

# QUICK + EASY

*Special  
Issue!*

# BEADWORK

create **34**

Beginner-Friendly  
Jewelry Projects

**24 EXPERT  
TRICKS**

to sharpen  
your skills p. 8

*plus!*

- \* Use brand-new  
Demi Round seed beads p. 80
- \* Stitch a trendy wrap  
bracelet with MiniDuos p. 60

kits  
available

*Make these  
reversible earrings  
by Agnieszka Watts  
p. 54*

**BEAD THIS  
DARLING SET  
WITH A KIT** p. 31

Kim West's  
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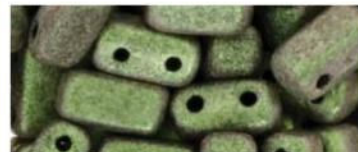
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# contents

## projects

- 10 COALESCENCE BRACELET *Lisa Jordan*
- 14 BALTHAZAR EARRINGS *Debora Hodoyer*
- 17 PEACH FIZZ BRACELET *Melissa Grakowsky Shippee*
- 20 PREHISTORIC PLATES BRACELET *Cassandra Spicer*
- 22 EUCLID'S BAUBLES *Reem Iversen*
- 25 RADIANT ROPE NECKLACE *Sharon A. Wagner*
- 28 HOWLING AT THE MOON BRACELET *Carole Rodgers*
- 31 MINI MEDALLIONS BRACELET & EARRINGS SET *Kim West* **KITS**
- 34 FLEUR DROP EARRINGS *Barbara Falkowitz*
- 37 RED, RED WINE BRACELET *Jennifer and Susan Schwartzenberger*
- 40 CREST EARRINGS *Rae Burns*
- 43 STARS IN YOUR EYES BRACELET *Cecil Rodriguez*
- 46 MANDALA DREAMS PENDANT *Barbara Falkowitz*
- 49 SEA FOAM BRACELET *Agnieszka Watts*
- 52 DIAMONDS AND DUOS BRACELET *Alice Haron*
- 54 TWO IN ONE EARRINGS *Agnieszka Watts* **KITS**
- 57 TRINITY RINGS BRACELET *Carole Rodgers*
- 60 WILD AMARANTHUS WRAP BRACELET *Maria Teresa Moran*
- 62 TITAN BRACELET *Akke Jonkhof*
- 65 PRETTY PEACOCK EARRINGS *Sharon A. Wagner*
- 68 HONEYSUCKLE VINES NECKLACE *Agnieszka Watts*
- 71 BERRY BURST EARRINGS *Agnieszka Watts*
- 74 MASSASAUGA BRACELET *Cecil Rodriguez*
- 77 ASPEN LEAF EARRINGS *Alice Haron*
- 80 BETWIXT BRACELET *Nichole Starman*
- 84 TREASURE AWAITS BRACELET *Jennifer VanBenschoten*
- 86 MOROCCAN CHARM *Marcie Abney*
- 88 BOHO BANGLE *Pamela Kearns*
- 91 TILE-BEAD BLAST *Maria Teresa Moran*
- 94 DAZZLING DREAM CATCHERS *Kristen Winter*
- 96 LASSO LOOPS *Teresa Sullivan*
- 99 FLOWER BASKET EARRINGS *Barbara Falkowitz*
- 102 TEABERRY GARLAND *Alice Coelho*
- 104 SUPERDUO SPIRAL BANGLE *Lisa Kan*



40



49



17



74



71



46



77

## departments

4 EDITOR'S LETTER

6 CONTRIBUTORS

110 TECHNIQUES

## feature

8 24 TIPS TO BEAD BY: MUST-KNOW TRICKS TO IMPROVE YOUR BEADING

## on the cover

*Two in One Earrings by  
Agnieszka Watts, page 54*



52

## STITCH INDEX

BRICK STITCH 94

CRIMPING 102

FRINGE 54, 91

HERRINGBONE STITCH 96

LADDER STITCH 91

NETTING 14, 22, 25, 34, 37, 46, 49, 62, 68, 77, 94

PEYOTE STITCH 10, 14, 17, 31, 40, 43, 54, 60, 65,  
71, 74, 77, 80, 88, 94, 99, 102, 104

PICOT 14, 22, 28, 34, 49, 68, 71, 80, 86

RIGHT-ANGLE WEAVE 17, 20, 22, 28, 31, 37, 46,  
49, 52, 57, 60, 68, 71, 80, 84, 104

SQUARE STITCH 54, 77

STRINGING 49, 52, 68, 102

WIREWOKING 86, 88, 99



## weary of color theory

While in art school, I took several classes dedicated solely to color theory. Now that I'm a beader with thousands of beads to choose from, I can certainly understand the complexity of the subject.

Plus, no matter how long you study a color wheel, color choices are exceedingly complex in our craft because of the amazing finishes—from AB (Aurora Borealis) to polychrome—that take one seemingly simple color to new dimensions. For example, a red glass bead no longer looks red when coated with a matte iris finish. If you hold a bead up to the sunlight, you may be surprised by the actual color of its glass core.

When I'm stumped by color, I often turn to my books from art school. One of my most recent sources of inspiration for mixing unexpected colors and balancing bead finishes is contributor Agnieszka Watts. See Agnieszka's Berry Burst Earrings on page 71 and enjoy how each colorway is playful, yet understated enough to wear every day. In her Honeysuckle Vines Necklace (page 68), she seems to have started with CzechMates Tiles and then let the unique finish on those beads guide the complementary accent beads.

Having this special issue's designers show us how to use color (and how to use it well) is one of the many reasons these projects fit the "Quick + Easy" bill. They eliminate the guesswork in choosing materials so you can dive straight into beading. Which will be your next favorite project?

Happy beading!

*Melinda*

Melinda Barta

Editor, *Beadwork* magazine

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## happenings

**KITS** Make a sweet pair of matching accessories with Kim West's Mini Medallions Bracelet & Earrings Set. Page 31 and [www.bit.ly/mini-medallions-kit](http://www.bit.ly/mini-medallions-kit).



◀ **KITS** With a simple flip of an ear wire, Agnieszka Watts's Two in One Earrings are reversible! Page 54 and [www.bit.ly/two-in-one-earrings-kit](http://www.bit.ly/two-in-one-earrings-kit).



**EXPERT TIPS** Whether you're new to seed beading or an experienced beader wanting to improve your skills, see Project Editor Megan Lenhausen's collection of must-read tips and techniques on page 8.

# QUICK + EASY BEADWORK

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*Beadwork* (ISSN 1528-5634) is published bimonthly by Interweave, a division of F+W Media, Inc., 4868 Innovation Dr., Fort Collins, CO 80525-5576. (866) 949-1646. USPS #018-351. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. © 2016 F+W Media, Inc. All rights reserved. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$29.95/one year in the U.S., \$34.95/one year (U.S. funds) in Canada, and \$39.95 (U.S. funds) in other countries (surface delivery). Printed in the U.S.A. POSTMASTER: Please send address changes to *Beadwork*, PO Box 433289, Palm Coast, FL 32143.

Retailers: If you are interested in carrying this magazine in your store, please contact us: Toll Free (800) 289-0963. Email [sales@fwcommunity.com](mailto:sales@fwcommunity.com).

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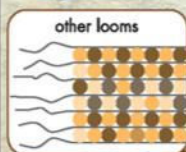
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**RAE BURNS** owns the wholesale and retail bead business The Hole Bead Shoppe. She sells kits for her designs in the store and online at [www.theholebeadshoppe.com](http://www.theholebeadshoppe.com). Contact The Hole Bead Shoppe staff at [theholebeadshop@aol.com](mailto:theholebeadshop@aol.com) or [www.theholebeadshoppe.com](http://www.theholebeadshoppe.com).



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**DEBORA HODOIER** is an art lover, a musician, and a traveler who was born and raised in Sardinia, Italy. She fell in love with beads and developed her own style over time, trying to combine ancient traditions with hints of modern style. Visit [www.crownofstones.etsy.com](http://www.crownofstones.etsy.com).



**REEM IVERSEN**'s passion for beading grows out of her longtime enthusiasm for incorporating beads into her knitting and crochet projects. Reem co-teaches beadweaving with Janet Palumbo at the Princeton Adult School in Princeton, New Jersey. See her available kits at her Etsy shop: [www.2beadsrbetterthan1.etsy.com](http://www.2beadsrbetterthan1.etsy.com) and contact her at [2beadsr1@gmail.com](mailto:2beadsr1@gmail.com).



**AKKE JONKHOF** is a Dutch bead designer who loves working and designing with new bead shapes. She sells her design patterns at [www.akkesieraden.etsy.com](http://www.akkesieraden.etsy.com), is part of the BeadSmith Inspiration Squad, and is a 2016 *Beadwork* Designer of the Year. Find more of Akke's work and contact her at [www.akkesieraden.nl](http://www.akkesieraden.nl).



**LISA JORDAN** is the photographer and catalog administrator for Starman. Organizing the catalog of new beads and colors at work inspires her to create new jewelry designs in her spare time. Contact Lisa via her blog at [deepthoughtsbyjillhandy.blogspot.com](http://deepthoughtsbyjillhandy.blogspot.com).



**MARIA TERESA MORAN** was a floral designer and flower-shop owner. Now semiretired, she is still inspired by flowers as she designs beaded jewelry with a floral flavor.



**CAROLE RODGERS** has been a professional needlework and beading designer, author, and teacher since 1986. She is the author of *Beaded Jewelry with Found Objects*, *Beadwork Basics*, and *Beyond Beading Basics* (Krause, 2004–2009), as well as *The Beaded Bracelet* (North Light Books, 2012) and hundreds of magazine articles. Carole and her husband travel the country by RV, selling her original jewelry and supplies at rock and gem shows. Contact Carole at [carolerodgers@gmail.com](mailto:carolerodgers@gmail.com).



**CECIL RODRIGUEZ** is from Medellín, Colombia. Her passion for beading is inspired by beauty in nature and in people. Now living in New York City, Cecil is the resident designer for Bead Master USA. She loves working with Czech-glass two-hole beads. Contact Cecil at [cecil.rodriguez33@gmail.com](mailto:cecil.rodriguez33@gmail.com).



**JENNIFER and SUSAN SCHWARTZENBERGER** are a talented, creative mother-daughter team. They have been beading since they took their first class together in 1994. Their designs have been published in several beading magazines and books. Susan has been teaching beading classes since 2005. You can contact them at [www.paintcreekbeaddesigns.etsy.com](http://www.paintcreekbeaddesigns.etsy.com).



**MELISSA GRAKOWSKY SHIPPEE** has been beading since 2007 when she started working at Beads East in Connecticut. She started her own business in 2010 and now teaches beading workshops worldwide; contributes regularly to contests, magazines, and books; and sells kits and patterns on her website, [www.mgsdesigns.net](http://www.mgsdesigns.net).



**CASSANDRA SPICER** has been beading since 2003. Although she loves to dabble in different styles and mediums, her work is predominantly made up of seed beads. In 2013, she opened her own business, Beads To Live By, in Jackson, Michigan, with her husband, Christopher. She feels truly blessed that she has turned her passion into a living.



**NICHOLE STARMAN** has been an integral part of the wholesale Czech-glass bead industry since 2000. She loves the infinite possibilities of using beads as a color palette to create wearable works of art. The introduction of seed beads into her work has given new dimension to designing with Czech glass. Nichole is a 2016 *Beadwork* Designer of the Year. Contact her at [nichole@starmanbeads.com](mailto:nichole@starmanbeads.com).



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**KIM WEST** became interested in beading when a coworker taught her peyote stitch during a lunch break in the mid-1990s. She is the owner of Stony Creek Bead in Ypsilanti, Michigan, where she teaches classes and creates new designs. Contact Kim at [stonycreekbead@hotmail.com](mailto:stonycreekbead@hotmail.com).

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# 24 tips to bead by

by  
Megan  
Lenhausen

## MUST-KNOW TRICKS TO IMPROVE YOUR BEADING

Whether you're just learning a new craft or you consider yourself a master of an art, there is always more to learn. So regardless of whether you're picking up your first beading needle with uneasy, fumbling fingers or you can do cubic right-angle weave with your eyes closed, this collection of beading tips from Melinda Barta's book *Mastering Peyote Stitch* (Interweave, 2012) and several of *Beadwork's* prized contributors is sure to teach you a few new tricks of the trade.

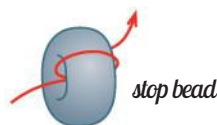
### workspace

✱ If you don't have a beading board, set up your beading surface in a low-lipped tray (such as a baking sheet) lined with a piece of Vellux blanket. The Vellux blanket will keep beads from rolling around, while the lip of the tray will prevent beads from spilling off onto the floor.

### know your beads

✱ Always buy more beads than you think you'll need for a project in case some of the beads are unusable.

✱ Some beaders like to add a stop bead in a contrasting color before the first beads strung. This bead prevents the beads from sliding off the thread. To lessen its tendency to slide around, pass through the stop bead twice, but don't split the thread on your second pass. Be sure to remove the stop bead before completing your project.



✱ Instead of pretesting all the holes of your two-hole beads to make sure they are clear of excess glass and coating before

starting a project, check each bead as you work: When stringing a two-hole bead, put your needle first through one hole; if the first hole is clear, pick up the bead through the other hole. There's nothing worse than finding a blocked hole in the next row.

—Teresa Morse



*superduo & miniduos*

✱ If just one hole of a two-hole seed bead is blocked, you can set the bead aside and use it as a drop in another project.

—Jennifer and Susan Schwartzenberger

✱ To easily pick up an O bead, slide the needle under its edge and push the needle up through the hole. —Honey Greene

### mistakes happen

✱ When dealing with an incorrect bead count, it's often easy to remove an extra bead. Instead of tearing out the beadwork until you reach the misplaced bead

(size 10° or smaller), carefully break the bead using the tip of chain-nose pliers. Beware that the process of breaking the bead may cut or damage your thread. Plus, the stitch that once held the bead may be loose; stitch back through beads to lessen the slack and reinforce the stitch. If you accidentally forgot a bead, it's best to rip out what you've done to correct the problematic stitch.

### tension

✱ Keep the beadwork flexible while stitching. Beads can break easily when pieces made with too-tight tension are manipulated. After every two or three rows or rounds worked, very gently twist and turn the beadwork to keep it a bit malleable.

### crystals

✱ When stitching with crystals, always tighten your thread by pulling gently and straight ahead. If you pull the thread away from the crystal, you can accidentally cut the thread. You can also buffer both ends of the crystal with a size 15° seed bead to protect the thread; treat all three beads as one unit.



*crystals*

✱ When bezeling different-sized rivolis, use this simple equation to determine how many cylinder beads you'll need in your starting ring for Rounds 1 and 2: Multiply the size of the rivoli in millimeters by 2.5. For example, for a 12mm rivoli, multiple 12 by 2.5 for a total of 30 beads to be used

for the starting ring (Rounds 1 and 2). If the total number is odd, add 1 bead. For example, for an 18mm rivoli, multiply 18 by 2.5 for a total of 45 beads; add 1 bead and use 46 beads for Rounds 1 and 2.

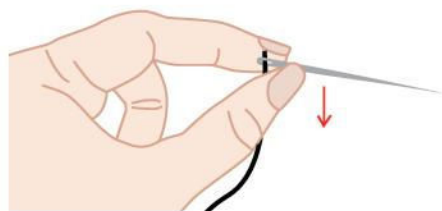


*rivoli*

✿ If you're concerned that the foil backing on crystal fancy stones or rivolis might get scratched, coat the back of them with clear fingernail polish.

## needle and thread

✿ To thread your needle: Instead of holding your needle out in front of you and passing the thread through the eye, think of "needling the thread." To do so, hold the thread between the thumb and index finger of your nondominant hand with the thread just barely sticking out,  $\frac{1}{16}$ " (.2 cm) or so. Use your other hand to slide the eye of the needle down over the tip of the thread.



✿ To help prevent tangles in your thread, keep your thread waxed or conditioned. If you notice your thread starting to twist, hold up the beadwork and allow the needle and thread to dangle and untwist. Stretching nylon thread after waxing/conditioning it can sometimes help prevent tangles. If a thread just won't stop tangling, end that thread and start a new one; the first

may be too worn, or static may be causing the problem. Once you see a knot start to form, use the tip of your needle to try to undo it before it gets too tight.



*wax & conditioner*

✿ Always prestretch nylon threads. Otherwise, the thread will stretch after you finish, resulting in loose beads.



*nylon thread*

✿ If beads are filled with multiple thread passes and become difficult to pass through, switch to a sharp (short) needle or a smaller (thinner) needle.

—Michelle Heim

✿ Don't get rid of bent needles that become warped while weaving through tight spaces. Instead, straighten them with nylon-coated pliers. —Jennifer Goodwin

✿ After securing threads with a knot, finish the ends with a thread burner for added security. —Megan Milliken

✿ When adding a new thread mid-project, you can avoid having to later thread a needle on the tail. Try this trick: Pass the new thread through a few beads, tie a half-hitch knot around a previous thread, and weave through a few more beads until you reach the bead you want to exit from. Pull back on the tail thread to remove any slack and then trim.

✿ End your thread after completing intricate components and before starting clasps. If a thread does break between components or at a connection point, you'll be left with an easy repair.

✿ Unless otherwise directed, work your project using a single thread. However, using a doubled thread is beneficial when working with large-holed beads because the doubled thread will fill the bead holes more quickly. Doubled threads are also great when working with crystals because the second thread provides extra security in case a sharp crystal edge cuts a thread.

✿ To double your thread, start with a thread that's twice as long as what you're used to working with, work a few stitches, and then slide the needle toward the starting end of the thread so the tail extends a few inches beyond the last bead added. The thread is now doubled. This method is ideal when you want to double a thread mid-project. —Cynthia Rutledge

## size it right

✿ To make minor length adjustments to designs, clasp connections and links between components are great places to do so; simply add or subtract beads to lengthen or shorten the links.

## finishing touches

✿ When trimming the thread of an intricate design, weave the thread toward the outer edge of the beadwork when securing to make knotting and trimming easier. —Szydonia Petki

✿ Consider keeping your tube clasp closed while attaching it to a design since it's very easy to get the halves flipped around. —Michelle Heim ♦

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### *coalescence bracelet* LISA JORDAN

Use crescent beads, pressed-glass and fire-polished rounds, and tubular peyote stitch to create the bubbly components of this wearable bracelet.

## TECHNIQUE

### tubular peyote stitch variation

See p. 110 for helpful technique information.

## MATERIALS

2 g dark blue-lined amber size 15° seed beads (A)

36 green luster opaque 3×10mm 2-hole crescent beads (B)

36 turquoise copper Picasso 4mm fire-polished rounds (C)

41 teal gold suede 6mm pressed-glass rounds (D)

1 copper 10×15mm round magnetic clasp

Mint green One-G nylon beading thread

## TOOLS

Scissors

Size 11 beading needle

## FINISHED SIZE

7 1/4"

**1) COMPONENTS.** Use a variation of tubular peyote stitch to form the components:

**Round 1:** *Note:* Lay 6B vertically on your work surface with the inside curve of each B facing to the left. Use 4' of thread to string 1B (bottom hole) and 1D; repeat five times, leaving a 10" tail. Pass through the beads again (same holes of the B) to form a tight circle; use the working and tail threads to tie a knot and pass through the first (bottom) then second (top) holes of the first B strung (**Fig. 1**). *Note:* You'll now begin working in the opposite direction.

**Round 2:** String 1C and pass through the nearest B (top hole) of Round 1; repeat five times. Pass through the first C of this round (**Fig. 2**).

**Round 3:** String 4A and pass through the nearest B (bottom hole) of Round 1, then string 4A and pass through the next C of Round 2; repeat five times (**Fig. 3**). Pass through the nearest B (top then bottom holes) of Round 1. Don't trim the threads; set aside.

Repeat this entire step five times for a total of 6 components; after working each of these additional components, secure and trim the tail threads, but don't trim the working threads.

**2) CONNECT.** *Note:* Make sure the first component formed (with the tail thread still intact) in Step 1 is the endmost component on one end of the bracelet; this tail thread will be used to attach one half of the clasp. Use the working thread of the first component to string 2A, 1D, and 2A; pass through 1B (bottom hole) of 1 new component, opposite its working thread. String 2A; pass back through the last D added. String 2A; pass through the last B (bottom hole) exited on the first component (**Fig. 4**). Repeat the thread path of this connection to reinforce. Secure this working thread and trim.

Repeat this entire step four times to connect the remaining components, using the working thread of the component added in each previous connection.

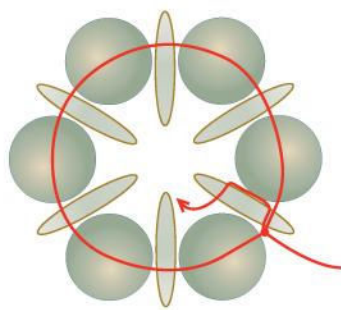


Fig. 1: Forming Round 1

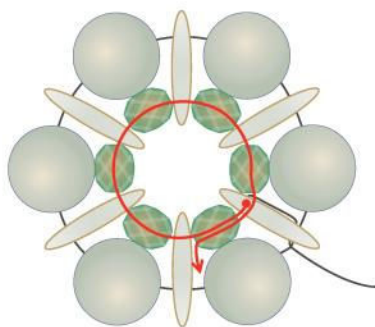


Fig. 2: Working Round 2

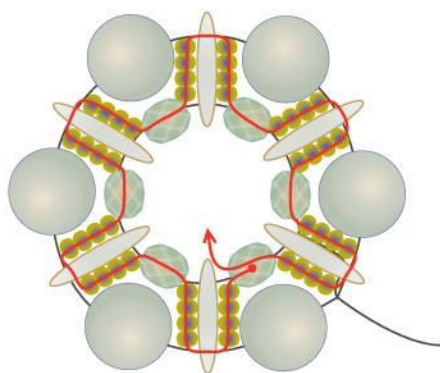


Fig. 3: Adding Round 3

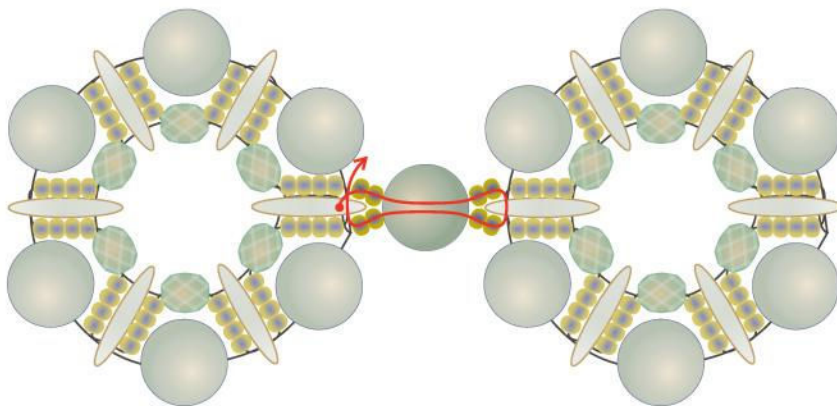


Fig. 4: Connecting the components

## Option

You can use 4mm rounds or bicones for the 4mm fire-polished rounds.

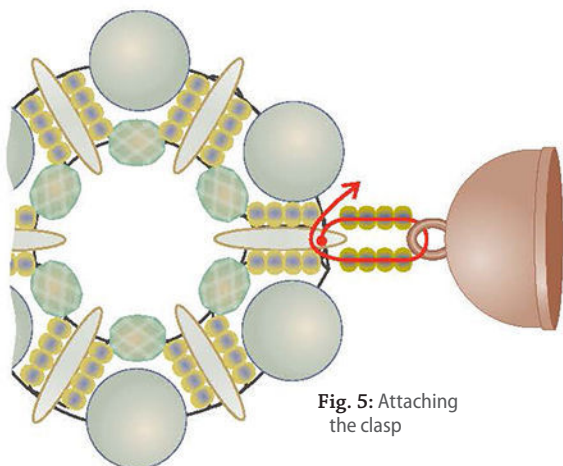


Fig. 5: Attaching the clasp

**3) CLASP.** Use the working thread of the last component added to string 4A, one half of the clasp, and 4A and pass through the last B (bottom hole) exited (Fig. 5); repeat the thread path to reinforce. Secure this thread and trim.

Use the tail thread at the other end of the bracelet to repeat this entire step, using the second half of the clasp. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads: Bobby Bead, (888) 900-2323, [www.bobbybead.com](http://www.bobbybead.com). Crescent beads: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Fire-polished rounds: Lima Beads, (734) 929-9208, [www.limabeads.com](http://www.limabeads.com). Pressed-glass rounds: Bello Modo, (360) 357-3443, [www.bellomodo.com](http://www.bellomodo.com). Clasp and thread: Artbeads.com, (866) 715-2323.

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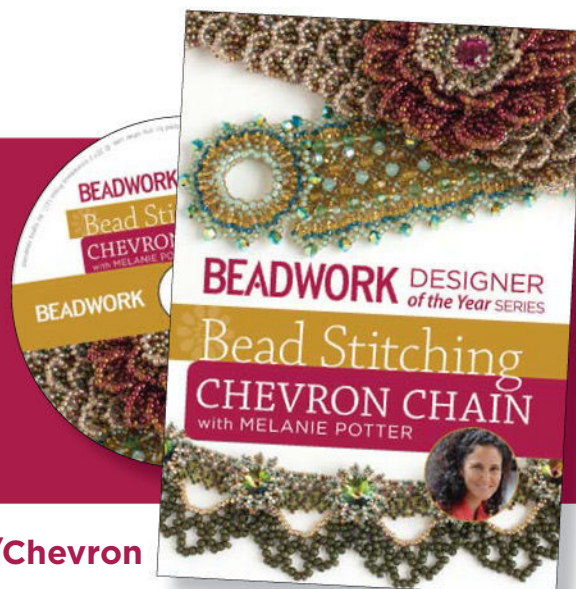
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## *balthazar earrings* DEBORA HODOYER

Enjoy the dimensional look of these festive star-shaped earrings featuring two-hole Silky and Khéops par Puca beads.

## TECHNIQUES

### circular peyote stitch variation

#### picot

#### netting

See p. 110 for helpful technique information.

## MATERIALS

1 g matte gray opaque size 15° seed beads (A)

2 g matte gray opaque size 11° seed beads (B)

1 g matte gray opaque size 8° seed beads (C)

2 g chalk white lilac Vega luster 3.8×1mm  
O beads (D)

10 matte light gold 6mm 2-hole Khéops par  
Puca triangles (E)

10 silk blue opaque 6mm 2-hole diamond  
Silky beads (F)

20 hyacinth violet saturated 4mm fire-  
polished rounds (G)

1 pair of rose gold 7×15mm ear wires

Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors

Size 10 beading needle

2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

2"

**1) EARRING.** Use a variation of circular peyote stitch, picots, and netting to form the earring body:

**Round 1:** Use 4' of thread to string {1C and 1G} five times, leaving a 6" tail; pass through all the beads again, forming a tight circle. Use the working and tail threads to tie a knot. Pass through the first C strung (**Fig. 1, green thread**).

**Round 2:** *Note:* "Base" is used to indicate the side of a Khéops par Puca triangle with 2 holes; "point" refers to the point opposite the base. Lay 5E on your work surface with the bases nearest you and the points facing away. String 1B and 1E (base to point/right hole). String {1B and 1D} four times, then string 1B. Pass back through the previous E (point to base/left hole). String 1B; pass through the next C of Round 1 (**Fig. 1, blue thread**). Repeat from the beginning of this round four times (**Fig. 1, red thread**). Turn the beadwork over.

*Note:* You'll now begin working the back of the earring.

**Round 3:** String 3B and pass through the next C of Round 1; repeat four times. Step up through the first 3B added in this round (**Fig. 2, blue thread**; back of beadwork shown).

**Round 4:** *Note:* String all F so the convex bumps are facedown. The F will sit slightly on top of the E of Round 2. String 1A, 1F, and 1A and pass through the next 3B set of Round 3; repeat four times. Step up through the first A added in this round (**Fig. 2, red thread**).

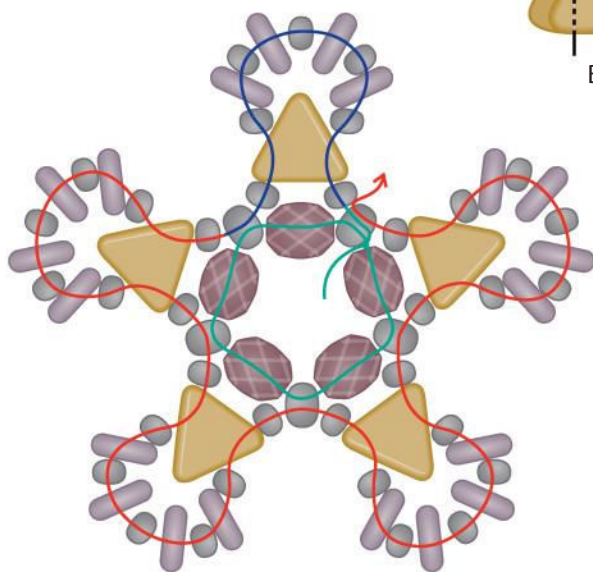
## Artist's Tips

➤ While working the earring body, firmly hold the beadwork in your nondominant hand with your thumb pressed on the center of Round 1.

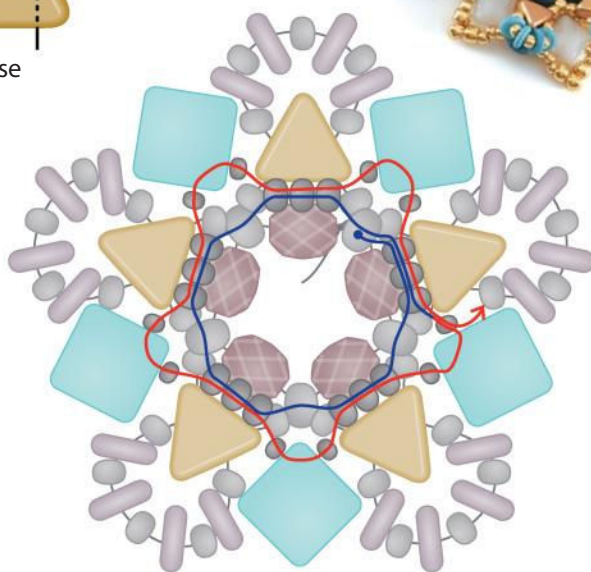
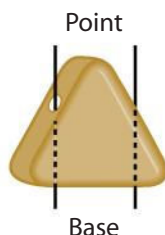
➤ After every round, gently tug the thread to tighten the beadwork.

## Artist's Tip

After working Round 1, use a needle to gently tug on the C, positioning them so they are easier to pass through in the following round.

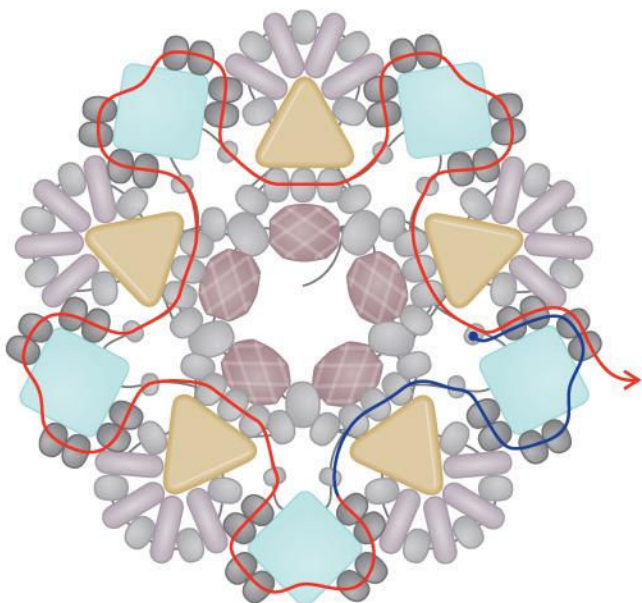


**Fig. 1:** Stitching Rounds 1 and 2 of the earring

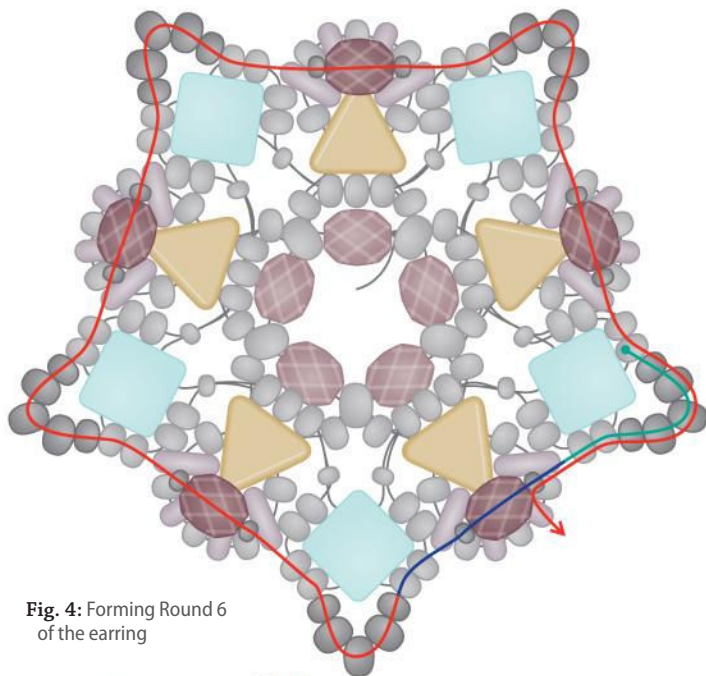


**Fig. 2:** Adding Rounds 3 and 4 of the earring

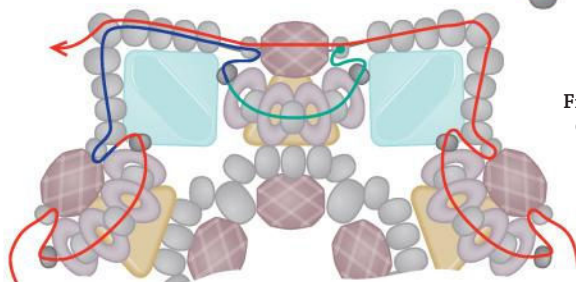




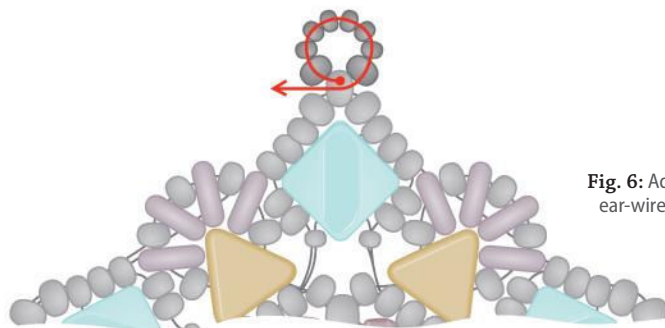
**Fig. 3:** Working Round 5 of the earring



**Fig. 4:** Forming Round 6 of the earring



**Fig. 5:** Stitching Round 7 of the earring



**Fig. 6:** Adding the ear-wire loop

**Round 5:** String 4B; pass through the second (outside) hole of the nearest F of Round 4. String 4B; pass through the next 1A of Round 4/3B of Round 3/1A of Round 4 (**Fig. 3, blue thread**; back of beadwork shown). Repeat from the beginning of this round four times. Step up through the first 4B added in this round (**Fig. 3, red thread**).

**Round 6:** String 1B, 3C, and 1B; pass through the next 2B of Round 5 (**Fig. 4, green thread**; back of beadwork shown). String 1A, 1G, and 1A; pass through the mirror 2B of Round 5 (**Fig. 4, blue thread**). Repeat from the beginning of this round four times. Weave through beads to exit from the first A added in this round (**Fig. 4, red thread**). *Note:* The G of this round will sit directly behind the beads of Round 2.

**Round 7:** *Note:* For this round, hold the earring in your nondominant hand, with Round 1 between your thumb and forefinger and the beadwork faceup so that you're looking directly at the outside edge of the beadwork. String 1A; pass through the nearest 1D/1B/1D/1B/1D/1B/1D of Round 2 (**Fig. 5, green thread**; some beads and threads of previous rounds removed for

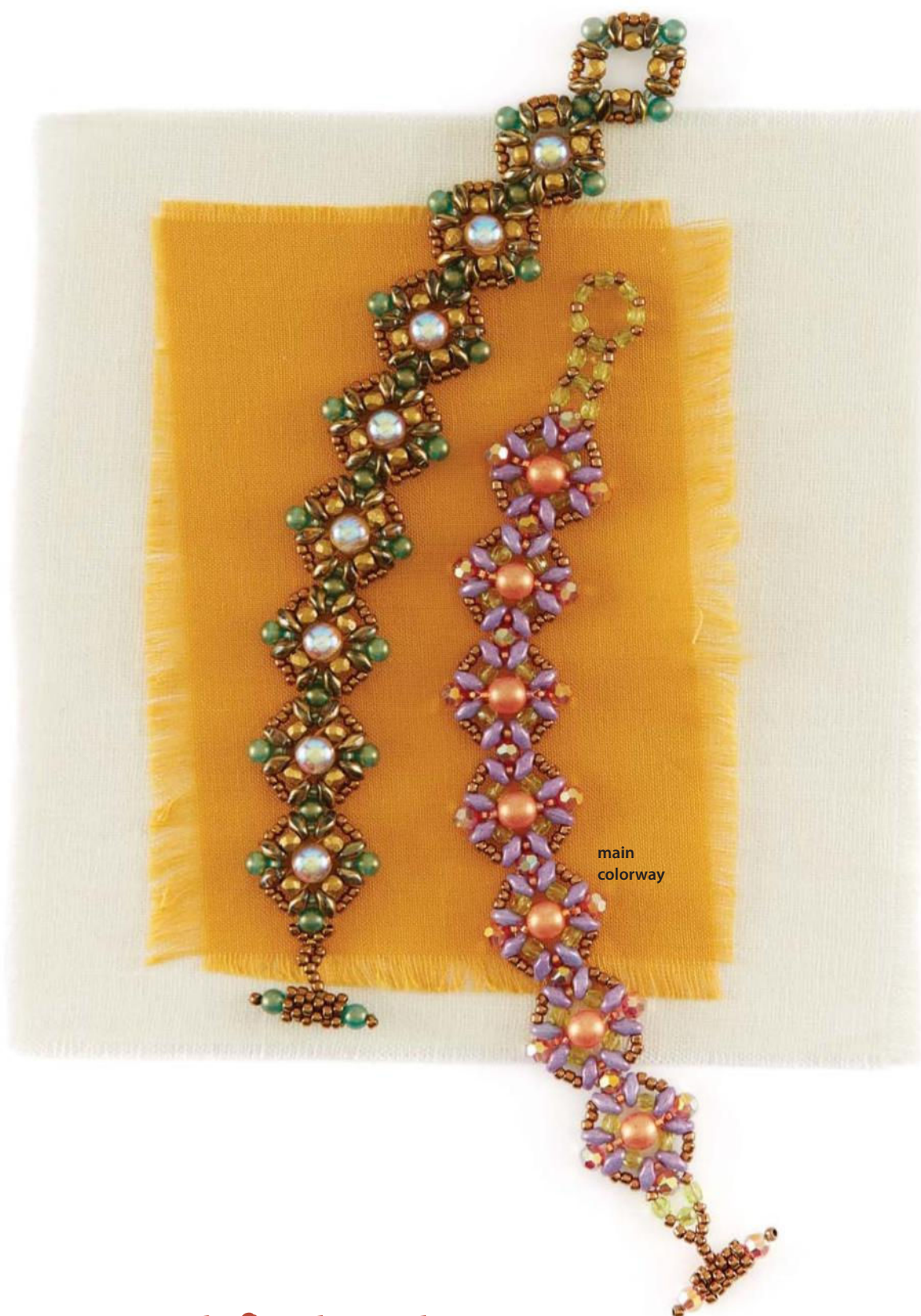
clarity). String 1A; pass through the next A of Round 6. Weave through beads to exit from the next A of Round 6 (**Fig. 5, blue thread**). Repeat from the beginning of this round four times. Weave through beads to exit from the second C of one 3C set in Round 6 (**Fig. 5, red thread**).

**2) EAR-WIRE LOOP.** String 1B, 6A, and 1B; pass through the last C exited (**Fig. 6**). Repeat the thread path of this step multiple times to reinforce the loop. Secure the threads and trim. Attach 1 ear wire to

the ear-wire loop by opening and closing the loop of the ear wire as you would a jump ring.

**3) Repeat Steps 1 and 2 for a second earring. ♦**

**RESOURCES** Check your favorite bead retailer or contact: Similar seed beads, 2-hole Silky beads, fire-polished rounds, ear wires, and thread: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). O beads: Artbeads.com, (866) 715-2323. 2-hole Khéops par Puca triangles: The Potomac Bead Co., (301) 393-4667, [www.potomacbeads.com](http://www.potomacbeads.com).



## *peach fizz bracelet* MELISSA GRAKOWSKY SHIPPEE

This vibrant bracelet is formed by working repeating units of circular peyote stitch, then finished with a beaded clasp.

## TECHNIQUES

circular peyote stitch variation

right-angle weave variation

flat peyote stitch

See p. 110 for helpful technique information.

## MATERIALS

1 g silver-lined orange AB size 15° seed beads (A)

2 g metallic bronze size 11° seed beads (B)

4 g chalk Vega 5×2.5mm 2-hole SuperDuos (C)

24 Padparadscha 2XAB 4mm crystal rounds (D)

43 peridot 3mm fire-polished rounds (E)

7 gold hyacinth suede 6mm pressed-glass rounds (F)

Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors

Size 12 beading needle

## FINISHED SIZE

6½"

**1) BAND.** Use circular peyote stitch to form the bracelet:

**Unit 1, Round 1:** Use 3' of thread to string {1C, 1D, 1C, and 3B} four times, leaving a 14" tail. Pass through the beads again (same holes of the C) to form a tight circle; use the working and tail threads to tie a knot and pass through the first (outside) hole of the first C strung and the nearest 1D/1C (outside then inside holes) (Fig. 1, **blue thread**). *Note:* You'll now begin working in the opposite direction.

**Unit 1, Round 2:** String 1A and pass through the nearest C (inside hole), then string 1E and pass through the next C (inside hole); repeat three times. Pass through the first A of this round (Fig. 1, **red thread**). Repeat the thread path of this round to reinforce.

**Unit 1, Round 3:** String 1A, 1F, and 1A; pass through the mirror A of Round 2, pass back through the 1A/1F/1A just added, and pass through the last A exited. Weave through beads to exit from the endmost D at the right side of this unit (Fig. 2, **green thread**).

**Unit 2, Round 1:** String {1C, 3B, 1C, and 1D} three times. String 1C, 3B, and 1C; pass through the last D exited in the previous unit and the first C (outside then inside holes) of this unit (Fig. 2, **blue thread**).

**Unit 2, Round 2:** String 1A and pass through the nearest C (inside hole), then string 1E and pass through the next C (inside hole); repeat three times. Weave through beads to exit from the A of this round at the bottom of this unit (Fig. 2, **red thread**). Repeat the thread path of this round to reinforce.

**Unit 2, Round 3:** Repeat Unit 1, Round 3.

**Units 3–7:** Repeat Unit 2, Rounds 1–3 five times. *Note:* With each additional unit, you'll alternate between exiting up through or down through the last D exited.

## Artist's Tips

› Reinforce all thread paths, even when the directions don't instruct you to do so.

› To secure the thread before trimming, knot it in several different places by forming half-hitch knots on existing threads.

› Try mixing up the materials for different looks. You can use 4mm pressed-glass rounds for the 4mm crystal rounds, 6mm crystal rounds for the 6mm pressed-glass rounds, or 6mm dome/cabochon beads for the 6mm pressed-glass rounds.

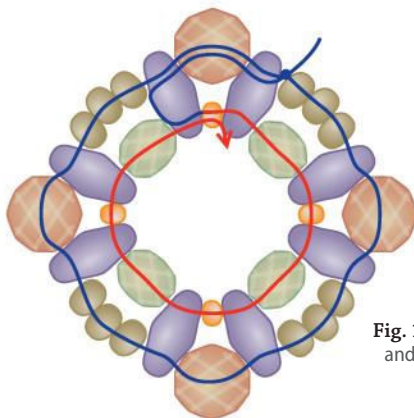


Fig. 1: Forming Unit 1, Rounds 1 and 2 of the band

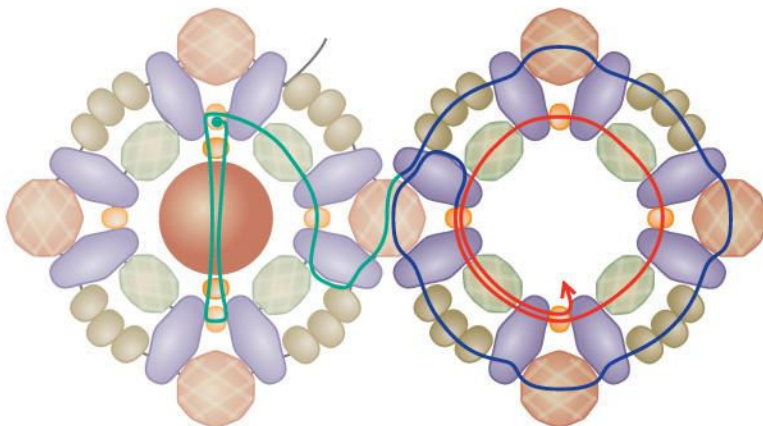
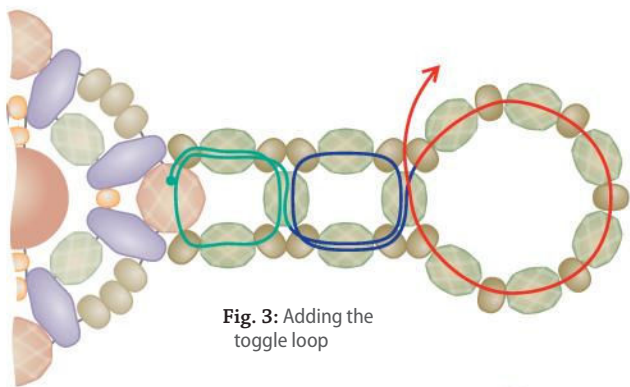
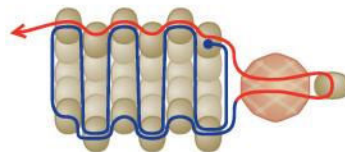


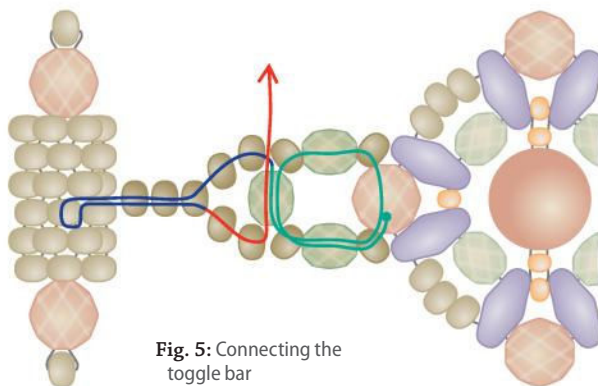
Fig. 2: Stitching Unit 1, Round 3 and Unit 2, Rounds 1 and 2



**Fig. 3:** Adding the toggle loop



**Fig. 4:** Zipping and embellishing the toggle bar



**Fig. 5:** Connecting the toggle bar

**2) TOGGLE LOOP.** Use a variation of right-angle weave to stitch the toggle loop:  
**Unit 1:** String {1B and 1E} three times, then string 1B; pass through the last D exited in the band and the first 1B/1E/1B/1E of this unit (**Fig. 3, green thread**).

**Unit 2:** String {1B and 1E} three times, then string 1B; pass through the last E exited in the previous unit and the first 1B/1E/1B/1E of this unit (**Fig. 3, blue thread**).

**Unit 3:** String {1B and 1E} six times, then string 1B; pass through the last E exited in the previous unit (**Fig. 3, red thread**). Weave through beads and repeat the thread path of this step to reinforce. Secure the working thread and trim. Set aside.

**3) TOGGLE BAR.** Form a peyote-stitched toggle bar:

**Strip:** Use  $3\frac{1}{2}$ ' of new thread and B to form a strip of even-count flat peyote stitch 6 beads wide and 10 rows long. *Note:* See p. 110 for even-count flat peyote stitch technique information.

**Zip:** Fold the strip so that Rows 1 and 10 interlock like a zipper. Weave through beads to form a seamless tube and exit from 1B at one end of the tube (**Fig. 4, blue thread**).

**End Embellishment:** String 1D and 1B; pass back through the D and pass through the mirror B at this end of the tube so that the 1D/1B are centered within the circle created at this end of the tube. Weave through beads to exit from 1B at the opposite end of the tube

(**Fig. 4, red thread**). Repeat from the beginning of this embellishment to finish the other end of the toggle bar. Weave through beads and repeat the thread path of this embellishment to reinforce. Secure the threads and trim.

**Connect:** Weave the tail thread of the band through beads to exit from the endmost D at the left side of Band, Unit 1. String {1B and 1E} three times, then string 1B; pass through the last D exited in the band and the first 1B/1E/1B/1E of this unit (**Fig. 5, green thread**). String 5B; pass through 1B at the center of the toggle bar and back through the last 3B added (**Fig. 5, blue thread**). String 2B; pass through the last E exited (**Fig. 5, red thread**). Repeat the thread path of this connection to reinforce. Secure the thread and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, SuperDuos, crystal rounds, fire-polished rounds, and thread: Beyond Beadery, (303) 258-9389, [www.beyondbeadery.com](http://www.beyondbeadery.com). Pressed-glass rounds: Bobby Bead, (888) 900-2323, [www.bobbybead.com](http://www.bobbybead.com).





main  
colorway

## *prehistoric plates bracelet* CASSANDRA SPICER

This dainty bracelet utilizes right-angle weave and a smart use of two-hole crescent beads to showcase their dynamic shape.

## TECHNIQUE

### right-angle weave variation

See p. 110 for helpful technique information.

## MATERIALS

1 g metallic blue iris size 15° Japanese seed beads (A)  
40 blue iris 3×10mm 2-hole crescent beads (B)  
54 light amethyst iris luster opaque 3mm rondelles (C)  
14 metallic blue suede 3mm English-cut rounds (D)  
Black One-G nylon beading thread  
Beeswax

## TOOLS

Scissors  
Size 11 beading needle

## FINISHED SIZE

6¾"

## Artist's Tips

➤ Keeping good tension when working right-angle weave can be tricky. It helps to use the correct thread, wax your thread, and pull tight after each unit to ensure that your beads don't gap and your thread doesn't slack.

➤ When working with beads with multiple holes, check to make sure both holes are clear before you string each bead so you don't run into a plugged hole later in the project.

➤ When using two-hole beads that aren't symmetrical in shape, pay close attention that you string the correct initial hole so that the bead will face the correct direction.

➤ For extra strength when securing your thread before trimming, tie two half-hitch knots instead of just one.

**1) CLASP LOOP.** Use 6' of waxed thread to string 1D, 2A, 1C, and 17A, leaving a 6" tail; pass back through the C. String 2A; pass through the D (Fig. 1). Repeat the thread path of this step to reinforce.

**2) BAND.** Use a variation of right-angle weave to form the bracelet band:

*Note:* Lay each B horizontally on your work surface with its inside curve facing down.

**Unit 1:** String 1A, 1C, 1B (left hole), 1B (right hole), 1B (left hole), 1C, 1A, 1D, 1A, and 1C (Fig. 2, blue thread); pass through the unused (second) holes of the nearest 3B. String 1C and 1A; pass through the last D exited and weave through beads to exit from the D of this unit (Fig. 2, red thread).

**Unit 2:** String 1A, 1C, 1B (right hole), 1B (left hole), 1B (right hole), 1C, 1A, 1D, 1A, and 1C (Fig. 3, blue thread); pass



through the unused (second) holes of the nearest 3B. String 1C and 1A; pass through the last D exited and weave through beads to exit from the D of this unit (Fig. 3, red thread).

**Units 3–13:** Repeat Units 1 and 2 five times. Repeat Unit 1.

**3) CLASP TOGGLE.** String 4A, 1C, 1A, 1B (right hole), and 3A; pass through the second hole of the B. String 1A; pass back through the last C added. String 4A; pass through the last D exited (Fig. 4). Repeat the thread path of this step to reinforce. Secure the threads and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: Beads to Live By, (517) 962-8016, [www.beadstoliveby.com](http://www.beadstoliveby.com).

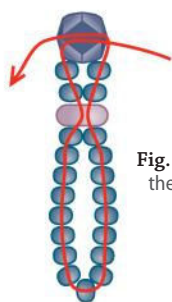


Fig. 1: Forming the clasp loop

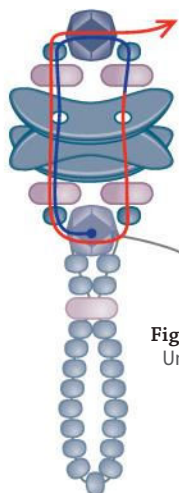


Fig. 2: Beading Unit 1

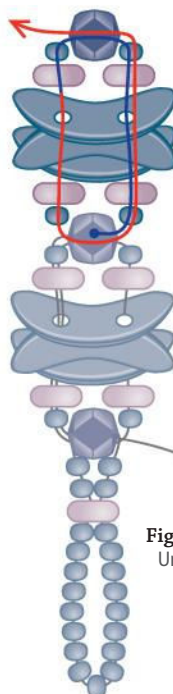


Fig. 3: Adding Unit 2

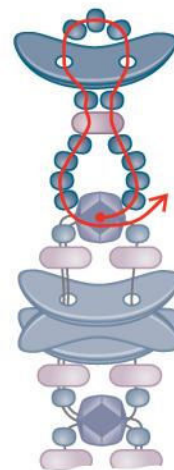


Fig. 4: Working the clasp toggle



## *euclid's baubles* REEM IVERSEN

These circular netting and right-angle-weave earrings are a geometric marriage of circles and diamonds.

## TECHNIQUES

circular netting  
right-angle weave  
picot

See p. 110 for helpful technique information.

## MATERIALS

0.5 g metallic red copper size 15° Japanese seed beads (A)  
2 g metallic red copper size 11° Japanese seed beads (B)  
2 crystal Venus AB 5×7mm Pip beads (C)  
2 matte copper 11mm 2-hole pyramid stud beads (D)  
2 antiqued copper 25mm hammered circle links  
1 pair of antiqued copper 12×16mm lever-back ear wires  
Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 12 beading needle

## FINISHED SIZE

2"

**1) BEZEL BASE.** Use circular netting to begin forming a bezel around a pyramid stud bead:

**Round 1:** Use 5' of thread to string 1D and 4B; pass through the unused (second) hole of the D just strung, leaving a 4" tail. String 4B; use the working and tail threads to tie a knot. Repeat the thread path of this round to reinforce, exiting from the last 4B added (Fig. 1).

**Round 2:** String 10B and pass through the next 4B of Round 1; repeat. Pass through the first B of this round (Fig. 2, green thread).

**Round 3:** String 1B and pass through the next 7B; repeat three times (Fig. 2, blue thread). Pass through all of the B of Rounds 1 and 2, skipping the B of this round. *Note:* This will make the B of this round sit outside the circle of B, forming corner beads (Fig. 2, red thread). Pass through the nearest B of this round. Rotate the beadwork counterclockwise so that the thread exits at the right.

**2) CONNECT.** Add right-angle-weave strips and picots to the bezel base and attach it to a circle link:

**Strip 1:** String 3B and pass through the last B exited and the first 2B just added to form a right-angle-weave unit (Fig. 3, blue thread); repeat twice (Fig. 3, red thread). *Note:* Reinforce each right-angle weave unit of this and subsequent strips by repeating the thread path of each unit before stepping up for the next unit.

**Connection 1:** Use the right-angle-weave strip just formed to string 1 circle link by passing the strip through the link. String 1B; pass through the last B exited in Round 3. String 1B; pass through the last B exited on the strip, the first B of this connection, the last B exited in Round 3, and the next 4B of the bezel base (Fig. 4, blue thread). String 3B; pass through the last B exited and the next 4B of the bezel base to form a picot, exiting from the nearest corner B of Round 3 (Fig. 4, red thread).

## Artist's Tips

- › For cleaner right-angle-weave units in Step 2, use tight tension when forming the strips and reinforce each unit.
- › Choose seed beads that either match the circle link or complement the pyramid stud bead.

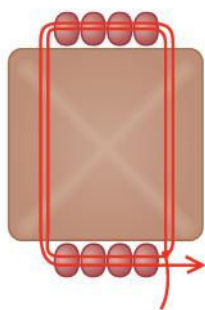


Fig. 1: Stitching Round 1 of the bezel base

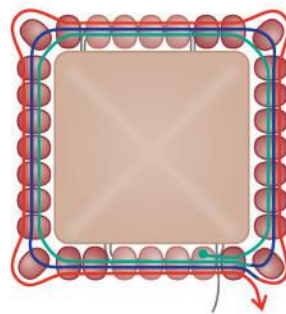


Fig. 2: Working Rounds 2 and 3 of the bezel base

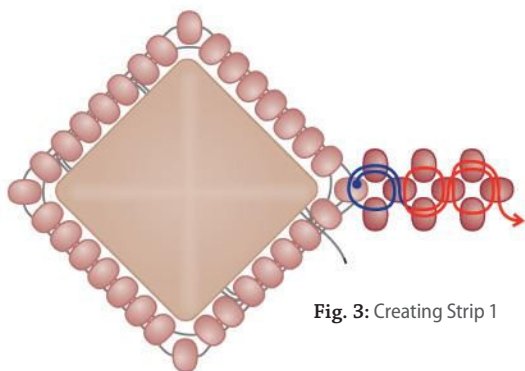


Fig. 3: Creating Strip 1

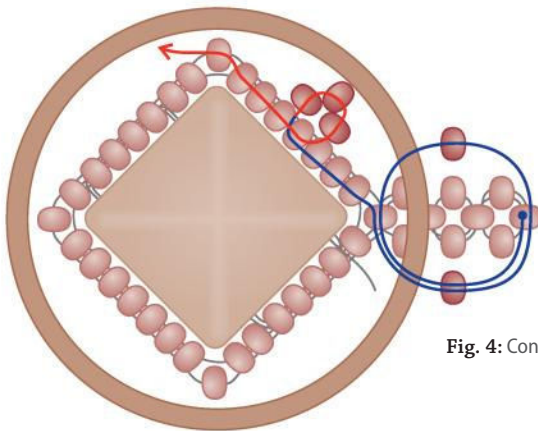


Fig. 4: Connecting Strip 1

**Strip 2:** String 3B and pass through the last B exited and the first 2B just added; repeat (Fig. 5, blue thread). String 3A, 1B, 1 ear wire, 1B, and 3A; pass through the last B exited (Fig. 5, red thread). *Note:* Make sure to string the ear wire so that the front faces the same direction as the front of the D in Round 1. String 3B; pass through the last B exited and the first 2B just added.

**Connection 2:** Repeat Connection 1, stringing the previous circle link.

**Strip 3:** Repeat Strip 1.

**Connection 3:** Repeat Connection 1, stringing the previous circle link.

**Strip 4:** String 3B and pass through the last B exited and the first 2B just added; repeat (Fig. 6, blue thread). String 1B, 1C, and 1B; pass through the last B exited (Fig. 6, red thread). String 3B; pass through the last B exited and the first 2B just added.

**Connection 4:** Repeat Connection 1, stringing the previous circle link, but after forming the picot don't pass through the next 4B of the bezel base. Pass through the first 2B of the picot just formed. *Note:* You'll now begin working in the opposite direction.

**3) BEZEL TOP.** String 5B and pass through the second B of the next picot in Step 2; repeat three times (Fig. 7). Repeat the thread path of this step to reinforce. Secure the threads and trim.

**4)** Repeat Steps 1–3 for a second earring. ♦

**RESOURCES** Check your favorite bead retailer or contact: Miyuki seed beads: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com). Pip beads: Shipwreck Beads, (800) 950-4232, [www.shipwreckbeads.com](http://www.shipwreckbeads.com). Pyramid stud beads: Goody Beads, (952) 938-2324, [www.goodybeads.com](http://www.goodybeads.com). TierraCast circle links: The Bead Boutique of Naples Inc., (239) 774-3466, [www.beadboutiquenaples.com](http://www.beadboutiquenaples.com). Ear wires: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Thread: Artbeads.com, (866) 715-2323.

Fig. 5: Forming Strip 2



Fig. 6: Working Strip 4



Fig. 7: Stitching the top of the bezel





## *radiant rope necklace* SHARON A. WAGNER

Use tubular netting and a mix of curvaceous and shiny beads to stitch this necklace that resembles chenille stitch but is much simpler to create.

## TECHNIQUE

### tubular netting

See p. 110 for helpful technique information.

## MATERIALS

12 g metallic blueberry size 11° Japanese seed beads (A)  
16 g crystal AB 4×2mm peanut beads (B)  
24 Scarabaeus 3mm silver rhodium crystal buttons (C)  
12 Scarabaeus 5mm silver rhodium crystal buttons (D)  
1 silver 9×22mm S-hook clasp  
Crystal 6 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 11 beading needle

## FINISHED SIZE

18"

**1) ROPE.** Use tubular netting to form the necklace rope:

**Rounds 1 and 2:** Use 5' of thread to string {1A and 1B} four times, leaving a 20" tail. Pass through the first 1A/1B strung to form a circle (Fig. 1, **green thread**). Skip the nearest A just strung and pass through the next B; repeat three times (Fig. 1, **red thread**). *Note:* The B of Round 1 will cinch together above the A; if necessary, manipulate them to lay horizontally.

**Rounds 3 and 4:** String 1A, 1B, and 1A and pass through the nearest B of the previous rounds; repeat three times. Pass through the first 1A/1B of this round (Fig. 2, **green thread**). Skip the nearest 2A just added and pass through the next B; repeat three times (Fig. 2, **red thread**).

**Rounds 5–120:** Repeat Rounds 3 and 4 fifty-eight times.

**Rounds 121 and 122:** String 1A, 1C, and 1A and pass through the nearest B of the previous rounds; repeat three times. Pass through the first 1A/1C of this round (Fig. 3, **green thread**). String 2A and pass through the nearest C just added; repeat three times (Fig. 3, **red thread**).

**Rounds 123 and 124:** String 1A, 1B, and 1A and pass through the nearest C of the previous rounds; repeat three times. Pass through the first 1A/1B of this round (Fig. 4, **green thread**). Skip the nearest 2A just added and pass through the next B; repeat three times (Fig. 4, **red thread**).

**Rounds 125–132:** Repeat Rounds 121–124 twice.

**Rounds 133–144:** Repeat Rounds 121–124 three times, using D for C.

**Rounds 145–156:** Repeat Rounds 121–124 three times.

**Rounds 157–274:** Repeat Rounds 3 and 4 fifty-nine times.

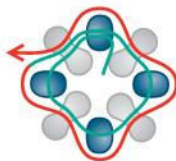


Fig. 1: Forming Rounds 1 and 2

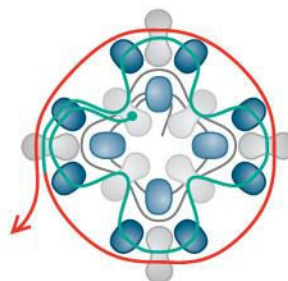


Fig. 2: Working Rounds 3 and 4

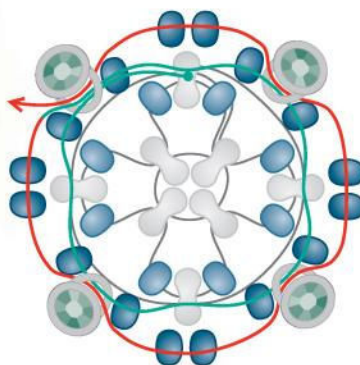
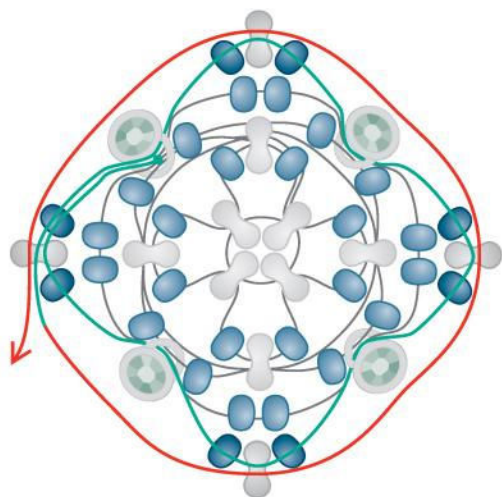
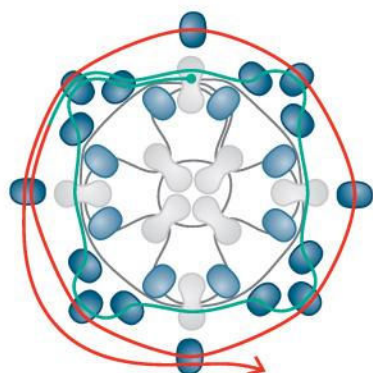


Fig. 3: Stitching Rounds 121 and 122

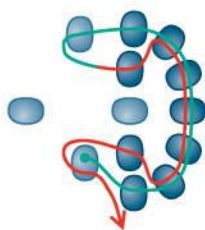




**Fig. 4:** Adding Rounds 123 and 124



**Fig. 5:** Forming End Rounds 1 and 2



**Fig. 6:** Stitching the clasp loop

**2) END 1.** Use tubular netting to finish one end of the rope:

**End Round 1:** String 3A and pass through the nearest B of the previous rounds; repeat three times. Pass through the first 2A of this round (**Fig. 5, green thread**).

**End Round 2:** String 1A, skip the nearest 2A of End Round 1, and pass through the next A; repeat three times. Pass through the first 2A of this round (**Fig. 5, red thread**).

**Clasp Loop:** String 7A; skip the nearest A of End Round 2 and pass through the next A (**Fig. 6, green thread**; only A of End Round 2 shown for clarity). String 1A; skip the seventh A just added and

pass back through the next 5A. String 1A; skip the first A just added and pass through the last A exited in End Round 2 (**Fig. 6, red thread**). Repeat the thread path of this clasp loop to reinforce. Secure the working thread and trim.

**3) END 2.** Use the tail thread to repeat Step 2 at the other end of the rope. Attach the clasp to the clasp loop just formed. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and peanut beads: T&T Trading, [www.tttbeads.com](http://www.tttbeads.com). Crystaletts buttons and thread: Yadası Beads, [www.yadasibeads.etsy.com](http://www.yadasibeads.etsy.com). Clasp: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com).

## Artist's Tips

› Use snug tension, but don't work too tightly.

› Cull your peanut beads; don't use any that are unusually skinny or wide.

› Manipulate the peanut beads to a horizontal position before passing through them a second time.

› Make sure the sets of 2A added in Round 122 are positioned behind the C, toward the interior of the rope, and below the next round.

› For a stronger clasp loop, use square stitch to create a loop that is two beads wide.



*howling at the moon bracelet* CAROLE RODGERS

This two-needle right-angle weave bracelet features pointed edges and the hottest new beads on the market.

## TECHNIQUES

### two-needle right-angle weave variation picot

See p. 110 for helpful technique information.

## MATERIALS

4 g matte metallic blue size 11° seed beads (A)  
32 matte metallic blue 3×10mm 2-hole  
crescent beads (B)  
5 g matte silver 3.8×1mm O beads (C)  
25 blue/brown Picasso 6mm 2-hole  
Honeycomb beads (D)  
1 silver 10×17mm ball-and-socket clasp  
2 silver 4×8mm clamshell bead tips  
2 silver 5mm split rings  
2 silver 2mm crimp beads  
Smoke 8 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 12 beading needles  
Chain-nose pliers  
Split-ring pliers

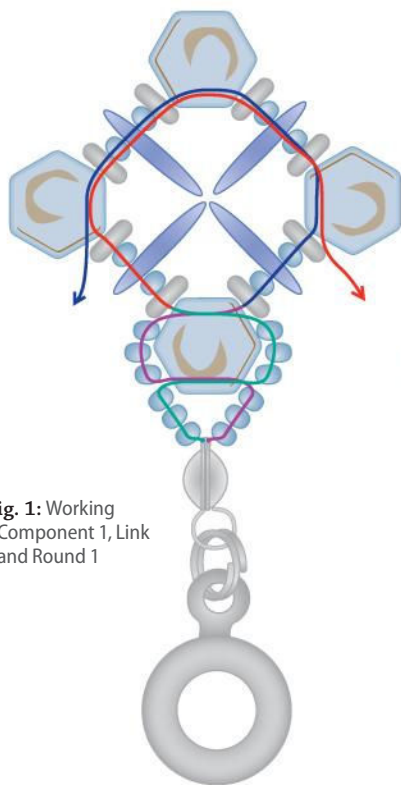
## FINISHED SIZE

8½"

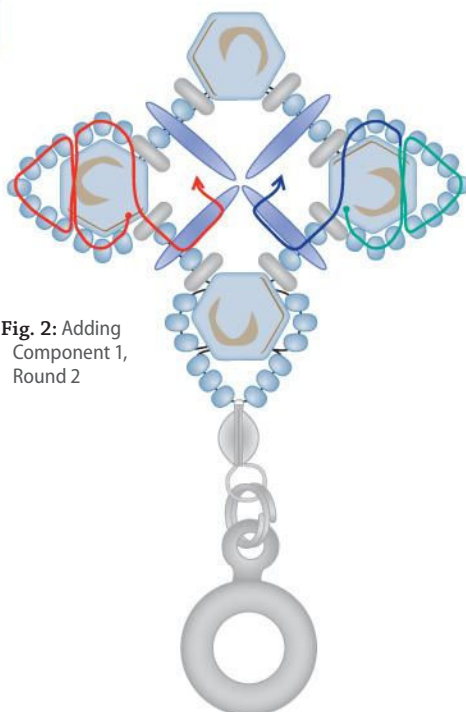
**1) END 1.** Place a needle at each end of 12' of thread. Use 1 needle to string 1 crimp bead to the center of the thread; use the same needle to pass through the crimp bead several times to reinforce. Use both needles to string the hole of 1 bead tip from the inside out, positioning the crimp bead inside the bead tip; use chain-nose pliers to close the bead tip around the crimp bead. Use 1 split ring to attach one half of the clasp to the loop on the bead tip.

**2) COMPONENT 1.** Use a variation of two-needle right-angle weave and picots to stitch the first component:

**Link:** Use the right needle to string 3A and 1D, then string 3A and pass through the second (inside) hole of the last D strung (**Fig. 1, purple thread**). Use the left needle to string 3A and pass back through the first (outside) hole of the last D strung, then string 3A and pass back through the inside hole of the current D (**Fig. 1, green thread**). *Note:* Because of the nature of two-needle right-angle weave, the needles will switch left and right positions.



**Fig. 1:** Working Component 1, Link and Round 1



**Fig. 2:** Adding Component 1, Round 2



**Round 1:** Lay 10B vertically on your work surface with each bead's inside curve facing to the left. Use the right needle to string {1C, 1A, 1B (bottom/outside hole), 1A, 1C, and 1D} three times (**Fig. 1, blue thread**). Use the left needle to string 1C, 1A, 1B (top/outside hole), 1A, and 1C, then pass back through the first (inside) hole of the last D strung on the right needle and weave through beads (same holes when necessary) to exit from the first D (inside hole) strung on the right needle (**Fig. 1, red thread**). *Note:* The outside curve of each B should be faceup when the unused second holes are turned in toward the center of the component.

**Round 2:** Use the right needle to string 3A; pass through the outside hole of the current D. Use the same needle to string 7A and pass through the last D (outside hole) exited (**Fig. 2, green thread**); repeat the thread path, this time skipping the fourth A strung to form a pointed corner. Use the same needle to string 3A and pass through the inside hole of the current D and the nearest 1C/1A/1B (outside then inside holes) (**Fig. 2, blue thread**). Repeat from the beginning of this round using the left needle (**Fig. 2, red thread**).

**Round 3:** Use the right needle to string 1C, 1A, and 1C and pass through the next B (inside hole) of Round 1; repeat three times and weave through beads to exit from the endmost D (inside hole) of this component (**Fig. 3, blue thread**). Use the left needle to pass back through the nearest 1C/1A/1C/1B (inside hole)/1C/1A/1C/1B (inside then outside holes) and weave through beads to exit back through the endmost D (inside hole) of this component (**Fig. 3, red thread**).

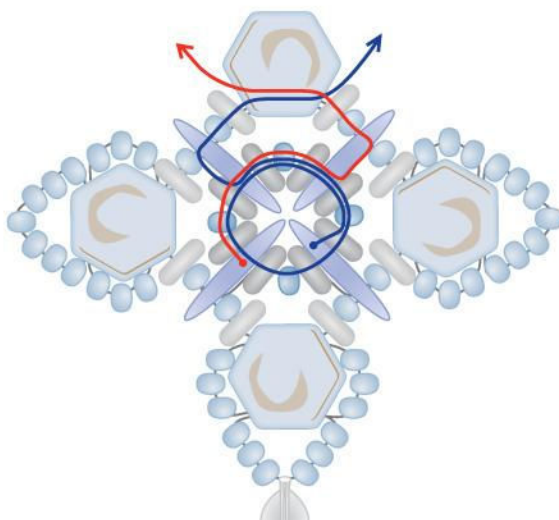
**3) COMPONENT 2.** Use a variation of two-needle right-angle weave and picots to stitch the second component:

**Link:** Use the right needle to string 3A and pass through the second hole of the last D exited in the previous component (**Fig. 4, blue thread**). Use the left needle to string 3A and pass back through the second hole of the current D (**Fig. 4, red thread**).

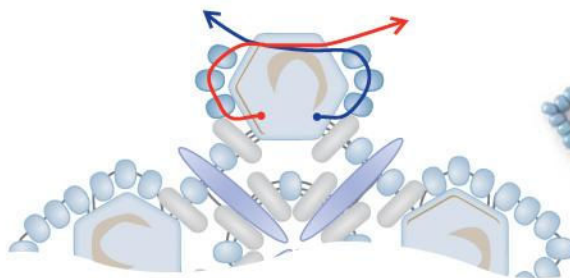
**Rounds 1–3:** Repeat Component 1, Rounds 1–3.

**4) COMPONENTS 3–8.** Repeat Component 2 six times.

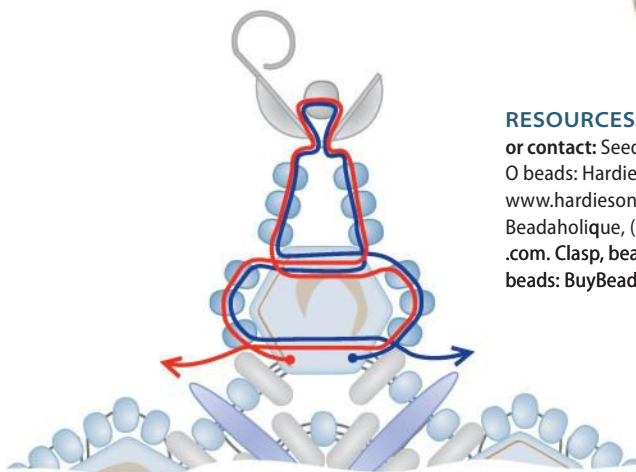
**5) END 2.** Use the right needle to string 3A and pass through the second hole of the last D exited in the previous component, then string 3A and the hole in the remaining bead tip from the outside in. Use the same needle to string 1 crimp bead and pass back through the bead tip from the inside out, positioning the crimp bead inside the bead tip, then string 3A and pass through the last D (second hole) exited. Use the same needle to string 3A and pass through the first hole of the current D (**Fig. 5, blue thread**). Use the left needle to pass back through the beads just strung and pass through the last D (first hole) exited (**Fig. 5, red thread**). Secure the threads and trim. Use chain-nose pliers to close the bead tip around the crimp bead. Use 1 split ring to attach the remaining half of the clasp to the loop on the bead tip. ♦



**Fig. 3:** Stitching Component 1, Round 3



**Fig. 4:** Forming Component 2, Link



**Fig. 5:** Working End 2

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, crescent beads, and O beads: Hardies Beads & Jewelry, (928) 927-6381, [www.hardiesonline.com](http://www.hardiesonline.com). Honeycomb beads: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Clasp, bead tips, split rings, and crimp beads: BuyBead.com.

**KITS**  
ARE NOW  
AVAILABLE FOR  
THIS PROJECT AT  
[www.bit.ly/  
mini-medallions-kit](http://www.bit.ly/mini-medallions-kit)



## *mini medallions bracelet & earrings set* KIM WEST

Use right-angle weave and circular peyote stitch to create an earring and bracelet set of spiraling medallions that showcases glowing SuperDuos, succulent fire-polished rounds, and glistening seed beads.

## TECHNIQUES

right-angle weave variation  
circular peyote stitch

See p. 110 for helpful technique information.

## MATERIALS

1 g higher metallic dragonfly size 15° seed beads (A)  
1 g higher metallic dragonfly size 11° seed beads (B)  
2 g higher metallic dragonfly size 8° seed beads (C)  
4 g crystal bronze pale gold 5×2.5mm 2-hole SuperDuos (D)  
94 madder rose halo 3mm fire-polished rounds (E)  
1 antiqued gold 9×15mm ball-and-socket clasp  
2 antiqued gold 4mm jump rings  
2 antiqued gold 4×6mm unsoldered oval jump rings  
1 pair of antiqued gold 20×18mm ear wires  
Beige size D nylon beading thread

## TOOLS

Scissors  
Size 10 beading needle  
2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

2½" (earrings); 7¾" (bracelet)

## Earrings

**1) EARRING.** Use a variation of right-angle weave and circular peyote stitch to form the earring body:

**Unit 1, Round 1:** Use 2½' of thread to string {1E, 1A, 1D, and 1A} six times, leaving a 4" tail. Pass through the beads (same holes of the D) again to form a tight circle; pass through the first 1E/1A strung and the first (outside) then second (inside) holes of the nearest D (Fig. 1, blue thread). *Note:* Stepping up through this and the following two-hole beads will cause you to begin working in the opposite direction.

**Unit 1, Round 2:** String 1C and pass through the nearest D (inside hole); repeat five times. Weave through beads to exit from the endmost E of this unit (Fig. 1, red thread).

**Unit 2, Round 1:** String 3E; pass through the last E exited in the previous unit (Fig. 2, green thread).

**Unit 2, Round 2:** String 3A; pass back through the second E just added (Fig. 2, blue thread). String 1A; pass back through the second A just added. String 1A; pass through the last E exited in the previous unit and the nearest 2E (Fig. 2, red thread).

**Unit 3, Round 1:** String {1A, 1D, 1A, and 1E} three times. String 1A, 1D, and 1A; pass through the last E exited in the previous unit, the first A of this unit, and the first (outside) then second (inside) holes of the nearest D (Fig. 3, green thread).

**Unit 3, Round 2:** String 1B and pass through the nearest D (inside hole); repeat three times (Fig. 3, blue thread). Weave through beads to exit from the second E of this unit (Fig. 3, red thread).

**Unit 4:** Repeat Unit 2, Rounds 1 and 2.

**2) EAR WIRE.** String 2A, 1B, 3A, one 4mm (round) jump ring, and 2A; pass back through the last B added. String 2A; pass through the last E exited (Fig. 4). Repeat the thread path of this step multiple times to reinforce. Secure the threads and trim. Attach 1 ear wire to the previous jump ring by opening and closing the ear-wire loop as you would a jump ring.

**3) Repeat Steps 1 and 2 for a second earring.**



Fig. 1: Forming Earring Unit 1, Rounds 1 and 2

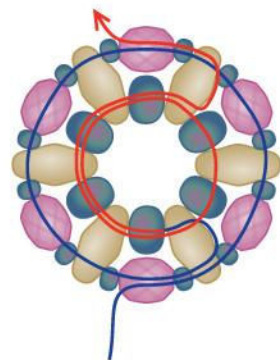
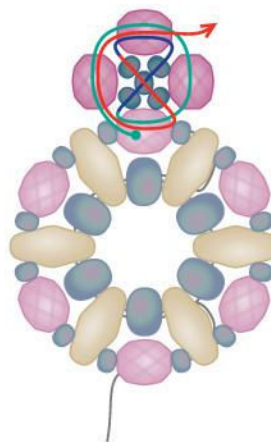
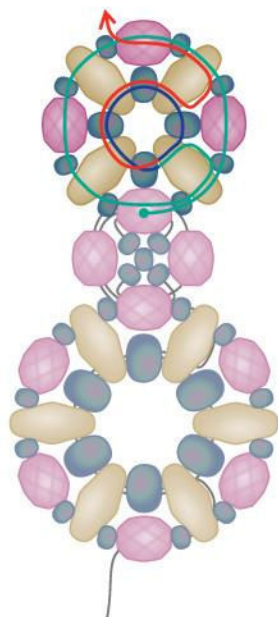
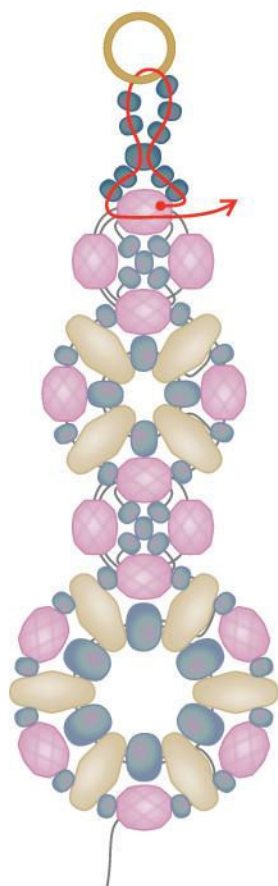


Fig. 2: Stitching Earring Unit 2, Rounds 1 and 2

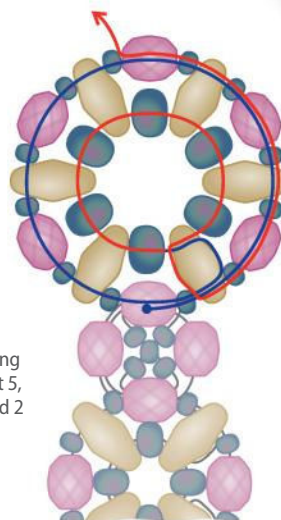




**Fig. 3:** Working Earring Unit 3, Rounds 1 and 2



**Fig. 4:** Adding the ear-wire loop



**Fig. 5:** Stitching Bracelet Unit 5, Rounds 1 and 2

## Bracelet

**1) BAND.** Use a variation of right-angle weave and circular peyote stitch to form the bracelet:

**Unit 1:** Use 4' of thread to repeat Earring Unit 1, Rounds 1 and 2. *Note:* Leave an 8" tail that will later be used to attach the second half of the clasp.

**Unit 2:** Repeat Earring Unit 2, Rounds 1 and 2.

**Unit 3:** Repeat Earring Unit 3, Rounds 1 and 2.

**Unit 4:** Repeat Earring Unit 4.

**Unit 5, Round 1:** String {1A, 1D, 1A, and 1E} five times, then string 1A, 1D, and 1A; pass through the last E exited in the previous unit and the first 1A/1D (outside then inside holes) of this unit (**Fig. 5, blue thread**).

**Unit 5, Round 2:** Repeat Earring Unit 1, Round 2 (**Fig. 5, red thread**).

**Units 6–17:** Repeat Bracelet Units 2–5 three times.

**2) CLASP.** String 2A, 1E, 3A, 1 oval jump ring, and 2A; pass back through the last E added. String 2A; pass through the last E exited (**Fig. 6**). Repeat the thread path of this step multiple times to reinforce. Secure the working thread and trim. Attach one half of the clasp to the previous jump ring.

Use the tail thread to repeat this entire step at the other end of the bracelet, using the second half of the clasp. ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: Stony Creek Bead, (734) 544-0904, [www.stonycreekbead.blogspot.com](http://www.stonycreekbead.blogspot.com).



**Fig. 6:** Forming the clasp loop



## *fleur drop earrings* BARBARA FALKOWITZ

Use a combination of circular netting and picots to form the delicate flower components of these lovely two-tiered earrings.

## TECHNIQUES

### circular netting

### picot

See p. 110 for helpful technique information.

## MATERIALS

1 g antique copper size 15° seed beads (A)

1 g rose topaz size 15° seed beads (B)

1 g matte teal size 11° seed beads (C)

16 antique copper 3×2mm crystal rondelles (D)

18 blue opal 4×3mm crystal rondelles (E)

1 pair of antiqued copper 12×16mm lever-back ear wires

Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors

Size 10 beading needle

2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

2 ¼"

## artist's tip

When stitching the rounds of the components, repeat the thread paths multiple times if necessary to tighten the beadwork.

**1) SMALL COMPONENT.** Use circular netting to form the small component:

**Round 1:** Use 3' of thread to string {1E and 1C} four times, leaving a 4" tail. Use the working and tail threads to tie a knot, forming a tight circle. Pass through the first 1E/1C strung (Fig. 1, green thread).

**Round 2:** String 1B, 1D, 1C, 1D, and 1B; pass through the opposite C of Round 1 and the following 1E/1C (Fig. 1, blue thread). String 1B and 1D; pass back through the last C added. String 1D and 1B; pass through the opposite C of Round 1 (Fig. 1, red thread).

**Round 3:** String 6A and pass through the next C of Round 1; repeat three times (Fig. 2). Secure and trim the tail thread, but don't trim the working thread; set aside.

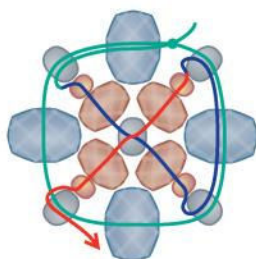


Fig. 1: Stitching Rounds 1 and 2 of the small component

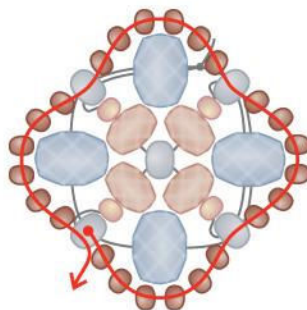


Fig. 2: Working Round 3 of the small component



**2) LARGE COMPONENT.** Use circular netting and picots to form the large component:

**Rounds 1–3:** Repeat Small Component Rounds 1–3.

**Round 4:** Pass through the first A of Round 3 (Fig. 3, purple thread). \*String 1A, 1B, and 1A; pass through the last A exited and the next A of Round 3 to form a picot (Fig. 3, green thread). String 1A and 1B; pass back through the first A of the previous picot, the last A exited, and the next A of Round 3; repeat three times (Fig. 3, blue thread). String 1A and 1B; pass back through the first A of the previous picot, the last A exited, the next C of Round 1, and the nearest A of Round 3 (Fig. 3, red thread). Repeat from \* three times. Secure the thread and trim.

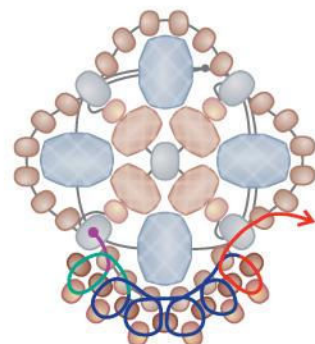
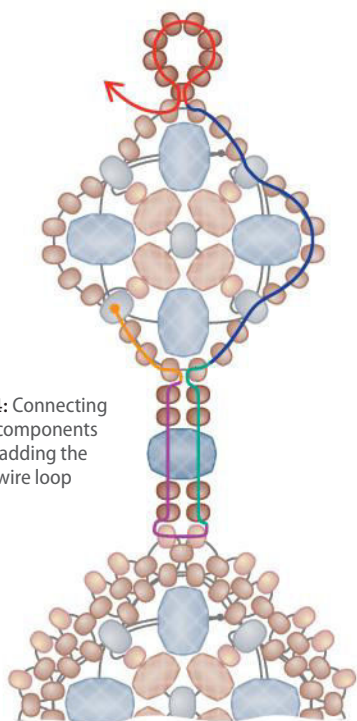


Fig. 3: Forming Round 4 of the large component



Fig. 4: Connecting the components and adding the ear-wire loop



**3) FINISH.** Connect the components and add the ear wire:

**Connect:** Arrange the components on your work surface with the small component above the large component. Use the working thread of the small component to pass through the nearest 3A of Round 3 (Fig. 4, **orange thread**). String 2A, 1E, and 2A; pass through the B of 2 center picots of Round 4 on the large component (Fig. 4, **purple thread**). String 2A; pass back through the last E added. String 2A; pass through the next A of Round 3 on the small component (Fig. 4, **green thread**). Weave through beads and repeat the thread path of this connection to reinforce.

**Ear Wire:** Weave through beads to exit from the mirror A of Round 3 at the top of the small component (Fig. 4, **blue thread**). String 9A; pass back through the first A strung and through the next A of Round 3 on the small component (Fig. 4, **red thread**). Weave through beads and repeat the thread path of the ear-wire loop to reinforce. Secure the thread and trim. Attach 1 ear wire to the ear-wire loop by opening and closing the loop of the ear wire as you would a jump ring.

**4) Repeat Steps 1–3 for a second earring.** ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: DivaBeaders, [www.divabeaders.etsy.com](http://www.divabeaders.etsy.com).

# Get Peyote Perfect

with *The Peyote Stitch Companion* by Melinda Barta

- Learn to peyote-stitch with shaped beads and other fun variations, including two-needle and diagonal peyote stitch.
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main  
colorway

## *red, red wine bracelet* JENNIFER AND SUSAN SCHWARTZENBERGER

This wide right-angle weave and netting embellished bracelet showcases beads with gleaming facets and luminous qualities.

## TECHNIQUES

### right-angle weave variation netting

See p. 110 for helpful technique information.

## MATERIALS

- 1 g sparkling ginger-lined amethyst AB size 15° seed beads (A)
- 2 g tanzanite-lined crystal AB size 11° seed beads (B)
- 7 g silver-lined milky amethyst size 6° seed beads (C)
- 38 copper 6mm 2-hole lentils (D)
- 20 Siam AB 3mm fire-polished rounds (E)
- 57 oxblood 6mm fire-polished rounds (F)
- 1 copper 7×14mm lobster clasp
- 1 copper 6mm soldered jump ring
- 2 copper 4×5mm wireguards
- Maroon One-G nylon beading thread

## TOOLS

- Scissors
- Size 11 beading needle

## FINISHED SIZE

7¾"



**1) BASE.** Use a variation of right-angle weave to form the base of the bracelet:

**Unit 1:** Use 3' of thread to string {1F and 2C} twice, leaving an 18" tail; pass through the beads again to form a tight circle, and use the working and tail threads to tie a knot. Weave through beads to exit from the second F of this unit (Fig. 1).

**Unit 2:** String 2C, 1F, and 2C; pass through the last F exited in the previous unit and the first 2C/1F of this unit (Fig. 2, blue thread). *Note:* Reinforce this and each subsequent unit by repeating the thread path of the unit; the second pass of thread will provide adequate tension for the heaviness of the F.

**Units 3–20:** Repeat Unit 2 eighteen times. Pass through the nearest 2C of Unit 20 (Fig. 2, red thread).

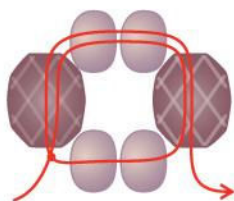


Fig. 1: Forming Unit 1 of the base

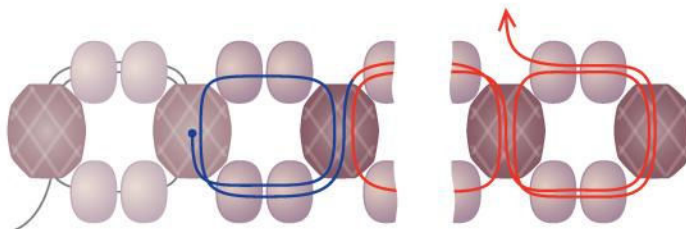


Fig. 2: Working Units 2–20 of the base

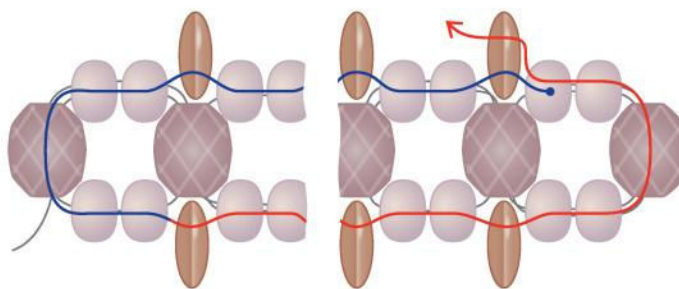


Fig. 3: Adding Pass 1 of the edge embellishment

**2) EDGE EMBELLISHMENT.** Use netting to embellish the edges:

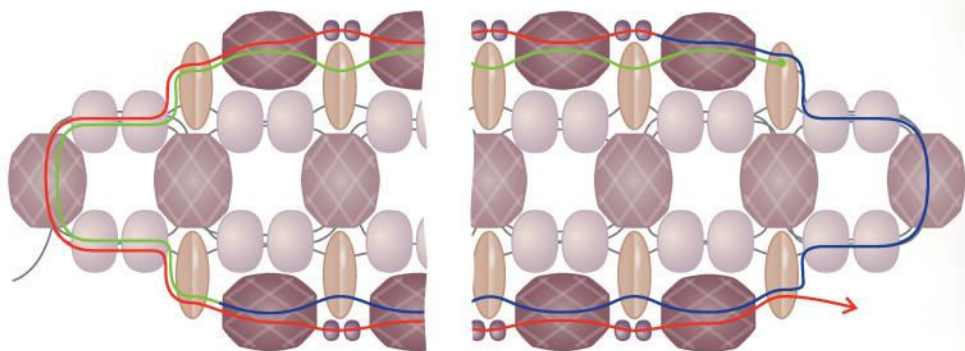
**Pass 1:** String 1D and pass back through the nearest 2C of the base; repeat eighteen times, then pass through the nearest 1F/2C (Fig. 3, blue thread). Repeat from the beginning of this pass. Pass through the second (outside) hole of the first D in this pass (Fig. 3, red thread).

**Pass 2:** String 1F and pass through the nearest D (outside hole) of Pass 1; repeat seventeen times, then weave through beads to exit from the nearest D (outside hole) of the other edge of the base (Fig. 4, green thread). Repeat from the beginning of this pass. Pass through the first F of this pass (Fig. 4, blue thread).

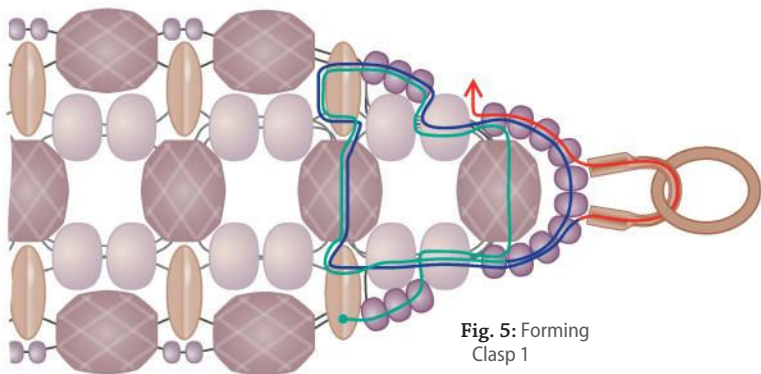
**Pass 3:** String 2A and pass through the nearest F of Pass 2; repeat sixteen times, then weave through beads to exit from the nearest F of the other edge of the base. Repeat from the beginning of this pass, but don't weave through beads at the end of the pass. Pass through the nearest D (outside hole) (Fig. 4, red thread).

## Artists' Tips

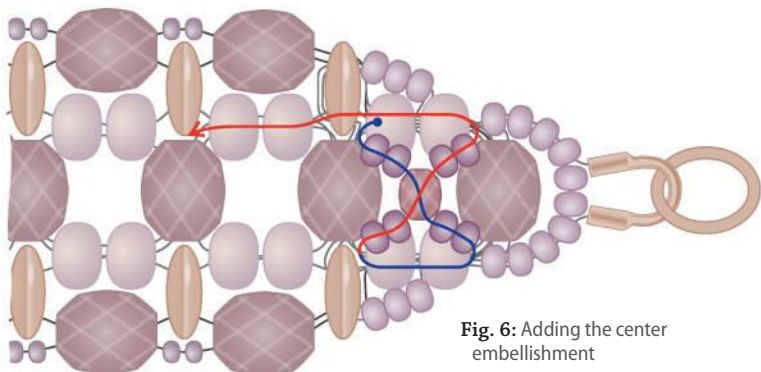
- › Cull your beads and use size 6° seed beads that are slightly more cylindrical in shape.
- › Keep steady, medium tension. Using too tight of tension will cause the bracelet to curve and/or buckle.



**Fig. 4:** Stitching Passes 2 and 3 of the edge embellishment



**Fig. 5:** Forming Clasp 1



**Fig. 6:** Adding the center embellishment

**3) CLASP 1.** String 3B; skip the nearest C of the base and pass through the next C. String 1B; pass through the nearest F. String 1B; pass through the nearest C. String 3B; skip the nearest C and pass through the next D (outside then inside holes) and weave through beads to exit from the fourth B of this clasp (**Fig. 5, green thread**). String 8B; pass through the fifth B added in this clasp and weave through beads to exit from the third B of

the 8B just added (**Fig. 5, blue thread**). String the jump ring and 1 wireguard; skip the nearest 2B and pass through the next 4B (**Fig. 5, red thread**). Weave through beads and repeat the thread path of this clasp to reinforce. Pass through the nearest 2C of the base.

**4) CENTER EMBELLISHMENT.** String 2B, 1E, and 2B; pass through the opposite 2C of the base so that the 2B/1E/2B lay

diagonally across the base unit (**Fig. 6, blue thread**). String 2B; pass back through the last E added. String 2B; pass through the opposite 2C, the nearest D (inside hole), and the next 2C (**Fig. 6, red thread**). Repeat this entire step nineteen times. Secure the working thread and trim.

**5) CLASP 2.** Weave the tail thread through beads to exit from the nearest end D (outside hole) of one edge. Repeat Clasp 1, this time stringing the lobster clasp instead of the jump ring. Secure the tail thread and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com). Kits: Da Beads, (773) 237-0779, [www.dabeads.com](http://www.dabeads.com).





## *crest earrings* RAE BURNS

Use variations of circular and tubular peyote stitch to work these metallic dimensional earrings.

## TECHNIQUES

### circular and tubular peyote stitch variations

See p. 110 for helpful technique information.

## MATERIALS

- 1 g metallic blue iris size 15° Japanese seed beads (A)
- 1 g metallic blue iris size 11° Japanese seed beads (B)
- 1 g metallic blue iris size 8° Japanese seed beads (C)
- 16 metallic purple suede 3×10mm 2-hole crescent beads (D)
- 32 metallic purple suede 6×2mm 2-hole CzechMates bars (E)
- 16 metallic purple suede 6mm fire-polished rounds (F)
- 32 metallic grape 3mm English-cut rounds (G)
- 1 pair of silver-plated 10×20mm ear wires
- Smoke 6 lb FireLine braided beading thread

## TOOLS

- Scissors
- Size 11 beading needle
- 2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

2"

## Artist's Tips

- › It's important to use Japanese seed beads for this project because their large holes can accommodate multiple passes of thread.
- › Crescent beads are thin, so be gentle when pulling your thread through the holes.
- › You can stitch the ear wire directly into the beadwork during Step 2 by stringing 3B, 1 ear wire, and 3B, then passing through the last E (outside hole) exited.
- › It's important to keep proper tension so the crescent beads stay upright.

**1) EARRING.** Use variations of circular and tubular peyote stitch to form the earring:

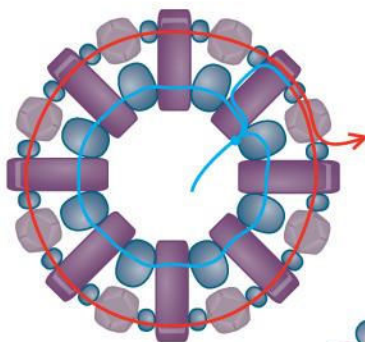
**Round 1:** Use 4' of thread to string {1E and 1C} eight times, leaving a 4" tail. Pass through the beads again (same holes of the E) to form a tight circle; use the working and tail threads to tie a knot and pass through the first (inside) then second (outside) holes of the first E strung (**Fig. 1, blue thread**). *Note:* You'll now begin working in the opposite direction.

**Round 2:** String 1A, 1G, and 1A and pass through the nearest E (outside hole) of Round 1; repeat seven times. Pass through the first 1A/1G of this round (**Fig. 1, red thread**).

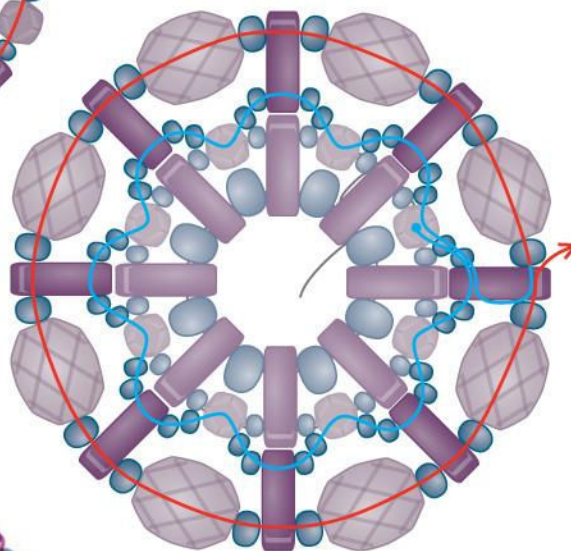


**Round 3:** String 2A, 1E, and 2A and pass through the nearest G of Round 2; repeat seven times. Pass through the first 2A/1E (inside then outside holes) of this round (**Fig. 2, blue thread**). *Note:* You'll now begin working in the opposite direction.

**Round 4:** String 1B, 1F, and 1B and pass through the nearest E (outside hole) of Round 3; repeat seven times (**Fig. 2, red thread**).

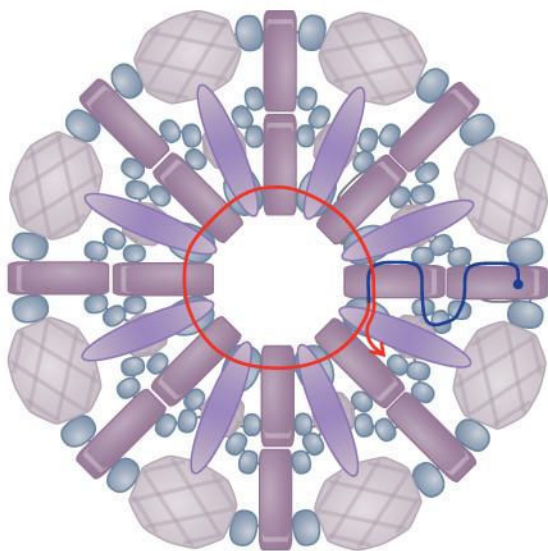


**Fig. 1:** Forming Rounds 1 and 2

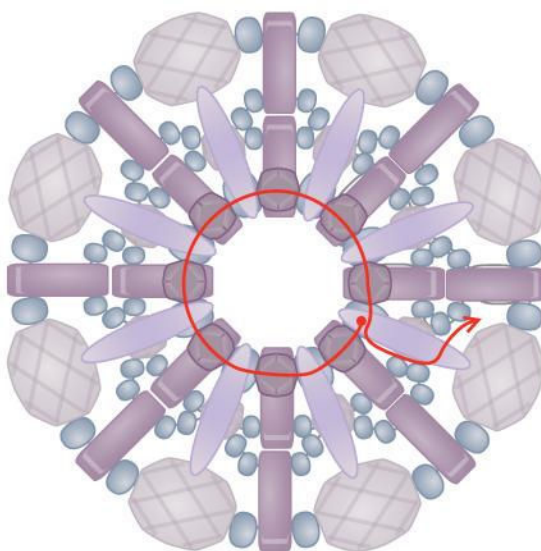


**Fig. 2:** Working Rounds 3 and 4

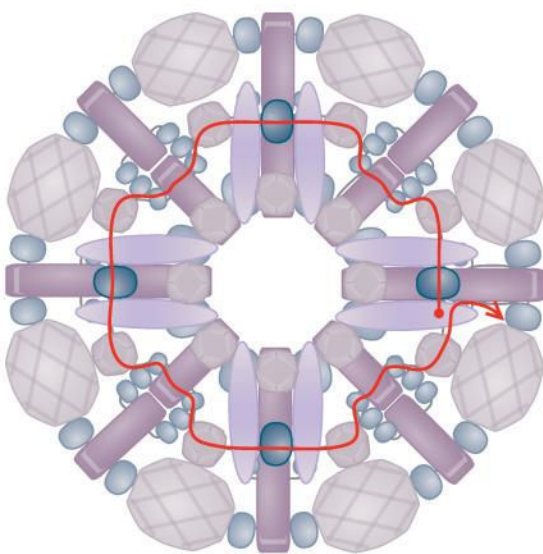




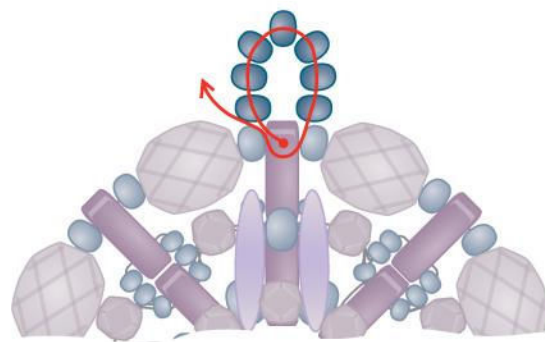
**Fig. 3:** Beading Round 5



**Fig. 4:** Adding Round 6



**Fig. 5:** Stitching Round 7



**Fig. 6:** Forming the ear-wire loop

**Round 5:** Weave through beads to exit from the nearest E (inside hole) of Round 1 (**Fig. 3, blue thread**). *Note:* Lay each D horizontally on your work surface with its inside curve facing downward. String 1D (right hole) and pass through the nearest E (inside hole) of Round 1; repeat seven times. Pass through the first (inside) hole of the first D in this round (**Fig. 3, red thread**).

**Round 6:** String 1G and pass through the nearest D (inside hole) of Round 5; repeat seven times. Pass through the second (outside) hole of the current D (**Fig. 4**). *Note:* You'll now begin working in the opposite direction.

**Round 7:** String 1C and pass through the nearest D (outside hole) of Round 5, then pass through the next 1G/1A/1E (outside hole)/1A/1G/1D (outside hole); repeat three times (**Fig. 5**). Repeat the thread path of this round to reinforce. Weave through beads to exit from the nearest E (outside hole) of Round 3.

**2) EAR WIRE.** String 7B and pass through the last E (outside hole) exited (**Fig. 6**); repeat the thread path multiple times to reinforce. Secure the threads and trim. Attach 1 ear wire to the loop of 7B just added by opening and closing the loop of the ear wire as you would a jump ring.



**3) Repeat Steps 1 and 2 for a second earring. ♦**

**RESOURCES** Check your favorite bead retailer or contact: All materials: The Hole Bead Shoppe, (918) 338-2444, [www.theholebeadshoppe.com](http://www.theholebeadshoppe.com).



*stars in your eyes bracelet* CECIL RODRIGUEZ

Use circular peyote stitch to create star-motif medallions that will shine brightly on your wrist.

## TECHNIQUE

### circular peyote stitch variation

See p. 110 for helpful technique information.

## MATERIALS

2 g dark bronze size 11° seed beads (A)

72 dark bronze 8×5mm 2-hole  
DiamonDuos (B)

72 turquoise AB 8×5mm 2-hole  
DiamonDuos (C)

8 copper 4×5mm unsoldered oval jump rings

1 antiqued dark bronze 24×22mm deco  
diamond toggle clasp

Crystal 4 lb FireLine braided beading thread

## TOOLS

Scissors

Size 11 beading needle

2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

7"

## Artist's Tips

› To create medallions that are domed, use a thicker thread (such as 6 lb), while pulling the thread tightly as you work. Conversely, use a thinner thread (such as 4 lb) to create flat medallions.

› Use extra jump rings in your clasp connections to lengthen the bracelet if needed.

› You can use G-S Hypo cement to add extra security to your knots.

**1) MEDALLION 1.** Use a variation of circular peyote stitch to create the first medallion:

**Round 1:** *Note:* Take care to string each B and C so that the faceted sides are faceup; the smooth sides of the beads are the backs. Use 3' of thread to string 6B, leaving a 4" tail. Pass through the first (inside) holes of the 6B just strung again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first B (inside hole) strung (**Fig. 1, blue thread**). *Note:* Unless otherwise noted, step up for this and subsequent rounds by passing the thread diagonally across the back of the last bead exited in the current round and exit from the second (outside) hole of that bead; dotted lines in the illustrations indicate the thread passing behind the back of the beads (**Fig. 1, red thread**).

**Round 2:** String 2B and pass through the nearest B (outside hole) of Round 1; repeat five times. Pass through the first B (inside hole) of this round (**Fig. 2, blue thread**); step up (**Fig. 2, red thread**).

**Round 3:** String 2C and pass through the nearest B (outside hole) of Round 2, then string 1B and pass through the next B (outside hole); repeat five times. Pass through the first C (inside hole) of this round (**Fig. 3, blue thread**); step up (**Fig. 3, red thread**).

**Round 4:** String 3A; pass through the nearest C (outside hole) of Round 3. String 2A; pass through the next B (outside hole) of Round 3. String 2A; pass through the following C (outside hole) of Round 3 (**Fig. 4, blue thread**). Repeat from the beginning of this round five times (**Fig. 4, red thread**). Repeat the thread path of this round to reinforce; secure the threads and trim. Set aside.

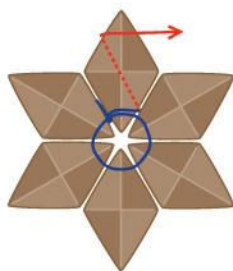


Fig. 1: Forming Round 1 of Medallion 1

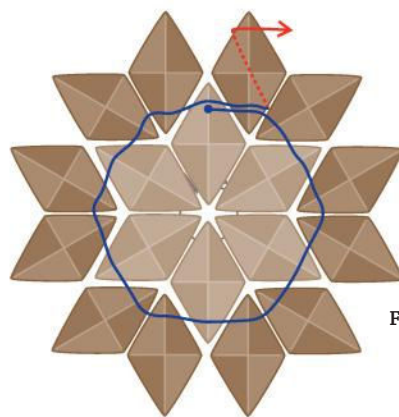


Fig. 2: Working Round 2 of Medallion 1

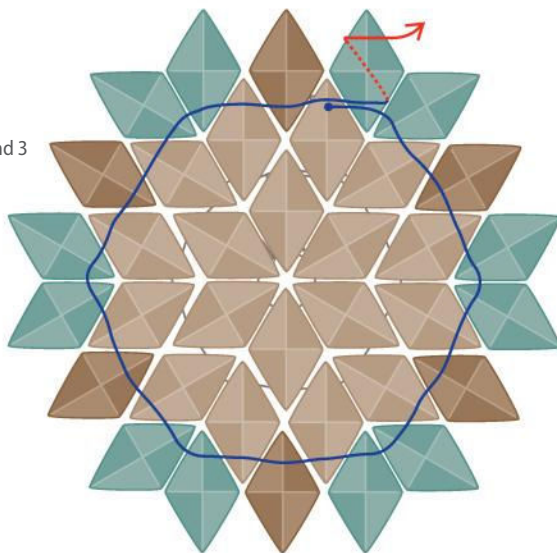


Fig. 3: Stitching Round 3 of Medallion 1

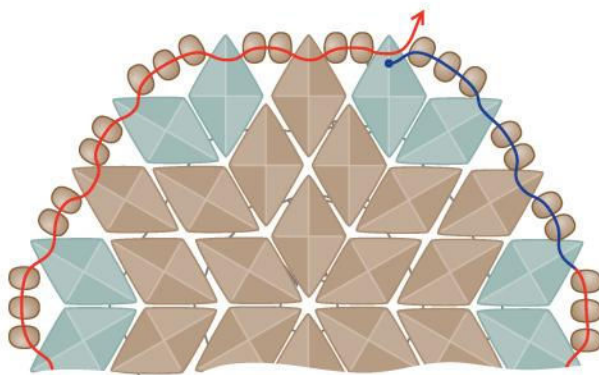


Fig. 4: Adding Round 4 of Medallion 1

**2) MEDALLION 2.** Repeat Medallion 1, using B for C and C for B.

**3) MEDALLION 3.** Use a variation of circular peyote stitch to create the third medallion:

**Round 1:** Repeat Medallion 1, Round 1, using C for B.

**Round 2:** Repeat Medallion 1, Round 2.

**Round 3:** Repeat Medallion 1, Round 3, using B for C and C for B.

**Round 4:** Repeat Medallion 1, Round 4.

**4) MEDALLION 4.** Repeat Medallion 3, using B for C and C for B.

**5) ASSEMBLY.** Use 1 jump ring to attach Medallion 2 to Medallion 1, via mirror sets of 3A in Round 4; repeat twice, attaching Medallion 3 to Medallion 2 and Medallion 4 to Medallion 3.

**6) CLASP BAR.** Use 1 jump ring to attach another jump ring to the bar half of the clasp. Use 1 jump ring to attach the previous jump ring to Medallion 1, opposite its previous connection.

**7) CLASP TOGGLE.** Attach 1 jump ring to the toggle half of the clasp. Use 1 jump ring to attach the previous jump ring to Medallion 4, opposite its previous connection. ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: Red Panda Beads, (757) 641-0002, [www.redpandabeads.com](http://www.redpandabeads.com).

## Editors' Tip

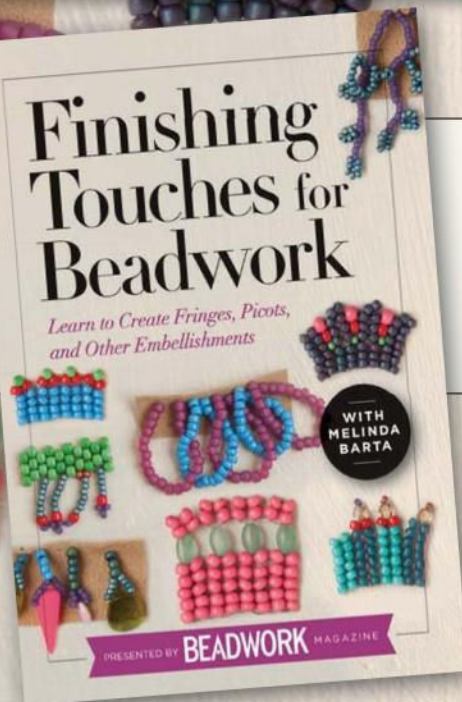
Since thread will show on the back side of some of the DiamonDuos, avoid using nylon thread to stitch the medallions; nylon thread has a tendency to fray with overexposure.



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## *mandala dreams pendant* BARBARA FALKOWITZ

Use right-angle weave and circular netting to create a mandala-inspired pendant that hangs on a simple chain from a beaded bail.

## TECHNIQUES

### right-angle weave variation

### circular netting

See p. 110 for helpful technique information.

## MATERIALS

- 1 g metallic antiqued copper size 15° seed beads (A)
- 1 g beige Picasso opaque size 11° seed beads (B)
- 1 g teal opaque 4×2mm 2-hole MiniDuos (C)
- 9 beige Picasso 6mm 2-hole diamond Silky beads (D)
- 1 antiqued copper 6×12mm lobster clasp
- 2 antiqued copper 6mm jump rings
- 15" of antiqued copper 3×5mm oval chain
- Smoke 6 lb FireLine braided beading thread

## TOOLS

- Scissors
- Size 10 beading needle
- 2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

15½" (with 2" focal)

## Artist's Tips

► Pay careful attention that you always string the correct side of each Silky bead so they are faceup.

► Before stringing the two-hole beads, test that both holes are open.

**1) PENDANT.** Use a variation of right-angle weave and circular netting to stitch the pendant:

**Round 1:** *Note:* Lay each D faceup on your work surface. Use 3' of thread to string {1A and 1D} three times, leaving a 4" tail. Use the working and tail threads to tie a knot, forming a tight circle. Pass through the beads (same holes of the D) again (Fig. 1, blue thread).

**Round 2:** String 1A, 1C, and 1A and pass through the first (inside) hole of the next D in Round 1; repeat twice. Pass through the first A of this round and the first (inside) then second (outside) holes of the next C (Fig. 1, red thread). *Note:* You'll now begin working in the opposite direction.

**Round 3:** String 2A; pass through the current C (inside hole). String 2A; pass through the current C (outside hole) (Fig. 2, green thread). String 2B, 1C, and 2B; pass through the second (outside) hole of the next D. String 2B, 1C, and 2B; pass through the next C (outside hole) (Fig. 2, blue thread). Repeat from the beginning of this round twice. Pass through the next 2B/1C (inside hole) (Fig. 2, red thread).

Back of pendant



**Round 4:** String 2A; pass through the current C (outside hole). String 2A; pass through the current C (inside hole). String 1B, 2A, 1D, 2A, and 1B; pass through the next C (inside hole) of Round 3 (Fig. 3, green thread). Repeat from the beginning of this round five times. Pass through the first 2A of this round and the next C (outside hole) (Fig. 3, blue thread). *Note:* You'll now begin working in the opposite direction.

**Round 5:** String 3B and 1A; pass through the nearest D (outside hole) of Round 4. String 1A and 3B; pass through the next C (outside hole) of Round 3 (Fig. 3, red thread). Repeat from the beginning of this round five times.

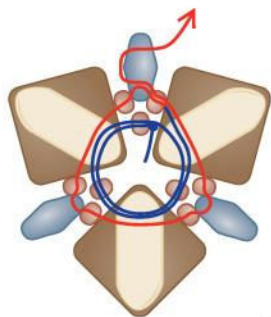


Fig. 1: Working Rounds 1 and 2

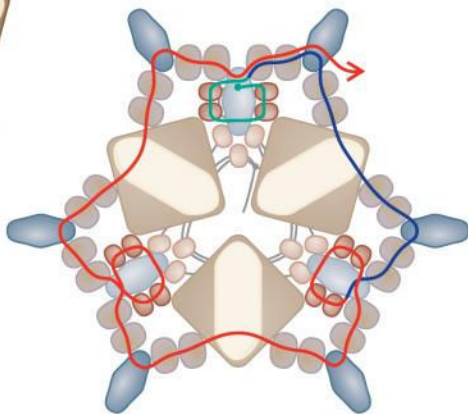


Fig. 2: Stitching Round 3

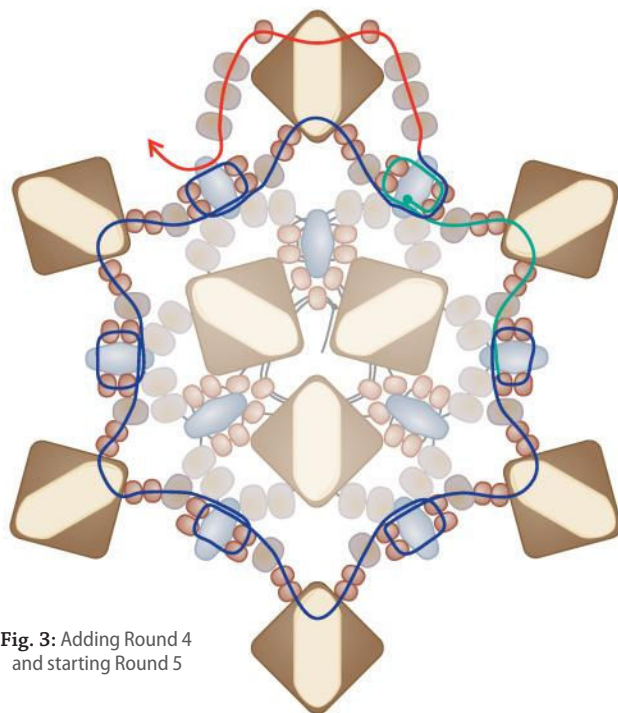


Fig. 3: Adding Round 4 and starting Round 5

**2) BAIL.** Pass through the first 3B/1A of Round 5 and the next D (outside hole) of Round 4 (**Fig. 4, purple thread**). String 3A, 1C, and 3A; pass through the last D (outside hole) exited and the first 3A/1C (first hole) just strung (**Fig. 4, green thread**). String 2A; pass through the current C (second hole). String 2A; pass through the current C (first hole), the next 2A, and the current C (second hole) (**Fig. 4, blue thread**). String 2A, 1B, and 12A; pass back through the last B added. String 2A; pass through the last C (second hole) exited (**Fig. 4, red thread**). Weave through beads and repeat the thread path of the bail to reinforce. Secure the threads and trim.

**3) FINISH.** Use the chain to string the bail of the pendant. Use 1 jump ring to attach the clasp to one end of the chain. Attach the remaining jump ring to the other end of the chain. ♦



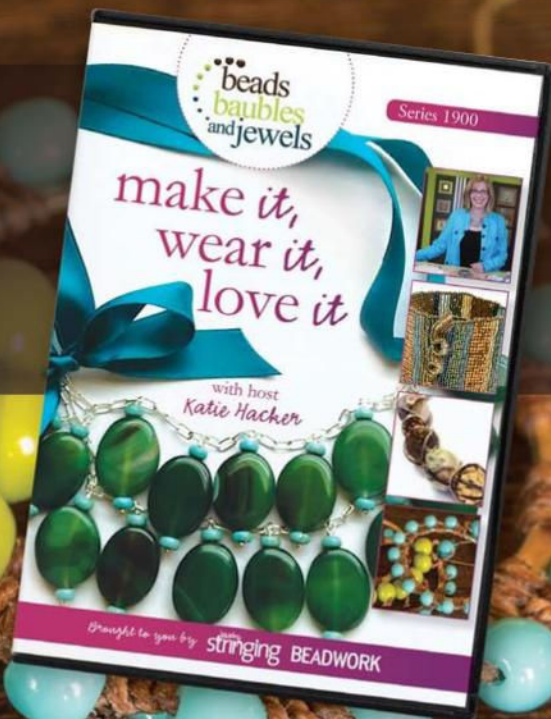
**Fig. 4:** Forming the bail

**RESOURCES** Check your favorite bead retailer or contact: All materials and kits: DivaBeaders, [www.divabeaders.etsy.com](http://www.divabeaders.etsy.com).

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## *sea foam bracelet* AGNIESZKA WATTS

Stitch a custom flower button clasp to add a delicate detail to a simple bracelet band.

## TECHNIQUES

circular right-angle weave variation

tubular netting

picot

stringing

See p. 110 for helpful technique information.

## MATERIALS

1 g gold-lined crystal size 15° seed beads (A)

0.5 g silver-lined milky sapphire size 11° seed beads (B)

31 halo shadows 6mm 2-hole lentils (C)

10 brown sugar pearl 6mm flat 2-hole front-drilled triangles (D)

60 sapphire iris luster 3mm pressed-glass melon rounds (E)

1 amethyst gold suede 8mm pressed-glass round

Smoke 4 lb FireLine braided beading thread

## TOOLS

Scissors

Size 12 beading needles

## FINISHED SIZE

7¼"

## Artist's Tip

It's very important to keep proper tension.

**1) BUTTON.** Use variations of circular right-angle weave and tubular netting to create a button for the clasp:

**Round 1:** *Note:* Lay 10D on your work surface so that the holes are nearest you and the point of each D is facing away. Add a stop bead to 3' of thread, leaving a 6" tail. String 1D (left hole/back to front) (Fig. 1, purple thread). Pass back through the last D (right hole/front to back) added, then string 1D (left hole/back to front) and pass through the previous D (right hole/front to back) and the last D (left hole/back to front) added (Fig. 1, green thread); repeat three times (Fig. 1, blue thread). Pass back through the last D (right hole/front to back) added, then pass through the first D (left hole/back to front) strung, the last D (right hole/front to back) added, and the first D (left hole/back to front) strung (Fig. 1, red thread). *Note:* You'll now begin working in the opposite direction. Position the circle of D to lay flat on your work surface.

**Round 2:** String 1D (right hole/back to front then left hole/front to back) and pass through the nearest D (right hole/front to back then left hole/back to front) of Round 1 (Fig. 2, blue thread); repeat four times (Fig. 2, red thread).

**Center:** String the 8mm round; pass through one hole of 1 opposite D in Round 1 (front to back). Tie a knot on the nearest thread from Round 1 to form a turnaround and exit back through the same hole of the current D (back to front). Pass back through the 8mm round, then pass through the last D (left hole/front to back then right hole/back to front) exited and the nearest D (left hole/back to front) of Round 2 (Fig. 3).

**Round 3:** String 3A and pass through the current D (right hole/front to back), the nearest D (left hole/front to back then right hole/back to front) of Round 1, and the next D (left hole/back to front) of Round 2; repeat four times. Pass through the first 2A of this round (Fig. 4, blue thread).

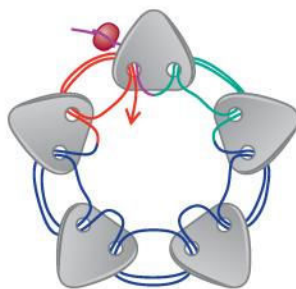


Fig. 1: Stitching Round 1 of the button

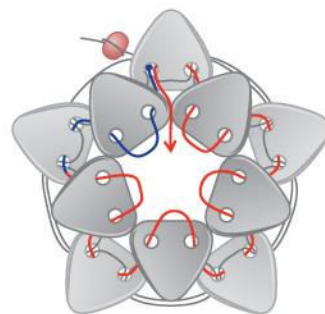


Fig. 2: Beading Round 2 of the button

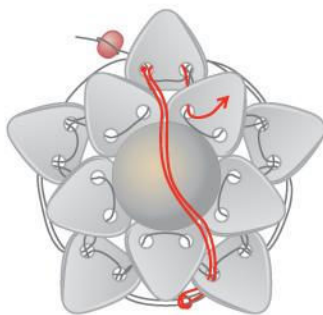


Fig. 3: Adding the center of the button

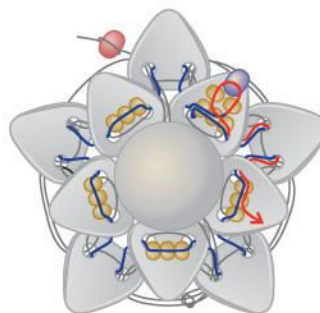


Fig. 4: Working Round 3 and starting Round 4 of the button

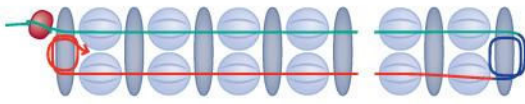


Fig. 5: Stitching the band

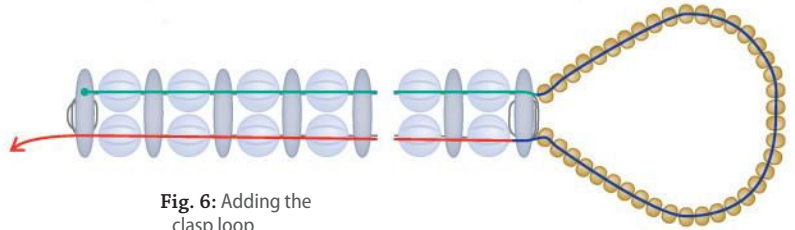


Fig. 6: Adding the clasp loop

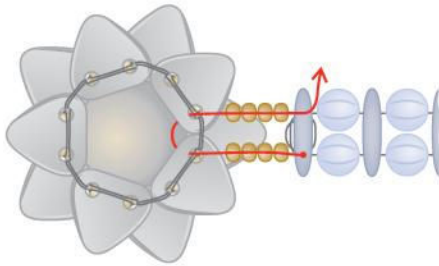


Fig. 7: Attaching the button



**Round 4:** String 1A, 1B, and 1A, then pass through the last A exited to form a picot and the nearest A of Round 3, then weave through beads to exit from the next 2A of Round 3 (Fig. 4, red thread); repeat four times. Secure the working thread and trim. Remove the stop bead; secure the tail thread and trim. Set aside.

**2) BAND.** Add a stop bead to 4' of thread, leaving a 6" tail. String {1C and 1E} thirty times, then string 1C (Fig. 5, green thread). Pass through the unused (second) hole of the last C strung, then pass through the C again (first then second holes) (Fig. 5, blue thread). String 1E and pass through the nearest C (second hole); repeat twenty-nine times. Pass through the first hole of the current C, then pass through the C again (second then first holes) (Fig. 5, red thread). Remove the stop bead; secure the tail thread and trim, but don't trim the working thread.

## Options

- › To make a matching pair of earrings, stitch two buttons with an ear-wire loop at one side of the button and a small dangle opposite the ear-wire loop.
- › The band of this bracelet makes an excellent strap for a necklace. To make a matching necklace, increase the length of the band as desired to fit around your neck; position the button at the front of the neck for a charming focal point.
- › Try using two different colors of triangles to stitch the button.

**3) CLASP LOOP.** Weave through beads to exit from the last C (first hole) added in Step 2 (Fig. 6, green thread). String 40A; pass through the second hole of the current C (Fig. 6, blue thread). *Note:* You may need to adjust the number of A in the clasp loop to fit over the button. Weave through beads to exit from the first C (second hole) strung in Step 2 (Fig. 6, red thread).

**4) ASSEMBLY.** Flip the button over so the front is facedown. String 4A; pass down through one hole of 1D in Button, Round 1, then pass up through nearest hole of the

next D in Button, Round 1. String 4A; pass through the last C (first hole) exited (Fig. 7; back of button shown). Repeat the thread path to reinforce. Secure the thread and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: Size 15° seed beads, similar size 11° seed beads, and thread: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). All other materials: Agnesse Artistry1, [www.agnesseartistry1.etsy.com](http://www.agnesseartistry1.etsy.com).



*diamonds and duos bracelet* ALICE HARON

Use two-hole SuperDuos, crystals, and glass rounds to stitch this elegant bracelet.

## TECHNIQUES

### right-angle weave variation stringing

See p. 110 for helpful technique information.

## MATERIALS

1 g gold size 15° seed beads (A)  
1 g gold size 11° seed beads (B)  
1 g bright purple size 11° seed beads (C)  
2 g matte gold 5×2.5mm 2-hole SuperDuos (D)  
16 jet 2XAB 5mm crystal bicones (E)  
16 green 4mm glass rounds (F)  
1 gold 8×13mm round magnetic clasp  
Smoke 8 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 11 beading needle

## FINISHED SIZE

7"

## artist's tips

› To create a safety chain, attach one end of a 1½" piece of chain to each clasp loop. If your clasp comes unhooked, the chain will keep the bracelet from falling off your wrist.

› To easily thread FireLine through your needle, use flat-nose pliers to flatten the end ⅛", pulling the pliers toward the end of the thread while applying pressure. Use wire cutters to trim the tip of the flattened thread at an angle.

› Wax the FireLine often so beads will slide on easier and to reduce damage to the thread.

› Keep medium and even tension for best results.

**1) BRACELET.** Use a variation of right-angle weave and stringing to form the bracelet:

**Clasp 1:** Add a stop bead to 6' of thread, leaving a 4" tail. String 1F, 1A, 1B, one half of the clasp, 1B, and 1A; pass through all the beads again to form a tight circle and exit through the first F strung (Fig. 1).

**Unit 1, Stitch 1:** String 1E, 1F, and 1E; pass through the last F exited and the first 1E/1F just added (Fig. 2).

**Unit 1, Stitch 2:** String 3A, 1C, and 3A; pass back through the previous F (Fig. 3, blue thread). String 3A; pass through the C just added. String 3A; pass through the F added in Stitch 1 of this unit (Fig. 3, red thread).

**Link:** String {1B and 1D} three times. String 1B, 1F, and 1B; pass through the unused (second) hole of the last D strung (Fig. 4, green thread). String 1B and pass through the next D (second



hole); repeat. String 1B; pass through the last F exited in the previous unit (Fig. 4, blue thread). Weave through beads to exit from the F added in this link (Fig. 4, red thread).

**Units 2–8:** Repeat Unit 1, Stitches 1 and 2 and Link six times. Repeat Unit 1, Stitches 1 and 2.

**Clasp 2:** String 1A, 1B, the second half of the clasp, 1B, and 1A and pass through the last F exited (Fig. 5); repeat the thread path several times to reinforce. Secure and trim the working thread. Remove the stop bead; secure and trim the tail thread. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, SuperDuos, and thread: Studio Beads, (847) 607-8702, [www.studiobeads.com](http://www.studiobeads.com). Crystal bicones: Chelsea's Beads, (847) 433-3451, [www.chelseasbeads.com](http://www.chelseasbeads.com). 4mm glass rounds and clasp: Bodacious Beads, (847) 699-7959, [www.bodaciousbeadschicago.com](http://www.bodaciousbeadschicago.com).

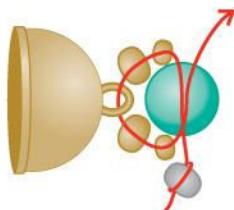


Fig. 1: Stitching Clasp 1

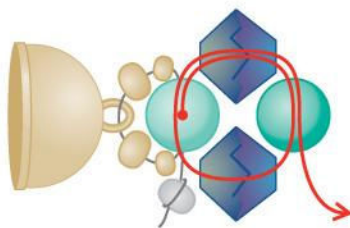


Fig. 2: Forming Unit 1, Stitch 1

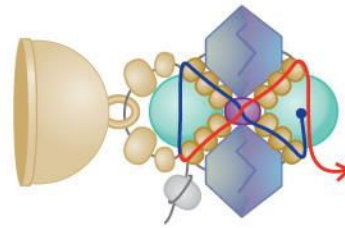


Fig. 3: Adding Unit 1, Stitch 2

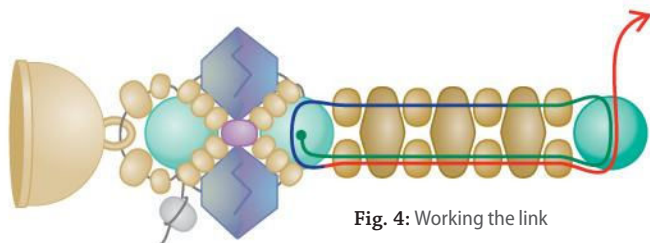


Fig. 4: Working the link

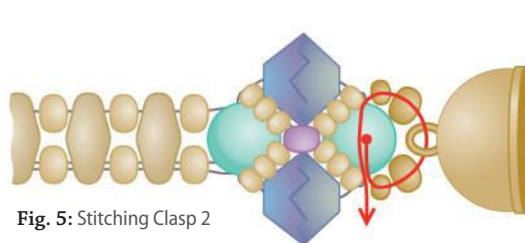


Fig. 5: Stitching Clasp 2

KITS  
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THIS PROJECT AT  
[www.bit.ly/  
two-in-one-earrings-kit](http://www.bit.ly/two-in-one-earrings-kit)



## *two in one earrings* AGNIESZKA WATTS

These shapely earrings have two different sides that are equally appealing and can be reversed by simply repositioning the ear wires.

## TECHNIQUES

circular and tubular peyote stitch variations  
square stitch  
fringe

See p. 110 for helpful technique information.

## MATERIALS

1 g matte teal iris size 15° seed beads (A)  
0.5 g fuchsia-lined crystal size 11° seed beads (B)  
2 g silver-lined green AB size 6° seed beads (C)  
2 g emerald neon 4×2mm 2-hole MiniDuos (D)  
16 light blue Picasso opaque 5×2mm 2-hole SuperDuos (E)  
2 fuchsia 3mm silver-based crystal buttons (F)  
8 metallic purple suede 4mm fire-polished rounds (G)  
2 amethyst marbled gold opaque 8mm pressed-glass melon rounds (H)  
2 dark purple 8×11mm crystal pearl drops (J)  
1 pair of silver 17mm ear wires  
Smoke 4 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 12 beading needle

## FINISHED SIZE

2¼"

**1) EARRING.** Use variations of circular and tubular peyote stitch and square stitch to create the earring body:

**Round 1:** Use 4' of thread to string 4C, leaving a 4" tail; pass through the beads again, forming a tight circle. Use the working and tail threads to tie a knot. Pass through the first C strung (Fig. 1, blue thread).

**Crystal Button:** String 1F; skip the nearest C of Round 1 and pass back through the next C. Pass back through the F and pass through the last C exited (Fig. 1, red thread).

**Round 2:** String 2E and pass through the nearest C of Round 1; repeat three times. Pass through the first (inside) holes of the first 2E added, then pass through the second (outside) hole of the last E exited (Fig. 2, blue thread). *Note:* You'll now begin working in the opposite direction.

**Round 3:** String 2D and pass through the nearest E (outside hole) of Round 2, then string 1C and pass through the next E



Back of earrings

(outside hole); repeat three times. Pass through the first (inside) holes of the first 2D added, then pass through the second (outside) hole of the last D exited (Fig. 2, red thread). *Note:* You'll now begin working in the opposite direction.

**Round 4:** String 1G; pass through the nearest D (outside hole) of Round 3. String 2A; pass through the nearest C of Round 3. String 3D; pass through the last C exited to form a square stitch. String 2A; pass through the nearest D (outside hole) of Round 3 (Fig. 3, blue thread). Repeat from the beginning of this round three times (Fig. 3, red thread). Flip the beadwork over so the front of the crystal button is facedown.



Back of earrings

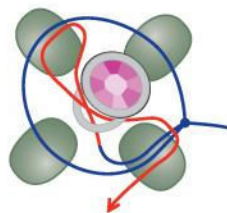


Fig. 1: Forming Round 1 and attaching the crystal button

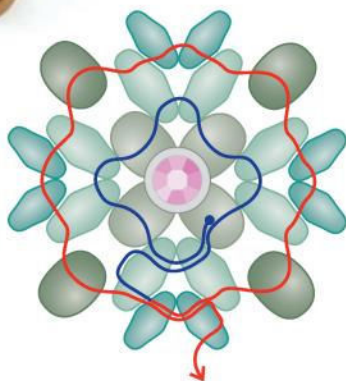


Fig. 2: Beading Rounds 2 and 3

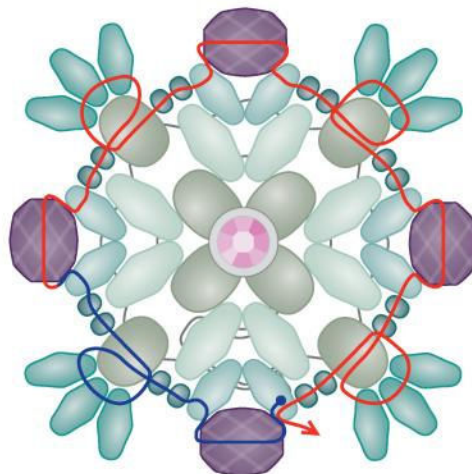


Fig. 3: Working Round 4

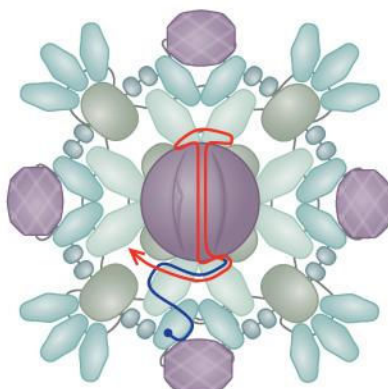
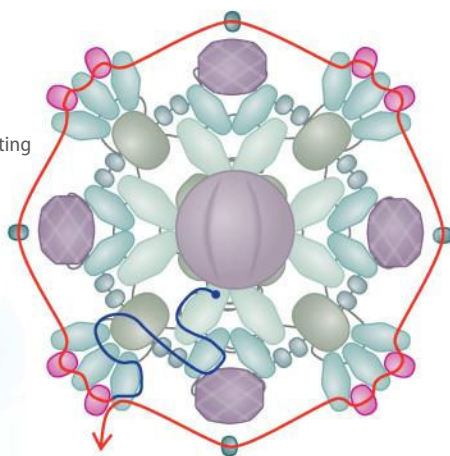
## Options

› To make components for a matching bracelet, don't add the melon round or the A in Round 5; the components will be flat and can be connected at the sides.

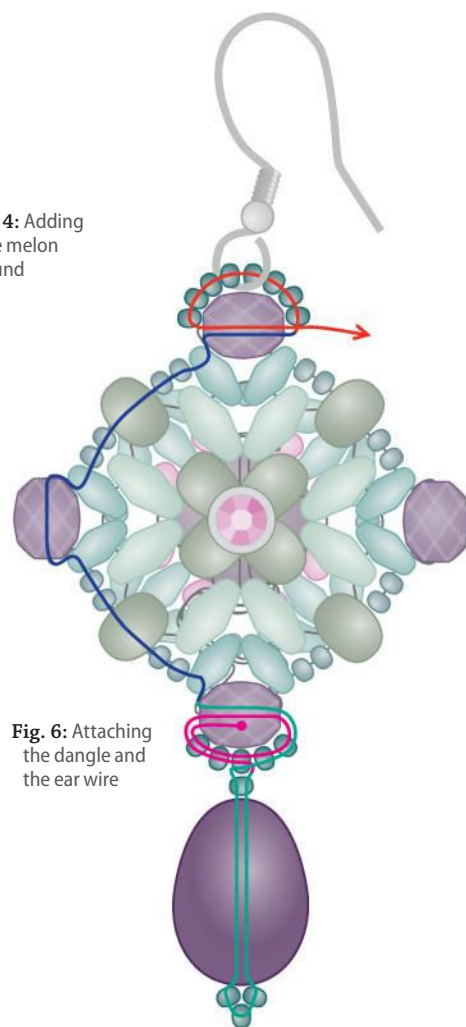
› Try using melon rounds in a contrasting color or smooth 8mm rounds instead of ribbed melon rounds.



**Fig. 5:** Completing Round 5



**Fig. 4:** Adding the melon round



**Fig. 6:** Attaching the dangle and the ear wire

**Melon:** Weave through beads to exit from the nearest 2E (inside holes) of Round 2 (**Fig. 4, blue thread**; back of beadwork shown). String 1H; pass through the opposite 2E (inside holes) of Round 2. Pass back through the H and the last 2E (inside holes) exited (**Fig. 4, red thread**). Repeat the thread path of this stitch to reinforce.

**Round 5:** Weave through beads to exit from the nearest end D (outside hole) of a 3D set in Round 4, toward the other 2D of that set (**Fig. 5, blue thread**; back of beadwork shown). \*String 1B and pass through the nearest D (outside hole); repeat. String 1A; pass through the nearest D (outside hole) of Round 4. Repeat from \* three times (**Fig. 5, red**

**thread**). Repeat the red thread path of **Fig. 5** to reinforce, pulling the thread tight to snug the beads back toward the melon round. Weave through beads to exit from the nearest G of Round 4. Flip the beadwork over so the front is faceup.

**2) DANGLE.** String 5A; pass through the last G exited and the first 3A just added (**Fig. 6, pink thread**). String 1A, 1J, and 3A; skip the last 3A and pass back through the last 1J/1A added to form a fringe, then pass through the last A exited and the nearest 2A/1G (**Fig. 6, green thread**). Weave through beads to exit from the opposite G of Round 4 (**Fig. 6, blue thread**).

**3) EAR-WIRE LOOP.** String 4A, 1 ear wire, and 4A and pass through the last G exited (**Fig. 6, red thread**); repeat the thread path to reinforce. Secure the threads and trim.

**4) Repeat Steps 1–3 for a second earring.** ♦

**RESOURCES** Check your favorite bead retailer or contact: Similar seed beads, MiniDuos, SuperDuos, and ear wires: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com). Crystalets crystal buttons: Yadası Beads, [www.yadasibeads.etsy.com](http://www.yadasibeads.etsy.com). Fire-polished rounds: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Melon rounds: Unkamen Supplies, [www.unkamensupplies.com](http://www.unkamensupplies.com). Pearl drops and thread: Artbeads.com, (866) 715-2323.



### *trinity rings bracelet* CAROLE RODGERS

Use two-needle right-angle weave and the newest two- and three-hole beads on the market to stitch this dimensional bracelet.

## TECHNIQUE

### two-needle right-angle weave variation

See p. 110 for helpful technique information.

## MATERIALS

- 2 g matte metallic medium green size 11° seed beads (A)
- 2 g matte metallic teal size 11° seed beads (B)
- 1 g matte metallic brown size 11° seed beads (C)
- 32 matte metallic light green 6mm 2-hole Honeycomb beads (D)
- 32 matte metallic teal 6mm 3-hole Trinity beads (E)
- 1 silver 10×17mm ball-and-socket clasp
- 2 silver 4×8mm clamshell bead tips
- 2 silver 5mm split rings
- 2 silver 2mm crimp beads
- Smoke 8 lb FireLine braided beading thread

## TOOLS

- Scissors
- Size 12 beading needles
- Chain-nose pliers
- Split-ring pliers

## FINISHED SIZE

8¼"

**1) END 1.** Place a needle at each end of 12' of thread. Use 1 needle to string 1 crimp bead to the center of the thread; use the same needle to pass through the crimp bead several times to reinforce. Use both needles to string the hole in 1 bead tip from the inside out, positioning the crimp bead inside the bead tip; use chain-nose pliers to close the bead tip around the crimp bead. Use 1 split ring to attach one half of the clasp to the loop on the bead tip.

**2) COMPONENT 1.** Use two-needle right-angle weave to form the first component:  
**Link:** Use the right needle to string 3A and 1D (Fig. 1, **blue thread**). Use the left needle to string 3A; pass back through the first (outside) hole of the D just strung on the right needle (Fig. 1, **red thread**). *Note:* Because of the nature of two-needle right-angle weave, the needles will switch left and right positions.

**Round 1:** Use the right needle to string {2A, 1E, 2A, and 1D} three times, then string 2A, 1E, and 2A; pass through the nearest D (outside hole) of the previous link and the first 2A/1E (bottom/outside hole) of this round. *Note:* Flip the E according to Fig. 2 so that the first hole strung sits at the outside with one unused hole at top and the other unused hole at the inside of the component. Pass through the bottom/inside hole of the current E (Fig. 2).

**Round 2:** Use the right needle to pass through the unused (inside) hole of the nearest D in Round 1 and the next E (bottom/inside hole); repeat three times, then weave through beads to exit from the endmost D (outside hole) of this component (Fig. 3).

Fig. 1: Working Component 1, Link

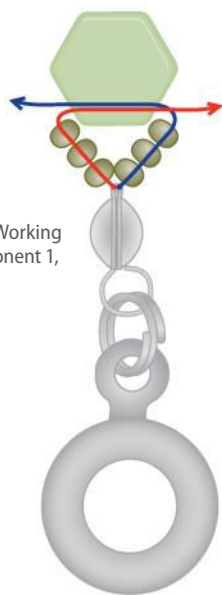


Fig. 2: Adding Component 1, Round 1

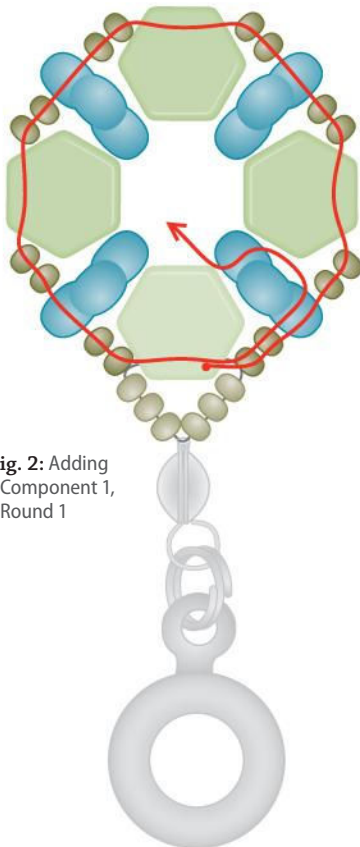
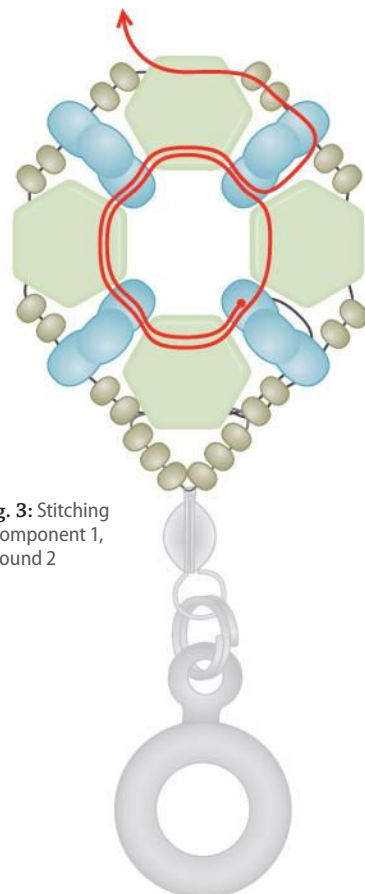
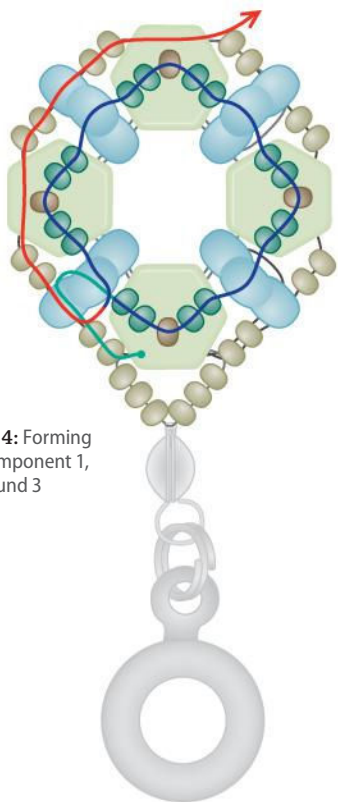


Fig. 3: Stitching Component 1, Round 2

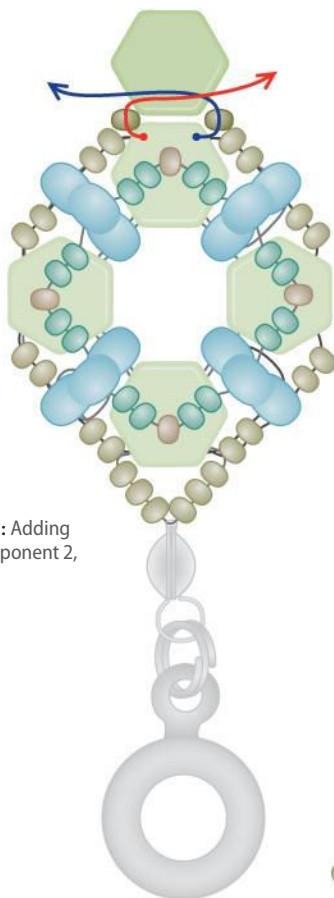


## Artist's Tips

- › With each new unit, alternate between starting the unit with the right or left needle so the amount of thread on each needle will remain even.
- › For a different look, try using only one color of seed beads.



**Fig. 4:** Forming Component 1, Round 3



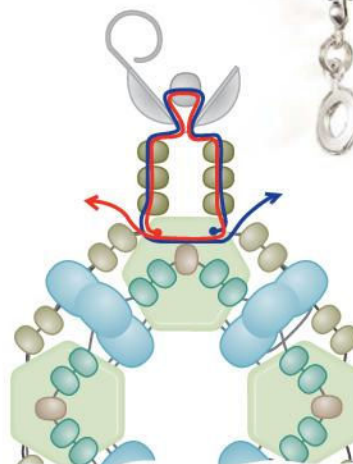
**Fig. 5:** Adding Component 2, Link

**Round 3:** Use the left needle to pass back through the nearest 2A/1E (bottom/outside hole) of Round 1; step up through the unused (top) hole of the current E (**Fig. 4, green thread**). Use the left needle to string 2B, 1C, and 2B and pass through the nearest E (top hole); repeat three times (**Fig. 4, blue thread**). Use the same needle to repeat the blue thread path of **Fig. 4**, this time skipping the C; this will cause the C to form “corners.” Pass back through the bottom/outside hole of the current E and weave through beads to exit back through the endmost D (outside hole) of this component (**Fig. 4, red thread**).

**3) COMPONENT 2.** Use two-needle right-angle weave to form the second component:

**Link:** Use the right needle to string 1A and 1D (**Fig. 5, blue thread**). Use the left needle to string 1A; pass back through the first (outside) hole of the D just added with the right needle (**Fig. 5, red thread**).

**Rounds 1–3:** Repeat Component 1, Rounds 1–3.



**Fig. 6:** Completing End 2

**4) COMPONENTS 3–8.** Repeat Component 2 six times.

**5) END 2.** Use the right needle to string 3A and the hole in the remaining bead tip from the outside in, then string 1 crimp bead and pass back through the bead tip from the inside out, positioning the crimp bead inside the bead tip. Use the same needle to string 3A and pass through the last D (outside hole) exited (**Fig. 6, blue thread**). Use the left needle to pass back through the beads just strung and pass through the last D (outside hole) exited (**Fig. 6, red thread**). Secure the threads

and trim. Use chain-nose pliers to close the bead tip around the crimp bead. Use 1 split ring to attach the remaining half of the clasp to the loop on the bead tip. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and Honeycomb beads: Hardies Beads & Jewelry, (928) 927-6381, [www.hardiesonline.com](http://www.hardiesonline.com). Trinity beads: Red Panda Beads, (757) 641-0002, [www.redpandabeads.com](http://www.redpandabeads.com). Clasp, bead tips, split rings, and crimp beads: BuyBead.com.



*wild amaranthus wrap bracelet* MARIA TERESA MORAN

Use two simple techniques to make this wrap bracelet that features three different color sections.

## TECHNIQUES

right-angle weave variation  
circular peyote stitch

See p. 110 for helpful technique information.

## MATERIALS

1 g metallic dark bronze size 15° seed beads (A)  
1 g pink luster transparent size 15° seed beads (B)  
1 g copper-lined crystal size 15° seed beads (C)  
0.5 g copper-lined crystal size 11° seed beads (D)  
5 g dark bronze 4×2mm 2-hole MiniDuos (E)  
5 g matte jet Apollo opaque 4×2mm 2-hole MiniDuos (F)  
5 g magic wine 4×2mm 2-hole MiniDuos (G)  
18 matte metallic antiqued copper 3mm melon rounds (H)  
18 matte metallic antiqued gold 3mm melon rounds (J)  
19 berry oxidized bronze 3mm melon rounds (K)  
1 copper 14mm flower shank button  
Smoke 8 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 11 beading needle

## FINISHED SIZE

21"

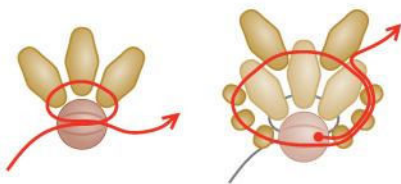


Fig. 1: Forming Unit 1, Stitch 1

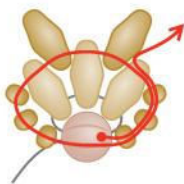


Fig. 2: Working Unit 1, Stitch 2

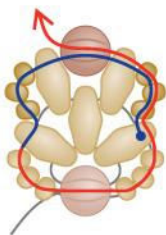


Fig. 3: Adding Unit 1, Stitch 3

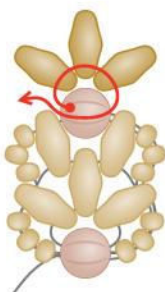


Fig. 4: Stitching Unit 2, Stitch 1

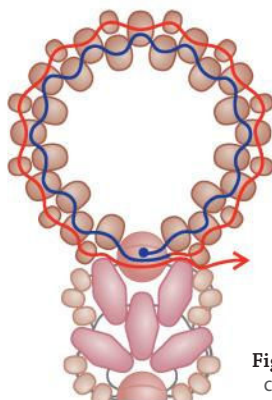


Fig. 5: Beading the clasp loop

**1) BAND.** Use a variation of right-angle weave to form the bracelet band:

**Unit 1, Stitch 1:** Use 8' of thread to string 1H and 3E, leaving an 8" tail; pass through the H (Fig. 1).

**Unit 1, Stitch 2:** String 3A; pass through the second (outside) hole of the first E in the previous stitch. String 1E and pass through the next E (outside hole); repeat. String 3A; pass through the next 1H/3A/1E (outside hole) (Fig. 2).

**Unit 1, Stitch 3:** String 3A; pass through the next E (outside hole) of the previous stitch. String 1H; pass through the nearest E (outside hole) of the previous stitch. String 3A; pass through the following E (outside hole) of Stitch 1 in this unit (Fig. 3, blue thread). Weave through beads to exit from the last H added (Fig. 3, red thread).

**Unit 2, Stitch 1:** String 3E; pass through the last H exited (Fig. 4). *Note:* Each unit will alternate between starting to the right or to the left.

**Unit 2, Stitches 2 and 3:** Repeat Unit 1, Stitches 2 and 3.

**Units 3–17:** Repeat Unit 2, Stitches 1–3 fifteen times.

**Unit 18:** Repeat Unit 2, Stitches 1 and 2. Repeat Unit 1, Stitch 3, using J for H.

**Units 19–35:** Repeat Unit 2, Stitches 1–3 seventeen times, using B for A, F for E, and J for H.



**Unit 36:** Repeat Unit 2, Stitches 1 and 2, using B for A and F for E. Repeat Unit 1, Stitch 3, using B for A and K for H.

**Units 37–54:** Repeat Unit 2, Stitches 1–3 eighteen times, using C for A, G for E, and K for H.

**2) CLASP.** Use circular peyote stitch to form the clasp loop, then add the button to the other end of the bracelet:

**Clasp Loop:** String 23D; pass through the last K exited in Unit 54 (Fig. 5, blue thread). *Note:* You may need to adjust the number of D strung in the clasp loop to fit snugly around the button. String 1C, skip the nearest D of the 23D just strung, and pass through the following D; repeat ten times. String 1C; pass through the last K exited (Fig. 5, red thread). Repeat the thread path of this clasp loop to reinforce. Secure and trim the working thread.

**Clasp Button:** Weave the tail thread through beads to exit from the H of Unit 2, Stitch 3. String 2D, the shank of the button, and 2D; pass through the last H exited. Repeat this thread path multiple times to reinforce; secure the thread and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: Discount Beads, (702) 360-4266, [www.discountbeadslv.com](http://www.discountbeadslv.com).



## *titan bracelet* AKKE JONKHOF

Use Half Tilas and a tubular netting technique to surround organic dome beads in this out-of-this-world bracelet.

## TECHNIQUE

### tubular netting

See p. 110 for helpful technique information.

## MATERIALS

- 154 matte metallic dark raspberry iris 5×2.5mm 2-hole Half Tilas (A)
- 70 24k gold-plated 2mm fire-polished rounds (B)
- 11 full amber 12×7mm etched-glass dome beads (C)
- 1 gold 7×14mm round magnetic clasp
- Black K.O. nylon beading thread

## TOOLS

- Scissors
- Size 11 beading needle

## FINISHED SIZE

7¾"

## Artist's Tip

To tighten the Half Tilas around the dome beads, repeat the thread path of each round when stitching the components.

**1) COMPONENTS.** Use tubular netting to encircle dome beads with Half Tilas:

**Round 1:** Use 2' of thread to string 1C and 7A, leaving an 8" tail; pass through the C just strung (Fig. 1, blue thread). Pass through the first (inside) holes of the 7A and the C to reinforce the beadwork.

**Round 2:** String 7A; pass through the last C exited and the 7A (inside holes) just added (Fig. 1, red thread). Pass through the last 1C/7A (inside holes) exited to reinforce the beadwork.

**Round 3:** String 1B; pass through the nearest 7A (inside holes) (Fig. 2, green thread). String 1B; pass through the next 2A (inside holes). Pass through the second (outside) holes of the current A and the following A (Fig. 2, blue thread).

**Round 4:** String 2B and pass through the nearest 7A (outside holes); repeat. Pass through the first 2B of this round (Fig. 2, red thread). Repeat the thread path of this round to reinforce. Don't trim the threads. Set aside.

Repeat this entire step ten times for a total of 11 components; after working each of these additional components, secure and trim the tail threads, but don't trim the working threads.

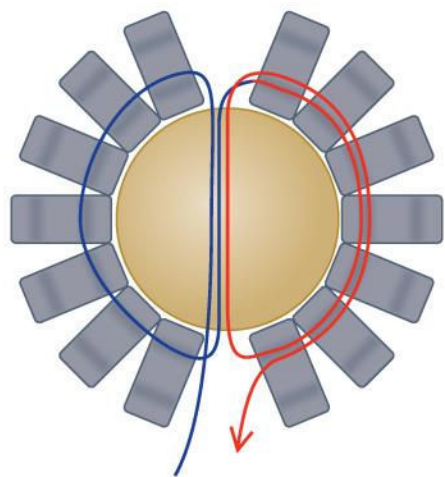


Fig. 1: Stitching Rounds 1 and 2

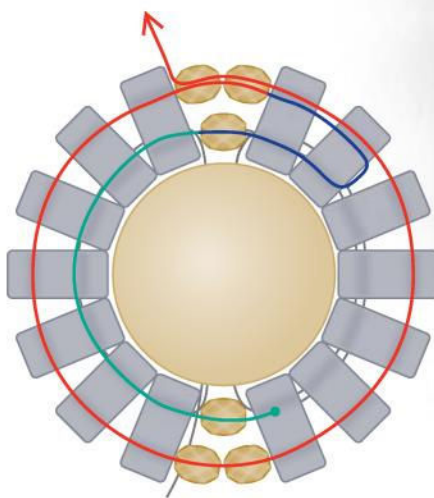


Fig. 2: Forming Rounds 3 and 4



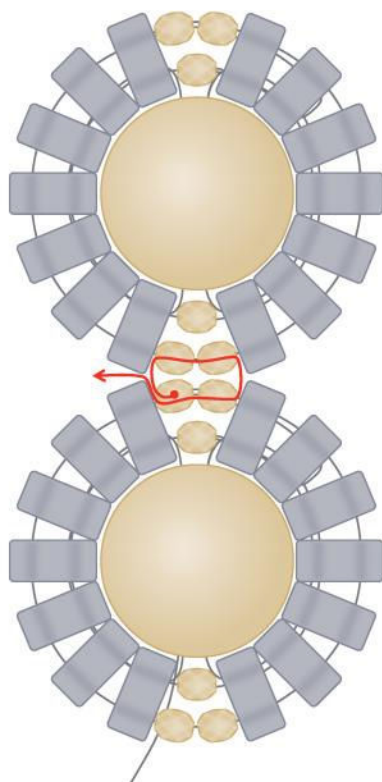


Fig. 3: Connecting the components

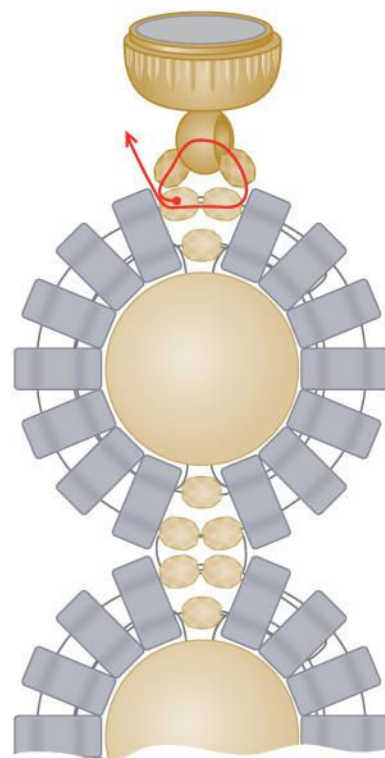


Fig. 4: Adding the clasp

**2) CONNECT.** *Note:* Make sure the first component formed (with the tail thread still intact) in Step 1 is the endmost component on one end of the bracelet; this tail thread will be used to attach one half of the clasp. Use the working thread of the first component to pass through the last 2B added in Round 4 of 1 new component, opposite its working thread; pass through the last 2B exited on the first component (Fig. 3). Repeat the thread path of this connection to reinforce; secure this working thread and trim.

Repeat this entire step nine times to connect the remaining components, using the working thread of the component added in each previous connection.

**3) CLASP.** Use the working thread of the last component added to string 1B, one half of the clasp, and 1B; pass through the last 2B exited (Fig. 4). Repeat the thread path of this step to reinforce. Secure this thread and trim.

Use the tail thread at the other end of the bracelet to repeat this entire step, using the second half of the clasp. ♦

**RESOURCES** Check your favorite bead retailer or contact: Similar Half Tilas: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com). True2 fire-polished rounds: Eureka Crystal Beads, (401) 603-0983, [www.eurekacrystalbeads.com](http://www.eurekacrystalbeads.com). Dome beads: A Grain of Sand, (704) 660-3125, [www.agrainofsand.com](http://www.agrainofsand.com). Clasp: Golden Twin Clasps, [www.goldentwinclasps.etsy.com](http://www.goldentwinclasps.etsy.com). Thread: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com).



## *pretty peacock earrings* SHARON A. WAGNER

Use two kinds of Crystaletts buttons, two-hole SuperDuos, and a variation of peyote stitch to create these metallic feathery earrings.

## TECHNIQUE

### peyote stitch variation

See p. 110 for helpful technique information.

## MATERIALS

- 1 g silver permanent-finish size 11° seed beads (A)
- 1 g silver permanent-finish size 8° seed beads (B)
- 3 g green iris 5×2.5mm 2-hole SuperDuos (C)
- 4 Scarabaeus 3mm silver rhodium crystal buttons (D)
- 4 Scarabaeus 5mm silver rhodium crystal Micro Linx (E)
- 1 pair of silver 10×24mm ear wires
- Smoke 6 lb FireLine braided beading thread

## TOOLS

- Scissors
- Size 11 beading needle
- 2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

2¾"

## Artist's Tip

Take care to always string the crystal buttons and Micro Linx to face the same direction.

**1) EARRING.** Use a variation of peyote stitch to form the earring:

**Ear-wire Loop and Row 1:** Use 3' of thread to string 1C, 1B, 1C, and 7A, leaving a 6" tail. Pass through the beads (same holes of the C) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (top) hole of the first C strung, the nearest B, and the next C (top hole) (Fig. 1, blue thread). Pass through the second (bottom) hole of the current C (Fig. 1, red thread). *Note:* Stepping up through this and the following two-hole beads will cause you to begin working in the opposite direction.

**Row 2:** *Note:* The E are constructed of two layers that are riveted together at the center, with an open space around the rivet and 1 post at each corner. Between each corner post, the sides of the E are open, creating 4 openings by which the E can be strung. In this project, the E will be positioned with 1 post at the top, 1 post at each side, and 1 post at the bot-

tom and will be strung by passing the needle at the interior of each post via the 2 adjacent openings; this passage will be referred to as a "hole" for instructional purposes. String 1E (top hole); pass through the nearest C (bottom hole) of Row 1 (Fig. 2, blue thread). Pass back through the E (top hole) just strung; pass through the current E (right hole) (Fig. 2, red thread). To reinforce this row, pass through the current E (bottom then left holes), then pass back through the nearest C (bottom hole), the current E (top hole), and the next C (bottom hole). Pass through the current E (right hole) (Fig. 3).

**Row 3:** String 1C; pass through the current E (bottom hole) (Fig. 4, blue thread). String 1C; pass back through the current E (bottom hole) and the first (top) hole of the first C just added (Fig. 4, red thread).

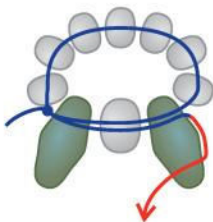


Fig. 1: Creating the ear-wire loop and Row 1

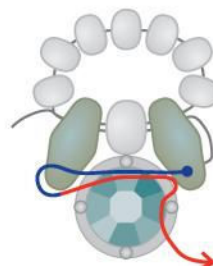


Fig. 2: Stitching Row 2

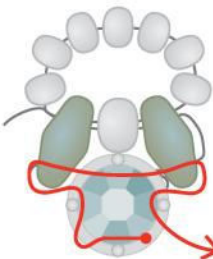


Fig. 3: Reinforcing Row 2

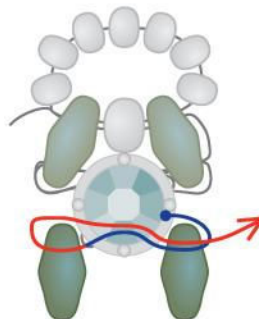
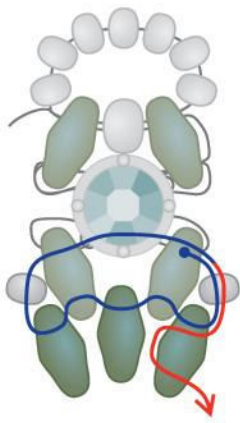
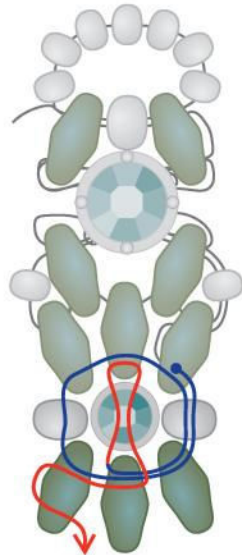


Fig. 4: Working Row 3

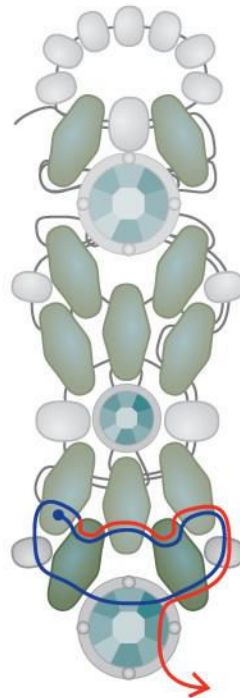




**Fig. 5:** Forming Row 4



**Fig. 6:** Adding Row 5



**Fig. 7:** Stitching Row 6

**Row 4:** String 1A and 1C; pass through the current C (bottom hole). String 1C; pass through the nearest C (bottom hole) of Row 3. String 1C and 1A; pass back through the current C (top hole), the nearest E (bottom hole), and the next C (top hole) of Row 3 (**Fig. 5, blue thread**). Pass through the first 1A/1C (top then bottom holes) just added (**Fig. 5, red thread**).

**Row 5:** String 1B, 3C, and 1B; pass through the nearest 3C (bottom holes) of Row 4 and the first 1B/2C (top holes) just added (**Fig. 6, blue thread**). String 1D; pass through the second C (bottom hole) of Row 4. Pass back through the D just added and pass through the last C (top hole) exited and the nearest C (top then bottom holes) of this row (**Fig. 6, red thread**). *Note:* Take care to string the D so that the front faces the same direction as the front of the E in Row 2.

**Row 6:** String 1C and pass through the nearest C (bottom hole) of Row 5; repeat. String 1A; pass through the last C (bottom hole) added. String 1E (top hole); pass through the first C (bottom hole) of this row. String 1A; pass through the nearest C (bottom hole) of

Row 5 (**Fig. 7, blue thread**). Weave through beads to exit from the last E (right hole) added (**Fig. 7, red thread**). *Note:* To reinforce, repeat the thread path of **Fig. 3**, passing through the 2C (bottom holes) of this row.

**Rows 7–10:** Repeat Rows 3–6, using B for E in Row 10. Secure the threads and trim.

**2) FINISH.** Attach 1 ear wire to the ear-wire loop by opening and closing the loop of the ear wire as you would a jump ring.

**3)** Repeat Steps 1 and 2 for a second earring. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads: T&T Trading, [www.tttbeads.com](http://www.tttbeads.com). SuperDuos: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Crystaletts buttons and Micro Linx; thread: Yadası Beads, [www.yadasibeads.etsy.com](http://www.yadasibeads.etsy.com). Ear wires: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com).

## Artist's Tips

► Pull the beads of Row 5 snug so that the 6D of Rows 4 and 5 form two defined rows with the D nestled between them. Reinforce the thread path of Row 5 before adding the D to strengthen the beadwork.

► Some thread will show on the outside edges of the beadwork; as long as you use thread that matches your beads it won't be noticeable.



## Option

You can use Crystaletts micro spike buttons in place of the 3mm crystal buttons.



*honeysuckle vines necklace* AGNIESZKA WATTS

Construct this eye-catching necklace in just a few simple steps,  
using fun and repetitive stitches and elegant beads.

## TECHNIQUES

netting  
picot  
right-angle weave variation  
stringing

See p. 110 for helpful technique information.

## MATERIALS

3 g dark chocolate bronze gold luster size 15° seed beads (A)  
1 g higher metallic dark amethyst size 11° seed beads (B)  
21 metallic dark blue suede 2.5x6mm mini daggers (C)  
33 pale turquoise stardust opaque 6mm 2-hole lentils (D)  
22 green luster opaque 6mm 2-hole CzechMates squares (E)  
11 green ultra-luster opaque 6mm 4-hole QuadraTiles (F)  
1 gold-plated 15x9mm 2-strand box clasp  
Crystal 4 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 12 beading needle

## FINISHED SIZE

16½"

## Artist's Tip

To correct any tension problems that may exist, try repeating the thread path of Row 1. Since you make two passes through the beads of Row 2, it can help to reinforce this row and even out the tension.

## Options

- › Try substituting 3x10mm or 5x16mm daggers for the mini daggers.
- › Use different beads to embellish the tops of the QuadraTiles, such as O beads, wheel beads, or small flat flowers.

**1) ROW 1.** Use netting and picots to form the first row of the necklace:

**Unit 1, Stitch 1:** Add a stop bead to 6' of thread, leaving a 4" tail. String 1E and 1F (top-left hole/back to front); pass back through the first (top) hole of the last E added (Fig. 1, blue thread). Pass through the second (bottom) hole of the current E and the nearest F (bottom-left hole/back to front); pass back through the E (bottom hole) (Fig. 1, red thread).

**Unit 1, Stitch 2:** Pass through the top hole of the current E and the nearest F (top-left hole/back to front). String 1A, 1B, and 1A; pass through the current F (top-right hole, front to back) (Fig. 2, green thread). String 1E (top then bottom holes); pass through the last F (bottom-right hole/back to front) exited and pass back through the last E (bottom hole) added (Fig. 2, blue thread). Pass back through the top hole of the current E and the last F (top-right hole/back to front) exited; pass through the last E (top hole) added (Fig. 2, red thread).

**Link and Unit 2, Stitch 1:** String 9A, 1E, and 1F (top-left hole/back to front)

(Fig. 3, green thread). Pass back through the first (top) hole of the last E added and pass through the second (bottom) hole of the current E (Fig. 3, blue thread). Pass through the nearest F (bottom-left hole/back to front); pass back through the last E (bottom hole) added (Fig. 3, red thread).

**Unit 2, Stitch 2:** Repeat Unit 1, Stitch 2.

**Link and Units 3–11:** Repeat Link and Unit 2, Stitches 1 and 2 nine times. Pass through the bottom hole of the last E exited in Unit 11.

**2) ROW 2.** Use netting and picots to form the second row of the necklace:

**Stitch 1:** String 3D; skip the nearest F of Row 1 and pass back through the next E (bottom hole) (Fig. 4, green thread).

**Stitch 2:** String 6A, 1B, 4A, 1C, and 4A; pass through the last B added. String 6A; pass through the nearest E (bottom hole) of Row 1 (Fig. 4, blue thread).

**Stitches 3–21:** Repeat Stitches 1 and 2 nine times. Repeat Stitch 1 (Fig. 4, red thread).



Fig. 1: Working Unit 1, Stitch 1 of Row 1

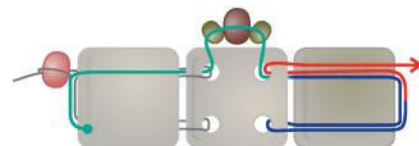


Fig. 2: Adding Unit 1, Stitch 2 of Row 1

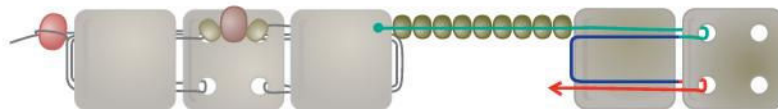


Fig. 3: Forming Link and Unit 2, Stitch 1 of Row 1

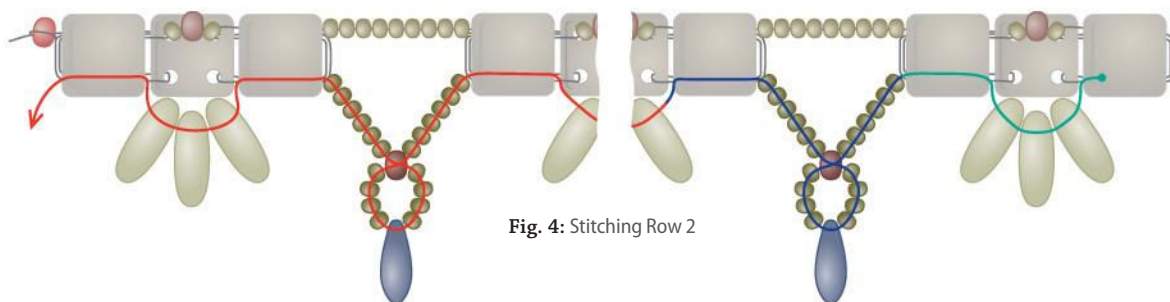
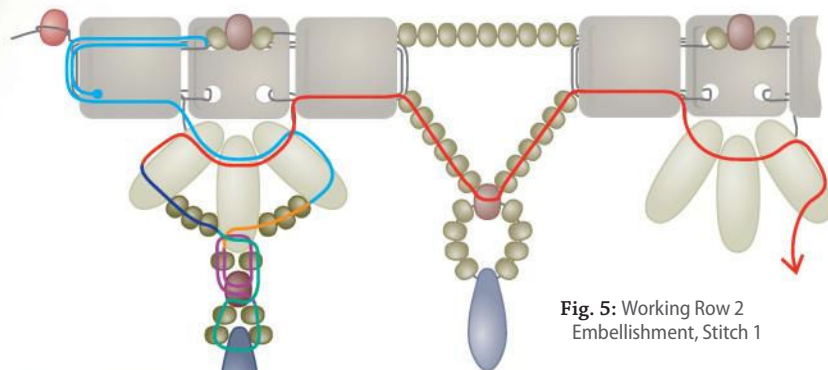
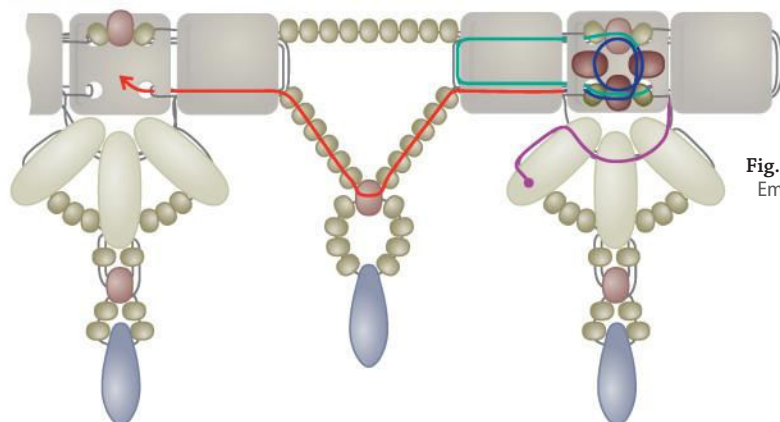


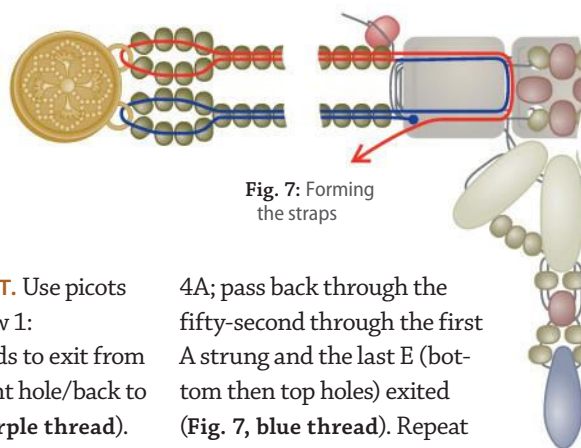
Fig. 4: Stitching Row 2



**Fig. 5:** Working Row 2 Embellishment, Stitch 1



**Fig. 6:** Adding Row 1 Embellishment, Stitch 1



**Fig. 7:** Forming the straps

**3) ROW 2 EMBELLISHMENT.** Use netting and a variation of right-angle weave to embellish Row 2:

**Stitch 1:** Weave through beads to exit from the first (inside) then second (outside) holes of the third D in the nearest 3D set of Row 2 (**Fig. 5, turquoise thread**).

\*String 3A; pass through the nearest D (outside hole) (**Fig. 5, orange thread**).

String 1A, 1B, and 1A; pass through the last D (outside hole) exited and the first 1A/1B just added (**Fig. 5, purple thread**).

String 2A, 1C, and 2A; pass through the last B exited, the nearest A, and the last D of Row 2 exited (**Fig. 5, green thread**).

String 3A; pass through the nearest D (outside hole) of Row 2 (**Fig. 5, blue thread**). Weave through beads to exit from the third D (inside then outside holes) of the nearest 3D set in Row 2 (**Fig. 5, red thread**).

**Stitches 2–11:** Repeat from \* ten times, omitting the final weave-through after Stitch 11.

**4) ROW 1 EMBELLISHMENT.** Use picots and netting to embellish Row 1:

**Stitch 1:** Weave through beads to exit from the nearest F (bottom-right hole/back to front) of Row 1 (**Fig. 6, purple thread**).

\*\*String 1A, 1B, and 1A; pass through the current F (bottom-left hole/front to back), the nearest E (bottom then top holes), the last F (top-left hole/back to front) exited, and the nearest 1A/1B of Row 1 (**Fig. 6, green thread**). String 1B and pass through the nearest B; repeat. Pass through the first B just added, the nearest 1B/1A of this stitch, and the current F (bottom-left hole/front to back) (**Fig. 6, blue thread**). Weave through beads to exit from the nearest F (bottom-right hole/back to front) of Row 1 (**Fig. 6, red thread**).

**Stitches 2–11:** Repeat from \*\* ten times, exiting from the nearest E (bottom hole) after Stitch 11.

**5) STRAPS.** *Note:* Take care to string both halves of the clasp so that the correct side of the clasp will face out when worn. String 56A, one loop of one half of the clasp, and

4A; pass back through the fifty-second through the first A strung and the last E (bottom then top holes) exited (**Fig. 7, blue thread**). Repeat from the beginning of this step, stringing the second loop of the same half of the clasp, and passing back through the top then bottom holes of the E (**Fig. 7, red thread**). Repeat the thread path of this entire step to reinforce. Secure this thread and trim. Remove the stop bead; secure the tail thread and trim.

Start 2' of new thread that exits from the endmost E (bottom hole) of Row 1, Unit 11. Repeat this entire step, using the second half of the clasp and taking care that the clasp is positioned to close properly. ♦

**RESOURCES** Check your favorite bead retailer or contact: Similar seed beads: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com). Mini daggers, lentils, CzechMates squares, and QuadraTiles: Agnesse Artistry1, [www.agnesseartistry1.etsy.com](http://www.agnesseartistry1.etsy.com). Clasp: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). Thread: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com).



## *berry burst earrings* AGNIESZKA WATTS

These vibrant earrings use a variety of stitches and materials for a design that's expertly festive.

## TECHNIQUES

### circular peyote stitch variation

#### picot

#### right-angle weave variation

See p. 110 for helpful technique information.

## MATERIALS

1 g matte light olive over light yellow opaque size 15° Japanese seed beads (A)

0.5 g silver-lined dark peridot frosted size 11° Japanese seed beads (B)

0.5 g silver-lined teal size 8° Japanese seed beads (C)

2 g olive gold marbled opaque 5×2.5mm 2-hole SuperDuos (D)

12 teal luster 6mm 1-hole lentils (E)

6 turquoise 2XAB 3mm crystal bicones (F)

8 fuchsia saturated 4mm fire-polished rounds (G)

4 teal saturated 4mm fire-polished rounds (H)

2 turquoise 5×16mm pressed-glass daggers (I)

2 madder rose halo 8mm pressed-glass melon rounds (K)

1 pair of gold-plated 12×19mm ear wires

Smoke 4 lb FireLine braided beading thread

## TOOLS

Scissors

Size 12 beading needle

2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

2¾"

## Artist's Tip

You can string the ear wire while forming the ear-wire loop, instead of adding it later. I suggest adding it later so you can choose the ear wire that looks best with the finished piece.

**1) EARRING.** Use a variation of circular peyote stitch, picots, and a variation of right-angle weave to form the earring:

**Round 1:** Use 4' of thread to string {1D, 1B, 1D, 1B, 1D, 1C, 1G, and 1C} twice, leaving a 20" tail. Pass through the beads (same holes of the D) again to form a tight circle; use the working and tail threads to tie a knot and pass through the first (inside) hole of the first D strung and the nearest 1B/1D (inside hole) (Fig. 1).

**Center:** String 1K and pass through the mirror D (inside hole) of Round 1, then pass back through the K and pass through the last D (inside hole) exited (Fig. 2, blue thread); repeat the thread path to reinforce. Pass through the nearest 1B/1D (inside hole)/1C (Fig. 2, red thread).

**Round 2:** String 3E; skip the nearest G and pass through the next C, then weave through beads to exit from the third D (inside then outside holes) of the nearest 3D in Round 1 (Fig. 3, green thread). String 1D and pass through the nearest D (outside hole) of Round 1; repeat. Pass through the inside hole of the current D and weave through beads to exit from the next C of Round 1 (Fig. 3, blue thread). Repeat from the beginning of this round (Fig. 3, red thread).

**Round 3:** String 2A, 1F, and 2A; skip the nearest 3E and pass through the next C of Round 1 (Fig. 4, green thread). Weave through beads to exit from the nearest D (inside then outside holes) of Round 2 (Fig. 4, blue thread). String 1G; pass through the nearest D (outside then inside holes) of Round 2 and weave through beads to exit from the next C of Round 1 (Fig. 4, red thread). Repeat from the beginning of this round.

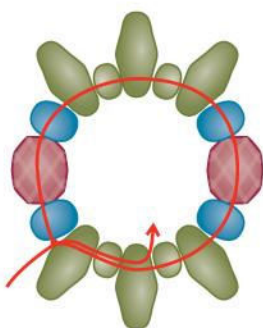


Fig. 1: Forming Round 1

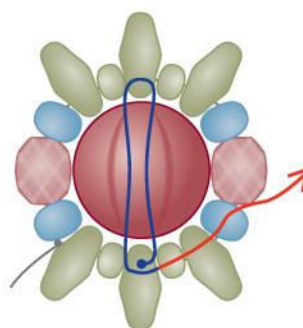


Fig. 2: Adding the center

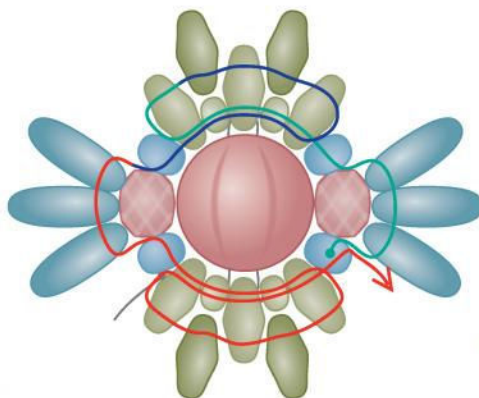


Fig. 3: Working Round 2

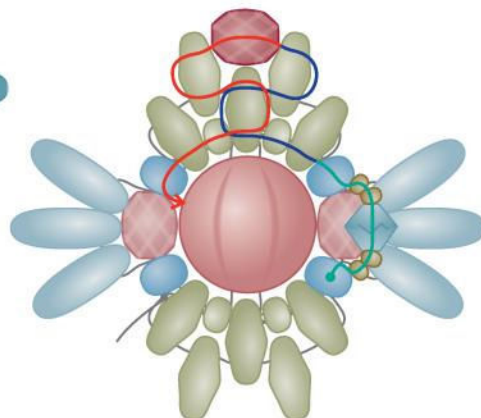
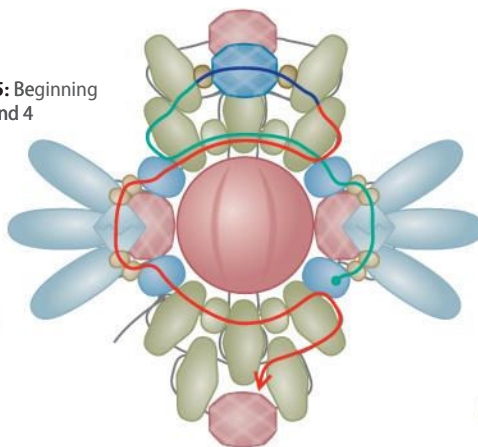


Fig. 4: Starting Round 3

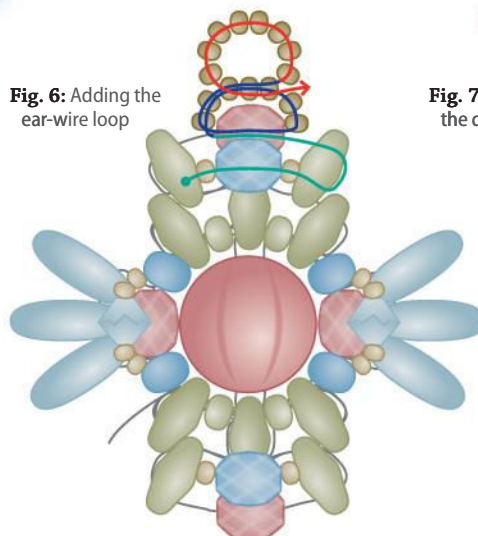




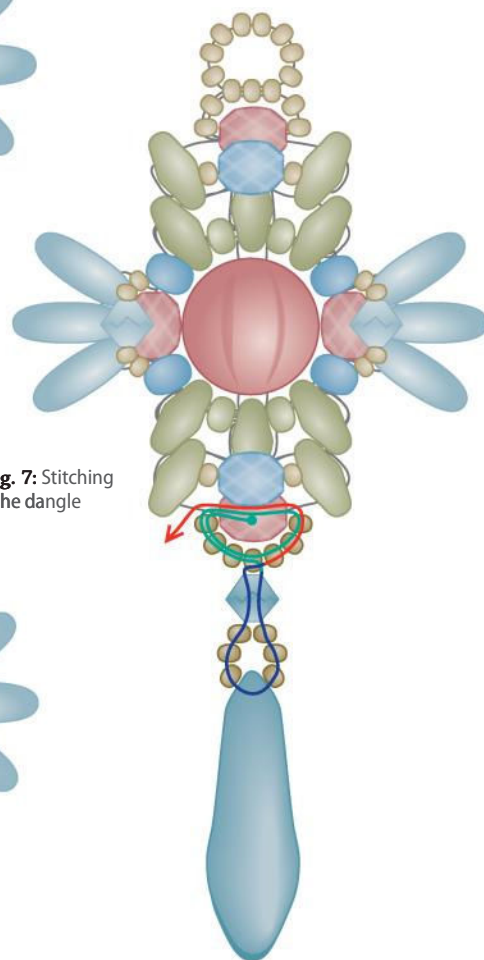
**Fig. 5:** Beginning Round 4



**Fig. 6:** Adding the ear-wire loop



**Fig. 7:** Stitching the dangle



**Round 4:** Weave through beads to exit from the second D (inside hole) of the nearest 2D in Round 2 (**Fig. 5, green thread**). \*String 1A, 1H, and 1A; pass through the nearest D (inside hole) of Round 2 (**Fig. 5, blue thread**). Weave through beads to exit from the mirror D (inside hole) of Round 2 (**Fig. 5, red thread**). Repeat from \*.

**Ear-wire Loop:** Weave through beads to exit from the nearest G of Round 3 (**Fig. 6, green thread**). String 7A; pass through the last G exited and the first 5A just added (**Fig. 6, blue thread**). String 8A; pass through the last 3A exited (**Fig. 6, red thread**). Secure this working thread and trim.

**Dangle:** Weave the tail thread through beads to exit from the mirror G of Round 3. String 7A; pass through the last G exited and the first 4A just added (**Fig. 7, green thread**). String 1F, 3A, 1J, and 3A; pass back through the F and pass through the last A exited (**Fig. 7, blue thread**). Pass through the next 3A/1G (**Fig. 7, red thread**). Secure the thread and trim.

**2) FINISH.** Attach 1 ear wire to the ear-wire loop by opening and closing the loop of the ear wire as you would a jump ring. *Note:* Take care to string the ear wire so that the front faces the same direction as the beads of Rounds 3 and 4.

**3)** Repeat Steps 1 and 2 for a second earring. ♦

**RESOURCES** Check your favorite bead retailer or contact: Similar seed beads and ear wires: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com). SuperDuos, lentils, fire-polished rounds, daggers, and melon rounds: Agnesse Artistry1, [www.agnesseartistry1.etsy.com](http://www.agnesseartistry1.etsy.com). Crystal bicones and thread: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com).

## Options

› You can use smooth 8mm rounds or pearls instead of the melon rounds.

› Try replacing the 4mm fire-polished rounds with smooth 4mm rounds.

› To make a matching pendant, form one earring with a larger bail instead of the ear-wire loop and string a piece of chain, strand of beads, or leather cord instead of an ear wire.



*massasauga bracelet* CECIL RODRIGUEZ

Use two-needle peyote stitch and two-hole DiamonDuos to quickly stitch three textured diamond components and connect them for a chic bracelet.

## TECHNIQUE

### two-needle peyote stitch

See p. 110 for helpful technique information.

## MATERIALS

2 g dark bronze size 11° seed beads (A)

36 turquoise AB 8×5mm 2-hole  
DiamonDuos (B)

14 dark bronze 8×5mm 2-hole  
DiamonDuos (C)

4 coral AB 8×5mm 2-hole DiamonDuos (D)

1 antiqued copper 18×22mm  
diamond-shaped toggle clasp

8 antiqued copper 4×6mm oval jump rings

Crystal 6 lb FireLine braided beading thread

## TOOLS

Scissors

2 size 11 beading needles

2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

6¾"

## Artist's Tips

➤ Pass through the beads of End 1 and End 2 multiple times to reinforce the loops. The ends will be used as connection points between components and for the clasp, so it's important that the beadwork is durable.

➤ You can use G-S Hypo cement to add extra security to your knots. Tug on the thread to hide the knot inside the nearest bead.

➤ Check to make sure both holes of the DiamonDuos are clear of coating before stringing them into your project; if a hole is clogged, you can use an eye pin to clear it.

**1) SMALL DIAMONDS.** Use two-needle peyote stitch to form 2 small diamonds:

**End 1 and Row 1:** *Note:* Take care to string each DiamonDuo so that the faceted side is faceup; the smooth side of the bead is the back. Place a needle at each end of 3' of thread. Use the right needle to string 1B and 6A; pass through the first hole of the B just strung (Fig. 1, blue thread). Use the left needle to pass back through the 6A/1B (first hole) just strung (Fig. 1, red thread).

**Row 2:** Use the right needle to string 4A and 1B and pass through the unused (second) hole of the B in Row 1, then string 1B (Fig. 2, blue thread). Use the left needle to string 4A and pass back through the last B (first hole) added with the right needle, the B (second hole) of Row 1, and the first B (first hole) of this row (Fig. 2, red thread). *Note:* Because of the nature of two-needle peyote stitch, the needles will switch left and right positions with each stitch.

**Row 3:** Use the right needle to string 4A and 1B and pass through the nearest B (second hole) of Row 2, then string 1C and pass through the next B (second hole) of Row 2; string 1B (Fig. 3, blue thread). Use the left needle to string 4A and pass back through the last B (first hole) added with the right needle, the nearest B (second hole) of Row 2, the next C (first hole), the following B (second hole), and the first B (first hole) of this row (Fig. 3, red thread).

**Row 4:** Use the right needle to string 4A and pass through the second hole of the current B, then string 1B and pass through the nearest C (second hole) of Row 3; string 1B and pass through the next B (second hole) (Fig. 4, blue thread). Use the left needle to string 4A and pass back through the second hole of the current B, the last B (first hole) added with the right needle, the nearest C (second hole) of Row 3, the first B (first hole) of this row, and the next B (second hole) of Row 3 (Fig. 4, red thread).

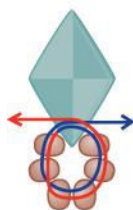


Fig. 1: Forming End 1 and Row 1 of a small diamond

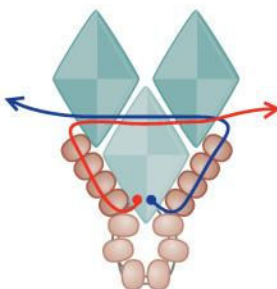


Fig. 2: Adding Row 2 of a small diamond

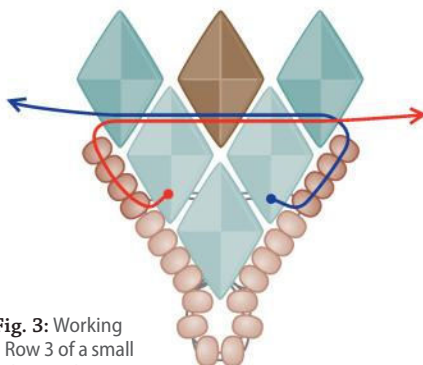


Fig. 3: Working Row 3 of a small diamond

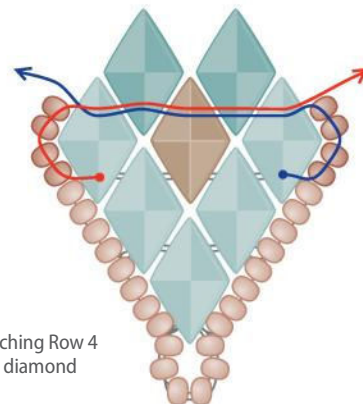
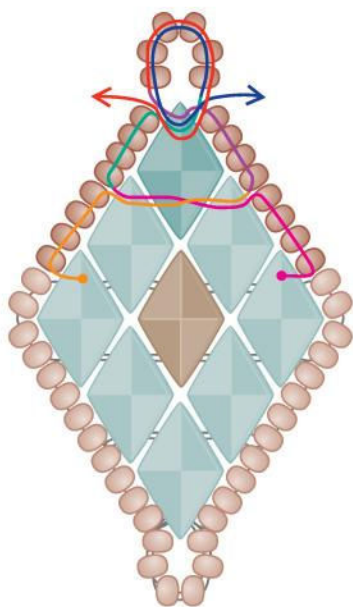
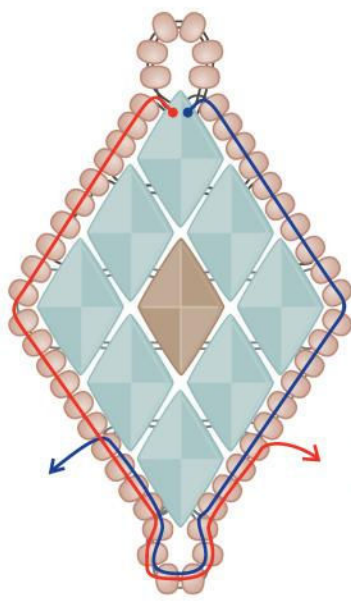


Fig. 4: Stitching Row 4 of a small diamond



**Fig. 5:** Forming Row 5 and End 2 of a small diamond



**Fig. 6:** Finishing the edges of a small diamond



**Fig. 7:** Adding Rows 4–10 of the large diamond

**Row 5:** Use the right needle to string 4A and pass through the nearest B (second hole) of Row 4, then string 1B and pass through the next B (second hole) of Row 4 (**Fig. 5, pink thread**). Use the left needle to string 4A and pass back through the nearest B (second hole) of Row 4, the B (first hole) just added with the right needle, and the next B (second hole) of Row 4 (**Fig. 5, orange thread**).

**End 2:** Use the right needle to string 4A and pass through the B (second hole) of Row 5 (**Fig. 5, purple thread**). Use the left needle to string 4A and pass back through the B (second hole) of Row 5 (**Fig. 5, green thread**). Use the right needle to string 6A; pass through the last B (second hole) exited (**Fig. 5, blue thread**). Use the left needle to pass back through the 6A just added with the right needle; pass through the last B (second hole) exited (**Fig. 5, red thread**).

**Finish:** Use the right needle to pass back through all the A on the right edge of the diamond; pass through the 6A of End 1 and the first 4A on the left edge

of the diamond (**Fig. 6, blue thread**). Use the left needle to pass back through all the A on the left edge of the diamond and the 6A of End 1; pass through the first 4A on the right edge of the diamond (**Fig. 6, red thread**). Secure the threads and trim. Set aside.

Repeat this entire step for a second small diamond.

**2) LARGE DIAMOND.** Use two-needle peyote stitch to form the large diamond:

**End 1 and Rows 1–3:** Repeat Small Diamonds, End 1 and Rows 1–3.

**Rows 4–10:** Continue in the same manner, following the chart in **Fig. 7** to work 7 more rows using B, C, and D. *Note:* Rows 4–6 will be worked in the same manner as Small Diamonds, Row 3. Row 7 will be worked in the same manner as Small Diamonds, Row 4. Rows 8–10 will be worked in the same manner as Small Diamonds, Row 5.

**Row 11 and End 2:** Repeat Small Diamonds, Row 5 and End 2.

**Finish:** Repeat Small Diamonds, Finish.

**3) CONNECT.** Use 1 jump ring to attach 1 small diamond to one end of the large diamond; repeat to attach the second small diamond to the other end of the large diamond. *Note:* Take care to connect the diamonds so that the right sides are faceup.

**4) CLASP.** Use 1 jump ring to attach another jump ring to one half of the clasp. Use 1 jump ring to attach the previous jump ring to the other end of 1 small diamond. Repeat this entire step to attach the second half of the clasp to the other end of the bracelet. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, DiamonDuos, and thread: Red Panda Beads, (757) 641-0002, [www.redpandabeads.com](http://www.redpandabeads.com). Clasp and jump rings: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com).



## *aspen leaf earrings* ALICE HARON

Use a mix of beads and simple stitches to make these adorable leaf-motif earrings.

## TECHNIQUES

circular peyote stitch

square stitch

netting

See p. 110 for helpful technique information.

## MATERIALS

0.5 g gold size 15° seed beads (A)

0.5 g matte metallic sage size 15° seed beads (B)

0.5 g gold size 11° hex-cut seed beads (C)

0.5 g gold size 11° cylinder beads (D)

0.5 g metallic earth batik luster size 11° cylinder beads (E)

40 green iris 1.8mm cubes (F)

1 pair of 12×16mm lever-back ear wires

Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors

Size 11 beading needle

## FINISHED SIZE

1½"

**1) EARRING BODY.** Use circular peyote stitch and square stitch to form the leaf-shaped earring body:

**Rounds 1 and 2:** Add a stop bead to 3' of thread, leaving a 6" tail. String 1D, 12E, 1A, and 1E; pass through the twelfth E strung, then skip the A and pass through the last E strung to form a square stitch (Fig. 1, blue thread). String 11E; pass through the first 1D/1E strung (Fig. 1, red thread).

**Round 3:** String 1F, skip the next E of the previous rounds, and pass through the following E; repeat four times. Pass through the next E of the previous rounds (Fig. 2, green thread). String 1B; pass through the next A of the previous rounds. String 1B; pass through the last A exited to form a square stitch. String 1B; pass through the next 2E of the previous rounds (Fig. 2, blue thread). Work 5 stitches with 1F in each stitch. Weave through beads to exit from the first F of this round (Fig. 2, red thread).

**Round 4:** Work 5 stitches with 1F in each stitch (Fig. 3, green thread). String 1B; pass through the nearest B of Round 3. String 1B; pass through the last B exited to form a square stitch. String 1B; pass through the next B of Round 3 (Fig. 3, blue thread). Work 5 stitches with 1F in each stitch. Weave through beads to exit from the first F of this round (Fig. 3, red thread).

**Round 5:** Work 5 stitches with 1D in each stitch (Fig. 4, green thread). String 1A; pass through the nearest B of Round 4. String 1A; pass through the last B exited to form a square stitch. String 1A; pass through the next B of Round 4 (Fig. 4, blue thread). Work 5 stitches with 1D in each stitch. Pass through the nearest F of Round 3 and the following E of Rounds 1 and 2 (Fig. 4, red thread).

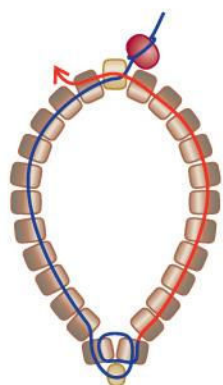


Fig. 1: Forming Rounds 1 and 2 of the earring body

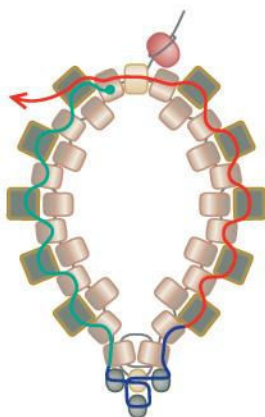


Fig. 2: Adding Round 3 of the earring body

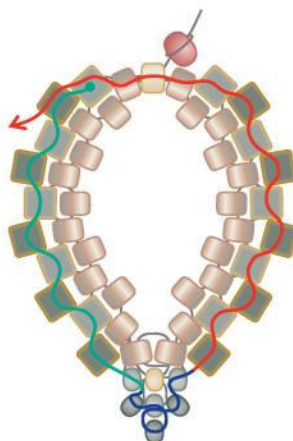


Fig. 3: Working Round 4 of the earring body

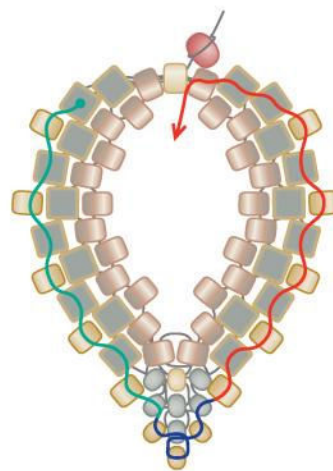


Fig. 4: Stitching Round 5 of the earring body



**2) VEINS.** Use netting to add strands of seed beads to the center of the earring body:

**Strand 1:** String 7B; skip the next 1D/7E of Rounds 1 and 2 and pass through following E. Weave through beads to form a turnaround and pass back through the last 2B added in this strand (Fig. 5, green thread).

**Strand 2:** String 8B; pass through the twelfth and thirteenth E of Rounds 1 and 2. Pass back through the 8B of this strand and the next 2B of Strand 1 (Fig. 5, blue thread).

**Strand 3:** String 5B; pass through the seventeenth E of Rounds 1 and 2. Weave through beads to exit from the first D strung in Rounds 1 and 2 (Fig. 5, red thread).

**3) EAR WIRE.** String 1C, 1A, 1 ear wire, 1A, and 1C; pass through the last D exited

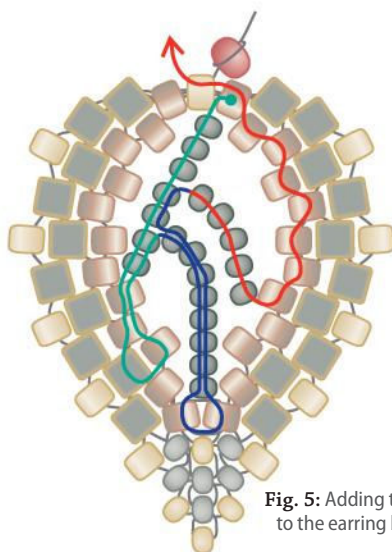


Fig. 5: Adding the veins to the earring body

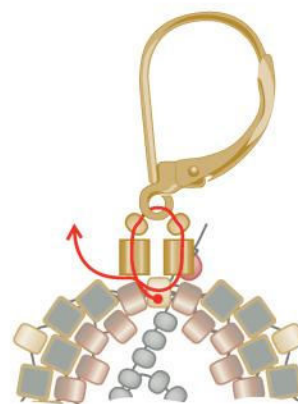


Fig. 6: Attaching the ear wire

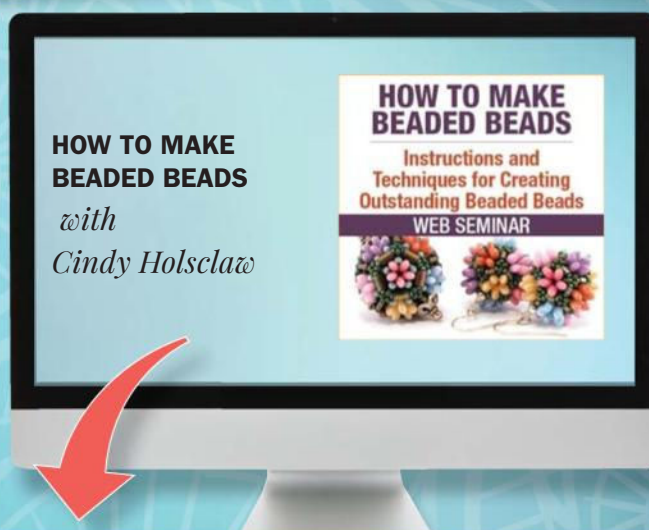
(Fig. 6). Repeat the thread path of this step to reinforce. Secure and trim the working thread. Remove the stop bead. Secure and trim the tail thread.

4) Repeat Steps 1–3 for a second earring. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, cylinder beads, and 1.8mm cubes: Studio Beads, (847) 607-8702, [www.studiobeads.com](http://www.studiobeads.com). Ear wires: Chelsea's Beads, (847) 433-3451, [www.chelseasbeads.com](http://www.chelseasbeads.com). Thread: Bodacious Beads, (847) 699-7959, [www.bodaciousbeadschicago.com](http://www.bodaciousbeadschicago.com).

## Have you tried *Beadwork* Web Seminars?

Join bead artist Cindy Holsclaw in this downloadable on-demand web seminar, where she shares her techniques for creating beautiful beaded beads.



Visit [www.bit.ly/make-beaded-beads-webinar](http://www.bit.ly/make-beaded-beads-webinar).



*betwixt bracelet* NICHOLE STARMAN

This smooth bracelet uses brand-new Demi Round seed beads and regular seed beads to work three separate sections of beadwork, and snap sets are utilized for a hidden closure.

## TECHNIQUES

right-angle weave variation

peyote stitch variation

picot

See p. 110 for helpful technique information.

## MATERIALS

9 g bronze size 8° Demi Round seed beads (A)

7 g silver-lined teal frosted size 8° seed beads (B)

4 silver 5mm snap sets

White One-G nylon beading thread

## TOOLS

Scissors

Size 11 or 12 beading needles

## FINISHED SIZE

8¼" (6¼" when closed)

## Artist's Tip

This design can be made with either size 11° or size 8° Demi Round and regular seed beads.

**1) CENTER, ROW 1.** Use a variation of right-angle weave to stitch the first row of the center section of the band:

**Unit 1, Round 1:** Use 4' of thread to string 4A, leaving a 4" tail. Pass through the beads again to form a circle; use the working and tail threads to tie a square knot and pass through the first A strung (Fig. 1, blue thread).

**Unit 1, Round 2:** String 1B and pass through the nearest A of this unit; repeat three times. Pass through the first B of this round (Fig. 1, red thread).

**Unit 2, Round 1:** String 4A; pass through the first A just added to form a circle (Fig. 2, blue thread).

**Unit 2, Round 2:** String 1B and pass through the nearest A of this unit; repeat twice. Weave through beads to exit from the second B of this round (Fig. 2, red thread).

**Unit 3, Round 1:** Repeat Unit 2, Round 1 (Fig. 3, blue thread).

**Unit 3, Round 2:** Repeat Unit 2, Round 2, this time exiting from the first B of this round (Fig. 3, red thread).

**2) CENTER, ROW 2.** Use a variation of right-angle weave to stitch the second row of the center section of the band:

**Unit 1, Round 1:** Repeat Unit 2, Round 1 of Step 1.

**Unit 1, Round 2:** Repeat Unit 2, Round 2 of Step 1, this time exiting from the third B of this round.

**Unit 2, Round 1:** Repeat Unit 2, Round 1 of Step 1 (Fig. 4, pink thread).

**Unit 2, Round 2:** Pass through the nearest B of the adjacent unit in the previous row and the next A of this unit (Fig. 4, orange thread). String 1B and pass through the nearest A of this unit; repeat. Weave through beads to exit from the first B of this round (Fig. 4, purple thread).

**Unit 3, Round 1:** Repeat Unit 2, Round 1 of Step 1 (Fig. 4, green thread).

**Unit 3, Round 2:** String 1B and pass through the nearest A of this unit; repeat (Fig. 4, blue thread). Weave through beads to exit from the first B of this round (Fig. 4, red thread).

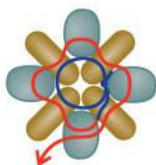


Fig. 1: Forming Unit 1 of Center, Row 1



Fig. 2: Adding Unit 2 of Center, Row 1

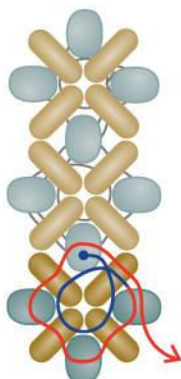


Fig. 3: Working Unit 3 of Center, Row 1

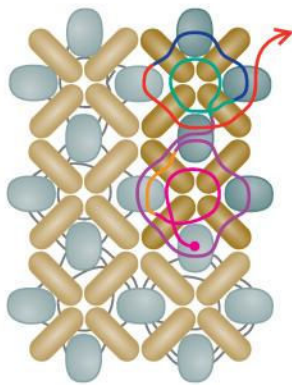
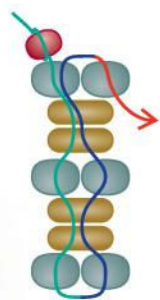
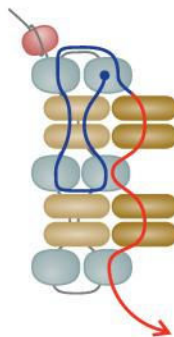


Fig. 4: Stitching Units 2 and 3 of Center, Row 2

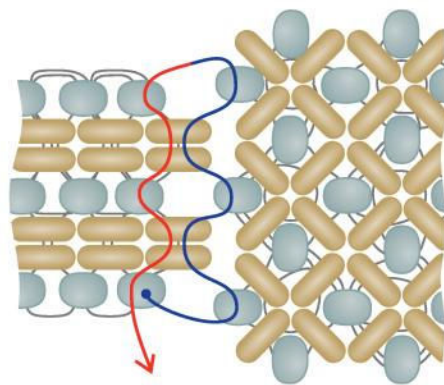




**Fig. 5:** Forming Rows 1-3 of a side



**Fig. 6:** Finishing Row 3 and adding Row 4 of a side



**Fig. 7:** Connecting a side to the center

**3) CENTER, ROWS 3-14.** Repeat Step 2 twelve times. Secure the threads and trim. Set aside.

**4) SIDES.** Use a variation of odd-count flat peyote stitch to form the side sections of the band:

**Rows 1 and 2:** Add a stop bead to 4' of thread, leaving a 4" tail. String {1B and 2A} twice, then string 1B (Fig. 5, green thread).

**Row 3:** String 1B and pass back through the nearest 2A of the previous row; repeat. Pass back through the nearest B of the previous rows (Fig. 5, blue thread). String 1B (Fig. 5, red thread). *Note:* Form an odd-count turnaround at the end of this and the following odd-numbered rows by weaving through beads of the 2 previous rows and stepping up for the next row by passing through the last bead added (Fig. 6, blue thread).

**Row 4:** String 2A and pass back through the nearest B of the previous row; repeat (Fig. 6, red thread).

**Rows 5-42:** Repeat Rows 3 and 4 nineteen times. Remove the stop bead; secure the tail thread and trim, but don't trim the working thread. Set aside.

Repeat this entire step to form a second side.

**5) CONNECT.** Lay the beadwork on your work surface so that Row 42 of one side and Row 1 of the center are aligned, according to Fig. 7. Use the working thread

of the side to pass up through the nearest B of Unit 3 in Center, Row 1. Pass back through the next 2A of the side and the nearest B of the following unit in Center, Row 1; repeat (Fig. 7, blue thread). Weave through beads of the side to exit from the first B exited in this step (Fig. 7, red thread). Repeat the thread path of this step multiple times to reinforce. Secure this thread and trim.

Repeat this entire step, this time connecting Row 42 of the remaining side to Row 14 of the center.

**6) EDGES.** Add picots to embellish the edges of the band:

**Round 1:** Start 4' of new thread that exits up through the endmost B at the bottom of one side of the band. \*String 1A, 1B, and 1A and pass through the nearest B of the band; repeat (Fig. 8, black thread). String 1A, 1B, and 1A and pass down through the nearest B and up through the next B (Fig. 8, pink thread); repeat nine times (Fig. 8, orange thread). String 1A, 1B, and 1A; pass through the nearest 1B/1A/1B/2A along the top edge of the center (Fig. 8, purple thread). String 2A and pass through the last 2A exited and the nearest 1B/2A along the top edge of the center (Fig. 8, green thread); repeat eleven times (Fig. 8, blue thread). String 2A; pass through the last 2A exited and the nearest 1B/1A/1B (Fig. 8, red thread). String 1A, 1B, and 1A and pass down through the nearest B and up through

the next B; repeat nine times. String 1A, 1B, and 1A; pass down through the nearest B. Repeat from \*. Pass through the first 1A/1B of this round.

**Round 2:** String 3A; pass through the nearest 1B/1A of the previous round (Fig. 9, orange thread). String 3A; pass through the next 1A/1B of the previous round (Fig. 9, purple thread). String 3A and pass through the nearest B; repeat eleven times, then pass through the next A of the previous round (Fig. 9, green thread). String 1A and pass through the nearest 1A/1B/1A; repeat ten times (Fig. 9, blue thread). String 1A; pass through the nearest 1A/1B (Fig. 9, red thread). String 3A and pass through the nearest B; repeat eleven times. Repeat from the beginning of this round. Secure the threads and trim.

**7) SNAPS.** Use 2' of new thread to sew 2 female halves of 2 snap sets side-by-side to one end of the band, ¼" from the end; secure the threads and trim. Repeat from the beginning of this step, sewing the 2 female halves of the remaining snap sets to the band, ½" from the previous female halves.

Repeat this entire step, sewing the male halves of the snap sets to the opposite end of the band on the back side of the beadwork. ♦

**RESOURCES** Check your favorite bead retailer or contact: All materials: Lima Beads, (734) 929-9208, [www.limabeads.com](http://www.limabeads.com).

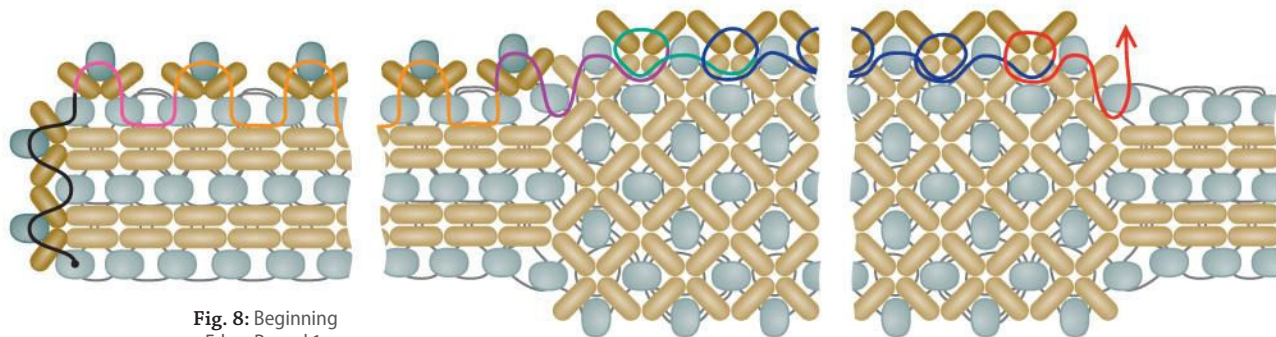


Fig. 8: Beginning Edge, Round 1

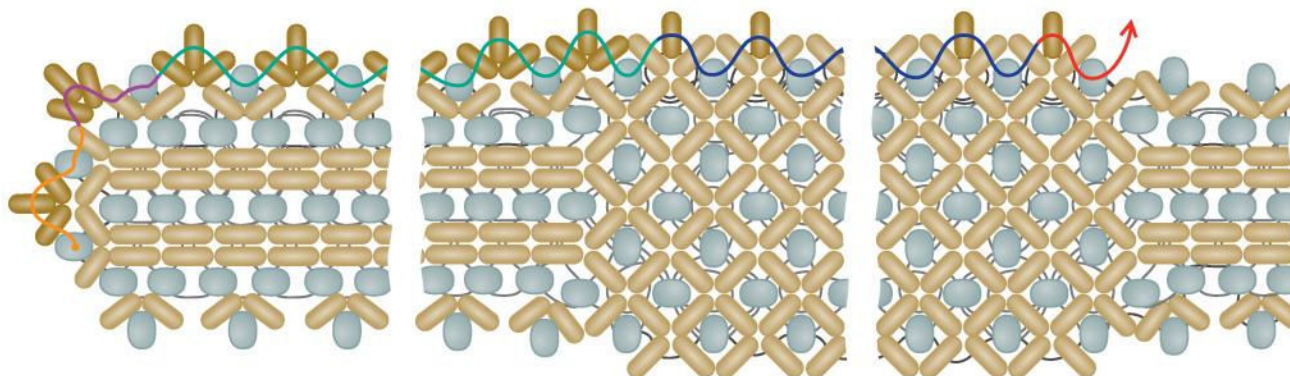


Fig. 9: Starting Edge, Round 2

# Tales FROM THE Attic

**EXPLORE A TREASURE TROVE** of vintage objects in this exquisite mixed-media jewelry book by Melanie Doerman. Remake your personal treasures into 15 beautifully detailed pieces that tell their own story.

**Art of Forgotten Things: Creating Jewelry from Objects with A Past**  
Melanie Doerman  
160 pages, 8½ × 9, \$24.95  
ISBN: 978-1-59668-548-2

**INTERWEAVE**  
interweavestore.com

QUICK+EASY  
CLASSIC



Back of  
bracelet

## *treasure awaits bracelet* JENNIFER VANBENSCHOTEN

Get the look of ornate bezels without the work by embellishing a premade crystal cup-chain bracelet with right-angle weave and seed beads.

**TECHNIQUE**  
right-angle weave

See p. 110 for helpful technique information.

**MATERIALS**

15 g antiqued brass size 11° Japanese seed beads (A)  
1 brass DIY cup-chain bracelet kit with  
16 crystal 8mm chatons in montana, topaz,  
amethyst, and ruby  
Smoke 6 lb FireLine braided beading thread

**TOOLS**

Scissors  
Size 12 beading needle  
2 pairs of chain- or flat-nose pliers

**FINISHED SIZE**

7¼" (expandable to 8¾")

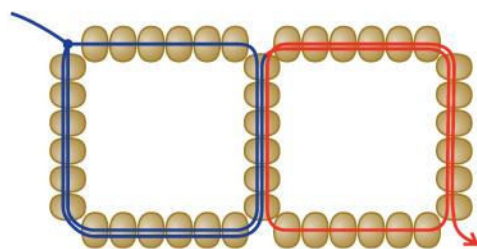


Fig. 1: Beginning Row 1

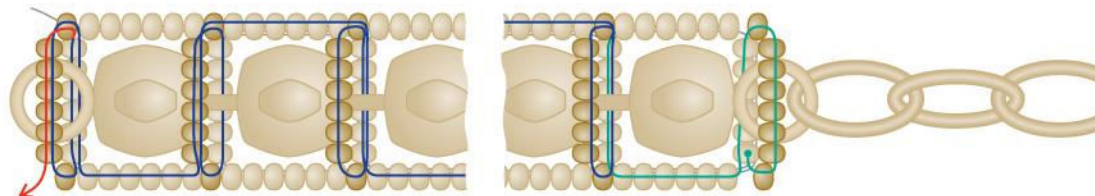


Fig. 2: Adding Row 2, Base

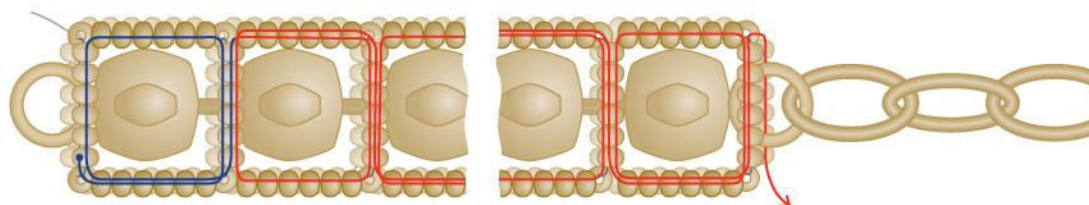


Fig. 3: Working Row 2, Bottom

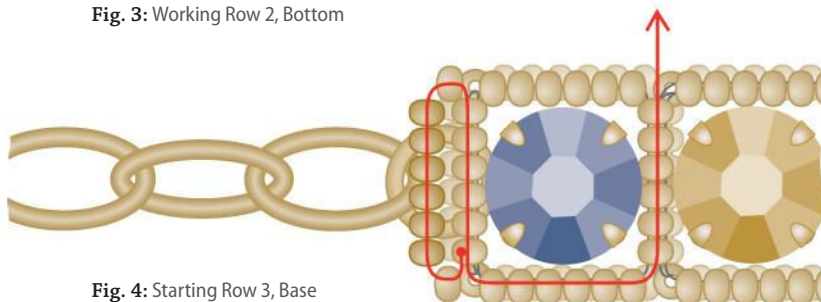


Fig. 4: Starting Row 3, Base

**1) BASE.** Encase a premade cup-chain bracelet with a right-angle weave frame:

**Prep:** Assemble the cup-chain bracelet according to the manufacturer's instructions using the pliers.

**Row 1:** Use 8' of thread to string 24A, leaving a 6" tail; pass through all the beads again. Use the working and tail threads to tie a knot. Pass through the first 18A strung (Fig. 1, blue thread). String 18A, then pass through the last 6A exited and the next 12A (Fig. 1, red thread); repeat fourteen times.

**Row 2, Prep:** Slide the row of beadwork onto the front of the bracelet, positioning each unit around a chaton. Flip the work over.

**Row 2, Base:** Note: The units added in this row encircle the attached chains at the ends of the bracelet and the flat sections between chatons. String 8A and pass through the last 6A exited, then weave through the next 12 beads of Row 1 to exit the 6A before the next chaton (Fig. 2, green thread); repeat sixteen times (Fig. 2, blue thread). Pass through

the first 7A strung on the last unit (Fig. 2, red thread).

**Row 2, Bottom:** String 6A; pass through the middle 6A of the next unit of Row 2, Base. String 6A; pass through the nearest 6A set in Row 2 of the Base, the first 6A set just added, and the next 6A set in Row 2 of the Base (Fig. 3, blue thread). Repeat from the beginning of this row fifteen times. Weave through beads to exit the first 6A of Row 1 (Fig. 3, red thread).

**Row 3, Base:** Flip the work over. String 8A; pass through the last 6A exited. Weave through the next 12A of Row 1 to exit the 6A before the next chaton (Fig. 4). Repeat Row 2, Base sixteen times along the top of the bracelet.

**Row 3, Top:** Repeat Row 2, Bottom along the top of the bracelet. Secure the threads and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: DIY chaton bracelet: Sew On Crystals, (401) 474-8715, [www.sewoncrystals.com](http://www.sewoncrystals.com). Japanese seed beads and all other materials: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com).

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### Option

Treat these little baubles as you would links in other strung projects. Use them for earrings or a cute bracelet like the one shown here, or make a long necklace using the links and your favorite chain.

## *moroccan charm* MARCIE ABNEY

Inspired by the intricate tiles adorning Moroccan homes and businesses, this necklace features a simple but lovely beaded charm.

## TECHNIQUES

picot  
wireworking

See p. 110 for helpful technique information.

## MATERIALS

1 g light aqua size 15° Japanese seed beads (A)  
1 g matte satin gold size 11° Japanese seed beads (B)  
1 g frosted transparent teal size 11° Japanese seed beads (C)  
12 turquoise 4mm rounds (D)  
1 turquoise 12mm round  
1 copper 26×37mm oval pendant with off-center 17×22mm opening  
7 copper 1½" eye pins  
17 copper 6mm jump rings  
1 copper 6×11mm lobster clasp  
13" of copper 3mm rolo chain  
Dark gray size D nylon beading thread  
Beading wax

## TOOLS

Scissors  
Size 12 beading needle  
2 pairs of chain- or flat-nose pliers  
Round-nose pliers  
Wire cutters

## FINISHED SIZE

18" (expandable to 19½")

**1) CHARM.** Stitch a beaded charm and hang it from the pendant:

**Round 1:** Use 3' of waxed thread to string 1B and 1D four times; tie a knot to form a tight circle, leaving a 4" tail. Pass through the first 1B/1D/1B strung (Fig. 1, orange thread).

**Round 2:** String 8A and pass through the next B of Round 1; repeat three times. Pass through the first 8A added in this round (Fig. 1, green thread).

**Round 3:** String 1C; pass through the next 8A of the previous round. String 1C, 1B, and 1C; pass through the following 8A of the previous round. Repeat from the beginning of this round (Fig. 1, blue thread).

**Loop:** Weave through beads to exit from the final B added. String 6A; pass through the last B exited (Fig. 1, red thread). Repeat the thread path several times to reinforce. Secure the threads and trim. Set the charm aside.

**Pendant:** Use 1 jump ring to connect the charm's loop to the top hole of the pendant (Fig. 2). Set the pendant aside.

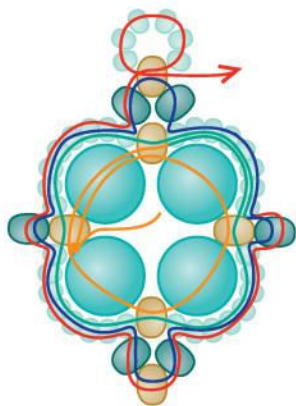


Fig. 1: Stitching the charm

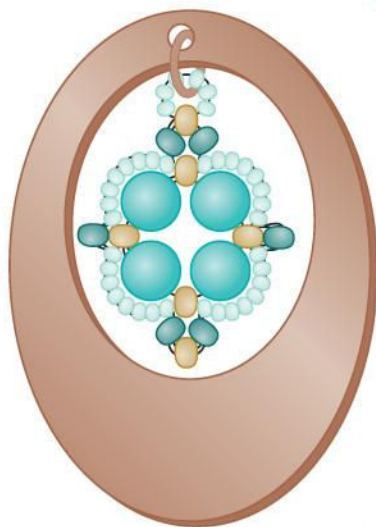


Fig. 2: Connecting the charm

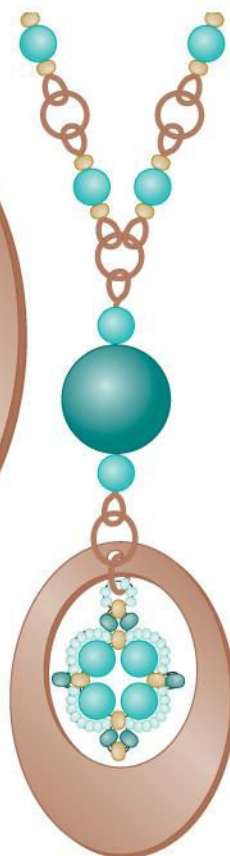


Fig. 3: Joining the links



**2) LINKS.** Use the eye pins to form beaded links and join them with jump rings to form the front of the necklace:

**Large link:** Use 1 eye pin to string 1D, the 12mm round, and 1D; form a simple loop. Use 1 jump ring to attach this large link to the jump ring at the top of the pendant.

**Small links:** Use 1 eye pin to string 1B, 1D, and 1B, then form a simple loop; repeat five times to form a total of 6 small rings. Use 1 jump ring to connect 2 small links to the top of the large link. Use 1 jump ring to connect the top of one of the links just placed to another link; repeat for the other link. Use 1 jump ring to connect the tops of each of the links just placed to another link, forming a chain of 3 small links on each side of the necklace (Fig. 3).

**3) ASSEMBLY.** Finish the necklace:

**Chain:** Cut the chain into two 6½" pieces. Use 1 jump ring to connect the end of 1 chain to the free end of 1 small link; repeat to add the second chain to the other side of the necklace.

**Clasp:** Use 1 jump ring to attach the clasp to the end of 1 chain. Connect the remaining jump rings to form a short chain that attaches to the free end of the rolo chain. ♦

**RESOURCES** Check your favorite bead retailer or contact: Similar aqua seed beads and turquoise rounds: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Gold seed beads: Ornamentea, (919) 834-6260, [www.ornamentea.com](http://www.ornamentea.com). Teal seed beads: FiberandBeads.com, [www.fiberandbeads.com](http://www.fiberandbeads.com). Pendant by Shannon LeVart: MissFickleMedia, [www.missficklemedia.etsy.com](http://www.missficklemedia.etsy.com). Copper findings: Artbeads.com, (866) 715-2323.

QUICK+EASY  
CLASSIC

main  
colorway



## *boho bangle* PAMELA KEARNS

Create this very chic Bohemian-inspired bangle by adding diamond-patterned, peyote-stitched tubes, coiled wire, and oval spacers to leather licorice cord.

## TECHNIQUES

### peyote stitch

### wireworking

See p. 110 for helpful technique information.

## MATERIALS

3 g yellow gold galvanized size 11° cylinder beads (A)

3 g metallic raspberry iris size 11° cylinder beads (B)

2 antiqued brass 5mm thick 17×15mm beveled oval large-hole spacers

7" of burgundy 10×5mm leather licorice cord

1 antiqued brass 13×24mm magnetic cord-end clasp

Burgundy size D nylon beading thread

4½" of bronze 12-gauge aluminum craft wire

Clear super glue

Facial tissue

## TOOLS

Scissors

Size 10 beading needle

Wire cutters

Nylon-jaw pliers

## FINISHED SIZE

7¼"

**1) STRIP.** Use odd-count flat peyote stitch to form a patterned strip:

**Rows 1 and 2:** Add a stop bead to 3' of thread, leaving a 4" tail. String 1A, 2B, 2A, 1B, 2A, 2B, and 1A.

**Row 3:** String 1B; skip the last bead of the previous row and pass back through the next bead. String 1A; skip the next bead of the previous row and pass back through the following bead. Continue across the row, following Fig. 1 for color placement. For the final stitch, string 1B, snug the beads into position, and tie a square knot with the working and tail threads. Step up for the next row by passing back through the last B added (Fig. 1).

**Row 4:** Work 5 stitches with 1 bead in each stitch, following the blue thread in Fig. 2 for color placement.

**Row 5:** Work 6 stitches with 1 bead in each stitch, following the red thread in Fig. 2 for color placement. Form an odd-count turnaround by looping the thread

between edge beads of the previous 2 rows and stepping up for the next row by passing back through the last bead added (Fig. 2, red thread), or by weaving through beads in a figure-eight pattern to place the final bead and step up (Fig. 3).

**Rows 6–12:** Continue in odd-count flat peyote stitch with 1 bead in each stitch, following Fig. 4 for color placement; at the end of each odd-numbered row, work one of the two turnaround methods shown in Row 5.

**Rows 13–36:** Work 24 rows, repeating the entire pattern shown in Fig. 4 twice.

**Test:** Wrap the strip around the leather cord; if necessary, stitch an even number of additional rows to form a tight fit, making sure that the beads of the first and last rows interlock like a zipper. Remove the stop bead and weave the tail thread into the beadwork. Trim any excess tail thread, but don't trim the working thread; set aside.

Repeat this entire step to form a second strip.

## Artist's Tip

If you get glue on your fingers, avoid touching the leather, because it will leave a mark.

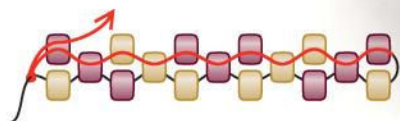


Fig. 1: Adding Row 3 of the peyote-stitched strip

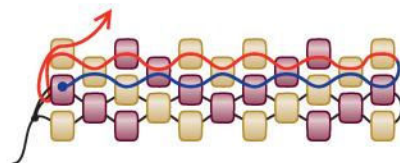


Fig. 2: Stitching Rows 4 and 5 of the peyote-stitched strip with a looped turnaround

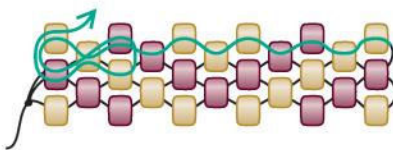


Fig. 3: Stitching Rows 4 and 5 with a figure-eight turnaround

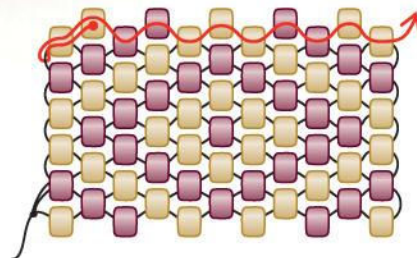


Fig. 4: Completing Rows 1–12



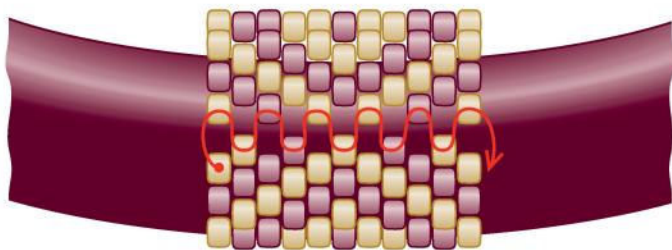


Fig. 5: Zipping the strip into a tube around the leather (coil not shown)

**2) ASSEMBLY.** Assemble the components into a bangle:

**Coil:** Find the outside center of the cord and hold the center of the wire against the cord at this point. Tightly wrap one end of the wire around the center and to the right one and a half times, then tightly wrap the other end of the wire around the center and to the left one and a half times, completing each wrap on the underside of the cord. Cut each wire end at a 45-degree angle so the tip of each wire will touch the inside of the cord when flattened. Use nylon-jaw pliers to flatten the wires against the cord, taking care that no sharp ends protrude.

**Zipping:** Wrap 1 peyote-stitched strip around the cord to the left of the coil just formed. Weave the beads of the first and last rows together to form a seamless tube (Fig. 5). *Note:* If you added extra rows at the end of Step 1 for sizing, position the zipped rows on the inside of the bangle to hide the break in pattern. Secure the thread and trim. Repeat to add the remaining strip to the right side of the coil.

**Ovals:** Slide 1 oval spacer onto the leather so it sits to the left of the first tube. Add the second oval bead to the leather so it sits on the right side of the second tube. Very carefully dab 1 to 2 drops of glue

onto the beads at the inside of the bangle; press the bead against the leather. Hold for 15 seconds, taking care to avoid getting glue on your skin. Use a tissue to wipe any excess glue off of the leather.

**Clasp ends:** Double-check the fit of the bangle by putting one half of the clasp onto each of the cord ends without gluing. Remove the clasp and, if needed, adjust the size by trimming the cord ends. Dab 1 to 2 drops of glue inside one half of the clasp; place the clasp on 1 cord end and hold for 15 seconds, taking care to avoid getting glue on your skin. Use a tissue to wipe any excess glue off of the leather. Repeat on the other end of the cord, using the other half of the clasp and making sure the clasps are positioned to close properly. ♦

**RESOURCES** Check your favorite bead retailer or contact: Delica cylinder beads, Regalizer licorice leather, clasp, oval spacers, C-Lon beading thread, Tulip beading needle, craft wire, and Super New Glue: BeadFX, (877) 473-2323, [www.beadfx.com](http://www.beadfx.com).



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*tile-bead blast* MARIA TERESA MORAN

Ladder-stitch CzechMate two-hole squares to form this pretty collar necklace with an explosion of fringe.

## TECHNIQUES

### ladder stitch fringe

See p. 110 for helpful technique information.

## MATERIALS

10 g metallic bronze size 11° seed beads (A)  
97 green luster opaque 6mm 2-hole  
CzechMates squares (B)  
18 bronze 6mm 2-hole CzechMates squares (C)  
19 sand opal AB2X 4mm crystal bicones (D)  
1 antiqued gold-plated 12×18mm fancy  
toggle clasp  
Smoke 8 lb FireLine braided beading thread

## TOOLS

Scissors  
Size 12 beading needles

## FINISHED SIZE

15¾"

**1) LEFT STRAP.** Work ladder stitch to connect squares and seed beads, forming the left strap:

**Stitch 1:** Use 6' of thread to string 1C, leaving a 15" tail; pass up through the right hole, down through the left hole, and up through the right hole (Fig. 1, blue thread).

**Stitch 2:** String 1A, 1B, and 1A; pass up through the right hole of the previous C added, through the nearest A, down through the left hole of the B just added, and up through the right hole (Fig. 1, red thread).

**Stitches 3–17:** Repeat Stitch 2 fifteen times, substituting C for B in every other stitch, so the chain is 9C and 8B long.

**2) CENTER.** Work strands of fringe to form the center of the necklace:

**Fringe 1:** String 1A, 1B, and 1A; pass up through the right hole of the previous C added, through the nearest A, and down

through the left hole of the B just added (Fig. 2, blue thread). String 5A, 1D, and 1A; pass back through the D and nearest A. String 4A; pass up through the right hole of the last B added (Fig. 2, red thread).

**Fringe 2:** String 1A, 1B, and 1A; pass up through the right hole of the previous B added, through the nearest A, and down through the left hole of the B just added (Fig. 3, blue thread). String 1A, 1B, 5A, 1D, and 1A; pass back through the D and nearest A. String 4A; pass up through the right hole of the second B added in this fringe. String 1A; pass up through the right hole of the first B added in this fringe (Fig. 3, red thread).

**Fringes 3–9:** Repeat Fringe 2 seven times, increasing by 1B in each fringe so that Fringe 9 has 9B.

**Fringes 10–17:** Repeat Fringes 1–8 eight times in reverse order.

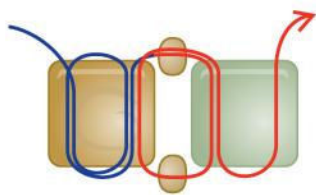


Fig. 1: Forming Stitches 1 and 2 of the left strap

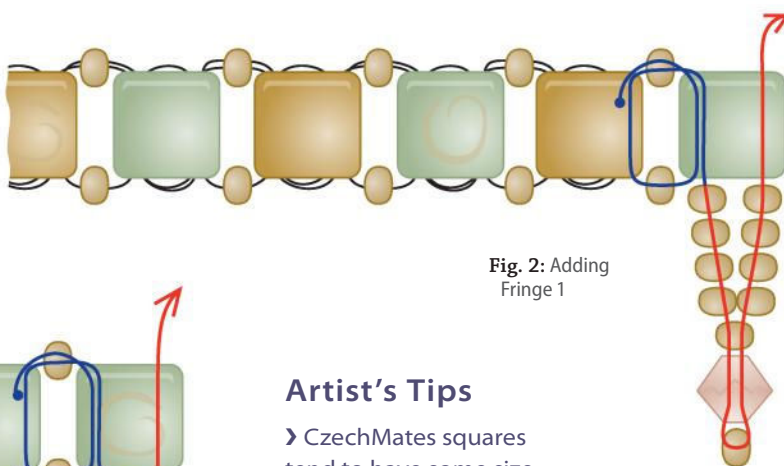


Fig. 2: Adding Fringe 1

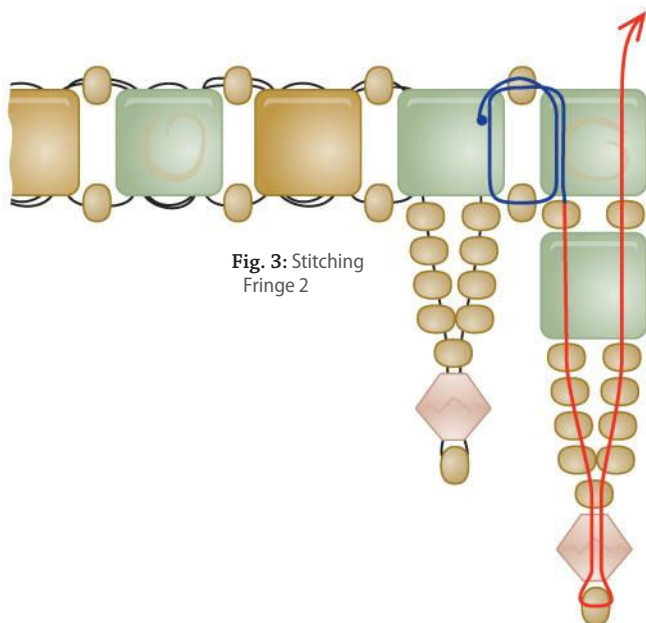


Fig. 3: Stitching Fringe 2

## Artist's Tips

› CzechMates squares tend to have some size irregularities, so cull your beads to find ones that are as close in size as possible.

› Help the flat squares line up side by side by slightly adjusting your thread tension with each stitch, manipulating each bead into place.



Fig. 4: Adding the clasp ring

### 3) RIGHT STRAP. Form the right strap:

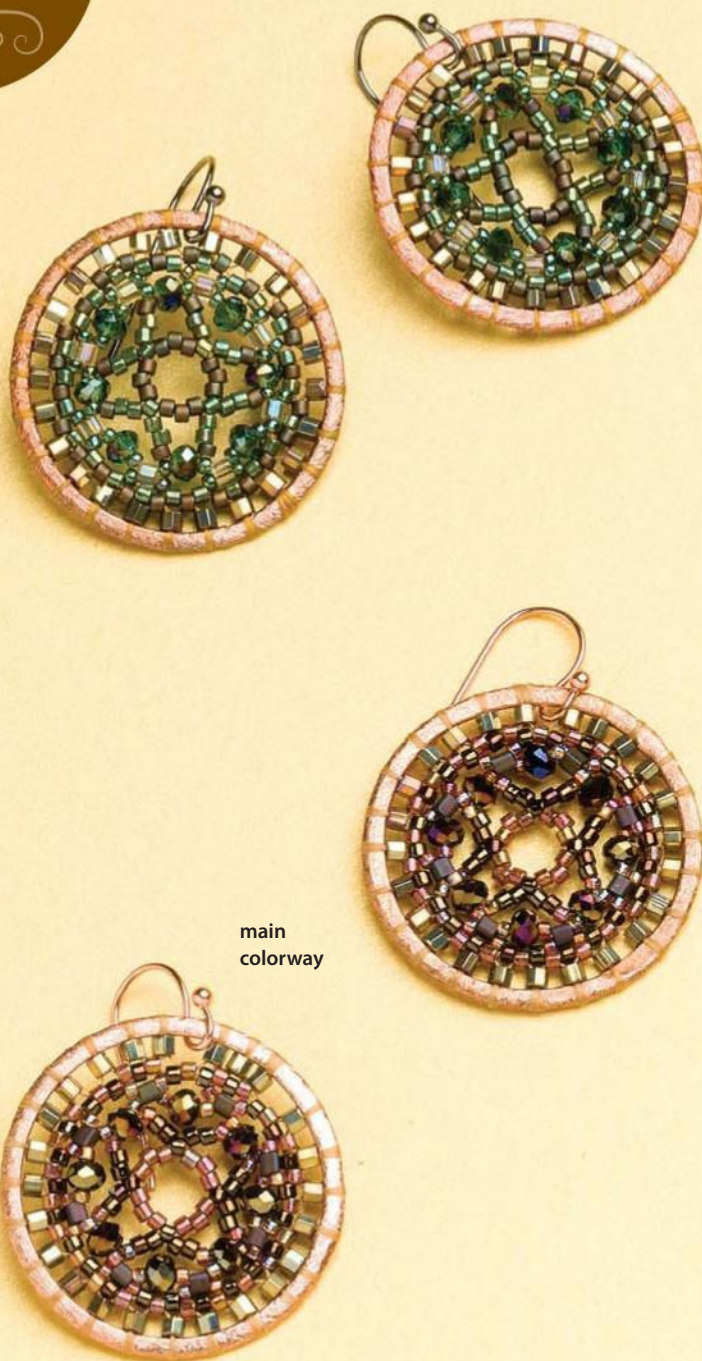
**Stitch 1:** String 1A, 1C, and 1A; pass up through the right hole of the previous B added, through the nearest A, down through the left hole of the C just added, and up through the right hole.

**Stitches 2–17:** Repeat Stitch 1 sixteen times, substituting B for C in every other stitch so the chain is 8B and 9C long.

**4) CLASP.** String 3A, 1D, 3A, the ring half of the clasp, and 3A; pass back through the last D added. String 3A; pass up through the right hole of the last C added to the strap (Fig. 4). Repeat the thread path twice to reinforce. Secure the working thread and trim. Use the tail thread to repeat this step at the other end of the necklace, adding the toggle half of the clasp. ♦

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, CzechMates squares, Swarovski crystal bicones, TierraCast toggle clasp, and thread: Discount Beads, (702) 360-4266, [www.discountbeadslv.com](http://www.discountbeadslv.com).

QUICK+EASY  
CLASSIC



main  
colorway

## *dazzling dream catchers* KRISTEN WINTER

Use circular brick, peyote, and netting stitches to embellish the inside of textured copper rings. The design is beautifully detailed, but surprisingly lightweight.

## TECHNIQUES

circular brick stitch  
circular peyote stitch  
circular netting

See p. 110 for helpful technique information.

## MATERIALS

1 g silver-lined smoky topaz AB size 15° seed beads (A)  
1 g topaz AB size 11° cylinder beads (B)  
1 g brown iris size 11° cylinder beads (C)  
1 g galvanized tarnished silver size 10° hex cylinder beads (D)  
16 matte plum iris 1.5mm cubes (E)  
8 dark brown AB 4x3mm crystal rondelles (F)  
2 copper 30mm (outer diameter)/26mm (inner diameter) seamless flat rings  
1 pair of copper 3/4" ear wires  
Copper size D Nymo nylon beading thread

## TOOLS

Scissors  
Size 12 beading needle

## FINISHED SIZE

1½"

## Artist's Tips

- › The copper rings can actually hold more than 24 brick stitches, so before stitching the first round, count out the 24D and 24B needed for the round. When you've used up this pile, you know you've added the right amount.
- › Match the thread to the color of the ring.
- › Make several of these elements and link them together with copper jump rings to make a matching bracelet.
- › Use Gilders Paste to change the color of the metal ring.

**1) EARRING.** Work rounds of circular brick, peyote, and netting stitches to embellish a copper ring:

**Round 1:** Tie 5' of thread to 1 ring, leaving a 6" tail. String 1D, 1B, and 1D; loop the thread around the ring and pass back through the second D just strung to form a brick stitch (Fig. 1, **green thread**). String 1B and 1D, loop the thread around the ring, and pass back through the D just strung; repeat twenty-one times for a total of 24D and 23B (Fig. 1, **blue thread**). For the final stitch, string 1B; pass through the first D added in this round, loop the thread around the ring, and pass back through the nearest D and B (Fig. 1, **red thread**).

**Round 2:** String 1C and pass through the next B of Round 1; repeat twenty-three times to peyote-stitch a total of 24C. Step up through the first C added in this round (Fig. 2, **purple thread**).

**Round 3:** \*String 1A, 1E, and 1A; skip the next C of Round 2 and pass through the following 1C/1B/1C of Rounds 1 and 2. Repeat from \* seven times for a total of 16A and 8E. Step up through the first 1A/1E added in this round (Fig. 2, **orange thread**).

**Round 4:** String 1A, 1F, and 1A and pass through the next E of Round 3; repeat seven times for a total of 16A and 8F. Step up through the first 1A/1F added in this round (Fig. 2, **green thread**).

**Round 5:** \*String 1A, 5C, and 1A; skip the next F of Round 4 and pass through the following F. Repeat from \* three times for a total of 8A and 20C. Weave through beads to exit from the third C added in this round (Fig. 2, **blue thread**).

**Round 6:** String 3B and pass through the center C in the next set of 5C from Round 5; repeat three times for a total of 12B (Fig. 2, **red thread**).

Weave through Rounds 5 and 6 again to reinforce. Secure the threads and trim. Add 1 ear wire to the ring, between 2 stitches of Round 1.

**2) Repeat Step 1 for a second earring.** ♦

**RESOURCES** Check your favorite bead retailer or contact: Delica cylinder beads, Swarovski crystal rondelles, and all other materials: Lady Bug Beads, (314) 644-6140, [www.ladybugbeads.net](http://www.ladybugbeads.net).

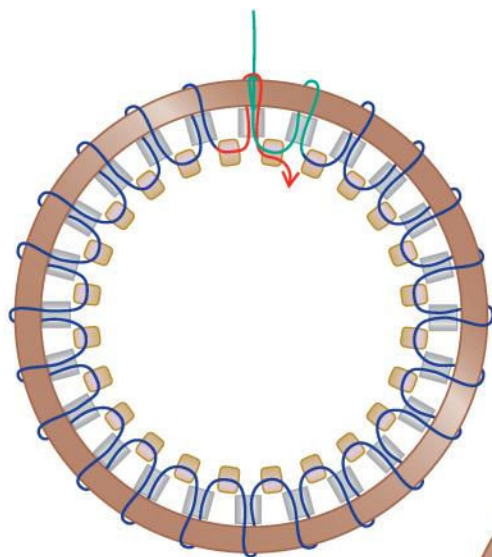


Fig. 1: Forming Round 1

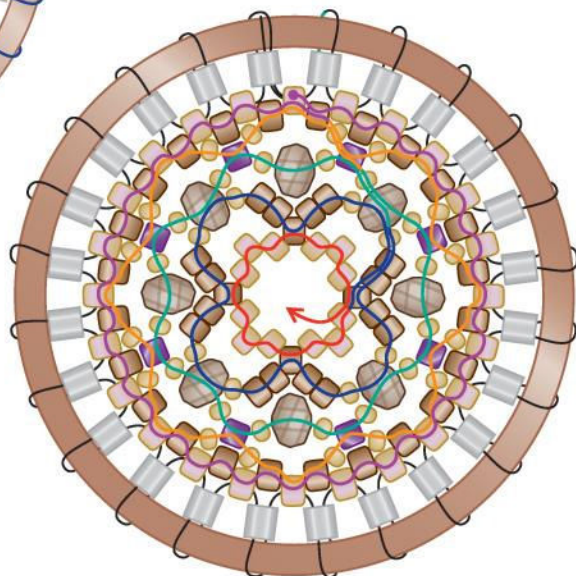


Fig. 2: Stitching Rounds 2–6



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colorway

## *lasso loops* TERESA SULLIVAN

Twice the holes, ten times the possibilities! Two-hole seed beads woven together with tubular herringbone stitch make a wonderfully simple bangle.

## TECHNIQUE

### tubular herringbone stitch

See p. 110 for helpful technique information.

## MATERIALS

10 g metallic teal 5×3mm 2-hole Twins (A)  
10 g metallic dark copper 5×3mm 2-hole Twins (B)  
10 g metallic light purple 5×3mm 2-hole Twins (C)  
Teal beading thread  
Thread conditioner

## TOOLS

Scissors  
Size 12 beading needles  
Chain-nose pliers (optional)

## FINISHED SIZE

7¼" (inside circumference)

## Artist's Tips

› We've listed teal beading thread in the materials list for this project. To be more specific, doubled size A Silamide, size D Nymo, or 6 lb FireLine braided beading thread is recommended.

› When you end and begin threads, be sure to maintain the same step-up spot. The step-up spot tends to bend the piece inward, which is fine, because you'll need to bend the piece into a circle when joining it into a bangle. However, if the step-up spot changes, this nice curvature will change direction. With this in mind, complete any round before ending your thread, and be careful to maintain that same step-up spot.

**1) ROPE.** Use tight tension and 2-hole Twins to form a tubular herringbone-stitch rope:

**Rounds 1 and 2:** Use 6' of conditioned thread to string 4A, 4B, and 4C, leaving a 4" tail. Use the working and tail threads to tie a knot, forming a circle. Step up for the next round by passing through the bottom hole of the A nearest the knot and the top hole of the following A (Fig. 1, black thread).

**Round 3:** String 2A; pass down through the top hole of the next A in the starting circle (Fig. 1, green thread). Skip the next 1A/1B and pass up through the top hole of the next B in the starting circle. String 2B; pass down through the top hole of the next B in the starting circle (Fig. 1, blue thread). Skip the next 1B/1C and pass up through the top hole of the next C in the starting circle. String 2C; pass down through the top hole of the next C in the starting circle. Skip the next 1C/1A and pass up

through the top hole of the second A in the starting circle. Step up through the top hole of the first A added in this round (Fig. 1, red thread).

**Round 4:** String 2A; pass down through the top hole of the next A in the previous round and up through the top hole of the next B in the previous round (Fig. 2, green thread). String 2B; pass down through the top hole of the next B in the previous round and up through the top hole of the next C in the previous round (Fig. 2, blue thread). String 2C; pass down through the top hole of the next C in the previous round and up through the top hole of the first A in the previous round. Step up through the top hole of the first A added in this round (Fig. 2, red thread). *Note:* Use chain-nose pliers to help guide the needle through the proper holes as needed.

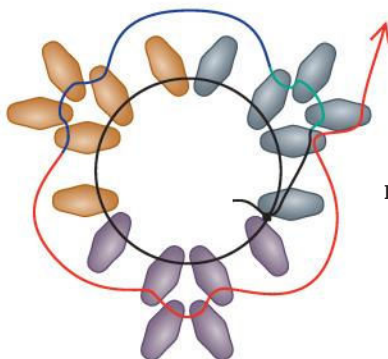


Fig. 1: Forming Rounds 1-3 of the rope

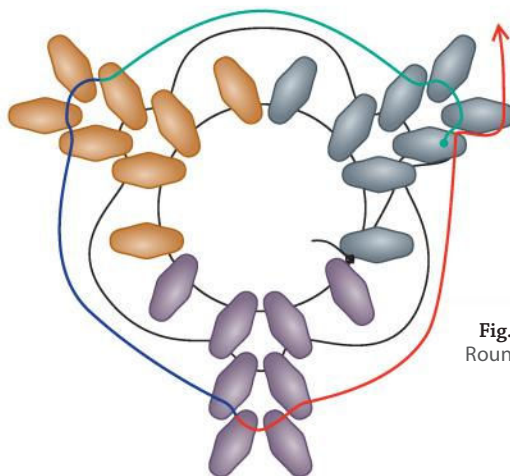


Fig. 2: Stitching Round 4 of the rope





## TIPS FOR WORKING TUBULAR HERRINGBONE STITCH WITH TWIN BEADS

- Unless you don't mind using a super long length of thread, you'll have to add new thread at least once while making the piece. Follow the existing thread path when ending and starting the thread, and use half-hitch knots along the way.
- When stepping up, your needle will naturally want to pass through the bottom hole, but be sure to exit the top hole instead.
- If you want the piece to twist, simply align the beads one column over before joining the rope ends. This works best when using beads all the same color.
- The thread will show on the outside of the step-up beads, so when altering the pattern, choose a thread that matches the beads you'll be stepping up through.

Rounds 5–65: Repeat Round 4 sixty-one times to form a rope about 9" long or until the piece is long enough to fit over your knuckles when it's in a circle.

**2) CONNECT.** Bend the rope so the first and last rounds meet. Use a herringbone-stitch thread path to weave the rounds together (Fig. 3). *Note:* Because they're loose at the bottom, the beads of Round 1 tend to spread the wrong way (they won't "toe in" like they should, because they're attached only at the top); it helps to look at Round 2 to see where to pass the needle in and out. Secure the threads and trim. ♦

**RESOURCES** Check your favorite bead retailer or contact: Twins: Teresa Sullivan, [www.teresasullivanstudio.etsy.com](http://www.teresasullivanstudio.etsy.com). Silamide beading thread and thread conditioner: Beadcats, (503) 625-2323, [www.beadcats.com](http://www.beadcats.com), or Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com).

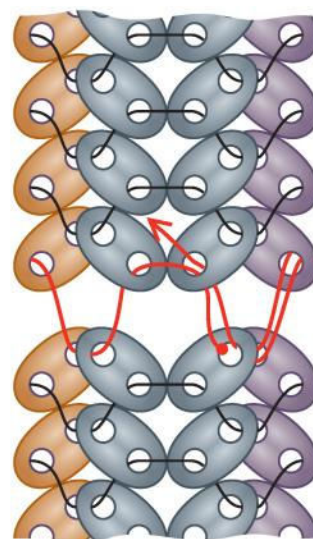


Fig. 3: Joining the rope ends

QUICK+EASY  
CLASSIC



## *flower basket earrings* BARBARA FALKOWITZ

Use SuperDuos and circular peyote stitch to create beaded beads for any design, or suspend them between copper chains as in this pair of earrings.

## TECHNIQUES

### circular peyote stitch wireworking

See p. 110 for helpful technique information.

## MATERIALS

- 1 g silver-lined matte brown size 11° seed beads (A)
- 5 g beige Picasso 5×2.5mm 2-hole SuperDuos (B)
- 5 g turquoise luster 5×2.5mm 2-hole SuperDuos (C)
- 4 crystal bronze shade 4mm crystal bicones (D)
- 2 opaque rose luster 5mm glass melon rounds
- 2 antiqued copper 6×1.5mm bead caps
- 2 antiqued copper 24-gauge 2" head pins
- 8 antiqued copper 4mm jump rings
- 4 antiqued copper 6mm jump rings
- 5" of gunmetal 24-gauge craft wire
- 9" of antiqued copper 3×5mm etched oval chain
- 1 pair of antiqued copper 3/4" decorative lever-back ear wires
- Smoke 6 lb FireLine braided beading thread

## TOOLS

- Scissors
- Size 10 beading needle
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers
- Wire cutters

## FINISHED SIZE

3 1/2"

## Artist's Tips

› Use SuperDuos for this project instead of their Twin counterparts, because the tapered ends of the SuperDuos fit together much better than the slightly thicker ends of Twins.

› Use either shorter or longer lengths of chain to alter the finished length. Be sure that the wrapped loops on the side of the beads are positioned in the same direction (with the open loop facing the front).

› The beaded beads make great components for other projects. For example, stitch them together for a necklace or bracelet.

**1) FRONT.** Use circular peyote stitch to form the front of a beaded bead:

**Round 1:** Use 18" of thread to string 8B, leaving a 3" tail; pass through the beads again to form a tight circle and use the working and tail threads to tie a knot (Fig. 1, blue thread). Secure and trim the tail thread.

**Center:** String 1D; skip the nearest 4B of Round 1 and pass through the inside hole of the next B. Step up through the outside hole of the same B (Fig. 1, red thread).

**Round 2:** String 1C and pass through the outside hole of the next B in Round 1; repeat seven times for a total of 8C (Fig. 2, blue thread).

**Round 3:** String 1A and pass through the outside hole of the next B in Round 1; repeat seven times for a total of 8A (Fig. 2, red thread). *Note:* Make sure the A are on the same side of the beadwork as the D. Secure the thread and trim. Set the front of the earring aside.

**2) BACK.** Repeat Step 1, but don't trim the working thread. Weave through beads to exit from the outside hole of 1C added in Round 2.

**3) JOIN.** Align the front and back of the beaded bead so the C interlock, with the D and A facing out. Use the working thread of the back to \*string 1A; pass through the outside hole of the front's next C. String 1A; pass through the outside hole of the back's next C. Repeat from \* seven times to completely connect the front and back, adding a total of 16A (Fig. 3). Weave through the beads again to reinforce; secure the thread and trim. Set the beaded bead aside.

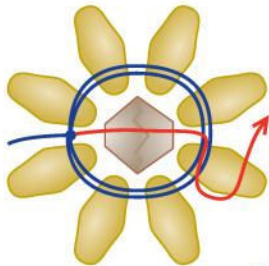


Fig. 1: Forming Round 1 and adding the center of the front

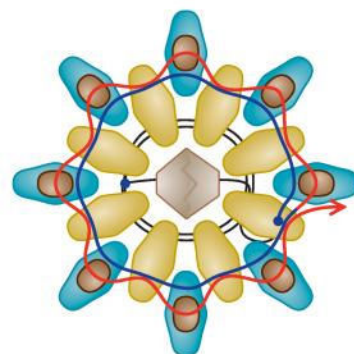


Fig. 2: Adding Rounds 2 and 3 of the front

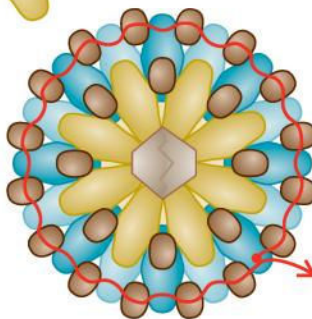


Fig. 3: Joining the front and back of the beaded bead



Fig. 4: Forming the dangle

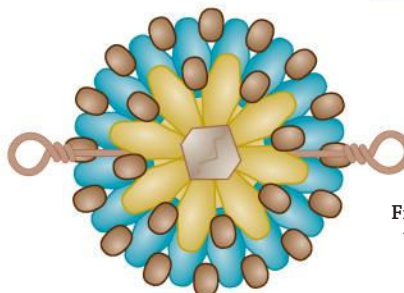


Fig. 5: Adding the wire to the beaded bead

**4) ASSEMBLY.** Connect chain, wire, and a dangle to the body to finish the earring:

**Dangle:** Use 1 head pin to string 1 bead cap from outside to inside and 1 melon round; form a wrapped loop (Fig. 4). Set aside.

**Link:** Form a wrapped loop on one end of one 2½" piece of wire. String the beaded bead, passing under the B of Round 1 and through the openings between the C of Round 2 on either the front or the back; form a wrapped loop, making sure the first and second loops of the link face the same direction (Fig. 5).

**Top chains:** Use one 4mm jump ring to attach one end of the link to one end of one 1¼" piece of chain; repeat using the other end of the link.

**Ear wire:** Use one 6mm jump ring to attach the free ends of the chains to 1 ear wire.

**Bottom chains:** Use one 4mm jump ring to attach one end of the link to one end of one ¾" piece of chain; repeat using the other end of the link.

**Dangle:** Use one 6mm jump ring to attach the free ends of the chains to the dangle.

5) Repeat Steps 1–4 for a second earring. ♦

**RESOURCES** Check your favorite bead retailer or contact: SuperDuos, seed beads, melon rounds, Swarovski crystal bicones, findings, and thread: Artful Beads, (609) 737-1077, [www.artfulbeadstudio.com](http://www.artfulbeadstudio.com), [etsy.com](http://etsy.com), [www.artfulbeadstudio.com](http://www.artfulbeadstudio.com).

## Artist's Tip

If the beaded bead tips forward, try reinserting the link slightly higher than center. Raising the center of gravity can prevent tipping. Also, you can use chain-nose pliers to "tweak" the wrapped loops slightly until the bead centers itself.

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Projects by: Jean Power, Csilla Csirmaz, and Jill Devon

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QUICK+EASY  
CLASSIC



### *teaberry garland* ALICE COELHO

Made with a simple peyote-stitch core, the beaded beads on this everyday necklace are embellished with swirling strands of seed beads.

## TECHNIQUES

peyote stitch  
stringing  
crimping

See p. 110 for helpful technique information.

## MATERIALS

6 g copper-lined crystal size 15° seed beads (A)  
7 g metallic teaberry size 11° cylinder beads (B)  
6 g matte galvanized pink blush size 11° cylinder beads (C)  
6 g antique beige Ceylon size 11° cylinder beads (D)  
6 g matte metallic dark copper size 11° cylinder beads (E)  
60 vintage rose 4mm crystal bicones (F)  
2 antiqued copper 2mm crimp tubes  
1 antiqued copper 6×12mm lobster clasp with tab  
Crystal 6 lb FireLine braided beading thread  
24" of metallic copper .019 beading wire

## TOOLS

Scissors  
Size 11 beading needle  
Wire cutters  
Crimping pliers

## FINISHED SIZE

21½"

**1) BEADED BEADS.** Work flat peyote stitch to form a tube:

**Strip:** Use 2½' of thread to peyote-stitch a strip 8B wide and 14 rows long, leaving a 1½' tail.

**Tube:** Fold the beadwork so the first and last rows touch. Weave the beads together to form a seamless tube (Fig. 1, blue thread). Repeat the thread path back to the other side (Fig. 1, red thread). Secure and trim the working thread.

**Embellish:** Hold the tube vertically with the tail thread exiting the top of the beadwork. Place a needle on the tail thread; pass down through the nearest B. String 4A, 2B, and 4A; find the B opposite the last one exited on the other end of the tube and pass down through the third edge B from that point. Pass up through the next B along the tube's edge (Fig. 2, blue thread). \*String 4A, 2B, and 4A; pass up through the next B on the top edge of the tube and down through the next B (Fig. 2, red thread). String 4A, 2B, and 4A; pass down through the next B on the bottom edge of the tube

and up through the following B. Repeat from \* twice. Weave through all of the embellishment beads again to reinforce. Secure the thread and trim. Set the beaded bead aside.

Repeat this entire step seven times. Repeat this step again nine times using C instead of B, seven times using D instead of B, and six times using E instead of B for a total of 30 beaded beads.

**2) ASSEMBLY.** Use the beading wire to string 1 crimp tube and one half of the clasp; pass back through the tube and crimp (Fig. 3, blue wire). String 1F, 1 beaded bead, 1F, and 1B (Fig. 3, red wire); repeat twenty-eight times, adding the beaded beads in a pleasing order. String 1F, 1 beaded bead, 1F, 1 crimp tube, and the other half of the clasp; pass back through the tube, snug the beads, and crimp. Trim the wire tails. ♦

**RESOURCES** Check your favorite bead retailer or contact: Toho size 15° seed beads: Artzy Beads, (770) 545-8000, [www.artzybeads.com](http://www.artzybeads.com). Delica cylinder beads: On the Rocks, [www.ontherocks.biz](http://www.ontherocks.biz). Swarovski crystal bicones: Artbeads.com, (866) 715-2323. Accuflex or Soft Flex beading wire, thread, crimp tubes, and clasp: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com).

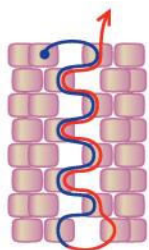


Fig. 1: Zipping the tube

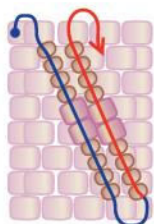


Fig. 2: Embellishing the tube



Fig. 3: Stringing the necklace



main  
colorway

## *superduo spiral bangle* LISA KAN

The spiraling pattern of this deceptively simple tubular peyote-stitch and right-angle-weave bangle is achieved by the placement of different-colored SuperDuos, not by working challenging thread paths.

## TECHNIQUES

tubular right-angle weave  
tubular peyote stitch

See p. 110 for helpful technique information.

## MATERIALS

8 g metallic dark blue iris size 11° seed beads (A)  
7 g pastel bordeaux 5×2.5mm 2-hole SuperDuos (B)  
7 g halo azurite 5×2.5mm 2-hole SuperDuos (C)  
7 g matte blue iris 5×2.5mm 2-hole SuperDuos (D)  
7 g jet bronze 5×2.5mm 2-hole SuperDuos (E)  
Smoke 8 lb FireLine braided beading thread  
9" of black 5mm rubber cord

## TOOLS

Scissors  
Size 12 beading needles

## FINISHED SIZE

7½" (inside circumference)

**1) INSIDE EDGE.** Use tubular right-angle weave and seed beads to form the inside edge of the bangle:

**Round 1, Unit 1:** Use 5' of thread to string 4A, leaving an 8" tail. Pass through the first 3A strung (**Fig. 1, blue thread**).

**Round 1, Unit 2:** String 3A; pass through the last A exited and the first 2A just added (**Fig. 1, red thread**).

**Round 1, Units 3–63:** Repeat Round 1, Unit 2 sixty-one times.

**Round 1, Unit 64:** String 1A; pass through the first side A of Round 1, Unit 1. String 1A; pass through the last A exited in Round 1, Unit 63. Weave through beads to exit from the second A added in this unit (**Fig. 2, pink thread**).

**Round 2, Unit 1:** String 3A; pass through the last A exited, the 3A just added, and the top A of the first unit of the previous round (**Fig. 2, purple thread**).

**Round 2, Unit 2:** String 2A; pass through the nearest A of the previous unit, the next A of the previous round, and the first A just added (**Fig. 2, orange thread**).

**Round 2, Unit 3:** String 2A; pass through the next A of the previous round, the nearest A of the previous unit, the 2A just added, and the next top A of the previous round (**Fig. 2, green thread**).

**Round 2, Units 4–63:** Repeat Round 2, Units 2 and 3 thirty times (**Fig. 2, blue thread**).

**Round 2, Unit 64:** Pass through the first A added in this round. String 1A; pass through the nearest A of the previous unit. Weave through beads to exit from the A just added (**Fig. 2, red thread**).

**Rounds 3–5:** Repeat Round 2 three times.

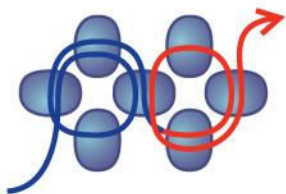


Fig. 1: Stitching Units 1 and 2 of Round 1

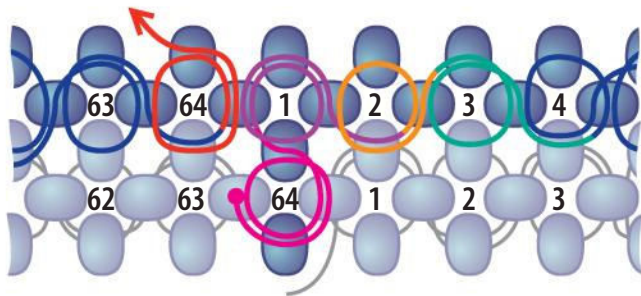


Fig. 2: Working Round 1, Unit 64 and Round 2



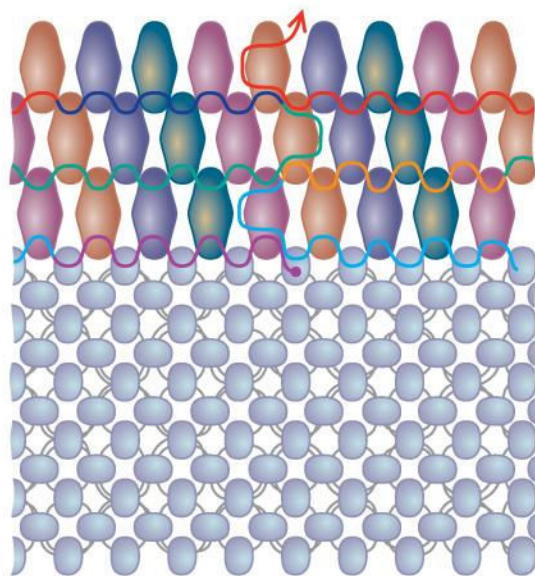


Fig. 3: Working Rounds 6–8

## Artist's Tips

› The pattern of SuperDuos can consist of any number of colors as long as the number of units in the base is evenly divisible by that number.

› Substitute the metallic shade for one additional color in the pattern to add more richness to the finished bangle.

› Twin two-hole seed beads won't work in place of the SuperDuos for this pattern because there will be gaps in your beadwork that show the rubber cord.

**2) OUTSIDE EDGE.** Use tubular peyote stitch and SuperDuos to form the outside edge of the bangle:

**Round 6:** String 1B; pass through the next top A of Round 5. String 1C; pass through the next top A of Round 5. String 1D; pass through the next top A of Round 5. String 1E; pass through the next top A of Round 5 (**Fig. 3, purple thread**). Repeat from the beginning of

this round fifteen times. Step up through the first then second holes of the first B added in this round (**Fig. 3, turquoise thread**). *Note:* At the end of this and each of the following rounds, you'll step up in this manner and begin stitching in the opposite direction.

**Round 7:** Work 4 peyote stitches with 1 bead in each stitch in the following order, always passing through the second (top) holes of the previous round: 1E, 1D, 1C, and 1B (**Fig. 3, orange thread**). Repeat from the beginning of this round fifteen times. Step up through the first then second holes of the first E added (**Fig. 3, green thread**). *Note:* This completes an odd round: In odd rounds, the next color strung is always the same as the next bead that will be passed through.

**Round 8:** Work 4 peyote stitches with 1 bead in each stitch in the following order, always passing through the second (top) holes of the previous round:

1E, 1B, 1C, and 1D (**Fig. 3, blue thread**). Repeat from the beginning of this round fifteen times. Step up through the first then second holes of the first E added (**Fig. 3, red thread**). *Note:* This completes an even round: In even rounds, the next color strung is always the same as the bead just exited.

**Round 9:** Repeat Round 7, an odd round, but string 1D as the first bead, then 1C, 1B, and 1E in each repeat. Step up through the first then second holes of the first D added.

**Round 10:** Repeat Round 8, an even round, but string 1D as the first bead, then 1E, 1B, and 1C in each repeat. Step up through the first then second holes of the first D added.

**3) ASSEMBLY.** Prepare the cord that will stabilize the inside of the bangle and zip the edges closed:

**Prepare:** Check the length of the cord to make sure it fits inside the beadwork

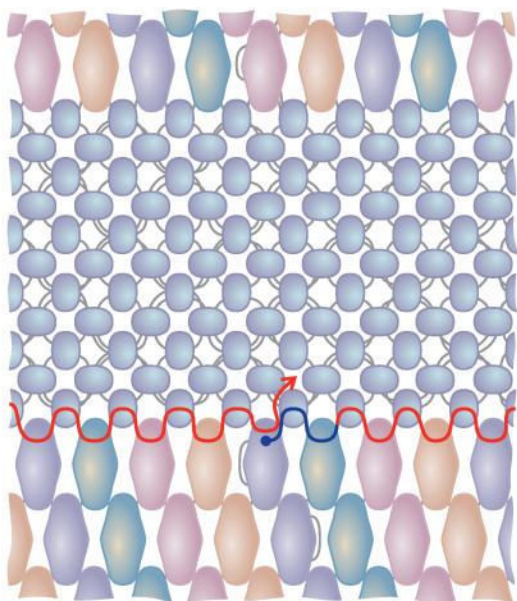


Fig. 4: Zipping together Rounds 1 and 10



without overlapping. If needed, trim the cord so the ends meet. The ends don't need to be joined; set the cord aside.

**Zip:** Roll the edges of the bracelet so that Round 10 meets Round 1. Pass through the nearest bottom A of Round 1 and the next C (top hole) of Round 10 (Fig. 4, **blue thread**). Continue to weave back and forth between Rounds 1 and 10 to zip the edges together, until a 2" opening remains. Insert the cord and finish zip-ping the edge (Fig. 4, **red thread**). Secure the threads and trim.

**RESOURCES** Check your favorite bead retailer or contact: SuperDuos, Buna rubber cord, and Tulip needles: Aria Design Studio, [www.ariadesignstudio.com](http://www.ariadesignstudio.com). Seed beads: Bobby Bead, (888) 900-2323, [www.bobbybead.com](http://www.bobbybead.com). Thread: Cabela's, (800) 237-4444, [www.cabelas.com](http://www.cabelas.com).

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|  |    |
|--|----|
| Beadaholique.....  | C4 |
| BeadFX .....   | 7  |
| Beads to Live By .....                                   | 7  |
| BeadwareIL .....   | 7  |
| Crystalett/Horsman Ltd .....                             | C2 |
| Fusion Beads .....                                       | 7  |
| Helby Import/Beadsmith .....                             | 5  |
| Interweave . . 7, 12, 13, 36, 45, 48 79, 83, 90, 101, C3 |    |
| Pepperell Braiding Co.....                               | 7  |
| Red Panda Beads .....                                    | 7  |
| Shipwreck Beads, Inc. ....                               | 13 |
| Soft Flex Co.....  | 5  |
| Starman, Inc.....  | 1  |

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## PASS THROUGH VS PASS BACK THROUGH

*Pass through* means to move the needle in the same direction that the beads have been strung. *Pass back through* means to move the needle in the opposite direction.

## FINISHING AND STARTING NEW THREADS

Tie off the old thread when it's about 4" long by making an overhand knot around previous threads between beads. Weave through a few beads to hide the knot, and trim the thread close to the work. Start the new thread by tying an overhand knot around previous threads between beads. Weave through several beads to hide the knot and to reach the place to resume beading.

## STRINGING

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



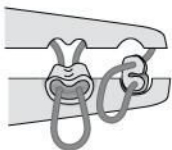
## STOP BEAD

A stop bead (or tension bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split the thread.



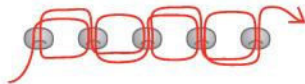
## CRIMPING

Crimp tubes are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Place the crimp tube in the front notch of the crimping pliers and squeeze to shape the tube into an oval. Use the back notch of the crimping pliers to press the length of the tube down between the wires, enclosing them in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch of the pliers to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.



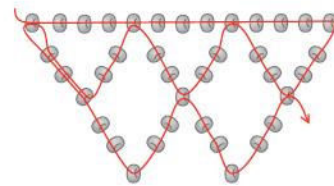
## LADDER STITCH

For **one-needle ladder stitch**, string 2 beads and pass through them again. Manipulate the beads so their sides touch. String 1 bead. Pass through the last bead added and the bead just strung. Repeat, adding 1 bead at a time and working in a figure-eight pattern.

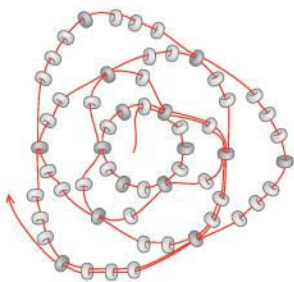


## NETTING

String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net, and continue.

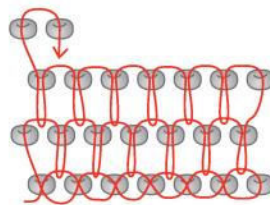


For **circular netting**, string {1A and 1B} six times; pass through them again to form a circle for the foundation round and pass through the next 1B. \*String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from \* twice, then step up for the next round by passing through the first 2 beads of the first net. String 2A, 1B, and 2A; pass through the middle bead of the nearest net in the previous round. Repeat twice, then step up for the next round by passing through the first 3 beads of this round. Work each round the same way, increasing the number of A beads as necessary to keep the work flat, and stepping up by passing through the first half of the first net.

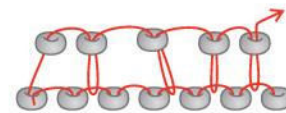


## BRICK STITCH

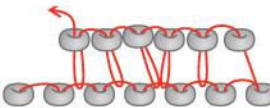
Stitch a foundation row in one- or two-needle ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



To **decrease within a row**, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



To **increase within a row**, work 2 stitches in the same loop on the previous row.

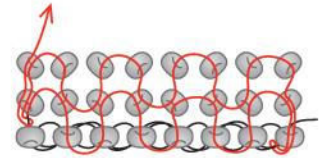


For **circular brick stitch**, work increases as needed to keep the work flat; at the end of each round, pass through the first and last beads to stitch them together, then string 2 beads to begin the next round.

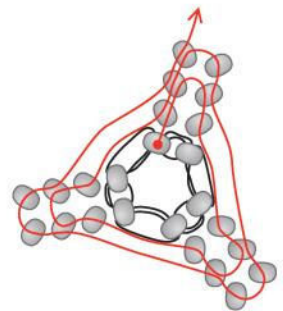
For **tubular brick stitch**, join a ladder-stitched foundation row into a ring by passing through the first and last beads of the row, with the holes facing up. \*String 1 bead and pass under the closest exposed loop of the foundation ring. Pass back through the same bead and repeat, adding 1 bead at a time. Finish the round by passing down through the first bead and up through the last bead of the current round, then string 2 beads to begin the next round.

## HERRINGBONE STITCH

Form a foundation row of one- or two-needle even-count ladder stitch and exit up through the final bead. String 2 beads, pass down through next bead in the ladder, and pass up through the following bead; repeat to the end of the row. Step up for the next row by wrapping the thread around previous threads to exit up through the last bead strung. To form the next row, string 2 beads and pass down through the second-to-last bead of the previous row and up through the following bead. Repeat, stringing 2 beads per stitch, passing down then up through 2 beads of the previous row and stepping up as before. The 2-bead stitch will cause the beads to angle in each column, like a herringbone fabric.

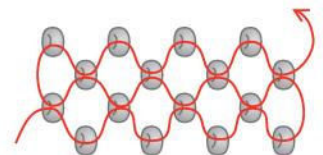


Begin **tubular herringbone stitch** with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.

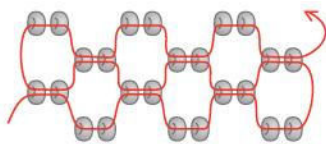


## PEYOTE STITCH

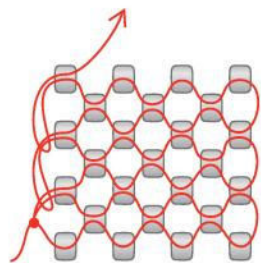
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



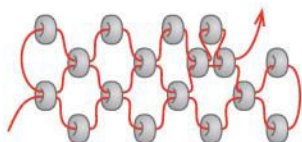
**Two-drop peyote stitch** is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



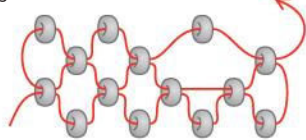
For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by passing back through the last bead added. Continue in peyote stitch, turning as for even-count at the end of this and all even-numbered rows. At the end of all odd-numbered rows, add the last bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.



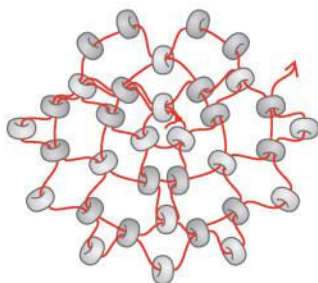
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



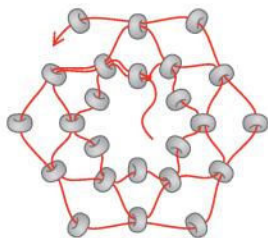
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



For **circular peyote stitch**, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the circle flat.



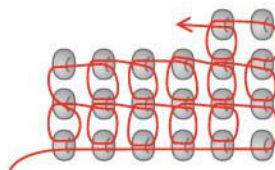
For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number of beads in the first round. Step up through the first bead added in this round. For the following rounds, string 1 bead and pass through the next bead of the previous round; repeat, stepping up at the end of each round.



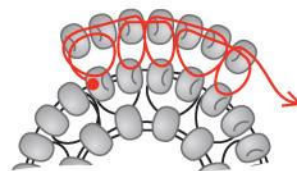
Work **odd-count tubular peyote stitch** the same as even-count tubular peyote stitch; however, it isn't necessary to step up at the end of each round.

## SQUARE STITCH

String a row of beads. For the second row, string 2 beads; pass through the second-to-last bead of the first row and through the second bead just strung. Continue by stringing 1 bead, passing through the third-to-last bead of the first row, and passing through the bead just strung. Repeat this looping technique to the end of the row.

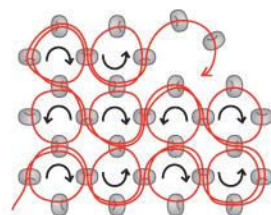


For **circular square stitch**, string the first round of beads and pass through them again to form a circle. Start a new round by stringing 2 beads; pass through the last bead of the first round and through the 2 beads just strung. Repeat around, passing through the next bead of the previous round for each 2 new beads strung. At the end of the round, pass through the whole round again to tighten the beads. Start a new round by stringing 2 beads; pass through the last bead of the previous round and through the 2 beads just strung. String 1 bead and pass through the next bead of the previous round and the bead just strung. Repeat around, stitching 1 or 2 beads to each bead of the previous round, adjusting the count as necessary to keep the work flat.

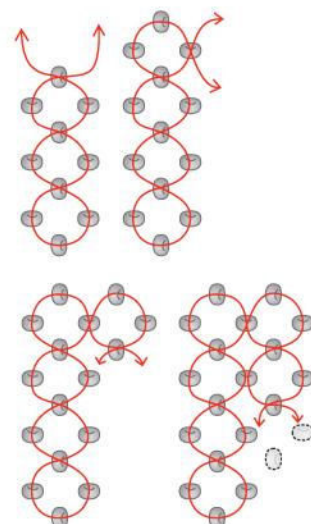


## RIGHT-ANGLE WEAVE

For **one-needle right-angle weave**, string 4 beads and pass through the first 3 beads again to form the first unit. For the rest of the row, string 3 beads and pass through the last bead exited in the previous unit and the first 2 beads just strung; the thread path will resemble a series of figure eights, alternating direction with each unit. To begin the next row, pass through beads to exit from the top bead of the last unit. String 3 beads and pass through the last bead exited and the first bead just strung. \*String 2 beads; pass back through the next top bead of the previous row, the last bead exited in the previous unit, and the 2 beads just strung. Pass through the next top bead of the previous row. String 2 beads; pass through the last bead of the previous unit, the top bead just exited, and the first bead just strung. Repeat from \* to complete the row, then begin a new row as before.

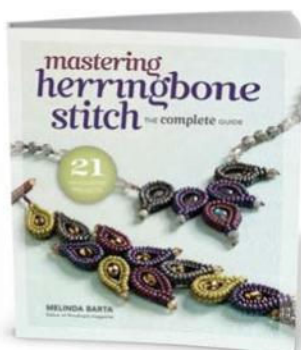


To begin **two-needle right-angle weave**, add a needle to each end of the thread. Use one needle to string 3 beads and slide them to the center of the thread. \*Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from \* to form a chain of right-angle-weave units. To turn at the end of the row, use the left needle to string 3 beads, then cross the right needle back through the last bead strung. Use the left needle to string 3 beads, then cross the right needle back through the last bead strung. To continue the row, use the right needle to string 2 beads; pass the left needle through the next bead on the previous row and back through the last bead strung.

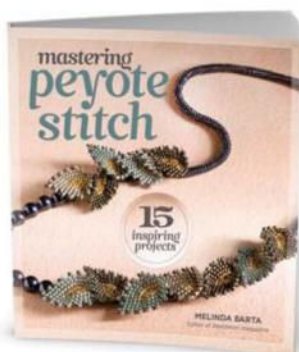


## Master the basics. Sharpen your skills.

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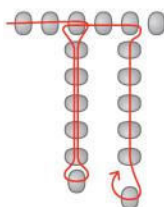
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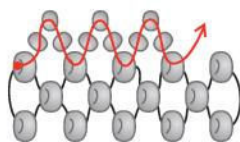
### FRINGE

Exit from the foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to form a fringe leg. Pass back into the foundation row or fabric.



### PICOT

A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.



### KNOTS

**Half-hitch knots** may be worked with two or more strands—one strand is knotted over one or more other strands. Form a loop around the cord(s). Pull the end through the loop just formed and pull tight. Repeat for the length of cord you want to cover.



The **overhand knot** is the basic knot for tying off thread. Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord and through the loop; pull snug.

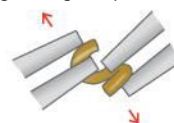


The **square knot** is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end; pull snug.



### WIREWORKING

To **open a jump ring**, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the ring's shape.



For a **simple loop**, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire.

Use round-nose pliers to grasp the wire at the tip; roll the pliers toward the bend, but not past it, to preserve the 90° bend.

Adjust the pliers as needed to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop by grasping each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the loop's shape.



To form a **wrapped loop**, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire two or three times. Trim the excess wire to finish. Make a thicker, heavier-looking wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming at the loop.



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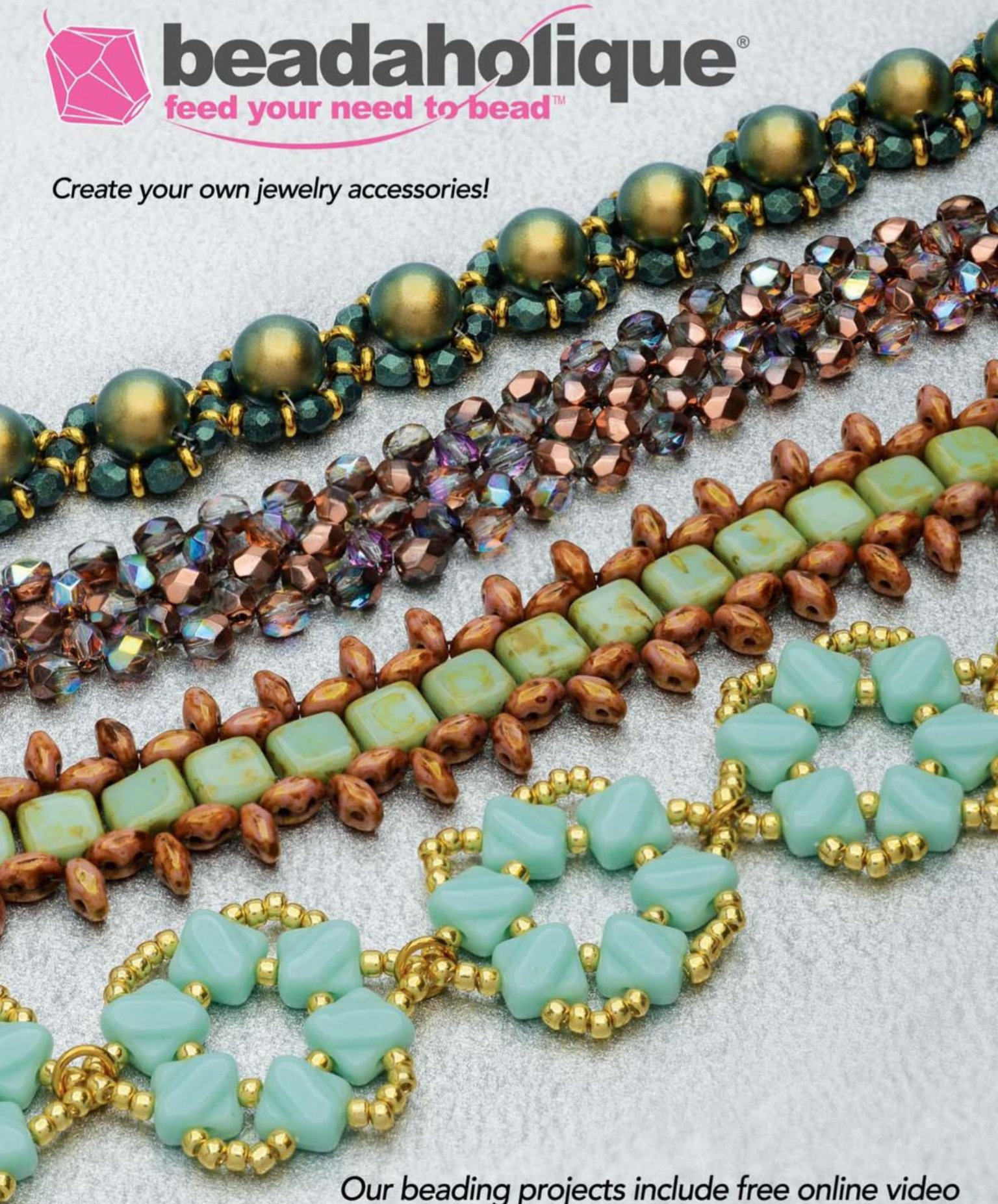
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