (Basics, p. 92): Pick up six 11°s, and sew through the last two 11°s your thread exited at the start of this step and the first four 11°s just added (b–c).

**[3]** Repeat step 2 until the strip is the desired length minus the length of the clasp. For the last stitch, sew through the first two beads picked up instead of four.

**[4]** To work the first stitch of the new row, pick up six 11°s, and sew through the last two 11°s your thread exited in the previous row (figure 2, a–b), the six 11°s just added (b–c), and the next two 11°s in the previous row (c–d).

**[5]** Pick up four 11°s, sew through the last two 11°s added in the previous stitch (d–e), the two 11°s your thread exited at the start of this step (e–f), and the first two 11°s just added (f–g).

**[6]** Pick up four 11°s, and sew through the next two 11°s in the previous row, the two 11°s your thread exited at the start of this stitch, and the four 11°s just added (g–h).

**[7]** Continue in right-angle weave to the end of the first row. End the working thread (Basics) but not the tail.

**[8]** Repeat steps 1–7 to make a second strip of right-angle weave the same length as the first strip, then add a third row by repeating steps 4–7.

### Embellishment

**[1]** Add 2 yd. (1.8 m) of Fireline (Basics) to the three-row strip of right-angle weave, and exit the two end 11°s in the middle row (figure 3, point a).

**[2]** Pick up a 15° seed bead, an 11°, a 4 mm bicone crystal, an 11°, and a 15°, and sew through the next two parallel 11°s in the middle row so the beads lie diagonally across the stitch (a–b). Repeat (b–c) to the end of the row.

**[3]** Sew through the beadwork to exit the two end 11°s on an edge row (figure 4, a–b). Pick up a 15°, an 11°, and a 15°, and sew through the next two parallel 11°s in the row so the beads lie diagonally across the stitch (b–c). Repeat to the end of the row.

**[4]** Sew through the beadwork to exit the two end 11°s on the remaining edge row, and embellish as in step 3.

**[5]** Pick up a 15°, and sew through the next two 11°s along the edge of the bracelet (figure 5, a–b). Repeat to the end of the strip, and snug up the beads. Sew through the beadwork to the other edge, and repeat. End the tail but not the working thread.

### Assembly

**[1]** Lay both strips of right-angle weave side by side on your work surface with the embellished strip face down and the two 9-in. (23 cm) tails on opposite ends. With the working thread of the embellished strip exiting a corner 15°, sew through the first two edge 11°s on the two-row strip (figure 6, a–b) and the next 15° on the embellished strip (b–c). Continue to the end of the strips.

**[2]** Sew through the beadwork to exit a corner 15° on the other edge of the embellished strip, fold the strips so the edges are even, and join the edges as in step 1. End the working thread.

### Clasp

**[1]** Using the 9-in. (23 cm) tail from the two-row strip of right-angle weave, sew through the beadwork to exit two end 11°s on one end of the bracelet (figure 7, point a). Pick up seven 15°s, and sew through the two adjacent end 11°s toward the center of the bracelet to form a loop (a–b). Sew through the next two end 11°s (b–c), and retrace the thread path.

**[2]** Sew through the beadwork to exit the two end 11°s on the middle row of the embellished strip. Pick up four 11°s, and sew through the two 11°s your thread just exited to form a loop. Retrace the thread path, and end the thread.

**[3]** Open a jump ring (Basics), and attach the two loops created in steps 1 and 2 and half of the clasp.

**[4]** Using the 9-in. (23 cm) tail from the embellished strip, repeat steps 1–3 on the other end of the bracelet. ●

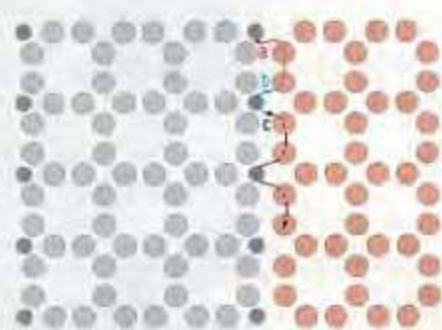


FIGURE 6



FIGURE 7

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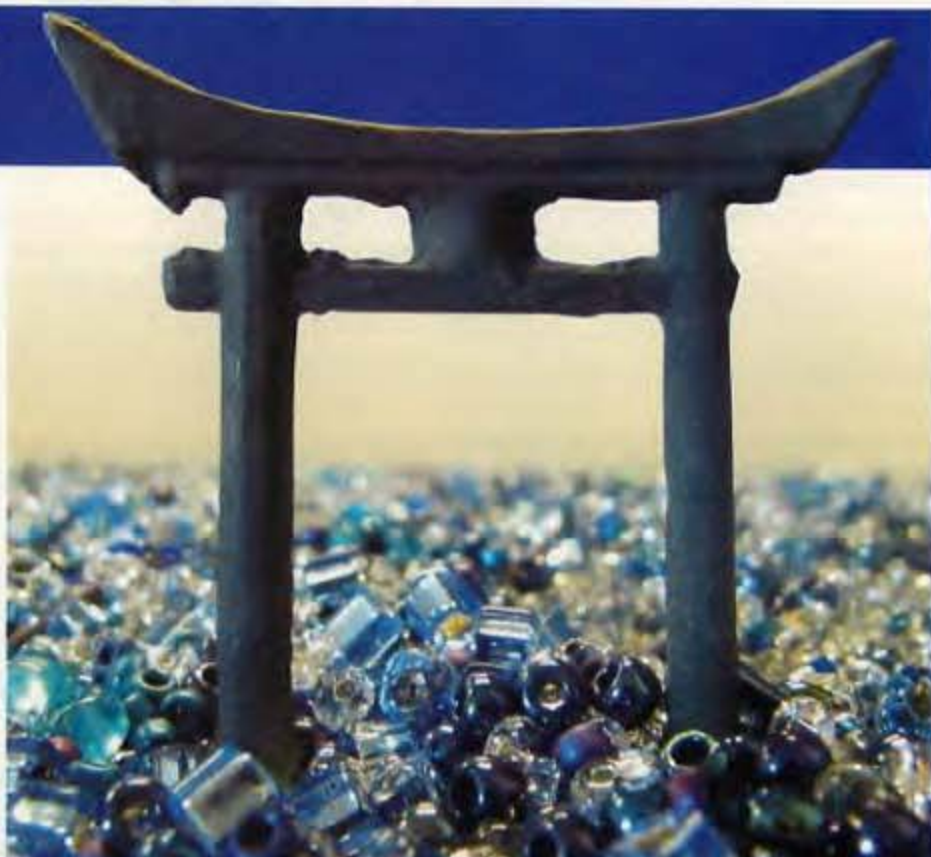
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PEYOTE STITCH / HERRINGBONE STITCH

# Lily of the valley lariat

Suspend delicate blooms  
from a herringbone rope

*designed by* **Sylvia Sucipto**



15° seed beads are just the right size to create a matching pair of earrings. Tuck a tiny crystal instead of a pearl in each bloom for a bit of unexpected sparkle.

In Belgium, lily of the valley are called “meiklokjes” — little bells of May — due to their abundance of blooms around that time. It’s said they bring happiness, so people present them as gifts to their loved ones. Since these darling flowers are only available once a year, I decided to capture them in beads so I can enjoy them all year long.

## stepbystep

### Flowers

**[1]** On 24 in. (61 cm) of thread, pick up 20 color A 11<sup>#</sup> seed beads, leaving a 12-in. (30 cm) tail. Tie the beads into a ring with a square knot (Basics, p. 92), and sew through the first A in the ring (figure 1, a–b). The beads in this ring will shift to create the first two rounds of tubular peyote stitch (Basics) as the third round is added.

**[2]** Work five rounds of tubular peyote using As, stepping up after each round, for a total of seven rounds (b–c).

**[3]** To make the petals, pick up five As, skip an A in the previous round, and sew through the next A. Repeat to complete the round (c–d), and end the working thread (Basics).

**[4]** Make sure the tail is exiting an A in the first round, and use it to close the other end (figure 2, point a): Pick up an A, and sew through the next two As in the previous round (a–b). Repeat to complete the round, and step up through the first A added in this round (b–c). Pick up an A, and sew through the next A in the previous round (c–d). Repeat to complete the round, and step up through the first A added in this round (d–e). Sew through the ring of five As added in the last round (e–f), and end the tail.

**[5]** Make a total of 30 flowers.

### Leaves

**[1]** Attach a stop bead (Basics) to the center of 4 yd. (3.7 m) of thread, wrap half of the thread around a piece of cardboard or a bobbin, and work with the other half of the thread. Pick up 62 color B 11<sup>#</sup> seed beads, skip the last three Bs, and sew back through the next B (figure 3, a–b). Work 29 flat peyote stitches using Bs (b–c).

**[2]** Work rows 4–15 in even-count decrease peyote stitch (Stitch Workshop,

p. 22) using Bs as follows:

**Row 4:** Pick up two Bs, and sew back through the last B added in the previous row (c–d). Work 28 stitches (d–e).

**Row 5:** Work a decrease turn (e–f). Work 27 stitches (f–g).

**Row 6:** Pick up two Bs, and sew through the last B added in the previous row (g–h). Work 26 stitches (h–i).

**Row 7:** Work a decrease turn, and sew through the next two edge Bs (i–j). Work 25 stitches (j–k).

**Row 8:** Work a decrease turn, then sew through the next two edge Bs (k–l). Work 23 stitches (l–m).

**Rows 9–14:** Repeat row 8, decreasing two Bs per row (m–n).

**Row 15:** Work a decrease turn, then sew through the next two edge Bs (n–o). Work nine stitches (o–p), then sew through the next 19 edge Bs, exiting a bottom B (p–q).

**[3]** Unwind the tail from the cardboard or bobbin, and work as in rows 4–15 to finish the second half of the leaf as a mirror image of the first half. Do not end the threads.

**[4]** Make a second leaf.

### Rope

**[1]** Make a tubular herringbone stitch rope (Basics) to the desired length, using six Bs per round, and ending and adding thread (Basics) as needed. You’ll need at least 1 yd. (.9 m) of rope to wear this necklace as a lariat.

**[2]** To end the rope, work a round using only one B per stitch, and step up through the first B added in this round. Sew through the three Bs in the new round, and end the thread. Repeat on the other end of the rope.

### Assembly

**[1]** Add 1 yd. (.9 m) of thread to one end of the herringbone rope. Exiting

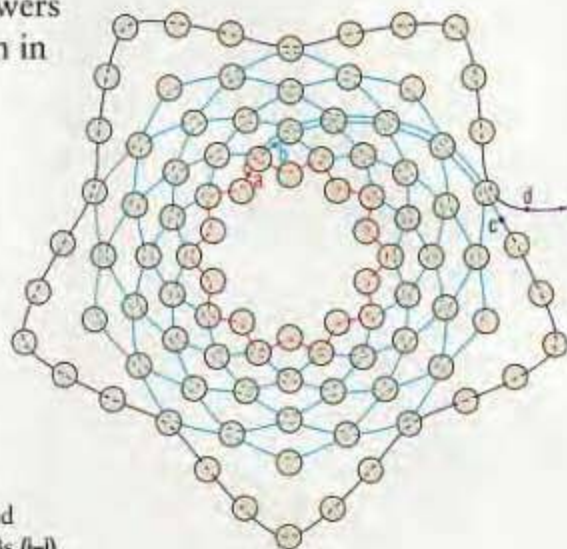


FIGURE 1



FIGURE 2

a B in the end round, pick up three Bs, a flower, a 4 mm pearl, and an A. Skip the A, sew back through the rest of the beads, and the B your thread exited in the rope. Sew through the next few Bs in the rope (photo a), then sew through an adjacent B. Add a total of 15 flowers along the first 2½ in. (6.4 cm) of rope as desired, then end the thread. Repeat on the other end of the rope.

**[2]** Using the threads from a leaf, attach the leaf about 3 in. (7.6 cm) from the end of the rope by sewing through the existing thread path in the rope (photo b) and the two end rows of the leaf. Retrace the thread path several times, and end the threads. Repeat with the other leaf on the other end of the rope. ●

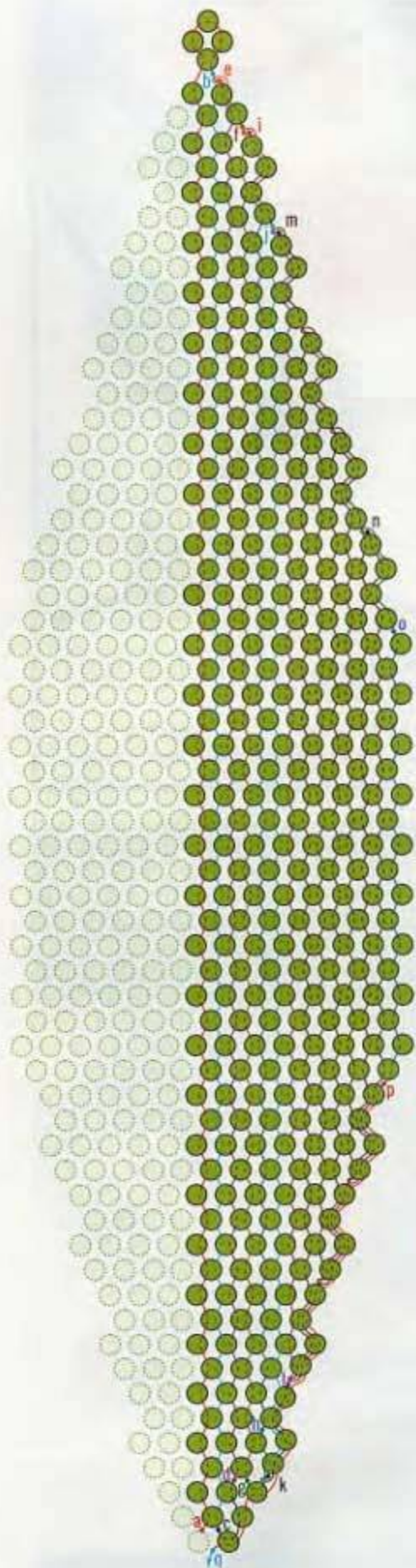


FIGURE 3



## materials

ariat 1 yd. (.9 m)

### all components

- beading thread, size D (white and green)
- beading needles, #12

### flowers

- 5–6 g 11<sup>0</sup> seed beads, color A (white or cream)
- 30 4 mm pearls (white or cream)

### leaves

- 5–6 g 11<sup>0</sup> seed beads, color B (green)
- cardboard or bobbin

### rope

- 15–20 g 11<sup>0</sup> seed beads, color B (green)

### Sylvia Sucipto

was 8 years old when her grandmother passed on to her the craft of making "kasut manik" — beaded Chinese-Peranakan slippers — and she's been beading ever since. Sylvia developed her own style, mixing traditional techniques with modern influences and using beadwork as a way to express her creativity. Contact Sylvia in care of Bead&Button.



You'll need at least 1 yd. (.9 m) of rope for a lariat-style necklace. Finish the assembly on one end, then check the fit to see if you need to make the rope longer.



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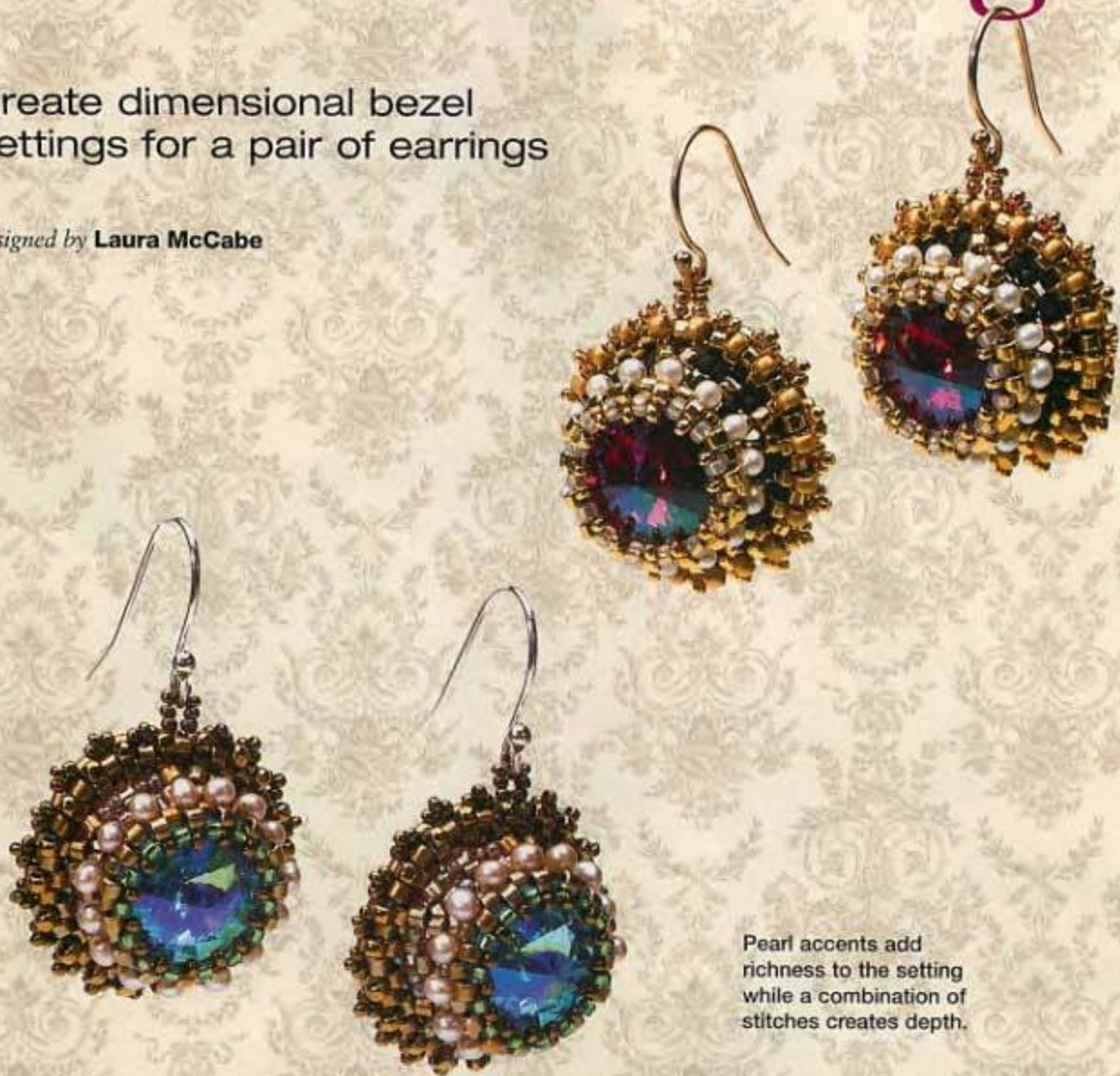


PEYOTE STITCH / HERRINGBONE STITCH

# Elizabethan *earrings*

Create dimensional bezel settings for a pair of earrings

*designed by* **Laura McCabe**



Pearl accents add richness to the setting while a combination of stitches creates depth.

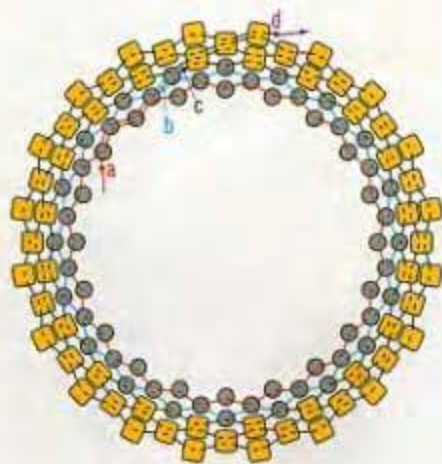


FIGURE 1

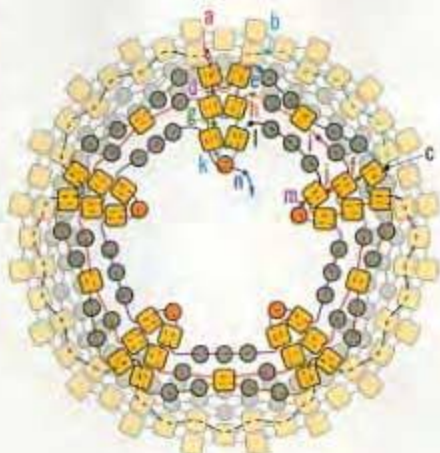


FIGURE 2

Combine modified herringbone stitch and peyote techniques to create a three-dimensional beaded form, raising rivolis to a whole new level.

## stepbystep

### Base ring

**[1]** On 2 yd. (1.8 m) of Fireline and using a #12 beading needle, pick up 40 color A 15° seed beads, leaving a 12-in. (30 cm) tail. Sew through the first few beads again to form a ring (figure 1, a-b).

**[2]** Work a round of tubular peyote stitch (Basics, p. 92) using As, and step up through the first A added at the start of this round (b-c).

**[3]** Work three rounds of peyote stitch using 11° cylinder beads, stepping up through the first cylinder added in each round (c-d).

**[4]** On the other side of the 15°s, use the tail to work two rounds of peyote stitch with cylinders. Zip up (Basics) the last round of cylinders added in this step and the last round of cylinders added in step 3, and end the tail (Basics).

### Bezel support

**[1]** Using the working thread, sew through the beadwork to exit the first round of cylinders added in step 3 of "Base ring." Pick up two cylinders, and sew through the next cylinder in the

round (figure 2, a-b). Sew through the beadwork to exit the third cylinder in the round from the cylinder your thread just exited (b-c). Repeat to complete the round, and step up through the first cylinder added in this round (c-d).

**[2]** Pick up two cylinders, and sew through the next cylinder in the previous round to work a herringbone stitch (d-e). Pick up two As, a cylinder, and two As, and sew through the following cylinder (e-f). Repeat to complete the round, and step up through the first cylinder added in this round (f-g).

**[3]** Pick up two cylinders, and sew through the next cylinder in the previous round to work a herringbone stitch (g-h). Pick up an A, and sew through the next cylinder (h-i). Pick up an A, and sew through the next cylinder (i-j). Repeat to complete the round, and step up through the first cylinder added in this round (j-k).

**[4]** Pick up a color B 15° seed bead, and sew through the next cylinder (k-l). Pick up three As, and sew through the next cylinder (l-m). Repeat to complete the round, and step up through the first B added in this round (m-n).

## materials

pair of earrings 1 in. (2.5 cm)

- 2 47SS Swarovski crystal rivolis, or 2 10 mm rivolis
- 30 1.6-2 mm freshwater seed pearls
- 5 g 11° cylinder beads
- 15° Japanese seed beads  
4 g color A  
2 g color B
- 1 g 15° Czech Charlottes
- 1 g 15° Japanese Charlottes
- pair of earring findings
- Fireline 6 lb. test, conditioned with microcrystalline wax (optional)
- beading needles, #12 and #13

For bead colors, go online to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

## DESIGNER'S NOTES:

- To make a ring: Work a band of peyote stitch to fit around your finger, and zip up the band to the "Base ring."
- Link individual components together to create a bracelet or necklace.



*Laura McCabe has been beading for a lifetime and enjoys using unconventional materials.*



*In addition to her own books, her work appears in the recently released Beading Across America: Jewelry Inspirations from Coast to Coast, from KalmbachStore.com. Visit her website, [justletmebead.com](http://justletmebead.com), or e-mail her at [justletmebead@gmail.com](mailto:justletmebead@gmail.com).*

## Bezel

[1] Switch to a #13 needle. Pick up a 15° Czech Charlotte, a B, a Czech Charlotte, a B, and a Czech Charlotte, and sew through the next B (figure 3, a-b). Repeat to complete the round (b-c).

[2] Work a round of peyote stitch using Bs, and step up through the first B added in this round (c-d).

[3] Work two rounds of peyote stitch using cylinders, stepping up after each round (d-e).

[4] Place the rivoli in the bezel cup face up, and work one round with Bs and one round with Czech Charlottes, stepping up after each round (figure 4). If needed, work additional rounds with Czech Charlottes to secure the rivoli. Do not end the thread.

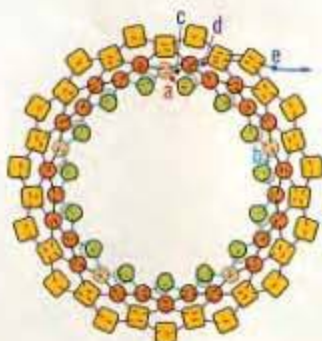


FIGURE 3

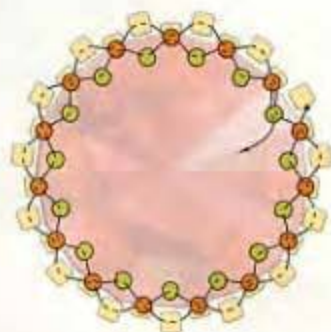


FIGURE 4

## Embellishment

[1] Sew through the beadwork to exit a cylinder in the first round of cylinders in the "Bezel." Pick up a 1.6–2 mm seed pearl, and sew through the next cylinder in the round (figure 5, a-b). Repeat to complete the round (b-c).

[2] Sew through the beadwork to exit the second round of cylinders on the top of the "Base ring." Pick up a 15° Japanese Charlotte, and sew through the next cylinder in the round. Repeat to complete the round, and sew through the beadwork to exit the center round of cylinders (figure 6, a-b).

[3] Pick up three Czech Charlottes, and sew through the next cylinder in the round (b-c). Repeat to complete the round (c-d), but in the last repeat, pick up seven Czech Charlottes and the loop of an earring finding. Sew through the next cylinder in the round (d-e), and end the thread.

[4] Make a second earring. ●



FIGURE 5

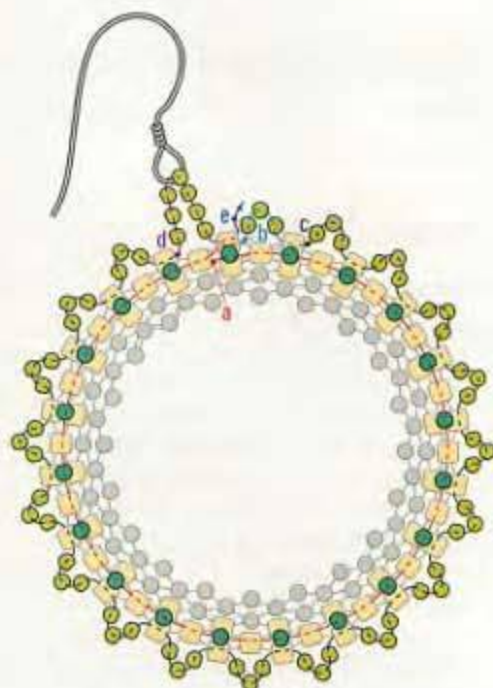


FIGURE 6



The back of the earring (right) is as interesting as the front (left).





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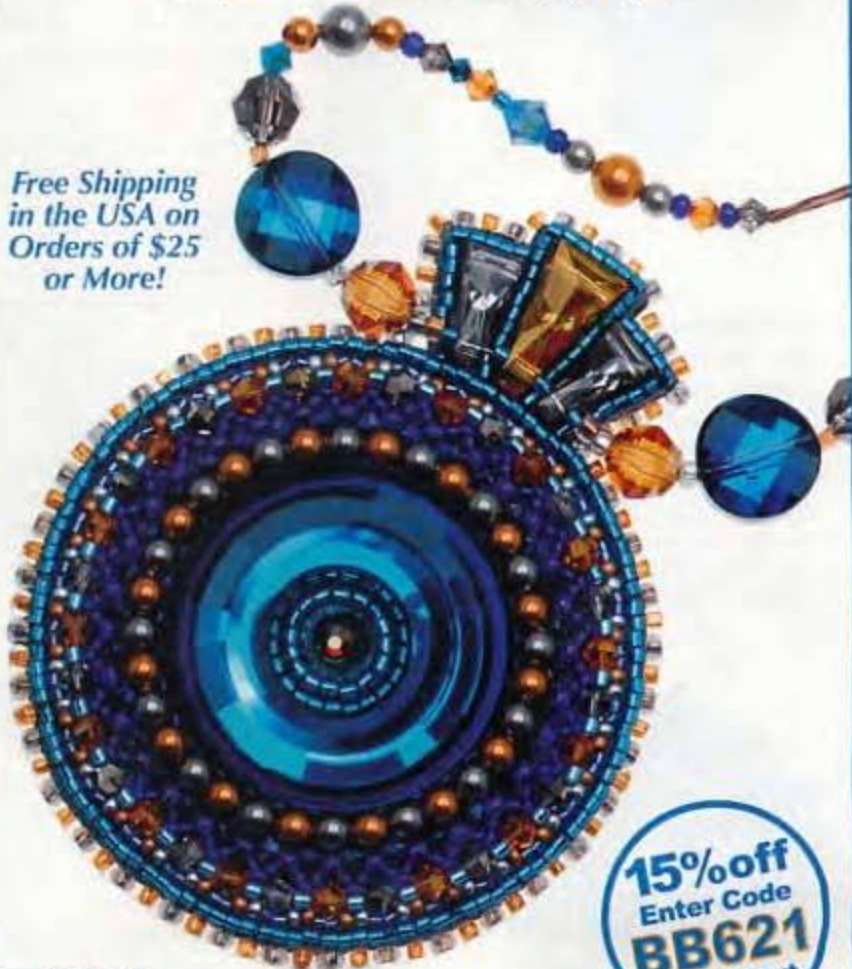
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## CIRCULAR PEYOTE STITCH

# Ruffles around

Increase rounds of peyote produce a beaded bead with a fun and frilly edge

designed by **Pascal Pinther**

This beaded bead can be used in many ways. Strung on wire or a head pin with a loop, you can wear it as a pendant. Or get a little creative with the number of rounds and bead sizes, and you can adapt the instructions to make lively links for a bracelet or a funky pair of earrings.

The materials list calls for 11° seed beads for all the colors, but using the natural size differences between brands helps this beaded bead take shape. The color A 11° seed beads should be slightly larger than the color B 11° seed beads, so use the Japanese seed beads that have a more cylindrical shape or 10° cylinder beads, which are larger than Japanese 11° rocaille seed beads. The color B 11°s should be larger than the color C 11°s, so use Czech seed beads, which have a slightly thinner profile than Japanese seed beads and have a range of sizes within each hank.

### stepbystep

**[1]** On 2½ yd. (2.3 m) of Fireline, pick up 12 color A 11° seed beads. Tie the beads into a ring with a square knot (Basics, p. 92), leaving a 6-in. (15 cm) tail, and sew through the first A in the ring (figure, a-b). The As in the ring will shift to make up the first two rounds of circular peyote stitch (Basics) as the third round is added. Work subsequent rounds of circular peyote using tight tension as follows:

**Round 3:** Work a round of peyote stitch

using one A per stitch, for a total of six stitches. Step up through the first A added in this round (b-c). End the tail (Basics).

**Round 4:** Work a round of two-drop peyote stitch using two As per stitch. Step up through the first A added in this round (c-d).

**Round 5:** Work an increase round of peyote: Pick up an A, and sew through the next A in the same stitch of the previous round. Pick up an A, and sew through the first A in the next stitch of the previous round. Repeat to complete the round, increasing the round to 12 stitches. Step up through the first A added in this round (d-e).

**Round 6:** Work a round of peyote using one A per stitch. Step up through the first A added in this round (e-f).

**Round 7:** Work a round of two-drop peyote using two As per stitch, and step up through the first A added in this round (f-g).

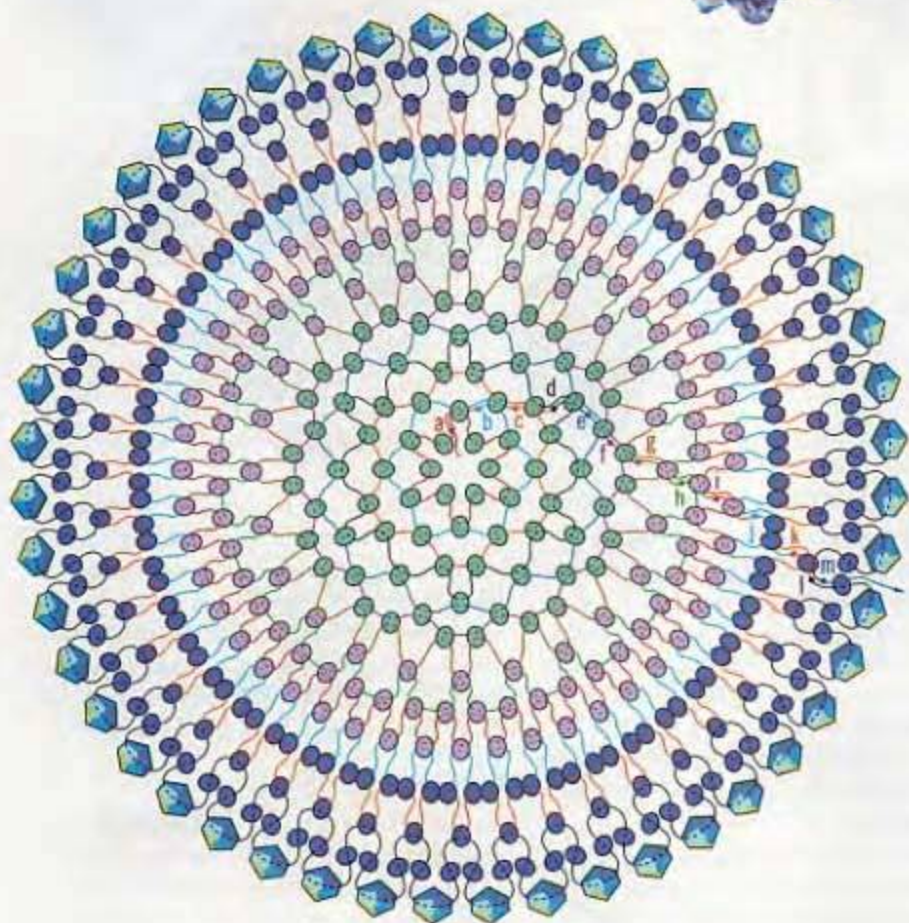
**Round 8:** Work an increase round of peyote: Pick up a color B 11° seed bead, and sew through the second A in the same stitch of the previous round. Pick up a B, and sew through the first A in the next stitch of the previous round.



Pascal's pendant (above) uses 10° seed beads for color A, 11° Japanese seed beads for color B, and 11° Czech seed beads for color C. For the green version (below), I used 10° cylinder beads for color A and 11° Japanese seed beads for colors B and C.



This purple version uses all 11° Japanese seed beads, creating wavy center rounds and tighter ruffles.



FIGURE

Repeat to complete the round, increasing the round to 24 stitches. Step up through the first B added in this round (g-h). The circle of peyote will begin to curl more after each subsequent round. **Round 9:** Work a round of two-drop peyote using two Bs per stitch, and step up through the first B added in this round (h-l). **Round 10:** Work an increase round of peyote: Pick up a B, and sew through the second B in the same stitch of the previous round. Pick up a B, and sew through the first B in the next stitch of the previous round. Repeat to complete the round, increasing the round to 48

stitches. Step up through the first B added in this round (l-j). **Round 11:** Work a round of two-drop peyote using two color C 11° seed beads per stitch, and step up through the first two Cs added in this round (j-k). **Round 12:** Work a round of peyote using one C per stitch, sewing through both Cs in each stitch of the previous round. Step up through the first C added in this round (k-l). **[2]** Pick up a C, a 4 mm bicone crystal, and a C, and sew through the next C in the previous round. Repeat to complete the round (l-m). End the working thread. ●

## materials

beaded bead 1½ x ¾ in. (3.5 x 2.2 cm)

- 48 4 mm bicone crystals
- 1 g 11° seed beads in each of 3 colors: A, B, C
- Fireline 6 lb. test
- beading needles, #12

For bead colors, go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

## Design options

To make a pendant: On a head pin, string a 10 mm bicone crystal, the large opening of a bead cap or decorative cone, the beaded bead, and a 6 mm bicone crystal, and make a plain or wrapped loop (Basics).

To make a pair of earrings: On a head pin, string one to three accent beads as desired, a beaded bead, and one to three accent beads. Make a plain or wrapped loop. Open the loop of an earring finding (Basics), and attach the dangle. Repeat for a second earring.

To make a beaded bead link: Cut 5 in. (13 cm) of 20-gauge wire. Make a plain or wrapped loop on one end. String an 8 mm bicone crystal, a beaded bead, and an 8 mm bicone. Make a plain or wrapped loop on the other end. Connect multiple links with jump rings (Basics) to make a necklace or bracelet.

*Pascal Pinther is a self-taught artist who resides in Dortmund, Germany. He began stitching with seed beads about 14 years ago. Since 2006, he has been creating lampworked beads and combining them with metal-smithing. To see more of his designs, visit [querbeads-beads.blogspot.com](http://querbeads-beads.blogspot.com), or search for "Querbead" at [Etsy.com](http://Etsy.com) to see his shop. Contact Pascal at [pascal-pinther-querbead@gmx.de](mailto:pascal-pinther-querbead@gmx.de).*





BACKSTORY

# Shaping history



Krobo beads emerge from termite clay, glass, fire, and glazes.

by Melody MacDuffee



Powdered glass beads, top, and assortments of glass beads, bottom, at market

A 13-year-old girl wakes up on a sun-drenched day in Somanya, Ghana, knowing that she will soon be standing in a ritual house, her childhood clothing cast aside, her ritual mother arranging strand upon strand of colorful beads around her neck and waist. On this day, the common practice of putting on a necklace will be transformed into a powerful gesture as the girl prepares for her ceremonial initiation into womanhood.

The girl is engaged in a practice as old as her ancestors. Ghana's history, like that of many African nations, can hardly be told without frequent mention of beaded adornment. Since the 16th century, trade beads created in Italy, Holland, and other European nations were brought to Ghana and used as currency to purchase gold and other goods, as well as that most heart-breaking of all cargo — human slaves.

Less is known about the history of bead making in Ghana. We do know that the techniques currently in use by artisans in the Krobo region of Ghana date at least as far back as the 1920s and have been handed down from father to son and, more recently, from father or mother to daughter. Early trade beads continue to exert aesthetic influence on some of the beads made today.

Contemporary Krobo beads are created from a fine powder made of crushed bottles, window panes, crockery, and a multitude of

other damaged and discarded glass objects. They are produced in open-sided, thatch-roofed huts using handmade molds and kilns constructed from termite clay, which is harvested from local termite mounds. Termite saliva is a binding agent that makes the clay highly heat resistant, thus reducing the potential for the beads to crack during firings.

## Grains of glass

Several types of recycled-glass beads are produced in the Krobo region. One type involves a process much like that of creating a sand painting inside a bottle. Different colors of powdered glass are poured in layers into the cavity of a clay mold. The bead maker makes periodic dips or jags in the powder around the sides of the mold cavity, allowing patterns of colors to form. The beads are then placed in a kiln for a single firing.

Krobo bead makers also make translucent and semitranslucent beads. The color of the glass fragments used determines the final color of these beads. In this process, larger chips of glass, usually from bottles or broken beads, are fused together at higher temperatures, taking on their final shapes after firing. Holes are made in the beads while the glass is still soft.

## Mue ne Angma beads

The beads for which the Krobo people are best known are their beautifully hand-painted "powdered glass" beads. Also known as

To find Krobo beads online, visit the Soul of Somanya website at [soulofsomanya.net](http://soulofsomanya.net). All proceeds from sales fund the Soul of Somanya nonprofit organization.

Mue ne Angma or "writing beads," each one is a miniature sculpture that carries an inspiring tale about the triumph of creativity over limited resources, barriers to trade, and the complex effects of extreme poverty.

To make these beads, the bead maker first pounds shards and sheets of glass into a very fine powder using a large mortar and pestle. After sifting the powder to remove any chunks, he (or, in some cases, she) adds small amounts of ceramic colorant to create or intensify the base color of the beads. The powder is then carefully poured into vertical, usually cylindrical, cavities that have been carved into the molds.

The molds are typically coated in a fine kaolin clay, which leaves a powdery finish that serves as a release agent, keeping the beads from sticking to the sides of the cavities. A stem from a casava leaf is inserted into the center of each bead-to-be to create a hole.

Meanwhile, the kiln has been heating up. The bead maker has stoked the fire with brush and small logs, which he may have obtained at great expense from outlying areas. When the kiln is ready, the bead maker uses a spatula-like tool to insert the molds into the fiery oven.

As the beads fire, the casava stems burn out, leaving holes. When the fusing glass has reached a putty consistency, the bead maker removes the beads from the kiln and uses a tool much like an ice pick to loosen them within the molds. If the beads' semi-hardness meets his satisfaction, he works each one out of its mold. He then presses down on one side of the bead to give it a slight curve, which will allow it to nestle comfortably up against its neighbors when strung in a necklace.

### Hand-painted, hand-finished

After the beads have been cooled, washed, and dried, the bead maker places them on skewers. Using a small, pointed instrument and glass slurries or ceramic glazes, he begins the painstaking process of painting them with his own designs. Five or six different colors may be applied to each bead, which makes the painting a delicate operation.

Once the colorful designs have been applied, the beads are fired in the kiln again and removed. They are cooled, washed, and polished by hand a few dozen at a time by

being gently ground against a convex stone lubricated with water. This removes any rough edges as well as eliminates the kaolin residue. A higher gloss is sometimes achieved by rubbing the beads between the hands with a small amount of oil. The beads are then strung on cotton string.

Krobo bead makers sometimes produce powdered glass beads in two halves that are fused together in a shorter firing process. These beads are usually bi-conical or spherical. Smaller opaque, one-color tiered cones, flat spacers, and short tubes are also common.

### To market we go

Once the beads have been strung, they are ready to be sent to market with the help of local bead sellers. Ghanaian bead sellers bear the costs of transportation and market booth fees, as well as the financial risks involved in buying large quantities of beads for resale. Bead makers typically have long-term business relationships with bead sellers.

A Thursday excursion to the new Odumase-Krobo bead market at Oklemekuku Park is every bead lover's fantasy. Dozens of canopied booths filled with rows of glorious beads dazzle the eyes and challenge restraint.

No other experience compares to shopping at a bead market in Africa, but fortunately, Krobo beads are available online and in bead stores in the U.S. and Europe.

While owning and making jewelry with Krobo beads brings immense pleasure, buying the beads ensures greater prosperity for the community. The bead makers, bead sellers, glass recyclers, suppliers of colorants, and the owners of the land where the termite clay originates receive more Cedis (Ghanaian currency) to spend locally. ●

*Melody MacDuffee is the cofounder and executive director of Soul of Somanya, a nonprofit organization that provides training, marketing support, and employment at a living wage to young jewelry artisans in Ghana. Soul of Somanya buys Krobo beads at market prices for use in jewelry designs and for resale on the world market.*



A bead maker's hut



Supplies for bead making



Market day



Translucent and semitranslucent beads

BEAD WEAVING

# Treasured trellis

Stitch a beautiful band of flower components to create a lattice for your wrist

*designed by* **Juanita "Jaycee" Carlos**



The 4 x 6 mm oval pearls are only available in a few colors, but don't let that limit your overall color palette.

How does your garden grow? This ingenious bracelet is made by working one continuous band of motifs rather than stitching together individual components.

## stepbystep

### First component

**[1]** On a comfortable length of Fireline, attach a stop bead (Basics, p. 92), leaving a 6-in. (15 cm) tail. To make a ring around a pearl, pick up a 4 mm pearl, a 15° seed bead, four 11° seed beads, and a 15°, and sew through the 4 mm again (figure 1, a-b). Pick up a 15°, four 11°s, and a 15°, and sew through the 4 mm, an adjacent 15°, and the following 11° (b-c).

**[2]** Pick up a 15°, a 4 x 6 mm oval pearl, a 15°, a 3 mm pearl, a 15°, a 4 x 6 mm, and a 15°, and sew through the 11° your thread exited at the start of this step and the next 11° in the ring (figure 2, a-b).

**[3]** Pick up a 15°, a 4 x 6 mm, a 15°, a 3 mm, and a 15°, and sew through the previous 4 x 6 mm, the next 15°, the 11° your thread exited at the start of this step, and the next 11° in the ring (b-c).

**[4]** Repeat step 3 twice, but in the last repeat, sew through only one 11° in the ring instead of two (c-d), then sew

through the end 15°, 4 x 6 mm, 15°, 3 mm, and next two 15°s (d-e).

**[5]** Pick up two 15°s, a 3 mm, and two 15°s, and sew through the two 15°s your thread exited at the start of this step (figure 3, a-b), the following 3 mm, and the next two 15°s (b-c). Repeat twice, but in the last repeat, sew through only one 15° after the 3 mm instead of two (c-d).

**[6]** Sew through the next 4 x 6 mm, 15°, and 11° in the ring; the next 15° and 4 x 6 mm; and the following three 15°s (figure 4, a-b).

**[7]** Pick up three 15°s, and sew through the next six 15°s (b-c). Pick up three 15°s, and sew through the next four 15°s (c-d).

**[8]** Sew through the next 3 mm, 15°, and 4 x 6 mm; the next three 15°s; and the following 11° in the ring (d-e).

**[9]** Repeat steps 2-7, ending and adding thread (Basics) as needed, but at the end of step 7, sew through the next three 15°s instead of four 15°s to exit at figure 5, point a.



FIGURE 1

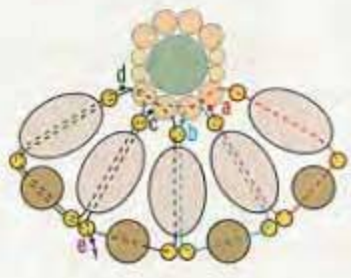


FIGURE 2

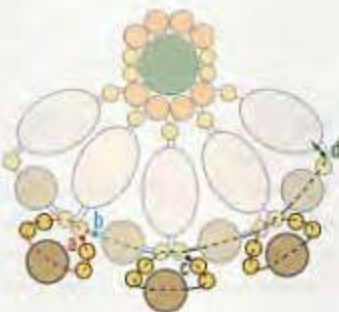


FIGURE 3

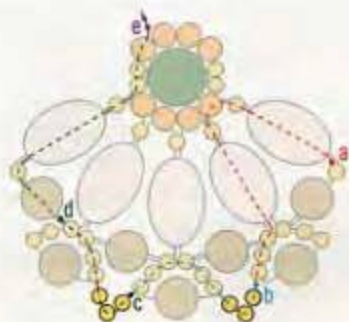


FIGURE 4

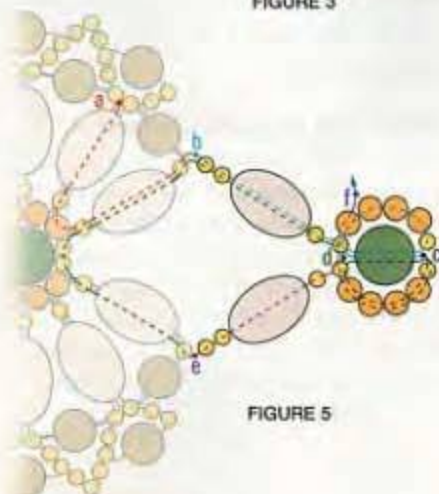


FIGURE 5

## materials

bracelet 7 in. (18 cm) without clasp

- 90 4 x 6 mm oval pearls
- 9 4 mm pearls
- 126 3 mm pearls
- 1 g 11° seed beads
- 5 g 15° seed beads
- 4-strand slide clasp
- Fireline 4 lb. test
- beading needles, #12

For bead colors, go online to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

## EDITOR'S NOTE:

You can use 4 x 6 mm fire-polished beads in place of the 4 x 6 mm oval pearls, but keep in mind they do not taper as much at the ends. Either loosen your tension slightly or substitute 11°s for the 15°s to keep them from buckling. — Jane

*Juanita Carlos, or "Jaycee" as she is known in the beading world, was born and raised in South Africa. She began beading several years ago after buying a Zulu bracelet at a curio store and pulling it apart to see how it had been stitched. She has been hooked on beading ever since. Jaycee has been designing and selling her unique patterns for three years. Her favorite beads to work with are pearls and crystals in a variety of stitches and techniques. To contact Jaycee and to see more of her work, visit [jayceepatterns.com](http://jayceepatterns.com).*

Delicate and graceful, this bracelet would make a terrific Mother's Day gift.

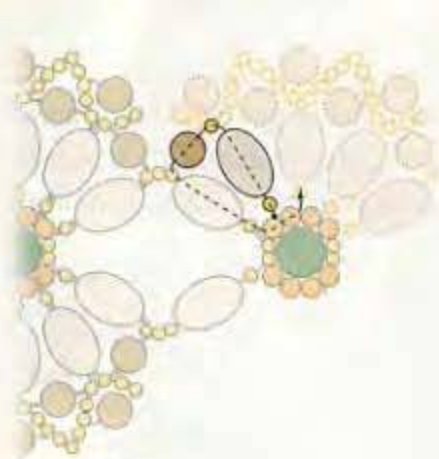
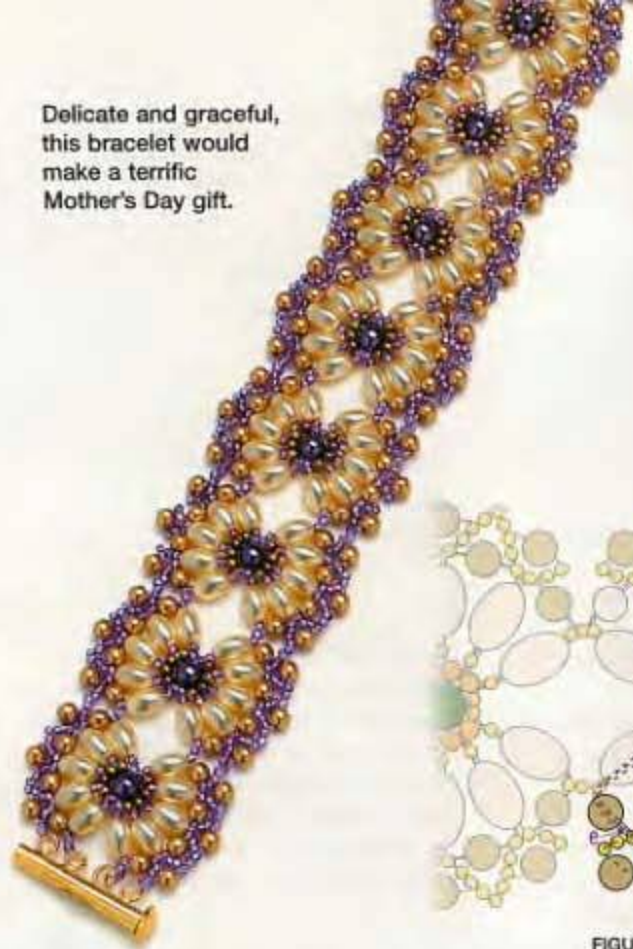


FIGURE 6

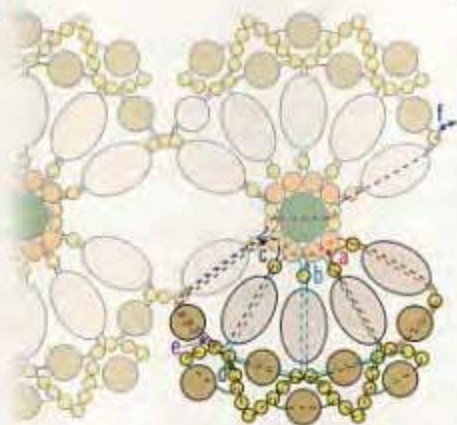


FIGURE 7

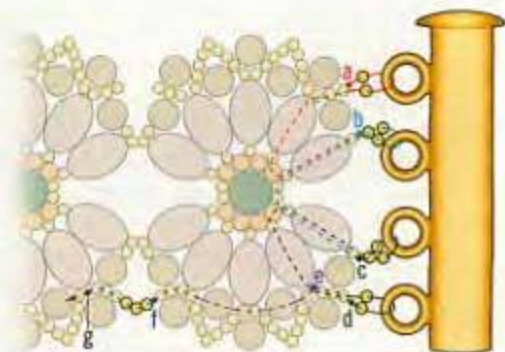


FIGURE 8

### Subsequent components

**[1]** Sew through the next 4 x 6 mm, 15°, 11° in the ring, 15°, 4 x 6 mm, and 15° (figure 5, a–b).

**[2]** Pick up two 15°s, a 4 x 6 mm, two 15°s, a 4 mm, a 15°, and four 11°s, and sew through the fourth 15° picked up at the start of this step and the 4 mm (b–c).

**[3]** Pick up a 15°, four 11°s, and a 15°, and sew through the 4 mm and the six beads just added to complete a ring around the 4 mm (c–d).

**[4]** Sew through the next two 15°s, 4 x 6 mm, and three 15°s; the following 4 x 6 mm in the previous component; the next four 15°s; and the following 4 x 6 mm and 15° (d–e). Pick up two 15°s, a 4 x 6 mm, and a 15°, and sew through the next two 15°s and 11° in the ring (e–f).

**[5]** Pick up a 15°, a 4 x 6 mm, a 15°, and a 3 mm, and sew through the adjacent 15°, 4 x 6 mm, and 15° and the next two 11°s in the ring of the new component (figure 6).

**[6]** Repeat steps 3–8 of “First component.”

**[7]** Repeat step 2 of “First component” (figure 7, a–b).

**[8]** Repeat step 3 of “First component” twice (b–c).

**[9]** Sew through the next 15°, 4 x 6 mm, and 15°. Pick up a 3 mm and a 15°, and sew through the previous 4 x 6 mm, 15°, and 11° in the ring. Sew through the next six beads, exiting the bottom two 15°s (c–d).

**[10]** Repeat steps 5–7 of “First component” (d–e).

**[11]** Sew through the next 3 mm, 15°, and 4 x 6 mm; the following two 15°s; the 4 mm; the next two 15°s on the opposite side of the component; and the following 4 x 6 mm and 15° (e–f).

**[12]** Repeat steps 2–11 to make a total of nine components. End the working thread and tail.

### Clasp and embellishment

**[1]** Add 1 yd. (.9 m) of Fireline to an end component, and exit an end three-bead column of 15°s (figure 8, point a). Pick up a 15°, an end loop of half of the clasp, and a 15°, and sew back through the three-bead column; the next 4 x 6 mm, 15°, and 11° in the ring; and the following 15°, 4 x 6 mm, and 15° (a–b).

**[2]** Pick up two 15°s, the next loop of the clasp, and a 15°, and sew back through the first 15° just picked up and the next 15°, 4 x 6 mm, four 15°s, 4 x 6 mm, and 15° (b–c).

**[3]** Pick up two 15°s, the next loop of the clasp, and a 15°, and sew back through the first 15° just picked up; the next 15°, 4 x 6 mm, and 15°; the next 11° in the ring; the following 15° and 4 x 6 mm; and the next three-bead column (c–d).

**[4]** Pick up a 15°, the other end loop of the clasp, and a 15°, and sew back through the three-bead column (d–e). Retrace the thread path to reinforce the clasp connection.

**[5]** Sew through the beadwork to exit a three-bead column on the other end of the component (e–f). Pick up three 15°s, and sew through the next three-bead column in the adjacent component (f–g). Continue adding three 15°s between the components for the length of the bracelet. End the thread.

**[6]** Repeat steps 1–5 at the other end of the bracelet. ●



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PEYOTE STITCH / STRINGING

# Frame it

Create a frame for a favorite focal bead

designed by **Sue Sloan**

Suspend a focal bead in the center of a peyote stitch frame to display it as a mini masterpiece. You can adjust the size and shape of the frame to highlight any bead in your stash.

## stepbystep

### Frame

Determine the dimensions of the frame: On a scrap of Fireline, pick up an odd number of color B 11° seed beads to equal the length of the focal bead and an odd number of Bs to equal the width of the focal bead. Use these numbers to start the frame in step 1.

**[1]** On 3 yd. (2.7 m) of Fireline, center the following beads: two color A 11° seed beads, the odd number of Bs that equals the length of the focal bead plus two more Bs, two As, the odd number of Bs that equals the width of the focal bead plus two more Bs, and a repeat of all the beads just picked up. Tie the beads into a ring with a square knot (Basics, p. 92). Wind half of the thread around

a bobbin if desired, and sew through the first A with the working thread.

**[2]** To work a corner stitch, pick up two As, and sew through the next A (figure 1, a-b). Pick up a B, skip a bead, and sew through the following B (b-c). Using Bs, work in peyote stitch (Basics) until you sew through the next A (c-d). Repeat this pattern of As and Bs to complete the round, and step up through the first A picked up at the start of this step (d-e).

**[3]** Work an increase round: Work a corner stitch with two As, then work in peyote with Bs until you sew through



This design gives you the freedom to set any focal bead on the main stage.

## materials

pendant 1-2 x 1½-2½ in.  
(2.5-5 x 3.8-6.4 cm)

- focal or art-glass bead
- 4 8<sup>o</sup> seed beads
- 11<sup>o</sup> seed beads
- 1 g color A
- 2-3 g color B
- Fireline 6 lb. test
- beading needles, #12
- bobbin (optional)

necklace 12-20 in. (30-51 cm)

- assorted beads of your choice
- clasp
- 2 crimp beads
- 2 crimp covers (optional)
- flexible beading wire, .015
- chainnose or crimping pliers
- wire cutters

**EDITOR'S NOTE:** To make it easier to fit your needle through the beadwork, work the bail off of the center beads along one of the top edges, and add the focal bead prior to zipping up in step 8. — Tea

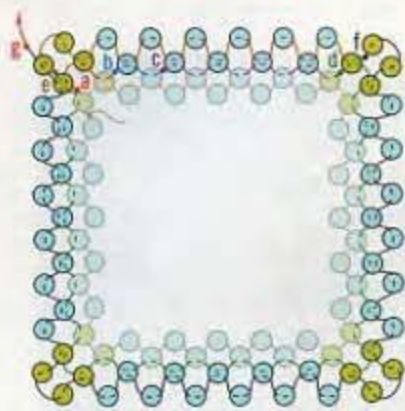


FIGURE 1

the next A (e-f). Repeat this pattern of As and Bs to complete the round, and step up through the first A picked up at the start of this step (f-g).

[4] Work another increase round as in step 3.

[5] Work another increase round, but pick up an 8<sup>o</sup> seed bead instead of two As at each corner, and step up through the first 8<sup>o</sup> picked up at the start of this step. Do not end the thread.

[6] To work the other side of the frame, unwind the other half of the thread from the bobbin, and thread a needle on it. Pick up two As, and sew through the

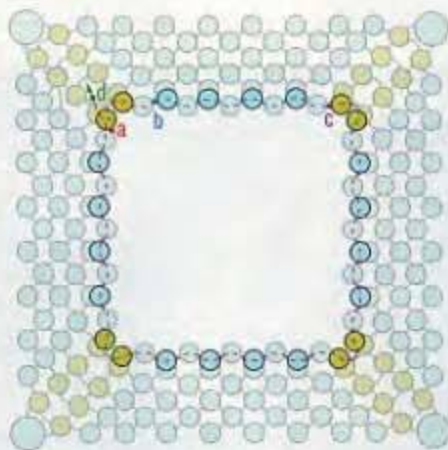


FIGURE 2

next B (figure 2, a-b). Using Bs, work in peyote stitch until you reach the next A (b-c). Repeat this pattern of As and Bs to complete the round, and step up through the first A picked up at the start of this step (c-d).

[7] To complete this side of the frame, work as in steps 2-4.

[8] Zip up the edges of the frame (Basics), sewing through the 8<sup>o</sup> in each corner. Do not end the thread.

[9] With the shorter thread, sew through the beadwork to exit the center of one side of the frame. Pick up an 8<sup>o</sup>, the art-glass bead, and an 8<sup>o</sup>, and sew

Sue Sloan is a beader based in Portland, Ore., in the U.S. Contact Sue in care of Bead&Button.



through the center of the opposite side of the frame. Sew back through the 8°, focal bead, and 8° (figure 3), and retrace the thread path a few times to reinforce the connection. End this thread (Basics) but not the other.

### Bail

[1] With the remaining thread, sew through the beadwork to the place where you want to add a bail. Determine how wide you want the bail to be, and work in peyote stitch to add the desired number of As or Bs at the center of the outer edge (figure 4).

[2] Using the beads just added as the first row, work in even- or odd-count peyote stitch to make the bail strip as wide as desired. End and add thread (Basics) if needed.

[3] Roll the strip into a tube, and zip up the last row to the first row. End the thread.

### Tubes (optional)

[1] On 1 yd. (.9 m) of Fireline, work a strip of even- or odd-count peyote as wide and long as desired using As or Bs.

[2] Zip up the last row to the first row to create a tube. End the thread.

[3] Make as many tubes as desired.

### Assembly

[1] Determine the desired finished length of your necklace, add 6 in. (15 cm), and cut a piece of beading wire to that length. Center the frame, and string the necklace with assorted beads and optional tubes.

[2] On each end, string a crimp bead and half of the clasp, and go back through the crimp bead and the next few beads. Test the fit, and add or remove beads as necessary. Crimp the crimp beads (Basics), and trim the excess wire. Close a crimp cover over each crimp if desired. ●

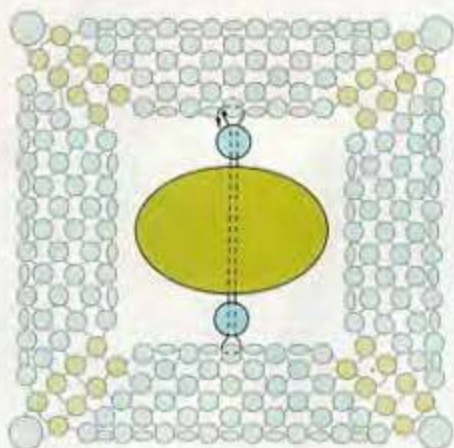


FIGURE 3



FIGURE 4

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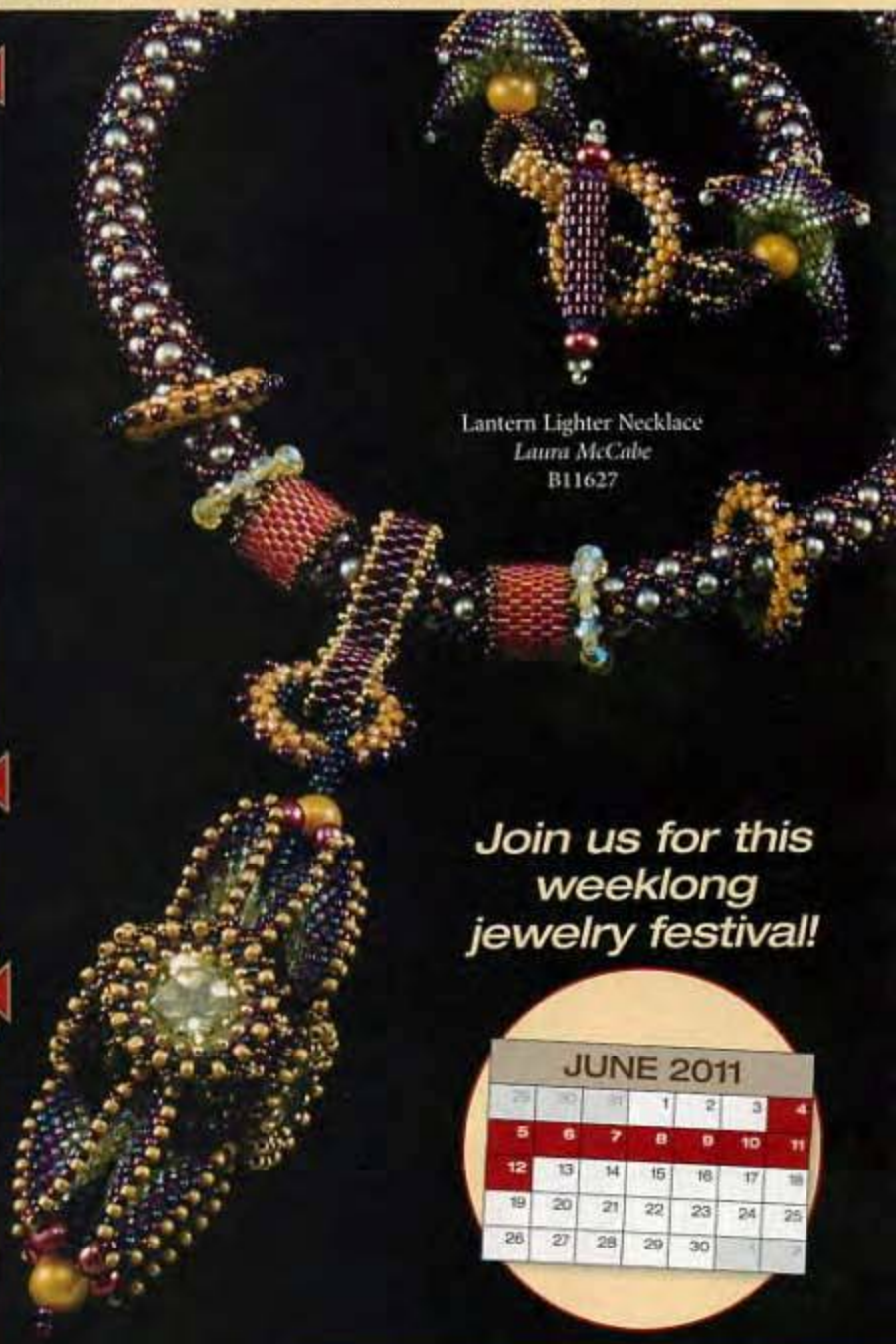
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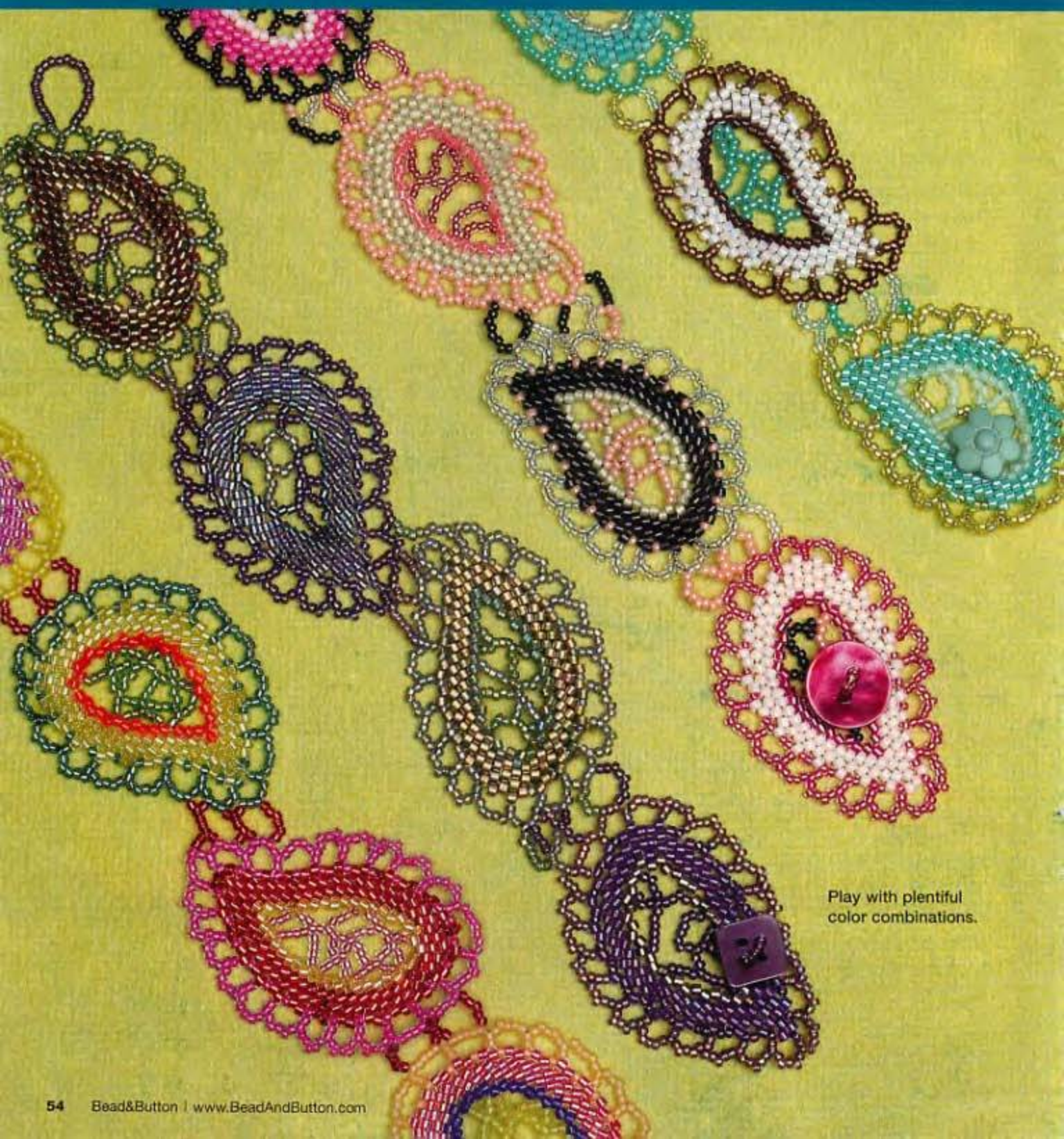
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# Paisley



Play with plentiful  
color combinations.

# parade

Modify Russian leaves to make a paisley bracelet

designed by Julie Glasser

Each paisley in this design has a unique interior. Go wild with a variety of colors, or rein it in with a simple palette.

## stepbystep

### Paisley components

#### Base

**[1]** Attach a color A 11° cylinder bead as a stop bead (Basics, p. 92) to the center of 2 yd. (1.8 m) of conditioned thread (Basics), and wind one half of the thread around a bobbin if desired. Use the other half to work steps 2–8.

**[2]** Pick up five color B 11° cylinder beads, a color C 15° seed bead, and a B. Skip the last three beads, and sew back through the fourth B picked up (figure 1, a–b).

**[3]** Work two peyote stitches (Basics) with Bs, exiting the stop bead A at the end of the second stitch (b–c).

**[4]** Turn, and work two stitches with Bs (c–d).

**[5]** Pick up a C and a B, and sew back through the last B added in the previous row, then work a stitch with a B (d–e).

**[6]** Pick up a B, an A, and a B. Sew back through the first B just picked up, and work a stitch with a B (e–f).

**[7]** Repeat steps 5 and 6 (f–g) until you have nine As along the edge, including the stop bead, then work step 5 again.

**[8]** Pick up a B, and sew back through the last B added in the previous row. Pick up a C and a B, and sew back through the B picked up at the start of this step (figure 2).

**[9]** Undo the thread loop around the stop bead, and use the second half of the thread to work steps 4–8, but work step 7 until you have 12 As along the

edge, including the stop bead.

**[10]** To connect the ends of both halves, exit a B on one end, pick up a B, and sew through the corresponding B on the other end (figure 3, a–b).

**[11]** Sew through the next B on the end, pick up a B, and sew through the corresponding B on the other end (b–c).

**[12]** Sew through the next A on the end, pick up a B, and sew through the corresponding A on the other end (c–d).

**[13]** Sew through the previous B, the last B added, and the corresponding B on the other end (d–e).

**[14]** Sew through the next B, the middle B added in step 11, and the corresponding B on the other end (e–f).

#### Shaping

**[1]** Using the longer working thread, sew through the beadwork to exit the C at the point of the paisley component in the direction of the shorter edge, and sew through the next B (figure 4, a–b). Sew through the next four edge pairs of Cs and Bs (b–c). Pull the thread taut to create a curve along the short edge.

**[2]** Pick up a C or a B, and sew through the next C and B (c–d). Repeat around, picking up Bs or Cs to smooth the outer edge.

#### Embellishments

##### Outer trim

**[1]** With your thread exiting the C at the point, pick up nine Cs, skip two or three beads along the edge, and sew through the following bead (figure 5, a–b).



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



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**[2]** Sew back through the last two Cs added (b-c). Pick up seven Cs, skip the next two or three beads along the edge, and sew through the following bead (c-d).

**[3]** Repeat step 2 around the paisley. When you reach the final repeat, pick up five Cs, and sew through the first two Cs added in step 1 and the C at the point (figure 6). End this thread (Basics).

### Center decoration

**[1]** Using the remaining thread, sew through the beadwork to exit an A along the inner edge. Pick up an A, and sew through the next inner edge A. Repeat around, exiting any A along the inner edge.

**[2]** Pick up the desired number of color D 15° seed beads, and sew through an inner edge A. Continue in this manner, sewing through As or Ds just added to create the desired pattern. While you work, lay the paisley component on your work surface to check that the added beads lie flat.

**[3]** Make a total of four embellished paisley components in the same colors, or designate new bead colors for A-D.

### Assembly

**[1]** Lay the paisley components on your work surface in a pleasing arrangement, leaving spaces between them so that the finished bracelet is the desired length.

**[2]** With the remaining thread, sew through the beadwork to exit a C on the outer trim that is near where you want to connect the adjacent paisley component. Pick up enough 15°s to span the space between the paisley components, and sew through a C on the outer trim of the adjacent component. Repeat three or four times as desired, creating lacy links as in "Center decoration."

**[3]** Connect the remaining paisley components as in step 2.

**[4]** On an end component, sew through the beadwork, exiting the top surface near the end, and pick up a button. Sew back through the beadwork, and retrace the thread path a few times to reinforce the connection.

**[5]** Wrap the bracelet around your wrist to determine the placement of the loop closure, and sew through the



FIGURE 5



FIGURE 6

beadwork at the other end to exit the outer trim at the desired spot. Pick up enough 15°s to fit around the button. Sew back through the beadwork to create a loop, and check the fit of the loop around the button. Retrace the thread path a few times to reinforce the connection. End all remaining threads. ●

*Julie Glasser started beading in 1980 after she inherited her grandmother's bead set. She lives in Alpharetta, Ga., in the U.S. Contact Julie by e-mail at [julie@galending.com](mailto:julie@galending.com), and visit her website at [julieglasser.com](http://julieglasser.com).*



### materials

- bracelet 6½-7 in. (16.5-18 cm)
- 2-6 g 11° cylinder beads in each of 2 colors: A, B\*
- 1-4 g 15° seed beads in each of 2 colors: C, D\*
- 8-12 mm button with shank
- nylon beading thread, size D, conditioned with beeswax or Thread Heaven
- beading needles, #10 or #12
- bobbin (optional)

\* The directions are written for a single paisley component using colors A-D. Use as many colors as you like to make additional components.



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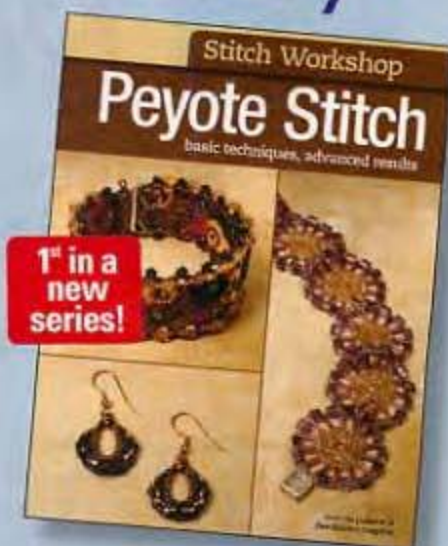
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Photo by Fred Weisheit

## ARTIST PROFILE

# Needlework, *bead style*

by Lori Ann White

Huib Petersen stitched and sewed his way around the needle arts hemisphere, settling on beadwork.

**N**ot far from beadwork artist Huib Petersen's cozy Bay Area condo is one of San Francisco's most popular attractions: Lombard Street, famous the world over for its hairpin turns. Huib has traveled his own winding road from his childhood in a small farming town in Holland to the West Coast of the U.S. His quest for the perfect form of expression has led him to take up needle arts, fine art, puppetry, costuming, and finally bead art.

"Beads are a very, very pleasant material," Huib says, laughing. "Even if there are five of them lying on the floor they add a little sparkle."

The most impressive beads are the ones that Huib includes in his intricate beadwork. They shine in detailed beaded sculptures of birds, flowers, sea creatures, and insects of all types, most in peyote stitch. They also showcase Huib's sparkling sense of humor, as in his "Follow the Yellow Brick Road," necklace, which includes Dorothy's ruby glass slippers.

Lately, he has been experimenting with sculptural right-angle weave, producing interlocking chains that stray from the organic lines of his nature-inspired pieces.

### Family influences

What road did Huib follow from single-crochet chains on his fingers to architectural wonders created from thousands of tiny seed beads? It came very naturally, he insists. The architectural style in his work stems from his relationship with his father, a skilled mason who allowed Huib to help him lay bricks when Huib was young. Peyote stitch is representational of the orderly arrangements of bricks, he says.

As for his embroidery, lace, knitting, and crochet skills, Huib spent his childhood surrounded by industrious women: "My mom and my sisters and my grandma were all very crafty. My mom knitted sweaters for us and made our clothing, and my grandma crocheted." Family members taught him finger crochet, then needle crochet and knitting.

As much as he loved needle arts, he began to understand that there was a stigma against men creating needlework crafts, despite the long history of tailoring and male-only knitting guilds. "These are all crafts that are very much seen as women's work, especially where

Huib combines bright colors, an organic theme, and, of course, peyote stitch in this piece.

I grew up," Huib says. He learned to knit at home and keep it to himself. At school, he found creative outlets in drawing, painting, acting, and eventually clothing design. In his adulthood in Holland, he pursued acting, directing, puppetry, stage design, costume design, singing, and writing.

### From Holland to America

As if his life wasn't full enough, in 1995 Huib changed directions. He met American Jeffrey Tumlin, fell in love, and moved to San Francisco. During the transition, he left the theater for a while and found that he had fallen out of practice when it came to theatrical delivery of scripted language and comedic timing.

As it turned out, his timing for beadwork was spot-on. After spending time drawing and working in oil paints, Huib was asked to design a beaded wedding gown for a friend. The perennial question for all beadworkers — what to do with left-over beads — led him to bead art.

"With those beads I made my first necklace," Huib says. The necklace was designed using stitches he learned by reading *Bead & Button*. "I put it out in my storefront and it sold within two hours."

Huib used *Bead & Button's* Basics section to learn more beading stitches. He soon sold more jewelry, and, after taking a class with bead artist Cynthia Rutledge, he moved off of the plateau of flat beadwork. "Cynthia opened my eyes to three-dimensional beadwork,"



Beadwork photos by Huib Petersen



The theatrics of beadwork (clockwise): "Follow the Yellow Brick Road" is a stage unto itself while a butterfly and a pair of birds combine whimsy with wardrobe.

says Huib. "I discovered that you can build miniature pretty things." After the class, he began creating his own designs for butterflies. He had found a way to combine all his hard-earned skills.

"Beadwork is really a combination of painting and puppetry and building and theater — it's all in there," he says. "The way bead patterns are written also reminds me of crochet patterns and knitting patterns and embroidery patterns. All the color technique that I use is very much about painting and drawing and costume design." His pieces, including necklaces of flowers or butterflies and bracelets of fish schooling about the wearer's wrist, are theatrical, Huib says: "It's costuming."

### Teaching with an open mind

Now that he has come home to beads, is Huib ready to settle down and stitch away as the sun sets over the Golden Gate Bridge? Not on your life. He's in constant demand as a teacher. "What I really love is to see my students' creativity develop — to see them enjoy beading and take it in their own direction," he says.

Huib admits that new horizons still beckon, but he hasn't outgrown beadwork. "I really, really, enjoy working with beads," he says. "I can still come up with things that I haven't thought of before. If that stops, something else will show up, I'm sure!" No doubt Huib's next pursuit will complement his beading skills. ●

Lori Ann White is a science writer at a national laboratory and spends her work days writing about protons, neutrons, and electrons. She spends her evenings and weekends with her favorite particles: seed beads. Lori can be reached at [pbwriter@pacbell.net](mailto:pbwriter@pacbell.net). Photo by Brad Plummer



Huib Petersen's "California poppy" necklace is featured as a step-by-step project in the new book *Beading Across America: Jewelry Inspirations from Coast to Coast*, from [KalmbachStore.com](http://KalmbachStore.com).



# Don't miss a beat

Large seed beads allow this playful pattern to work up in double time

designed by **Collette Hunt**



Holidays have a way of sneaking up on us, so any time is a good time to work on a handmade ornament. Combine flat and circular peyote to create this beaded drum. It lends a personal touch to any tree, or you can tuck a tiny trinket inside and use it as a designer gift box.

## stepbystep

### Drum body

**[1]** On a comfortable length of thread, pick up four color B 8° seed beads, 10 color A 8° seed beads, and two Bs, leaving a 12-in. (30 cm) tail. These beads, shown lighter in **figure 1**, make up the first two rows of peyote stitch and will shift as the third row is added.

**[2]** Working in even-count peyote stitch (Basics, p. 92), refer to **figure 1**, picking up one 8° per stitch:

**Row 3:** One B, five As, and two Bs.

**Row 4:** One B, one A, one B, four As, and one B.

**Row 5:** One B, four As, one B, one A, and one B.

**Row 6:** One B, two As, one B, three As, and one B.

**Rows 7–8:** In each row: One B, three As, one B, two As, and one B.

**Row 9:** One B, two As, one B, three As, and one B.

**Row 10:** One B, four As, one B, one A, and one B.

**Row 11:** One B, one A, one B, four As, and one B.

**Row 12:** One B, five As, and two Bs.

**Row 13:** Two Bs, five As, and one B.

**Row 14:** One B, five As, and two Bs.

**Row 15:** One B, one A, one B, four As, and one B.

**Row 16:** One B, four As, one B, one A, and one B.

**Row 17:** One B, two As, one B, three As, and one B.

**Rows 18–19:** In each row: One B, three

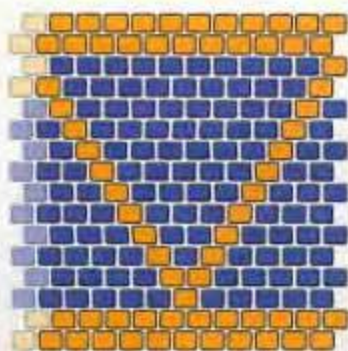


FIGURE 1



FIGURE 2

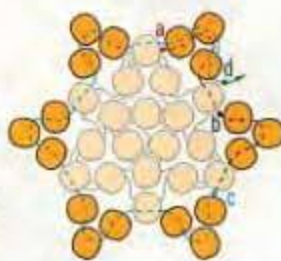


FIGURE 3



FIGURE 4



FIGURE 5

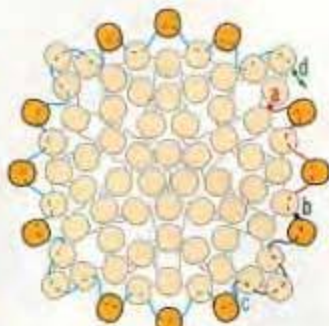


FIGURE 6

As, one B, two As, and one B.

Row 20: One B, two As, one B, three As, and one B.

Row 21: One B, four As, one B, one A, and one B.

Row 22: One B, one A, one B, four As, and one B.

Row 23: One B, five As, and two Bs.

Row 24: Two Bs, five As, and one B.

[3] Repeat rows 3–24 twice, then repeat rows 3–22 to complete the strip, ending and adding thread (Basics) as needed.

[4] Zip up (Basics) the first and last rows, and retrace the join. Don't end the working thread or tail.

### Drumheads

[1] On 1½ yd. (1.4 m) of thread, pick up three Bs, leaving a 6-in. (15 cm) tail. Tie the beads into a ring with a square knot (Basics), and sew through the first B again (figure 2, a–b).

[2] Work in circular peyote stitch (Basics) as follows:

Round 2: Pick up a B, and sew through the next B in the ring (b–c). Repeat twice, and step up through the first B added in this round (c–d).

Round 3: Pick up three Bs, and sew through the next B in the previous round (d–e). Repeat twice, then sew through the three Bs added in the first stitch of this round (e–f).

Round 4: Pick up a B, and sew through the three Bs in the next stitch of the previous round (f–g). Repeat once.

Repeat again, but sew through only two Bs in the next stitch of the previous round (g–h).

Round 5: Pick up three Bs, and sew through the next B in the previous round (figure 3, a–b). Pick up three Bs, and sew through the center B of the next stitch added in round 3 (b–c). Repeat these two stitches twice, then sew through the three Bs added in the first stitch of this round (c–d).

Round 6: Pick up a B, and sew through the three Bs in the next stitch of the previous round (figure 4, a–b). Repeat four times. Repeat again, but sew through only two Bs in the next stitch of the previous round (b–c).

Round 7: Pick up three Bs, and sew through the next B in the previous round (figure 5, a–b). Pick up a B, and sew through the center B of the next stitch added in round 5 (b–c). Pick up a B, and sew through the next B in the previous round (c–d). Repeat these three stitches three times, then sew through the three Bs added in the first stitch of this round (d–e).

Round 8: Work two peyote stitches with Bs (figure 6, a–b). Work one stitch with a B, and sew through the three Bs of the

### materials

drum 2 x 1½ in. (5 x 3.8 cm)

- 8 4 mm pearls
- 8° seed beads
- 6–7 g in each of 2 colors: A, B
- 8 15° seed beads
- nylon beading thread, size D
- beading needles, #10

For bead colors, go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

### DESIGNER'S NOTES:

- If the body of your drum is not as sturdy as you would like, cut a strip of thin cardboard 5½ x 1½ in. (14.9 x 3.5 cm), and roll it into a cylinder. Tape the ends together, and insert it into the drum body before stitching the drumheads in place.
- If you want to use the drum as a gift box, secure the top drumhead to the drum body with only a few beads to form a hinge.
- A drum stitched with 15° seed beads instead of 8° seed beads makes a darling charm or pendant (below).



Collette Hunt specializes in whimsical ornaments and adornments. View more of her designs at [debrisdecollette.com](http://debrisdecollette.com).



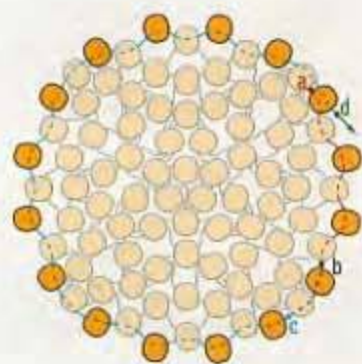


FIGURE 7

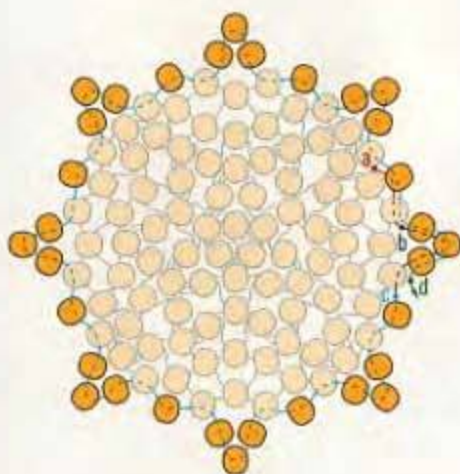


FIGURE 8

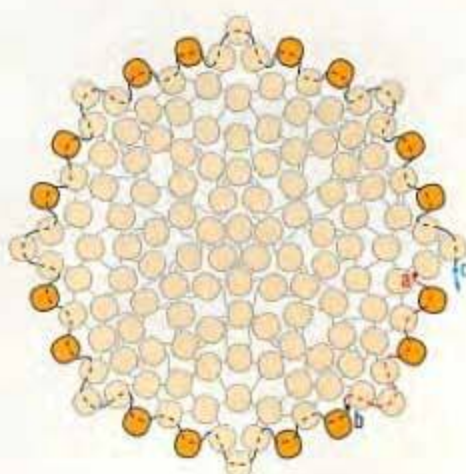


FIGURE 9

next stitch added in round 7 (b-c). Repeat these three stitches twice. Repeat again, but sew through only two Bs in the next stitch of the previous round (c-d).

**Round 9:** Work three peyote stitches with Bs (figure 7, a-b). Pick up a B, and sew through the center B of the next stitch added in round 7 (b-c). Repeat these four stitches three times, then step up through the first B added in this round (c-d).

**Round 10:** Work one peyote stitch with a B (figure 8, a-b). Work one stitch with three Bs (b-c). Repeat these two stitches around, then sew through the beadwork to exit the three Bs added in the second stitch of this round (c-d).

**Round 11:** Work a peyote stitch with a B, then pick up a B, and sew through the three Bs in the next stitch of the previous round (figure 9, a-b). Repeat these two stitches around, but in the last stitch, sew through only the first two Bs in the next stitch of the previous round (b-c).

**Round 12:** Work a round of peyote stitch with Bs, sewing through the Bs in the previous round and the center Bs of the stitches added in round 10 (figure 10). End the working thread and tail.

[3] Make a second drumhead.

### Assembly

[1] Using the working thread from the drum body, sew through the beadwork to exit an edge B, positioning the needle pointing toward the inside of the drum body (photo a).

[2] Sew through an edge B on a drumhead, and sew through the next edge bead on the drum body with the needle

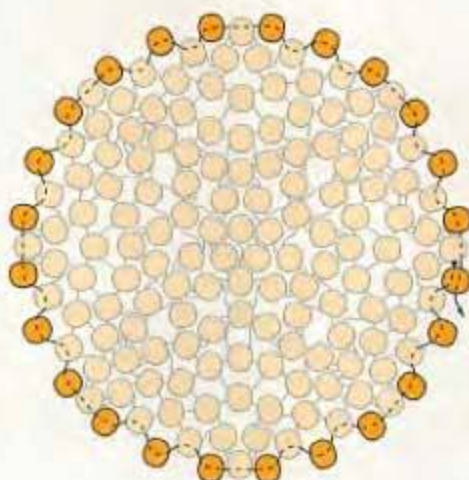


FIGURE 10

pointing toward the outside of the drum body (photo b). Sew through the next edge bead on the drum body toward the inside.

[3] Repeat step 2, centering the drumhead inside the inner rim of the drum body. End the working thread.

[4] Repeat steps 1-3 on the other end of the drum body using the tail.

[5] Add 1 yd. (.9 m) of thread, and exit a point B on the drum body. Pick up a 4 mm pearl and a 15° seed bead. Skip the 15°, and sew back through the pearl and the point B (photo c). Continue to sew through the diagonal row of Bs to exit the point B on the opposite edge of the drum body. Repeat this step around to add a pearl and a 15° to each point.

[6] Exit an edge B along the top round. Pick up 37 Bs, and sew through the opposite edge B along the top round (photo d). Sew through the beadwork to retrace the thread path, and end the working thread. ●





PEYOTE STITCH / FRINGE

# Haut monde hexagons

Flat odd-count peyote medallions flow from one to another via strands of seed beads in this statement necklace

Experiment with a monochromatic or contrasting color scheme.

*designed by* **Jimmie Boatright**

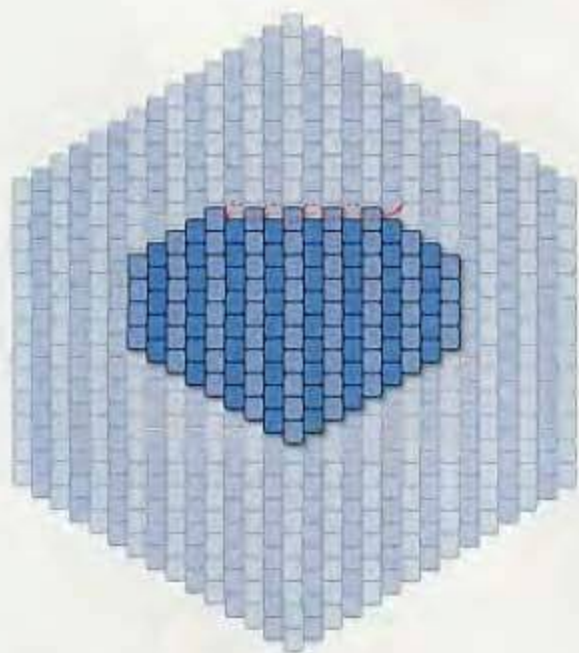


FIGURE 1

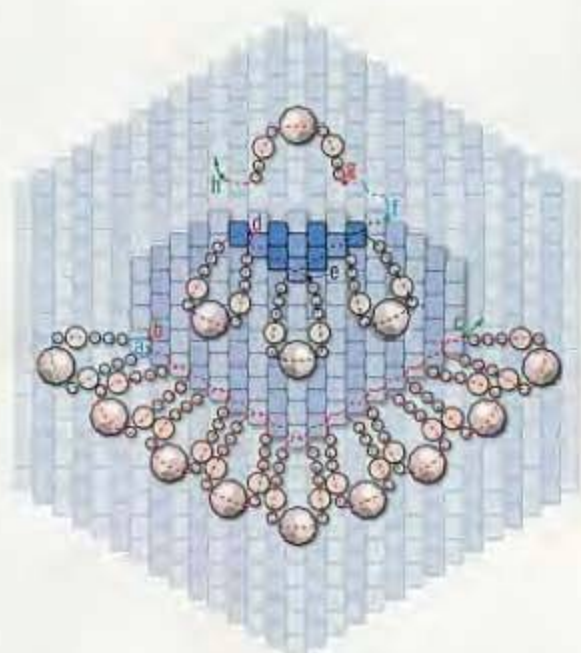


FIGURE 2

Medium and large peyote stitch hexagons provide the canvas for a small hexagon, fringe, and fire-polished beads, which add texture and dimension.

## stepbystep

### Large hexagon

**[1]** Attach a stop bead (Basics, p. 92), to the center of 3 yd. (2.7 m) of Fireline, and wrap half of the Fireline around a bobbin or piece of cardboard. With the other half of the Fireline, pick up 29 11° cylinder beads, and work in flat odd-count peyote stitch (Basics) until you have a total of 25 rows, ending with an odd-count turn variation (Editor's Notes, p. 65). You will have 13 beads on each straight edge.

**[2]** Taper the next 14 rows to a point: Decrease one bead per row by working an even-count decrease (Editor's Notes) at the end of each row until you have one bead in the final row. End the working Fireline (Basics).

**[3]** Unwind the other half of the Fireline, and remove the stop bead. Repeat step 2, and end the Fireline.

### Medium hexagons

**[1]** Attach a stop bead to the center of 2 yd. (1.8 m) of Fireline, and wrap half of the Fireline around a bobbin or

piece of cardboard. With the other half of the Fireline, pick up 19 cylinders, and work in flat odd-count peyote for 19 rows, ending with an odd-count turn variation. You will have 10 beads on each straight edge.

**[2]** Taper the next nine rows to a point as in step 2 of "Large hexagon." End the working Fireline.

**[3]** Unwind the other half of the Fireline, and remove the stop bead. Repeat step 2, and end the Fireline.

**[4]** Make a second medium hexagon.

### Small hexagon

**[1]** Attach a stop bead to the center of 1 yd. (.9 m) of Fireline, and wrap half of the Fireline around a bobbin or piece of cardboard. With the other half of the Fireline, pick up 17 cylinders, and work in flat odd-count peyote for seven rows, ending with an odd-count turn variation. You will have four beads on each straight edge.

**[2]** Taper the next eight rows as in step 2 of "Large hexagon." Tie a couple of half-hitch knots (Basics), but do not trim the working Fireline.

**[3]** Unwind the other half of the Fireline, and remove the stop bead. Taper the next four rows until you have five up-beads in the final row.

**[4]** Center the unfinished edge of the small hexagon at the center of the 17th row of the large hexagon. Zip up (Basics) the two pieces (figure 1).

**[5]** Continue to taper the small hexagon until you have one bead in the final row. The last four rows will fold over the front of the small hexagon. Do not end the Fireline.

### Embellishment

**[1]** With the Fireline from the bottom half of the small hexagon, sew through the beadwork to exit the bottom edge cylinder, with your needle pointing toward the point of the small hexagon. Pick up three 15° seed beads, a 3 mm round bead, a 15°, a 4 mm fire-polished bead, a 15°, a 3 mm, and three 15°s, and sew through the cylinder your thread is exiting (figure 2, a-b). Sew through the next two edge cylinders along the tapered end. Repeat the embellishment for a total of nine loops (b-c). End the Fireline.

**[2]** With the Fireline from the top half of the small hexagon, sew through the beadwork to exit the fourth edge cylinder from the top point (point d). Pick



up three 15°s, a 3 mm, a 15°, a 4 mm, a 15°, a 3 mm, and three 15°s, and sew through the cylinder your Fireline is exiting and the next three cylinders (d-e). Repeat, then repeat again but sew through only one cylinder (e-f).

**[3]** Sew through the beadwork to exit a cylinder in the large hexagon two rows above the row connecting the small hexagon to the large hexagon (point g). Pick up two 15°s, a 3 mm, a 15°, a 4 mm, a 15°, a 3 mm, and two 15°s, skip two cylinders in the row, and sew through the next cylinder, centering the loop over the small hexagon (g-h). End the Fireline.

### Connecting the hexagons

**[1]** Add 3 yd. (2.7 m) of beading thread (Basics) to the top of the large hexagon, and exit the sixth cylinder from the center point (figure 3, point a). Pick up 50 15°s, sew through the first cylinder on a tapered end of a medium hexagon, and sew back through the 15°s just added and the next cylinder in the large hexagon (a-b).

**[2]** Pick up 51 15°s, sew through the next cylinder on the tapered end of the medium hexagon, and sew back through the 15°s just added and the next cylinder in the large hexagon (b-c).

**[3]** Continue to connect the medium hexagon to the large hexagon by increasing one 15° per strand for a total of 10 connecting strands (c-d). End and add thread as needed.

**[4]** Sew through the beadwork to exit the fifth cylinder on the straight edge of the large hexagon (point e). Pick up 75 15°s, and sew through the next cylinder along the tapered end of the medium hexagon (e-f). Sew back through the 15°s just added, the cylinder your thread exited at the start of this step, and the next cylinder on the straight edge of the large hexagon (f-g).

**[5]** Continue to connect the medium hexagon to the large hexagon as in

step 4, but increase five 15°s per strand for a total of nine connecting strands with 115 15°s in the ninth strand. End the thread.

**[6]** Repeat steps 1-5 on the other side of the large hexagon to connect the other medium hexagon.

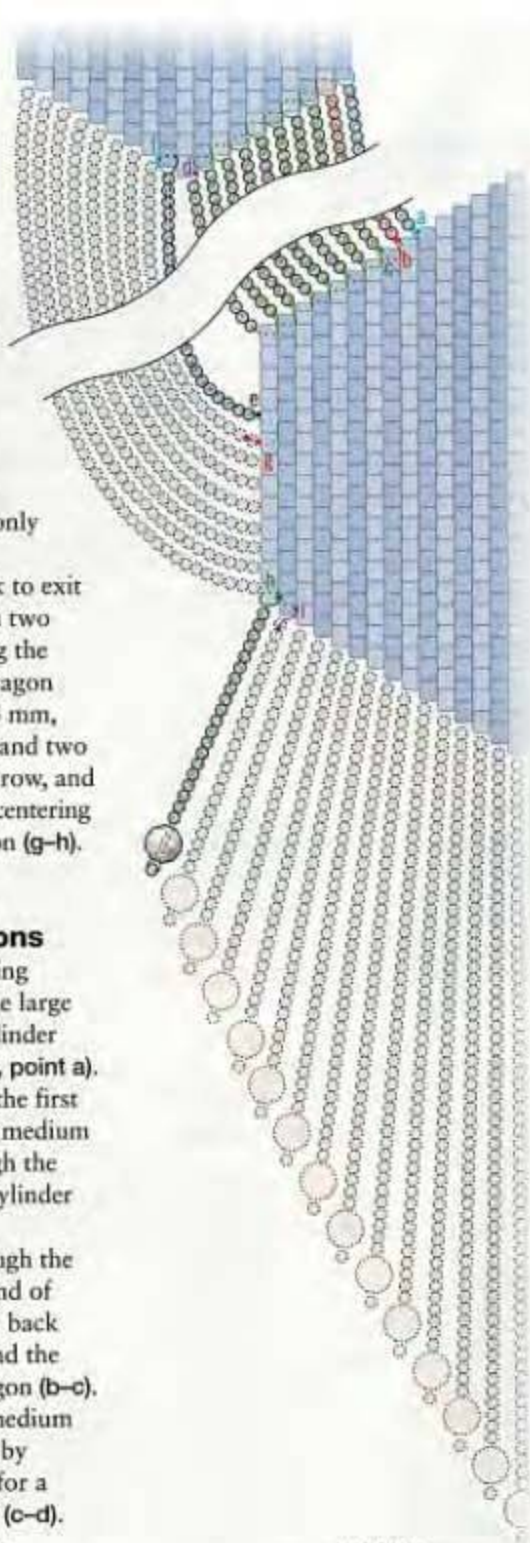


FIGURE 3

## materials

necklace 17-24 in. (43-61 cm)

- 6-14 6 mm fire-polished beads
- 42 4 mm fire-polished beads
- 26 3 mm round beads
- 24 g 11° Japanese cylinder beads
- 10 g 15° seed beads
- clasp
- 2 4 mm split rings
- Fireline 6 lb. test
- Nymo or nylon beading thread, size D
- beading needles, #12
- bobbin or cardboard
- split-ring pliers (optional)

For bead colors, go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

## EDITOR'S NOTES:

- **Odd-count turn variation:** Pick up a cylinder, sew under the thread bridge between the two adjacent cylinders along the edge, and sew back through the cylinder just added. See *Stitch Workshop*, p. 22, for an illustration.
- **Even-count decrease:** After working the last stitch in the row, sew under the thread bridge between the two adjacent cylinders along the edge, and sew back through the last two cylinders. See *Stitch Workshop*, p. 22, for an illustration.
- **Mix two or three colors of cylinder beads** to create hexagons with a mosaic look.
- **Using nylon beading thread** for the connecting strands and the fringe will allow your work to drape properly. - Jane

*Jimmie Boatright is a retired school teacher and lifelong crafter who teaches jewelry making at the Atlanta Bead Market in Buford, Ga., in the U.S. Contact her by phone at (678) 714-8293 or via e-mail at [atlantabeadmarket@hotmail.com](mailto:atlantabeadmarket@hotmail.com), or see a list of her classes at [atlantabeadmarket.com](http://atlantabeadmarket.com).*



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### Fringe

**[1]** Add a comfortable length of beading thread to the large hexagon, and exit the first cylinder on the bottom (**figure 3, point h**). Pick up 20 15<sup>s</sup>, a 4 mm, and a 15°. Skip the last 15°, and sew back through the rest of the beads just added, the cylinder your thread exited at the start of this step, and the next cylinder in the hexagon (**h-i**).

**[2]** Continue adding fringe to the bottom of the large hexagon, increasing each fringe by three 15<sup>s</sup> until you reach the center point. You will have 62 15<sup>s</sup> in the center fringe.

**[3]** Continue adding fringe, but decrease each fringe by three 15<sup>s</sup> so you have 20 15<sup>s</sup> in the final fringe. End the thread.

### Neck straps

**[1]** Attach a split ring to each half of the clasp.

**[2]** Determine the finished length of the necklace, and add 2 yd. (1.8 m). Cut a piece of Fireline to that length, and center it in the remaining point of a medium hexagon (**figure 4, points a and aa**). Over both ends of the Fireline, pick up 25 15<sup>s</sup> and a 6 mm fire-polished bead (**a-b** and **aa-bb**).

**[3]** On one end of the Fireline, pick up an alternating pattern of 20 15<sup>s</sup> and a 6 mm to the desired length, ending with a 6 mm. Pick up two 15<sup>s</sup>, a split ring, and two 15<sup>s</sup>, and sew back through the last 6 mm added (**b-c**).

**[4]** With the same end of Fireline, pick up 20 15<sup>s</sup>, and sew back through the next 6 mm added in the previous step. Repeat until you sew through the last 6 mm before the medium hexagon (**c-d**).

**[5]** Pick up 28 15<sup>s</sup>, skip the cylinder adjacent to the center cylinder, and sew through the following cylinder along the tapered edge of the hexagon (**d-e**).

**[6]** Pick up 31 15<sup>s</sup>, and sew through the 6 mm and a 15°. Sew back through the 6 mm (**e-f**).

**[7]** Pick up 34 15<sup>s</sup>, skip two cylinders in the hexagon, and sew through the following two cylinders.

**[8]** Pick up 37 15<sup>s</sup>, and sew through the 6 mm, a 15°, and back through the 6 mm.

**[9]** Pick up 40 15<sup>s</sup>, skip the next two cylinders in the hexagon, and sew through the last cylinder along the edge. Sew through the 15<sup>s</sup> just added, and end the Fireline.

**[10]** Repeat steps 3–9 with the other end of Fireline, but in step 3, sew through the 6 mms added with the other end of Fireline rather than picking up new 6 mms.

**[11]** Repeat steps 1–10 for the other neck strap. ●

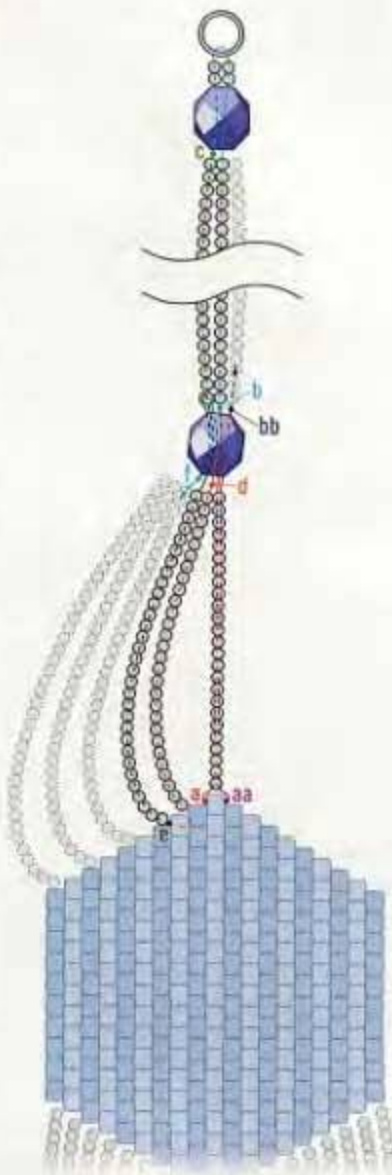


FIGURE 4

# A Showcase of Bead&Button reader favorites

The experts at *Bead&Button* proudly introduce a new premium collection of jewelry projects ranked as favorites by our very own readers. *Bead&Button Favorites* will give any beginner, intermediate or advanced beader a delightful variety of projects, materials, and techniques to enjoy and create. With 20 favorite projects from past *Bead&Button* issues, plus five brand new ones, there's sure to be something for everyone!

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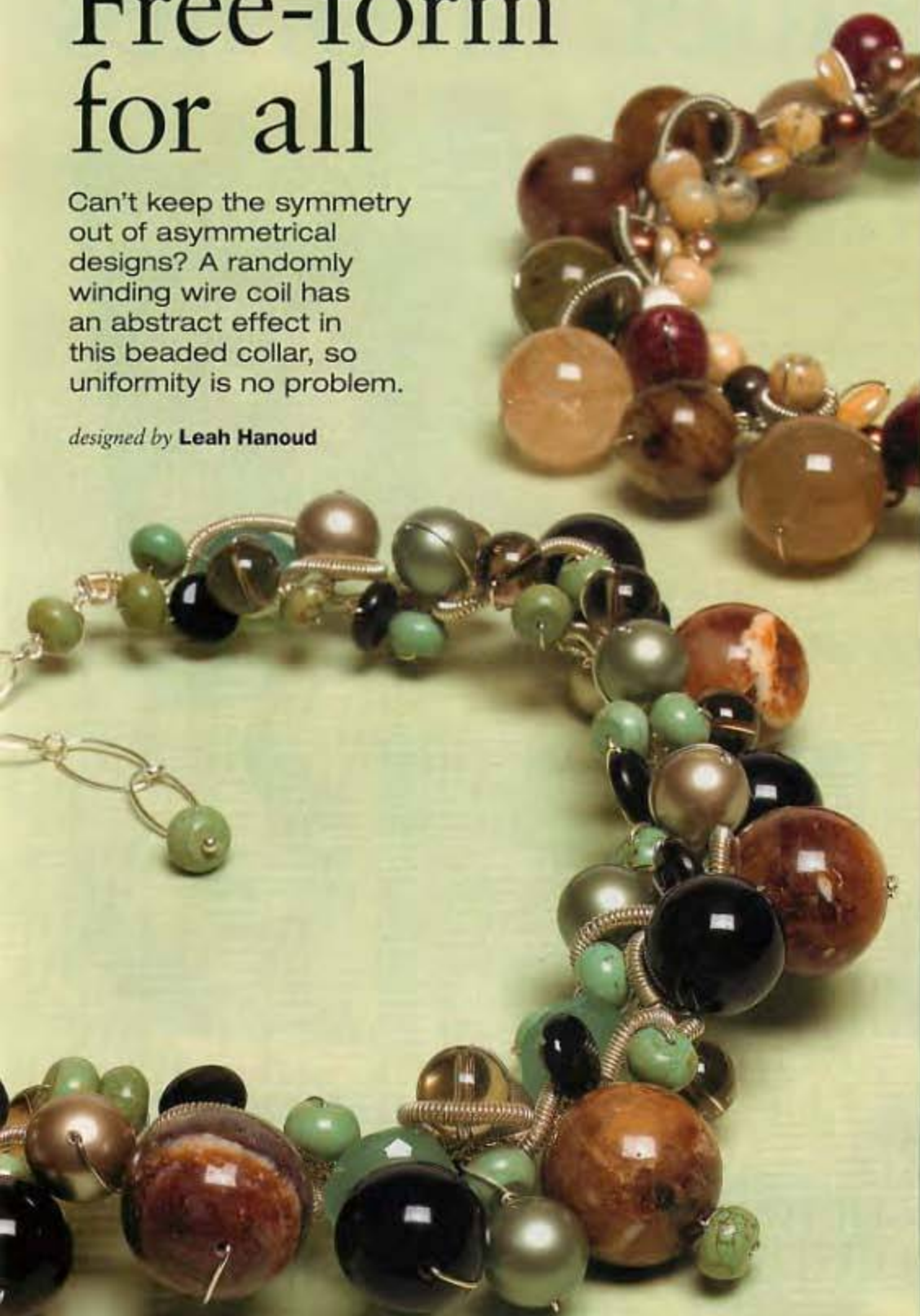
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# Free-form for all

Can't keep the symmetry out of asymmetrical designs? A randomly winding wire coil has an abstract effect in this beaded collar, so uniformity is no problem.

designed by **Leah Hanoud**



## materials

necklace 15–17 in. (38–43 cm)

- 5 20 mm round gemstone beads
- 6 16 mm round gemstone beads
- 10–12 12 mm round gemstone, crystal pearl, or wood beads
- 14 10 mm round gemstone, crystal pearl, or wood beads
- 12–16 10 mm faceted gemstone lentil beads or coin pearls
- 8 8 x 14 mm faceted gemstone rondelles, or a mixture of 15–20 8 mm round gemstone beads and 15–20 6 mm round crystal pearls
- 20–40 8 mm faceted gemstone rondelles or button pearls
- 2 in. (5 cm) 18-gauge wire
- spool of 24-gauge craft wire
- 2½ in. (6.4 cm) chain, 15–17 mm links
- 1½-in. (3.8 cm) head pin
- 2 6 mm jump rings
- coiling tool with 2 mm round mandrel, such as the Twist 'n' Curl or Coiling Gizmo
- chainnose pliers
- roundnose pliers
- wire cutters

For bead colors, go online to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

## EDITOR'S NOTES:

- When you reserve two 6–8 mm beads in "Necklace frame" step 3, test to make sure that one of the beads' holes will accommodate the 18-gauge wire you'll use for the clasp.
- Try using colored craft wire to give your necklace an extra pop of color. – Stacy



## stepbystep

### Necklace frame

**[1]** Cut a 4-ft. (1.2 m) piece of 24-gauge craft wire. At the center of the wire, make a wrapped loop (Basics, p. 92), but do not trim the wrapping wire. Instead, bend the wrapping wire down to make it parallel to the other wire. Twist the wires together for ¼ in. (6 mm) to begin the twisted “core” of the necklace frame (photo a).

**[2]** On one wire, string a 6–8 mm bead, and slide it down to within ¼ in. (6 mm) of the core. Bend the wire around the bead and back toward the core. Holding the wire against the bead, twist the bead a few times. This creates a twisted “branch” connecting the bead to the core (photo b). Twist the wires together for ¼ in. (6 mm) to continue the core.

**[3]** Using the longer of the two wires, repeat step 2, positioning the new bead on the opposite side of the core as the previous bead (photo c). Repeat for the length of the necklace frame, keeping in mind the following:

- Gradually increase the size of the beads as you work toward the center of the necklace frame.
- To help the necklace lie properly when worn, add smaller beads to one side of the core and larger beads to the other side. When you add a large bead to one side of the core, you may need to add two or three smaller beads on the opposite side to balance it.
- As you work, curve the necklace frame so the smaller beads are on the inside of the curve and the larger beads are on the outside of the curve.
- When your wires get short, cut a new 4-ft. (1.2 m) piece of 24-gauge craft wire. Fold the wire in half, creating two parallel wires. Starting 1 in. (2.5 cm) back from where your previous wires ended, thread the new parallel wires



between two branches so the core rests in the fold (photo d). Wrap the two new parallel wires around the core one at a time. Where the two previous wires end, begin twisting the two new wires together to continue the core (photo e). Using chainnose pliers, tuck the ends of the previous wires into the core.

• When your necklace frame is 7–8 in. (18–20 cm) long, gradually decrease the size of the beads, working the second half of the necklace frame as a mirror image of the first. Reserve two 6–8 mm beads for “Clasp.”

**[4]** Make a wrapped loop, and trim the excess wire. Bend the twisted branches to create the desired look.

### Coil embellishment

**[1]** Cut a 4-ft. (1.2 m) piece of 24-gauge craft wire. Wrap one end around the wraps of the wrapped loop on one

end of the necklace frame (photo f).

**[2]** Cut a piece of 24-gauge craft wire appropriate to the coiling tool you’re using, and coil the wire on a 2 mm mandrel. Remove the coil from the mandrel.

**[3]** Slide the coil onto the wire added in step 1. Wrap the coil around the beads as desired (photo g) until you run out of coil. Wrap the wire from step 1 once or twice around the core where the coil ends.

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[4] Repeat steps 2 and 3 until you reach  
the other end of the necklace frame.  
Wrap the end of the wire around the  
wraps of the wrapped loop, and trim  
the excess wire.

### Clasp

[1] Cut an 18-in.  
(46 cm) piece of  
24-gauge craft wire,  
and use the coiling  
tool and 2 mm  
mandrel to make a  
1-in. (2.5 cm) coil.



[2] Cut a 2-in.

(5 cm) piece of 18-gauge wire. Make  
a plain loop (Basics) on one end. String  
a 6–8 mm bead and the 1-in. (2.5 cm)  
coil, and make another plain loop per-  
pendicular to the first. Curve the coil  
into a hook clasp (photo h).

[3] Open a 6 mm jump ring (Basics),  
and attach the loop of the hook clasp  
just below the 6–8 mm bead and  
the wrapped loop on one end of the  
necklace frame.

[4] Cut a 2½-in. (6.4 cm) piece of chain.  
Open a jump ring, and attach an end  
link of the chain and the wrapped loop  
on the other end of the necklace frame.

[5] On a head pin, string a 6–8 mm  
bead, and make the first half of a  
wrapped loop. Slide the remaining  
end link of chain into the loop, and  
complete the wraps. ●

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A coiled clasp  
continues the  
necklace design.

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# Dot to dot

Getting the feel for working with metal clay can be tricky, but using new PMC Pro gives newbies a little extra time to experiment because it doesn't dry as quickly as traditional PMC.

by Anna Elizabeth Draeger

The organic nature of this design allows a beginner to create a wearable piece of jewelry while trying their hand at metal clay.



## MAKING A RING TEMPLATE

**1** Cut a strip of cardstock to the desired width. Wrap the strip around your finger, and mark where the ends overlap. Measure the length, then multiply it by 1.2 to get the necessary length for the desired ring size. Cut the cardstock to that length to make a template.

**2** Cut strips of newspaper or copy paper a little wider than your template, and tape the strips end to end. Wrap them around the dowel until you have a cylindrical form the same size as your ring template. Use a small piece of tape to secure the end of the last strip.

**NOTE:** The measurement around my finger was about 2.25 in. (5.7 cm). I multiplied that by 1.2 to get 2.7 in. (6.9 cm), and then rounded the length of my template to 3 in. (7.6 cm) to make up for the overlap needed in step 4.

There are many variables that can affect the way your ring will turn out. Where you position the ring in the firing container, how many pieces are fired at the same time, and the individual way each kiln works can all possibly affect the way the ring shrinks, and if it shrinks evenly. Make a test plate to get an idea of how much the clay shrinks; Cut out a small rectangle of clay, measure it, then fire it. Measure it again after firing.



## stepbystep

- [1]** Apply a thin layer of olive oil or hand salve to your work surface, hands, and acrylic roller.
- [2]** Use a piece of PMC Pro the size of a large marble, and roll the clay into a thin cylinder. Set the clay on your work surface, and place a stack of three playing cards on each side of it. Use the acrylic roller to roll the clay into a strip (**photo a**), repositioning the playing cards to maintain an even thickness along the length of the clay strip. Lay the template on the clay to check the size. Remove the template, and continue to roll out more length if necessary.
- [3]** Lay the template on the clay, and use the tissue blade to cut the clay around the template (**photo b**), leaving a little extra length on each end to overlap. Roll the excess scraps into a ball, and return them to the package to keep them from drying out.
- [4]** Wrap the clay strip around the cylindrical form, overlapping the ends. Use the tissue blade to cut through both thicknesses of the clay on an angle (**photo c**).





Remove the excess clay, and add it to the scraps from step 3. Apply a small amount of slip (make slip by mixing a small amount of PMC Pro with water) to the ends of the clay strip with a paintbrush. Smooth the ends together with the paintbrush or a rubber-tipped tool (photo d). Set aside the cylindrical form with the ring.

**[5]** Set the excess scraps from step 3 on your work surface, place one playing card on each side of the ball, and roll it out. Dip the end of each straw in olive oil or hand salve, and use them to cut about five to eight circles of each size (photo e).

**[6]** Using the paintbrush, apply a small amount of slip to the ring surface, and place a small circle on it. Pat it down with the paintbrush. Repeat this process with the other circles, stacking some of the circles as desired (photo f). Allow the ring to dry for several hours.

**[7]** Gently slide the wooden dowel out of the center of the cylindrical form, being careful not to disturb the ring. Let the paper coil unwind by itself, then gently peel it away from the inside of the ring,

which may still be damp and fragile. Smooth the inside of the ring if needed, paying close attention to the join. You can add a small amount of slip to the join if needed, but let the ring dry for an additional hour if you do.

**[8]** Check over the surface of the ring, looking for nicks or dents you don't want to show in your finished ring. Even out these spots with a damp paintbrush or fine-grit sandpaper, and gently sand the edges if needed.

**[9]** Fill the stainless steel container with ½ in. (1.3 cm) of activated carbon, and place the ring in the center of the container. Continue filling the container so the ring is covered by ½ in. (1.3 cm) of activated carbon. Cover the container.

**[10]** Place the covered container on stands in the kiln, making sure the container does not touch the sides or back of the kiln.

**[11]** Ramp up the kiln to 1400°F (760°C), and hold for one hour. Each kiln is different, but after the holding period, the kiln will display the inside temperature as it cools. Allow enough cooling time so the temperature

inside the kiln is no more than a couple hundred degrees, turn off the kiln, and remove the container with gloves. Remove the ring with tongs, and let it sit until cool to the touch. I let the container cool in the kiln overnight to make sure it was completely cool. If you remove the piece too soon, it can turn black.

**[12]** Polish with a brass brush in warm soapy water to shine the surface of the metal. Use polishing papers if desired. Polishing papers come with six different grits from coarse to fine. Rub the surface of the metal with each paper from coarse to fine to add a high shine. Use liver of sulfur to add a patina if desired (photo g) following the manufacturer's instructions, then polish the raised surfaces (photo h) to bring out contrast to the patina. ●

**www** Metal clay artist and instructor Hattie Sanderson has performed several tests by making rings using PMC Pro in a variety of scenarios. Go to [metalclayguru.com](http://metalclayguru.com), and search "PMC Pro ring tests" to read her findings.

## materials

### ring

- 6–10 g PMC Pro
- ½-in. (1.3 cm) wooden dowel
- acrylic roller
- activated carbon
- brass brush
- cardstock
- container for water
- heat-resistant gloves
- kiln with ceramic stands
- liver of sulfur (optional)
- metal files\*
- newspaper or copy paper
- nonstick work surface
- olive oil or nonpetroleum hand salve
- paintbrush
- plastic straws in 3 sizes
- 6 playing cards
- polishing papers\*
- rubber-tipped tool (optional)
- sandpaper\*
- stainless steel firing container with cover
- tape
- tissue blade
- tongs

\*dedicated to PMC Pro

For product sources, go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources), choose this issue, and click the Materials List downloadable file.

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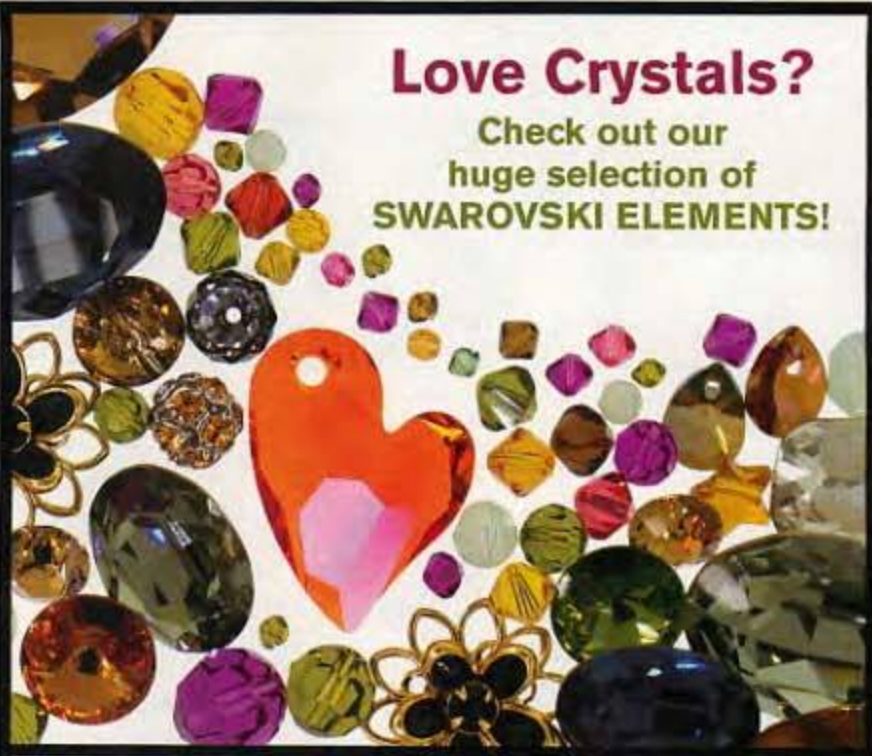
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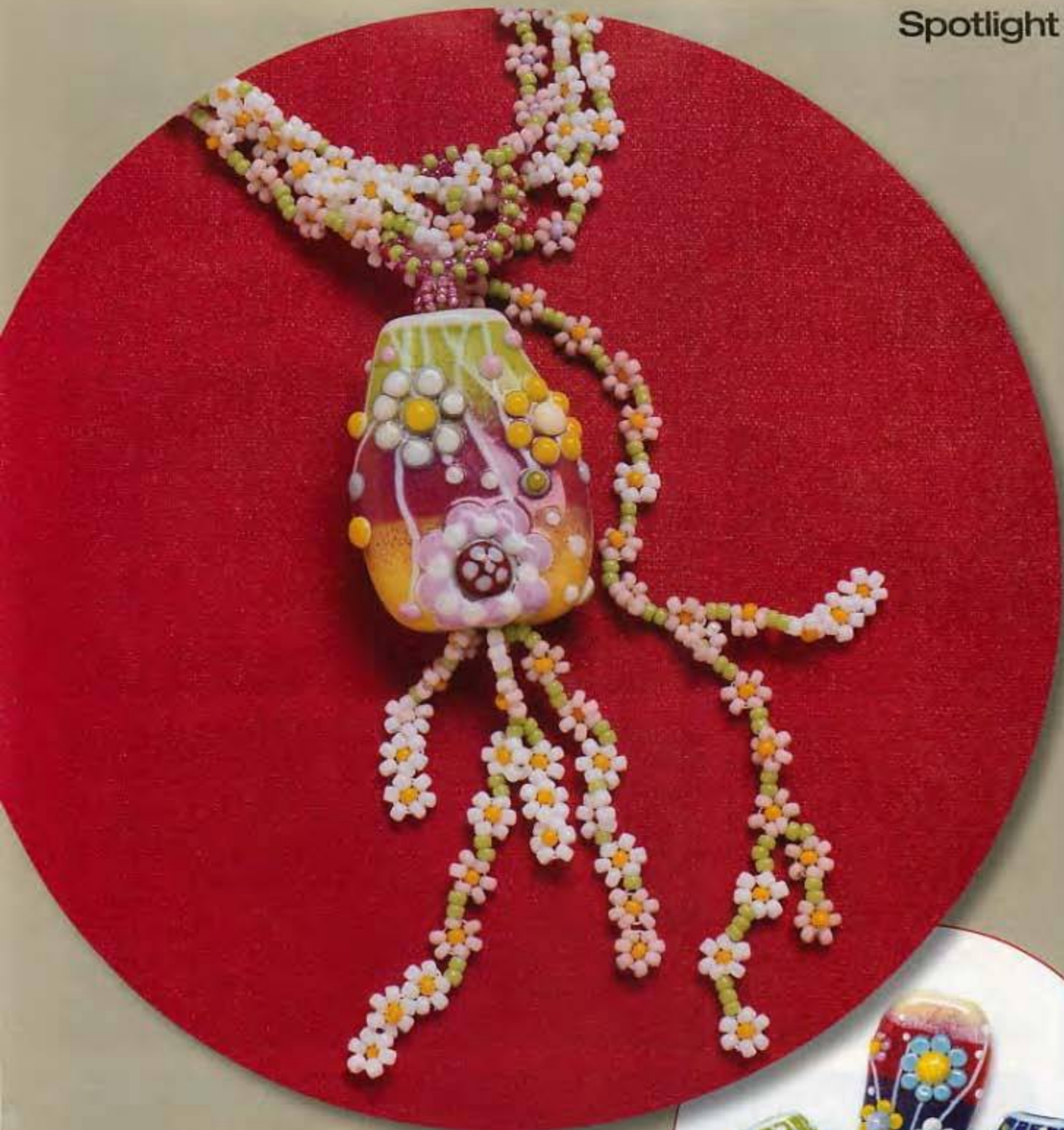


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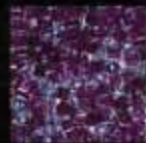
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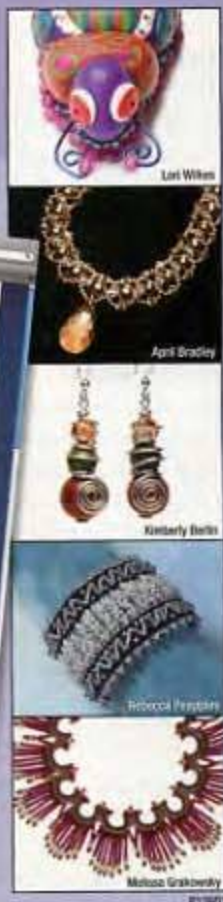
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## THREAD AND KNOTS

### Adding 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 (see "Half-hitch knot") between beads as you go, and exit where the last stitch ended. Trim the short tail.

### Conditioning thread

Use beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Both conditioners help thread resist wear.

To condition, stretch nylon thread to remove the curl (Fireline doesn't stretch). Pull the thread through the conditioner.

### Ending thread

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path 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.

### Half-hitch knot

Pass the needle under the thread between two beads, and pull gently until a loop forms. Cross back over the thread between the beads, 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.



### Stop bead

Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is different from the beads in your project. Pick up the stop bead, and sew through it again in the same direction, leaving the desired length tail. If you want, sew through it one more time for added security.



## STITCHES

### Herringbone stitch

#### Flat

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

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



[3] To turn to start the next row, sew down through the end bead in the previous row and back through the last bead of the pair just added (a-b). Pick up two beads, sew down through the next bead in the previous row, and sew up through the following bead (b-c). Continue adding pairs of beads across the row.



[4] To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added.

### Tubular

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

[2] Pick up two beads, sew down through the next bead in the previous round (a-b), and sew up through the following bead. Repeat to complete the round (b-c).

[3] You will need to step up to start the next round. Sew up through two beads—the next bead in the previous round and the first bead added in the new round (c-d).

[4] Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



### Ladder stitch

#### Traditional method

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

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



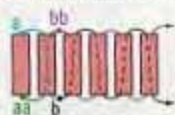
This technique produces uneven tension, which you can correct by zig-zagging back through the beads in the opposite direction or by choosing the "Crossweave method" or "Alternative method" below.



#### Crossweave method

[1] Thread a needle on each end of a length of thread, and center a bead.

**[2]** Pick up a bead with one needle, and cross the other needle through it (a-b and aa-bb). Add all subsequent beads in the same manner.



**Alternative method**

**[1]** Pick up all the beads you need to reach the length your project requires. Fold the last two beads so they are parallel, and sew through the second-to-last bead again in the same direction (a-b).



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



**Forming a ring**

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

If using the "Crossweave method" or "Alternative method" of ladder stitch, cross the threads from the last bead in the ladder through the first bead in the ladder.

**Peyote stitch**

**Flat even-count**



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

**[2]** To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail (b-c). For each stitch, pick up a bead, skip

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## Basics

a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."  
**[3]** For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.

### Flat odd-count

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

Work the traditional odd-row turn as follows:

**[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 this turn at the end of each odd-numbered row, but this

edge will be stiffer than the other.

**[3]** 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.



### Tubular

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

**[1]** Start with an even number of beads tied into a ring (see "Square knot").



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



**[3]** To step up to start the next round, sew through the first bead added in round 3 (a-b). Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat to achieve the desired length, stepping up after each round.



### Circular

Circular peyote is worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increasing the number of beads per stitch or using larger beads. If the number or size of the beads is not sufficient to fill the spaces between stitches, the circle will not lie flat.

### Zippering up or joining

To join two sections of flat peyote stitch 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 a row of right-angle weave, pick up four beads, and tie them into a ring (see "Square knot"). Sew through the first three beads again.



**[2]** Pick up three beads.

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



**[3]** Continue adding three beads per

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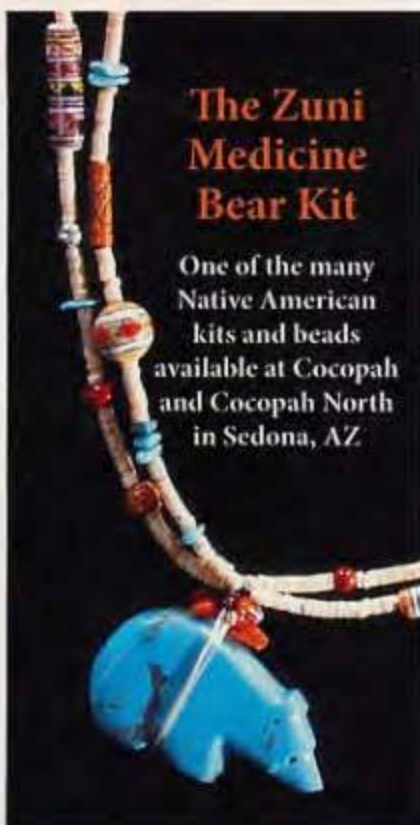
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stitch until the first row is the desired length. You are stitching in a figure-8 pattern, alternating the direction of the thread path for each stitch.

**Adding rows**

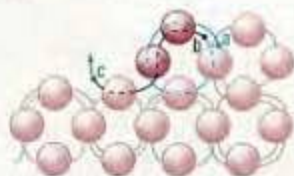
**[1]** To add a row, sew through the last stitch of row 1, exiting an edge bead along one side.



**[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 to complete the row.



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### Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. 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 is secure.

### Opening and closing loops and jump rings

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



**[2]** To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you. Reverse the steps to close the open loop or jump ring.



### Plain loop

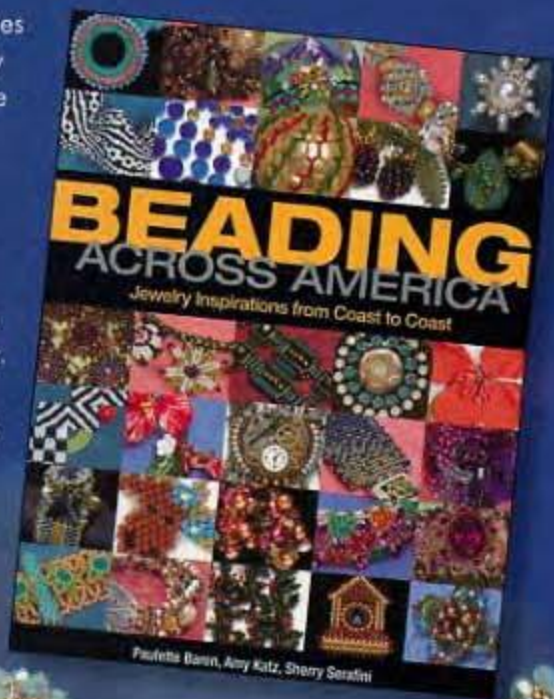
**[1]** Using chainnose pliers, make a right-angle bend in the wire at least 1/4 in. (6 mm) from the end of a naked piece of wire or directly above a bead or other component. For a larger loop, bend the wire farther in.



**[2]** Grip the end of the wire with

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## Basics

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



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



### Wrapped loop

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



[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] Wrap 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. Wrap 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. ●



Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. ●

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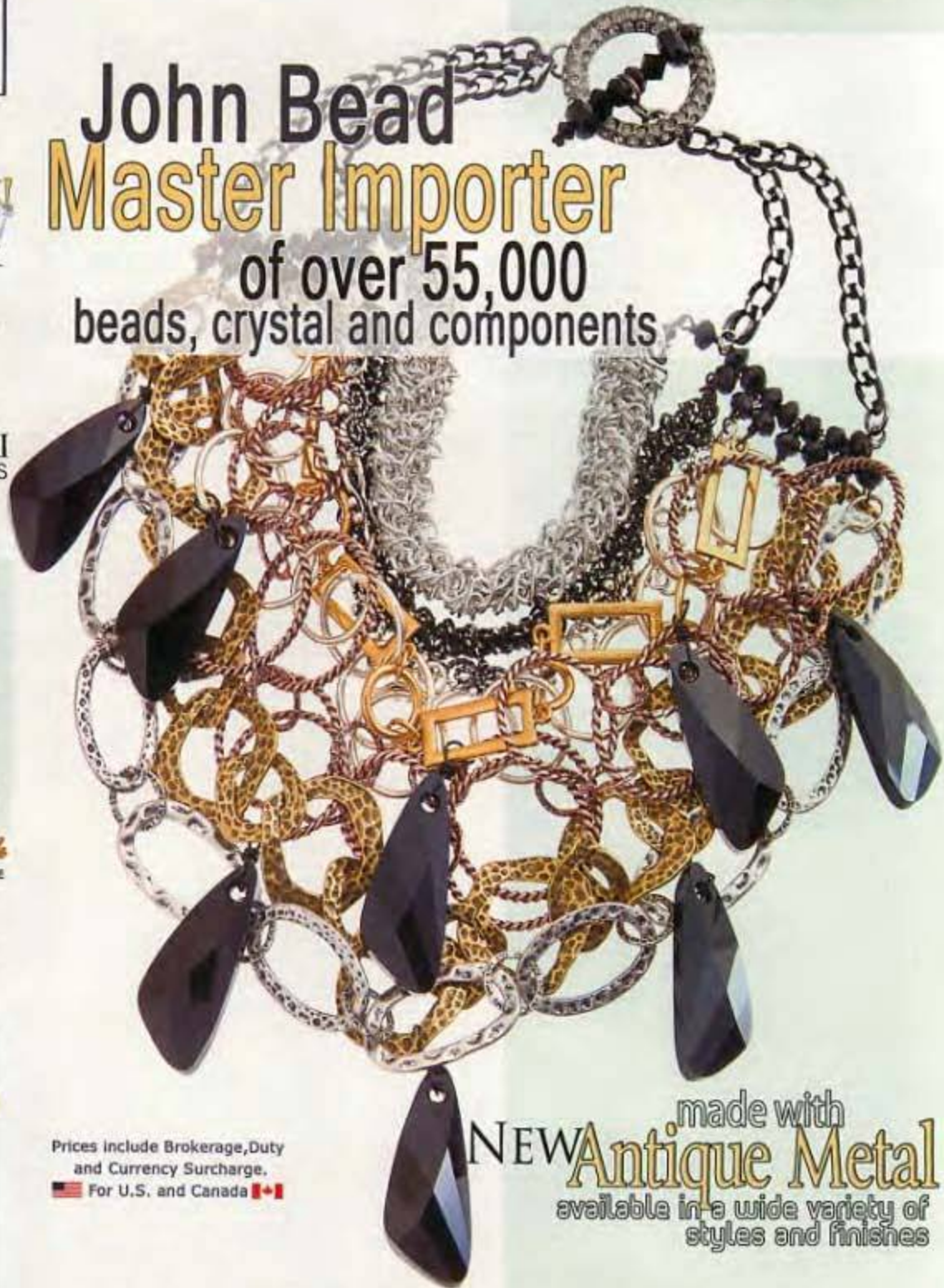
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