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Check out our seed bead projects!

12+ SPRING PROJECTS

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25 TIPS,
HOW-TOs,
& TRENDS

APRIL 2020 • Issue 156

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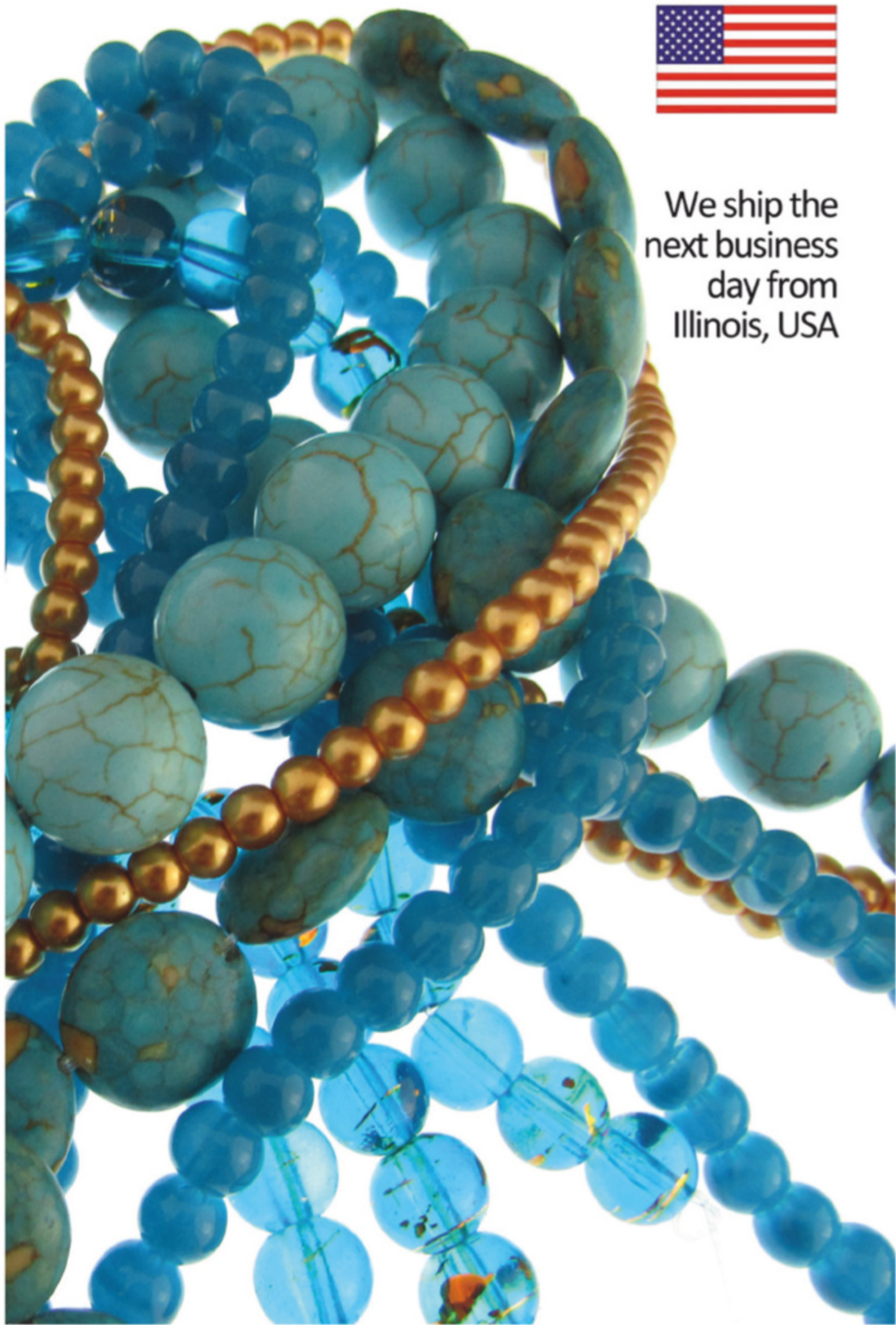
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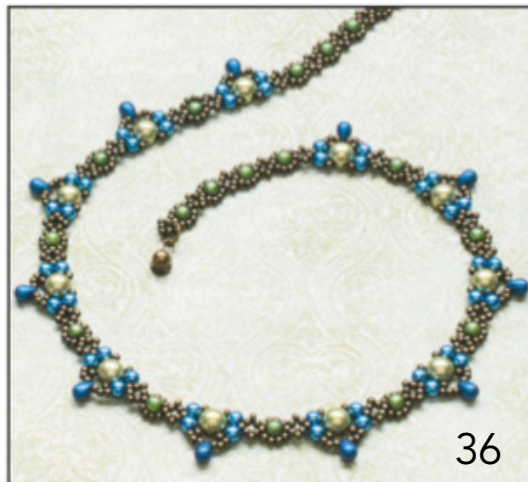
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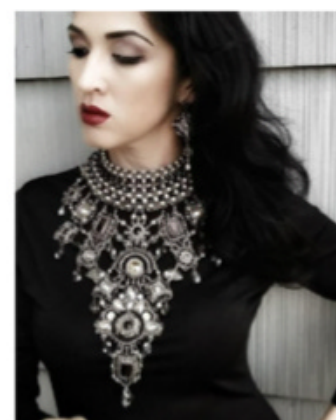


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Discover more **Your Work** critters on FacetJewelry.com.



View a photo gallery of **Guzalia Reed's** beadwork on [Facet](http://FacetJewelry.com).

B&B EXTRA

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



Picot power bracelet
Connie Whittaker



Colored blocks bracelet
by Maddiethekat Designs

Minaretti set
by Nicole Vogt

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Bountiful benefits

Fling open your windows and breathe in the fresh, spring air.

The sun is out, buds are waking, and a cool breeze is wafting. Spring delights us as a season of new beginnings and, of course, a time for cleaning.

Spring cleaning isn't just a time-honored ritual — there's a psychological need driving this physical labor. Research shows that clutter-free countertops eliminate stress and lighten our mood. It can make us feel better about ourselves and more productive. I don't know about you, but these benefits make me think about how good I feel after a day of beading.

To help brighten your outlook, this issue of *Bead&Button* features spring-inspired designs. Zsuzsanna Erdei's "Forever young pendant" (p. 24) showcases two layered pendants with multiple, springtime colorways. Make a half dozen of Sabrina Maurer's "Square root bracelets" (p. 30), which dazzle like colorful Easter eggs. Learn a new technique, as Katherine Buenger shares her "Tin thread delight set" (p. 42), which adds beads to woven tin threads.

With Earth Day on the horizon, our "Handy dandy guide" (p. 20) offers unique ways to include recycled materials in your design. Another way to keep Mother Nature happy this spring is to acknowledge the plight of the bumblebee. See "Save the bees, please" (p. 66) for a collection of bee-related components, many linked to good causes.

We've heard quite a bit of positive response from readers who have noticed our efforts to offer a balance of projects. We make every attempt to provide projects for people who love the classic, single-hole beads, while still offering innovative designs. Keep sending emails with your suggestions!

For those new to the magazine, you might be delighted to learn of the benefits of subscribing. Do you know about all the extras you get when you subscribe? In addition to a magazine delivered to your door six times a year, you'll also receive six digital downloads with bonus projects. Plus, you'll have access to exclusive content on FacetJewelry.com, such as Word charts for the patterns appearing in each issue and additional projects just for you. And that's just a sampling!

We hope the benefits of subscribing to *Bead&Button* along with the perks of the season bring you happiness and joy. Please keep us posted on how we may help you achieve beading bliss.

Diane Jolie

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

FIND THE BEAD STRAND

Find the hidden picture of a bead strand (exactly like the one here) and email us at editor@beadandbutton.com by May 11 with the page number the strand is on (put "Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of *Beaders Guide: Right-Angle Weave*. Good luck!

Congratulations to Karen Phillips of Wrexham, U.K., who found the bead strand on page 19 of the December 2019 issue!



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DESIGN BY ALEXANDRA LYSENKO

PRECIOSA *Candy Oval*



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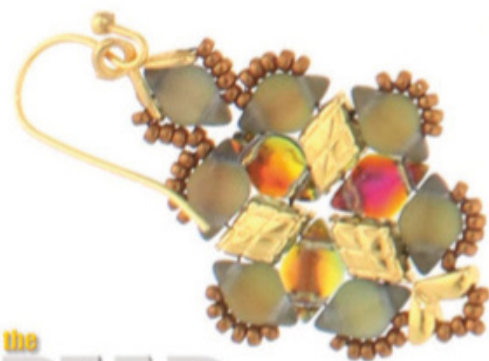


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Cymbal[™] Metal Fashion Elements[™]
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and texture.



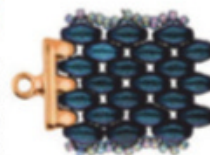
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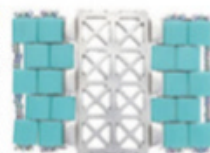
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what's happening >>

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Reignite!



ISGB 2020 commemorative bead by Leah Nietz.

In April, glass beadmakers from around the world meet in Las Vegas, Nevada. With a mission to innovate, the annual International Society of Glass Beadmakers gathering hosts workshops, receptions, and bead swapping — and that's just the first day! You'll find a torch event, silent- and live-auctions, workshops, special exhibits, and a bead bazaar. Plus, commercial and technical vendors are on hand for guidance and shopping opportunities. This event is a great place to hone your skills and advance your craft. For details, visit isgbgathering.org.

Events

TEXAS STATE BUTTON SOCIETY SHOW & CONVENTION

Richardson, Texas

March 12–15, 2020

texasstatebuttonssociety.com

Ahoy Texas button collectors! Gather for "Buttons in and around the sea."

INTERGALACTIC BEAD & JEWELRY SHOW JACKSONVILLE

Jacksonville, Florida

April 3–4, 2020

beadshows.com

Showcasing gems, beads, unique findings, vintage beads, and more!

INNOVATIVE BEADS EXPO

Oaks, Pennsylvania

April 3–5, 2020

springibexpo.com

Don't miss the Designer's Dugout with free demos.

THE COLORADO STATE BUTTON SOCIETY

Denver, Colorado

April 4–5, 2020

coloradobuttons.com

The annual show offers competitive trays, judging awards, workshops, and shopping.

NORTH CAROLINA STATE BUTTON SHOW

Waynesville, North Carolina

April 25, 2020

ncbuttonssociety.wordpress.com

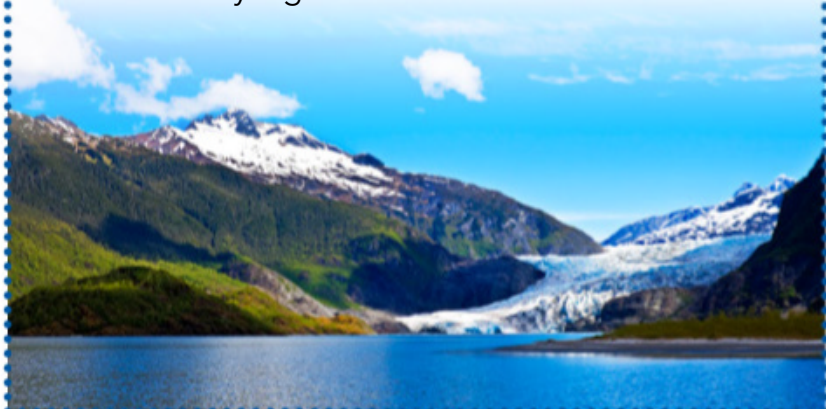
Come for the button displays, vintage clothing exhibits, and button dealers.

➔ If you have beading news, tips, or events, send emails to editor@beadandbutton.com, and put "Bead Soup" in the subject line. Psst: we work four months ahead of the publication date.

COZY GET-TOGETHER

Society
Spotlight

The clever beaders at the Alaska Bead Society (ABS) have a wonderful event planned for their members. At the end of March, before spring unfolds, the ABS holds a Bead Retreat. Members gather at a B&B with grand intentions: "This is when we bring our UFOs (un-finished objects) to work on, hang out with other beaders, and eat homemade food in a relaxing atmosphere," they tell us. The group plans a gift exchange with beads, beaded items, books, and storage containers changing hands. It's a real treat to gather at a mountain retreat, connect with fellow beaders, finish projects, and plan designs for the upcoming year. Visit akbeadsociety.org for more information.



There's still time!

Planning to attend the 20th Anniversary Bead&Button Show? If so, don't delay! Milwaukee is a hot destination right now, getting lots of national attention for the Fiserv Forum basketball arena that's hosting the Democratic National Convention this summer, among other events and attractions. Show organizers are advising attendees to book as early as possible. The Hyatt Regency and Hilton Milwaukee Center offer guaranteed Show rates through April 28.

For more Show details, visit BeadAndButtonShow.com.

beads, pendants, and charms

The new **two-hole Helios par Puca beads** measure 5 mm x 10 mm and feature a flared, triangular shape. Offered in a wide variety of colors and finishes, pair Helios with other par Puca beads for a flowing look.



Nina Designs' **Bee Collection** is all the buzz! Ask for their new sterling silver charms featuring sweet-as-honey bronze bees at your favorite local retailer. See p. 66 for more!

These limited-quantity, **recycled sawdust pendants and cabs** from the 1980s offer a stained-glass effect. Find them at beadsandhoney.com or email support@beadsandhoney.com for more information. For more on recycled components, see p. 20.



what's new?

**NEW PRODUCTS TO LOOK FOR AT YOUR
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findings



Check out these **partially finished bracelet ends** in silver- and gold-plate by Beadsmith. The adjustable braided chains are finished on both ends with caps and jump rings, ready for your embellishment ideas.

The new **Threaded Bangle Centerline components** from Beadsmith allow you to easily swap out your Delica beadwork. Find them in two widths in silver, gold, and rose gold to accommodate five or seven beads.





Also from Beadsmith comes their exclusive **Treasure Mat**. This workspace placemat features laser-printed measurements in inches and centimeters as well as round bead diameters. The rubber base ensures no slipping occurs, while the soft surface helps prevent beads from rolling.



Beadsmith presents their new **Micro Grip spring-action pliers** with ergonomic grips. These pliers fit in your hand comfortably while allowing you to do fine jewelry and wire work.



E6000 Plus glue features everything you love about E6000 without the odor. There are no shipping restrictions with this product, so it can be sent internationally.



From Kelly Dale Creations comes the **Creative CRAW Starter Tool** — an innovative device that allows you to have something to hold onto as you start your cubic right-angle weave strips. The package comes with written and photo instructions, and can be used with 11°, 8°, and 6° seed beads or 3–4 mm fire-polished beads. Get yours at offthebeadedpathbeadstore.com.



Bead Reads

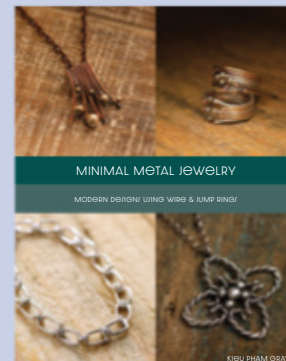
MINIMAL METAL JEWELRY

By Kieu Pham Gray

This book is a great introduction to simple metalwork using only two easy-to-find materials: wire and jump rings. Readers will learn many torchwork techniques from an experienced and popular teacher, Kieu Pham Gray. You'll choose from 20+ modern, incredibly wearable earrings, pendants, rings, and bracelets. Most projects include design alternatives in different metals or styles, and a bonus section of handmade clasps rounds out this collection.

978-1-62700-694-1

Kalmbach Media



CREATING WOODEN JEWELRY

By Sarah King

In this new book, author Sarah King combines 24 skill-building projects with inspiration and examples. Following her step-by-step photos, readers can create different statement pins, earrings, bracelets, and necklaces. Chapters are divided by approach, and include basics, shaping, connecting, and surface treatments. Interviews with designers are sprinkled throughout, and the book concludes with a guide to jewelry woodworking basics.

978-1-4971-0001-5

Fox Chapel Publishing



HOW TO MAKE BEADED BOXES

By Katie Dean

Beaded boxes are hot, and author Katie Dean offers a brilliant collection of them! The ebook contains embedded videos with techniques and tips, along with text instruction and illustrations. Learn basic shapes, along with lively flower embellishments from the five full projects. Note: This ebook is available as a download from the Vivebooks website only; it is available elsewhere on disk.

978-1-912911-03-5 (CD) or 978-1-912911-04-2

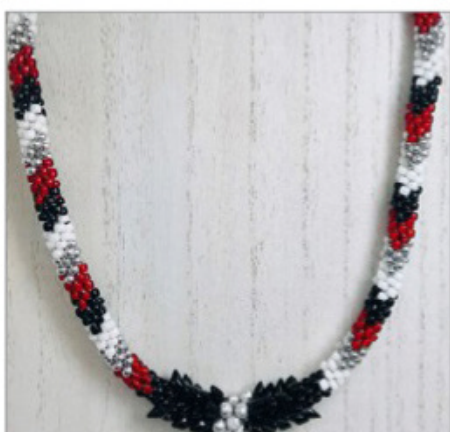
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Design challenge winners

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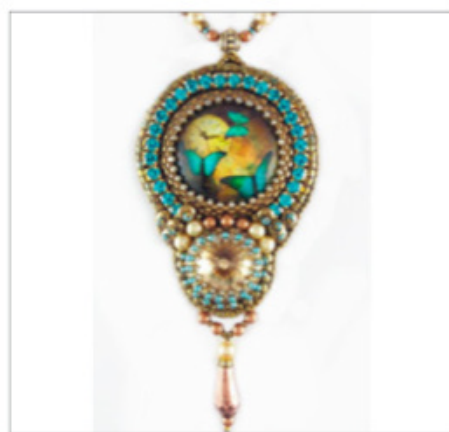
MICHELLE SEPANSKI

Patterns Reader Choice Winner • "Festive Chevron" • This beaded kumihimo necklace features a chevron design in the rope and a front focal with textured geometric shape.



CLIFF SWAIN-SALOMON

Patterns Winner • "Downton Deco" • Inspired by jewelry from the recent Downton Abbey film, this necklace features Swarovski-encrusted V-shaped darts to form crisp lines indicative of the Art Deco period. It uses a combination of CRAW, PRAW, RAW, and peyote stitches.



ROSEMARY HOLLAND

Shimmer & Shine Winner • "Butterflies in Time" • This necklace showcases a beautiful beaded embroidery collection, highlighting a glass cabochon and Swarovski rhinestones and rivoli.



GABRIELLA JASZ

Shimmer & Shine Winner • "Midnight" • This striking soutache and embroidered necklace was inspired by the glittering of snow on pine branches during the night.

enter to win ≡

We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, [FacetJewelry.com](https://www.facetjewelry.com).

MARCH 2020: ERIN GO BRAGH

March brings thoughts of Ireland. The Emerald Isle! 40 shades of green! Rolling hillsides and rugged mountain ranges encase inland bogs and loughs. Does the rich beauty of the land inspire an embroidery piece? With Irish metalwork going back to the Bronze Age, symbols, shapes, and inspiration abound. Regardless of your jewelry-making style, take your lead from the phrase: "Ireland forever!" and send us images of your creations.

APRIL 2020: EARTHEN

Have you hugged the planet lately? With the dormant winter giving way to fertile springtime, look all around you for inspiration this month. Embrace warm, muted earth tones. Incorporate subdued ceramic pieces or river rocks into your jewelry. Put aside the shimmer and shine of manufactured crystals, while you opt for more natural components. This month, we want to see your designs that feature earthen colors, raw materials, or adornments fit for Mother Nature to don.



WATCH FOR IT!

Coming in the next issue

Combine various-sized pearls and seed beads for an **undulating bracelet** by Juanita Carlos



Bezel a rivoli with seed beads, bicones, pearls, and petals for a **multi-dimensional pendant** by Andrea Palasti



Join squares and rectangles for contemporary **CRAW earrings** by Debora Hodoyer

AND MORE!

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2020

Asheville, NC.....January 7-8

Lakeland, FL.....January 10-11-12

Tucson, AZ (Gem Mall).....Feb. 1-Feb. 9

Tucson, AZ (Holidome®).....Feb. 1-Feb. 9

Tucson

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February 1 - February 9**

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February 1 - February 9**

Minneapolis, MN.....March 29-30

Livonia, MI.....April 3-4-5

West Springfield, MA.....April 17-18

Franklin, NC.....May 8-9-10

Orlando, FL.....May 15-16-17

Livonia, MI.....July 10-11-12

Franklin, NC.....July 23-24-25-26

Tucson, AZ....September 10-11-12-13

Minneapolis, MN....September 27-28

Livonia MI.....October 3-4-5

West Springfield, MA.....October 9-10

Orlando, FL.....Oct. 30-31-Nov. 1

Asheville, NC.....November 3-4

• Dates subject to change •

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Animal kingdom

The editors at *Bead&Button* magazine are always looking to showcase new works of beaded art and jewelry from our readers. Here are this month's featured pieces! To be considered for publication, send a photo and details to editor@beadandbutton.com. If your piece is selected, we may ask you to send it to us to photograph.

► Beaded Toys

Since my youth, I have always loved toys and beading — this is from where my hobby stems. At first, I made the toys for myself. After a while, people requested that I teach them how to stitch toys, too. This is when I began writing tutorials. My toys are made from a variety of seed beads. Peyote, square, and herringbone stitches are used to construct them. They are filled with a hypoallergenic stuffing. I draw and use photographs for inspiration for my canine creations. I have been making toys for eight years now, and have beaded about 20 different dog breeds (most popularly, the Yorkshire Terrier). Tutorials for purchase can be found on my Etsy site.

Marina Vladimirovna Konstantinova
Abakan, Russia
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toysbeads.etsy.com



◀ 3-D Beaded Birds

My mother was an avid bird watcher when I was young, and it seems to have rubbed off on me. Throughout the years, I have taken countless photographs of birds (and continue to do so). One day, I decided to combine my passion for birds with my love of beading. My main objective when creating my beaded birds is to have them look as realistic as possible. They are made with peyote stitch and size 15^o seed beads. Like real birds, they stand on their feet, but I haven't gotten them to sing just yet! Each bird is accurately sized and proportioned, and they all have their own personalities. I have a long list of bird ideas waiting in line to be stitched.

Sheila Root
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sheilaroot.com



► Pride

I created this necklace because my zodiac sign is Leo, which is depicted by a brave lion. Bright jewelry appeals to me, which is why the lion is wearing a regal crown. I incorporated Swarovski crystals and pearls into the crown. The muzzle is embroidered with Italian sequins and Japanese seed beads; the mane is embroidered with gold thread and French chenille; and the wings are embroidered with Italian sequins. The back is made of artificial leather, and the piece is tied around the neck with velvet ribbons.

Nataly Mak

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natalymak.etsy.com

[instagram.com/natalymaki](https://www.instagram.com/natalymaki)



▲ The Swim

My turtle and fish are bead-embroidered on felt. I combined several traditional and non-traditional stitches to create realism, perspective, and depth. I have always been interested in transforming the traditional craft of beading into something much grander. To achieve that goal in this piece, I used unique colors and incorporated different types and sizes of seed beads.

Eleanor Pigman

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[instagram.com/pigseedbead](https://www.instagram.com/pigseedbead)





12 recycled components for concerned beaders

by Diane Jolie

We recycle daily by putting our aluminum in designated blue bins and sorting our plastic products accordingly. But do our good intentions end there? Or do we honor Mother Nature throughout our lives, including while we bead? With the 50th anniversary of Earth Day approaching — April 22, 2020 — here are a dozen ways to celebrate the spirit of recycling through beads, pendants, and components.

1 AFRICAN RECYCLED GLASS (AKA: African sea glass)

Small businesses manufacture these beads in Ghana, Africa, by recycling broken bottles, windshields, and other discarded glass. Raise a glass to these eco-friendly beads!
happymangobeads.com



2 SAND-CASTED BEADS (AKA: African powder glass beads)

Made by the Krobo People of Ghana, Africa, sand-casted beads are created by crushing glass into a fine powder (fritt) and poured into clay molds along with stems of cassava leaf, which are used to make the holes. The stems disintegrate when the beads are heated in earthen ovens. To finish, the beads are either polished or painted by hand.
rings-things.com

3 SALVAGED TIN COMPONENTS

Imagine the fanciful embroidery you could make with these tin findings salvaged from switch plate pressings. You know the “holes” in switch plates where the electrical cords connect. These are the punched holes! You’d be hard-pressed not to design something fun.
tincansally.etsy.com



4 FABRIC PENDANTS How cute are these?

Placed artistically in metal bezels, fabric swatches are elevated to mini-framed masterpieces. What fun it would be to pick out the perfect beads to complement these showy pendants!
thewhirwind.etsy.com



5 SHARD PENDANTS (AKA: shard jewelry)

What a darling way to hold on to memories and save cherished items from landfills. Artisans recycle damaged pottery, which might have been Great Grandma’s favorite teacup or Grandpa’s vintage pipe dish, and transform it into jewelry components. A variety of techniques are used to set the shards into bezeled backings for pendants, brooches, or earrings.
liamshardjewelry.com

Visit FacetJewelry.com
for more on this artist,
Liam Hughes.





6 RECLAIMED WOOD PENDANTS

Here's a wild idea: this woodsy artisan collects naturally fallen wood from across western Canada, adds sayings, and finishes the pendants with several coats of clear polish. wildmountainwood.etsy.com

7 RECYCLED ITEMS IN RESIN

Capture memorable images, tiny fanciful figurines, or printed text in resin. Susan Lenart Kazmer raised the resin process to an art and an industry when she developed a line of jewelers' resin and innovative techniques. Buy components to make your own pendants or search online for finished jewelry pieces from a multitude of vendors.

slkcomponents.etsy.com

Visit FacetJewelry.com for this "Reversible resin pendant" project.



8 PAPER BEADS

Paper beads can be made by folding, gluing, wrapping, papier-mâchéing, sewing, or riveting, to name a few ways. The beads shown are created in Uganda. You can make similar ones yourself by using old magazines, newspaper, or commercial flyers (junk mail). Just cut, roll, and glue. You simply need to repeat, repeat, and repeat some more. beadchest.com

9 VINTAGE BEADS

The good news is that you don't have to scour estate sales to find these treasures so there's more time to bead. The bad news is that you don't always know what you're buying. Vintage items may be broken and the metal impure. It's best to ask questions before purchasing. vintageflowertop.etsy.com



10 FORDITE PENDANTS

(AKA: Detroit agate)

While this is not an agate, it does originate from Detroit, Michigan. An upcycled composite, Fordite is an industrial artifact formed by hardened layers of automotive spray paint that was scraped off of equipment after years of build-up and discarded. etsy.com, search "fordite"

Visit FacetJewelry.com for more on Fordite.



11 RECYCLED METAL PENDANT AND COMPONENTS

Ever wonder what happened to that file cabinet at your first office job? If it was lucky, it might have ended up recycled as a quirky component. These hand-cut pendants and connectors are given new lives with a fun coat of paint and the hope of being incorporated into jewelry. The items shown are made in America. happymangobeads.com

12 BOTTLE CAP BEADS

Ever wonder how these recycled bottle caps are created? The bead shown here is made by US workers who dome bottle caps using a press (in other cases, artisans dap the metal by hand). Using two curved caps, edges are trued, and then soldered together by hand. All that work deserves a cold beverage as a reward.

happymangobeads.com



DESERT SONG BRACELET

designed by Susan Arrighi

DIFFICULTY ●○○○○○

even-count peyote



Show off your style with this peyote band, featuring sectional motifs for an intriguing look.

PEYOTE BAND

1) On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Starting at the upper-right corner of the **pattern**, pick up 11° cylinder beads for rows 1 and 2: two As, three Bs, two As, one D, two Cs, five Ds, two Cs, one D, four Bs, and two As.

2) Following the **pattern** or the **Word chart** (Subscriber Exclusive: get it at FacetJewelry.com/resourceguide), work in flat even-count peyote stitch using the appropriate color cylinders. End and add thread as needed while you stitch, and end the working thread and tail when you complete the band.

CLASP

See the Handy Dandy Guide at FacetJewelry.com for a variety of finishing options; search for “Peyote pattern finishing techniques.” Choose the best clasp option that works for you. **B&B**



Susan Arrighi

susanarrighi@bigpond.com

susanarrighidesigns.etsy.com

materials

bracelet 7 in. (18 cm), excluding clasp

- 11° cylinder beads (Miyuki Delica)
 - **3 g** color A (DB1768, forest green lined opal AB)
 - **2 g** color B (DB1170, galvanized matte aloe)
 - **2 g** color C (DB1453, silver-lined pale lime opal)
 - **3 g** color D (DB0690, dyed semi-frosted silver-lined leaf green)
 - **1 g** color E (DB1704, copper pearl lined pink mist)
 - **1 g** color F (DB0157, opaque cream AB)
 - **2 g** color G (DB0411, galvanized apricot gold)
 - **1 g** color H (DB0021, nickel plated)
 - **2 g** color I (DB0461, galvanized tarnished copper)
 - **1 g** color J (DB1162, galvanized matte champagne)

- Fireline, 6 lb. test, nylon beading thread, size D, or WildFire, .006 in.
- beading needles, #10 or #11

Beading kits are available at offthebeadedpathbeadstore.com.

Subscriber Exclusive: get a Word chart for this pattern at FacetJewelry.com/resourceguide

Find basics online:

FacetJewelry.com/basics

- attaching a stop bead
- peyote stitch: flat even-count
- peyote pattern finishing techniques
- ending and adding thread



11° cylinder beads

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



PATTERN

COVER STORY
FOREVER
YOUNG
PENDANT

designed by
Zsuzsanna Erdei

DIFFICULTY ●●●●○

bead weaving





materials
tan/copper necklace
15 in. (38 cm)

- 10 x 3 mm crescent beads
- **24** color A (matte metallic bronze copper)
- **44** color B (opaque green ultra luster)
- **2** 8 mm rivolis (Swarovski, crystal)
- **8** 7 mm CzechMates two-hole cabochons (saturated metallic airy blue)
- **28** 4 mm bicone crystals (crystal AB2X)
- **1 g** 8° seed beads (Czech, etched capri gold full)
- **1 g** 11° seed beads (Miyuki 4213, Duracoat galvanized dark mauve)
- **1 g** 15° seed beads (Toho 721, galvanized blue gold)
- **1** charm (optional)
- **92 in. (2.33 m)** chain
- **1** lobster claw clasp
- **5–7** 6 mm jump rings
- Fireline, 6 lb. test
- beading needles, #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- wire cutters

Find info for the alternate colorways at FacetJewelry.com/resourceguide

Find basics online:
FacetJewelry.com/basics

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

Double-up a pair of elegant pendants and suspend them from a dainty chain for a truly unforgettable necklace.

How to pick up the two-hole cabochon beads: Place the cabochon beads flat on your work surface, and pick them up through the left hole (LH) or the right hole (RH).

How to pick up the crescent beads: Place them flat on your work surface with the tips of the bead pointing away from you. Pick them up through the left hole (LH) or the right hole (RH), per the instructions.

LARGE COMPONENT

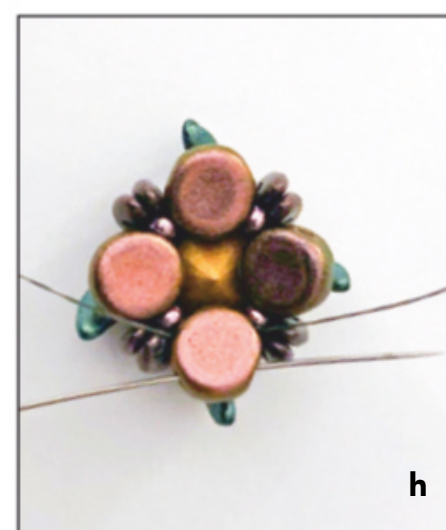
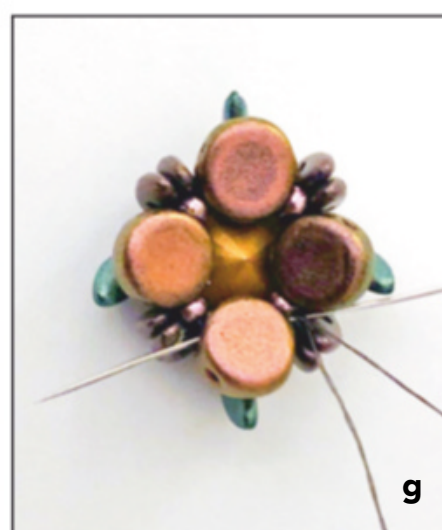
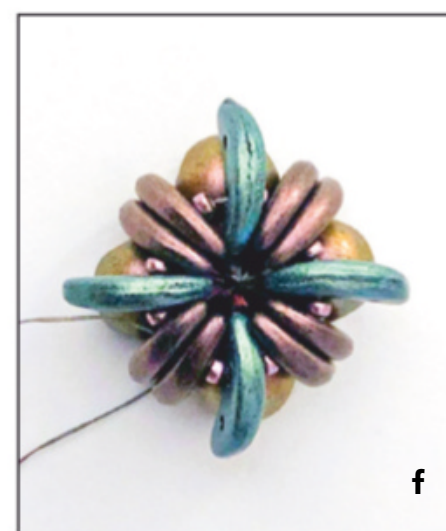
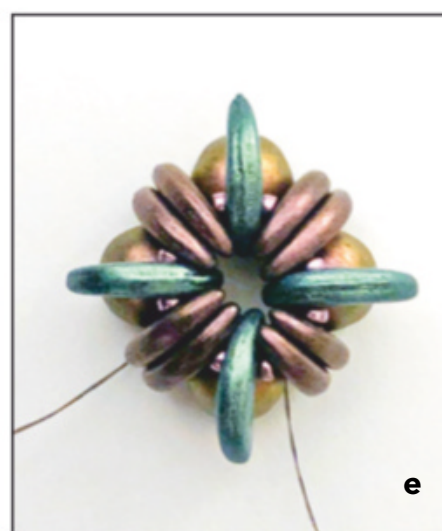
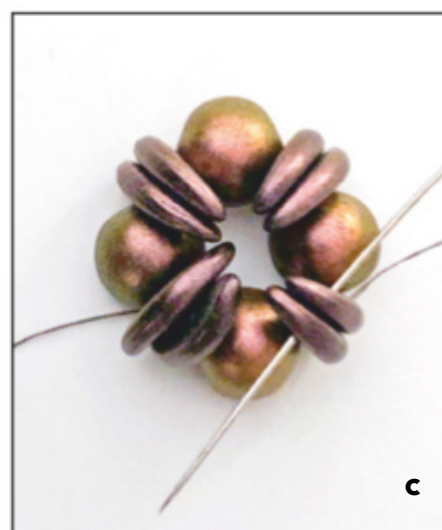
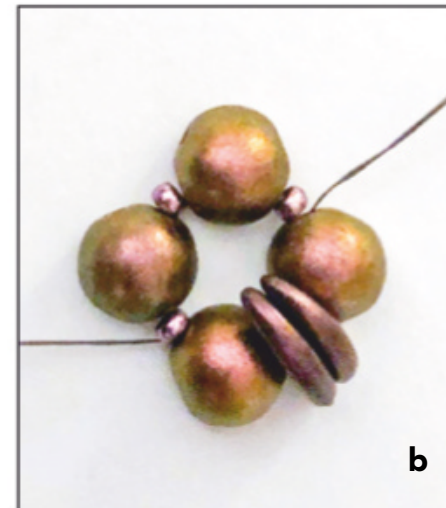
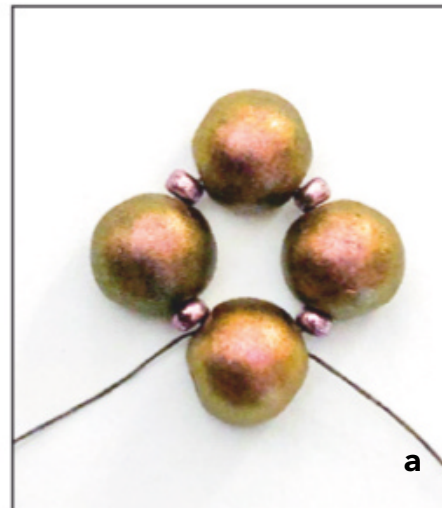
1) On 2 yd. (1.8 m) of thread, pick up a repeating pattern of an 11° seed bead and a 7 mm cabochon bead (RH) four times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot. Sew through all the beads again, and continue through the first cab added (**photo a**). This is round 1.

2) Work in rounds as follows:

Round 2: Pick up two color A crescents (LH), and sew through the inner hole of the next cabochon (**photo b**). The open holes of the crescents should be positioned in toward the center of the component. Repeat this stitch three times to complete the round. Retrace the thread path, step up through the same holes of the first pair of As, and continue through the open holes of the same pair of As (**photo c**).

Round 3: Pick up a 15° seed bead, a color B crescent bead (LH), and a 15°, and sew through the open holes of the next pair of As (**photo d**). Repeat this stitch three times to complete the round (**photo e**). Place an 8 mm rivoli face up under the tips of the crescents, and pull the thread snug (**photo f**).

Round 4: Sew through the outer holes of the pair of As your thread is exiting, the inner hole of the adjacent cab (**photo g**), and the outer hole of the same cab (**photo h**).



Stitch 1: Pick up three Bs (RH), and sew through the outer hole of the previous B (the B that is centered over the cab your thread is exiting) (**photo i**). The tips with the open holes should point toward the back of the component.

Stitch 2: Pick up three Bs (RH), and sew through the outer hole of the same cab (**photo j**).

Stitch 3: Pick up a repeating pattern of an A (LH) and a 15° twice, then pick up another A (LH), and sew through the outer hole of the next cab (the tips with the open holes should point toward the back of the component and be positioned toward the outside of the beadwork and not pointing toward the center of the beadwork on the back) (**photo k**).

Repeat all three stitches three times to complete the round, keeping a firm tension on the beadwork so the crescents stay in the correct position (**photo l**).

Retrace the thread path through the entire round, but add a 15° between the sets of three Bs and the adjacent center B (**photo m**).

Round 5: With your thread exiting an outer hole of a cab, sew through the inner hole of the first B in a set of three Bs, and then sew through the outer (open) hole of the same B (**photo n**).

Stitch 1: Pick up an 8° seed bead, and sew through the outer (open) hole of the next A (**photo o**).

Stitch 2: Pick up a 4 mm bicone crystal, and sew through the outer (open) hole of the following A (**photo p**).

Stitch 3: Repeat stitch 2 (**photo q**).

Stitch 4: Pick up an 8°, and sew through the outer (open) holes of the next set of three Bs (**photo r**).

Stitch 5: Pick up an 8°, and sew through the outer (open) holes of the following three Bs (**photo s**).

Repeat all five stitches three times to complete the round.

3) Sew through the beadwork to exit an 8° on the top surface (**photo t**).

Stitch 1: Pick up three or four 15°s,



i



j



k



l



m



n



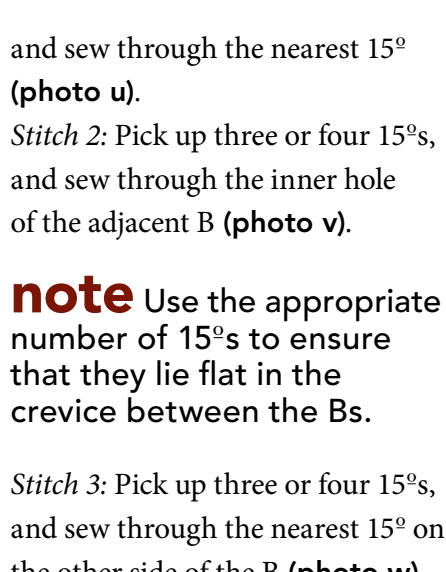
o



p



q



r



s

and sew through the nearest 15° (**photo u**).

Stitch 2: Pick up three or four 15°s, and sew through the inner hole of the adjacent B (**photo v**).

note Use the appropriate number of 15°s to ensure that they lie flat in the crevice between the Bs.

Stitch 3: Pick up three or four 15°s, and sew through the nearest 15° on the other side of the B (**photo w**).





Stitch 4: Pick up three or four 15°s, and sew through the 8° your thread exited at the start of this step.

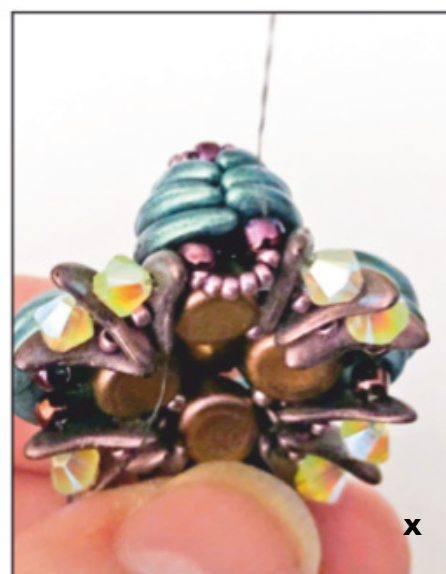
4) Add a seed bead bail: Sew through the outer holes of the adjacent Bs and the next 8° on the back of the component. Pick up six 15°s, and sew through the adjacent 8° (**photo x**). Pick up six 15°s, and sew through the corresponding 8° (**photo y**).

5) Repeat step 3 three times to embellish the remaining lobes,

adding a seed bead bail on the underside of the lobe opposite the first bail. End the working thread and tail.

6) Open a 6 mm jump ring, and attach it to one set of double seed bead loops on the back surface. This will be the top of the component.

7) Open a 6 mm jump ring, and attach it to the opposite bail and the charm. Add two additional jump rings if needed for the charm to hang properly.



SMALL COMPONENT

1) Work round 1 as in step 1 of “Large component,” but use 5 ft. (1.5 m) of thread.

2) Work in rounds as follows:

Round 2: Exiting the inner hole of a cab, pick up an A (LH), and sew through the inner hole of the next cab. The open hole of the crescent should be pointing in toward the center of the component. Repeat this step three times to complete the round (**photo aa**). Step up through the same hole of the first A added, and continue through the open hole of the same A.

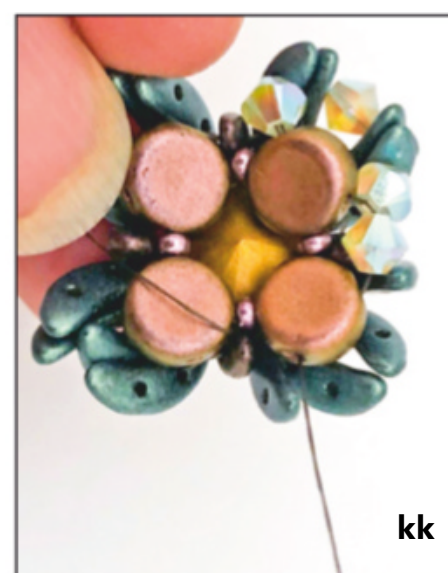
Round 3: Pick up a 4 mm bicone crystal, and sew through the inner hole of the next A. Repeat this stitch three times to complete the round, but do not tighten (**photo bb**). Place an 8 mm rivoli face up under the tips of the crescents, and retrace the thread path through this round to tighten.

Round 4: Sew through the outer hole of the A your thread is exiting. Pick up two Bs (RH), a 15°, and two Bs (RH), and sew through the outer hole of the next A (**photo cc**). Repeat this stitch three times to complete the round, and step up through the first two Bs and 15° (**photo dd**).

Round 5:

Stitch 1: Pick up four 15°s, and sew through the adjacent 4 mm (**photo ee**). The 15°s will go over the tips of the adjacent Bs.





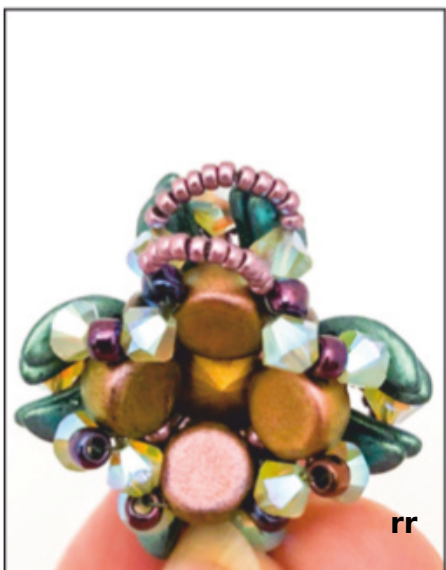
Stitch 2: Pick up four 15°s, and sew through the 15° your thread exited at the start of stitch 1. The 15°s will go over the tips of the adjacent Bs. Continue through the beadwork to exit the next 15° (**photo ff**).

Repeat these two stitches three times to complete the round. After adding the last set of 15°s, sew through the next two Bs, and continue through the open holes of the same pair of Bs (**photo gg**).

Round 6: Pick up a 4 mm, and sew through the outer hole of the next pair of Bs (**photo hh**). Pick up a 4 mm, flip the beadwork over, and sew through the open hole of the adjacent cab (**photo ii**). Pick up a 4 mm, sew through the outer holes of the adjacent two Bs your thread exited at the start of this round (**photo jj**), and continue through the following 4 mm, two Bs, 4 mm, and cab. Pick up a 4 mm, and sew through the outer hole of the next cab (**photo kk**).

For the remaining lobes, pick





up a 4 mm, and sew through the open holes of the adjacent two Bs with the needle exiting between the two sets of Bs. Pick up a 4 mm, and continue through the open holes of the next two Bs. Pick up a 4 mm, and sew through the same cab. Pick up a 4 mm, and continue through the open hole on the next cab. Repeat these stitches two more times (**photo ll**). Sew through the beadwork to exit a 4 mm between pairs of Bs at the end of a lobe.

Round 7:

Stitch 1: Pick up four 15°s, sew through the adjacent point 15°, and sew back through the last 15° just added (**photo mm**).

Stitch 2: Pick up three 15°s, and sew through the same 4 mm your thread exited at the start of the previous stitch (**photo nn**). Sew through the following two Bs and 4 mm.

Stitch 3: Pick up an 8°, and sew through the next 4 mm (**photo oo**).

Stitch 4: Pick up an 8°, and sew through the next 4 mm, two Bs, and 4 mm (**photo pp**).

Repeat stitches 1–4 three times to complete the round.

3) Add a seed bead bail: Sew through the beadwork to exit any 8° on the bottom surface. Pick up 11 15°s, and continue through the 8° on the other side of the adjacent cab. Sew back through the 11 15°s and the 8° your thread exited at the start of this step, sewing in the same direction as before (**photo qq**). Continue through the beadwork to exit the adjacent 4 mm in the lobe with the needle pointing toward the Bs. Pick up 11 15°s, and sew through the corresponding 4 mm on the opposite side of the cab (**photo rr**).

Retrace the thread path through both sets of 11 15°s at least once, and end the working thread and tail.

4) Attach a 6 mm jump ring under both loops of the seed bead bail.

FINISHING

1) Cut an 18-in. (46 cm) piece of chain and a 27-in. (69 cm) piece of chain.

2) String the small component onto the short chain and the large component onto the long chain.

3) Open a 6 mm jump ring, and attach one end of each length of chain to the lobster claw clasp.

4) Attach a jump ring to the remaining ends of each length of chain. **B&B**

design options

Wear the pendants separately or eliminate the dangle from the large pendant.



Zsuzsanna Erdei

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eclecticabeads.com/classes

SQUARE ROOT BRACELET

designed by Sabrina Maurer

DIFFICULTY ●●○○○

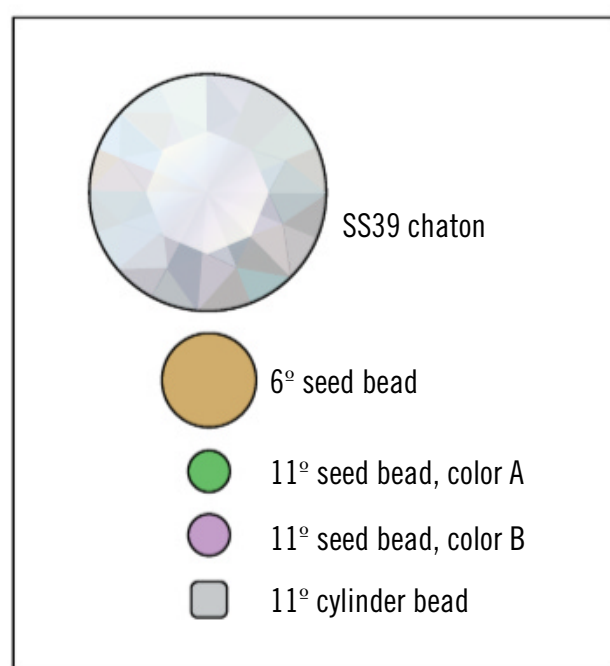
right-angle weave /
bead weaving



Bezel sparkling chatons with seed beads for a timeless bracelet you'll treasure.

BRACELET

1) On a comfortable length of thread, pick up two 6° seed beads, a color A 11° seed bead, a color B 11° seed bead, an A, a B, half of the clasp, a B, an A, a B, and an A. Leaving a 6-in. (15 cm) tail, sew through all the beads again (not shown in the figure for clarity), and continue through the first two 6°s added (**figure 1, a–b**).
2) Pick up four 6°s, and sew through the two 6°s your thread exited at the beginning of this step going in the same direction (**b–c**). Retrace the thread path.



tip Use a medium tension when retracing thread paths through the 6° seed beads. You want the beadwork to be symmetrical, and not get so tight that it becomes misshapen.

3) Pick up an A, and sew through the next 6° (**figure 2, a–b**). Pick up an A, and sew through the next two 6°s (**b–c**). Repeat these stitches once more (**c–d**), and continue through the following five beads to exit the two end 6°s (**d–e**).
4) Pick up six 6°s, and sew through the two 6°s your thread is exiting, going in the same direction (**figure 3, a–b**). Retrace the thread path (not shown in the figure for clarity).
5) Pick up an A, and sew through the next two 6°s (**b–c**). Repeat this stitch three times, and continue through the first A added in this round (**c–d**).
6) Pick up three As, and sew through the A your thread is exiting, going in the same direction to form a picot (**figure 4, a–b**). Continue through the next two 6°s and A (**b–c**). Repeat these stitches three times, and continue through the first A added in this step (**c–d**).
7) Pick up two Bs, skip the next two 6°s, and sew up through the nearest A in the following picot, pulling tight (**figure 5, a–b**). Continue back through the two Bs just added, and sew

materials

green/purple bracelet 7 in. (18 cm)

- 10 SS39 chatons (Preciosa, transparent crystal clear)
- 5 g 6° seed beads (Czech, etched metallic mix)
- 11° seed beads (Toho)
 - 5 g color A (1046, luster peridot white lined)
 - 3 g color B (201, transparent amethyst gold luster)
- 1 g 11° cylinder beads (Miyuki Delica DB0026, metallic steel iris)
- 1 magnetic clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorways at [FacetJewelry.com/resourceguide](https://www.facetjewelry.com/resourceguide)

Find basics online:

[FacetJewelry.com/basics](https://www.facetjewelry.com/basics)

- right-angle weave
- ending and adding thread

up through the A your thread exited at the beginning of this step using tight tension (**b–c**). Continue back through the two Bs just added again, down through the nearest A in the following picot, through the A between the two

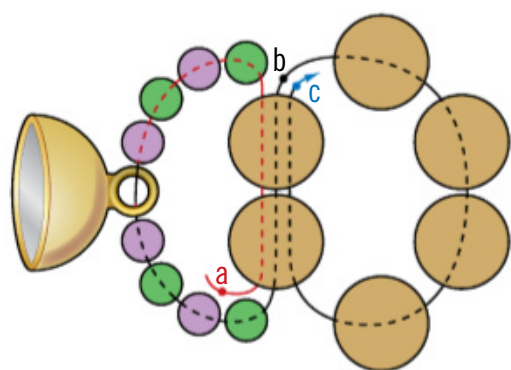


FIGURE 1

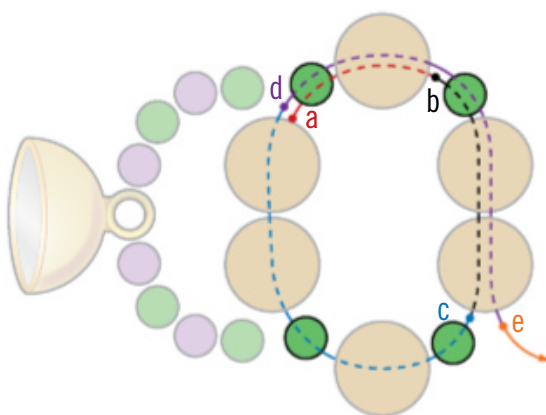


FIGURE 2

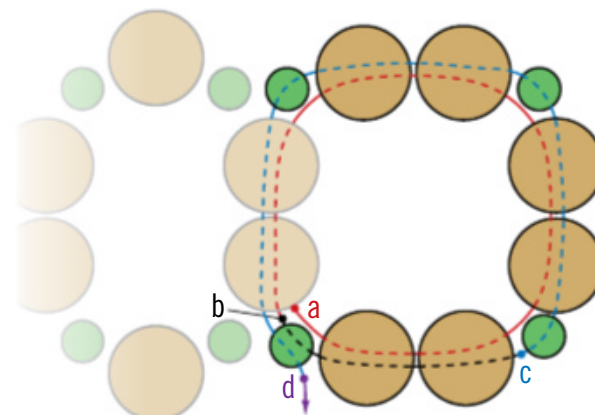


FIGURE 3

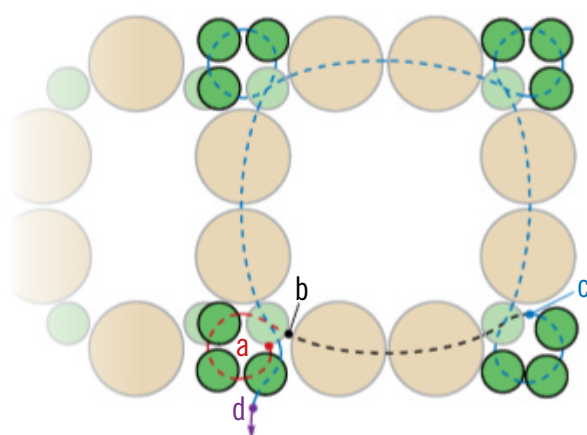


FIGURE 4

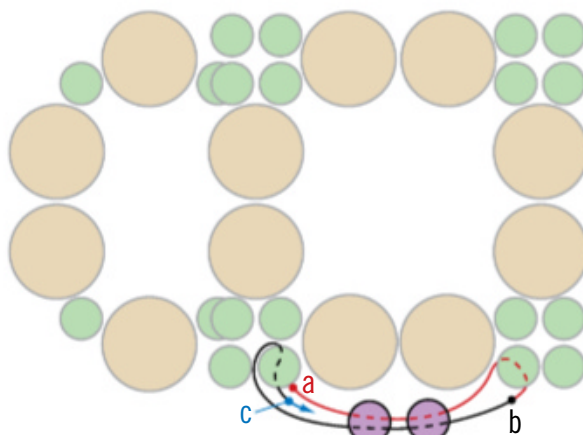


FIGURE 5



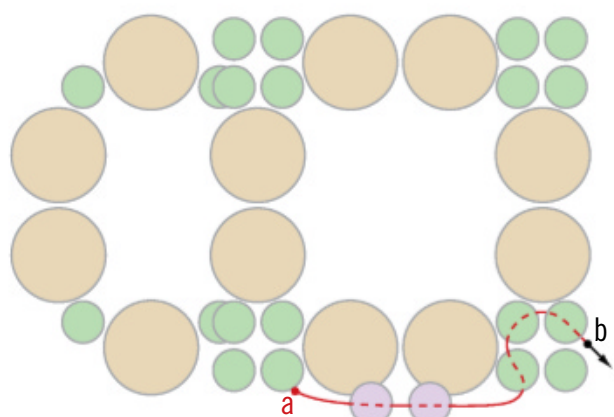


FIGURE 6

6's, and up through the last A in the same picot (figure 6, a–b). Repeat these stitches three times. Sew through the center A in the picot your thread is exiting (figure 7, point a), 8) Pick up three 11° cylinder beads, and sew through the center A in the next picot, but do not tighten (a–b). Repeat this stitch three times (b–c). Insert a SS39 chaton face up into the center of the beadwork, and tighten the thread to secure the chaton. Retrace the thread path using tight tension (not shown in the figure for clarity), and sew through the next eight beads in the top ring as shown, down through the next A in the same picot, and the following two end 6's (c–d).

9) Repeat steps 2–8 nine times to make a total of 10 chaton components.

10) Repeat steps 2–3 (figure 8, a–b). Retrace the thread path (not shown in the figure for clarity).

11) Pick up an A, a B, an A, a B, the other half of the clasp, a B, an A, a B, and an A, and sew through the two 6's your thread is exiting (b–c). Retrace the thread path, and end the threads. **B B**



Sabrina Maurer

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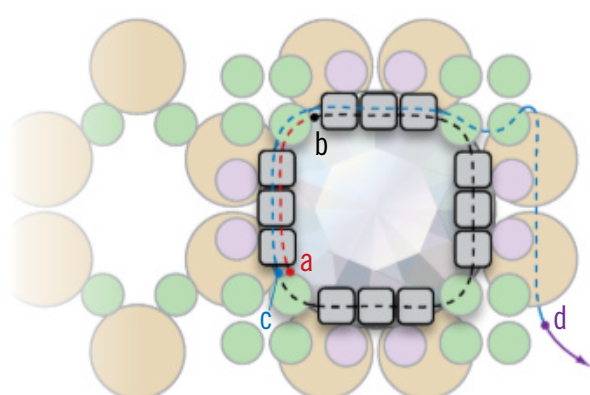


FIGURE 7

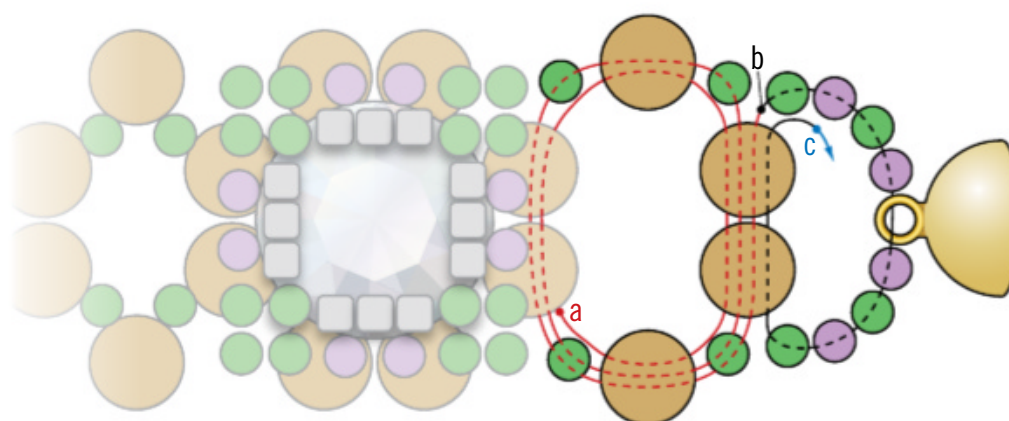


FIGURE 8



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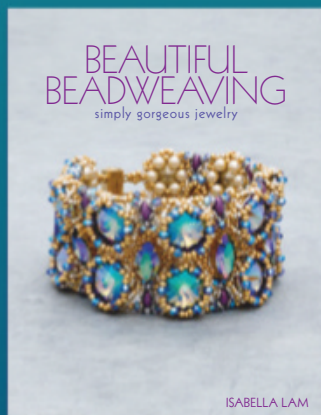


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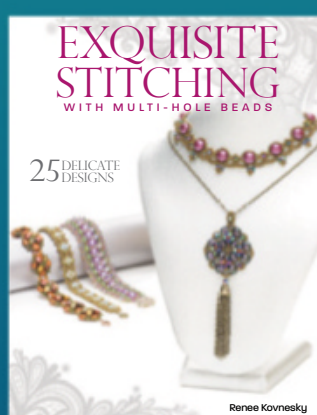
If you liked the stitching projects in this issue of *Bead&Button*, check out these project-packed books from Kalmbach Media!



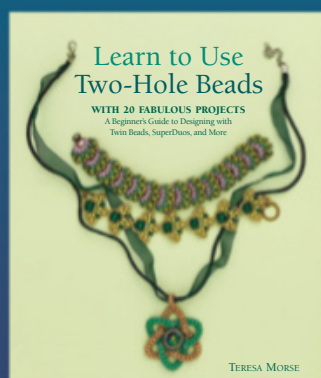
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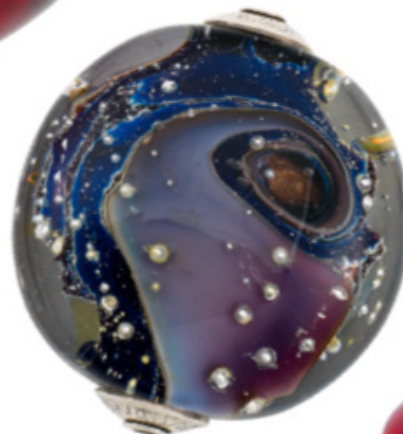
2000
LEAH FAIRBANKS



2001
BERNADETTE FUENTÉS



2002
KIM MILES



2003
ANDREA
GUARINO-
SLEMMONS



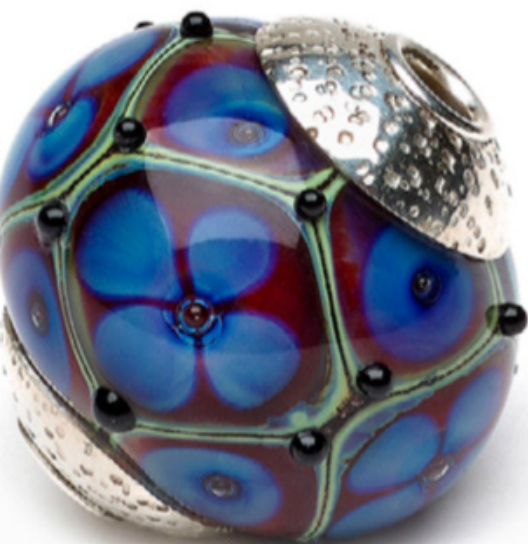
2008
KIM FIELDS

SOUVENIRS OF YESTERDAY & TODAY

by Diane Jolie



2010
LEAH FAIRBANKS

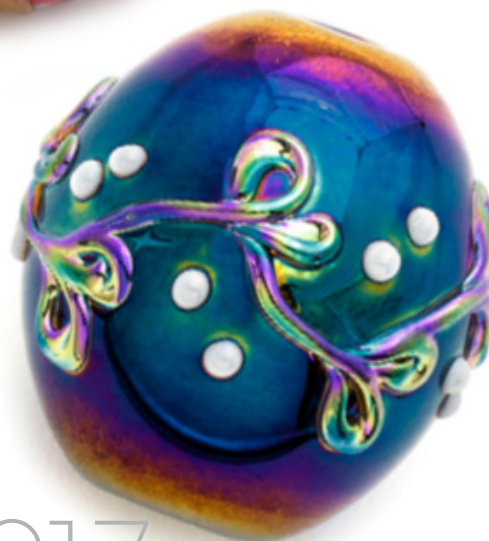


2015
ANDREA GUARINO-SLEMMONS

2009
KATE FOWLE
MELENEY



2016
ROBYN CORNELIUS



2017
STUART ABELMAN



2018
AJA VAZ

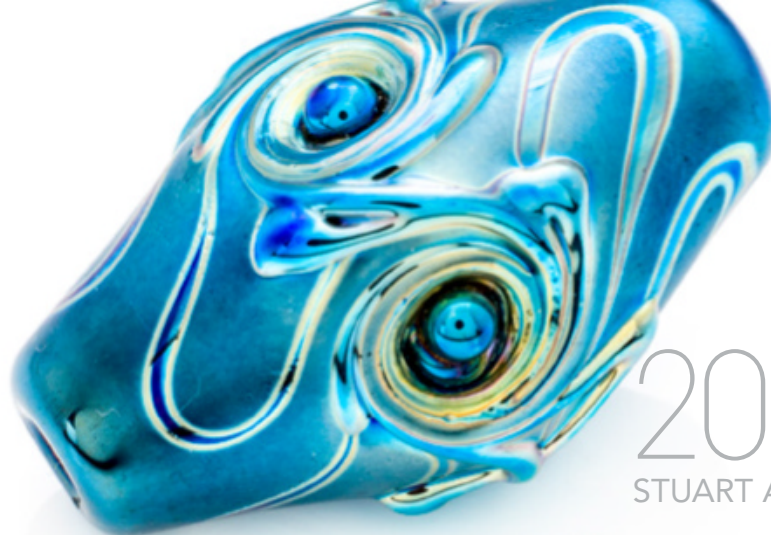




2004
LISA WALSH



2005
JARED DELONG



2006
STUART ABELMAN



2007
STEPHANIE
SERSICH / DUSTIN
TABOR



2011
SARA SALLY
LAGRAND

2012
MICHAEL BARLEY

rainbowed strands of gems. Plastic bags packed with crystals and CRAW tutorials. And the newest beads from your favorite vendor. We love the items sold at the Bead&Button Show, but the fun of going to an expo is more than just picking up items on your shopping list. It's planning your time, scouring booths, chatting with merchants and friends (old and new), and the victory of finding treasures!

To help you remember your fabulous experience at the Bead&Button Show, a commemorative bead is offered each year. The beads are meant as keepsakes to remind you of that year's fun and catalysts to get those creative juices flowing for your next big beading design. As a visual treat, each and every commemorative bead, from 2000 to today, is here for you to enjoy.



2013
FRANK SCOTT



2014
AMY WALDMAN
SMITH



2019
JULIE NORDINE



2020
CINDI BRUNELL



LOVELY DROP NECKLACE

designed by Nicole Vogt

DIFFICULTY ●●○○○

bead weaving



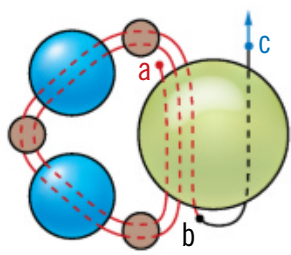


FIGURE 1

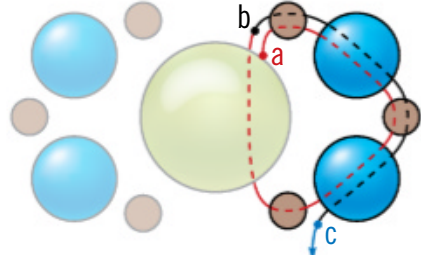


FIGURE 2

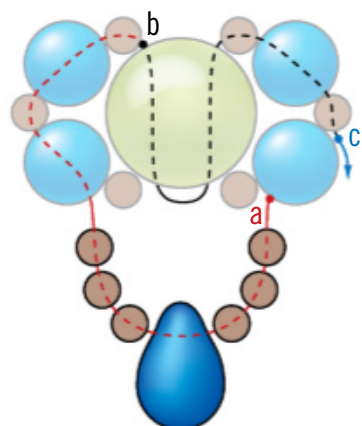


FIGURE 3

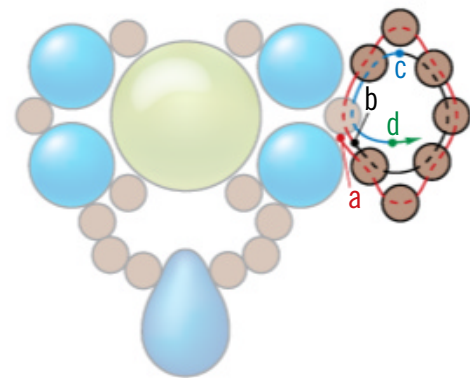


FIGURE 4



materials

blue/green necklace
18 in. (46 cm)

- **11** 7 mm two-hole cabochons (CzechMates, saturated metallic primrose yellow)
- **11** 4 x 6 mm teardrop beads (metallic suede blue)
- 4 mm beads
 - **44** color A, 4 mm glass pearls (saturated metallic little boy blue)
 - **18** color B, 4 mm druks (greenery saturated metallic)
- **10 g** 11° seed beads (Toho Y615, hybrid antique gold metallic suede)
- **2** 6 mm jump rings
- **1** 8 mm ball-and-socket clasp
- Fireline, 6 lb. test
- beading needles, #11
- **2** pairs of chainnose, bent nose, and/or flatnose pliers

Find info for the alternate colorway at FacetJewelry.com/resourceguide

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- ending and adding thread
- opening and closing jump rings

Surround two-hole cabochons with pearls and seed beads, and add a drop-bead embellishment for an easy-to-wear necklace.

How to pick up the two-hole cabochon beads: With the domed side facing up, sew down through the left hole (LH).

When sewing through the cabochon, sew through the left hole (LH) or right hole (RH), per the instructions.

NECKLACE

1) On a comfortable length of thread and leaving a 6-in. (15 cm) tail, pick up a two-hole cabochon (LH) as shown, an 11° seed bead, a color A 4 mm pearl, an 11°, an A, and an 11°, sew through all the beads again, and continue through the cab (LH) to create a loop on the left side of the cab. Retrace the thread path (**figure 1, a–b**), and continue through the open hole (RH) of the cab (**b–c**).

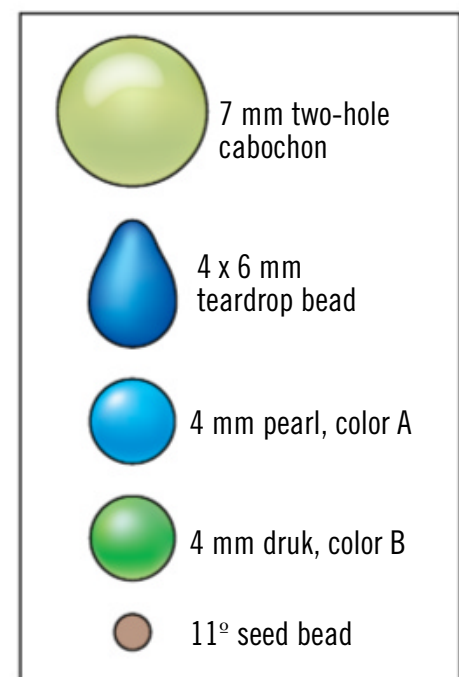
2) Pick up an 11°, an A, an 11°, an A, and an 11°, and sew through the same hole of the cab your thread is exiting to form a loop on this side of the cab (**figure 2, a–b**). Retrace

the thread path (not shown in the figure for clarity), and continue through the next four beads (**b–c**).

3) Pick up three 11°s, a 4 x 6 mm teardrop bead, and three 11°s, skip the next 11°, cab, and 11°, and sew through the following A, 11°, A, and 11° (**figure 3, a–b**). Continue through the adjacent hole of the cab (LH), the other hole of the same cab (RH), and the next 11°, A, and 11° (**b–c**).

4) Pick up seven 11°s, and sew through the 11° your thread is exiting (**figure 4, a–b**). Sew through the first 11° added in this step, skip the next 11°, and continue through the following three 11°s (**b–c**). Skip the next 11°, and continue through the following two 11°s (**c–d**). Sew through the next four 11°s (**figure 5, a–b**).

5) Pick up five 11°s and a color B 4 mm druk, and sew through the 11° your thread exited at the beginning of this step (**figure 6, a–b**). Continue back through the B and



the last 11° added, going in the same direction (**b–c**).

6) Pick up four 11°s, skip the B, and sew through the corresponding 11° on the opposite side of the B (**figure 7, a–b**). Sew through all the 11°s around the B (**b–c**), and continue through the next five 11°s (**c–d**), making sure the beadwork does not cup.

tip If you have gaps between the seed beads around the druk, add an extra 11° in steps 5 and 6.

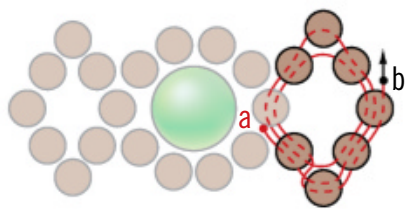


FIGURE 8

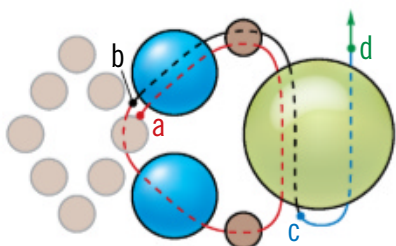


FIGURE 9

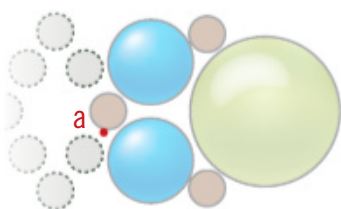


FIGURE 10

7) Repeat step 4 once (figure 8, a–b).

8) Pick up an A, an 11°, a cab (LH), an 11°, and an A, and continue through the 11° your thread is exiting (figure 9, a–b). Retrace the thread path (not shown in the figure for clarity), sew through the next A, 11°, and cab (LH) (b–c), and continue through the open hole (RH) of the same cab (c–d).

9) Repeat steps 2–8 nine times, and then repeat steps 2–3 once more.

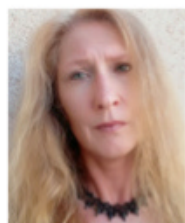
10) Repeat steps 4–6 four times, and then repeat step 4 once more. End the tail and working thread.

11) Attach 4 ft. (1.2 m) of thread to the other end of the necklace, exiting the center 11° between the

two end As (figure 10, point a).

Repeat step 10 to complete the remainder of the necklace.

12) Attach a jump ring to the end loop of the necklace and half of the clasp. Repeat for the other end of the necklace. **B&B**



Nicole Vogt

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bead weaving



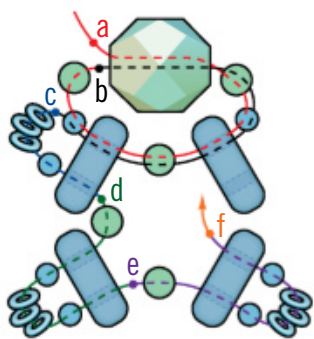


FIGURE 1

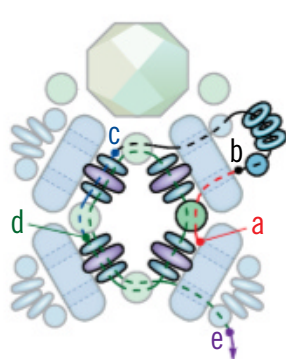


FIGURE 2

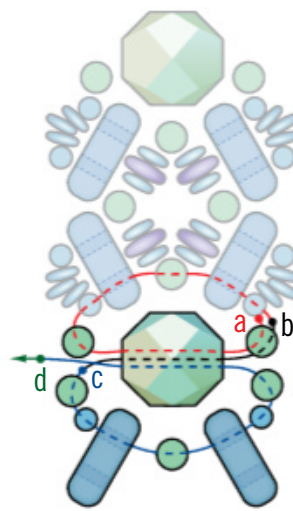


FIGURE 3

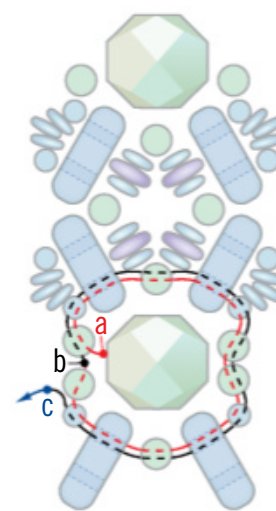


FIGURE 4

materials

green bracelet
7½ in. (19.1 cm)

- **28** 6 mm round beads (sueded gold peridot)
- **15** 6 mm fire-polished beads (halo ethereal azurite)
- **56** 3 x 6 mm two-hole bar beads (CzechMates, metallic suede blue)
- **52** 3 mm English-cut beads (sueded gold atlantis green)
- Demi beads (Toho)
 - **1 g** 8° (504, higher metallic iris violet)
 - **2 g** 11° (706, matte iris teal)
- **1 g** 11° seed beads (Toho 2633F, semi-glazed clover)
- **1 g** 15° seed beads (Toho 2634F, semi-glazed rainbow turquoise)
- **1** toggle clasp
- **2** 5–6 mm jump rings
- Fireline, 6 lb. test
- beading needles, #12
- **2** pairs of chainnose, flat-nose, and/or bentnose pliers

Find info for the alternate colorways at FacetJewelry.com/resourceguide

Find basics online:

FacetJewelry.com/basics

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

An undulating series of tiny “turtle shells” magically emerges from a flat band as you stitch this unique bracelet.

BRACELET BAND

- 1)** On a comfortable length of thread and leaving a 6-in. (15 cm) tail, pick up a 6 mm fire-polished bead, an 11° seed bead, a 15° seed bead, a bar bead, an 11° seed bead, a bar, a 15°, and an 11° seed bead (**figure 1, a–b**). Sew through all the beads again to form a ring (not shown in the figure for clarity), tie the working thread and tail together with a square knot, and continue through the next seven beads to exit the second 15° (**b–c**).
- 2)** Pick up three 11° Demi beads and a 15°, and sew through the open hole of the nearest bar (**c–d**).
- 3)** Pick up an 11° seed bead, a bar, a 15°, three 11° Demis, and a 15°, and sew through the open hole of the bar you just picked up (**d–e**). Repeat this stitch once (**e–f**).
- 4)** Pick up an 11° seed bead, and sew through the open hole of the remaining bar with the needle pointing toward the outside of the beadwork, making sure the beadwork is not twisted (**figure 2, a–b**). Pick up a 15° and three 11° Demis, and sew through the adjacent 15°, the other hole of the same bar, and the following 11° seed bead (**b–c**).

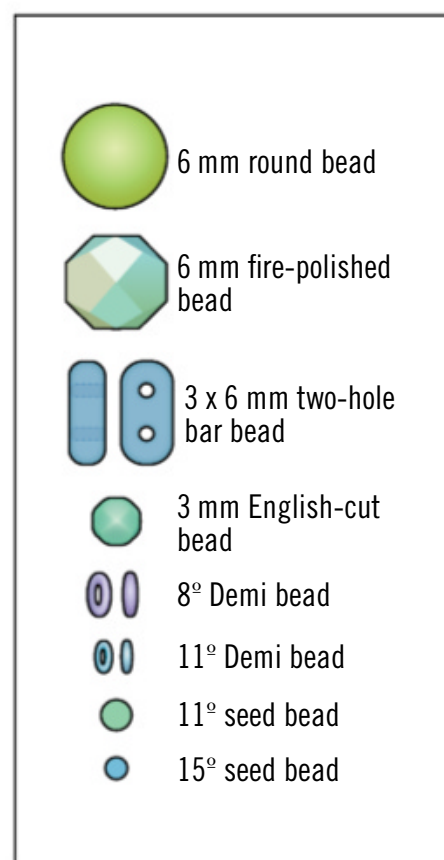
The four 11° seed beads should be in the center and the 11° Demi picots should be positioned to the outside of the beadwork.

- 5)** Pick up an 11° Demi, an 8° Demi bead, and an 11° Demi, and sew through the next inner 11° seed bead (**c–d**). Repeat this stitch three times, and continue through the next 10 beads to exit an end 15° as shown (**d–e**). This is the first “shell.”

- 6)** Pick up an 11° seed bead, a fire-polished bead, and an 11° seed bead, and sew through the corresponding end 15° on the opposite edge, and the following bar, 11° seed bead, bar, and 15° in the previous unit (**figure 3, a–b**). Continue through the first 11° seed bead and the fire-polished bead just added (**b–c**).

- 7)** Pick up an 11° seed bead, a 15°, a bar, an 11° seed bead, a bar, a 15°, and an 11° seed bead, and sew through the end fire-polished bead again (**c–d**).

- 8)** Sew through all of the 11° seed beads, 15°s, and bars surrounding the adjacent fire-polished bead as shown using tight tension (**figure 4, a–b**), and then continue through the next 13 beads in the ring (**b–c**).



Push the fire-polished bead to the back of the beadwork while snug-ging up the beads to form a tight ring of beads on top of the fire-polished bead (**photo a**).

- 9)** Repeat steps 2–8 12 times, ending and adding thread as needed, then repeat steps 2–6 once more for a total of 14 “shells.” The band should be about 9½ in. (24.1 cm)



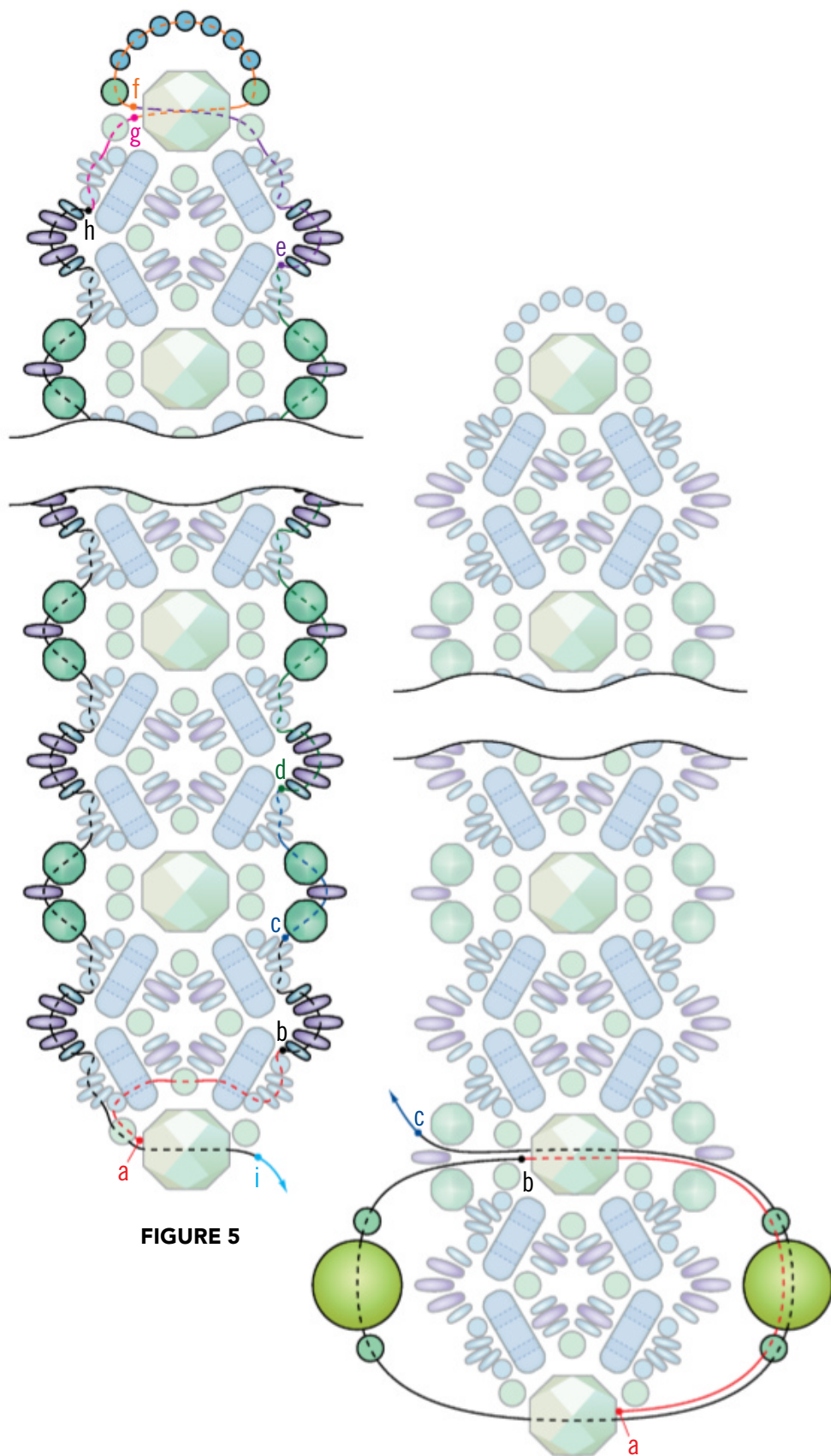


FIGURE 5

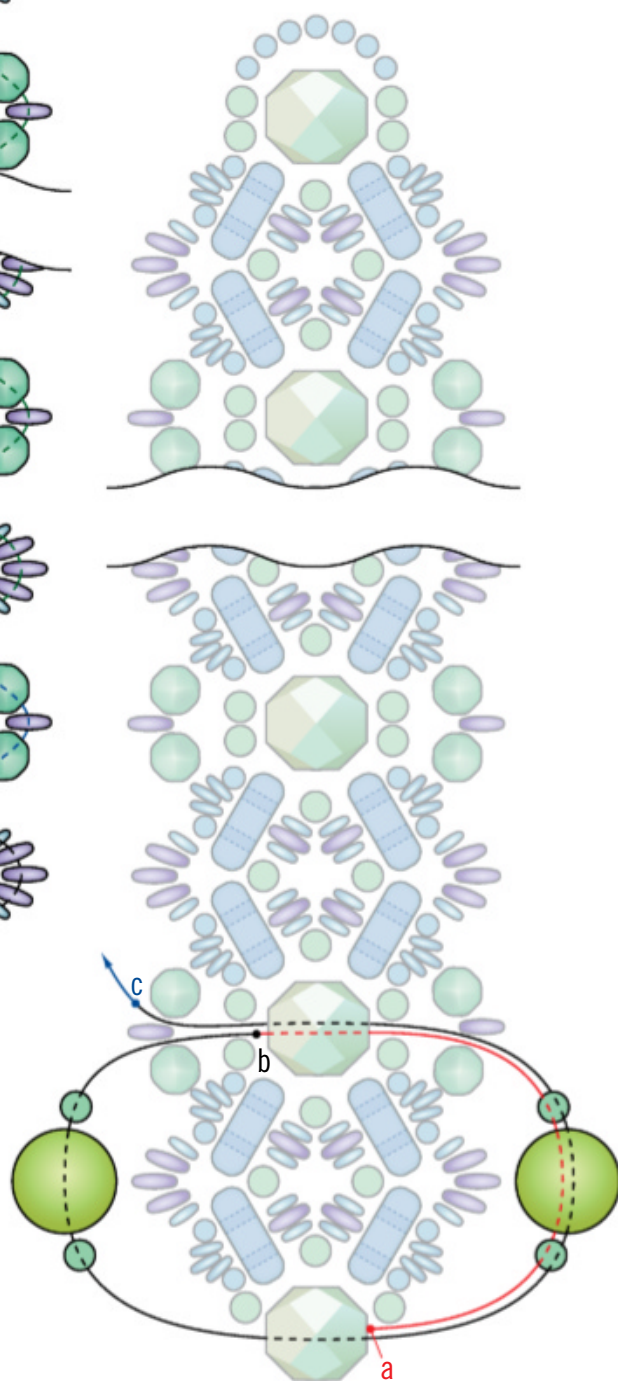


FIGURE 6



BACK OF BRACELET

at this point, and will shorten to about 6½–7 in. (16.5–18 cm) when you add the bottom layer.

size to fit

Each “shell” segment will be about ½ in. (1.2 cm) once the bracelet is done — work additional or fewer repeats to reach the desired finished length.

EDGING

1) Sew through the adjacent 11° seed bead, 15°, bar, 11° seed bead, bar, 15°, three 11° Demis, and 15° (figure 5, a–b).

2) Pick up an 11° Demi, three 8° Demis, and an 11° Demi, and sew through the next 15° and two 11° Demis (b–c).

3) Pick up a 3 mm English-cut bead, an 8° Demi, and a 3 mm. Skip the next 11° Demi, 15°, two 11° seed beads, 15°, and 11° Demi, and sew through the following two 11° Demis and 15° (c–d).

4) Repeat steps 2–3 12 times (d–e) and then work step 2 once more, but sew through the 15°, three 11° Demis, 11° seed bead, and fire-polished bead (e–f).

5) To make a clasp loop, pick up an 11° seed bead, seven 15°s, and an 11° seed bead, and sew through the fire-polished bead again (f–g). If needed, add an additional one or two 15°s so a jump ring will be able to slide under the clasp loop. Retrace the thread path through the loop twice (not shown in the figure for clarity).

6) Sew through the next 11° seed bead, three 11° Demis, and 15° (g–h).

7) Work as in steps 2–4 to embellish the other edge as a mirror image of the first edge (h–i), and then repeat step 5 to make a clasp loop on this end.

BOTTOM LAYER

1) Position the side with the raised fire-polished beads facing up. This will be the bottom of the bracelet when complete. Pick up an 11° seed bead, a 6 mm round bead, and an 11° seed bead, and sew through the next fire-polished bead (figure 6, a–b). Pick up an 11° seed bead, a 6 mm round bead, and an 11° seed bead, sew through the previous fire-polished bead, and continue through the first 11° seed bead, 6 mm round, and 11° seed bead added, and the following fire-polished bead (b–c). Pull the thread tight to snug up the beadwork, magically making the “shell” curve over the base layer of 6 mms. Retrace the thread path but do not over-tighten. The bottom of the bracelet facing up should lie flat.

2) Repeat step 1 for the remainder of the band, and end the thread.

FINISHING

Attach a jump ring to half of the clasp and the loop on one end. Repeat on the other end of the bracelet. **B&B**



Zsuzsanna Erdei

znagy@wi.rr.com

eclecticabeads.com/classes

TIN THREAD DELIGHT SET

designed by
Katherine Buenger

DIFFICULTY ●●●○○

weaving



New to tin thread? Tin thread has a fine wire wrapped around a fiber core and is very durable. You do not need any special tools, and it uses simple braiding techniques.



materials both projects

- 1 clasp (6 mm round curved tube magnetic clasp, 10 mm flat leather magnetic clasp, toggle, or lobster claw)
- 2 10 x 8.5 mm crimp end caps (optional, TierraCast)
- 2 6 mm jump rings (optional)
- 2 in. (5 cm) extender chain (optional)
- adhesive (Crazy Glue craft, E6000, or Loctite superglue)
- toothpick
- clamp or clipboard
- paperclip
- tape measure
- wire cutters
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

necklace 19 in. (48 cm) with 2-in. (5 cm) extender chain

- 20 ft. (6.09 m) .40 mm tin thread
- 112 3 mm metal beads (silver)

bracelet 7 in. (18 cm)

- 80 in. (2.03 m) .40 mm tin thread
- 56 3 mm metal beads (silver)

Kits are available at
buengerstudios.com.

Find basics online:
FacetJewelry.com/basics

- opening and closing jump rings

Create a Sami-style tin thread necklace and bracelet for a look that can be either elegant or casual.

NECKLACE SETUP

1) Cut the .40 mm tin thread into four 5-ft. (1.5 m) strands.

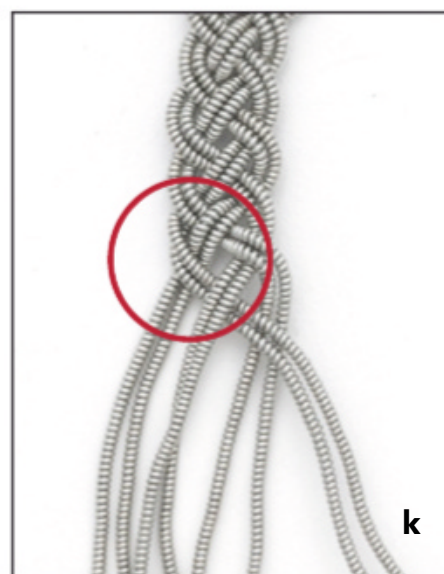
2) On one end of a strand, unravel 1 in. (2.5 cm) of the wire from around the core (**photo a**). Make a small loop by wrapping the wire around the end of the strand (**photo b**). On the other end of the same strand, unravel 1 in. (2.5 cm) of the wire around the core. With your fingers, smooth out the wire, and trim just the tip of the wire (about $\frac{1}{16}$ in. / 2 mm) (**photo c**). This end will be used as a “beading needle” to add the beads. Repeat this step for each strand.

3) With the “beading needle” end of a strand, string 28 beads, and then make a loop as you did on the other end. Repeat for each strand.

4) Fold the strands in half with 14 beads on each half of the strands. Hook the folded strands over a paperclip that is secured by a clamp or attached to a clipboard (**photo d**). As you work, you will need to be able to pull on the braid without the paperclip coming loose.

5) Separate the strands into four groups of two strands each (**photo e**). Each pair will remain together for the entire project and should remain parallel and not be twisted or folded over each other. Your beads on the ends of the strands will not come out even when completing the braid, if a strand is out of place.





NECKLACE BRAIDING

1) Starting on the left and working toward the right, move the far-left pair of strands over the next pair of strands (**photo f**), under the following pair of strands (**photo g**), and over the last pair of strands (**photo h**). Tighten the stitch. This completes one braid stitch. Keep the strands in their new locations, noticing they have all shifted to the left one position. The first stitch will be a little loose until the second stitch is added.

2) Work another braid stitch, and tighten the strands, positioning the strands in their new positions (**photo i**).

3) Continue making braid stitches (**photo j**), being sure each strand in a pair sits parallel to each other and is not twisted or folded over each other. Continue the braid until you have about 3 in. (7.6 cm) of braid.

tips for braiding

- Keep your braid taut on the paperclip to keep your tension even.
- Check each stitch after completing it. If you notice a pair of strands is twisted or folded over as in the two strands on the left side of the braid in **photo k**, undo the stitch and redo it.
- If you need to stop braiding, put something over the unbraided strands to keep them in place or lightly tape them to your clipboard.

4) Add the beads: Pull up one bead from the first strand on the third set of strands from the left, and position it under the last pair of strands in the open area near the braided section (**photo l**). Pull up one bead from the second strand on the left, and position it near the braided section (**photo m**). Work another braid stitch, and tighten, making sure the beads remain in their correct position and the strands are not twisted (**photo n**).





5) Pull up a bead on the first strand on the third pair of strands from the left as before, and pull up a bead from the second strand from the left (**photo o**). Continue making beaded braid stitches (**photo p**) until you run out of beads, making sure the bead remains in the correct position after completing each stitch. Then continue braiding without adding beads for another 3 in. (7.6 cm) as you did in the beginning.

NECKLACE FINISHING

Clasp choices

- 1)** There are three different clasp endings you can use to finish the necklace or bracelet: a round curved tube magnetic clasp, a flat leather magnetic clasp, or an end cap that you can attach a lobster claw and extender chain or a toggle clasp to using a jump ring.
- 2)** When you have completed the last 3 in. (7.6 cm) section without beads, lay the braid straight on your bead mat.

Magnetic clasp

- 1)** A magnetic clasp will add approximately ½ in. (1.3 cm) in length to the necklace. Determine your necklace length, including the clasp length. With a tape measure, center the braid within the determined length with an equal amount of unbeaded braid on each end. Trim the ends of the braid to your determined length (**photo q**).

- 2)** Test the fit of the braid in the clasp without adding any glue.

glue tips

Glue such as Crazy Glue craft, E6000, or Loctite superglue can be used to attach the clasp. If using Loctite superglue, dab the ends of the braid and the inside of the clasp with a damp cotton swab to speed up the drying time.

Apply glue to the opening of the clasp about halfway full and to the end of the braid. Insert the braid into the clasp, wiping away any excess glue (**photo r**). Allow to dry thoroughly. Repeat for the other end of the necklace.

End cap for attaching a clasp

- 1)** Attach the end caps as you did in “Magnetic clasp” (**photo s**).
- 2)** With a jump ring, attach half of the clasp or a lobster claw to the end cap. On the other end, attach the other half of the clasp or the extender chain to the end cap.

BRACELET

- 1)** Work as in steps 1–5 of “Necklace setup” with the following changes:
 - Step 1: Cut four 20-in. (51 cm) strands instead of 5-ft. (1.5 m) strands.



- Step 3: Add 14 beads to each strand instead of 28.
- Step 4: Position seven beads on each end of each strand instead of 14.
- 2)** Work as in steps 1–5 of “Necklace braiding” with the following changes:
 - Step 3: In the beginning, make three braided stitches without beads instead of 3 in. (7.6 cm).
 - Step 5: Weave as before for the

desired length, ending with three braided stitches without beads instead of 3 in. (7.6 cm) and allowing ½ in. (1.3 cm) for the clasp.

3) Work as in “Necklace finishing” as before, trimming the ends of the braid to your desired length with an equal amount of unbeaded braid on each end (**photo t**). Attach a clasp as before. **B&B**



Katherine Buenger

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Beading

the power of

confidence

GUZALIA REED'S
PERFECTIONIST
PERSONALITY AND
ON-THE-GO LIFESTYLE
DRIVE HER TO PRODUCE
IMPECCABLE BEADWORK.

by Cindy Crain Newman

The beautifully patriotic beaded collar named “Independence” showcases the red, white, and blue of “Old Glory.” But upon closer inspection and explanation, it reveals much of the personal story of its 41-year-old designer, Guzalia Reed. The necklace shows her patriotism and love for the United States, which has given her a husband and a wide variety of experiences in-country and abroad because of his military career.

Born in the post-Soviet Union country of Kyrgyzstan, Reed moved to Kazakhstan when she was 20 years old to continue her education. She ultimately received a bachelor's degree in political science, a master's degree in English as a foreign language, and an MBA. Along the way, she met her husband, Waylon, with whom she had a long-distance relationship for three years. They married in 2008.

So far they have been stationed in Japan, three U.S. states (Kentucky, Tennessee, and Alaska), and currently they are in Kwajalein Atoll, Marshall Islands, a tiny island in the Pacific Ocean. It was in Japan where Reed made “Independence.”

“The necklace shows my gratitude for being part of this great country,” Reed says. “The focal is a medal I bought in a military shop, representing relationships between the U.S. and

◀ “I believe necklaces look their best when shown on real women. And women look their best when wearing beautiful jewelry.” — Guzalia Reed



Photo of Guzalia Reed by Suzanne C. Photography

Japan, two strong countries. The wings are part of an eagle that is an American symbol representing freedom. And the airplane charm is my personal thanks to my amazing husband, who works as an air traffic controller for the U.S. government on military bases. He always believes in me and supports me in everything. I am honored to have a great chance to live in so many places through his amazing career.”

KNITTING TO BEADING

It’s probably his career and their constantly-on-the-move lifestyle that spurred Reed to explore and refine a new hobby interest. She’d been a knitter in her youth. “My grandma taught me to knit when I was five. I could make a sweater in two evenings. That was my crazy passion,” Reed says. “It was cold where I was living.” But when she ended up in Kentucky where it was very hot and she wasn’t wearing her sweaters, she started to learn beadweaving “from trials and mistakes” and using books.

Reed also credits Tatiana Van Iten, an award-winning Russian bead artist who lives in Indiana, for teaching her. “When I saw her creations, I thought I could never create anything like that. She gave me all kinds of advice and was very motivational. She lived about two and a half hours away from me, but we

▼ (Left) “KaSandra” This necklace is devoted to Reed’s mother-in-law.

▼ (Right) “Parisian Princess” Swarovski pearls and crystals elevate this necklace regally.



Photo by Rob Shaw



Photo by Rob Shaw

“Independence” After Reed finished this necklace, a friend joked that maybe First Lady Michelle Obama would buy it. She didn’t, but Reed posted it to her Etsy site, and it sold in three days.

Photo by Guzalia Reed

► (Top) **"Seasons of the Year"** In this colorful necklace, Reed wanted to portray how beautiful the different seasons can be and how they are all connected.

▼ (Middle) **"Snow Queen"** This necklace evokes memories of wintry Russian landscapes for Reed.

▼▼ (Bottom) **"Royal Angel"** "I thought this myriad of Swarovski colors, gold beads, golden pearls, and Toho seed beads would look unforgettable and have a royal look."



Photo by Rob Shaw



Photo by Guzalia Reed



Photo by Guzalia Reed

"STARTING A NEW LIFE FEEDS MY CREATIVITY."

saw each other maybe four times a year. Over time, we became more true-friends than just beading friends," Reed says.

After about three years, Reed found customers and started selling her jewelry. She quit her day-time job and became a full-time designer and instructor, teaching beading classes to Japanese students. In just 10 years of beading, she has earned a wide variety of top prizes in jewelry challenges, including acceptance into four BeadDreams competitions, and her designs have graced many Fire Mountain Gems catalog covers.

INSPIRED BY CRYSTALS

Admitting to having a love affair with Swarovski crystals, and recently with polymer clay, Reed also will work with anything interesting that she can find — chains, buttons, buckles. "I find stuff anywhere. Even sometimes when I'm at the hardware store with my husband," Reed says. "I am inspired by the materials themselves. I take out what I have and just start playing with it. I'm a high perfectionist. Whenever I stitch, I only use one bead at a time, because I like all of my

seams even. I try to make my pieces impeccable. I want my jewelry to look professional, not crafty."

Each of Reed's masterpieces takes months of time, and she works on five or six at once. But she admits that now with two young children, ages 5 and 8, she doesn't have a lot of beading time. "Now beads have become my peace of mind whenever I want to get out of the everyday routine. I've seen how important it is for a person to have a hobby; it really gives you another life and helps you to survive sometimes."

With her frequent moves, beading has been her salvation. "I think part of my inspiration comes from our lifestyle," Reed says. "I see a lot of new places. I meet new people. Starting a new life feeds my creativity. And after a while, Waylon and I both have itchy feet to move again."

As she acclimates to the Marshall Islands, Reed hopes to find a new beading community to teach. For more on Guzalia Reed, visit greedjewelry.com and etsy.com/shop/liareed. **B&B**

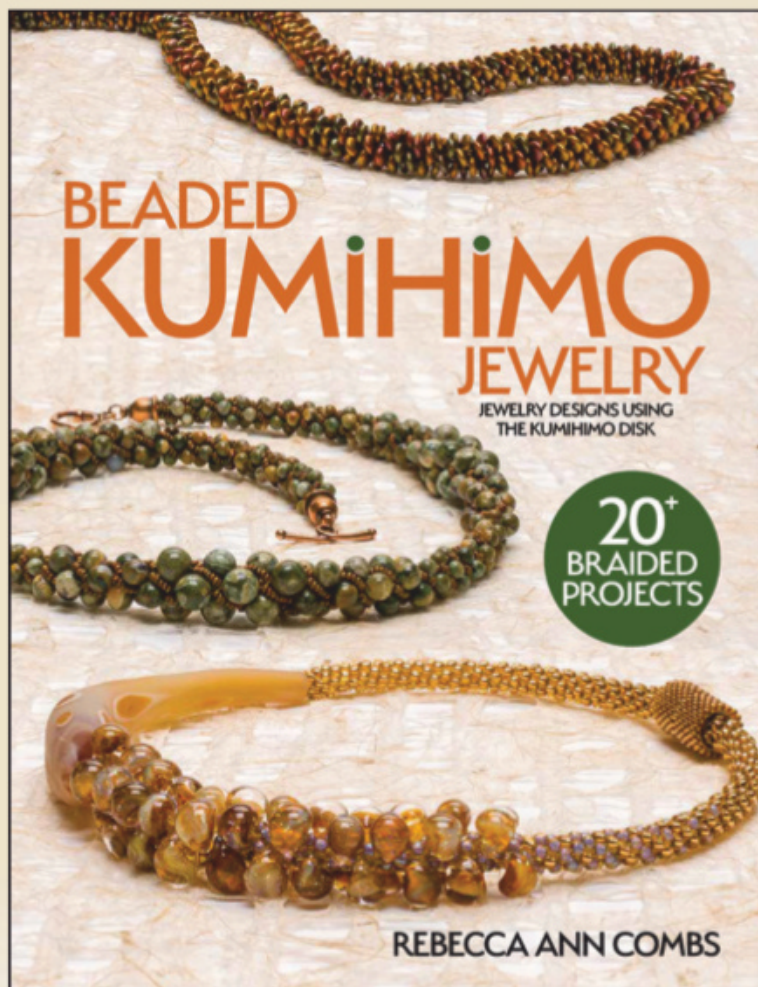
Cindy Crain Newman

cindycrainnewman@gmail.com



Visit FacetJewelry.com for a gallery of Reed's beadwork.

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DOUBLE-DUTY NECKLACE AND EARRINGS

designed by
Silke Steuernagel

DIFFICULTY ●●●○○○

right-angle weave



IT'S REVERSIBLE!



materials both projects

- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs chainnose, flatnose, and/or bentnose pliers

necklace 21 in. (53 cm)

- 45 4 mm glass pearls (matte olive)
- 46 4 mm fire-polished beads (honey shimmer crystal)
- Demi beads (Toho)
 - 5 g 6° (221, bronze)
 - 4 g 11° (Y911, Hybrid metallic suede red copper)
- 1 g 11° seed beads (Toho 49, opaque jet)
- 1 lobster claw clasp
- 5 in. (13 cm) oval chain (bronze, 2.5 mm links)
- 5 in. (13 cm) rolo chain (bronze, 2 mm links)

- 1 2-in. (5 cm) eye pin
- 8 6–7 mm round jump rings
- roundnose pliers
- wire cutters

earrings (same colors as necklace)

- 4 4 mm glass pearls
- 4 4 mm fire-polished beads
- Demi beads (Toho)
 - 14 6°
 - 1 g 11°
- 28 11° seed beads
- 5 in. (13 cm) oval chain (bronze, 2.5 mm links)
- 2 6 mm oval jump rings
- 2 decorative earring posts (TierraCast)

Find basics online:

FacetJewelry.com/basics

- right-angle weave
- ending and adding thread
- opening and closing loops and jump rings
- plain loops

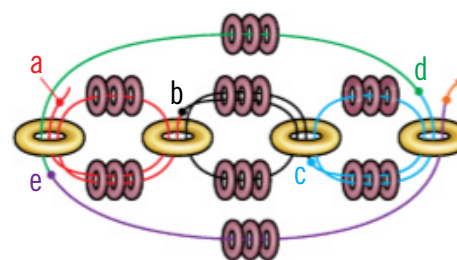


FIGURE 1

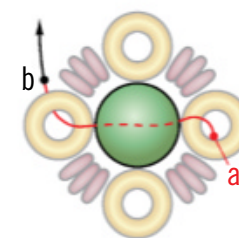


FIGURE 2

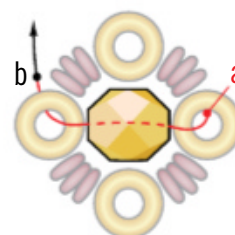


FIGURE 3

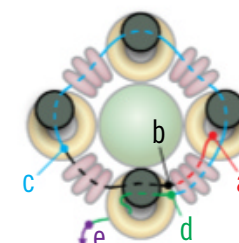


FIGURE 4

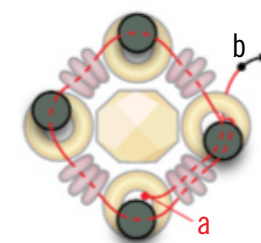
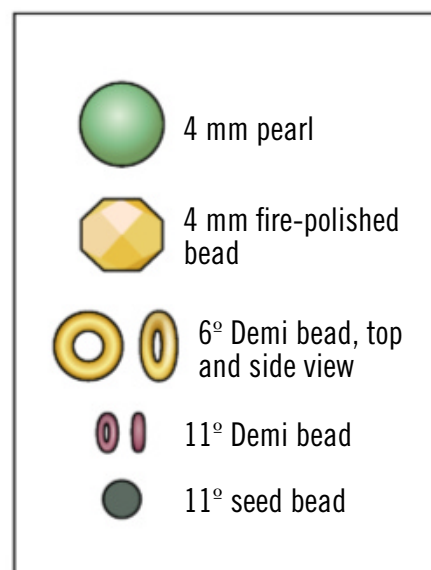


FIGURE 5

As if the elegant lines of this lovely necklace weren't enough, the reversible design lets you get extra mileage from this contemporary, double-sided set.

REVERSIBLE NECKLACE Side 1

1) On a comfortable length of thread and leaving a 6-in. (15 cm) tail, pick up a repeating pattern of a 6° Demi bead and three 11° Demi beads twice, and sew through the first five beads to form a ring (**figure 1, a–b**). This is the first right-angle weave (RAW) stitch.

tip Use a moderate tension in the RAW units to allow the 4 mm beads to fit in the center of the units when added.

2) For the next RAW stitch, pick up three 11° Demis, a 6° Demi, and three 11° Demis, and sew through the 6° Demi your thread is exiting and the first four beads just added (**b–c**). Repeat this stitch once (**c–d**).

3) To join the RAW strip into a ring, pick up three 11° Demis, and sew through the first 6° Demi (**d–e**). Pick up three 11° Demis, and sew through the last 6° Demi added (**e–f**). Make sure the beadwork is not twisted.

4) With the working thread exiting a 6° Demi, pick up a 4 mm pearl,

and sew down through the opposite 6° Demi (**figure 2, a–b**). Flip the beadwork over, pick up a 4 mm fire-polished bead, and sew down through the opposite 6° Demi (**figure 3, a–b**).

get oriented

The surface with the pearl will be called the front; the surface with the fire-polished bead will be called the back.

5) Flip the beadwork over so the front surface is facing up, and sew through three 11° Demis

(**figure 4, a–b**). Pick up an 11° seed bead, and sew through the next three 11° Demis on this surface (**b–c**). Repeat this stitch three times (**c–d**), and continue through the following 11° seed bead and down through the adjacent 6° Demi (**d–e**).

6) Flip the beadwork over so the back surface is facing up. Working as in step 5, add an 11° seed bead in each corner. End with the thread exiting the front surface (**figure 5, a–b**). This forms an embellished RAW unit.

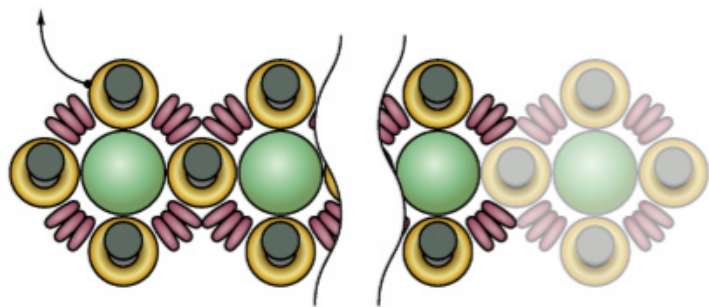


FIGURE 6

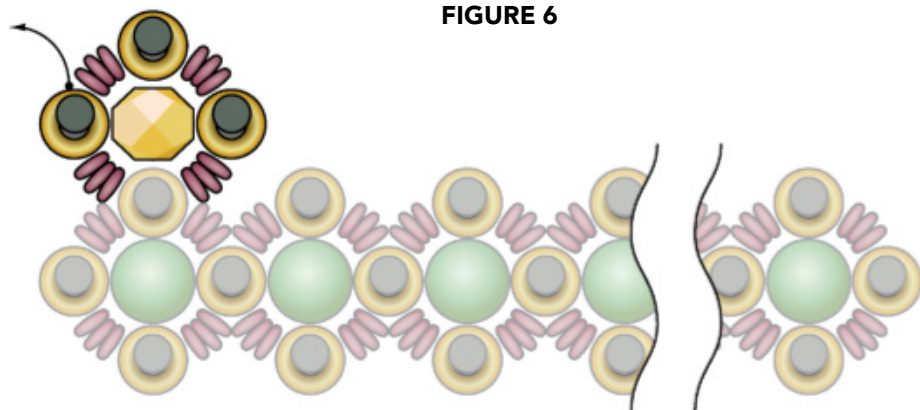


FIGURE 7

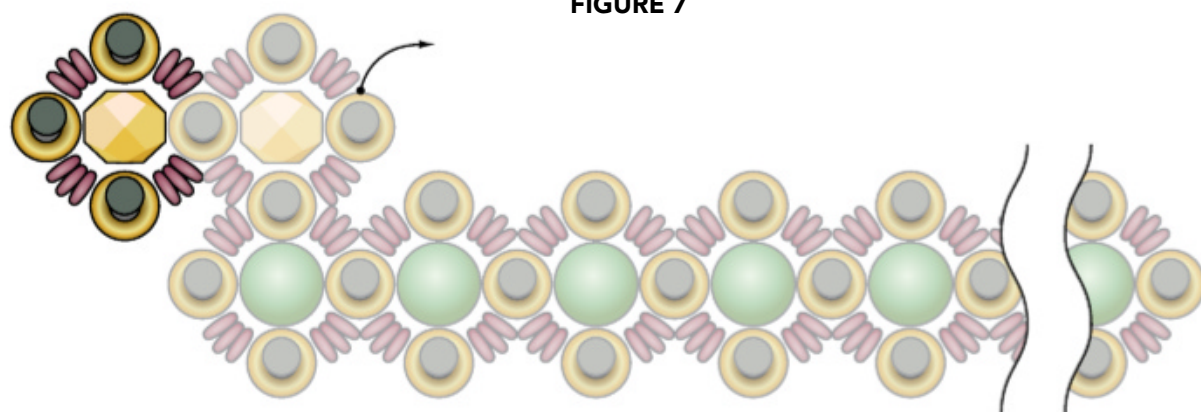


FIGURE 8

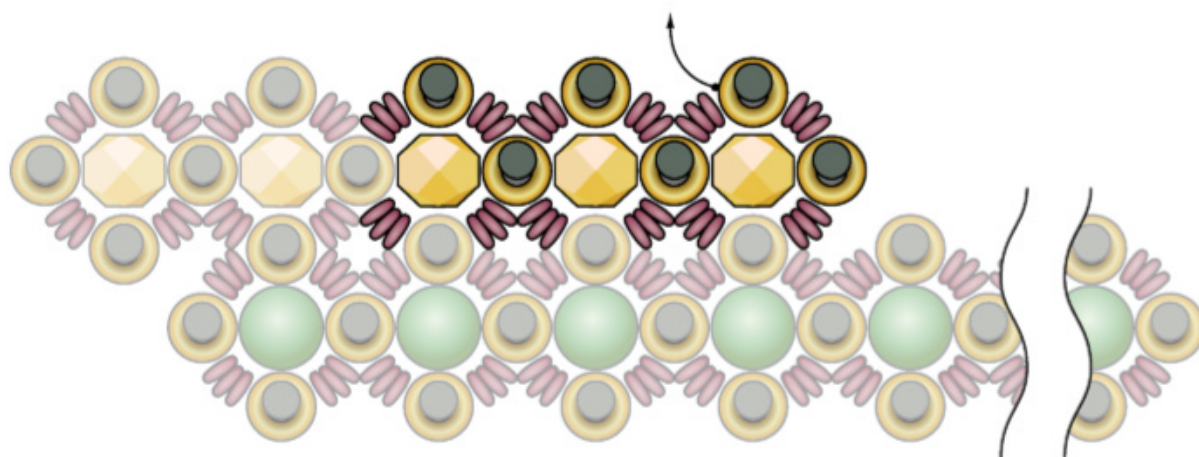


FIGURE 9

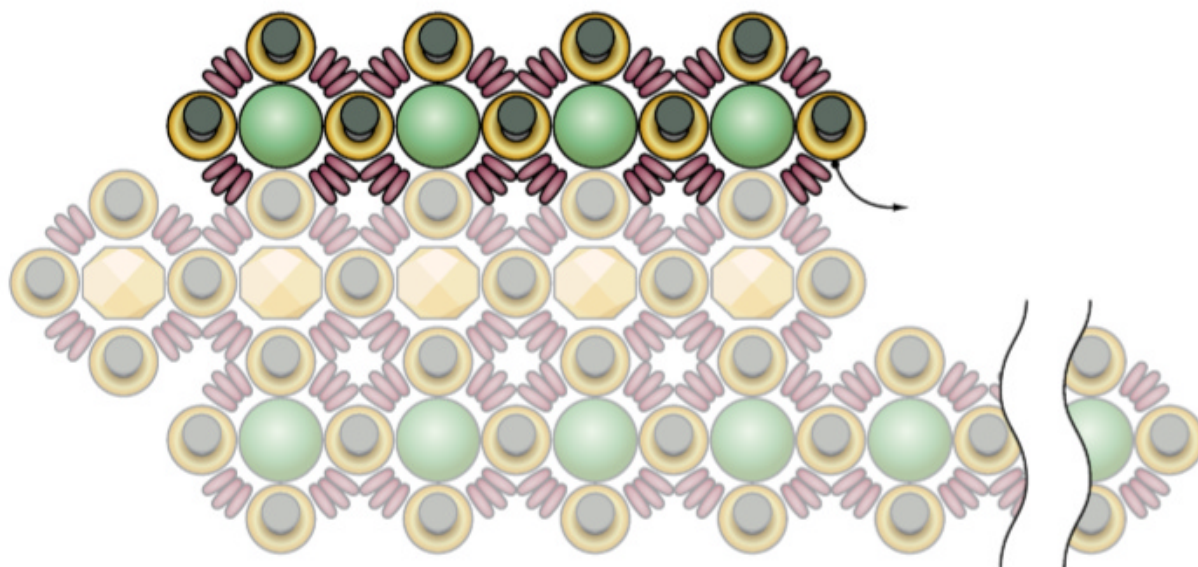


FIGURE 10

7) For the next embellished RAW unit, work three RAW stitches as in step 2. Join this new strip into a ring as in step 3.

8) Embellish the new ring with a pearl on the front surface, a fire-polished bead on the back surface, and 11° seed beads in each corner on both surfaces as before.

9) Ending and adding thread as needed, repeat steps 7–8 until you have a strip of 20 embellished RAW units. End by exiting a side 6° Demi on an end unit (**figure 6**).

Center column

1) Work an embellished RAW unit off the edge 6° Demi, but add the fire-polished bead on the front and the pearl on the back. End by exiting the end 6° Demi (**figure 7**).

2) Work an embellished RAW unit with a fire-polished bead on the front surface and a 4 mm round on the back surface. Sew through the beadwork to exit the 6° Demi opposite the one your thread exited at the start of this step (**figure 8**).

3) For the next embellished RAW unit, work two RAW stitches. Connect the second RAW stitch to the next unit on the previous strip by picking up three 11° Demis, and sewing through the next edge 6° Demi. Pick up three 11° Demis, and sew through the 6° Demi of the previous stitch, the first three 11° Demis just added in this stitch, and the same edge 6° Demi on the previous strip. Work one more connecting RAW stitch by adding 11° Demis between the 6° Demi your thread is exiting and the 6° Demi your thread exited at the start of this step. Embellish it as before with a fire-polished bead on the front surface and a pearl on the back surface to complete the RAW unit. Work two more embellished RAW units in the same manner, exiting the edge 6° Demi on the end unit as shown (**figure 9**).



Side 2

1) Working off the edge 6° Demis on the previous row, work four embellished RAW units with pearls on the front surface and fire-polished beads on the back. Sew through the beadwork to exit an end 6° Demi on the first embellished RAW unit added in this row (**figure 10**).

2) Work 16 more embellished RAW units with pearls on the front surface and fire-polished beads on the back. End the threads.

Finishing

1) Cut five 1-in. (2.5 cm) pieces of 2 mm rolo chain and two 2½-in. (6.4 cm) pieces of 2.5 mm oval chain.

2) To make a dangle, string a 6° Demi, a fire-polished bead, and a 6° Demi onto the eye pin, trim the wire to about ¾ in. (1 cm) beyond the bead, and make a plain loop. Attach the dangle to one end of a 1-in. (2.5 cm) piece of rolo chain.

3) Open four jump rings, and use them to connect two 1-in. (2.5 cm) pieces of chain, a 2½-in. (6.4 cm) piece of chain, and a 1-in. (2.5 cm) piece of chain together, and attach the last chain to the inner 6° Demi on one end of the necklace (**photo a**).

4) Open four more jump rings, and use them to connect a 1-in. (2.5 cm) piece of chain, a 2½-in. (6.4 cm) piece of chain, and a 1-in. (2.5 cm) piece of chain together, and connect it to the inner 6° Demi on the other end of the necklace. Attach the lobster claw clasp to the end of the chain (**photo b**).

EARRINGS

1) With 1 yd. (.9 m) of thread, work two embellished RAW units as in steps 1–8 of “Reversible necklace: side 1.” End the threads. Repeat to make another two-unit strip.

2) Cut two 2½-in. (6.4 cm) pieces of oval chain.

3) Open a 6 mm oval jump ring, and use it to attach one end of the chain to an end 6° Demi on one

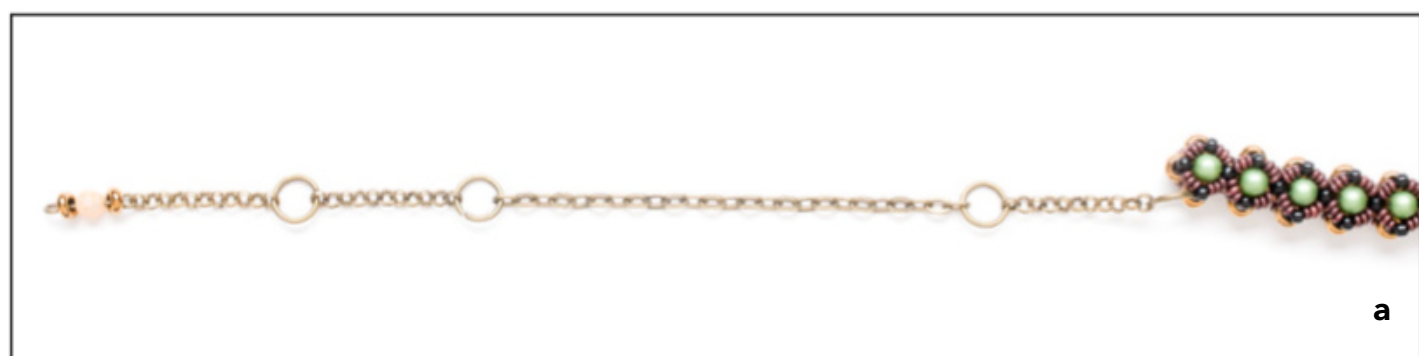
strip. Open the other end chain link, and attach it to the loop of an earring post (**photo c**).

4) Repeat step 3 to complete the other earring. **B&B**



Silke Steuernagel

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starperlen.de
starperlen.de.etsy.com



a



b



c

KAKANA BRACELET

designed by Juanita Carlos

DIFFICULTY ●●●○○○

bead weaving / square stitch



materials

bracelet 7 in. (18 cm)

- **12** 4 mm fire-polished beads (saturated metallic pale dogwood)
- **77** 3 mm glass pearls (Czech, peach gray)
- **10 g** 11° cylinder beads (Miyuki Delica DB1851F, Duracoat galvanized matte light pewter)
- **13 g** 15° seed beads (Toho PF558, PermaFinish galvanized aluminum)
- **1** six-strand tube clasp
- Fireline, 4 lb. test
- beading needles, #12

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- square stitch
- ending and adding thread
- half-hitch knot
- square knot

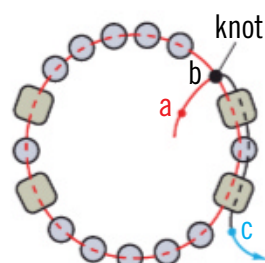


FIGURE 1

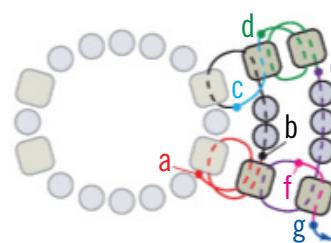


FIGURE 2

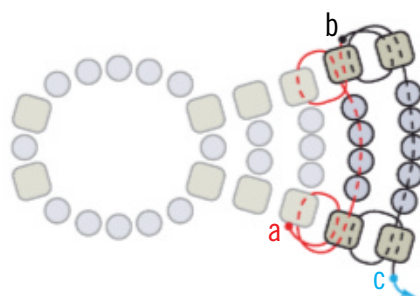


FIGURE 3

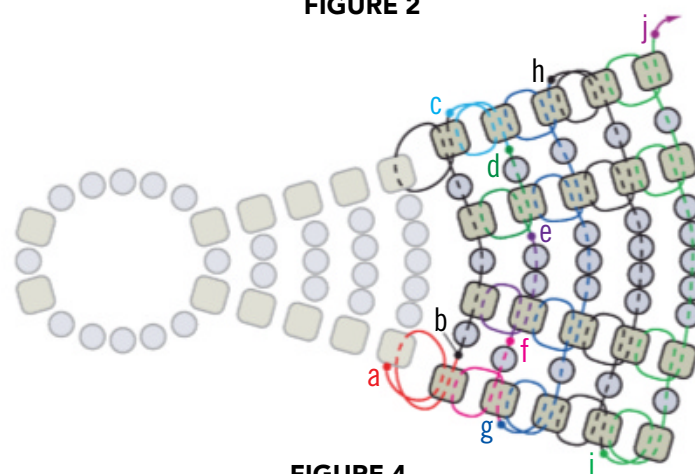


FIGURE 4

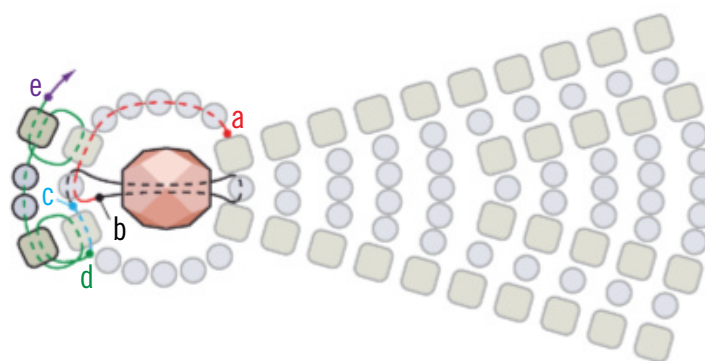


FIGURE 5



Use a traditional combination of seed beads, pearls, and fire-polished beads to create a delicately woven pattern within this beautiful bracelet.

COMPONENTS

1) On 1 yd. (.9 m) of thread and leaving an 18-in. (46 cm) tail, pick up a repeating pattern of an 11° cylinder bead, a 15° seed bead, an 11°, and five 15°s twice. Tie the beads into a ring with a square knot (**figure 1, a–b**), and sew through the first three beads added (**b–c**).
2) Work a square stitch: Pick up an 11°, sew through the 11° your thread exited at the start of this step, going in the same direction, and continue through the 11° just added (**figure 2, a–b**). Pick up two 15°s and an 11°, skip the next 15° in the ring, and sew through the following 11° with your needle pointing toward the opposite edge (**b–c**). Continue through the last 11° just added, going in the same direction (**c–d**).

3) Work a square stitch as before in step 2 using an 11° (**d–e**). Pick up three 15°s and an 11°, and sew through the next 11° in the previous row with your needle pointing toward the opposite edge (**e–f**). Continue through the 11° just added, going in the same direction (**f–g**).
4) Work as in step 3, except pick up four 15°s instead of three (**figure 3, a–b**).
5) Work as in step 3, except pick up five 15°s (**b–c**).
6) Work a square stitch using an 11° (**figure 4, a–b**). Pick up a repeating pattern of a 15° and an 11° three times. Sew through the next 11° in the previous row with your needle pointing toward the opposite edge. Continue

through the last 11° just added, going in the same direction (**b–c**).
7) Work a square stitch using an 11° (**c–d**).
8) Pick up a 15° and an 11°, sew through the next 11° in the previous row with your needle pointing toward the edge you started from, and continue through the 11° just added, going in the same direction (**d–e**).
9) Repeat step 8, except pick up two 15°s instead of one (**e–f**).
10) Repeat step 8 (**f–g**).
11) Repeat steps 7–10, except pick up three 15°s in step 9 (**g–h**).
12) Repeat steps 7–10, except pick up four 15°s in step 9 (**h–i**).
13) Repeat steps 7–10, except pick up five 15°s in step 9 (**i–j**). End the working thread.

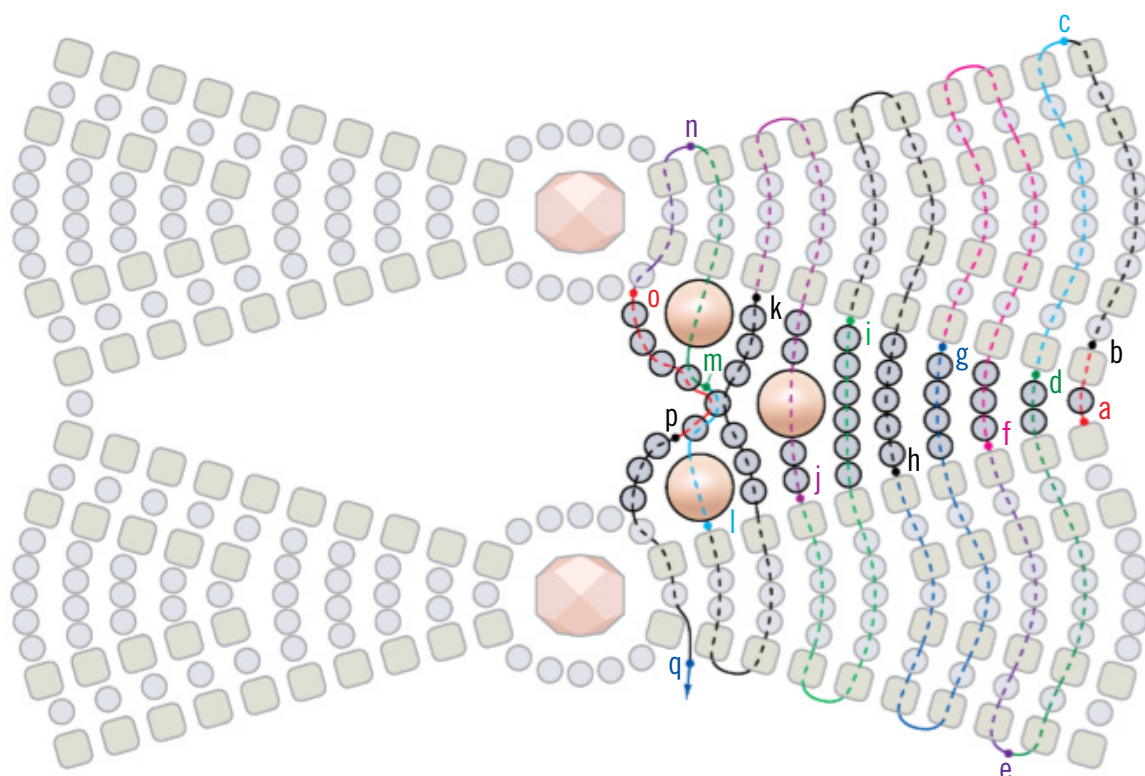


FIGURE 6

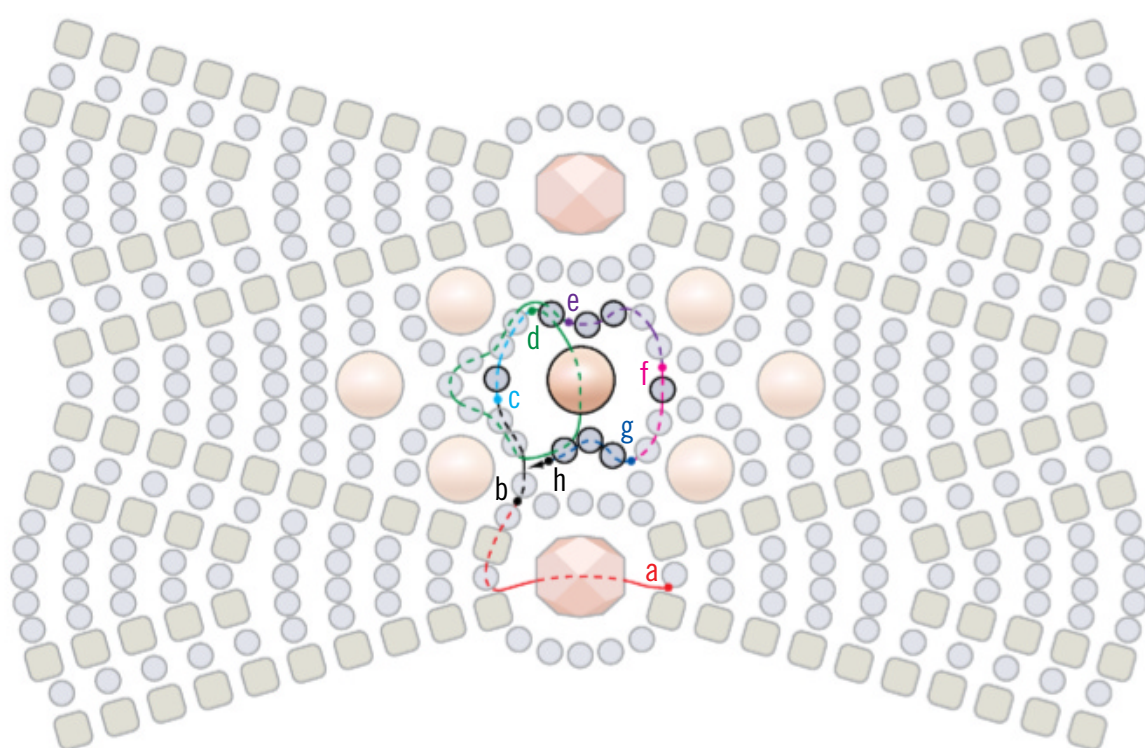


FIGURE 7

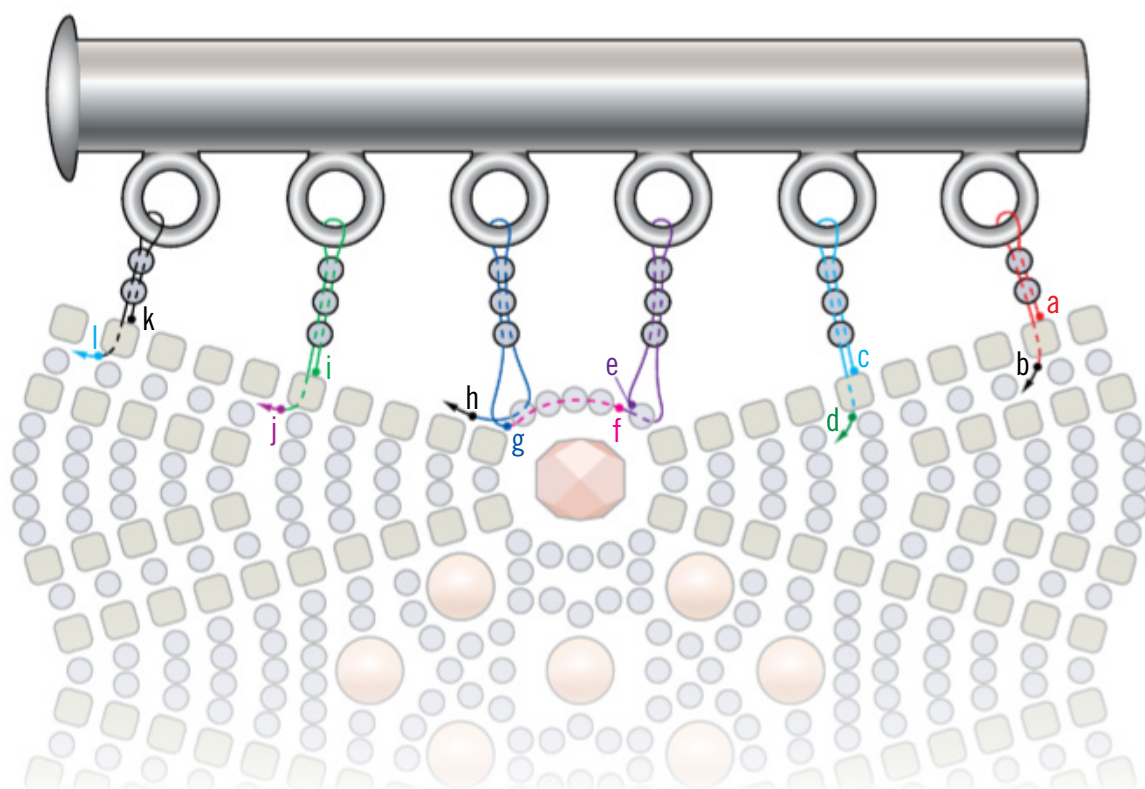


FIGURE 8

14) With the tail, sew through the next seven beads in the ring as shown (**figure 5, a–b**).

15) Pick up a 4 mm fire-polished bead, sew through the opposite 15° between the two 11°s in the ring, and continue back through the fire-polished bead and the 15° your thread exited at the start of this step, going in the same direction (**b–c**). Continue through the next 11° in the ring (**c–d**).

16) Repeat step 2 (**d–e**).

17) Work as in steps 3–13 to complete the other half of the component, and end the threads.

18) Repeat steps 1–17 to make 11 more components for a total of 12. This makes a 7-in. (18 cm) bracelet, including about ½ in. (1.3 cm) for the clasp.

ASSEMBLY

1) Align two components horizontally on your work surface positioning one above the other. Add 24 in. (61 cm) of thread to the lower component, exiting the 11° on the top right corner (**figure 6, point a**).

2) Pick up a 15°, and sew through the corresponding 11° on the other component (**a–b**) and the remaining 10 beads in the same row (**b–c**). Reverse direction, and sew through the next 10 beads in the next row (**c–d**).

3) Pick up two 15°s, and sew through the corresponding 11° on the other component and the remaining nine beads in the same row (**d–e**). Reverse direction, and sew through the next nine beads in the next row (**e–f**).

4) Pick up three 15°s, and work as before, sewing through the corresponding beads in the same row on the other component, reversing direction, and continuing through the beads in the next row on the same component (**f–g**).

5) Work as in step 4, except pick up four 15°s instead of three 15°s (**g–h**).



6) Work as in step 4, except pick up five 15°s (**h-i**).

7) Work as in step 4, except pick up six 15°s (**i-j**).

8) Work as in step 4, except pick up two 15°s, a 3 mm pearl, and two 15°s (**j-k**).

9) Work as in step 4, except pick up seven 15°s (**k-l**).

10) Pick up a pearl and a 15°, skip the next three 15°s in the previous row, and sew through the following 15° (**l-m**). Pick up a 15° and a pearl, and sew through the next four beads in the same row on the other component (**m-n**). Continue through the next 11°, 15°, 11°, and 15° in the ring (**n-o**).

11) Pick up three 15°s, and sew through the next three 15°s in the previous two rows as shown (**o-p**). Pick up three 15°s, sew through the adjacent 15°, 11°, and 15° in the ring (**p-q**), and end the thread.

12) Rotate the beadwork 180 degrees clockwise, and work as in steps 1-11 to complete the embellishment on the other side of the components, but do not end the working thread.

13) With the working thread, sew through the adjacent fire-polished bead, the next 15°, 11°, and 15° in

the ring (**figure 7, a-b**), and the following three 15°s in the embellishment (**b-c**).

14) Pick up a 15°, and sew through the next two 15°s in the embellishment (**c-d**).

15) Pick up a 15°, a pearl, and a 15°, and sew through the last two 15°s in the adjacent set of three 15°s, the next three 15°s in the previous rows as shown, the next two 15°s in the following set of three 15°s, and the first 15° picked up at the start of this step (**d-e**).

16) Pick up two 15°s, and sew through the last two 15°s in the next set of three 15°s on the other half of the embellishment (**e-f**). Pick up a 15°, and sew through the following two 15°s in the next set of three 15°s (**f-g**). Pick up two 15°s, and sew through the following 15° adjacent to the pearl as shown (**g-h**). End this thread.

17) Repeat steps 1-16 to attach the remaining components.

CLASP

1) With the bracelet positioned vertically, add 24 in. (61 cm) of thread to the end of the beadwork, exiting the second end 11° on the right side, with the needle exiting

toward the end of the beadwork (**figure 8, point a**).

2) Pick up two 15°s and the end loop of a six-strand clasp, and sew back through the two 15°s just picked up and the 11° your thread is exiting (**a-b**). Sew around the nearest thread bridge and retrace the thread path of the connection.

3) Sew through the beadwork as needed to exit the sixth end 11° from the right side, with the needle exiting toward the end of the beadwork (sewing around a thread bridge to change direction, if needed) (**point c**).

4) Work as in step 2, but pick up three 15°s instead of two (**c-d**). Sew through the next four 11°s and the following 15° on the end of the beadwork as shown (**point e**).

5) Pick up three 15°s, and sew through the third loop of the clasp. Continue back through the three 15°s just picked up and the same 15°

your thread exited at the start of this step, going in the same direction (**e-f**). Retrace the thread path, and continue through the next four end 15°s (**f-g**). Repeat these stitches to attach the fourth loop of the clasp (**g-h**), but sew through the following five 11°s with the needle exiting toward the end of the beadwork on the last 11° (**point i**) (sewing around a thread bridge to change direction, if needed).

6) Work as before, using three 15°s to attach the fifth loop of the clasp (**i-j**), and continue through the next four end 11°s with the needle exiting toward the end of the beadwork on the last 11° (**point k**).

7) Work as before, using two 15°s to attach the last loop of the clasp, and end the thread (**k-l**).

8) Work as in steps 1-7 to attach the other half of the clasp to the opposite end, making sure the clasp is facing the correct way. **B•B**



Juanita Carlos

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beadpatternsbyjaycee.com
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STARLETTE EARRINGS

designed by
Debora Hodoyer

DIFFICULTY ●●○○○

tubular peyote



Frame your face with stars made from seed beads and SuperDuos encircling a center pearl.

EARRINGS

1) On 1½ yd. (1.4 m) of thread, pick up 20 11° seed beads, leaving a 6-in. (15 cm) tail. Sew through the beads again to form a ring, and continue through the next few beads (**figure 1, a–b**). These beads will form the first two rounds as the next round is added.

2) Work a round of tubular peyote using 11° seed beads, and step up through the first 11° added (**figure 2, a–b**).

3) Work two more rounds using 11°s, stepping up at the end of each round and keeping a moderate tension (**b–c**). The beadwork will begin to cup.

4) Pick up an 8° seed bead, and sew through the next 11° in the previous round (**figure 3, a–b**). Pick up a SuperDuo bead and three

11°s, and sew through the open hole of the same SuperDuo (**b–c**). Continue through the next 11° in the previous round (**c–d**). Repeat these stitches four times to complete the round, and step up through the first 8° added (**d–e**).

5) Pick up a 10 mm pearl, place it into the center of the beadwork, and sew through the two 11°s that are directly opposite the 8° your thread is exiting and sit directly beneath the adjacent SuperDuo. Continue back through the 10 mm pearl and the 8° your thread exited at the start of this step (**figure 4, a–b**).

6) Pick up three 11°s, and sew through the next 8° (**figure 5, a–b**). Repeat this stitch four times using tight tension to complete the round, and retrace the thread

path (not shown in the figure for clarity) (**b–c**).

7) Pick up three 15°s, and sew through the next three 11°s that sit on top of the SuperDuo (**c–d**). Pick up three 15°s, and continue through the following 8° (**d–e**). Repeat these stitches four times to complete the round (**e–f**).

8) Flip the beadwork over, and sew through the next two 11°s from the same round that are adjacent to the following SuperDuo (**photo a**).

9) Pick up an 11°, three 8°s, and an 11°, and sew through the 11°s from the same round that are adjacent to the following SuperDuo to form a picot (**photo b**). Repeat this stitch four times to complete the round. Retrace the thread path, and continue through the first three 8°s added (**photo c**).

10) Pick up a 3 mm fire-polished bead, and sew through the center 11° in the set of three 11°s adjacent

to the next SuperDuo (**photo d**).

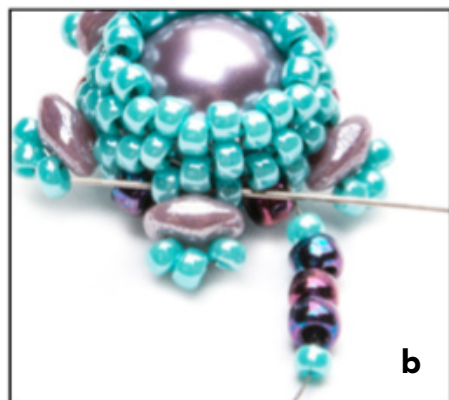
Pick up a fire-polished bead, and continue through the following three 8°s (**photo e**). Repeat these stitches four times to complete the round, and sew through the first fire-polished bead added (**photo f**).

11) Pick up three 11°s, and sew through the following fire-polished bead, three 8°s, and fire-polished bead to form a picot (**photo g**).

Repeat this stitch four times to complete the round, and continue through the next two 11°s (**photo h**).

12) Pick up an 11°, six 15°s, and an 11°, and sew through the 11° your thread is exiting to form a loop (**photo i**). Retrace the thread path several times to reinforce the loop, and end the thread. Attach the loop of an earring finding to the loop of 15°s.

13) Make a second earring. **B&B**



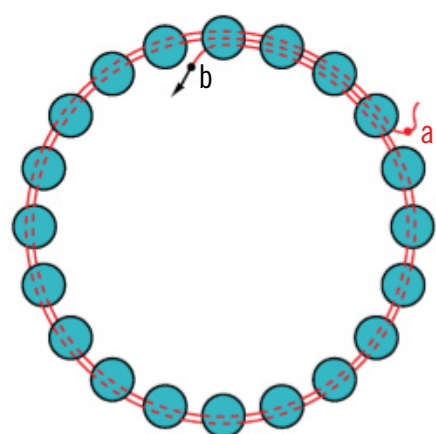


FIGURE 1

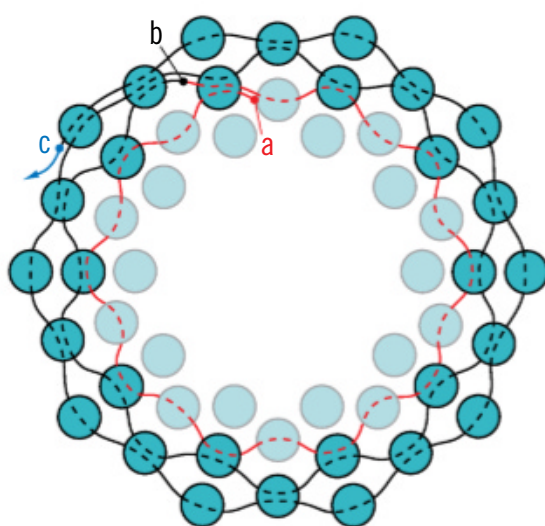


FIGURE 2

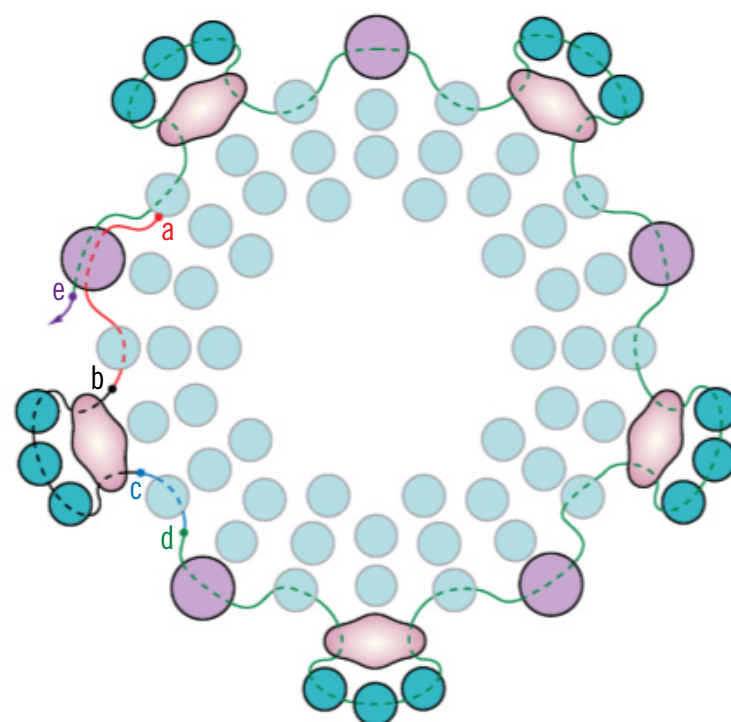


FIGURE 3

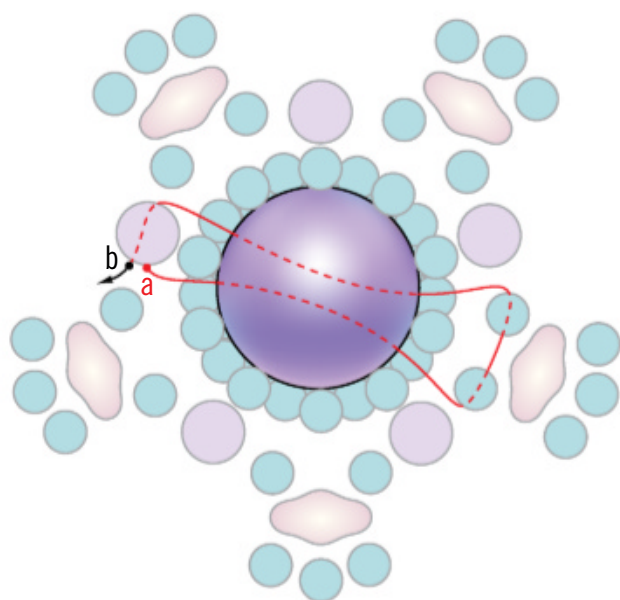


FIGURE 4

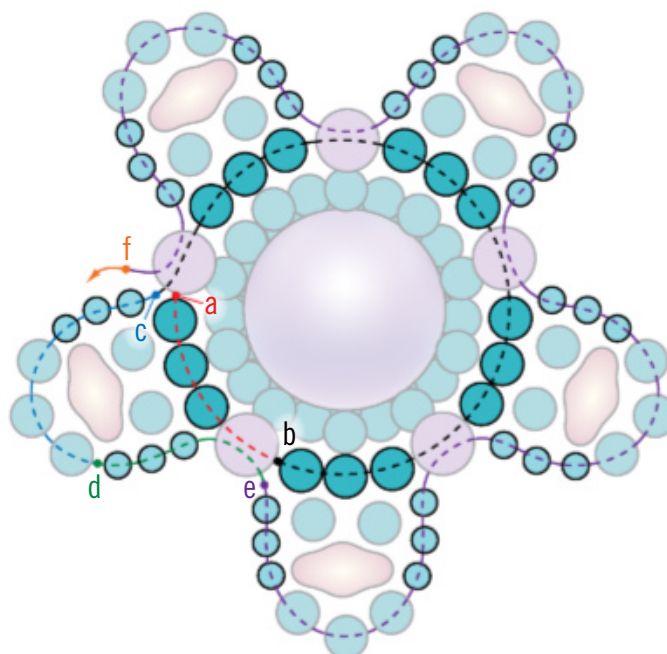


FIGURE 5



Debora Hodoyer

crownofstones@outlook.it

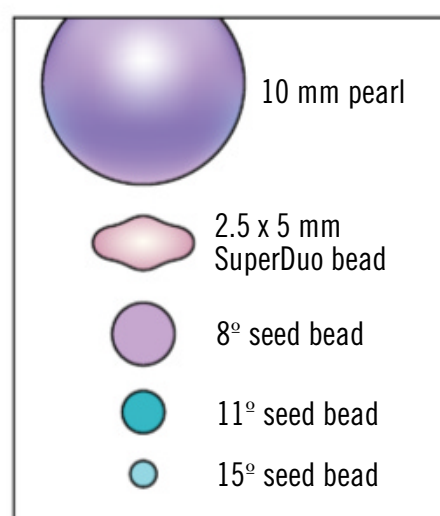
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e



f



g



h



i

materials

turquoise/purple earrings
1 in. (2.5 cm)

- 2 10 mm pearls (Swarovski, mauve)
- 10 2.5 x 5 mm SuperDuo beads (luster opaque amethyst)
- 20 3 mm fire-polished beads (moon dust turquoise)
- 1 g 8° seed beads (Toho 504, higher metallic iris purple)
- 2 g 11° seed beads (Miyuki 481, opaque turquoise green AB)
- 1 g 15° seed beads (Miyuki 412F, matte opaque turquoise green)
- 1 pair of earring findings
- Fireline, 6 lb. test, or beading thread, size D
- beading needles, #12
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers

Find info for the alternate colorways at FacetJewelry.com/resourceguide

Find basics online:

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- peyote stitch: tubular
- ending and adding thread
- opening and closing loops and jump rings

April's colorful birthstone

by Renée Newman

No fooling, April's birthstone is the diamond. When you shed light on the diamond, you'll see that it is about more than just clear sparkle. Diamonds come in a rainbow of colors, and if you follow these ten suggestions, they can be affordable.

In 2017, a 59.6-carat pink diamond became the most expensive gem ever sold at auction. The rose-colored beauty fetched a price of \$71.2 million at a Sotheby's Hong Kong Auction. Renowned jeweler Chow Tai Fook purchased this diamond and named it the "CTF Pink Star." It is the largest Fancy Vivid pink diamond ever graded by the Gemological Institute of America (GIA).

What's a fancy diamond you might ask? The *GIA Diamond Dictionary* defines a fancy-colored diamond as any naturally-colored diamond with a noticeable depth of body color.

Let's jump into the shoes of a gemologist in order to get a better



Fancy Intense yellow diamond ring by Hubert, Inc.

Photo: Diamond Graphics.

handle on coloration. Unlike other colored diamonds (except those that are brown or gray), yellow diamonds with grades of Faint, Very Light, and Light are not considered to be fancy-colored diamonds, but are part of the GIA's D-to-Z color grading scale. In other words, fancy-colored yellow, brown, and gray diamonds must have a depth of color greater than Z in order to be classified as "fancy-colored diamonds" like the 8.35-carat Fancy Intense yellow diamond from Hubert, Inc. (above).

Ok. Now let's leave the in-depth stuff to the gemologists, and turn our attention to shopping for diamonds.

10 WAYS TO SAVE MONEY ON COLORED DIAMONDS



You don't need to spend millions or even thousands of dollars to create or buy colored-diamond jewelry, if you are willing to compromise on the factors that affect diamond pricing. Here are ten money-saving tips.

1 BUY NONTRANSPARENT COLORED DIAMONDS

With the exception of some famous black diamonds and unusually large stones, the highest priced diamonds are transparent. As their transparency decreases, their value drops dramatically, with semi-opaque diamonds being the lowest priced. Many designers like to use nontransparent

diamonds because of their affordability and higher profit margins. If they mount them in gold or platinum and accent them with round brilliant white diamonds, they can create high-end designer pieces like the bracelet by Hubert Inc. (above).

On the other hand, if you want to make low-priced fashion jewelry, you can mount translucent and semi-opaque diamonds in silver or alternative metals.

2 BUY IRRADIATED COLORED DIAMONDS

To "irradiate color" means to enhance or deepen the color through a strong radiation treatment. Hisano Shepherd used

Diamond bracelet by Hubert, Inc.

Photo: Diamond Graphics.



Irradiated blue diamond and pearl ring by little h Photo: Hisano Shepherd.



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Raw diamond cubes set in a silver ring by John Giovanni Goldsmiths.

Photo: John Luke Lentini.

irradiated blue diamonds in a sliced South Sea pearl for a ring also set with two baroque akoya pearls (p. 60). If you have an irradiated diamond ring sized, retipped, or repaired, advise the jeweler that the stone is irradiated and needs to be protected from the direct heat of a torch. The color could change if the diamond is exposed to temperatures above 900° F (482° C).

3 BUY HPHT DIAMONDS

What's HPHT? It stands for high-pressure high-temperature treated. Earth-mined diamonds are heated to temperatures above 2372° F (1300° C) under extreme pressure to change their color. During jewelry repair, there's no need to avoid extreme temperatures as with other color-treated diamonds.

4 BUY A NON-ROUND DIAMOND

Currently, the lowest-priced cuts and shapes are princess, radiant, and emerald cuts. Round diamonds typically cost more because of higher demand and a greater loss of weight from the rough when cut.

5 BUY DIAMONDS WITH SIMPLE CUTTING STYLES

An example of a simple cut is a cabochon, a cube, or a diamond slice. These styles cost significantly less than faceted diamonds.

6 USE ROUGH OR RAW UNPOLISHED DIAMONDS IN YOUR JEWELRY

These diamonds possess an unexpected

Brown diamonds set in sterling silver in a leather wrap bracelet by Todd Reed. Photo: Todd Reed.



beauty. Raw diamond cubes of various colors were used in the .999 fine silver ring by John Giovanni Goldsmiths (left). The silver was manipulated to strengthen it.

7 BUY DIAMONDS WITH A LOW CLARITY

Diamonds that used to be considered industrial-quality are now being used in jewelry. However, diamonds with risky fractures should not be set in rings.

8 USE SEVERAL SMALL DIAMONDS IN PLACE OF A LARGE DIAMOND

A one-carat total weight of diamond melee — a term for small diamonds or chips — generally costs a lot less than a one-carat stone of the same quality, color, and shape.

9 SELECT GRAY, BROWN, OR BLACK DIAMONDS

Diamonds of these colors usually cost much less than diamonds of other colors, yet create distinctive jewelry. Todd Reed used black diamonds in the sterling silver ring (right) and brown diamonds in the leather wrap bracelet (top, right).



Black diamonds in a sterling silver ring by Todd Reed.

Photo: Todd Reed.

The highest priced natural-color diamonds have been red, blue, orange, green, purple, and pink. Yellow and olive diamonds have much lower prices.

Pink and purple are the most expensive colors for color-enhanced diamonds, followed by blue, green, red, orange, yellow, and black. Brown and gray diamonds are commonly treated to produce stones with more expensive colors.

Shown are before and after photos with a 1.15-carat brownish gray diamond (bottom,

left) that was changed by Lotus Colors into a more valuable green color (bottom, right) with irradiation followed by heating.

10 BUY A LAB-GROWN DIAMOND

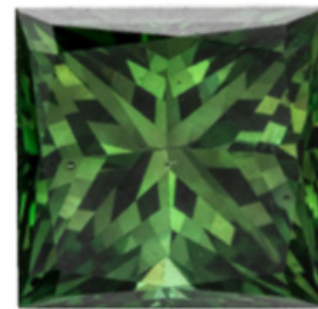
In other words, purchase a man-made diamond that has the same chemical composition and crystal structure as a mined diamond. You can save 30 percent and more over the price of a natural diamond of the same size, clarity, transparency, color, and cut quality. In 2018, DeBeers started selling lab-grown diamond jewelry on the Internet under the brand name Lightbox Jewelry.

Lab-grown diamonds and gem treatments are supposed to be disclosed at the time of sale and on the invoice, but this is not always done. Therefore, if you buy an expensive natural-color mined diamond, deal with a reputable seller and make sure the stone is accompanied by a lab report from a major lab confirming that it is a diamond of natural color and origin. **B&B**

Renée Newman, GG, BA, MA is a gemologist, lecturer, and author of the newly released *Diamond Ring Buying Guide, 8th Edition* and 12 other books on jewelry and gems. Her books are used worldwide as sales-training tools and references for jewelers, dealers, and appraisers. Look for them on FacetJewelry.com.



Gray diamond before treatment.



Same diamond after irradiation and annealing. Diamonds and photos: Lotus Colors, Inc.

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Save the bees, please!



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Discover 5 ways these fuzzy workers can add personality to your beading.

by Katie M. Salatto

One of the most cited sources of inspiration by bead artists is nature. A striking sunset, the rolling waves on a pristine shoreline, and a tangle of briar bushes in a rich forest have galvanized the color and composition choices for many designers. Even animals and insects influence the artistic vision of beaders.

Did you know that bumblebees are on the verge of critical endangerment? Without them, fruits, vegetables, plants, flowers, animals, and human beings would all be negatively impacted. Here are a few “bee-dy” products to help save our pollinating friends, plus a few components to proudly represent the species in your jewelry.



Bee Magical Jewelry makes these bracelets from recycled materials. Every purchase comes with a packet of wildflower seeds to plant. A portion of the proceeds goes to the New York Bee Sanctuary, which maintains a wildlife sanctum for honey bees and pollinators in New York State and promotes conservation programs across the United States. Find them at beemagicaljewelry.com.

Bumblebee tutorial

All proceeds from Cath Thomas' beaded bumblebee tutorial are donated to the Planet Bee Foundation, an organization that works with a variety of groups to create a green-minded generation through environmental education. Find it at caththomasdesigns.indiemade.com.



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