



INDIAN BEAD-CRAFT

Indian Bead-craft is recognized the world over as the peer of all handicrafts and is highly regarded as one of the most unique and fascinating of the finer arts. Exquisite articles, dainty and rare in design, are the alluring products of this clever and entertaining craft.

The American Indian originated Bead-Craft with the introduction of glass beads by the Europeans after Columbus' discovery of America in 1492. Porcupine quill embroidery which long preceded it, was wrought in designs similar to the Beadwork of to-day. Following quill work came weaving of the highly valued Wampum belts and decorations. Wampum was Indian money or the medium of exchange and consisted of cylindrical shaped beads (about $\frac{1}{4}$ inch in length and $\frac{1}{8}$ inch in diameter) skillfully made from shell and drilled through the centre. The dark purplish colored Wampum made from the hard clam shells was considered more valuable than the white Wampum made from the shells of whelks (mollusks, snails, etc.).

The ancient method of weaving Wampum is similar to that presently used in Bead-craft. So while the modern glass bead is used to-day, the art and symbolic designs employed are still the heritage of the American Indian.

More and more is the pleasure and interest amply afforded by this Craft being taken advantage of. Boys, girls and adults delight in making such useful and desirable articles as Fobs, Hand Bags, Belts, Hat Bands, Wrist Bands, Sautoir Necklaces, Rings, Girdles, Pictures and numerous other decorative novelties. There are endless colorful designs that can be applied.

It is particularly gratifying to know that even in the most beautiful and highly valued beaded products, the cost of the beads plays but a small part. It is the craftsmanship that counts and this booklet tells you how easy Indian Bead-Craft really is.

Engaging in Bead-Craft is a labor of love that is compensated by worthy results. It encourages creative ability and study in design. It teaches color harmony and promotes accuracy and deftness of hand. Indian Bead-Craft is educational, exercises mind concentration and is truly a welcome pleasure pastime for idle hands and craft lovers.

LOOM WORK INSTRUCTIONS

FIG. A—After properly preparing loom (as described on opposite page) attach weaving thread to left warp thread near top at point R. Then string correct amount of beads for first row across. (The correct amount in this instance is 9 beads, thus requiring 10 warp threads as illustrated.)

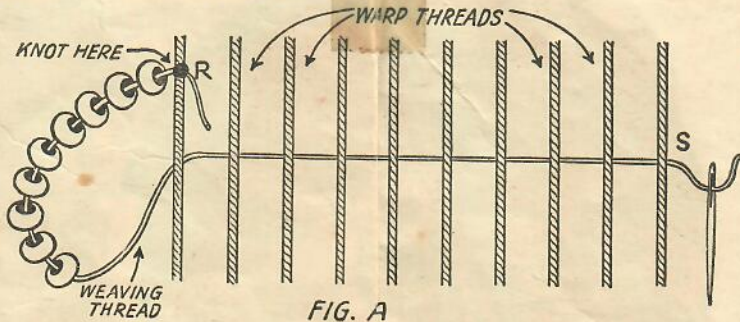


FIG. A

FIG. B—Stretch weaving thread with beads on it towards right (from R to S) UNDER all the warp threads. With left forefinger under the beads set them between the warp threads.

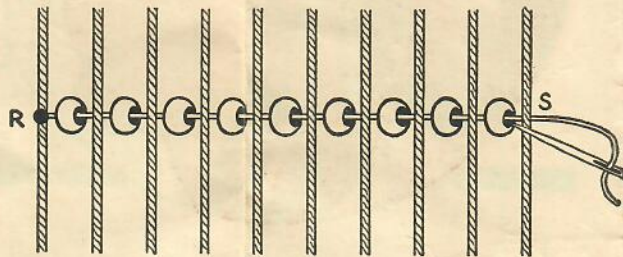


FIG. B.

FIG. C—Bring weaving thread over the last warp thread at point S and string through all the beads toward left (from S to T) OVER all the warp threads. The first row of beads is now done.

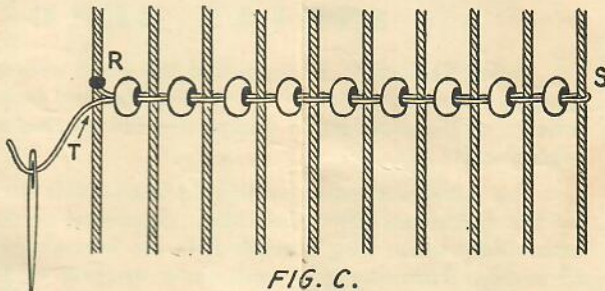


FIG. C.

FIG. D—String 9 more beads for the second row across. (Check back carefully against pattern to avoid error in design.)

FIG. E—Stretch weaving thread toward right UNDER all the warp threads setting beads properly between the warp threads (as Fig. B.) Bring weaving thread over the last warp thread at point U. To complete second row come back toward left through all the beads (from U to T) OVER all the warp threads. Continue similarly until pattern is complete. (See next page for adding new thread and method of finishing.)

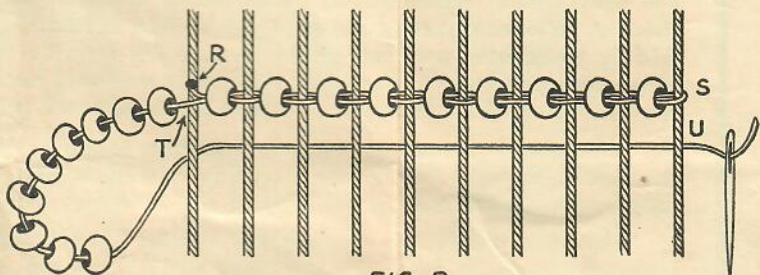


FIG. D

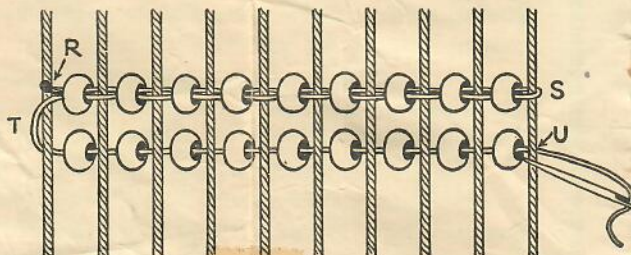


FIG. E.

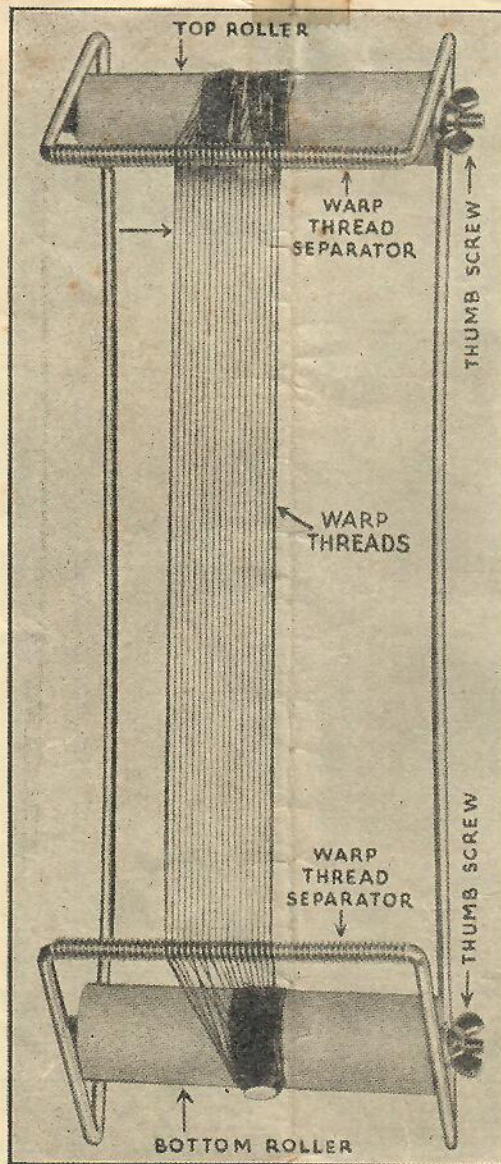
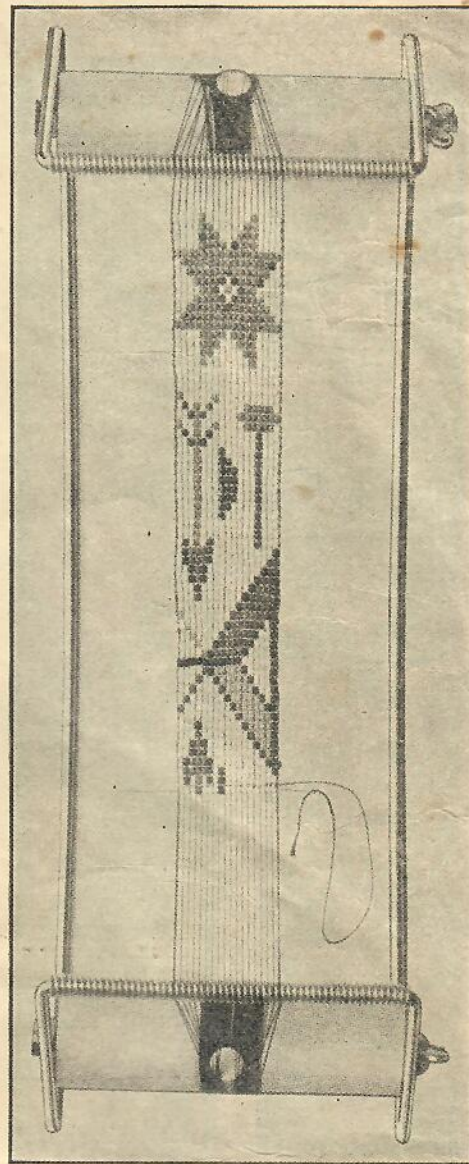


Fig. 1 — Preparing a Loom.

The first step in doing a piece of Indian Beadwork is to properly prepare the loom with the warp threads which forms the foundation of the work. If the work is 9 beads wide use 10 warp threads; if the work is 17 beads wide use 18 warp threads. Always one more warp thread than the amount of beads wide. Cut sufficient warp threads about 2 feet longer than the article to be made. Tie them all together on one end and attach to nail on top roller. Turn top roller until about 1 foot of warp threads are wound up. Tighten top roller with thumb screw. Then bring the warp threads over both warp thread separators and attach to nail on bottom roller. Turn bottom roller taking up the slack and space the warp threads in the grooves of the top and bottom separators. Stretch warp threads tight by turning bottom roller and tightening thumb screw. (The loom should then appear as in Fig. 1.) Thread a length of weaving thread on bead needle and attach end to first warp thread on left near top as designated by arrow. The actual beadwork instructions are given on page 2.



Patented 1936, Pat. No. 2,043,082

Fig. 2

Our New "WALCO" INDESTRUCTIBLE BEAD LOOM shown above has just been developed. They are very reasonably priced and the features embodied therein make them the most practical and durable Bead Craft Looms ever marketed. Here are eight outstanding features:—

- Constructed to last a life-time.
- Simply made—simple to operate.
- Frame of one piece metal and durable in every respect. Nothing to break.
- The teeth of warp thread separators are correctly spaced, unbreakable and have no sharp edges that may cut threads.
- Double rollers permit work of any length to be made.
- Work and warp threads always properly stretched out and held in place without slipping. (Tighten thumb screws to hold rollers firm.)
- Ample room under work for free and comfortable movement of hands.
- Economically priced.

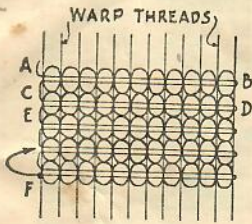


FIGURE N°3

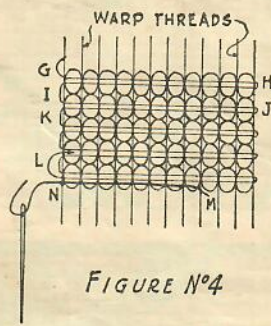


FIGURE N°4

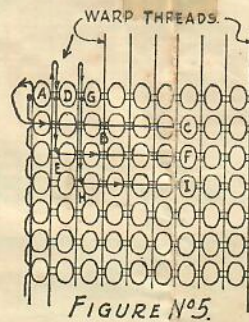


FIGURE N°5

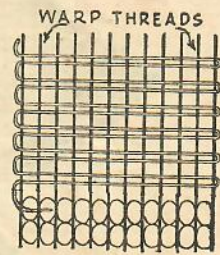


FIGURE N°6

FIG. 3.—SHOWS METHOD OF CONCEALING ENDS OF WEAVING THREAD. Make knot at point F and bring weaving thread back through several beads of the previous row and cut off.

FIG. 4.—ILLUSTRATES METHOD OF ADDING NEW PIECE OF WEAVING THREAD. String through several beads of last row and make knot at point N. Cut loose end off at point M. Now continue with work.

FIG. 5.—CONCEALING WARP THREADS WHEN WORK IS COMPLETED. Thread needle onto first warp thread knotting at left of bead A. String through several beads of the next row making knot above point B and cut off to left of bead C. All the other warp threads are similarly woven back into the work as illustrated.

FIG. 6.—APPLYING SELVAGE AT ENDS OF WORK. Belts or wrist bands are generally finished off at both ends with selvage made by weaving a thread in and out of the warp threads (like darning). The selvage is pasted over with gum paper or adhesive tape and turned under the work when attaching to belt or wrist strap. See Fig. 26, page 5.

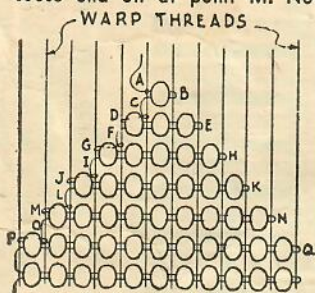


FIGURE N°7

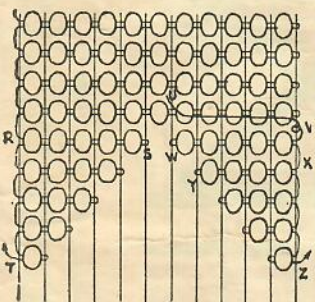


FIGURE N°8

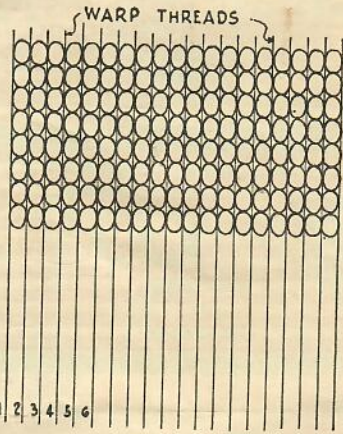


FIGURE N°9

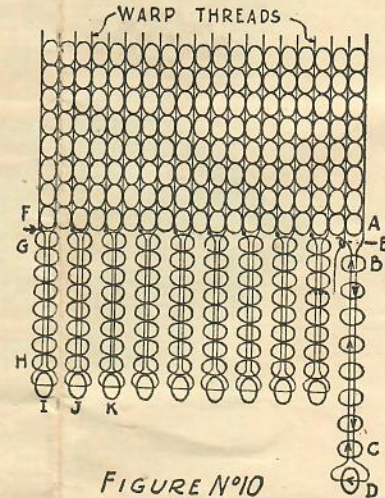


FIGURE N°10

FIG. 7.—SHOWS HOW TO START TOP OF FOB. Start with single bead in center and add two beads to each succeeding row. When starting the second row make loop (no knot) on warp thread below C. String toward left through first new bead. Have weaving thread come over, then under the warp thread at point D. Pass toward right through the first new bead again and continue in regular manner. Do similarly when increasing width of any work, as illustrated.

FIG. 8.—SHOWS HOW INVERTED V OR RIBBON END IS FORMED ON LOWER PART OF FOB. The left point is continued in regular manner from body of fob one bead being left on the inside of each succeeding row until the last bead is reached. The right point is started with new piece of weaving thread at point U.

Knot is made at point V and the work is continued in regular manner. Bring threads at ends of points back into work.

FIG. 9.—SHOWS END OF FOB OR OTHER PIECE OF WORK READY FOR BEADED FRINGES TO BE APPLIED.

FIG. 10.—ILLUSTRATES HOW TO MAKE EACH STRAND OF FRINGE. Two warp threads are used for each strand of fringe. Thread needle on end of outside warp thread (right of bead A). Pass needle through bead B and down through all the other beads to bead C. After picking up bead D come back up again through bead C and also through all the other beads and knot onto the next warp thread at E. Weave ends of warp threads into work. All the other fringe strands are made in similar manner.



Fig. 25 — BEADED WRIST STRAP



Fig. 26

FIG. 26—Illustrates beadwork ready for attachment to wrist strap. Both ends which have been selvaged (as page 4, Fig. 6) and taped for security are turned under. The sides of the wrist strap are then pierced at intervals with an awl for beadwork attachment. Before actually attaching put wrist strap on hand and fit beadwork around it, marking off where work begins and ends. Now lay strap flat with work on it according to the markings and you will note there is a little slack in the beadwork. This slack must be allowed for while attaching work to strap. Similar instructions apply to attachment of beadwork to belt.



Fig. 27
BEADED BELT

See explanation Fig. 26 for attaching beadwork to belt.

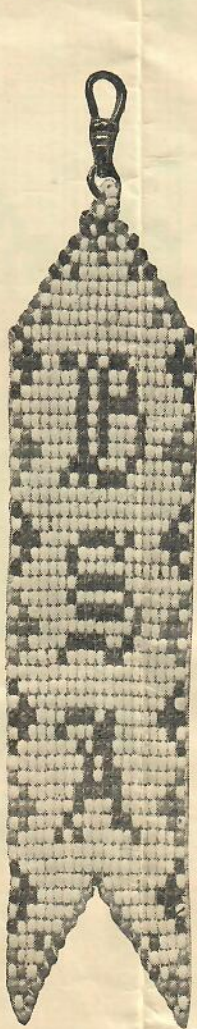


Fig. 28

Fobs can be finished off with pointed top for swivel attachment or with straight top for fob set attachment. Designs for above are shown on page 7.

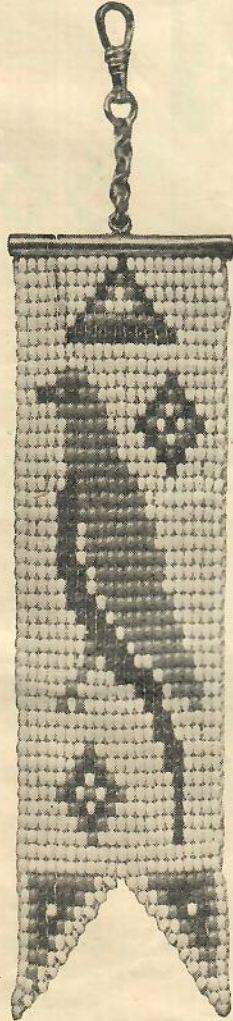


Fig. 29

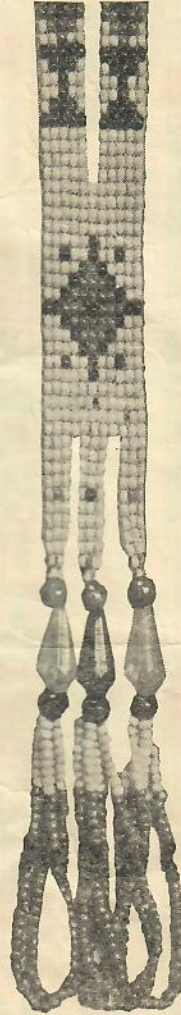


Fig. 30

Sautoir chains can be finished with or without fringes. The fringes on above are made with agate beads, pendants and seed beads. See page 6, figures 44 and 45 for designs of these sautoirs.

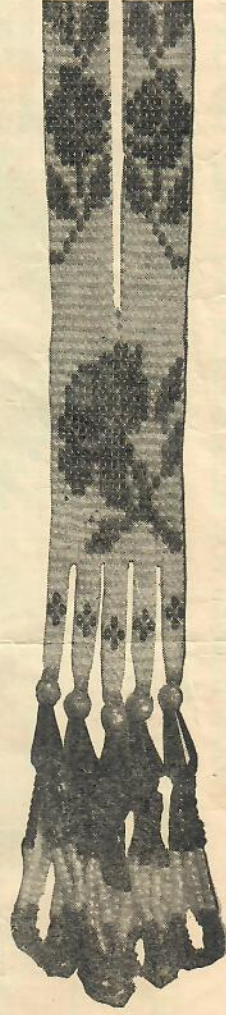


Fig. 31

INDIAN DESIGNS FOR BELTS, GIRDLES, HAT BANDS, SAUTOIR NECKLACES



Fig. 42

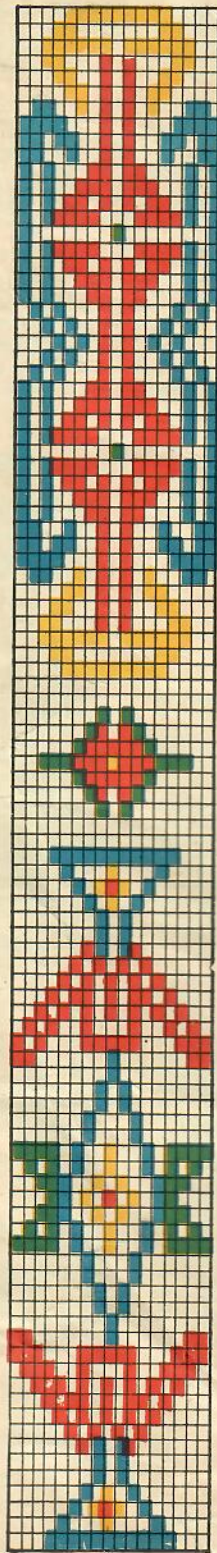


Fig. 43

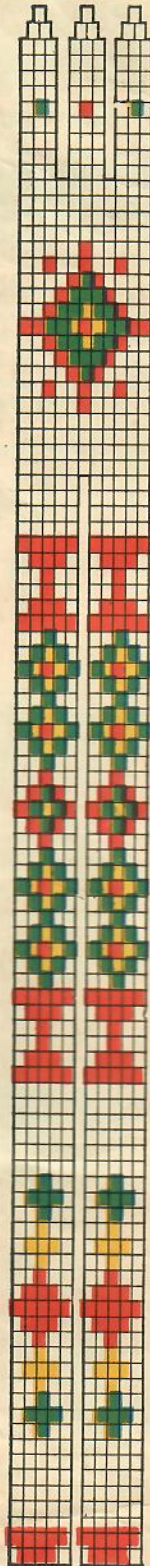


Fig. 44

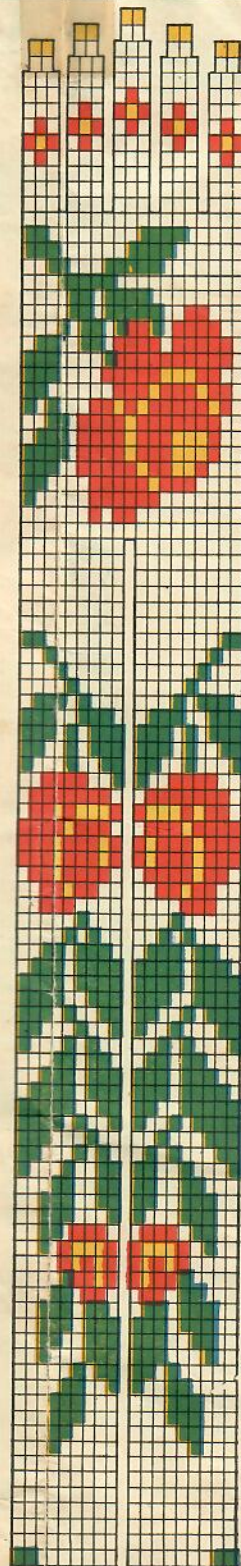


Fig. 45

Figure, 44 and 45 are designs for Sautoir Necklaces illustrated on page 5, Figures 30 and 31 which show these necklaces finished with fancy tassels made of pendants, agates and seed beads.

INDIAN FOB DESIGNS

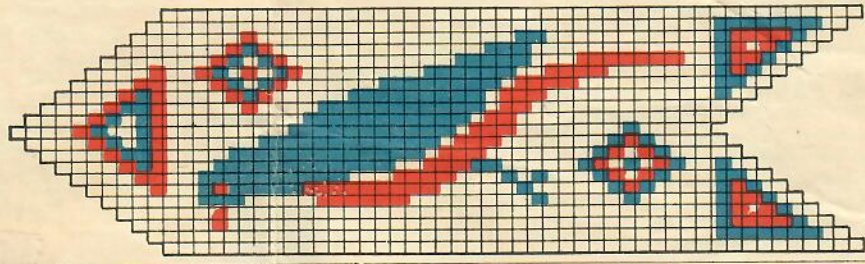


Fig. 32

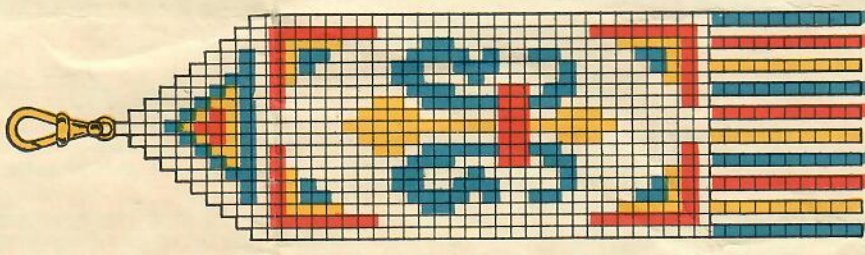


Fig. 33

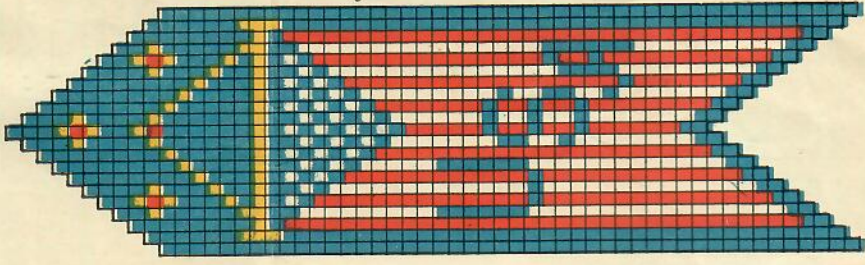


Fig. 34

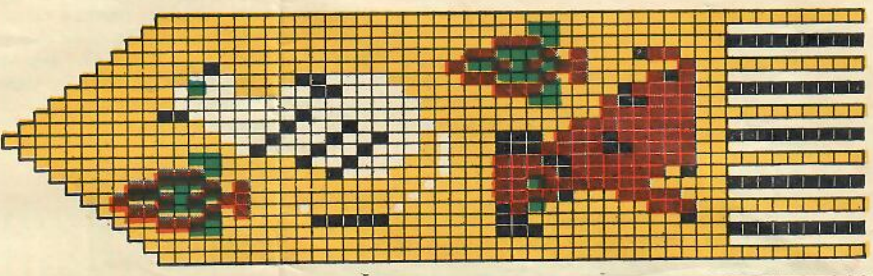


Fig. 35

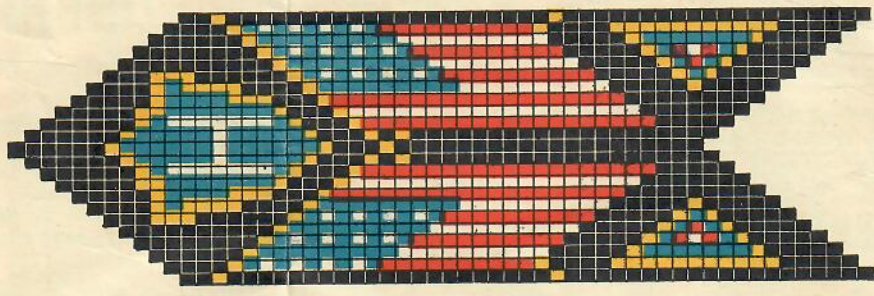


Fig. 36

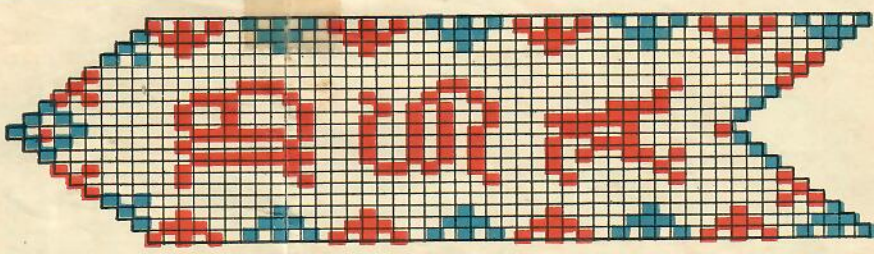


Fig. 37

Fobs can be made with pointed top for swivel attachment or with straight top for fob set attachment (see page 5). Organization and school insignia or initials are very popular fob designs. See page 4 for helpful instruction hints.

INDIAN DESIGNS FOR BELTS, GIRDLES, HAT BANDS.

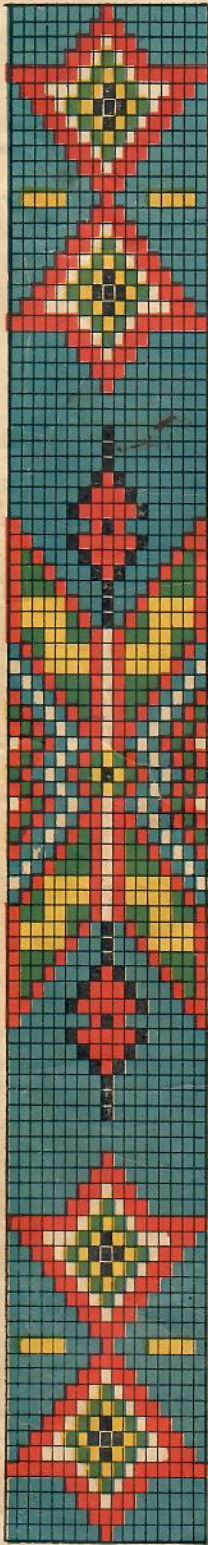


Fig. 38

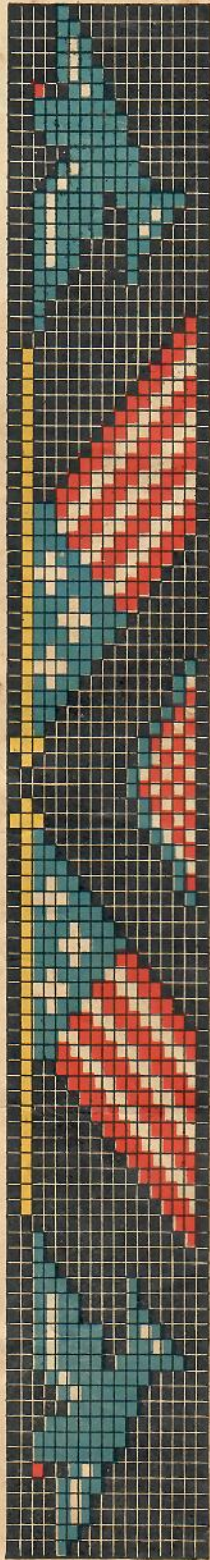


Fig. 39

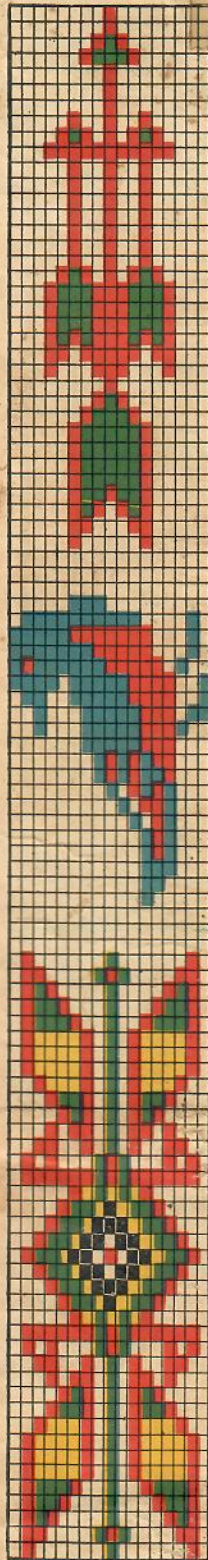


Fig. 40



Fig. 41

The above designs are appropriate for Belts, Hat Bands, Girdles, etc. To make the work wider add more background on both sides. Substituting colors of motifs or background will give different effects. Interchanging of motifs will add to variation of designs. In making boys' or men's belts, the leather belt itself is pierced at intervals along the sides with an awl. The ends of the beadwork are finished with selvage and turned under (see page 4, Fig. 6, and page 5, Fig. 26). The beadwork is then attached.