



Tapestry Woven Bracelet

by Janice Parsons
Samples by Karen Marshall and Janice Parsons
Inspired by Sam Applegate's
Tricks to Looming and Bead Weaving

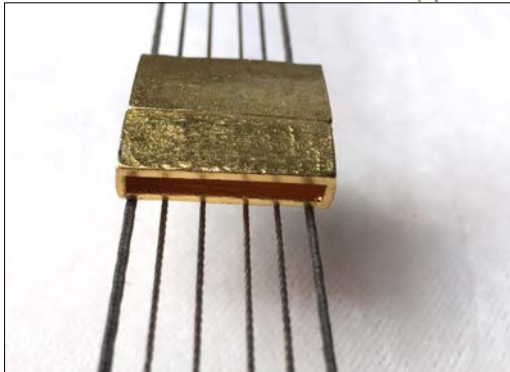
One of the miracles of a woven tapestry is how all the individual threads in so many different colors and textures can come together so naturally to form one harmonious work of art. And so it goes with this Tapestry Woven Bracelet; allow your bead selection to be inspired by a color you love or give yourself permission to bring together colors you might not always think “work”. Open up to the process of bead weaving and your creativity will follow!

In Tapestry, we used the techniques Sam Applegate teaches in the Tricks to Looming and Bead Weaving, but we incorporated a variety of beads instead of using the traditional method of one size of seed beads. By substituting heavier cords, assorted bead sizes/shapes and a box clasp, the project takes on a new look. At the office, we are all hooked on looming Sam's way, but we thought it would be fun to have an update.

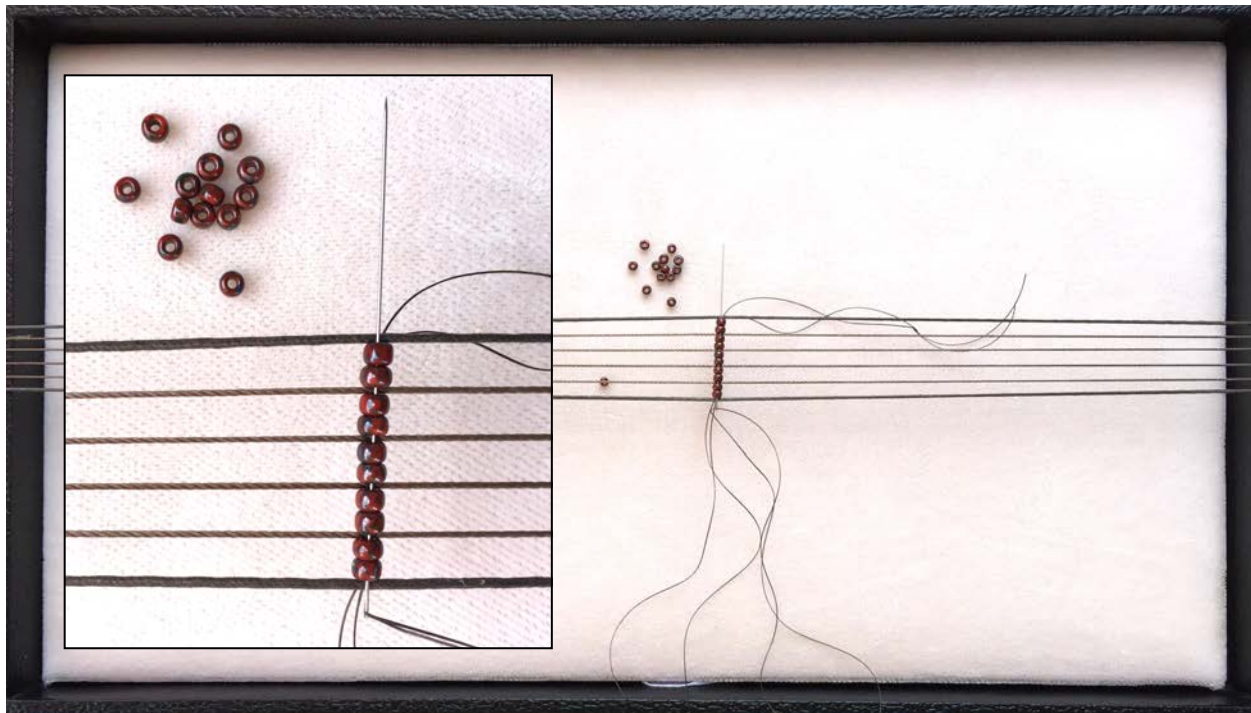
We hope Tapestry is a gateway to stimulating your imagination and that Sam's video opens the world of looming to you the way it did for me. ~Janice

So, let's get started! Now that you've watched the video and know how easy it is to make your own bead loom using a design tray or even a baking sheet with sides, tie on your Warp Cords:

4 strands of C-Lon are the inner cords and .5mm or 1mm Cotton are the two outer warp cords.



Don't forget to check that the width of your warp cords are not wider than the opening of your clasp. Yes, you will cinch them in a bit at the ends to fit inside, but you don't want your beaded project to begin larger than that opening.

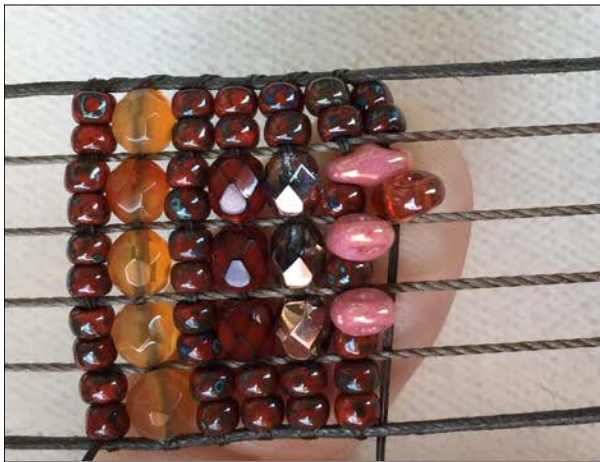


Cut 3 yards of KO and thread your Size 10 Bead Needle. I double up the KO thread . Leave about 2 inches of tail, which you will cut away later. Follow video instructions on how to start your first row of 8/0 seed beads, just begin nearer the **middle** of your board and warp cords, not close to the board edge. Reinforce that first row of beads by going back through it one extra time, but you want to leave room inside the beads for a new thread to be added when you are ready to start your second half.

After you add that first row of beads, the only limit to what you do is your imagination!

Remember:

1. There are never more than 2 beads between each warp thread.
2. With 4mm Fire Polish and 4mm stone beads, there is only one bead per row.
3. Always go back through each row BEFORE you go to your next row; this is especially important in a row that has Superduos. It is easy to forget the row needs reinforcing along the top of the beads before you go start your next row.



Sometimes as you are weaving the top side, you have to bring your needle and thread up in the middle because you can't spot the hole on the next bead. This is normal and often happens with the Superduos. Thread your needle back through the next bead and finish the row normally.

Size 10 needles show their truth worth here...as they are a bit heavier than the usual Size 12 seed bead needle, the needle tip doesn't break off when doing this maneuver.





With the Superduo center pattern complete, repeat the 8/0, 4mm stone and fire polish pattern you created at the beginning. When done, you will have the center pattern for your bracelet.



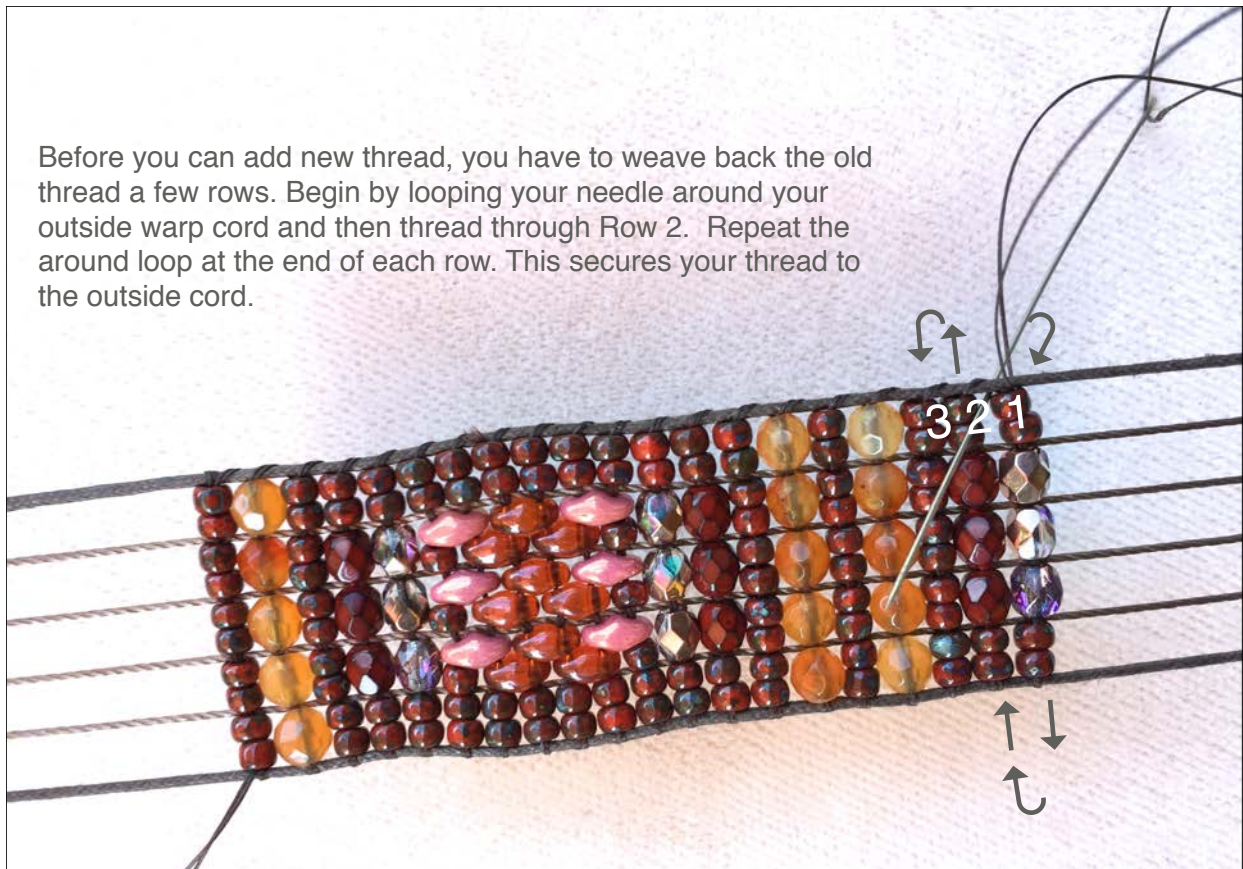
Now is a good time to stop and take stock of the length of your bead weaving pattern and assess how much length you have left to bead; You don't want to make it too long or too short. This center design is approximately 2 inches. If the goal is 6 inches of beads + the clasp (1 inch), it means this pattern can be duplicated two more times.

Please note: Your last row on each end that will fit into the clasp should be 8/0's. The stones and fire polish are too bulky to graduate down into the clasp.

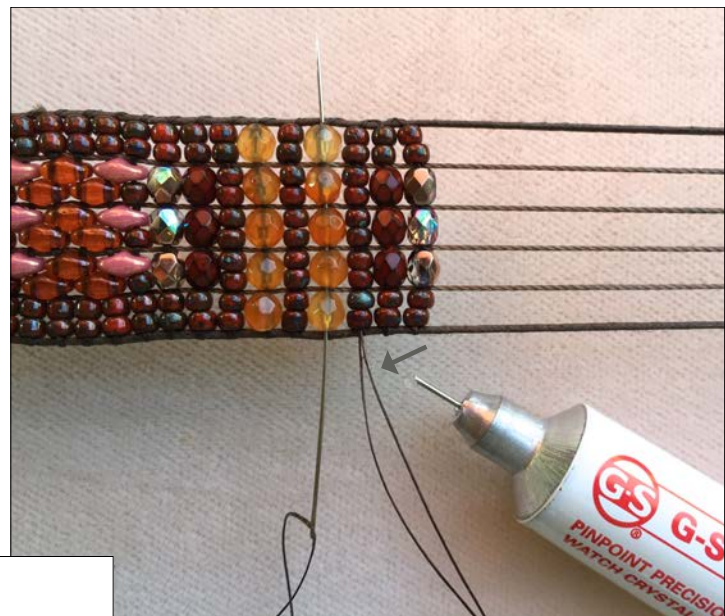
Continue to weave adding the pattern on one side, If you like, this could be the time to introduce a new pattern different from the center; something you can repeat on the other side. It's up to you.

Before I start my next section, I check if I'm running low on my KO thread. This is bound to happen, but it's no big deal. It's easy to change out a thread, I just would NOT advise changing out your thread in the rows of weaving Superduos. The added challenge of both smaller holes and being 2-holed, makes it too complicated. So if you don't think you have enough thread, there's no time like the present to add more.

Before you can add new thread, you have to weave back the old thread a few rows. Begin by looping your needle around your outside warp cord and then thread through Row 2. Repeat the around loop at the end of each row. This secures your thread to the outside cord.

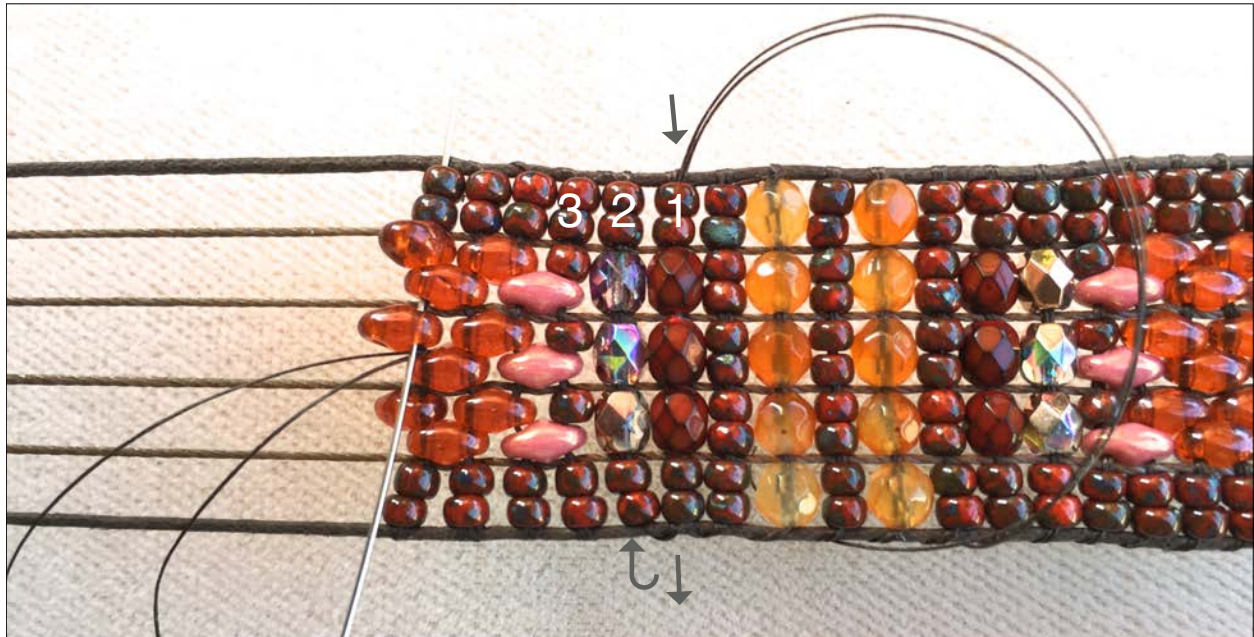


When you are ready to end your last row, dab a small amount of GS Hypo Tube Cement on the bit of thread that will live inside that last row of beads. Allow the glue 15 minutes to dry. Gluing is an extra security precaution to ensure the thread doesn't travel.

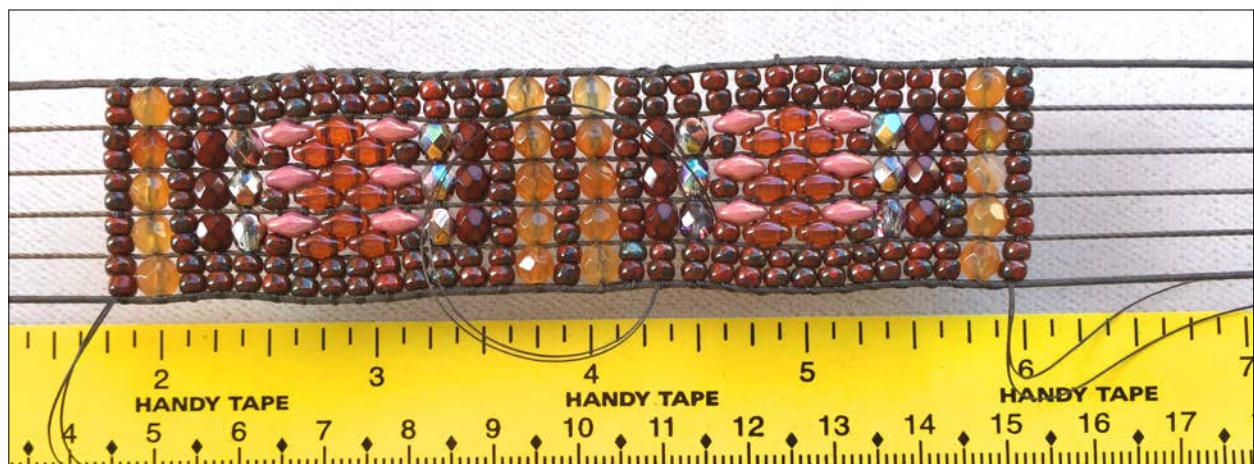


Use your flush cutters to snip the leftover thread. Use caution that you don't cut your cotton warp thread! If you want to ensure you don't cut the warp thread, bring the needle and thread up in the middle of the row between two beads.

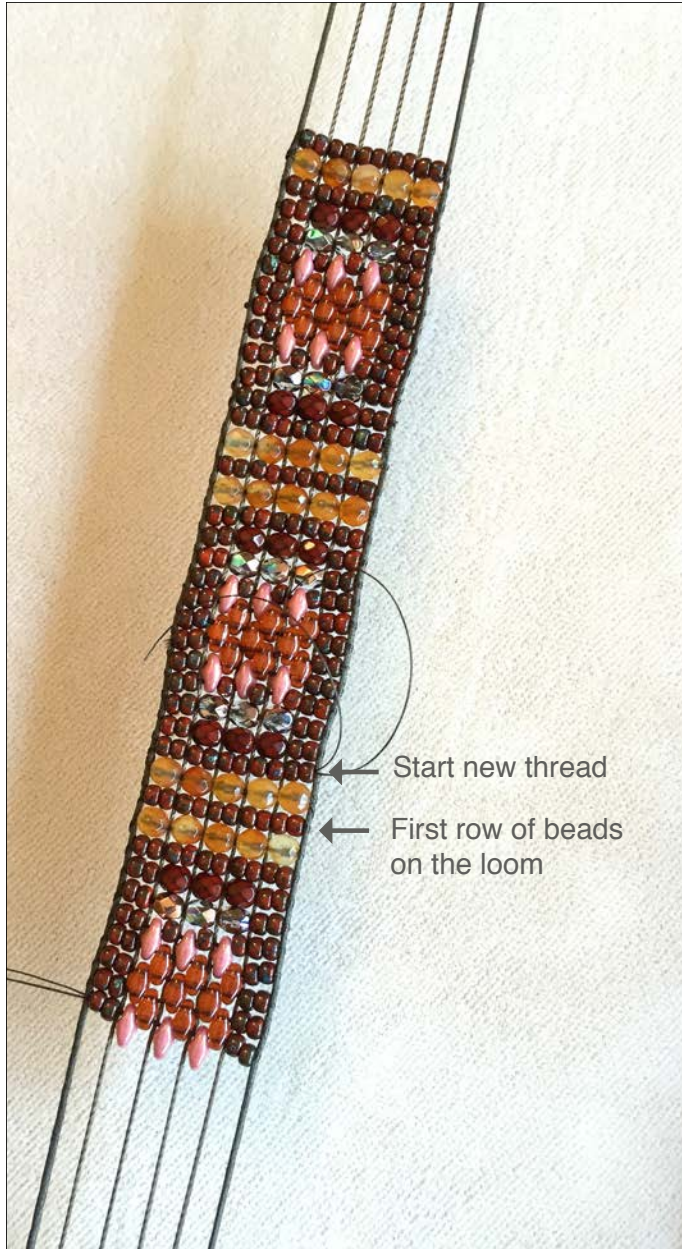
Adding a new thread to continue your beading is really easy! Cut a 2 yard length of KO and thread your needle. Double the thread. You don't need to knot the ends. Just thread it into the weaving 2-rows back from where you left off. Once you come out the last row, you are ready to add onto your pattern. Whether you are adding to one end of your project or the other, the process of adding rows of beads to your design is the same. No one will ever know your weaving isn't done with one continuous thread. It will be our little secret! And this allows you so much more flexibility with design.



Sometimes as you weave, the rows start to look a bit “disheveled”. Keep an eye on it and move the beadwork back to line up more perpendicularly. As Sam points out in the video, you don't want to tighten too much because when you take it off the board, the band of beads have to curve to wrap around your wrist. So, remember your beadwork needs a little air. The rows will adjust themselves by the time you finish.



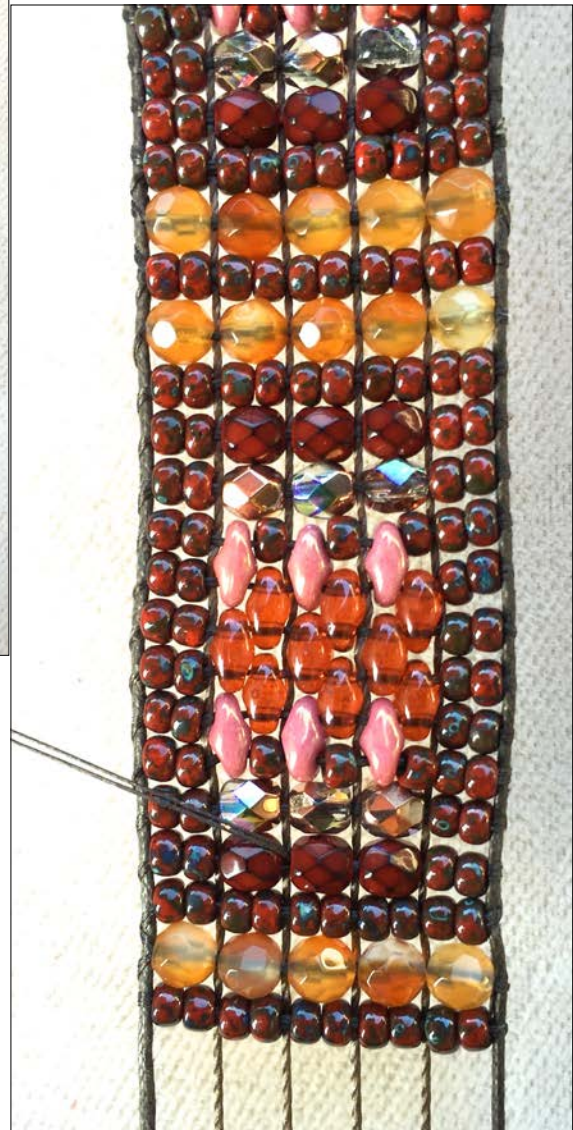
I ended this second section with a row of 8/0's. This is the row that will be last next to the opening of the clasp. My length is so perfect. I have 4 inches of beading. I can now add the pattern one more time for a total length of 6 inches.



This is so much fun! You are now ready to add the last section.

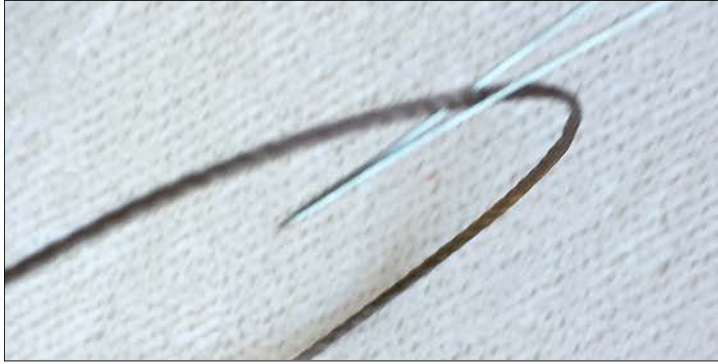
Thread a new length of KO through your needle (about 2 yards) and repeat the process of adding a new thread by beginning 2-3 rows back from your last row of beads. As before, you don't need to know the tails, just leave about 2 inches of excess KO and you can cut them away later.

Continue beading until you have completed your pattern.



When you have reached your desired length, weave back through several rows. Before you pull in the KO the will live in that last row, add a drop of GS Hypo Tube Cement on the KO. End the row by bringing the needle up between two beads in the middle.

Use flush cutters to cut away any other excess KO. If a tiny little bit of KO is showing somewhere, that's okay. It will "evaporate" with a bit of wear.



Now it's time to make the Weft using C-Lon. Cut a length of C-Lon about 24 inches.

Thread a Big Eye Needle. I recommend the smallest in the package we sell.



I prefer starting and ending my weft cord up through a row of warp in the middle, rather than on the end. I feel more confident it will be stronger if the ends are not on the sides. It's just a hunch.

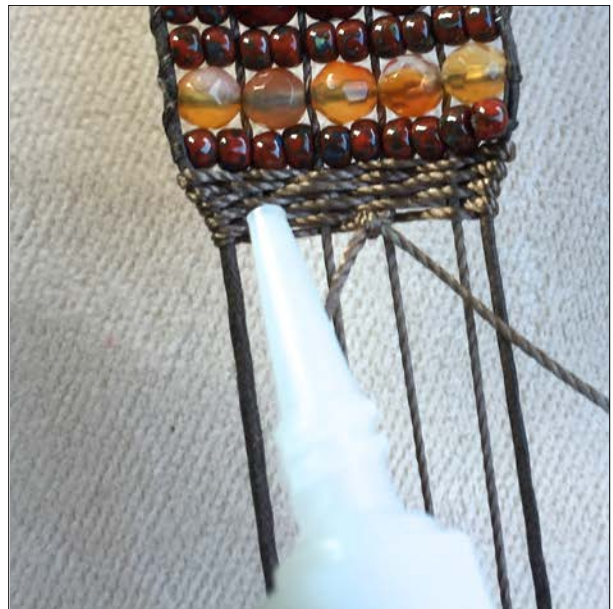
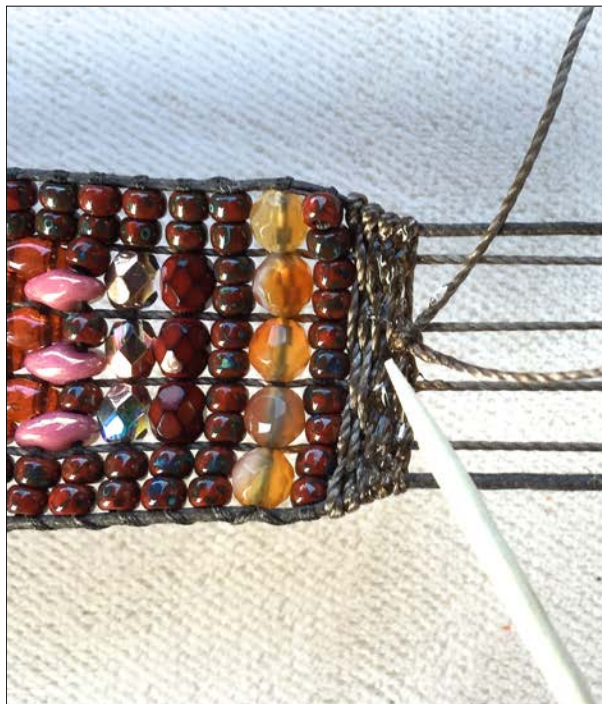
The opening of the clasp is not that deep. It's about a 1/4 inch. So, you only have room for 3, maybe 4 rows of C-Lon Weft. No more!

As you weave the Weft, pull in the warp cords to a narrower width. You want them to be a bit narrower than the inner diameter of the clasp opening.

When you are done, tie the ends of the weft into the smallest square knot you can make.



Carefully coat the Weft with a layer of Zap Gel Glue. Try to stay away from contact with the beads. Gently flip the beadwork over so you can see the back side of the bead work. Add some more Zap Gel Glue to the underside. Do NOT cut the loom cords yet.



I like to use a tooth pick to spread the glue.

Repeat this on the end of the beadwork. Allow both sides to dry completely. About 20 minutes is a safe time estimate.

Using flush cutters or scissors, cut your beadwork off the loom, unless you want to make more bracelets using the Warp cords you have already set up. (Sam shows you how to rearrange your cords in the video to do more than one project).

Check your glue has dried. Arrange the square knot you tied in the Weft so it's not bulging up but fits closely with the rest of the Weft cord.



Using flush cutters, CARFEULLY cut the excess Warp cords on both sides. I like to call it, "getting a crew cut".

On each end, the Weft Cord should fit inside the clasp. Check now it fits in without much Weft showing.



Position a plastic bag underneath your project so you don't damage your surface when you glue. Add Zap Gel Glue across the whole length of the Weft. Again, stay clear of the beads and do your best to estimate how far the glue will spread. A tooth pick helps with this.

Also add some Zap Gel Glue to the tip of your toothpick and spread the glue inside the clasp opening as far to the back as you can get.

Once glue is applied, position the beadwork inside the clasp. Do your best to feed it in evenly so clasp is parallel to beadwork.

Allow glue 15 minutes to dry. Repeat on other side. When you're done and allowed time for drying, if it still isn't secure, re-glue a second time.





In my first sample, Aegean Sea, I added too much glue. It spread to the bead work and there was nothing I could do. It's not the worst thing in the world, but if you can be conservative on your glue, you may find less is more. You can always go back and re-glue a second time.



When you're done, it's easy to find the flaws...those little threads that are still showing, the Weft that didn't fit all the way into the clasp. But wear it a few times and all that disappears! Give yourself a pat on the back! You made a Tapestry! Go bead creative and come up with your own patterns using all kinds of beads. And then show us what you made! Email us at info@beadshop.com.

Continue to see the Sample Maps and Ingredients for each.

Sample Map and Ingredients: Venetian Sunset

Sample by Janice Parsons



- 1 Tube 8/0 Picasso Red Garnet Matte Miyuki Seed Beads
- 1 Strand Celebrate Gemstone
- 1 Pkg 4mm Snake Dark Coral Czech Glass
- 1 Pkg 4mm Crystal Copper Rainbow Czech Glass
- 1 Tube Vega on Hyacinth Superduos
- 1 Tube Ruby Luster Superduos

- 1 Spool Brown 0.5mm Cotton Cord
- 1 Spool Dark Brown KO Thread
- 1 Spool Antique Brown Regular C-Lon
- 1 Gold Tall and Handsome Clasp
- 1 Tube Beadsmith Zap Jewelry Gel
- 1 Tube GS Hypo Cement
- Pkg Size 10 Beadsmith Seed Bead Needles
- 1 Pkg Big Eye Needles

Sample Map and Ingredients: Aegean Sea

Sample by Janice Parsons



- 1 Tube 8/0 Picasso Seafoam Green Miyuki Seed Beads
- 2 Pkg 4mm Wind Mix Czech Glass
- 1 Strand Baby Blue Gemstone
- 1 Tube Picasso Turquoise Blue Superduos
- 1 Tube Picasso Turquoise Green Superduos
- 1 Spool Denim 0.5mm Cotton Cord

- 1 Spool Denim KO Thread
- 1 Spool Caribbean Regular C-Lon
- 1 Silver Tall and Handsome Clasp
- 1 Tube Beadsmith Zap Jewelry Gel
- 1 Tube GS Hypo Cement
- Pkg Size 10 Beadsmith Seed Bead Needles
- 1 Pkg Big Eye Needles

Sample Map and Ingredients: Moroccan Market

Sample by Karen Marshall



- 1 Tube 8/0 Matte Opaque Cream Miyuki Seed Beads
- 1 Tube 8/0 Matte Black Miyuki Seed Beads
- 1 Pkg 4mm Silver Czech Glass
- 1 Pkg 4mm Bronze Czech Glass
- 1 Tube Full Labrador Superduos
- 1 Tube Turquoise Green Superduos
- 1 Spool Black 0.5mm Cotton Cord
- 1 Spool Black KO Thread
- 1 Spool Black Regular C-Lon
- 1 Gold Tall and Handsome Clasp
- 1 Tube Beadsmith Zap Jewelry Gel
- 1 Tube GS Hypo Cement
- Pkg Size 10 Beadsmith Seed Bead Needles
- 1 Pkg Big Eye Needles

Sample Map and Ingredients: French Countryside

Sample by Janice Parsons



- 1 Tube 8/0 Matte Metallic Dark Raspberry Miyuki Seed Beads
- 1 Strand Muscovite Gemstone
- 2 Pkg 4mm Vineyard Mix Czech Glass
- 1 Tube Opaque Violet Superduos
- 1 Tube Jet Metallic Suede Dark Brown Superduos
- 1 Spool Brown 0.5mm Cotton Cord
- 1 Spool Dark Brown KO Thread
- 1 Spool Chocolate Regular C-Lon
- 1 Silver Tall and Handsome Clasp
- 1 Tube Beadsmith Zap Jewelry Gel
- 1 Tube GS Hypo Cement
- 1 Pkg Size 10 Beadsmith Seed Bead Needles
- 1 Pkg Big Eye Needles

Project Map and Ingredients: English Garden

Sample by Karen Marshall



- 1 Tube 8/0 Matte Transparent Light Tea Rose AB Miyuki Seed Beads
- 1 Pkg 4mm Aqua Czech Glass
- 1 Strand 4mm Belize Gemstone
- 1 Tube Antique Roses Superduos
- 1 Spool Natural 1.0mm Cotton Cord
- 1 Spool Natural KO Thread

- 1 Spool Sea Shell Regular C-Lon
- 1 Silver Tall and Handsome Clasp
- 1 Pkg Size 10 Beadsmith Seed Bead Needles
- 1 Pkg Big Eye Needles
- 1 Tube Beadsmith Zap Jewelry Gel
- 1 Tube GS Hypo Cement

Project Map and Ingredients: City Skyline

Sample by Karen Marshall



- 2 Pkg 4mm Silver Czech Glass
- 1 Tube 8/0 Matte Black Miyuki Seed Beads
- 1 Tube Crystal Bronze Aluminum Superduos
- 1 Tube Pastel Dark Grey Hematite
- 1 Spool Black 1.0mm Cotton Cord

- 1 Spool Black KO Thread
- 1 Spool Black Regular C-Lon
- 1 Silver Tall and Handsome Clasp
- 1 Tube Beadsmith Zap Jewelry Gel
- 1 Tube GS Hypo Cement
- Pkg Size 10 Beadsmith Seed Bead Needles
- 1 Pkg Big Eye Needles

Crystalline

Sample by Karen Marshall

Inspired by Tricks to Looming and Bead Weaving by Sam Applegate

Part of the magic of weaving is how all the individual components harmonize together to naturally form one work of art. And so it goes with this project; let your bead selection be inspired by a color or place you love or allow yourself the freedom to bring together shapes and ingredients you might not always think “go” together but end up making your very own masterpiece.

In Crystalline, Karen uses the structure and basics of both Tricks to Looming and Tapestry but puts a new spin on it with the addition of a slide tube closure and chain. The adding of the slide tube and an extender chain also allows you the option of lengthening it further to become a choker. We hope all the Tapestry samples are a gateway to stimulating your imagination and that Sam’s video opens the world of looming to you the way it did for us.

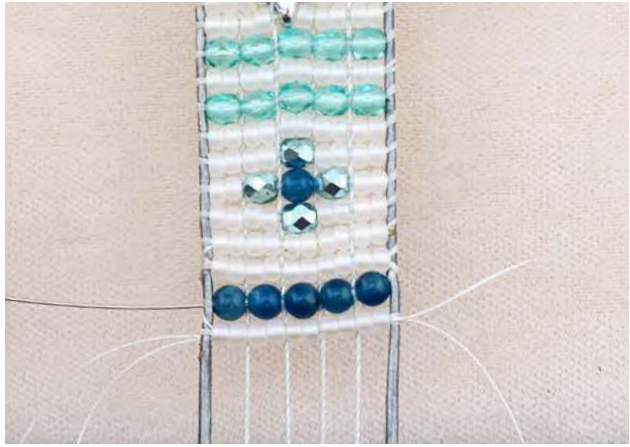
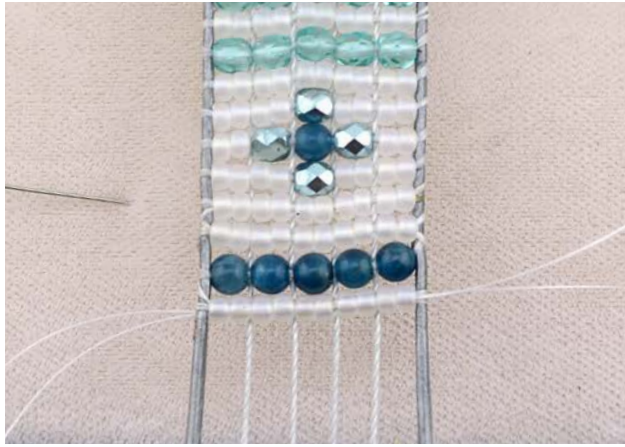
Please watch the video first to learn how easy it is to set up a loom using a design board and how to weave beads. Then, download the handout (the download button is below the photograph). At the end of the handout are the specific steps to adding the chain and slide tubes to Karen’s sample. We hope you enjoy!

Crystalline

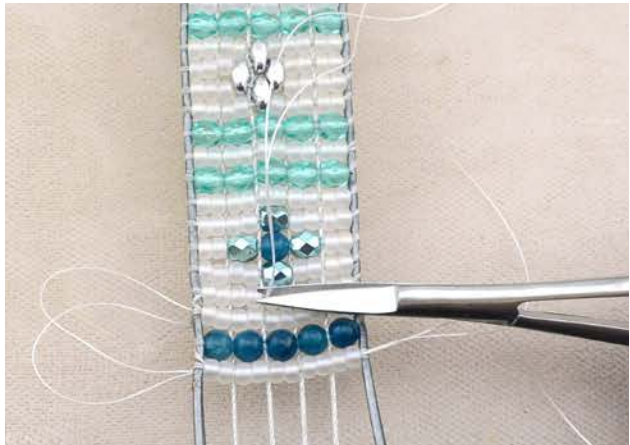


Ingredients and Studio Essentials:

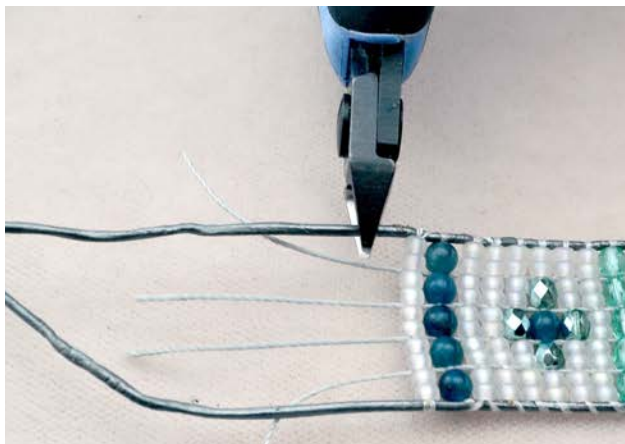
- 1 [Satin Silver Large Slide Tube](#)
 - 1 [Antique Silver Sparkle Magnetic Clasp](#)
 - 2 Feet [Antique Silver Momma Dots Chain](#)
 - 1 Spool [1.0mm Metallic Gray Indian Leather](#)
 - 1 Spool [White KO Thread](#)
 - 1 Spool [Argentum Regular C-Lon](#)
 - 1 Tube [Matte Crystal AB 8/0](#)
 - or
 - 1 Tube [Matte Silver Lined Crystal 8/0](#)
 - 2 Strands [4mm Aqua Czech Glass](#)
 - 1 Strand [4mm Marine Czech Glass](#)
 - 1 Tube [Full Labrador SuperDuos](#)
 - 1 Strand [4mm Cerulean Dream](#)
 - 1 Tube [GS Hypo Cement](#)
 - 1 Pkg. [Size 10 or 12 Beadsmith Seed Bead](#)
- Needles



In Crystalline, the last row must be 8/0 seed beads so they can grip securely inside the slide tube. And instead of weaving C-Lon weft threads on each end, in this sample, you will weave your KO thread back through several rows of beadwork on each end. It is important that you leave a generous tail at the beginning of your project so that when you are done, you can thread your KO tails through the needle again and weave them back several rows. This reinforces the beadwork.



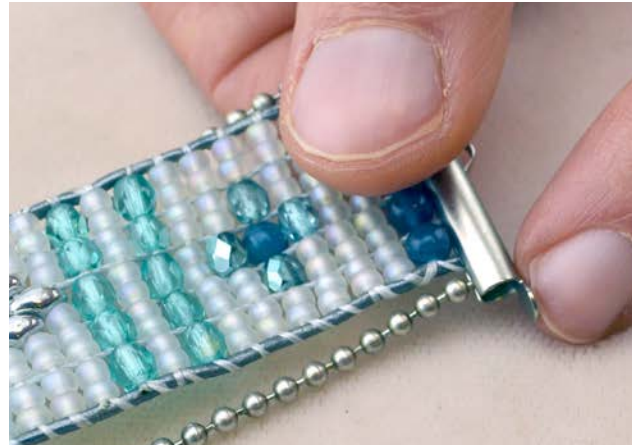
We recommend weaving back 3-4 rows. Add some GS Hypo-tube cement on your KO thread that will live in that last row. Instead of ending on the last bead of that row, thread your needle and KO up through the middle of the row. Use thread snips or flush cutters to remove the unused thread. Repeat on other side.



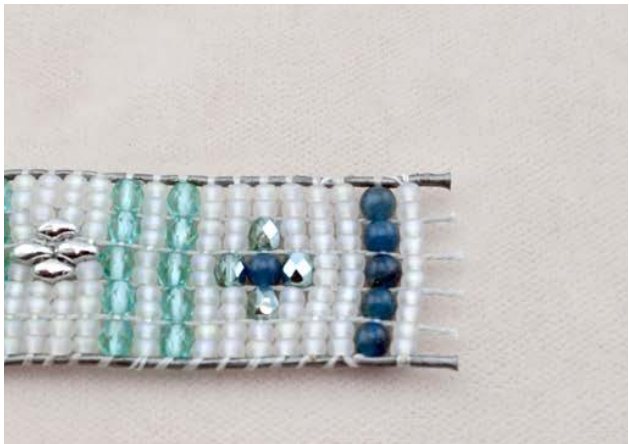
Using flush cutters, cut away all but a small bit of leather and C-Lon on the end. Give it a “crew cut”. Repeat on the other side.



Cut your chain just a tad bit longer than your beadwork. You can always cut more links of chain off, but you can't add them back in again! Make sure both pieces of chain are the same length. Feed one dot of the ball chain into the slide tube. Then feed the row of 8/0 beads into the channel of the slide tube.



Add the last dot of the second piece of chain into the channel and position the chain and beadwork so they are evenly placed within the slide tube. Hold the tube securely as you press the flap of the slide tube closed. Once you do this, all your beadwork and chain will be secure.



Repeat on second side. Cut off any unnecessary chain first.



Close the second flap securely.



Using pliers, add a jump ring and clasp to the slide tube. Close jump ring securely. On the other side, add a jump ring and a length of chain length to the slide tube. Close jump ring securely. Cut off any excess chain.



When you're done, you will have a unique, artisan work-of-art! Any chain that will fit inside the channel of the slide tube and not pull out, will work. We hope you enjoy!