

Fall, 2011, Designers Gazette

READ THE FULL ISSUE ONLINE (or, if you cannot see the images),

CLICK HERE <http://www.warrenfeldjewelry.com/pdf/fu111011/fall2011pdf.pdf>



DESIGNERS GAZETTE

*The Design Perspectives
on Beading
and Jewelry Making*

at

*Land of Odds,
Be Dazzled Beads, &
The Center for Beadwork & Jewelry Arts*

*718 Thompson Lane, #123, Nashville, TN 37204
www.landofodds.com*

615/292-0610



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Chilled Morns and Eves Warmed by Fall's Soulful Colors, Stylish Clothes, Sophisticated Thinking, and Layered Looks.

Nostalgia – for changing leaves, apple cider, turkey and dressing, family gatherings, office parties, warmth by the fire. Fall is all about presenting a more elaborated side of you to the outside world. Work and play. Online and off. Jewelry to tell the world to open up, you're coming in from the playful summer heat.

International 2011
**THE ILLUSTRATIVE BEADER:
BEADED TAPESTRY COMPETITION**

Theme: *Mystery Genre Book Covers*

Semi-Finalists Chosen!
GO VOTE OnLine: Voting ends 1/14/2012

*Visit the web-pages of each of our
4 Beaded Tapestry Competition Semi-Finalists.*

LOOK WHAT IS COMING UP:

- Workshops at [CBJA](#)



JEWELRY DESIGN CAMP

Camp Director, Warren Feld
www.warrenfeldjewelry.com

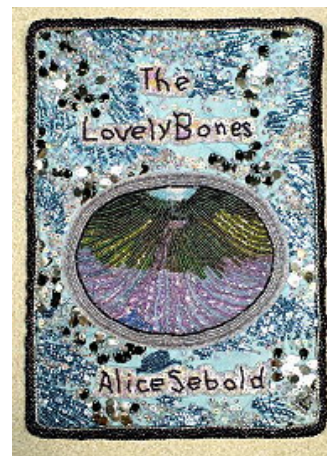
tentatively October 2013
(Specific dates to be announced)

Immerse yourself into a week-long study of jewelry design theories, and their applications and manipulations with various materials, techniques and strategies.

Jewelry Design Camp has two back-to-back, 1-week sessions. Participants are invited to attend either session, or both. The focus is on designing jewelry, primarily using bead weaving techniques, but also incorporating techniques from bead stringing and wire working, as well. For beginners, intermediate and advanced students alike. Each session provides a separate series of projects, based on technical skill levels.

Held at Be Dazzled Beads, Nashville, Tennessee.

Session 1: Contemporizing Etruscan Jewelry



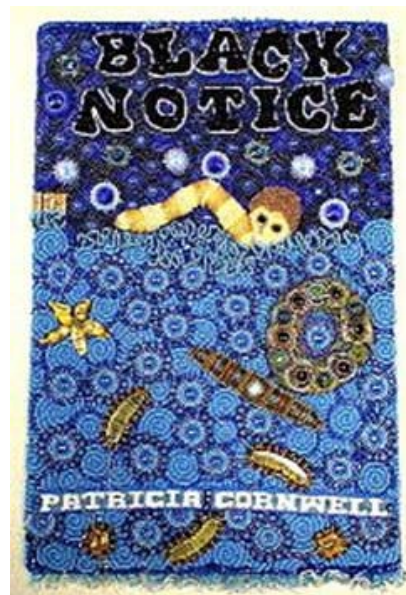
#1. KAY FIELDEN
Auckland, New Zealand

"The Lovely Bones"
by Alice Sebald



#2. JUNE JACKSON and JAMIE BRUNS
Bryan, Texas

"Lizzie Borden"
by Elizabeth Engstrom



#3. DOT LEWALLEN
Westerville, Ohio

"Black Notice"
by Patricia Cornwell



#4. PATTY ROCKHILL
O'Brien, Florida

"When Night Falls"
by Jenna Ryan

(1 week)



How do you keep beadwork and jewelry design essential and alive? Learning ideas and techniques towards this end is the crux of this week-long series of workshops.

These workshops are for both Beginner as well as Intermediate level beaders or jewelry makers alike.

We will be examining traditional Etruscan jewelry, and how we can understand it from the vantage point of good jewelry design principles. We will learn and practice some basic techniques of bead stringing and bead weaving. Then we will do some thinking, planning and experimenting with these and other bead stringing and bead weaving techniques in order to create contemporary interpretations of two or three Etruscan pieces of jewelry to see what we can achieve.

You will learn to look at jewelry with a different eye. Many people create jewelry all their lives, without understanding why certain pieces draw your attention, and others do not. In this class, we will begin to answer that question: Why?

You will learn the correct way to string beads on cable wire, and crimp the wire to secure it to the clasp. You will learn the optimum way to string beads on thread, including how to tie a special knot. You will learn a few simple bead weaving techniques and how best to hold your pieces while you work it, and how to manage thread tension while weaving beads. You will learn to make simple, as well as coiled, loops on head and eye pins.

During the week, we will gradually develop an understanding of good jewelry design concepts. You will use these concepts to get a design-understanding of Etruscan jewelry. And you will use these concepts to begin to think about, plan and experiment with ideas for contemporizing Etruscan jewelry.

*Evaluate their images, their write-ups,
and their materials and techniques.
Then use the on-line form you will find
at the bottom of each of their web-pages
to Score them in terms of
Visual Appeal,
Artist Insight,
Artist Technique, and
Use of Beads in the Design.*

The judges were blown away by the quality of all 4 semifinalists. It was truly amazing how well each artist captured the essence of their book. Each artist brought these books to life within their book cover design. Yet each artist's approach was different. These artists should commend themselves on the amount of thought, insight, and coordination of ideas and techniques which went into producing their Beaded Tapestry pieces. Bravo!

Here we use the concept of "Tapestry" in its broadest sense as a stitched, sewn and/or woven wall hanging. Your tapestry may be woven, loomed, stitched, quilted, cross-stitched, crocheted, knitted, sewn, braided, knotted, embroidered, macrame'd, beaded and the like. Your tapestry will combine fibers/threads/and/or cloth and beads in some way, and the surface area must consist of at least 70% beads. Beads may be used in many ways, such as forming the background canvas of your piece, and/or embellishing your canvas, and/or as fringe, and/or as stitchery covering parts of your piece. Your piece should be mounted or framed in some way, ready for hanging on a wall. Your tapestry may utilize many different techniques.

GO VOTE OnLine: Voting ends 1/14/2012

<http://www.landofodds.com/store/tapestry1contest.htm>

ON THE BLOG:

You will learn how to understand what "quality" means, when selecting and using glass, gemstone and metal beads and other jewelry clasps and findings.

You will learn how to make choices among the many options of stringing materials. You will learn a little bit about buying tools. You will learn how color theories may be applied when using beads, rather than paints. You will learn to re-define a piece of jewelry in terms of its essential design elements – things you can manipulate within the piece. And finally, you will review 10 principles of jewelry design composition – that is, 10 rules for how to manipulate the elements within your piece.

We will be doing a lot of hands-on activity. Some of it will involve playing with and arranging beads on a bead board. And some of it will involve using bead stringing and bead weaving techniques to make bracelets or components which you can later finish off as bracelets or necklaces.

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## Session 2: Fringe, Edge, Strap, Bail, Surface Embellishment in Jewelry -- Art or Not? (1 week)



*If we are to get control over what we make as artists, how do these jewelry elements -- fringe, edge, strap, bail, surface embellishment -- come into play in an appropriate and satisfying way?*

Learn theories, multiple bead-weaving techniques, applications, for fringes,

## [Learn To Bead...At Land of Odds](#)

Insight, exploration, elaboration — tools for better jewelry design and smarter business and marketing strategies for handmade products.

*Regular columnists Marjorie Miller (Jewelry Spotter), Warren Feld (Tips & Tricks and How To Bead A Rogue Elephant), Kathleen Lynam (High Strung), and Lily (Beads On A Bone)*

### [JADE CARVING EVENT](#)



World Jade Symposium competition. 40 artists have been given the assignment to carve a wonderful object from a similar block of jade.

### [THREE ARTISTS AT SOFA NEW YORK](#)

SOFA stands for Sculpture Objects and Functional Art. Their exhibits at various locales in the US and throughout the year, showcase outstanding contemporary "sculptural" objects, including jewelry. I always like to check in on the artists they elect to showcase. There is so much you can learn from each artist's ideas and approaches.

Jennifer Trask, Jiro Kamata, Sergey Jiventin

edges, straps, bails and surface embellishment.

Classical art theory would say that these kinds of elements in jewelry should be supplemental to the core piece, such as a pendant or centerpiece.

The pendant is "art", and any fringe, strap, bail, edging or extraneous surface embellishment would merely supplement this. In painting, these kinds of components would equate with the "frame"; in sculpture, these kinds of components would equate with the "pedestal base."

Neither the frame nor the pedestal should be required to be present in order to appreciate the painting or sculpture as art. Nor should these detract. Or compete. Or take center stage. Or overwhelm.

But what about these elements in jewelry -- fringe, edge, straps, bails and surface embellishment? If our goal is to elevate beadwork and jewelry to the realm of art, rather than craft, we need somehow to accommodate, confront or revise this central concept in art theory -- that all these elements must remain supplemental to the centerpiece.

In this workshop, we learn how to make the kinds of choices about fringe, edge, strap, bail, and surface embellishment which elevate our jewelry to the requirements and expectations underlying good art and design.

We will discuss theoretical and application ideas about these jewelry elements/components, as put forth by academics and critics in Craft, in Art, and in Design.

This workshop is an intermediate/advanced level. Some previous experience with making jewelry (whether bead stringing, bead weaving or wire working) is required. A knowledge of how to do flat peyote and tubular peyote bead weaving stitches would be very helpful.

You will be making a BezelWorks Pendant, including fringe, edge, strap, bail, and surface embellishment.

You will be discussing a case study – The Monet's Garden Bracelet

You will also be working through ideas by experimenting on what I call a Fringe-Edge-Strap Necklace.

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## Sherry Serafini Workshops

2012

Dates to be announced

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## BRACELETS IN 3-D PRINT

### **BEADERS' CIRCLE**

This unstructured group meets one Saturday afternoon each month, usually the 2nd or 3rd Saturday. The group works one on particular project out of a recent Bead & Button or Beadwork magazine. No fees. If you don't have the magazine copies, you can download a set of instructions for each project at the magazine's website.

Next scheduled dates for Beaders Circle:

Sat, 11/19, 1-5pm

Sat, 12/17, 1-5pm

***START Your Education WITH OUR***  
**ORIENTATION TO BEADS**  
**& JEWELRY FINDINGS**

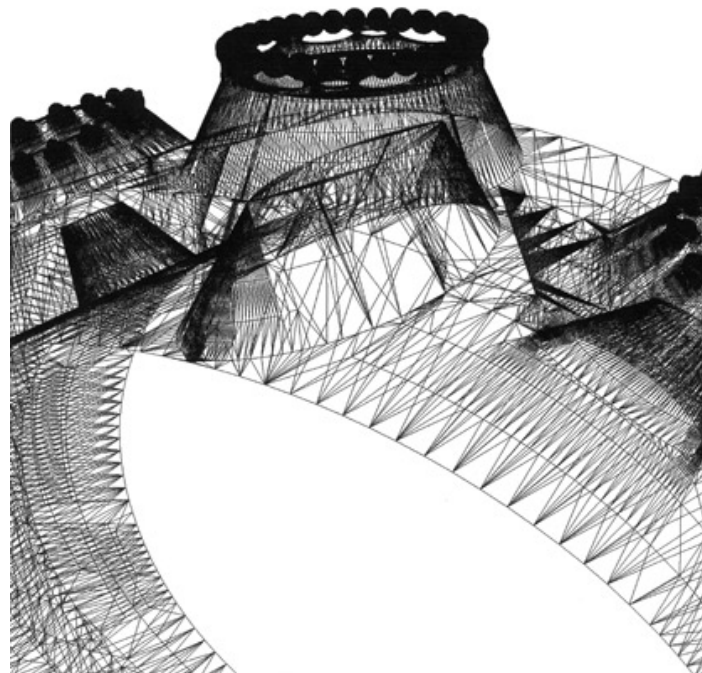
***Learn To Bead***  
***- Skills Based***  
***- Developmental***  
***- Easy To Follow***

**Blog.LandOfOdds.com**

***Start With Our***  
**ORIENTATION TO BEADS**

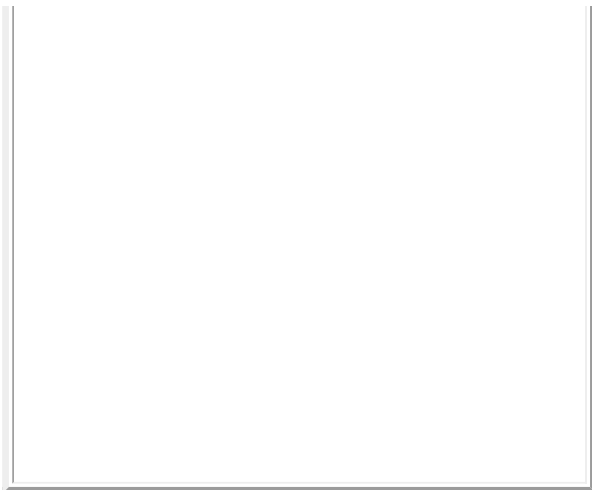
***Free Online***

***The Center for Beadwork & Jewelry Arts***



I am so very fascinated by the design possibilities new 3-D copy machines allow. These machines allow more intricate dimensionality and integration than you might be able to achieve the the "old-fashioned" way. Here we showcase the work of Beate Eismann.

### **EROTIC WATCHES AUCTIONED OFF**



A unique collection of more than 30 erotic watches and system objects were among the timepieces Anitquorum offered on March 27 as part of its "Important Modern and Vintage Timepieces" auction. The highlight of this collection was a repeating musical watch with four actions and a concealed erotic automaton. Dubbed "Musique d'Amour" and made in 1810, the watch is believed to be the work of Genevan watchmaker Henry Capt, and which was expected to fetch around \$90,000.

### THE UGLY NECKLACE CONTEST

<http://www.landofodds.com/store/uglynecklace.htm>

Deadline: 3/15/2012



Join the Fun! Learn Some Things About Jewelry Design!

### AUSTRALIAN JEWELRY TOPOS

Support our daring Jewelry Designers in their quest for the prize!  
 Help determine who will go home with a \$992.93 shopping spree at Land of  
 Odds

Consider entering our  
 2012 9<sup>th</sup> International The Ugly Necklace Contest.

Theme: "From my garden of..."

Deadline: 3/15/2012

Official Rules

<http://www.landofodds.com/store/uglynecklace.htm>

### **THE ILLUSTRATIVE BEADER: Beaded Tapestry Competition**

*(8/31/2011 deadline)*



Dougal Haslem.  
*The Elephant and the Umbrella, 2008. Ring. Sterling silver, collected object.*

A recent lecture and discussion by Robert Baines on the relationship of jewelry to place in Australia. "This exciting exhibition brings together eighteen young Australian artists, all graduates of the Gold and Silversmithing Department at RMIT University, Melbourne, Australia. The theme of topos, place, is explored through a diverse and fascinating group of jewelry objects. Place includes locations in the physical world, such as homes and public squares, crowded cities and untouched forests. Place can also refer to states of mind, webs of memory and association, and other metaphorical spaces. Drawing on traditional and non-traditional materials and techniques, the artists featured in this exhibition challenge viewers to deepen their understanding of places we inhabit.

### **TIFFANY VIDEO**

On October 29<sup>th</sup>, 2010, Tiffany lit up the night sky in a groundbreaking





THEME: MYSTERY GENRE BOOK COVERS

Deadline: Online Voting Begins 11/7/11

Rules:

[www.landofodds.com/store/tapestry.htm](http://www.landofodds.com/store/tapestry.htm)

Winner: \$1,000 shopping spree at [www.landofodds.com](http://www.landofodds.com)

Runner-Up: \$400 shopping spree at [www.landofodds.com](http://www.landofodds.com)

### **ALL DOLLED UP: Beaded Art Doll Competition**

(8/31/2013 deadline)



THEME: Transformations

Deadline: August 31st, 2013

Rules: [www.landofodds.com/store/alldolledup.htm](http://www.landofodds.com/store/alldolledup.htm)

Winner: \$1,000 shopping spree at [www.landofodds.com](http://www.landofodds.com)

extravaganza. In anticipation of the December 2010 opening of the new Tiffany Beijing flagship, a breathtaking display was projected onto the store's façade, with jewels coming to life in astounding 4-D.

### **ARA KUO**



Ara Kuo is a young jewelry artist from Taiwan. She displays a very whimsical sense of design in her pieces.

### **ROBERT EBENDORF – MIXED MEDIA**

Runner-Up: \$400 shopping spree at [www.landofodds.com](http://www.landofodds.com)

Good Jewelry Design seeks to answer the question:  
Why Do Some Pieces Of Jewelry Draw Your Attention,  
... And Others Do Not?

--- Warren Feld

### **The DESIGN Perspective On Beading and Jewelry Making**

The DESIGN PERSPECTIVE is very focused on teaching beaders and jewelry makers how to make choices. Choices about what materials to include, and not to include. Choices about strategies and techniques of construction. Choices about mechanics. Choices about aesthetics. Choices about how best to evoke emotions. Choices reflective of an understanding of the bead and its related components, and how all these pieces, in conjunction with stringing materials, assert their needs. Their needs for color, light and shadow. Their needs for durability, flexibility, drape, movement and wearability. Their needs for social and psychological and cultural and contextual appropriateness, satisfaction, beauty, fashion, style, power and influence. This contrasts with the more predominant Craft Approach, where the beader or jewelry making merely follows a set of steps and ends up with something. Here, all the choices have been made for them. And this contrasts with another widespread approach – the Art Tradition – which focuses on achieving ideals of beauty, whether the jewelry is wearable or not. These other approaches ignore too much of the functional essence of jewelry. Because of this, they often steer the beader and jewelry maker in the wrong directions. Making the wrong choices. Exercising the wrong judgments in their creative processes.

The focus of the Design Perspective is on teaching design principles



*She Has a GoldFish. 2010. Mixed media.*

Robert Ebendorf uses unusual objects like soda pop tabs, craft claws, squirrel paws, silver spoons to create his unique and unconventional jewelry.

### **[ASAGI MAEDA – ART JEWELRY](#)**

and their applications. The belief here is that, since there are so many different kinds of information to be learned, and it is impossible to clearly integrate this information all at once or randomly, that the beader and jewelry maker must learn this information in a developmental order. So, we begin with a Core set of skills and how these are interrelated and applied. Then we move on to a Second Set of skills, their interrelationships and applications, and identifying how they are related to the Core. And onward again to a Third Set of skills, their interrelationships and applications and relationship to the Second Set and the Core, and so forth.

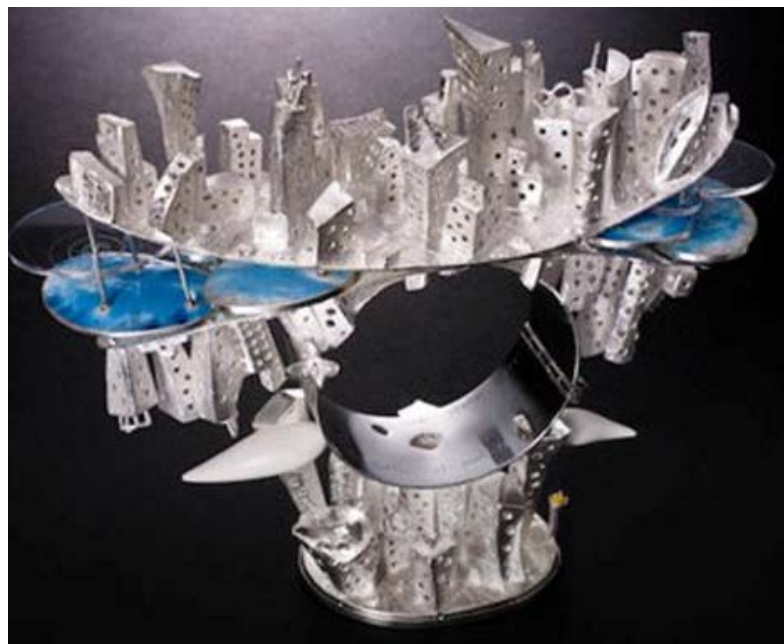
“Jewelry” is understood as Art, but is only Art as it is worn. It is not Art when sitting on a mannequin or easel. Because of this, the principles learned through Craft or Art are important, but not sufficient for learning good jewelry design.

Jewelry creates its own challenges. All jewelry functions in a 3-dimensional space, particularly sensitive to position, volume and scale. Jewelry must stand on its own as an object of art. But it must also exist as an object of art which interacts with people (and a person’s body), movement, personality, and quirks of the user (wearer), environment and context. Jewelry serves many purposes, some aesthetic, some social and cultural, some psychological.

The focus of the Design Perspective is on the parts. How do you choose them? How should they be used, and not be used? How do you combine them and integrate them in such a way that the whole is greater than the sum of the part? How do you create and build in support systems within your jewelry to enable that greater movement, more flexibility, better draping, longer durability?

The beader and jewelry maker is seen as a multi-functional professional, similar to an architect who builds houses and an engineer who builds bridges. In all these cases, the professional must bring a lot of very different kinds of skills and abilities to bear, when constructing, whether house or bridge or jewelry. The professional has to be able to manage artistic design, functionality, and the interaction of the object with the person and that person’s environment.

Read: [ABOUT GOOD JEWELRY DESIGN: Principles of Composition](#)



Asagi’s favorite motif is the Box, or the Box as container. Often he creates little “scenes” and encases them in an acrylic box. The box becomes a component in a larger piece of jewelry.

### [DANIEL PORTER STEVENS – METALSMITH](#)



I had recently read an article showcasing the work of Daniel Porter Stevens. The reviewers were talking about his sense of “line”.

### [CREATIVE MENTORING – ANDREA ROSENFELD](#)



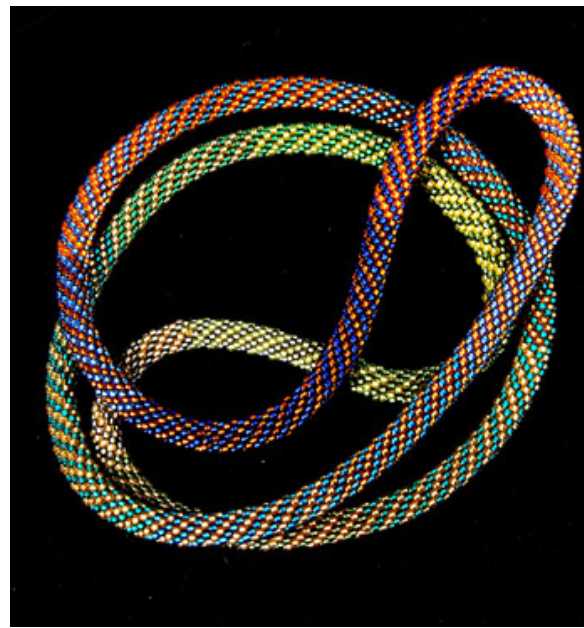
I recently came across an article Andrea Rosenfeld had written about Creative Mentoring. I thoroughly enjoyed the article, her extremely clear and accessible writing style, and was very interested in taking a little internet road trip to her website. How do you take your passion and your art work to an audience? I deal with this type of question from our students and customers almost every single day.

### **BEAUTY IS IN THE EYE OF THE BEHOLDER**



This exhibit highlights jewelry made from materials other than gold, platinum or silver. Many use found objects. There are many "green" objects and materials.

[SNAKES – Claire Kahn](#)



"Snakes" are popular jewelry themes and forms. See Claire Kahn's interpretations with beadwork.

**CHRISTOBAL BALENCIAGA**



Cristobal Balenciaga was a Spanish fashion designer who began selling Fashion and accessories around 1919, but came into prominence in the 1950's. He's known for building in very broad shoulders into jackets, blouses and gowns. He also brought into fashion the Tunic Dress, and the high Empire Waist dress and gown. He is also known for jewelry.

#### [LOOT 2011](#)



LOOT 2011 is the Museum of Art and Design (NYC)'s annual fund raising jewelry exhibition. Here are some of the pieces of jewelry that were for sale.

[SODAmore 2011: CONTEMPORARY ART JEWELRY](#)

# SODAmore

**YAZ2011** çağdaş mücevher  
sanatı sergisi

24 Haziran - 26 Ağustos

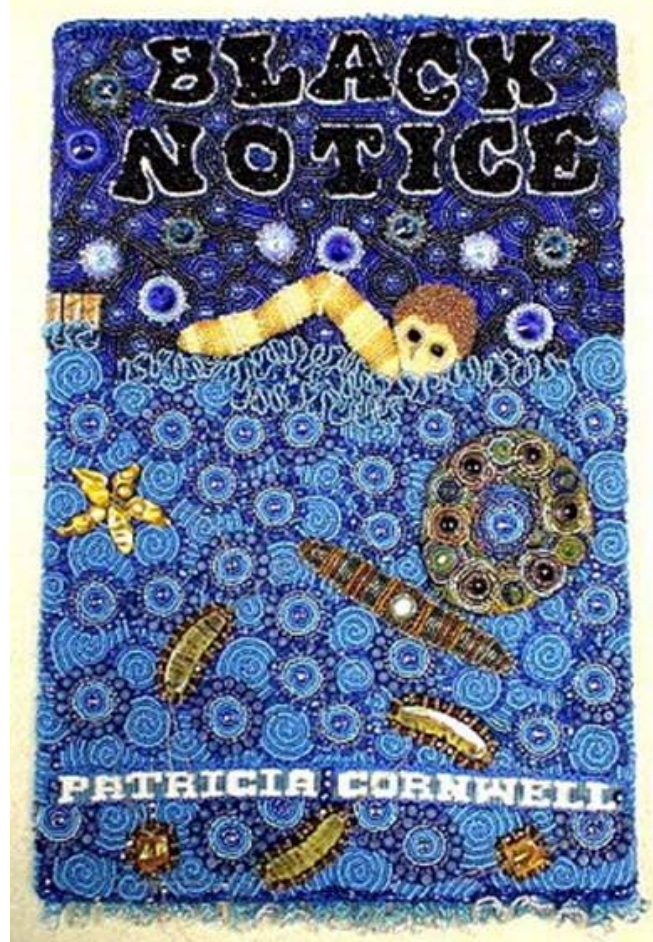


SODA is a relatively new international jewelry exhibition held this past summer in Istanbul. There are so many, many wonderful ideas and designs



by over 70 artists. Their main webpage shows many examples, as does Google Images.

**BEADED TAPESTRY COMPETITION SEMI-FINALISTS SELECTED**



Images of our semifinalists entries posted on facebook. The Illustrative Beader: Beaded Tapestry Competition, 2011  
Theme: Mystery Genre Book Covers

<http://www.facebook.com/pages/The-Illustrative-Beader-Beaded-Tapestry-Competition/176006269128968?sk=wall>

Online voting: 11/7/11 thru 1/14/12

### **EMPOWERING THE JEWELRY DESIGNER**

#### **5 Questions Every Jewelry Designer Should Have An Answer For**

It is important to understand something about Empowerment. Empowering – why do you think it is important to Empower the Jewelry Designer? What kinds of powers do we want the Jewelry Designer to have? What kinds of things happen when the Jewelry Designer is not empowered?

### **EXISTENCE FOR THE JEWELRY DESIGNER IS BEFUDDLING**

Making jewelry is such a happy endeavor. But is the designer always happy? It is so scary, risky, fraught with anxiety, difficult to decide, sometimes impossible to fully visualize. Yes, you answer to yourself and your own sense of aesthetics and construction. But yet, you make things for other people to wear, perhaps to buy, perhaps to display, perhaps to comment and evaluate and criticize and tear to shreds. Or “like” it on some level.

Befuddling. Yes, indeed.....

### **THE UGLY NECKLACE CONTEST – ENTER TO WIN**

9<sup>th</sup> International 2012  
The Ugly Necklace Contest  
*-- A Jewelry Design Competition With A Twist*

Deadline: 3/15/2012

### **GETTING STARTED IN BEADING AND JEWELRY MAKING**

**Excerpts from “How To Bead A Rogue Elephant”**



This article covers such topics as:

- *Catching the "Bead-Bug"*
- *What Can You Do With Beads*
- *Getting Started*
- *Finding Inspirations*
- *Shopping for Beads*
- *What To Look For In A Bead*
- *How Not To Shop*
- *Be A Good Customer*
- *Buyer Beware*
- *Tips for Buying Beads At A Bead Show*
- *What Should I Create?*
- *Planning Your Necklace*
- *Anatomy of a Necklace*
- *Measurements You Need to Know*
- *Working from a Palette*
- *How Do You Learn?*
- *The Types of Things You Need to Learn*
- *On My Own, Through Books, or Through Classes?*
- *Reading Patterns and Instructions*
- *Self-Esteem — Making Choices*

- Selling vs. Keeping

- Beading Aphorisms

## **Fall, 2011, Designers Gazette**

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Also in the FULL ISSUE:

- Sales Specials at Be Dazzled Beads in Nashville
- Upcoming classes at The Center For Beadwork & Jewelry Arts

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**CLIP THIS COUPON FOR SPECIAL DISCOUNTS AT BE DAZZLED BEADS GOOD THRU November 30th, 2011 With This Coupon**

### **SPECIALS THIS MONTH AT BE DAZZLED BEADS**

**With This Coupon**

**718 Thompson Lane, Ste 123**

**Nashville, TN 37204**

**615-292-0610**

### **DISCOUNT WITH THIS COUPON:**

**\*\*50% discount - BOHEMIA Czech Glass Pearls on strands -- many shapes, colors, sizes**

**\*\*50% discount - India Lampwork Glass Beads and Glass Donuts**

**\*\*25% discount - Vermeil and sterling silver bali bead caps**

**WHAT'S NEW: more styles of plated chain in several metal finishes; crystal rhinestone buttons; rhinestone encrusted filigree balls; Miyuki duracoat galvanized seed beads size 11/0, and some in size 8/0 and 6/0; bead towers; new TOHO size 8/0 colors; new colors Irish Waxed Linen**

**ADD YOUR NAME TO OUR FIRST DIBS SALES EMAIL NOTIFICATIONS. Whenever we get a large shipment in of beads, we put the beads out at near**



4. BEAD STRINGING: Basics of Bead Stringing and Attaching Clasps
5. BEAD STRINGING: Pearl Knotting
6. WIRE WORK: Wire Clinic - Making Simple Loops and Coiled Loops
7. JEWELRY DESIGN: Intro to Color and Beads
8. JEWELRY DESIGN: Jewelry Design I: Principles of Composition
9. JEWELRY DESIGN: Jewelry Design II: Forms and Structures

For any one stitch, after the Stitch of the Month, or other Intro Class, and where you have a more in-depth interest in, then:

- A. Class that covers tubular and/or circular forms
  - B. Class that covers increasing and decreasing
  - C. Class that covers embellishment, edges, fringes and straps
  - D. Class that covers splitting and/or creating negative spaces
  - E. Class that covers creating oversized pieces and multiple piece compositions
  - F. Class that covers free form techniques and creating your own patterns
  - G. Class that covers dimensionality and sculptural projects
- Participate in BEADERS' CIRCLE and/or BEADING CLOTCH.

If interested in the WIRE WRAPPING Interest Area, the sequence:

1. Orientation to Beads and Jewelry Findings
2. Mix N Match Bracelet and Intro to Wire Wrapping
3. BEAD STRINGING: Basics of Bead Stringing and Attaching Clasps
4. WIRE WORK: Wire Clinic - Making Simple Loops and Coiled Loops
5. Wire Bracelet w/Beads
6. Wire - cabochon – Pendant
7. Jewelry Findings and Link Bracelet
8. Cold Fusion Techniques
9. JEWELRY DESIGN: Intro to Color and Beads
10. JEWELRY DESIGN: Jewelry Design I: Principles of Composition
11. JEWELRY DESIGN: Jewelry Design II: Forms and Structures

Other Classes To Take:

- A. Classes that teach how to make chains and bead-chains
- B. Classes that teach other wire-wrapping techniques
- C. Classes that teach other wire-shaping techniques, such as making various jewelry findings and components

You might be interested in other Silversmithing or Metal-Working classes that we offer.

#### BEAD STRINGING

BS0001: BASICS OF BEAD STRINGING/ATTACHING CLASPS, \$35.00 fee (\$35.00 deposit reserves space) (Learn both needle/thread and crimp/flexwire approaches to stringing beads; pros and cons of various types of clasps; use of various types of jewelry findings; insights about stringing beads from an expert)

Fri, 11/18, 10am-3:00pm (w/lunch break)

Fri, 12/9, 10am-3:00pm (w/lunch break)

Sat, 12/17, Noon-4pm

Sat, 1/28/12, Noon-4pm

Sat, 2/18, 9am-1pm

Sat, 3/10, Noon-4pm

BS0003: PEARL KNOTTING \$35.00 fee (\$35.00 deposit reserves space) (Learn this simple, straightforward technique. No special tools required)

TBA

[for more information, go to [www.landofodds.com/beadschool/sg/curr/electives/beadstring/beadstring.htm](http://www.landofodds.com/beadschool/sg/curr/electives/beadstring/beadstring.htm)]

#### BEAD WEAVING

#### STITCH OF THE MONTH

Learn a new bracelet stitch each month!

Instructor: Kathleen Lynam

Meets one Sat morning each month, usually the first Saturday.

The Stitch of the Month curriculum is designed to teach 12 major bead-weaving stitches/techniques in a comparative context. This is perhaps one of the best ways to learn bead weaving. You get a clearer understanding of what each stitch is, how to manage and control it, and what your project and design options are, when you learn them comparatively, rather than in isolation from each other.

Each class is devoted to explaining a little of the history of the stitch and the how-to basics of doing the stitch. Students then practice with variations on the stitch, such as increasing/decreasing, flat vs. tubular vs. circular, and the like. Students create a bracelet each month.

Students may join the class at any point in the 12-month cycle. Each class is really in-and-of-itself. You may do all of the classes, or only some of them, as you desire. If you miss a class, it will be repeated in the next cycle.

The Twelve Sessions (June begins cycle; doesn't matter where you start; each class is in and of itself)

Classes are \$35.00 plus supplies (\$35.00 deposit reserves space)

1. BEADWEAVING PRIMER. This session then introduces The SQUARE STITCH

Sat, 12/3, 1-3:30pm

2.NETTING

Sat, 2/4/12, 3:30-6pm

3.NDBELE (also known as Herringbone)

TBA

4.PEYOTE I: Flat Peyote

Sat, 4/14/12, 3:30-6pm

5.LOOM

Sat, 3/3/12, 3:30-6pm

6.BRICK STITCH

Sat, 11/5, 10am-12:30pm

Sat, 5/5/12, 3:30-6pm

7.SPIRAL ROPE

Sat, 12/3, 10am-12:30pm

8.FRINGE

Sat, 1/7/12, 10am-12:30pm

9. RIGHT ANGLE WEAVE

Sat, 2/4/12, 10am-12:30pm

10. BEAD EMBROIDERY

Sat, 3/3/12, 10am-12:30pm

11. PETERSBURG CHAIN

Sat, 4/14/12, 10am-12:30pm

12. BEADED BEADS

Sat/ 5/5/12, 10am-12:30pm

MISCELLANEOUS STITCHES:

PEY2011A: PEYOTE II: TUBULAR PEYOTE --\$35.00 fee (\$35.00 deposit reserves space) Requires Peyote I, or Stitch of the Month – Peyote, or equivalent experience as prerequisite

TBA

BC0101: INTRODUCTION TO BEAD CROCHET: \$45.00 instructional fee (\$45.00 deposit reserves space) (3 hour class plus 1 additional hour to be scheduled by teacher and

students)

Sat, 1/7/12, 1-3:30pm

BC0122: PERLEN CROCHET

Cecilia Wells will be teaching a beginners class on Perlen Crochet (aka Turkish Crochet). This is a different bead crochet stitch than is traditionally taught. In this class you will learn the Perlen Crochet technique, and make a bracelet.

Instructional fee: \$35.00 plus supplies

Sat, 11/19, 9am-Noon

BW2490: MONET'S GARDEN BRACELET \$40.00 fee plus \$10.00 kit of beads (\$50.00 deposit reserves space)

TBA

BW4: DAFFODIL EMBROIDERED CUFF \$40.00 fee (\$40.00 deposit reserves space)

Sat, 4/14/12, 1-3:30pm

BW8, BEADED CABOCHONS- PEYOTE STITCH WITH OPEN BACK METHOD \$40.00 fee (\$40.00 deposit reserves space)

Sat, 2/4/12, 1-3:30pm

BW9, ETRUSCAN SQUARE STITCH BRACELET \$35.00 fee (\$35.00 deposit reserves space)

TBA

BW10, CRYSTAL NETTED TUBE BRACELET \$35.00 fee (\$35.00 deposit reserves space)

Sat, 11/5, 1-3:30pm

Look 'N See: <http://www.landofodds.com/beadschool/images/BW10.jpg>

BRICK2046, USING BRICK STITCH TO MAKE SHAPES

\$40.00 fee (\$40.00 deposit reserves space)

TBA

BW11, MALTESE CROSS REVERSIBLE NECKLACE \$35.00 fee (\$35.00 deposit reserves space)

TBA

BW12, CUBIC ZIG ZAG RIGHT ANGLE WEAVE NECKLACE \$40.00 fee (\$40.00 deposit reserves space)

TBA

BW13, LAYERED RIGHT ANGLE WEAVE BRACELET \$40.00 fee (\$40.00 deposit reserves space)

Sat, 3/3/12, 1-3:30pm

BW14, SEASHELL NECKLACE \$35.00 fee + \$5.00 supplies (\$40.00 deposit reserves space)

TBA

LOOK N' SEE: <http://www.landofodds.com/beadschool/images/seanymphnecklace.jpg>

BW17, MONTE CARLO RIGHT ANGLE WEAVE BRACELET \$35.00 fee (\$35.00 deposit reserves space)

TBA

BW19, PETERSBURG CHAIN FLOWER AND LEAF PENDANT \$40.00 fee (\$40.00 deposit reserves space)

Sat, 5/5/12, 1-3:30pm

BEAD WEAVING OPEN WORK SESSIONS (no fees)

Here's your opportunity to bring in any unfinished bead weaving projects and get some instructions.

TBA

BEADERS' CIRCLE

This unstructured group meets one Saturday afternoon each month, usually the 2nd or 3rd Saturday. The group works one on particular project out of a recent Bead & Button or Beadwork magazine. No fees. If you don't have the magazine copies, you can download a set of instructions for each project at the magazine's website.

The next BEADERS' CIRCLE is scheduled for Sat, 11/19/11, 1-5pm.

PROJECT: Pendant part of "Warrior Rings Necklace" by Lynn Davy, Super Beadwork, Oct/Nov 2011, p. 43-49

Next scheduled dates for Beaders Circle:

Sat, 12/17, 1-5pm

BEAD STUDY



Next meetings:

Wed, 11/2 and 11/16, 1-3pm

TOPIC: TBA

Class Discussion Notes posted on the blog:

<http://blog.landofodds.com/class-notes/bead-study/>

#### BEADING/JEWELRY MAKING AS A BUSINESS

BUS3001: PRICING AND SELLING YOUR JEWELRY \$30.00 fee (\$30.00 deposit reserves space)

(Learn to apply a formula for determining a fair retail price and a fair wholesale price; learn basics of marketing process)

Sat, 3/17/12, 11am-1pm

BUS3007: GETTING YOUR JEWELRY MAKING BUSINESS STARTED \$30.00 fee (\$30.00 deposit reserves space) (Learn about local, state and federal requirements/forms; simple bookkeeping set up to track costs and revenues; defining business model)

Sat, 3/17/12, 9-11am

BUS3009: SO YOU WANT TO DO CRAFT SHOWS... \$30.00 fee (\$30.00 deposit reserves space)

(Learn how to find craft shows, apply for booth, set up booth, market, inventory and the like)

TBA

BUS3010: INTERNET MARKETING FOR VERY SMALL BUSINESSES... THAT WORKS! \$30.00 fee (\$30.00 deposit reserves space) (Learn about affordable strategies very small businesses can do to market their websites)

Sat, 3/17, 1:30-3:30pm

[for more information, go to [www.landofodds.com/beadschool/sg/curr/electives/business/business.htm](http://www.landofodds.com/beadschool/sg/curr/electives/business/business.htm)]

#### GENERAL JEWELRY DESIGN CO-CURRICULAR COURSES

GEN6001: INTRODUCTION TO COLOR WITH BEADS \$35.00 fee (\$35.00 deposit reserves space)

(Learn how the bead asserts its need for color.)

Prerequisites: Orientation to Beads & Jewelry Findings; Attaching Clasps

Sat, 1/21/12, 9am-Noon

GEN6006: JEWELRY DESIGN I: COMPOSITION AND BASIC DESIGN PRINCIPLES \$35.00 fee (\$35.00 deposit reserves space) (Learn 10 principles of jewelry design, and critique /various finished necklaces, in terms of these principles)

Prerequisites: Orientation to Beads & Jewelry Findings; Attaching Clasps; Intro to Color and Beads

Sat, 1/21/12, 1-4pm

#### WIRE WORKING AND WIRE WRAPPING COURSES

[www.landofodds.com/beadschool/sg/curr/electives/wirework/wirework.htm](http://www.landofodds.com/beadschool/sg/curr/electives/wirework/wirework.htm)

Beginner:

WIRE CLINIC: Making Loops and Coiled Loops on Head and Eye Pins

\$15.00 fee (tools and wire provided) (\$15.00 deposit reserves space)

Thurs, 11/10, 5:30-6pm

Thurs, 12/8, 5:30-6pm

Thurs, 1/12/12, 5:30-6pm

Thurs, 2/9/12, 5:30-6pm

Thurs, 3/15/12, 5:30-6pm

Thurs, 4/19/12, 5:30-6pm

WIRE CLINIC: Making Simple Pendant Bail

\$15.00 fee (tools and wire provided) (\$15.00 deposit reserves space)

TBA

#### CORE COURSES

**WIRECORE1: MIX & MATCH MULTI-WIRE TECHNIQUES BRACELET**

Learn about wires, tools, and several simple wire-wrapping techniques

\$35.00 instructional fee PLUS \$25.00 kit fee (\$60.00 deposit) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wirecore1.jpg>

Sat, 11/12, 9am-Noon

Sat, 2/25/12, 9am-Noon

Sat, 3/31/12, 9am-Noon

**WIRECORE2: WIRE WRAP BRACELET WITH BEADS**

Learn to create structurally-functional bracelet with wires and beads

\$35.00 instructional fee PLUS \$45.00 sterling silver kit fee or \$25.00 copper kit fee (\$80.00 deposit w/sterling kit or \$60.00 deposit w/copper kit) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wirecore2.jpg>

Sat, 11/12, 12:30-3:30pm

Sat, 3/31/12, 3:30-6pm

**WIRECORE3: WIRE WRAP CABOCHON – PENDANT**

Learn to make structural supporting frame w/pendant bail by wrapping cabochon

\$35.00 instructional fee PLUS \$35.00 sterling silver kit fee or \$20.00 copper kit fee (\$70.00 deposit w/sterling kit or \$55.00 w/copper kit) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wirecore3.jpg>

Sat, 2/25/12, 12:30-3:30-m

**ELECTIVES**

**WIRE10: JEWELRY FINDINGS and CHAIN BRACELET**

Learn to make simple wire shapes and jewelry findings, as well as a chain-linked bracelet

\$35.00 instructional fee PLUS \$15.00 kit fee (\$50.00 deposit) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wire10.jpg>

TBA

**WIRE11: COLD CONNECTION TECHNIQUES**

Learn to build 3-dimensional components using Cold Connection Techniques as an alternative to soldering \$35.00 instructional fee PLUS \$20.00 kit fee (\$55.00 deposit) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wire11a.jpg>

TBA

**WIRE14: COLD CONNECTIONS COMPONENTS BRACELET**

Learn connection and metal texturing techniques by creating components to assemble into a bracelet. \$35.00 instructional fee PLUS \$25.00 kit fee (\$60.00 deposit) (6 student limit)

Sat, 2/25/12, 3:30-6:00pm

Sat, 3/31/12, 12:30-3:30pm

**WIRE12A & B: EARRINGS**

Learn to make a pair of wire-worked earrings.

12A: MY BRIOLETTE EARRINGS (\$20 instructional fee plus \$20.00 Kit (\$40.00 deposit) , 1 hour class) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wire12a.jpg>

TBA

12B: DAPPED EARRINGS (\$20.00 instructional fee plus \$15.00 Kit (\$35.00 deposit), 1 hour class) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wire12b.jpg>

TBA

**WIRE13: VIKING KNIT BRACELET**

Learn to make a bracelet using wire and the viking knit technique \$35.00 instructional fee PLUS \$15.00 kit fee (\$50.00 deposit) (6 student limit)

Look 'N See: <http://www.landofodds.com/beadschool/images/wire13.jpg>

Sat, 11/12, 3:30-6pm

**SILVERSMITHING COURSES**

Silversmithing (Need to reserve a place about 4-6 weeks ahead of when you'd like to take the course)

Instructor: Nancie Roarke

Introductory course is \$470.00 (\$300.00 deposit).

This involves four 3-hour session classes, spread out over 2 weeks. There is also some homework assigned. This class is taught with only 1 or 2 students. You will also need to have a jeweler's saw and blades. If purchased at Be Dazzled for this class, these will cost around \$40.00.

#### SILVERSMITHING WORKSHOPS BY DON NORRIS

There is a limit to 8 registrants per workshop. His workshops fill quickly.

Beginner/Intermediate Silversmithing Workshops

2-Day Class, \$300.00 instruction fee

Registration limited to 8 students per class. Fee includes instruction, all materials and tools

2012 TBA

Emphasis on learning how to solder with a hand held torch, and creating a setting for a stone. Student then works on several projects.

Advanced Silversmithing Workshop

2-Day Class

Registration limited to 8 students. \$300.00 fee. Fee includes instruction, all materials and tools.

You will learn how to solder larger pieces through making a bracelet. You will also make a solid band ring, which teaches many different methods of working with silver.

2012 TBA

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