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## **Jewelry Design with Scotchbonnet!: Working With a Bead Loom** with Tracey-F

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### **Chapter 1 - Jewelry Design with Scotchbonnet!: Working With a Bead Loom**

#### Overview

(uplifting music) - Hi, I'm Tracey-Renee Hubbard, a jewelry designer and founder of Scotchbonnet!, an accessories brand known for bright colors, bold shapes and fun patterns. I'm inspired by the energy of the Caribbean, the bombastic nature of hip hop music and the simplicity of modern luxury. In this class we'll learn how to make a beaded cuff using a Jewel Loom. We'll start by creating a mood board to help define your aesthetic and steer your creative process. Next we'll use graph paper to help create a grid design, and then we'll thread our loom, weave our project, and finish with a beaded cuff. These techniques can also be applied to make barrettes, chokers, wall hangings, there's so much you can design with a bead loom. I'm excited to see what you create in this course. (uplifting music)

#### Materials

- Let's go over the materials you'll need to get started. For the mood board, you'll need magazines or images that inspire you, pair of scissors, things to add texture. I have some trim I found at a craft store. Things that catch your eye. I have some beads, for example. Colorful things. This is tissue paper from a gift. Colors that inspire you. You'll also need a foam board and thumbtacks to affix everything to the board. For the beadwork project, you'll need a Jewel Loom, which comes with a tension rod, a needle, and a thread feeder. You'll also need a half-inch brass cuff, a selection of beads. I like to use a mat, a non-slip mat, to keep them from moving around, a bead scoop, tape measure, chain nose plier, nipping scissors so you can cut closely to the threads. The thread we'll be using is Beadalon Wildfire in 0.006 inches. Super Glue or jewelry glue and some type of Popsicle stick to spread it out, graph paper, and colored pencils in the same color as your beads.

#### Mood board

- Before I start any project, I like to create a mood board to kind of shape my creative process and give me a little bit of direction. So I like to use a foam board and push pins, because your mood board should kind of be easy to change, it should be ever-changing. And magazines, images, I know there's tons of stuff online, but it's really good when you can have something tangible to hold on to. Plus when it's a magazine, you can cut things out in interesting shapes, or capture the part of the image that really stands out to you. You can just also gather things from your everyday life that inspire you, things with fun shapes, texture, and color. Some things I found recently are a label from a haircare product, this little cutout with a font that I really love, packaging from macaroons, and this really interesting hairstyle that I like. I also have current projects that I'm working on that I keep around like some of these fruit sketches that I did. The best thing about a mood board is that they're easy to make. All you have to do is start. So let's get to it. I'll start by laying out some of the items that I already have. I think she looks good in that upper corner. The great thing about this process is there's no right or wrong way to do it. These are all things I love, and I just have the pleasure of laying them out and looking at them and figuring out how to get them on this board. These beads and things I find that are hard to pin, I usually just put them in a clear bag so they can stick to the board that way. This tissue paper, I'll just cut a little piece. I don't need this big piece. And I'm gonna crumple it to give it a little texture. I like to involve as many senses as possible when

I'm creating a mood board, so we have colors, we have texture. Sometimes I'll run across a perfume sample that I really like, and I'll even include that as well, so I have scent. Whenever I go to the hardware store and they have that beautiful paint section, I always grab swatches. It's just a good way to have colors and be able to add that to the mood board as well. These are a few pages I pulled out, I haven't cut them yet. One thing I really like about this one is the shape of the bottles, and being offline in a non digital world, it's fun to cut things in shapes other than squares. And the same thing with this beautiful pink ruffle. It's nice to be able to cut it out in a fun shape. Okay, now I'm just playing around with things and making sure that everything I like is visible. Okay, I think that looks pretty good, so let's start pinning everything down. Another great way to do mood boards is with a magnet board. If you have one hanging above your desk, that's always a quick and fun way just to move things around and add them quickly. Okay, that should have just felt like a really freeing fun process of grouping together things you like. Here's where you kind of look at the board and it guides you and leads you through your creative process. So when I look at it, the first thing that jumps out to me are the strong black and white images. So I see it on the beads, this trim, also on this card and in the font, but at the same time, there's pops of color. So I would say black and white with really potent pops of vibrant colors is one thing. Another thing I notice is proportions. I like things that are really big, this big hair, this big ruffled skirt, this big hair bow. So when I'm thinking of proportions, I'm gonna think big. A prominent color, there's lots of colors on here, but I see green in everything. It's in this bottle, the plant, the dress, the nature. So that's something that jumps out to me as well. And when we're talking about fonts and typography, kind of sketchy, not too perfect, bold. And then I also have a quote that kind of guides me. It says, "Embrace maximalism head on this season." Yup, that's it. So kind of a more is more mood board. This is definitely my aesthetic, but not everyone has the same taste. I also created this mood board to kind of compare and contrast, and when we look at this mood board, we see a very different aesthetic, more of a monochromatic color palette, softer, but more natural textures, and delicate fabrics. One thing though, if you've gathered all your images and you have your pieces together and not everything fits on the mood board, keep them, because they should be ever changing. For example, for spring time, this image may work better on this mood board to kind of lighten it up and give it a little bit different feel. By the same token for the holiday season or fall, some of these darker images would work really well with this mood board. So once you have your mood board and you're working on a project, all the information you need is right here. One fun thing is when you look at this kind of monochromatic mood board, it looks like there's only one color on it, but let's say Anna Wintour decides that blue is the color of the season. Even though we've got a lot of terracotta, we can find our shade of blue. We can pick it up in the color of the denim or in the clouds in this picture. Even if it's something that it seems like is not on the mood board at all, like purple. Where is our purple? It's right here in the shadows of this perfume bottle. We have guidance about fonts, we see that they're clean, they're delicate. So this is another example of a really great mood board. They're so much fun to make, and I'm curious to know what you have on your mood board. We'll be using both of these mood boards as we start our project in this class.

### Beaded cuff

- Let's start our beaded cuff project by setting up our loom. Since we're using size 11/0 seed beads, I know that the grid is 7 by 65. There's good and bad news about seed beads. The good thing is they're slightly irregular and really beautiful. The bad news is, is it makes it really difficult to measure a project size. As a rule of thumb though, for size 11/0 you can assume that each bead is about 1/16

of an inch, but it's really a little bit of trial and error to get the perfect sized bead work for your project. But for this half inch cuff, I know for sure that our dimensions are 7 by 65. So I've marked off an area on this grid paper that is 7 beads wide by 65 beads long. I've also chosen some fun colors that correspond with the bold mood board. Definitely made sure I had black and white with some fun color pops. And then I have colored pencils that are in corresponding colors. I guess if you're a tech person, you could also make a grid on your computer or your iPad and do this the same way, but I'm old school and I like the tactile nature of it. So I'm just gonna start sketching out a project. We'll do some white beads first and then follow them up with black. When designing a project, starting can be really intimidating. Your mood board is a great guidance. I didn't even think necessarily what colors should I start with first. I just remembered what the strongest element of my mood board was, and it was black and white. So that's where I started. Okay, so we've got some black and white lines. Let's add some color, purple. I like how the purple looks against the yellow, and it's not because I'm a Lakers fan. Sometimes I like to make lines on the side to make sure I stay within the grid, 'cause once you start designing, it's easy to go all over the place. I have a finished version and this is what I came up with. Again, very true to the mood board aesthetic, black and white with fun pops of color. Now that we've finalized our design, let's start by threading the loom. When you get a Jewel Loom, it comes with the loom, a tension rod, and also a needle. We'll start by slightly folding the loom so we can insert this tension rod in the two holes. Okay, and those should just pop right out of the backside. The tension rod makes our work easier while we're threading the loom, because we don't have to worry about the tension. (chuckles) So looking at our design pattern, we have seven beads. That means we need to have eight warp threads to create seven alleys for the seven beads. So to start threading, we flip the Jewel Loom over, and we're going to tie a knot around the knob. We're gonna tie it really tight once and then make a couple more knots. Okay, and flip it over. And when I'm threading the Jewel Loom, I just keep it attached to the spool because I never know exactly how much thread that I'll need. This is a smaller project, though. And we're just gonna thread it through one of the grooves and align it with the other side. If you're a really analytical person you can count the slots, but I like to live on the edge so I just eyeball it. And then we bring the thread around the back of the knob, and then we're gonna bring it back through the next slot and pass it through the other side. If you have larger beads, you may need to skip one or two slots. But since we're using size 11/0 seed beads, it works out well. Then we're gonna go through the back and do the same thing, and we'll continue to do this until we have eight warp threads and seven slots for our beads. So I'm gonna double check to make sure I have the right number of threads. One, two, three, four, five, six, seven, eight. That looks good. So since this is our final warp thread, we'll bring it down to the knob, wrap it around a few times, make sure that's tight, and then we'll cut a generous amount of thread so that we have room to go back and tie a few knots. And I'll just wrap around the extra thread. Okay, so now that that's done, we can take out our tension rod and we just put our hands on the back and press through. And you'll notice that when you do that the loom expands and it's at the perfect tension to start beading. It looks like all of our threads stayed in place, but if by chance they shift, you can just fix it by sliding your needle through and placing the thread in the proper groove. Now that we have our warp threads in the loom, the ones that run up and down the long way, we're going to add our weft thread and start weaving. We need about 12 feet of the FireLine. Sounds like a lot, but the good thing about FireLine is that it doesn't tangle easily. Take the weft thread and tie it to the furthest warp thread on the left in the lower left-hand corner of the loom. And we just need one simple knot to secure it. Nothing too big because we don't want it to obstruct the weaving process or show up at the end of our design

work. And once that's threaded, we'll pass the needle and the thread underneath the warp threads and pull them out on the right side of the loom. And we'll refer to our design pattern. We're going to read our pattern from bottom to top and from left to right. So we can see that the first row of beads we need are three orange beads, black, white, black, and one yellow bead. So I'll just use my needle to guide three orange beads, and then we need black, white, black, and one yellow bead. It's kind of hard moving around all those beads at first, but you'll get the hang of it. And the great thing about the Jewel Loom needle is that it's long enough where you can get everything on there all together nice and tight. Once we have them on the thread, just to keep things secure and because we do have a long piece of thread, especially at the beginning, I place my thumb over the beads and pull them down the thread. Position the beads all the way next to that knot that we created. The first row's always a little bit tricky because you want to line them up one bead in each alley. So you just gently hold the warp threads with your thumb and then maneuver them underneath the loom with your index finger until you have them lined up so there's one bead in each row. And then with your index finger, you'll add pressure and pop the beads up so that they're over the warp threads. And you can feel it when they're above them. And then you take your needle from the right side and thread it through above the warp threads. And it's something you'll be able to feel when you're beading it. And then pull it through all the way to the left side. Another thing we can do is this thread we used to tie on the weft, we can wrap it around this knob if it gets in the way. And this is also a good time to check and make sure that all your beads were above the warp threads. If they weren't, you'll see one that's a little bit lower and you can go back and redo it. And now I'm just going to pass my thread under the warp, then we'll move on to our next row. And we have two orange, black, white, black, two yellow. Again, I'll use my needle to thread the beads on. And again, slide these down and line them up so that the warp threads go between them. Since that first row's down, the second row is a little bit easier. Use the index finger to pop them up above the warp threads. Then we'll thread them through. And I'm continuing to look at my graph as I thread these on. Here's one mistake that I make from time to time is I forget to bring my weft thread under the warp. So if that happens, I usually slide the beads all the way to the end and then I pass the needle under. That way, I'm not passing beads and everything over the loom, and there's less likelihood of it getting tangled, line them up between the warp threads, use my index finger to pop them up above the threads, and then thread them through. And this is pretty much the process and you keep going until you reach the end of your pattern. Put on some music or a podcast, zone out, and it should be easy sailing. But if it's not, I have a few pointers that may help you with some common problems you can run into. So one thing that tends to happen if you have on that good music or that really interesting podcast is that you lose track of your pattern. So for example, here I have all the wrong color beads. If you ever need to go back and take rows out, it's a pretty simple process. What you'll do is you use your needle to kinda loosen the thread on the right side of the loom. So I'm just gonna take the needle and pull this thread out like so, and then I unthread it 'cause I don't want my needle to get bent when it's going backwards through the beads. And I hold my loom work, pull the row out, and then these beads come back right from under the loom. And then you can just unthread it that way. Another thing that may happen is you could run into a situation where your thread gets knotted, or you can just run out of thread altogether. So let's say this is our last bit of thread here. What I do when that happens, I take the needle and I go back through the previous row. And then I grab the last warp thread between the rows, thread the needle through to tie a small knot, and then I go back through the next row. Sometimes when the needle gets stuck, I have a pair of chain nose pliers. And chain nose are the ones that don't have any ridges on the inside. And

they're handy to have for beading projects, especially if you're doing multiple passes, because your needle may get stuck. So when it happens, I just hold my loom work and grab the needle, wiggle it a little, and pull it through. Now we have our short thread that we wove a few rows backwards, and we'll take our new longer piece of thread, we'll start on the left side one row behind where we left off, and pass that through the row of beads, pull it through. You may need to use the pliers again. I'll leave about a three inch tail and then we'll rethread it through the last row we did. And we're ready to start right where we left off. I've continued working on my project and I'm almost finished. As I was working, I paid close attention to my design grid, checking every few rows. And now I'm just going to pass my thread under the warp and finish up these last few rows. And now we're all finished with beading.

### Finishing

- I'm almost ready to cut the project from the loom. The last step I'll need to do is weave the weft thread back a few rows and then cut it. Similar to the technique we use to add more thread. I'll add a knot here. And then I'm going to use my scissors to cut it as close as I possibly can without cutting the warp thread. We definitely don't want to cut that warp thread. And then I'll do the same thing at the bottom, I've already woven it back a few rows. For the next step, I'm going to flip over the loom and this will be the step that removes the work from the loom. I'm gonna hold this top button and use my scissors to cut all of these warp threads and then I'll do the same thing at the bottom. Okay, so now that our project is off the loom, we have a little bit of tying to do. I'll start by tying the first and second warp threads together. And then I'll continue and tie the second thread to the third thread. And the goal is to make sure that the knots are secure, but we don't want to tie them so tight that they distort the placement of the beads. So we want everything to remain flat and secure, and because we're going to be gluing this to a cuff, we have a little bit of wiggle room, so it's more important to keep it flat. So I've tied the first to the second, the second to the third and so on and so forth. Once I finish tying it, sometimes these end pieces like to stick out a little bit more, so I'll go back again and tie them to the next warp thread next to them. And then I'll kind of gather these, pull them down and move all the knots to this top side of the project. And then you flip it over and do the same thing with the other side. And again, when you pull the threads, you want to make sure that these knots are all scooted down a little bit and facing up because this will be the side that we apply the glue to. And we want to make sure that all those knots are hidden. And then we only need these warp threads now to be about two inches, maybe an inch and a half long. So I'm going to cut these a little bit. Okay, and now we're ready to apply the glue, and I like to use a popsicle stick or in this case, a mini popsicle stick to make it a little bit neater and easier. So I'm squeezing a little bit of glue out. And I recommend using glue that's clear, a clear gel, just because it may show a little bit through your work. So what we'll do is we'll grab the warp threads again, pull them tight, make sure our knots are facing up and use this popsicle stick to smooth on glue on the threads. At this point, our goal is just to get all the threads flat and secured to the bead work. We don't want to use so much glue that it's oozing through the other side of the beadwork, but we do want to use enough so that those strings are nice and flat and securely attached. Okay, that looks pretty good, everything is nice and secure and flat. So we'll let that dry for about three or five minutes and then we'll move on to the next step. Now that the glue has had a chance to dry a little bit, the next step is to glue the beadwork to the cuff. I've already taken an alcohol rub and just cleaned off this area where we'll be gluing the jewelry, the bead work. So we just kind of want to place it and make sure that it's positioned evenly. I left a little bit of room on each end because I like to see a little bit of the



brass shine. So that looks about even since that's where I know I want it to start, I will peel this back a little bit and use a popsicle stick to put a little bit of glue. And I'll press this and hold it firmly for a couple of seconds. And again, we want enough glue to make sure that it works, but not so much that it's squirting through the other side of the project. Once we've held that for a few minutes, I'll flip it over, peel this back, and then continue applying a little bit of glue, pressing it a little bit of glue and pressing it until all the beadwork is attached. I'm also being careful not to disrupt these warp threads that we glued down. We want to make sure that those stay glued and clumped together so they don't stick out on the sides of the cuff. As I'm working, I'm also making sure that everything is nice and smooth that I don't have any bumps or anything along the way. As you get to the end, you want to make sure that you don't put any glue beyond where the beadwork is going to end. So I just add a very small amount to the end of the beadwork. And then once I think I've gotten pretty close with adding glue on the cuff, that'll be the final section that I push down. And then again, you just want to go back and keep pressing it, being careful to press flat down and not warp or distort the beading. And now we're at the hardest part of the project, which is waiting for it to dry. So I recommend waiting overnight, ideally, but at least give it three or four hours. This project did an excellent job at capturing the bold aesthetic from our mood board, the black and white accents, the bright colors and big proportions. If I was making a project based on the softer mood board, I'd do something like this. It follows the same process of defining the size for the beadwork, threading the loom, making the pattern. But there are a couple of differences that give it a completely different look. For one, I chose to use white thread because it aligns with the aesthetic for the softer mood board. Also for scale, I chose intentionally small barette because the other mood board is a little bit more delicate and feminine. But as you can see, once it's removed from the loom, I would follow the same process of tying off the threads, folding them back, and then gluing the bead work to the barette clip. I love bead work because it's so versatile from the creativity you can have with respect to the color, the size of the beads you choose, the color of your warp thread, weft thread and then all the freedom you have to make whatever design you want. I'm excited to see your projects. The possibilities are endless.