

**NEW COLUMN!** Gemstone beads 101 p.28

APRIL 2016 Issue 132

# BEAD & BUTTON®

## THIS IS KUMIHIMO?!

Braid & stitch this playful necklace p.38



**Make a beaded  
bead with moxie** p.59

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for spring** p.62

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WHAT'S  
YOUR STYLE?  
**TAKE OUR  
QUIZ!**

*Plus!*

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- Make "seed of life" earrings p.48
- Embellishing fabric buttons p.22

*Combine two favorite  
techniques in this colorful  
necklace by Julia Hecht.*

**BONUS ONLINE  
CONTENT P. 4**

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## PROJECTS IN THIS ISSUE



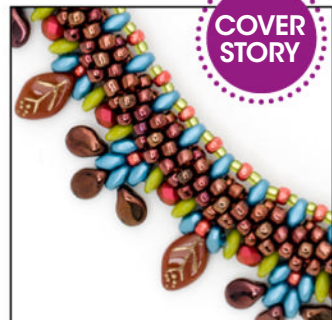
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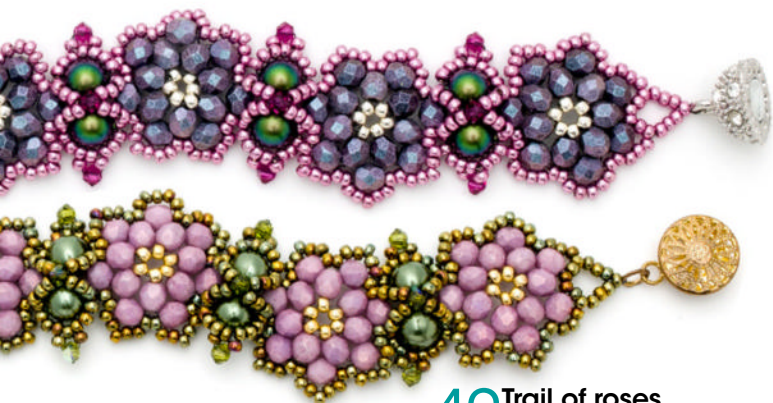


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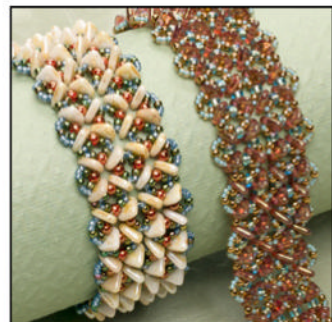
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## Vernal inspiration

Spring has sprung and if this seasonal reawakening isn't enough to get your creative juices flowing, I think we can help. Several projects in this issue of *Bead&Button* put me in a vernal mindset, including Julia Hecht's fresh and colorful kumihimo necklace (p. 38), Julie Moore Tanksley and Stephanie Goff's floral bracelets (p. 42 and 62, respectively), Svetlana Chernitsky's "Seed of life earrings" (p. 48), and Fatima Mensen-Potter's really fun beaded bead (p. 59), which we've noted — in the right colors — could be mistaken for a sparkly but diminutive Easter egg. And we have lots more in store for you as well, including a new column on gemstone beads, a quiz to help you pinpoint your jewelry style, several additional projects, and more!

As always, I hope you'll play along with our Find the Bead Strand challenge. Email me by May 9 with the page the strand is on (put "Find the bead strand" in the subject line). We'll pick a winner the following week. Congratulations to Denise Johnson of Burbank, California, who won our December issue contest!

*Julia Gerlach*  
Editor, *Bead&Button*  
[editor@beadandbutton.com](mailto:editor@beadandbutton.com)



Find the  
bead  
strand!

for your  
chance  
to win!







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# We have kits!

Shop now to get Connie Whittaker's latest design, "Petite flowers bracelet." Featuring Swarovski pearls and MiniDuos, the kit also includes seed beads, a clasp, thread, and a needle — everything you need to make this sweet bracelet!



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## On the Web



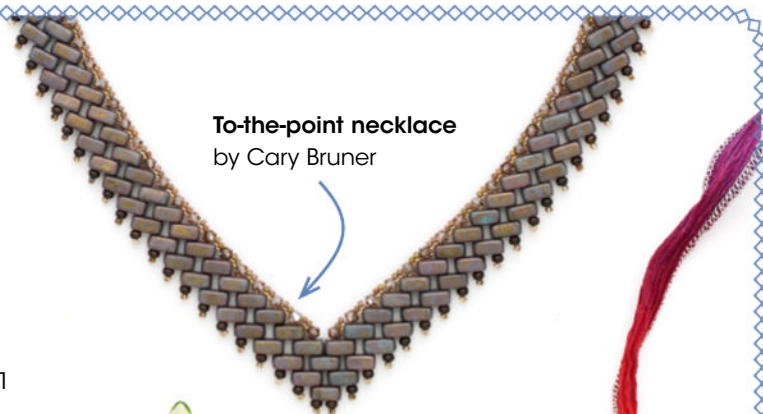
### B&B Extra

Subscribers can download the April *B&B Extra* on April 1 at [www.BeadAndButton.com/extra](http://www.BeadAndButton.com/extra).

Ruffled bracelet by Cindy Kamide



To-the-point necklace by Cary Bruner



Beaded dragon by Nicola Klaus



Sparkling star flower pendant by Margherita Fusco



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Lisa Kan  
 April 2015

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*'Champagne Shimmer Earrings' by Rochelle Peterson featuring TOHO One-G Thread in Cream.*



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# BEADS<sup>UP</sup>

Beading trends, tips, news, reviews, and more!

Handy Dandy

## B&B's Guide to 2-hole beads

Over the past few years, a flurry of two-hole and multi-hole beads have hit the market. To help you make sense of it all, here is a roundup of the many beads that have come out so far. We've organized them by general shape so you can easily see which ones might have potential for substitutions or combinations.

### Oval / pinched oval



**SuperDuo**  
2.5 x 5 mm oval that is slightly pinched at each end



**MiniDuo**  
2 x 4 mm oval; a smaller version of the SuperDuo



**Twin**  
2.5 x 5 mm oval bead with two holes



**Pressed Twin**  
2.5 x 5 mm oval that is slightly pinched at each end



**Super8**  
2 x 4.7 mm oval-ish with pinched ends

### Square / tile



**Tila**  
5 mm tile with two parallel holes



**Tile**  
6 mm tile with two parallel holes



**QuadraTile**  
6 mm tile with four holes through the face of the bead



**Chexx**  
6 mm tile with two holes through the face of the bead



**Silky**  
6 mm tile with two holes that go through opposite corners



**Crisscross cubes**  
4 mm cube with offset holes that cross through the cube

### Rectangle



**Bar**  
2 x 6 mm slim, rounded rectangle with two holes



**Brick**  
3 x 6 mm rectangle with two holes



**Half Tila**  
2.5 x 5 mm rectangle with two holes

### Cylinder



**Rulla**  
3 x 5 mm cylinder with two holes



**Twin roller**  
3.5 x 9 mm capsule with two holes



## Triangle



**Triangle**  
6 mm equilateral triangle with two holes on one side



**Kheops**  
6 mm equilateral triangle with two holes running base to tip



**Tango**  
6 mm right triangle with holes through the point and the base



**eMMA**  
3 x 6 mm equilateral triangle with three holes through face

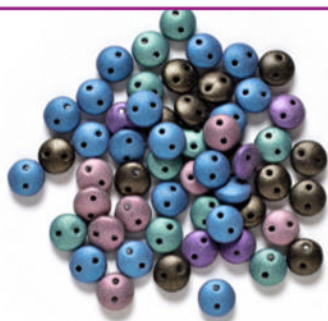


**Trinity beads**  
6 and 8 mm rounded triangles with three holes

## Round / disk



**QuadraLentil**  
6 mm disk with four holes



**Lentil**  
6 mm disk with two holes



**Piggy beads**  
8 mm curved disk with one center and one offset hole



**RounDuo**  
5 mm sphere with two parallel holes

## Other shapes



**Chilli**  
4 x 11 mm cupped, elongated drop with two holes



**Crescent**  
2 x 10 mm crescent shape with two holes spaced 3 mm apart



**Daggers**  
5 x 16 mm elongated spear / drop with two holes at narrow end



**Half moon**  
4 x 8 mm half circle with two holes on flat side



**Honeycomb**  
6 mm hexagon with two parallel holes



**Infinity**  
3 x 6 mm infinity or figure-eight shape with two holes



**Pyramid hex**  
12 mm hexagonal pyramid with flat bottom and two holes



**Stud**  
8 mm and 12 mm square pyramid with flat bottom and two holes



**Tipp bead**  
8 mm cone with flat bottom and two holes



**Zorro**  
6 x 5 mm Z-shaped bead with two holes



# Bead happenings

## March is National Craft Month

Looking for a reason to try a new beading or jewelry-making technique? Look no further! March is National Craft Month and to celebrate, we will be posting free projects and more all month to inspire you. Visit [www.BeadAndButton.com](http://www.BeadAndButton.com) or [www.facebook.com/beadandbutton](https://www.facebook.com/beadandbutton) throughout the month for great projects, tips, and techniques. Or check in with your favorite bead store to find out what kind of activities they have planned.



## Register now for the Bead&Button Show!

We've planned some wonderful new ways to bring together beads, jewelry, artists, and teachers under this year's show theme, "Connect, Create, and Celebrate." With more than 700 classes, there is something for everyone! Visit [www.BeadAndButtonShow.com](http://www.BeadAndButtonShow.com) to register for classes.



## DOWNTON ABBEY

### Styles on tour

A traveling exhibit called *Dressing Downton: Changing Fashions for Changing Times* is currently on tour throughout the United States. Featuring more than 35 period costumes and jewelry items from the hit TV series, the exhibit will inspire you via the styles of the fictional Crawley family. Find out more about the tour at [www.dressingdownton.com](http://www.dressingdownton.com) or plan to see the exhibit at one of these locations:

**February – May, 2016** Chicago, Illinois;  
The Richard H. Driehaus Museum,  
[www.driehausmuseum.org](http://www.driehausmuseum.org)

**July – September, 2016** Cincinnati, Ohio;  
Taft Museum of Art, [www.taftmuseum.org](http://www.taftmuseum.org)

**October, 2016 – January, 2017** South Bend, Indiana;  
The History Museum,  
[www.historymuseumsb.org](http://www.historymuseumsb.org)

**February – May, 2017** Anaheim, California;  
Muzeo Museum and Cultural Center,  
[www.muzeo.org](http://www.muzeo.org)

**June – September, 2017** Nashville, Tennessee;  
Cheekwood Art & Gardens, [www.cheekwood.org](http://www.cheekwood.org)

**October, 2017 – January, 2018** St. Augustine, Florida;  
The Lightner Museum,  
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## Color of the Year

Color of the Year 2016  
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Serenity 15-3919

This year, the color experts at Pantone have selected as the Color of the Year a blending of two colors — rose quartz (a warm pink) and serenity (a cool, tranquil blue). These colors will be popping up in interiors soon — will they make their way into your beadwork? Find out more at [www.pantone.com](http://www.pantone.com).



# Design challenge

For the challenge this month, we used Eternity Design Frames by Amoracast ([www.amoracast.com](http://www.amoracast.com)) in a variety of shapes and sizes. The frames have a fluted outer edge that conceals the perfectly spaced 1 mm holes around the circumference of the frame. Frames are available at local and online bead stores. Here is what our editors and a *B&B* reader came up with. (These ideas are for your inspiration; instructions are not available.)



## Jimmie Boatright (*B&B* reader)

I have been playing with tubular spacers in my designs lately so I incorporated them into my frame to give it more dimension and texture. An assortment of beads, crystals, and seed beads finish off the design.



## Julia

The long rectangular frame seemed like the perfect setting for a small strip of stitched beadwork so I worked up a short piece of square stitch that is five beads wide and 16 rows long. I then secured it inside the frame by sewing through the holes in the frame, adding seed beads along the edge as I stitched the beadwork in place.



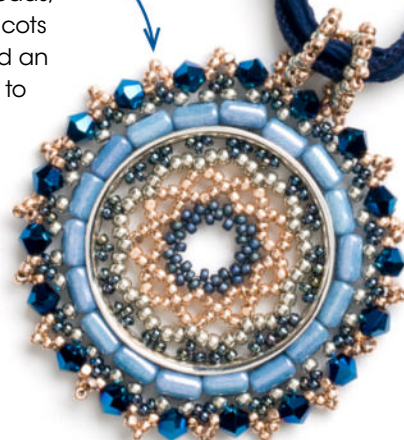
## Cassie

I made earrings using mostly seed beads and pearls. It was so much fun exploring ways to add beads while taking advantage of the holes in the frame. I really appreciate how the frame holes help pave the way for unique design possibilities.



## Connie

I decided to embellish the larger round frame using Rulla beads, crystals, and seed bead picots on the outside edge. I used an assortment of seed beads to do netting in the center.





# Findings

## Three new shapes from The Beadsmith



The **UFO bead** is a 7 x 9 mm pressed Czech glass bead shaped like a slightly elongated saucer. Available in 13 colors.



**Nano beads** have a unique, organic shape with a large 3.5 mm hole. They measure 5 x 10 mm and are available in 13 colors.



The **wheel bead** is a 6 mm circular bead and is available in 21 colors.

If you need a little help envisioning how your jewelry will look with your outfit, try the new **Jewelinx**, a jewelry organizer that helps you coordinate your favorite jewelry pieces and hang them with the clothing they match. The holder slides over the top of your hanger, and there are slots to hang necklaces, hoop or post earrings, rings, bracelets, and scarves or anything else you may need. Made in the USA, Jewelinx is available in three colors at [www.hangerjewelinx.com](http://www.hangerjewelinx.com).



From **Chikamasa**, a family-run company in Japan, these fabulous scissors have extremely sharp cutting edges and precise blades made of high-quality carbon steel with a fluorine coating. They are relatively small (5½ in./14 cm) but have roomy handles that fit comfortably, and they come with a protective case. Available at [www.adriennegaskell.com](http://www.adriennegaskell.com).



## New on the bookshelf

### Explore, Create, Resinate Jewelry

by Jen Cushman and Susan Lenart Kazmer

If you enjoy mixed-media jewelry, this comprehensive book on mixed-media techniques using ICE Resin® is the book for you. The book covers resin basics, embedding objects, using photographs, open-back bezels, making resin paper, and casting. The techniques are easily explained with the aid of many photos, tips, and tricks, guaranteeing success for any skill level.

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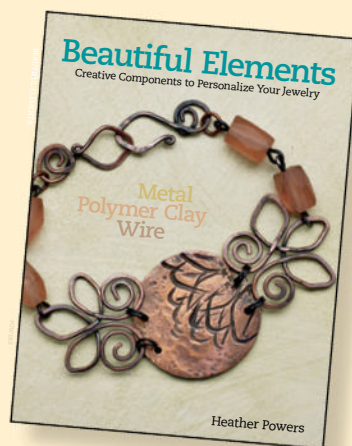


### Beautiful Elements: Creative Components to Personalize Your Jewelry

by Heather Powers

Learn to create custom components for your jewelry using metal, wire, and polymer in this new book from Heather Powers. Rich with gorgeous designs in Heather's signature style and clever ideas, like using embossing powder to mimic electroforming, this book offers inspiration and information galore. Heather's low-tech approach is especially accessible for beaders who don't have a lot of specialized tools on hand.

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[www.JewelryandBeadingStore.com](http://www.JewelryandBeadingStore.com)



### Jewelry Designs with Knitted Wire

by Nealay Patel **knitted cord**

Expand your beading horizons by combining knitted wire with bead stitching. Designer and author Nealay Patel shows you how in this book of more than 30 projects. Frequently incorporating wire, leather, chain, and more, Nealay's designs have a youthful and eclectic vibe and are perfect for anyone who is looking for something a little different.

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[www.JewelryandBeadingStore.com](http://www.JewelryandBeadingStore.com)







### Loomwork purse

Fully lined and very sturdy, this loomed purse measures 8 x 5 x 2 in. (20 x 13 x 5 cm) and has a 24-in. (61 cm) shoulder strap. It is made up of 8° seed beads, and I devised both the pattern and the construction as I created the design.

*Susan Andersen*

*Tucson, Arizona*

*susanin\_fl@hotmail.com*



### Garden of fairies

I have always been a creative person and was drawn to beading about five years ago when I discovered beaded beads, which eventually led me to bead embroidery. This bracelet is designed around a gorgeous labradorite cabochon and includes freshwater pearls, seed beads, and gemstones in golds, mauves, and greens.

*Angie Mézes*

*Budapest, Hungary*

*www.redtulipdesign.etsy.com*

### Your Work submissions:

We're always looking for new works of beaded art from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to [editor@beadandbutton.com](mailto:editor@beadandbutton.com). If your piece is selected, we will ask you to send it to us to photograph.





### Porcupine quill set

Having long wanted to work with porcupine quills, I jumped at the chance to incorporate them into my jewelry when I came across some. Using them like really long bugle beads, I made this necklace and earrings set, combining the buff-and-black quills with silver chain and turquoise-, coral-, and jet-colored beads. I really enjoyed working with them, and I love the dramatic drape they produced in this set.

*Cricket Eckloff  
Allouez, Michigan  
cleckloff60@gmail.com*



### Gardens of time

I made this necklace to show off the beautiful lampwork bead by Jacqueline Parkes ([www.gemsinbloom.etsy.com](http://www.gemsinbloom.etsy.com)). The herringbone rope features SuperDuos in five hues that echo the colors in the focal bead. Swarovski crystals and pearls accentuate the design and the bronze findings provide the perfect contrast.

*Betsy Barnhouse  
Casa Grande, Arizona  
sofmom@icloud.com*



# What's your style?

*Romantic*

BEAUTIFUL

earthy

Bohemian

Pinpoint your preferred look, and get advice on where to find inspiration for your designs!

by Margie Deeb

On a scale of 1 to 5 (5 being a feeling you strongly resonate with), score each of the following words on how much you want your jewelry to reflect that emotional quality. Total each section, and then read the corresponding description of your highest-scoring category.

## How do I want to feel when I wear this piece of jewelry?

**A** \_\_\_\_\_ Glamorous  
 \_\_\_\_\_ Luxurious  
 \_\_\_\_\_ Elegant  
 \_\_\_\_\_ Alluring  
 \_\_\_\_\_ Graceful  
 \_\_\_\_\_ Sophisticated  
 \_\_\_\_\_ **TOTAL**

**B** \_\_\_\_\_ One-of-a-kind  
 \_\_\_\_\_ Bold  
 \_\_\_\_\_ Flamboyant  
 \_\_\_\_\_ Free  
 \_\_\_\_\_ Unique  
 \_\_\_\_\_ Wild  
 \_\_\_\_\_ **TOTAL**

**C** \_\_\_\_\_ Natural  
 \_\_\_\_\_ Earthy  
 \_\_\_\_\_ Smart  
 \_\_\_\_\_ Strong  
 \_\_\_\_\_ Cerebral  
 \_\_\_\_\_ Grounded  
 \_\_\_\_\_ **TOTAL**

**D** \_\_\_\_\_ Feminine  
 \_\_\_\_\_ Romantic  
 \_\_\_\_\_ Soft  
 \_\_\_\_\_ Delicate  
 \_\_\_\_\_ Dreamy  
 \_\_\_\_\_ Charming  
 \_\_\_\_\_ **TOTAL**

## Where did you score the highest?

**A Beautiful** Your jewelry style showcases classical beauty. Formal balance is a must, and focal points — if any — are centered and sophisticated. Color always makes a statement, yet is never garish. Compositional movement is sleek, smooth, and graceful. For design inspiration, look to the jewelry of the Hollywood glam era, or the drama of Miriam Haskell and Weiss costume jewelry.



**C Earthy** Your down-to-earth disposition is reflected in your jewelry, usually made of natural stones and metals. Signature color palettes include one or two bright colors, supported by an array of neutrals, conveying a relaxed tone. Use texture in abundance. Consider natural patterns, animal prints, and foliage motifs. Study the shapes and movement of Stuart Nye jewelry for design inspiration.



**B Bohemian** Your uniqueness and sense of flair draws you to the avant garde and the unusual. You resonate with asymmetry and the chaos of freeform. Invite exotic Middle Eastern motifs into your designs. Use color and metals in abundance. Be inspired by the flair of Ben-Amun jewelry lines like Ibiza and Gypset. Consider embracing design ideas from Steampunk or Goth styles and making them your own.



**D Romantic** Your jewelry style is all about enhancing the feminine. Understated and delicate, you avoid over-the-top flamboyance. Signature colors are soft and dreamy tints. Stones of amethyst, rose quartz, and aquamarine are especially alluring. Showcase the iridescence of moonstone and abalone shells. Pearls round off this style perfectly. Consider costume jewelry styles of Alice Caviness for design inspiration.



**Margie Deeb** is author of many bead books, including *The Beader's Color Palette* (Watson-Guptill, 2008), *The Beader's Guide to Color* (Watson-Guptill, 2004), and *The Beader's Guide to Jewelry Design* (Lark Jewelry & Beading, 2014). For more design and color inspiration, visit [www.margiedeep.com](http://www.margiedeep.com).





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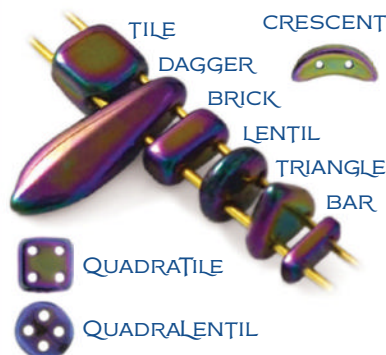
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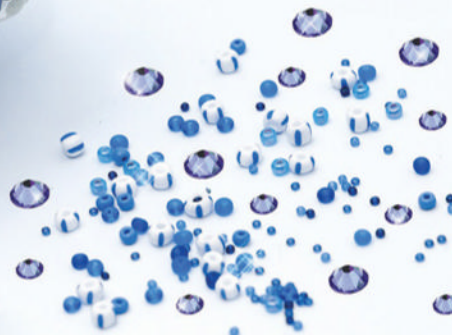


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# Beaded fabric buttons

Make a fabric-covered button, and embellish it with beads for a stunning home accent or focal piece for your jewelry.

by Lori Phillips



**1** Following the manufacturer's instructions, cover the button form with fabric (**photo a**).

**2** Thread 2 yd. (1.8 m) of Fireline on your needle, and tie an overhand knot near the end. Sew through the fabric along the back of the button, exiting on the edge.

**3** Using 8° seed beads, work a round of beaded backstitch around the perimeter of the button: Pick up two 8°s, and line them up along the edge of the button. Sew down through the fabric after the second bead, come back up through the fabric between the two beads just added, and sew through the second bead again. Repeat this stitch to create a ring around the perimeter of the button (**photo b**). It is important to end with a multiple of four beads so that the embellish-

ments will be evenly distributed. It is better to have this round of beads be a bit loose than too tight, as cramming in too many beads will cause the ring to buckle. Sew through all the beads in the ring again to snug them up.

**4** Exiting any 8° in the ring, work a spike: Pick up a 4 mm rondelle, a 4 mm daisy spacer, a 10 x 7 mm teardrop (narrow end first), and an 11° seed bead. Skip the 11°, sew back through the teardrop, spacer, and rondelle, and then sew through the next four 8°s in

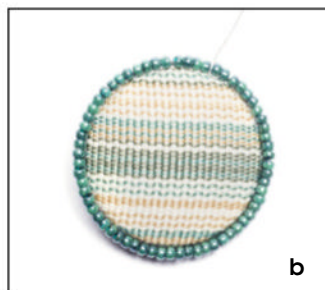
the ring (**photo c**). Snug the beads to the button (**photo d**). Repeat this stitch around the button, and then sew through the next three 8°s to exit the middle pair of 8°s between two spikes.

**5** Pick up a 6 mm fire-polished bead and five 11°s, and sew through the 11° at the tip of an adjacent spike (**photo e**).

**give or take**  
Adjust the number of 11°s you pick up in step 5 as needed to fill the space.

**6** Pick up five 11°s and a 6 mm, sew through the two middle 8°s between the next pair of spikes, and sew back through the 6 mm (**photo f**). Pick up five 11°s, and sew through the 11° at the tip of the next spike (**photo g**).

**7** Repeat step 6 to complete the round. After the final repeat, pick up five 11°s, and sew through the first 6 mm and the two 8°s in the ring below. Sew back through the 6 mm, the last five 11°s added, and the 11° at the tip of the adjacent spike.







## make it your own!

This project can be varied in many ways. Mix and match these ideas — or come up with your own!

- Try different bead shapes and sizes.
- Omit the picots.
- Omit the seed bead outlines around the spikes.
  - Work beaded backstitch only using fire-polished beads to make a modern bracelet (far left).
  - Make short fringe using glass flower beads instead of teardrop beads (left).

**8** Pick up three 11<sup>o</sup>s, and sew through the same tip 11<sup>o</sup> and the next three 11<sup>o</sup>s (**photo h**). Pick up an 11<sup>o</sup>, and sew through the top four 11<sup>o</sup>s to exit the tip 11<sup>o</sup> of the next spike (**photo i**). Repeat this step to add a picot to each tip 11<sup>o</sup>. End the thread. ●

## cover button sizes

SIZE	MEASUREMENT
30	¾ in. (1.9 cm)
36	⅞ in. (2.2 cm)
45	1⅛ in. (2.9 cm)
60	1½ in. (3.8 cm)
75	1⅞ in. (4.8 cm)
100	2½ in. (6.4 cm)

Not sure what size cover button to use?  
Let this handy chart be your guide.

## Difficulty rating



## Materials

green/brown animal print button (below)

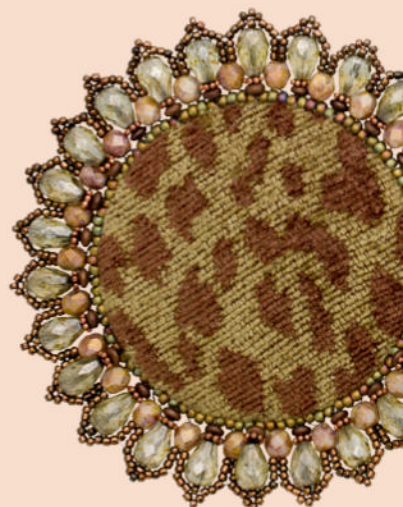
4 in. (10 cm)

- 1 size 100 (2½ in./6.4 cm) half ball cover button (with teeth)
- cover button kit
- 4 in. (10 cm) square of midweight fabric
- 26 10 x 7 mm teardrop beads (olivine)
- 26 6 mm fire-polished beads (rose gold topaz)
- 26 4 mm rondelles (copper)
- 26 4 mm daisy spacers (copper)
- 3 g 8<sup>o</sup> seed beads (Miyuki 2013, matte olive)
- 3 g 11<sup>o</sup> seed beads (Toho 221, bronze)
- beading needles, #10
- Fireline, 10 lb. test

## Basics, p. 70

- beaded backstitch
- ending and adding thread
- overhand knot

Lori Phillips is a custom interior seamstress and uses her beaded buttons in her décor. Contact her at [makedrapes@gmail.com](mailto:makedrapes@gmail.com).





BEAD WEAVING

# COSMIC BURST

pendant



Capture a rivoli with a collection of two-hole and four-hole beads to create a radiant pendant.

designed by **Hannah Rosner**





## tight spaces

If you find difficulty sewing through the beadwork, it is helpful to use a #12 needle because it has a tendency to curve, thus making it easier to sew through the bead holes at an angle. It is also helpful to shift the beads with your fingers when trying to maneuver the needle.

With the QuadraTile in the position shown (**figure 1**), the holes will be referred to as top left (TL), top right (TR), bottom left (BL), and bottom right (BR).

How to pick up triangle beads: With the point of the triangle with no hole facing to the right, pick up the bead through the top hole (TH) or the bottom hole (BH), per the instructions.

For clarity, figures 2, 3, 4, and 6 show the top view of the beadwork. Figures 5 and 7 show the side view of the beadwork.

## Ring

**1** On a comfortable length of thread, pick up a repeating pattern of an 11° seed bead and a color A QuadraTile bead (BL) 18 times. Tie a square knot to form the beads into a ring, leaving a 10-in. (25 cm) tail.

**2** Sew through the (TL) hole of the nearest A QuadraTile (**figure 2**,

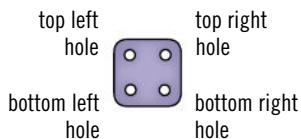


FIGURE 1

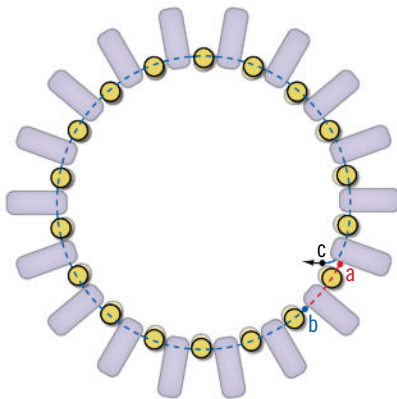


FIGURE 2

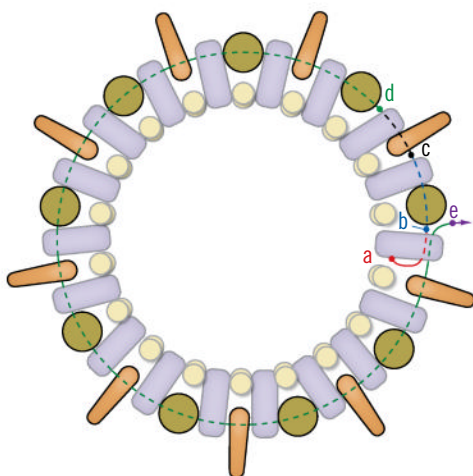


FIGURE 3

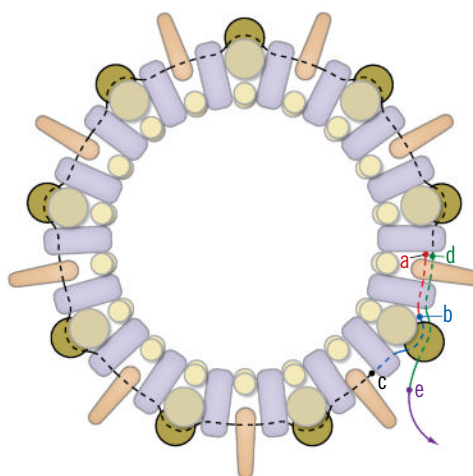
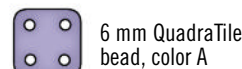


FIGURE 4

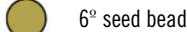
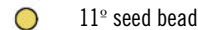
**point a**). Pick up an 11° seed bead, and sew through the closest hole (TL) of the next A (**a-b**). Repeat this stitch 17 times to complete the round (**b-c**). This will position the new 11°s above the 11°s in step 1.

**3** Working in the reverse direction, sew through the adjacent hole of the same A (TR) (**figure 3, a-b**). Pick up a 6° seed bead, and sew through the next A (TR) (**b-c**). Pick up a triangle bead (TH), and sew through the next A (TR) (**c-d**). Repeat these two stitches eight times

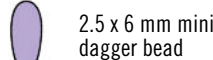
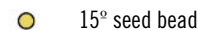
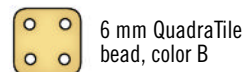
to complete the round (**d-e**), making sure the point of each triangle faces away from the center of the ring. **4** Working in the reverse direction, sew through the remaining open hole of the same A (BR) (**figure 4, point a**).



-side view



-side view



## Difficulty rating



## Materials

lavender/plum/dark green pendant 1 7/8 in. (4.8 cm)

- 1 14 mm rivoli (Swarovski, light amethyst)
- 6 mm CzechMates four-hole QuadraTile beads
  - 18 color A (metallic suede plum)
  - 9 color B (metallic suede light green)
- 9 6 mm CzechMates two-hole triangle beads (metallic suede light green)
- 18 4 mm fire-polished beads (matte purple AB)
- 27 2.5 x 6 mm mini dagger beads (tanzanite iris)
- 1 g 6° seed beads (Toho 166, transparent light amethyst)
- 1 g 11° seed beads (Toho 82F, metallic blue iris)
- 1 g 15° seed beads (Toho 702, matte soft brown)
- Fireline, 6 lb. test
- beading needles, #12

topaz/purple/light green

pendant colors

- 14 mm rivoli (Swarovski, paradise shine)
- 6 mm CzechMates four-hole QuadraTile beads
  - color A (metallic suede purple)
  - color B (matte metallic leather)
- 6 mm CzechMates two-hole triangle beads (rosaline celsian)
- 2.5 x 6 mm rizo beads (alabaster pastel olive; in place of mini dagger beads)
- 6° seed beads (Toho Y301, antique amber hybrid Picasso)
- 11° seed beads (Miyuki 193, 24 kt gold light-plated)
- 15° seed beads (Toho 980, dark pink-lined aqua)

## Basics, p. 70

- ending and adding thread
- square knot

Sew through the open hole of the next triangle (BH) and the open hole of the following A (BR) **(a-b)**. Pick up a 6°, and sew through the open hole of the following A (BR) **(b-c)**. This will position the new 6° to sit below the 6° in the previous round. Repeat these two stitches eight times to complete the round **(c-d)**, and continue through the next triangle (BH), A (BR), and 6° added in this round **(d-e)**.

### Embellishment

**1** Pick up an 11°, a color B QuadraTile (BR), a 15° seed bead, three dagger beads, and a 15°, and sew through the adjacent hole of the same B (BL) **(photo a)**. Pick up an 11°, and sew through the 6° your thread exited at the start of this step, going in the same direction **(photo b)** to form a picot set. Continue

through the next A (BR), triangle (BH), A (BR), and 6°.

**2** Repeat step 1 eight times to make a total of nine picot sets.

**3** Sew through the adjacent 6° **(figure 5, a-b)**. Secure the picot set to the ring:

Pick up an 11°, and sew up through the adjacent B (TL) **(b-c)**. Pick up a 15°, and sew through the next three daggers in the picot set. Pick up a 15°, and sew down through the same B (BL) **(c-d)**. Pick up an 11°, and sew through the 6° your thread exited at the start of this step **(d-e)**. Continue through the next A (TL), triangle (TH), A (TL), and 6° **(e-f)**.  
**4** Work as in step 3 to secure the remaining eight picot sets.

### Rivoli setting

**1** Sew through the next A (TR), triangle (TH), and



A (TR) **(figure 6, a-b)**. Continue through the adjacent hole of the same A (TL) and the following 11° to reverse direction **(b-c)**.

**2** Pick up a 15° seed bead, and sew through the 11° your thread exited at the start of this step, going in the same direction **(c-d)**.

**3** Pick up a 4 mm fire-polished bead and a 15°. Skip the next three beads in the inner ring, and make a square stitch by sewing back through the next 11° (sitting adjacent to the next

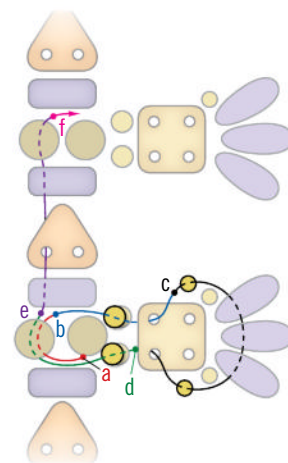


FIGURE 5

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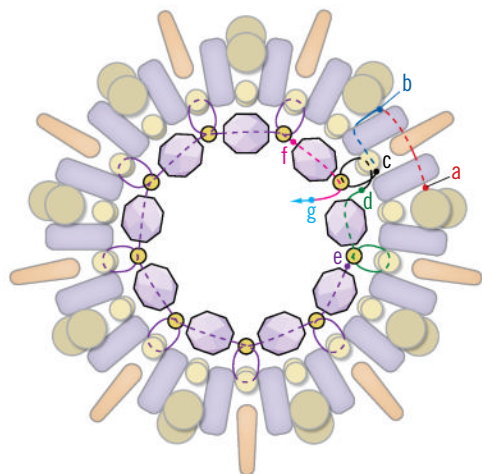


FIGURE 6

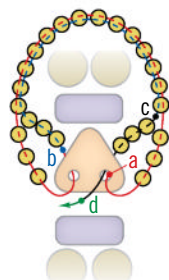


FIGURE 7

triangle), going in the opposite direction with the needle facing toward the beads just added. Continue through the 15° just added, going in the same direction (d-e). Pull the thread tight. Repeat this stitch seven times (e-f). Pick up a fire-polished bead, and sew through the first 15° added to complete the round (f-g). Sew through the ring of beads just added,

and pull the thread tight to cinch up the beadwork.

**4** Flip your work over, and sew through the beadwork to exit an 11° that is adjacent to a triangle on the opposite surface.

**5** Place a rivoli face-up in the center of the ring.

**6** To secure the rivoli, work as in steps 2-3. End the working thread, but not the tail.

## change the look

For an open look, skip adding the rivoli in step 5 of "Rivoli setting."

### Bail

**1** With the tail, sew through the beadwork to exit a triangle on the front side of the pendant (figure 7, point a). Pick up 20 11°s, and sew through the adjacent hole of the same triangle, with the thread exiting in the opposite direction (a-b).

**2** Pick up three 11°s, skip the last three 11°s added in the previous step, and sew through the next 14 11°s (b-c). Pick up three 11°s, and sew through the adjacent hole of the same triangle (c-d). Retrace the thread path several times to reinforce the connection, and end the thread. ●



**Hannah Rosner** is an award-winning artist and has been a beading instructor for over 20 years. She has taught classes at the Bead&Button Show, bead societies, and bead stores throughout the U.S. She is also a Starman TrendSetter. To see more of her tutorials, kits, and finished work, visit [www.goodrivergallery.com](http://www.goodrivergallery.com). Email Hannah at [goodrivergallery@aol.com](mailto:goodrivergallery@aol.com).



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Patent Pending

# Stone beads 101

With an abundance of choices and sometimes scant information, shopping for gemstone beads can be intimidating. Learn how to buy with confidence with this new series.

by **Kia Resnick**

**T**he availability of stone beads has exploded in the last fifteen years. Go to any bead store, gem shop, or trade show these days, and you'll see them in every shape and color: glittering facets, rough crystals, even unpolished chunks of rock. Serious eye candy, but you may be asking yourself, "What is all this? Where did it come from? How do I know if it's real? Is that color natural? Will it fade away over time?" It can be incredibly difficult to choose, especially if you don't feel confident about what you're getting. Even if you're already using stone beads in your designs, more knowledge is always a good thing.

## An affinity for gemstones

Let's start with a little history. A million years ago, our ancestors made simple tools by chipping rocks, but stone beads

take a lot more skill and were thought to have appeared eight to twelve thousand years ago. Recent archaeological finds in Africa, the Middle East, and Europe contain stone beads apparently dating back to the Upper Paleolithic Era, around 45,000 years ago. That's ten thousand years before the start of the last Ice Age. Neanderthals still populated Europe.

Amazing, right? It's practically in our DNA to love beads! But that doesn't help you figure out what to use for your next project.

With everything from dyed agate to valuable gems like emerald and ruby to stones that have recently entered the jewelry market, many bead-ers feel overwhelmed. Unfortunately, there's a lot of material that is misidentified, fake, or has undergone undisclosed enhancement.



Natural turquoise often has veins of copper and aluminum, which contribute to the dramatic look of these beads.



Howlite and magnesite may be dyed to look like turquoise, but a low price will reveal that it's not the real deal.



## Evaluating stone beads

So, is there any way for the average beadaholic to tell what's real and what isn't?

Well yes, and no: Certain treatments can be spotted by the careful observer, and some things are just common sense — if it looks too good to be true, it probably is. For example, no, that chunky \$10-\$20 "turquoise" necklace is not real turquoise, even in its dyed or stabilized form.

New dying methods can be hard to detect, but you should still examine





strands carefully — deeper color in the cracks is a sign of enhancement, as is splotched color or a powdery feel. While you're checking for that, run your fingers down the strand. If your fingers can stay in the same orientation easily, that's good. If not, it's a sign of poorly-oriented drill holes.

### Shopping savvy

So what's a beader to do? If color and low cost are your primary concerns, go for whatever catches your eye and fits your budget.

If you are looking to invest in gem-quality beads, find a reputable, knowledgeable supplier, and research the stones you're interested in.

And don't forget to have realistic expectations! Inexpensive sparkly or opalescent beads with large, smooth drill holes are very likely to be man-made, whether they are pale, brightly-colored, or appear to have needle-like rutile inclusions. Big colorful translucent beads are probably dyed quartz or glass. Good quality natural turquoise can cost \$7 to \$35/gram — and a chunky necklace is easily 100 grams. Inexpensive material sold as turquoise is most likely to be dyed magnesite.

With a mind-boggling array of beads at every price level, set your priorities

## Stone cutting central

Still a powerhouse in the jewel business, India dominated the industry for thousands of years. The local availability of rough diamonds made it possible for artisans to work ruby, sapphire, topaz, and other very hard gems by hand, using diamond grit. While new laser drills turn rough stones into beads, much of the cutting and polishing is still done by hand.

Nowadays, China has become by far the world's largest producer of stone beads. Every year, hundreds of thousands of tons of rough stones from all over the world are shipped to China's factories. But an emphasis on price over quality means that anything that can be cheaply mined by the ton, dyed, stabilized, or irradiated to look more valuable, and put on a string will find its way to a bead show or shop near you. That's why those brightly-colored beads can cost less than two dollars a strand.

before hitting the show floor or bead shop, and don't be afraid to ask lots of questions. The vendor or shop owner should know the origin and proper identification of their stones, and disclose any treatments. If you don't feel comfortable with their answers, head for the next booth or a different store. Use reliable internet sources, like the Gemological Institute of America ([www.gia.edu](http://www.gia.edu)), to learn more about precious stones and keep up with exciting new finds, and learn more about minerals at [www.mindat.org](http://www.mindat.org).

So what do you love? Fun and sparkly? A sophisticated color palette? Costly natural gems and rare minerals? Chunks of rock, or fine facets? Strands that cost \$2 or \$2,000? All that and more is waiting to tempt you. Whatever



**Top:** The author selecting kyanite on a recent trip to Jaipur.

**Bottom:** In India, material is still mostly hand-cut — someone actually holds each stone with their fingers and drills the beads one at a time. In China, on the other hand, machine-cut stones are fed into the chute of an ultrasonic drill.

you want to create, whatever your budget, the perfect stone beads are out there.

Have fun out there, but shop around, do your homework, and let the beader beware! ●

*Kia Resnick is a jewelry designer and world traveler. She's lived in India, Southeast Asia, Europe, Australia, and North Africa, and has been sourcing gems in India since 1985. She lives in New Mexico and has a small stone-cutting production making unusual, hand-cut, and rough natural stone beads (like those at the top of the page) and the cut gems for her cast and hand-fabricated one-of-a-kind statement pieces. Look for the next installment of Kia's column in our June issue. Contact Kia at [kia\\_jewels@hotmail.com](mailto:kia_jewels@hotmail.com).*



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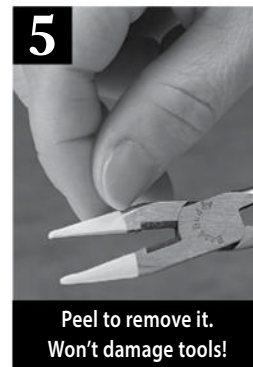
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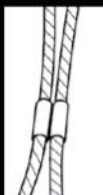
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# Checkered path bracelet



## Chessboard rhinestone assembly

Apply a thin coat of E6000 to the back of one of the chessboard rhinestones. Center another chessboard rhinestone on top of the glued area, and allow the glue to dry.

## Bracelet straps

**1** On a comfortable length of thread, work in ladder stitch in an alternating pattern of a color A triangle bead and a color B triangle bead to make a 10-bead ladder, leaving a 12-in. (30 cm) tail (**figure 1**).

**note** Position the triangles so that all of the As have their flat side resting on one side of the ladder and all the Bs have their flat side resting on the opposite side of the ladder, thus making the pointed edge of the opposite color triangle

nestle between the flat sides of each alternate color triangle (**photo a**). The triangles should naturally position themselves in this manner after the first two triangles are added. Make sure the ladder stays straight and doesn't curve.

**2** To even the tension, zigzag back through the triangles in the opposite direction (**figure 2**).

**3** Pick up an A and a B, sew down through the next B in the previous row, and continue up through the following A (**figure 3, a-b**). Pull the thread tight. Make sure the sides of the A and B mirror the positions of their counterparts in the ladder. Repeat this stitch four times to complete the row, ending after sewing down through the last B in the previous row (**b-c**).

**4** Turn to start the next row by picking up two color C 11° seed beads and

sewing up through the last B added (**c-d**). Pull the thread tight.

**5** Continue working in herringbone stitch: Pick up a B and an A, sew down through the next A in the previous row, and continue up through the following B (**figure 4, a-b**). Make sure the triangles are positioned in the same manner as before. Repeat this stitch four times to complete the row, ending after sewing down through the last B in the previous row (**b-c**).

**6** Turn to start the next row by picking up two color D 11° seed beads and sewing up through the last A added (**c-d**). Pull the thread tight.

**7** Work as in steps 3–6 to complete







Use complimentary bead colors to create a cleverly designed reversible bracelet that features a chessboard rhinestone bezel setting.

designed by **Cary Bruner**

## Difficulty rating



## Materials

**gray/silver bracelet 7½ x 1 in.**  
(19.1 cm x 2.5 cm)

- 20 mm chessboard circle flat-back rhinestones (Swarovski 2035)
  - 1 silver shade
  - 1 golden shadow
- 22 3 mm fire-polished beads (opaque green luster)
- 3 mm bicone crystals (Swarovski)
  - 22 color E (crystal metallic light gold 2X)
  - 22 color F (crystal golden shadow)
- 11° sharp triangle beads (Miyuki)
  - 3 g color A (F451D, gray mist matte metallic)
  - 3 g color B (F470, galvanized silver matte)
- 11° seed beads (Miyuki)
  - 1 g color C (F451D, gray mist matte metallic)
  - 1 g color D (PF470, galvanized matte silver)
- 15° seed beads (Miyuki)
  - 1 g color G (PF470, galvanized matte silver)
  - 1 g color H (F451D, gray mist matte metallic)
- 1 3-strand tube clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12
- E6000 adhesive

## pink/bronze bracelet colors

- 20 mm chessboard circle flat-back rhinestones (Swarovski 2035)
  - crystal
  - golden shadow
- 3 mm fire-polished beads (gold)
- 3 mm bicone crystals (Swarovski)
  - color E (rose AB)
  - color F (light Colorado topaz AB)
- 11° sharp triangle beads
  - color A (Toho 223, metallic antique bronze)
  - color B (Toho 553F, galvanized matte vintage rose)
- 11° seed beads
  - color C (Toho 221, bronze)
  - color D (Miyuki 1061L, galvanized rose)



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



11° triangle bead, color A

-flat side



11° triangle bead, color B

-flat side



11° seed bead, color C



11° seed bead, color D



3 mm fire-polished bead



3 mm bicone crystal, color E



3 mm bicone crystal, color F



15° seed bead, color G



15° seed bead, color H



one bracelet strap to the desired length, ending and adding thread as needed. Do not end the working thread or tail. For a 7½-in. (19.1 cm) bracelet, the strap should be 2¾ in. (7 cm) long. Three rows is approximately ¼ in. (6 mm) in length.

**note** If using a tight tension, the triangles will naturally start to angle properly after the first few rows are added.

**8** Repeat steps 1–7 to make a second strap of identical length.

## Bezel

**1** On a comfortable length of thread, pick up a 3 mm fire-polished bead, a color E 3 mm bicone crystal, a C, and an E, and sew through the fire-polished bead again to form a ring (**figure 5, a-b**).

**2** Pick up a color F 3 mm bicone crystal, a D, and an F, and sew through the fire-polished bead again to form a ring to the left of the previous ring (**b-c**).

**3** Pick up a fire-polished bead, an E, and a C, and sew through the adjacent E. Continue through the fire-polished bead just added, going in the same direction, to form a ring on the right side of the fire-polished beads (**c-d**).

**4** Pick up an F and a D, sew through the adjacent F, and continue through the fire-polished bead again to form a ring on the left side of the fire-polished bead (**d-e**).

**5** Repeat steps 3–4 19 times for a total of 21 fire-polished beads in the strip.

**6** Join the strip into a ring: Pick up a fire-polished bead, and sew through the end E in the first stitch of the strip (**figure 6, a-b**). Pick up a C, sew through the end E in the last stitch of the strip, and continue through the fire-polished bead just added (**b-c**). Sew through the end F in the first stitch of the strip, pick up a D, and sew through the end F in the last stitch of the strip. Continue through the fire-polished bead added at the beginning of this step and the next fire-polished bead (**c-d**). If needed, pull the tail thread to cinch up any loose beads.

**7** Sew through the beadwork to exit an edge D (**d-e**). Pick up a color G

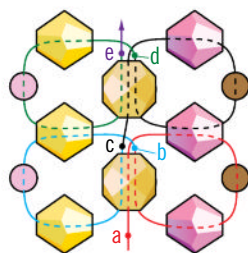


FIGURE 5

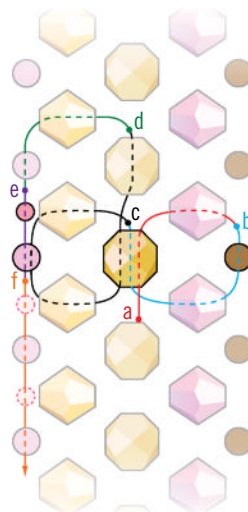


FIGURE 6

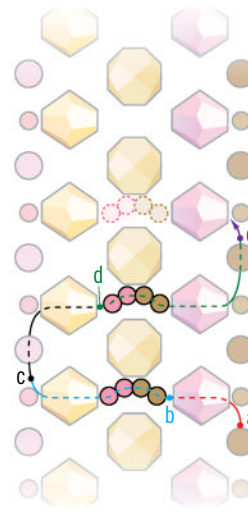


FIGURE 7

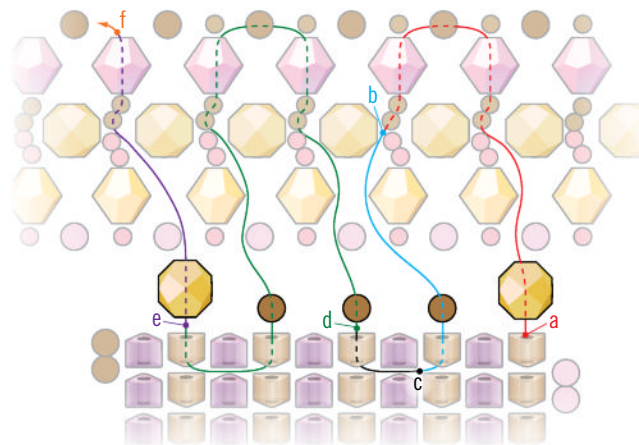


FIGURE 8

15° seed bead, and sew through the next edge D (**e-f**). Repeat this stitch 21 times to complete the round. Insert the assembled chessboard rhinestones into the center of the bezel setting, and retrace the thread path of the last round to cinch up the beads.

**8** Sew through the beadwork to exit a C on the opposite edge. Work as in step 7 to add color H 15° seed beads to this side of the bezel setting.

**9** Sew through the adjacent E (**figure 7, a-b**). Pick up two Hs and two Gs, position the 15°s between the fire-polished beads, and sew through the adjacent F on the other side (**b-c**). Sew through the next D and the adjacent F (**c-d**). Pick up two Gs and two Hs, and sew through the adjacent E and the following C (**d-e**). Repeat these stitches 10 times to add a total of 22 arched bead sets. End the working thread and tail.

## Assembly

**1** Position a bracelet strap with the side of flat As facing up next to the bezel with the rhinestone surrounded by the Cs and Hs facing up. Align the strap tail thread along the edge of the bezel.

**2** Using the tail, pick up a fire-polished bead, sew through the two corresponding Hs on the bezel, and continue through the next E, edge C, E, and the following two Hs (**figure 8, a-b**). Pick up a C, and sew through the next A on the end of the strap (**b-c**). Working toward the opposite edge of the strap, skip the next B, and sew through the following A (**c-d**).

**3** Repeat step 2 except pick up a C in place of a fire-polished bead (**d-e**). Pick up a fire-polished bead, sew through the next two corresponding Hs on the bezel, and continue through the next E (**e-f**).



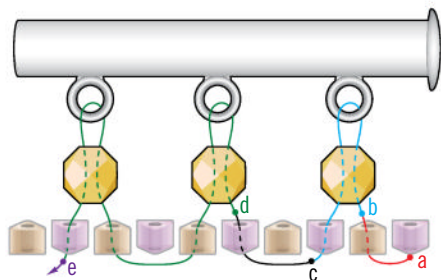


FIGURE 9

**4** Sew through the beadwork of the bezel and the strap to exit an edge end B on the opposite surface of the strap, with the needle facing toward the bezel. Work as in steps 2–3, but sew through the fire-polished beads added in the previous step and add three Ds (in place of Cs) on this surface of the strap. Sew through corresponding pairs of Gs instead of Hs, and Fs instead of Es.

**5** Repeat steps 1–4 to attach the other strap to the bezel, making sure to have six unattached 15° arched bead sets on each open side of the bezel. End the tail.

### Clasp

**1** Check the bracelet fit, and use the working thread to add or remove herringbone rows evenly on each strap if necessary, allowing  $\frac{1}{16}$  in. (1.4 cm) for the clasp.

**2** To secure the loose stacks of herringbone, zigzag through the end row of a strap in the opposite direction.

**3** Sew through the adjacent triangle in the same row with the needle pointing away from the strap (figure 9, a–b).

**4** Pick up a fire-polished bead, sew through the end loop of the clasp,

- 15° seed beads
  - color G (Miyuki 395, color-lined dusty rose)
  - color H (Toho 221, bronze)

Materials for the gray/silver bracelet are available at Bead Haven Las Vegas at (702) 233-2450 or [www.beadhaven.com](http://www.beadhaven.com).

### Basics, p.70

- herringbone stitch: flat strip
- ladder stitch
- right-angle weave: flat strip, forming a strip into a ring
- ending and adding thread

*Cary Bruner teaches at Bead Haven Las Vegas. She feels she owes her creative ability to her grandmother because of the many craft projects they did together when she was young. Contact her at [creationsbycary@aol.com](mailto:creationsbycary@aol.com) or visit [www.creationsbycary.etsy.com](http://www.creationsbycary.etsy.com) to purchase more of her tutorials.*



and continue back through the fire-polished bead just added and the next triangle in the end row (b–c). Skip the next triangle in the end row, and sew through the following triangle (c–d). Repeat these stitches with the remaining two loops (d–e). Retrace the thread path to reinforce the clasp connection, and end the thread.

**5** Work as in steps 2–4 to add the other half of the clasp to the other strap. ●



Check out the reverse side!



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## COVER STORY

KUMIHIMO BEAD WEAVING

# Springtime garden necklace

Braid seed beads and two-hole beads within a kumihimo rope to lay the foundation for embellishments that resemble nature.

designed by **Julia Hecht**

### Setup

**1** Cut six 5 ft. (1.5 m) pieces of regular weight cord (Tex 210) and two 5 ft. (1.5 m) pieces of fine (Tex 135) or micro (Tex 70) weight cord. Gather the ends of the cords, and tie them together with an overhand knot 1½ in. (3.8 cm) from one end. Feed the knot through the center of the kumihimo disk from front to back.

**note** Avoid using a heavy weight to secure the knot when working the braid as it can cause the pattern to form an undesirable twist. Consider skipping the weight all together for this project.

**2** Using a Big Eye needle, string 100 beads on each cord according to the bead stringing order (below). This will make a rope of approximately 15 in. (38 cm) without the clasp.

### bead stringing order

Each cord should have 100 beads.

**Cords 1, 2, 3, 5, 6, and 7:** String 100 color A 8's on regular weight cord.

**Cord 4:** String a repeating pattern of a lentil, an A, a SuperDuo, and an A 25 times on fine or micro weight cord.

**Cord 8:** String a repeating pattern of a SuperDuo, an A, a lentil, and an A 25 times on fine or micro weight cord.

After you load a cord, push the beads up to within 3 in. (7.6 cm) of the disk, and wrap the beaded cord around a bobbin, leaving about 4 in. (10 cm) of cord hanging from the edge of the disk. Label the bobbin with the appropriate cord number, and slip the cord into the appropriate slit in the disk.

### make it longer

To make an 18 in. (46 cm) rope, string an additional 15 As on each end of all eight cords. This will evenly add 3 in. (7.6 cm) of unembellished length to the rope. Add an additional 12-in. (30 cm) to each cord if making a rope longer than 18 in. (46 cm).



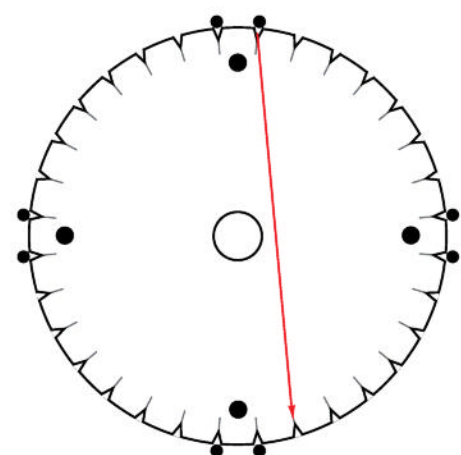
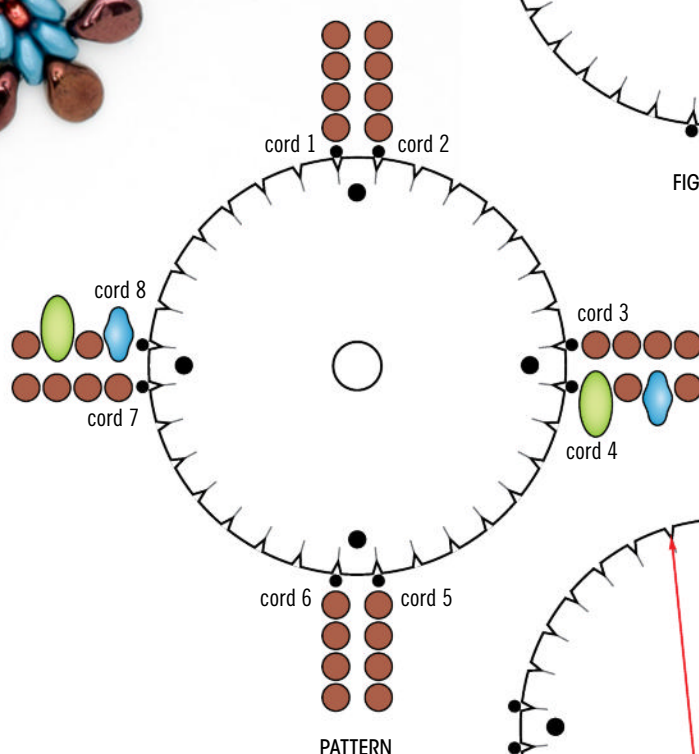


FIGURE 1

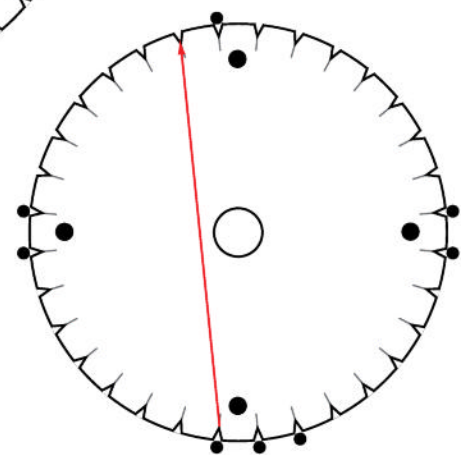


FIGURE 2

## Braid

**1** Position the kumihimo disk as shown in the **pattern** with cords 1–2 at the top.  
**2** Work a section of rope without the beads: Pick up the top-right cord, and slide it into the slit to the right of the bottom two cords (**figure 1**). Pick up the bottom left cord, and slide it into the slit to the left of the top cord (**figure 2**).

## Difficulty rating



## Materials

**necklace 16 in. (41 cm)**

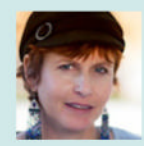
- 12 12 x 7 mm leaf beads (Czech, auburn gold inlay)
- 39 5 x 7 mm Pip beads (jet Vega)
- 50 3 x 6 mm two-hole lentil beads (CzechMates, opaque olive)
- 11 g 2.5 x 5 mm SuperDuos (pastel emerald)
- 24 4 mm fire-polished beads (matte metallic lava)
- 8° seed beads
  - 20 g color A (Miyuki 457N, raspberry bronze)
  - 2 g color B (Miyuki D4208, Duracoat copper rose)
- 1 g 11° seed beads (Miyuki 14, silver-lined chartreuse)
- 2 6 mm bullet end caps
- 1 hook-and-eye clasp
- 2–4 6–7 mm jump rings
- C-Lon or S-Lon cord in regular weight (Tex 210) and fine (Tex 135) or micro weight (Tex 70) (brown)
- Fireline, 6 lb. test
- kumihimo disk with 8 bobbins
- beading needles, #11 or #12
- Big Eye needle
- E6000 or 2-part epoxy adhesive
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

*Kits are available at [webstore.poppybeads.com](http://webstore.poppybeads.com).*

## Basics, p. 70

- ending and adding thread
- square knot
- overhand knot
- opening and closing jump rings

**Julia Hecht** had a busy life as a pediatrician. While ill and on a leave of absence from work, she discovered the joy of beading. Several years later she left her medical practice to pursue beading full-time. She owns and teaches classes at Poppyfield Bead Company in Albuquerque, New Mexico. She feels that teaching beadwork is another form of practicing medicine. Email her at [poppyfieldbeadco@gmail.com](mailto:poppyfieldbeadco@gmail.com) or visit [poppybeads.com](http://poppybeads.com).





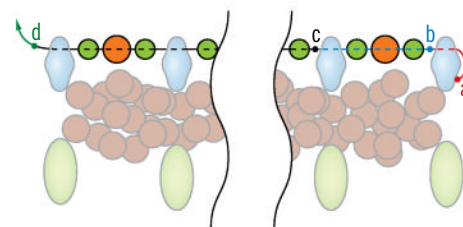


FIGURE 3

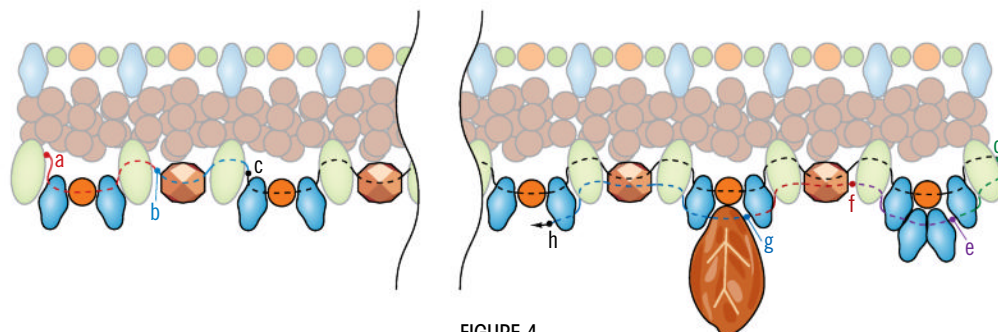


FIGURE 4

Rotate the disk clockwise one-quarter turn. Repeat this step until you have about ½ in. (1.3 cm) of unbeaded rope. Make sure you end with cords 1 and 2 at the top of the disk and all the cords in numerical order.

**3** Continue braiding with the same motions as in step 2, but add beads: Pick up a cord, slide the next bead up to the point of the rope, and tuck the bead under the cord that crosses over it. Complete the move by sliding the cord into the appropriate slit. As you work, make sure the beads don't pop out from under the crossed cord. If they do, carefully unbraid the cords to the loose bead (being sure to maintain the correct cord order), tuck the loose bead under the crossing cord, and resume braiding.

**note** Braiding is most successful when the cords are stretched taut across the hole in the disk. If the point of the rope begins to drop down below the face of the disk, gently pull the opposing sets of cords tight so the point of the braid rises up to the desired spot.

**4** When you have braided all of the beads, or when the cord is the desired length, work ½ in. (1.3 cm) of unbeaded rope.

**5** Unwind the cords from the bobbins, remove the cords from the disc, and gather them together. Tie an overhand knot close to the braid. Trim the loose cords close to the knot, and dab with E6000 if desired.

### Embellishment

**1** Add a comfortable length of Fireline to one end of the rope, exiting the inner hole of the end SuperDuo, with the needle facing away from the beadwork (**figure 3, point a**). Sew through the open hole of the same SuperDuo (**a-b**).

**2** Pick up an 11° seed bead, a color B 8° seed bead, and an 11°, and sew through the open hole of the next SuperDuo (**b-c**). Repeat this stitch for the length of the rope (**c-d**). End and add thread as needed.

**3** Sew through the beadwork to exit the inner hole of the end lentil, with the needle pointing toward the beadwork (**figure 4, point a**).

**4** Pick up a SuperDuo, a B, and a SuperDuo, and sew through the inner hole of the next lentil (**a-b**). Pick up a 4 mm fire-polished bead, and sew through the inner hole of the next lentil (**b-c**). Repeat these stitches for the length of the rope (**c-d**).

**5** Sew through the open hole of the same lentil, and continue through the open hole of the next SuperDuo (**d-e**).

**6** Pick up two SuperDuos, and sew through the open hole of the next SuperDuo and lentil (**e-f**). Continue through the next fire-polished bead and the open hole of the following lentil and SuperDuo (**f-g**).

**7** Pick up a leaf bead, and sew through the open hole of the following SuperDuo, lentil, fire-polished bead, lentil, and SuperDuo (**g-h**).

**8** Repeat steps 6–7 for the length of the rope, ending with step 6. On the final repeat of step 6, you will sew through only the end SuperDuo and lentil (**figure 5, point a**). Sew through the other hole of the same lentil (**a-b**). Sew around the closest thread bridge, and sew back through the hole your thread just exited and the other hole of the same lentil to position the needle facing toward the beadwork (**b-c**).

**9** Continue through the nearest hole of the next three SuperDuos (**c-d**). Pick up a Pip bead, and sew back through the open hole of the same SuperDuo (**d-e**). Pick up a Pip bead, and sew through the open hole of the next SuperDuo (**e-f**). Pick up a Pip bead, sew through the other hole of the same SuperDuo, and continue through the following SuperDuo (**f-g**). Sew through the nearest hole of the next 10 beads as shown (**g-h**).



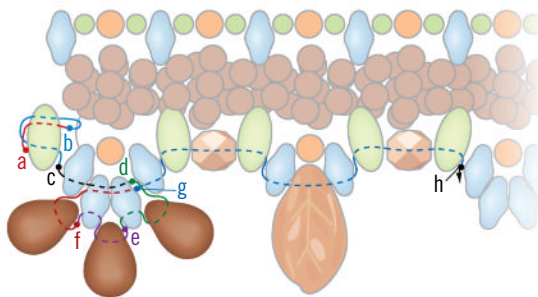


FIGURE 5

-  8° seed bead, color A
-  3 x 6 mm two-hole lentil bead
-  -side view
-  2.5 x 5 mm SuperDuo bead
-  11° seed bead
-  8° seed bead, color B
-  4 mm fire-polished bead
-  12 x 7 mm leaf bead
-  5 x 7 mm Pip bead

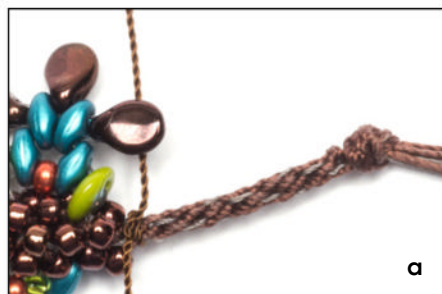
**10** Work as in step 9 for the length of the rope, ending after sewing through the end lentil. End the Fireline.

### Clasp

**1** Cut a 6-in. (15 cm) piece of regular weight C-Lon or S-Lon cord, and tie it tightly with a square knot around the unbeaded braid at the starting end of the rope (**photo a**). Apply a small drop of E6000 to the knot, and trim the tails of this cord. Repeat this step at the other end of the rope. Allow the glue to dry.

**2** Cut through the braid between the overhand knot and the square knot you made in the previous step (**photo b**). Repeat on the other end of the rope.

**3** Using E6000 or 2-part epoxy, glue one end cap to each end of the rope (**photo c**).



**4** Open a jump ring, and attach half of the clasp to an end cap on the rope. Repeat at the other end of the rope. If additional length is desired, attach more than one jump ring to each end cap before adding the clasp. •



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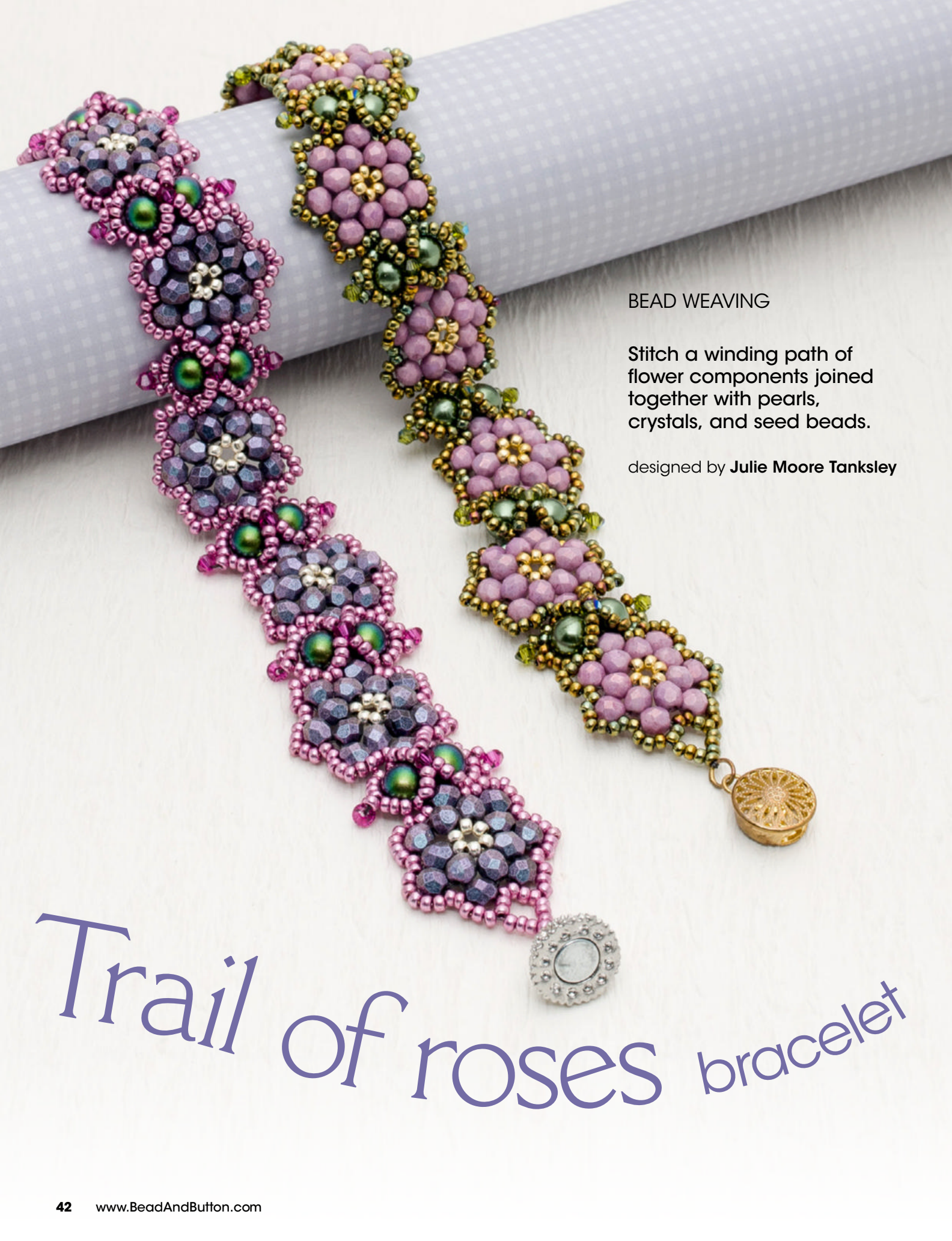
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## BEAD WEAVING

Stitch a winding path of flower components joined together with pearls, crystals, and seed beads.

designed by **Julie Moore Tanksley**

# Trail of roses bracelet



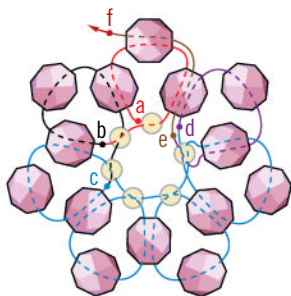


FIGURE 1

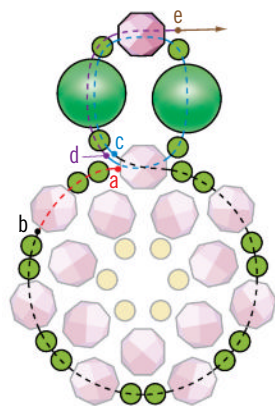


FIGURE 2

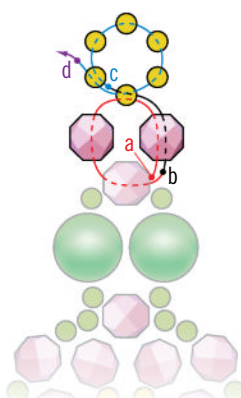


FIGURE 3

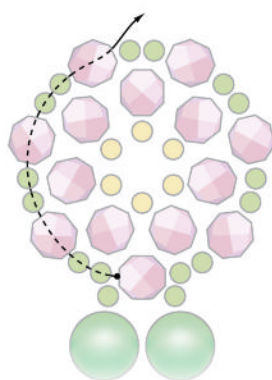
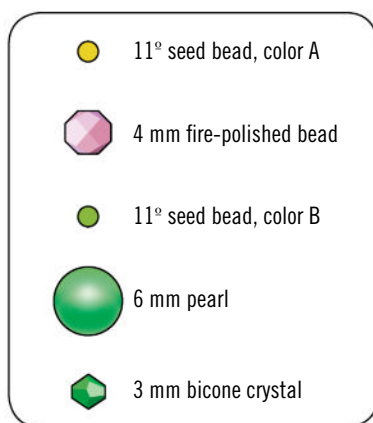


FIGURE 4

## Base

**1** On a comfortable length of thread, pick up six color A 11° seed beads, and tie the beads into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the next A.

**2** Pick up three 4 mm fire-polished beads, and sew through the A your thread exited, going in the same direction. Continue through the next A in the ring (**figure 1, a-b**).

**3** Pick up two fire-polished beads, sew through the adjacent fire-polished bead, the A your thread exited at the start of this step, and the next A (**b-c**). Repeat this stitch four times using a tight tension, but after you add the last stitch, do not sew through the next A (**c-d**).

**4** Sew through the adjacent fire-polished bead in the first stitch, pick up a fire-polished bead, and sew through the adjacent fire-polished bead in the last stitch added, the A your thread exited at the start of this step (**d-e**), and the next two fire-polished beads in the first stitch (**e-f**). You should have a total of seven fire-polished beads in the outer ring.

**5** Pick up two color B 11° seed beads,

and sew through the next fire-polished bead in the outer ring (**figure 2, a-b**). Repeat this stitch six times to complete the round (**b-c**).

**6** Pick up a B, a 6 mm pearl, a B, a fire-polished bead, a B, a pearl, and a B, and sew through the fire-polished bead your thread exited at the start of this step (**c-d**). Continue through the next B, pearl, B, and fire-polished bead using a tight tension (**d-e**).

**7** Pick up a fire-polished bead, an A, and a fire-polished bead, and sew through the fire-polished bead your thread exited at the start of this step (**figure 3, a-b**). Continue through the next fire-polished bead and A (**b-c**).

**8** Pick up five As, and sew through the A your thread exited at the start of this step to form a ring. Continue through the next A (**c-d**).

**9** Repeat steps 3–5 to complete the next component. Your thread should be exiting the fire-polished bead at the point of the connection. Sew through the beadwork to exit the third fire-polished bead in the outer ring from the connection (**figure 4**), and then repeat steps 6–8.

## Difficulty rating



## Materials

### pink bracelet 8 in. (20 cm)

- 12 6 mm glass pearls (dark green)
- 98 4 mm fire-polished beads (opaque french rose)
- 18 3 mm bicone crystals (Swarovski, olivine)
- 11° seed beads
  - 1 g color A (Toho PF557, galvanized starlight)
  - 5 g color B (Miyuki 1981, nickel plated AB)
- 1 clasp
- Fireline, 6 lb. test
- beading needles, # 11 or #12

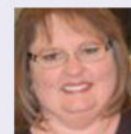
### purple bracelet colors

- 6 mm pearls (Swarovski, Scarabaeus green)
- 4 mm fire-polished beads (orchid aqua polychrome)
- 3 mm bicone crystals (Swarovski, fuchsia)
- 11° seed beads
  - color A (Toho P470, permanent finish galvanized silver)
  - color B (Miyuki D4218, dusty orchid)

## Basics, p. 70

- ending and adding thread
- square knot

**Julie Moore Tanksley** started beading about 10 years ago and started designing soon after. She is a member of the Dallas Bead society and teaches locally at bead stores and retreats. Julie and her husband own a small music store in Huntington, Texas. Julie enjoys being a grandmother and spending time with family and friends. Contact her at [juellesdesigns@yahoo.com](mailto:juellesdesigns@yahoo.com) or visit [www.juellesdesigns.etsy.com](http://www.juellesdesigns.etsy.com).





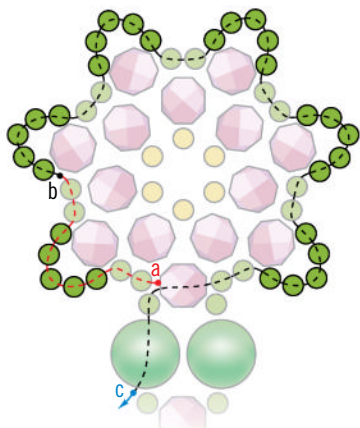


FIGURE 5

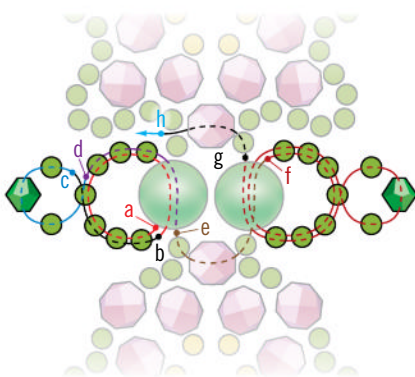


FIGURE 6

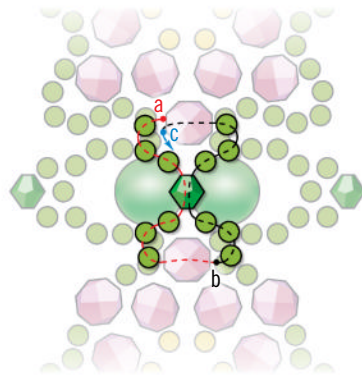


FIGURE 7

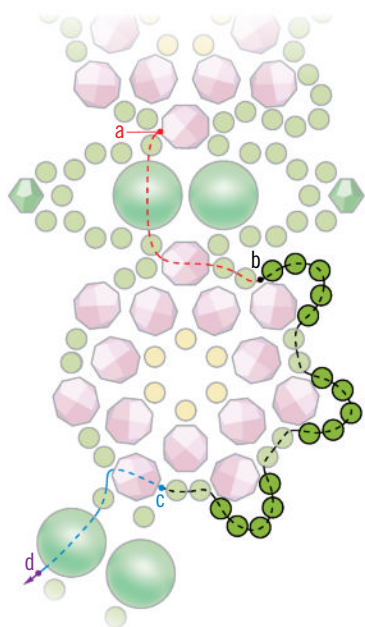


FIGURE 8

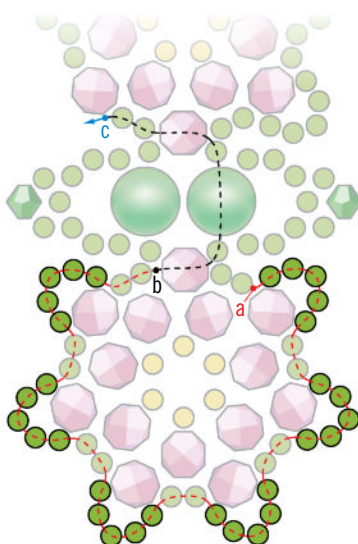


FIGURE 9

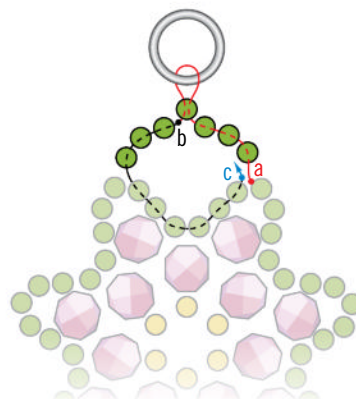


FIGURE 10

**note** Because there is an odd number of fire-polished beads in the outer ring of the flower component, the connections cannot be centered. The design will alternate between having three fire-polished beads between the connection on one side of the component and two on the other side to make a slight zigzag between the components.

**10** Continue working components and connectors for the desired length bracelet, ending with step 5, and allowing approximately 1¼-in. (3.2 cm) for the clasp. End and add thread as needed.

### Embellishment

**1** With the working thread exiting the fire-polished bead at the tip of the last connection, sew through the next two Bs. Pick up five Bs, skip the next fire-polished bead in the outer ring, and continue through the following two Bs (figure 5, a-b). Repeat this stitch five times to add picots all around the

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component, and sew through the next fire-polished bead, B, and pearl (b-c).

**2** Pick up seven Bs, and sew through the same pearl, going in the same direction to form a loop around the pearl (figure 6, a-b). Continue through the next four Bs in the loop (b-c). Pick up a B, a 3 mm bicone crystal, and a B, and sew through the B your thread is exiting (c-d). Continue through the next three Bs in the loop and the pearl (d-e). Retrace the thread path of the beads added in this step (not shown in the figure for clarity).

**3** Sew through the next B, fire-polished bead, B, and pearl (e-f). Repeat step 2 to add the embellishment to this pearl (f-g), and continue through the next B and fire-polished bead (g-h).

**4** Pick up three Bs, a bicone, and three



Bs, and sew through the corresponding fire-polished bead in the next component (**figure 7, a-b**). Pick up three Bs, sew back through the bicone just added, pick up three Bs, and continue through the fire-polished bead your thread exited at the start of this step (**b-c**).

**5** Sew through the next B, pearl, B, fire-polished bead, and two Bs (**figure 8, a-b**). (The top embellishment added in the previous step is not shown in the figure for clarity.)

**6** Work as in step 1 to add two or three picots, depending on how many fire-polished beads you have on this side of the flower component in the outer ring (**b-c**). Sew through the following fire-polished bead, B, and pearl (**c-d**).

**note** The other edge of each flower component will be embellished after this side of the base is complete.

**7** Repeat steps 2–6 for the remainder of this edge of the base, ending and adding thread as needed.

**8** When you reach the end component, work as in step 6 to add six picots (**figure 9, a-b**), and continue through the next fire-polished bead, B, pearl, B, fire-polished bead, and two Bs (**b-c**). (The top embellishment added in the previous step is not shown in the figure for clarity.)

**9** Add picots to this side of the base as before, and then sew through the next fire-polished bead, B, pearl, B, fire-polished bead, and two Bs. Repeat these stitches for the remainder of the base, and end the working thread and tail.

### Clasp

Add 18 in. (46 cm) of thread to the beadwork, exiting the center bead in one of the two picots on the end on the bracelet, with the needle pointing toward the other edge (**figure 10, point a**). Pick up four Bs and the loop of the clasp, and sew back through the last B added (**a-b**). Pick up three Bs, and sew through the next six Bs as shown (**b-c**). Retrace the thread path of the connection several times, and end the thread. Repeat this step on the other end of the bracelet. ●

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# Artistic synergies

Beading and writing complement each other for three American writers.

by Lori Ann White

**M**eet Elizabeth Ann Scarborough, Ann Leckie, and Kathryn Ptacek, three women who spend their days creating with words. They've made their names writing and editing science fiction, fantasy, and horror, three genres collectively known as speculative fiction. They dream up galaxy-spanning empires, worlds of magic and beauty, and evil we can only be thankful doesn't truly exist. And they bead.

Something about building things with little sparkly stones and glass has captured all three writers in a way that complements the ways in which they build their fictional worlds, and all three describe a creative synergy between beading and the hard work of constructing a universe.

## Math and meaning

Ann Leckie, who recently published *Ancillary Mercy*, the third novel in her award-winning "Imperial Radch" trilogy, was already an expert with knitting and crochet when she discovered beads.

Over time, beads, and jewelry construction in general, began to insinuate themselves into Leckie's fiction. An important part of the fictional Radch culture is the wearing of jewelry that can indicate status, memorialize loved ones, and identify allies.

And beading appeals to Leckie's inner geek. "There's a fair amount of math and even physics involved in making jewelry," she says. "There are particular problems that gravity gives you, that when you're designing something you need to think about. Is the weight unbalanced? Will the piece lay the way you want it to, or flop over, or what?"



## Therapy and charity

Kathryn Ptacek is known primarily as a horror writer and editor, and for her, beading provides an opportunity to relax and recharge. "I like working with my hands. I can shut off my mind when I bead and just enjoy what I'm doing."

Beading also gave Ptacek an opportunity to reach out to others through donations at the rehab facility where her husband (fellow horror writer Charles Grant) stayed during a long illness. "People could donate items that the patients — all on vents — could select as gifts at Christmas time for their friends and family," Ptacek says. "I made something like 50 bracelets and Charlie told me later they flew off the shelves. That made me happy." ●



## More than words

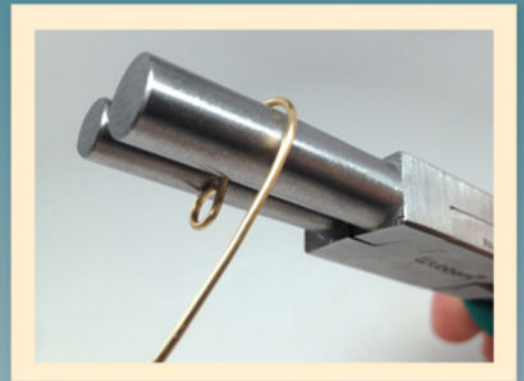
Elizabeth Ann Scarborough has completely integrated words and beads in her life. "My grandma had a beading business in western Kansas," Scarborough says. "After Grandma sold the business, she had a lot of beads left over. These and an old typewriter were my favorite toys when I went to visit her, and when Grandma taught me to string beads, she also taught me about the home keys on a typewriter and encouraged me to type."

This long association has found expression in her stories: Scarborough consciously includes beads in her fantasy stories, in the form of baby dragons learning to control their fiery breath by serving as torches for lampworked beads. She is also the only one of the three who sells beaded jewelry and beading patterns. She has even created a special necklace for herself depicting, appropriately enough, a storyteller figure before a rapt audience of cats. "I wear it for my book signings," she says.





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BEAD WEAVING

# Seed of life

earrings



Made up of seven interlocking circles, the seed of life pattern is often used to symbolize the building blocks of life. This fun beaded version is super easy to make — perfect for spring!

designed by **Svetlana Chernitsky**



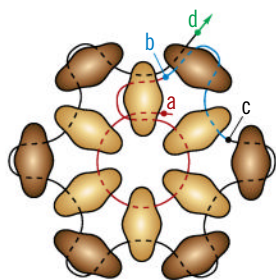


FIGURE 1

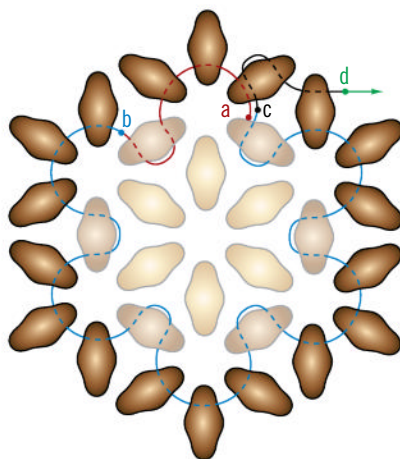


FIGURE 2

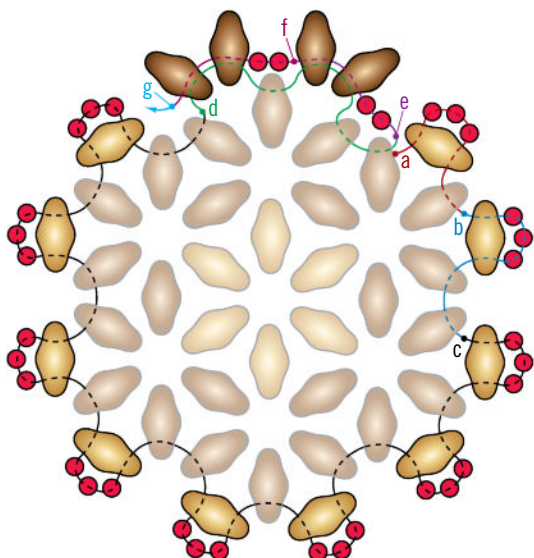





FIGURE 3

-  2.5 x 5 mm SuperDuo bead, color A
-  2.5 x 5 mm SuperDuo bead, color B
-  3.4 mm drop bead
-  3 mm bicone crystal
-  15° seed bead

## Earrings

**1** On 1½ yd. (1.4 m) of thread, pick up six color A SuperDuo beads, tie a square knot, and sew through the first A again to form a ring, leaving a 9-in. (23 cm) tail. Sew through the open hole of the same A (**figure 1, a-b**).

**2** Pick up a color B SuperDuo bead, sew through the open hole of the same B, and continue through the open hole of the next A (**b-c**). Repeat this stitch five times to complete the round, and step up through the first B added (**c-d**).

**3** Work in a counterclockwise direction: Pick up three Bs, sew down through the next B added in the previous round, and continue up through the other hole of the same B (**figure 2, a-b**). Repeat this stitch five times to complete the round (**b-c**). To step up, sew through the inner hole of the next B, and continue through the open hole of the same B and the open hole of the following B (**c-d**).

## tension tips

If your stitching tension is a little loose, your earrings could end up a little floppy. To avoid this, stitch with tight tension or retrace your thread path through each round.

**4** Work in a clockwise direction: Pick up an A and three 15° seed beads, sew through the open hole of the same A, and continue through the open hole of the next B in the previous round (**figure 3, a-b**). Pick up an A and

## Difficulty rating



## Materials

### gold/dark purple earrings

1⅜ in. (3.5 cm)

- 2.5 x 5 mm SuperDuo beads
  - 32 color A (metallic Aztec gold matte)
  - 60 color B (luster metallic amethyst)
- 4 3.4 mm drop beads (Miyuki, metallic dark bronze)
- 2 3 mm bicone crystals (Swarovski, smoky quartz)
- 1 g 15° seed beads (Toho 332, gold luster raspberry)
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12

### gold/indigo colors (p. 50)

- 2.5 x 5 mm Twin seed beads (in place of SuperDuos)
  - color A (Preciosa, jet plum pearl)
  - color B (Preciosa, silky light gold)
- 3.4 mm drop beads (Miyuki, metallic dark bronze)
- 3 mm bicone crystals (Swarovski, smoky quartz)
- 15° seed bead (Toho 459, gold luster dark topaz)

## Basics, p. 70

- ending and adding thread
- square knot

*Svetlana Chernitsky has been beading for nine years and loves working with two-hole beads. Email her at [lirigal@gmail.com](mailto:lirigal@gmail.com), or visit [www.lirigal.com](http://www.lirigal.com) or [www.lirigal.etsy.com](http://www.lirigal.etsy.com).*



## did you know?

Preciosa Ornella originally introduced the two-hole Twin seed bead in late 2011 to early 2012, but the size and thickness of these beads were somewhat inconsistent. In response, in late 2012 Preciosa released a new version called the pressed Twin bead, which offers a more consistent and uniform size. Both types of beads are still available, so read descriptions closely.





## pretty pendant

Make a pendant to match your earrings! Either make it exactly the same as the earring or simplify it by working step 4 all the way around and adding a hanging loop.

three 15's, sew through the open hole of the same A, and continue through the open hole of the following two Bs (**b-c**). Repeat these two stitches to add a total of 10 bead sets, stopping two stitches before the round is completed (**c-d**).

**5** Pick up two Bs, sew through the open hole of the next B in the previous round, pick up two Bs, and sew through the outer holes of the following two Bs (**d-e**).

**6** Work in a counterclockwise direction: Pick up two 15's, and sew through the inner holes of the next two Bs in the previous round (**e-f**). Repeat this stitch once (**f-g**).

**7** Pick up two 15's, and sew clockwise through the beadwork as shown (**figure 4, a-b**).

**8** Pick up a drop bead, and sew through the open hole of the next B (**b-c**). Pick up two Bs, and sew through the open hole of the following B (**c-d**). Pick up a drop, and sew through the open hole of the next B (**d-e**). Sew through the beadwork as shown (**figure 5, a-b**).

**9** Pick up two 15's and the loop of an ear wire, and sew through the open hole of the next B (**b-c**). Sew through the other hole of the two adjacent Bs (**c-d**). Retrace the thread path, and end the working thread.

**10** To embellish the center, thread a needle on the tail. If necessary, sew through the open space between the beads to position the tail on the front side of the beadwork. Pick up a 3 mm bicone crystal, skip the next two As in the inner ring, and sew through the inner hole of the following A. Sew back through the crystal, the inner hole of the opposite A, and the inner hole of the following A (**e-f**). The crystal will sit slightly elevated in the center. End the tail.

**11** Repeat steps 1-10 to make a second earring. ●

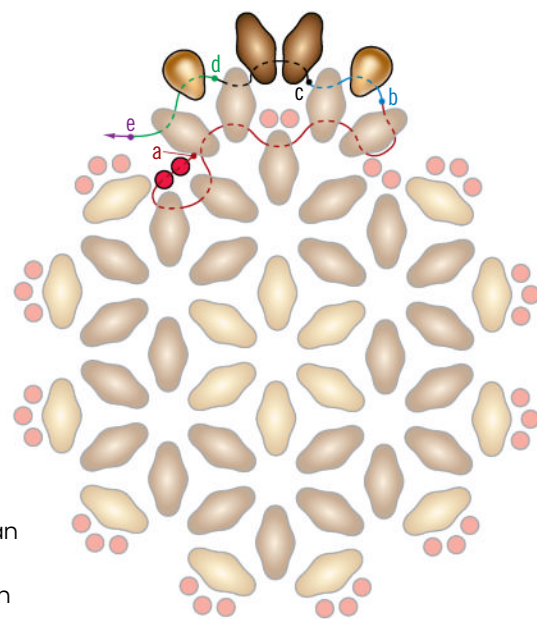


FIGURE 4

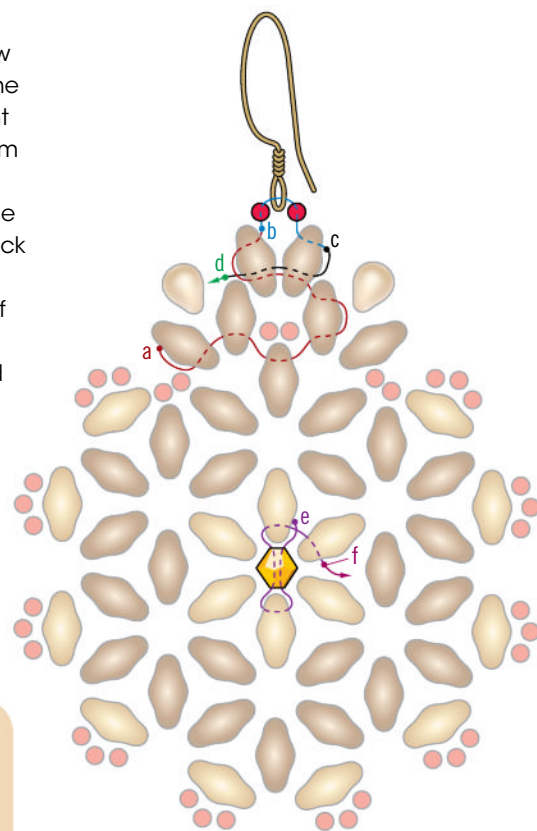


FIGURE 5



## interchangeable

Svetlana says: You can use Twin seed beads in place of SuperDuos. I recommend using original Twin seed beads for color A and pressed Twin beads for color B. If you do this, you'll also need to adapt steps 6-7 by picking up one 15° instead of two.

Print all the materials for the projects in this issue at [www.BeadAndButton.com/resources](http://www.BeadAndButton.com/resources).



BEAD WEAVING

# Triangle treasure bracelet

Inspired by the iconic origami fortune teller (aka cootie catcher) beloved by kids everywhere, this textured bracelet works up easily with two-hole triangles and seed beads.

designed by **Marie New**



## Base

How to pick up the triangle beads: With the point of the triangle with no hole facing away from you, pick up the bead through the left hole (LH) or the right hole (RH), per the instructions.

**1** On a comfortable length of thread, pick up a repeating pattern of an 8° seed bead and a triangle bead (RH) four times. Tie the working thread and

tail together with a square knot to form a ring, leaving a 6-in. (15 cm) tail. Retrace the thread path, and continue through the next 8° (figure 1). Make sure the triangles point up and the open hole is on the outside of the ring.

**2** Pick up an 11° seed bead and a 15° seed bead, and sew through the open hole of the next triangle (figure 2, a-b). Pick up a 15° and an 11°, and sew

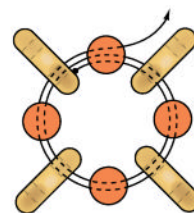


FIGURE 1

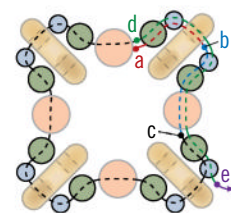


FIGURE 2



through the following 8° (b-c). Repeat these stitches three times (c-d), and continue through the next eight beads as shown (d-e).

**3** Pick up a 15°, an 11°, an 8°, an 11°, and a 15°, and sew through the adjacent five beads to form a loop. Continue through the first 15°, 11°, and 8° added in this step (figure 3, a-b).

**4** Pick up a repeating pattern of a triangle (RH) and an 8° three times, pick up a triangle (RH), and sew through the 8° your thread exited at the start of this step (b-c). Continue through the next 11°, 15°, and triangle (LH) (c-d).

**5** Pick up a 15° and an 11°, and sew through the next 8°. Pick up an 11° and a 15°, and sew through the open hole of the following triangle (figure 4, a-b). Repeat these stitches twice (b-c), and sew through the next 17 beads as shown (c-d).

**6** Repeat steps 3-5 for the desired length, allowing ¾ in. (1 cm) for the clasp, but in the last unit, sew through only 11 beads instead of 17 beads (figure 5, point a). End and add thread as needed.

**7** To work the first unit of the second row, repeat steps 3-5, but at the end of step 5, sew through the next 11 beads instead of 17 beads (a-b).

**8** For the next unit, work as in step 3-5, but end by sewing through 11 beads



**note** For a single row bracelet, work as in steps 1-6 of "Base" and steps 1-3 of "Edging and clasp." To attach a single strand clasp, work as in step 5, but sew through the same clasp ring for each loop added. Add the edging to the remaining side, and attach the other end of the clasp.

instead of 17. With your thread exiting the 15° as shown in figure 6, point a, sew through the corresponding five beads in the first row (a-b) and the following 11 beads in the new unit (b-c).

**9** Work as in step 8 for the remainder of the base, ending and adding thread as needed. End the working thread and tail.

### Edging and clasp

**1** Add a comfortable length of thread to the base, exiting the end 15° on the top edge, with the needle pointing toward the other end (figure 7, point a).

**2** Pick up two 15°s, an 11°, and two 15°s, skip the adjacent 11°, 8°, and 11°, and sew through the next 15° and the adjacent hole of the following triangle (a-b).

**3** Pick up an 11°, and sew through the adjacent hole of the next triangle and the following 15° (b-c).

**4** Repeat steps 2-3 along this edge of the base, ending with step 2 (figure 8, point a). Sew through the next 15° (a-b).

**5** Pick up five 15°s and the end loop of the clasp, skip the next 11°, and sew

through the following 8°, 11°, and 15° (b-c). Pick up five 15°s and the center loop of the clasp, and sew through the next triangle, two 15°s, and triangle (c-d).

**6** Pick up five 15°s, sew through the center loop of the clasp again, and continue through the next 15°, 11°, and 8° (d-e). Pick up five 15°s, and sew through the remaining loop of the clasp and the next 15°, triangle, and 15° (e-f). Sew through the beadwork, and retrace the thread path of the clasp connection.

**7** Repeat steps 2-3 along the other edge of the base, ending with step 2, and ending and adding thread as needed. Repeat steps 5-6 to attach the other half of the clasp. End the thread. ●

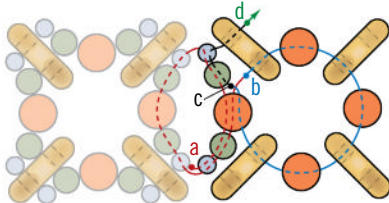


FIGURE 3

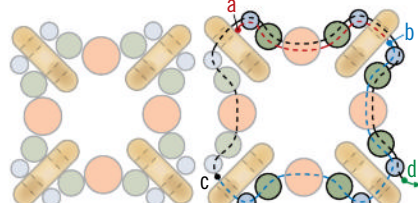


FIGURE 4

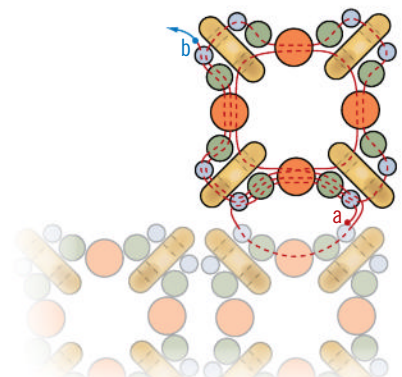


FIGURE 5

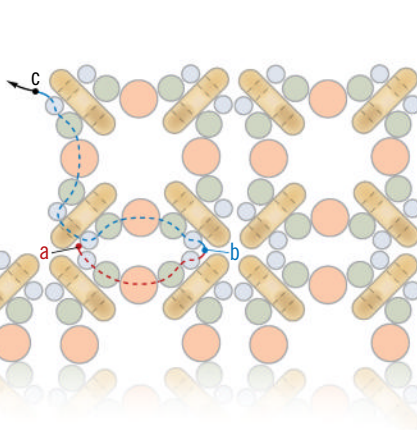


FIGURE 6

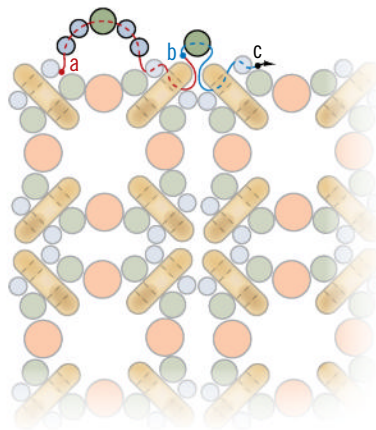


FIGURE 7

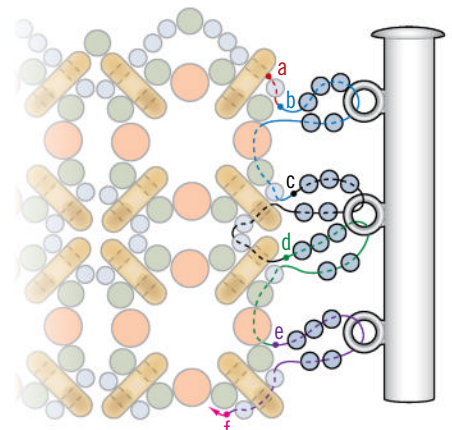


FIGURE 8



## Difficulty rating



## Materials

**cream bracelet 7¼ in. (18.4 cm)**

- 120 6 mm CzechMates two-hole triangle beads (opaque luster Picasso)
- 4 g 8° seed beads (Toho 329, gold lustered African sunset)
- 3 g 11° seed beads (Toho 508, higher metallic iris olive)
- 2 g 15° seed beads (Toho 2102, sapphire opal silver-lined)
- 1 3-strand tube clasp
- Fireline, 6 lb. test, or Toho One-G thread
- beading needles, #11 or #12

## topaz/gold bracelet colors

- 6 mm CzechMates two-hole triangle beads (luster rose gold)
- 8° seed beads (Toho 995, gold-lined rainbow aqua)
- 11° seed beads (Toho 221, bronze)
- 15° seed beads (Toho 952, aqua-lined yellow)

## Basics, p. 70

- ending and adding thread
- square knot



6 mm two-hole triangle bead



-top view



8° seed bead



11° seed bead



15° seed bead

**Marie New** is an award-winning British beadwork designer and a member of the Starman Trendsetters Team. She loves playing

with color, texture, and form, and when not playing with seed beads, she is teaching textile design at a high school. Contact her at [mail@maztexdesigns.co.uk](mailto:mail@maztexdesigns.co.uk) or visit [maztexdesigns.co.uk](http://maztexdesigns.co.uk).



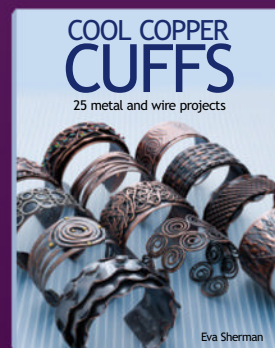
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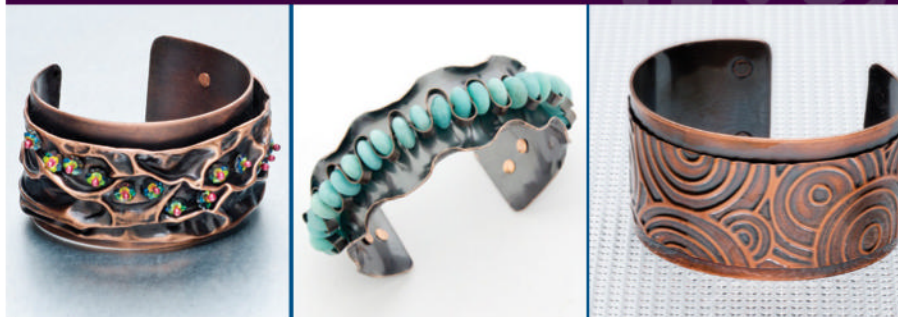
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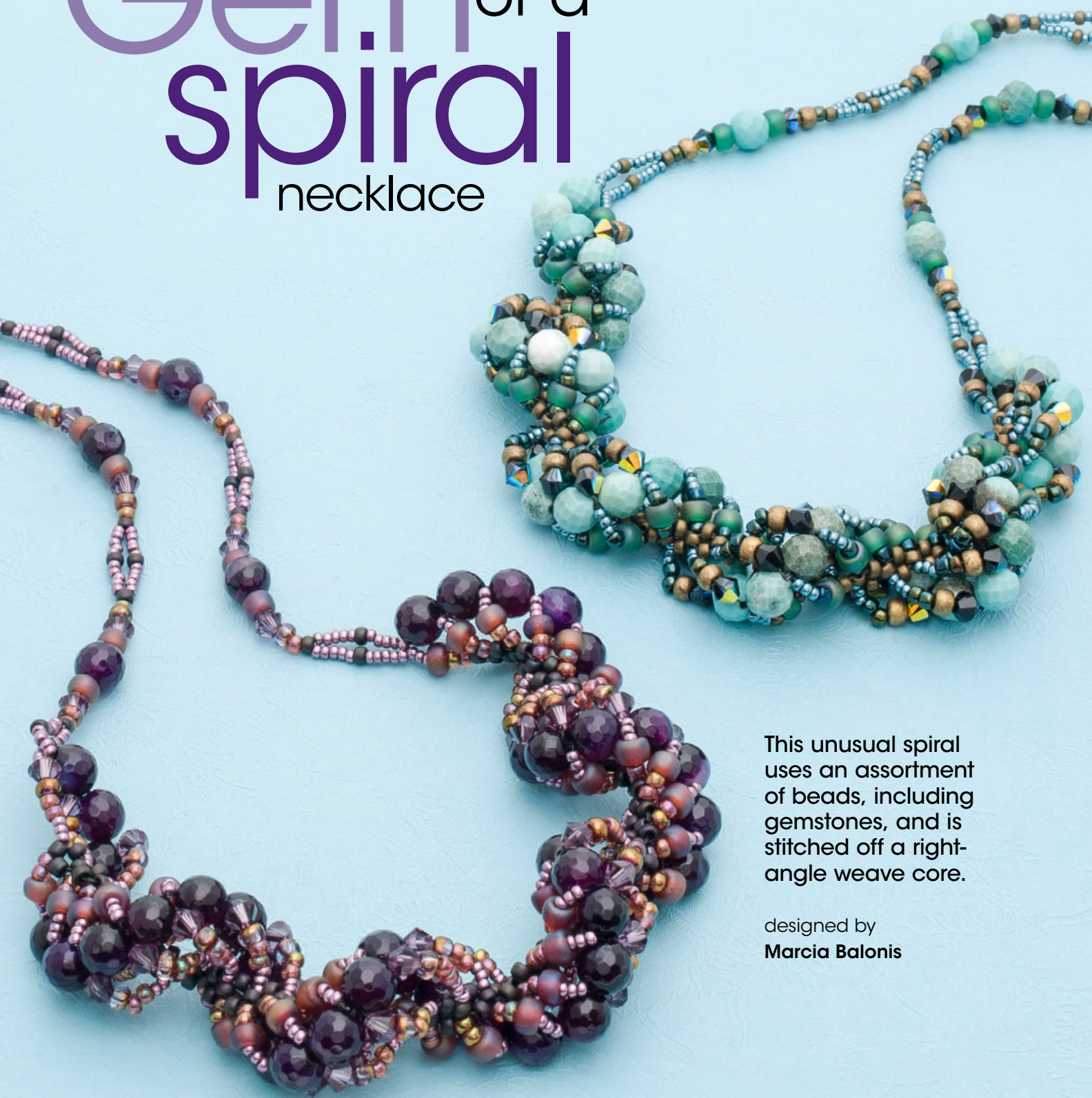
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RIGHT-ANGLE WEAVE

# Gem of a spiral necklace



This unusual spiral uses an assortment of beads, including gemstones, and is stitched off a right-angle weave core.

designed by  
**Marcia Balonis**



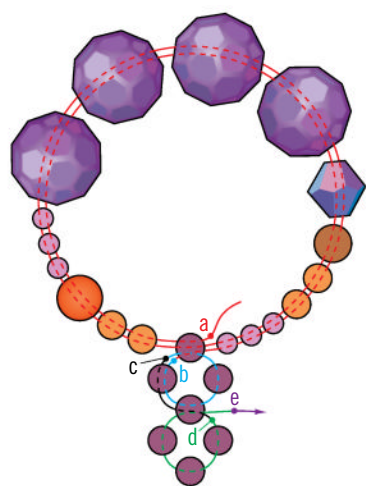


FIGURE 1

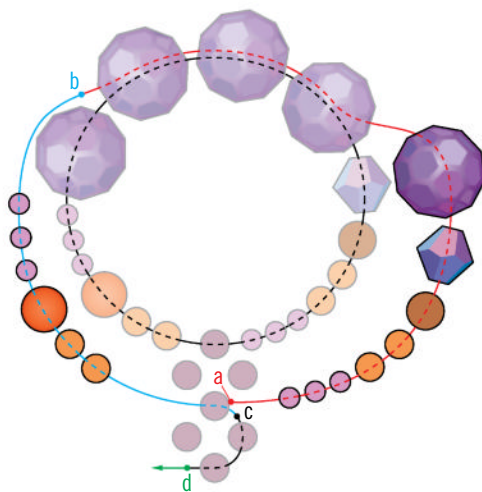


FIGURE 2

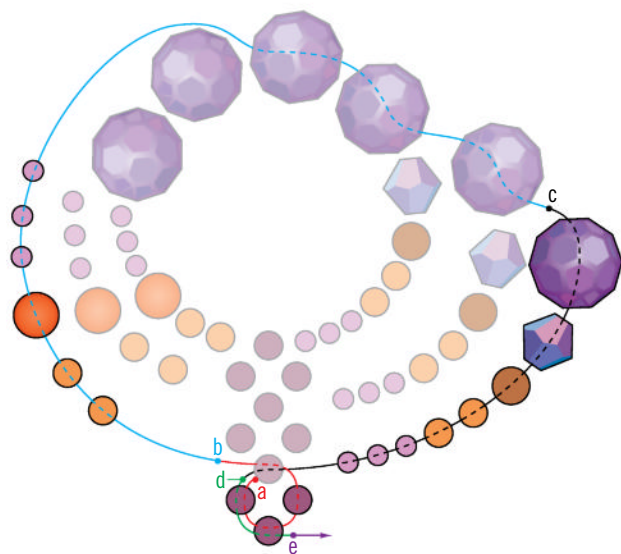
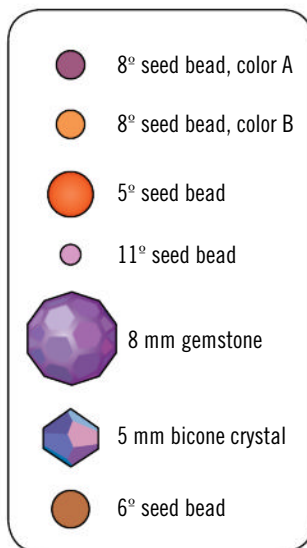


FIGURE 3



## Spiral

**1** On a comfortable length of thread, pick up a color A 8° seed bead, two color B 8° seed beads, a 5° seed bead, three 11° seed beads, four 8 mm round gemstones, a 5 mm bicone crystal, a 6° seed bead, two Bs, and three 11°s. Sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail and exiting the first A (**figure 1, a-b**).

**note** If your 11°s slip inside the 5°, add a B between the 11°s and the 5° in the ring just completed and for the remainder of the beadwork. Also, it is very important that you keep the beadwork in the position as illustrated and not flip the beadwork as the spiral is worked.

**2** Working in right-angle weave (RAW), pick up three As, and sew through the A your thread exited at the start of this

step (**b-c**). Retrace the thread path (not shown in the figure for clarity), and continue through the next two As (**c-d**).

**3** Pick up three As, and sew through the A your thread exited at the start of this step (**d-e**). Retrace the thread path (not shown in the figure for clarity).

**4** Work a counterclockwise loop: Pick up three 11°s, two Bs, a 6°, a crystal, and a gemstone, and sew through the adjacent three gemstones in the previous ring (**figure 2, a-b**). Pick up three 11°s, a 5°, and two Bs, and sew through the A your thread exited at the start of this step (**b-c**), using a tight tension. Continue through the next two As (**c-d**). Make sure this loop is positioned on top of the previous loop.

**5** Work as in step 3 to add three As (**figure 3, a-b**).

**6** Work a clockwise loop: Pick up two Bs, a 5°, and three 11°s, and sew through the last three gemstones added (**b-c**).

## Difficulty rating



## Materials

### purple necklace 19 in. (48 cm)

- 46 8 mm round faceted gemstones (amethyst)
- 47 5 mm bicone crystals (Swarovski, lilac)
- 6 g 5° seed beads (Miyuki 134FR, matte transparent dark topaz AB)
- 4 g 6° seed beads (Toho 421, gold-lustered transparent pink)
- 8° seed beads
  - 6 g color A (Toho 85F, matte metallic plum iris)
  - 6 g color B (Miyuki 301, rose gold luster)
- 5 g 11° seed beads (Miyuki 4220, Duracoat eggplant)
- 1 clasp
- Fireline, 10 lb. test
- beading needles, #10

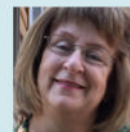
### green necklace colors

- 8 mm round faceted gemstones (green turquoise)
- 5 mm bicone crystals (Swarovski, Jet AB)
- 5° seed beads (Miyuki 146FR, matte transparent green AB)
- 6° seed beads (Miyuki 1255, metallic matte dark bronze)
- 8° seed beads
  - color A (Miyuki 2006, matte metallic dark bronze)
  - color B (Matsuno 605, green iris)
- 11° seed beads (Miyuki 4217, Duracoat seafoam)

## Basics, p. 70

- right-angle weave: flat strip
- ending and adding thread

**Marcia Balonis** has had a lifelong passion for jewelry even during her 35-year financial career. She found teaching beading to be a great way to share her passion. Marcia lives in Florida and enjoys teaching locally and nationally. Contact her at [marcia@baublesbybalonis](mailto:marcia@baublesbybalonis) or visit [www.baublesbybalonis.net](http://www.baublesbybalonis.net) or [www.baublesbybalonis.etsy.com](http://www.baublesbybalonis.etsy.com)





Pick up a gemstone, a crystal, a 6°, two Bs, and three 11°s, and sew through the A your thread exited at the start of this step **(c-d)**. Continue through the next two As **(d-e)**. Make sure this loop is positioned on top of the previous loop. **7** Repeat steps 3-6 for approximately 8 in. (20 cm), skipping step 5 before the last loop of beads is added, and reserving four gemstones for the neck straps. Retrace the thread path through the last loop of beads added, and end the working thread and tail.

### Neck strap

**1** On the just-completed end of the spiral, add 2 ft. (61 cm) of thread, exiting the crystal in the last loop, with the needle pointing toward the gemstone. Work the neck strap as follows:

- Pick up five 11°s, an A, five 11°s, an A, a B, a 6°, a crystal, a 5°, a gemstone, a 5°, a crystal, a 6°, a B, and an A. Pick up this same pattern of beads again.
- Pick up a repeating pattern of five 11°s and an A three times.
- Pick up half of the clasp, and sew back through the last A added **(figure 4, a-b)**.
- Pick up five 11°s, and sew through the adjacent five 11°s, A, and the clasp **(b-c)**. Retrace the thread path of the connection (not shown in the figure for clarity), and continue through the five 11°s added in this step and the next A **(c-d)**.
- Pick up five 11°s, an A, and five 11°s, skip the next 11 beads, and sew through the following 11 beads. Repeat this stitch once more.

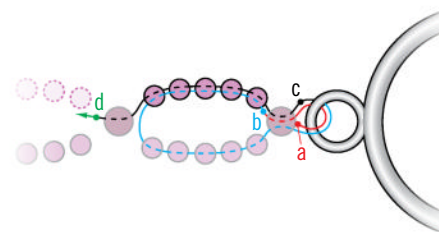


FIGURE 4

- Pick up five 11°s, an A, and five 11°s, sew through the next four gemstones in the last loop of the spiral, and end the thread.
- 2** Add 2 ft. (61 cm) of thread to the other end of the spiral, exiting the three 11°s before the gemstone in the last loop, with the needle pointing toward the gemstone. Work the second strap as in step 1. ●



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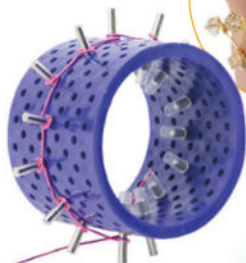
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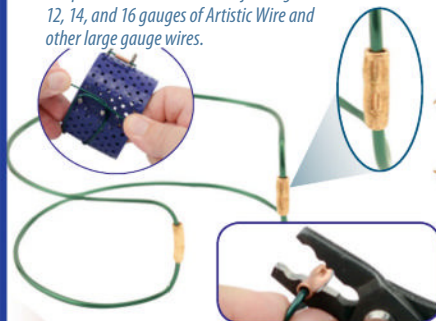
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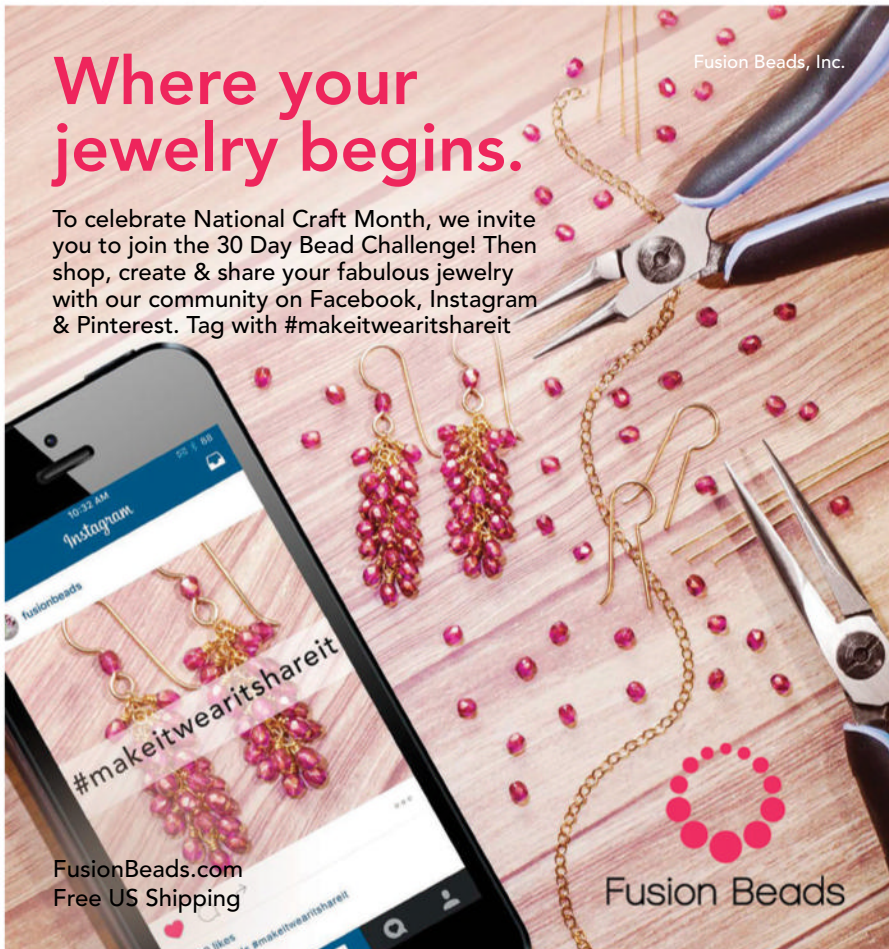
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RIGHT-ANGLE WEAVE / PEYOTE STITCH / NETTING

# Ring around the barrel bead

Create a cleverly constructed beaded bead using a wood barrel, seed beads, and fire-polished beads.

designed by **Fatima Mensen-Potter**

## change it up

Alter the look by interchanging pearls, crystals, and fire-polished beads of the same size within the design.





## Difficulty rating



## Materials

blue/silver bead 1<sup>7</sup>/<sub>16</sub> in. x 1<sup>3</sup>/<sub>8</sub> in.  
(3.7 x 3.5 cm)

- 1 32 x 22 mm wood barrel bead with a 9 mm hole ([www.thebeadedbead.etsy.com](http://www.thebeadedbead.etsy.com))
- 39 4 mm pearls (Swarovski or Preciosa, white)
- 13 4 mm bicone crystals (Swarovski, crystal AB)
- 26 4 mm fire-polished beads (jet)
- 3 mm fire-polished beads
  - 52 color A (silver half coat)
  - 26 color B (jet AB)
- 1 g 8° seed beads (Preciosa, jet hematite)
- 1 g 11° seed beads (Toho 21F, frosted silver-lined crystal)
- 1 g 15° seed beads (Miyuki 451, metallic hematite)
- Fireline, 6 lb. test
- beading needles, #11 or #12

## multi-colored bead colors

- 36 4 mm pearls (Preciosa, bronze)
- 12 4 mm bicone crystals (Swarovski, fuchsia AB2X)
- 24 4 mm fire-polished beads (azurite halo fire)
- 3 mm fire-polished beads
  - 48 color A (tanzanite AB)
  - 24 color B (olivine AB)
- 8° seed beads (Toho 945, jonquil mint julep-lined)
- 11° seed beads (Toho 377, teal-lined aqua)
- 15° seed beads (Toho PF562, galvanized saffron)

## get a grip

For extra stability, slide the barrel onto a pen or marker, and use your fingers to grasp the beadwork, keeping it centered on the barrel while working.

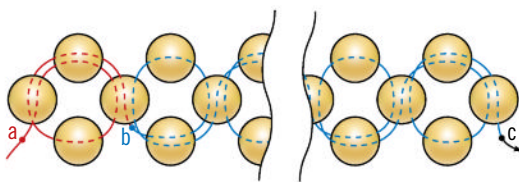


FIGURE 1

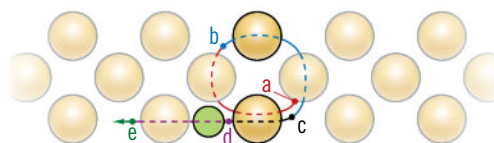


FIGURE 2

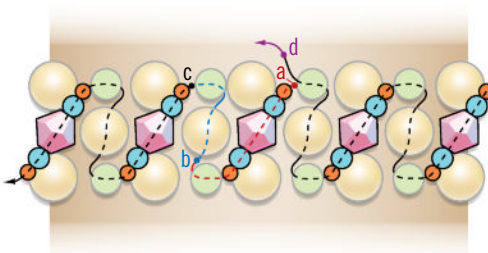


FIGURE 3

## RAW center ring

**1** On a comfortable length of thread, pick up four 4 mm pearls, leaving a 6-in. (15 cm) tail. Sew through the first three beads again to form a ring (**figure 1, a-b**). Picking up three pearls per stitch, work a total of 11 or 12 right-angle weave (RAW) stitches (**b-c**).

**2** Form the strip into a ring: Wrap the strip around the center of the wood barrel bead, pick up a pearl, and sew through the end bead of the first stitch (**figure 2, a-b**). Pick up a pearl, and sew through the end pearl of the last stitch (**b-c**). Test the fit, and make adjustments if necessary. It's okay if the ring fits slightly loosely around the center of the barrel as the beadwork will cinch up when future rounds of peyote stitch are added. Retrace the thread path to reinforce the join (not shown in the figure for clarity), and continue through the adjacent edge bead of the same stitch (**c-d**).

**3** Pick up an 8° seed bead, and sew through the next edge pearl (**d-e**). Repeat this stitch to complete the round.

## variable size

To accommodate slight variances in the diameter of the wood barrel beads and pearls, the number of RAW stitches might need to be adjusted up or down to fit properly around the center of the barrel. The blue/silver bead started with a flat strip of 12 RAW stitches before being joined into a ring, and the other two beads started with 11 RAW stitches.



**4** Sew through the beadwork to exit a pearl on the opposite edge. Work as in step 3 to add 8°s on this edge of the ring (**photo above**), and then sew through the first 8° added at the start of this step.

**5** Add an embellishment on top of each RAW stitch: Pick up a 15° seed bead, an 11° seed bead, a 4 mm bicone crystal, an 11°, and a 15°. Cross the RAW stitch diagonally, and sew through the corresponding 8° on the other edge, going in the same direction (**figure 3, a-b**). Sew through

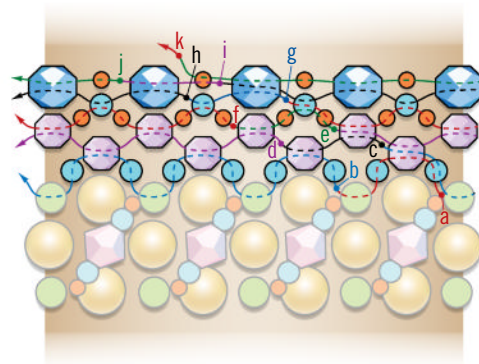


FIGURE 4



the adjacent center pearl, and continue through the next 8° on the original edge with the needle facing away from the beads just added **(b-c)**.

**6** Work as in step 5 to add embellishment sets on top of each RAW stitch **(c-d)**. End and add thread as needed. End the tail, but not the working thread.

## Sides

To keep the beadwork tension evenly distributed around the barrel, you will be using two working threads to work mirror image rounds of tubular netting/peyote on each side of the RAW center ring.

**1** Add a comfortable length of thread to the beadwork, exiting the edge 8° opposite the existing working thread.

**2** Work in rounds using one thread to complete the round on one side of the RAW center and then using the other working thread to repeat the round on the opposite side of the ring.

**Round 1:** With either working thread, pick up an 11°, a color A 3 mm fire-polished bead, and an 11°, skip the next pearl, and sew through the following 8° **(figure 4, a-b)**. Repeat this stitch to complete the round, and step up through the first 11° and A added in this round **(b-c)**.

**Round 2:** With either working thread, pick up an A, and sew through the next A in the previous round **(c-d)**. Pull the thread tight. Repeat this stitch to complete the round, and step up through the first A added in this round **(d-e)**. The beadwork will start to cinch after

this and future rounds are completed.

**Round 3:** With either working thread, pick up a 15°, an 11°, and a 15°, and sew through the next A in the previous round **(e-f)**. Repeat this stitch to complete the round, and step up through the first 15° and 11° added **(f-g)**.

**Round 4:** With either working thread, pick up a 4 mm fire-polished bead, and sew through the next 11° in the previous round **(g-h)**. Repeat this stitch to complete the round, and step up through the first 4 mm fire-polished bead added **(h-i)**.

**Round 5:** With either working thread, pick up a 15°, and sew through the next 4 mm fire-polished bead in the previous round **(i-j)**. Repeat this stitch to complete the round, and step up through the first 15° added **(j-k)**.

**Round 6:** Pick up five 15°s, and sew through the next 15° in the previous round **(figure 5, a-b)**. Repeat this stitch to complete the round, and step up through the first three 15°s added **(b-c)**.

**Round 7:** Pick up a color B 3 mm fire-polished bead, and sew through the next center 15° in the previous round **(c-d)**. Repeat this stitch to complete the round, and step up through the first B added **(d-e)**.

**Round 8:** Pick up an 11°, and sew through the next B in the previous round **(e-f)**. Repeat this stitch to complete the round, and step up through the first 11° added **(f-g)**.

**Round 9:** Pick up three 15°s, and sew through the next 11° in the previous round **(g-h)**. Repeat this stitch to complete the round, and step up through the first two 15°s added **(h-i)**.

**Round 10:** Pick up an 11°, and sew through the next center 15° in the previous round **(i-j)**. Repeat this stitch to complete the round, and step up through the first 11° added **(j-k)**.

**Round 11:** Pick up a 15°, and sew through the next 11° in the previous round **(k-l)**. Repeat this stitch to complete the round, and step up through the first 15° added **(l-m)**. Pull the thread tight, and retrace the thread path to cinch the beads. End the working threads. ●

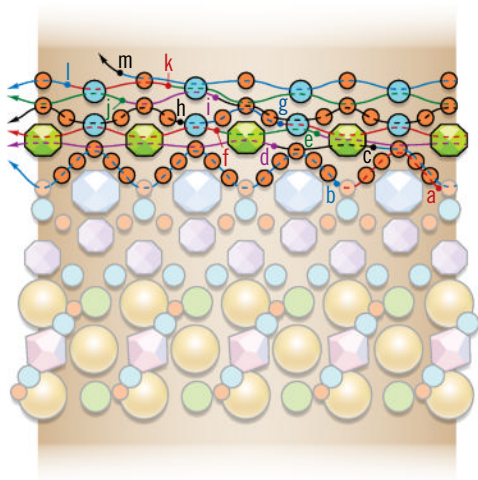


FIGURE 5

## pink/gold bead colors

- 36 4 mm pearls (Swarovski, powder rose)
- 4 mm bicone crystals (Swarovski)
  - 12 light rose
  - 24 rosaline (in place of 4 mm fire-polished beads)
- 3 mm beads
  - 48 bicone crystals, color A (Preciosa, golden flare 2X)
  - 24 fire-polished beads, color B (gold)
- 8° seed beads (Toho 221, bronze)
- 11° seed beads (Toho 221, bronze)
- 15° seed beads (Toho 221, bronze)

## Basics, p. 70

- peyote stitch: tubular
- right-angle weave: flat strip, forming a strip into a ring
- ending and adding thread
- square knot

**Fatima Mensen-Potter** has been an art lover as long as she can remember. Brazilian by birth, American citizen by choice, she resides in Bradenton, Florida, and loves to create jewelry following European trends. She teaches at several bead shops in Florida and at the To Bead True Blue show in Tucson, Arizona. Contact Fatima at [fatima@shewalksincrystal.com](mailto:fatima@shewalksincrystal.com) or visit [www.shewalksincrystal.etsy.com](http://www.shewalksincrystal.etsy.com) or [www.shewalksincrystal.com](http://www.shewalksincrystal.com).



- 4 mm pearl
- 8° seed bead
- 15° seed bead
- 11° seed bead
- 4 mm bicone crystal
- 3 mm fire-polished bead, color A
- 4 mm fire-polished bead
- 3 mm fire-polished bead, color B





BEAD WEAVING

# Flowers in *bloom* bracelet

A row of tiny Pip bead flowers adorns your wrist in a base supported with Kheops beads.

designed by **Stephanie Goff**



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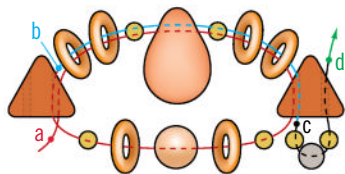


FIGURE 1

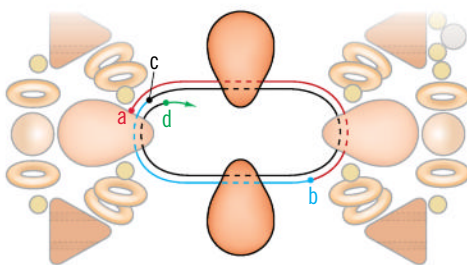


FIGURE 2

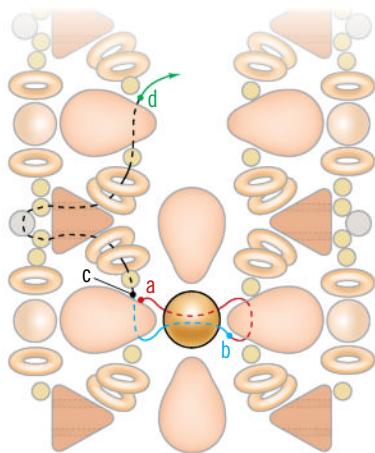
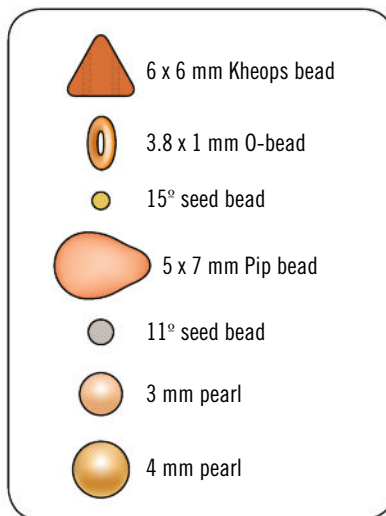


FIGURE 3



## Strips

**1** On a comfortable length of thread, pick up a Kheops bead through the right hole (RH) from bottom to top, leaving a 6-in. (15 cm) tail.

**2** Pick up two O-beads, a 15° seed bead, a Pip bead, a 15°, two O-beads, a Kheops through the left hole (LH) from top to bottom, a 15°, an O-bead, a 3 mm pearl, an O-bead, and a 15°, and sew through the Kheops (RH) your thread exited at the start of this step, going from bottom to top (**figure 1, a-b**). Continue through the next eight beads to exit the other Kheops (LH) from top to bottom (**b-c**) using a tight tension.

**3** Pick up a 15°, an 11° seed bead, and a 15°, and sew through the open hole of the same Kheops, going from bottom to top (**c-d**).

**4** Repeat steps 2-3 ending with step 2, for the desired length, allowing approxi-

mately 1 in. (2.5 cm) for the clasp (depending on the clasp size and style). End the working thread and tail.

**5** Repeat steps 1-4 to make another strip of equal length.

## Joining the strips

**1** Attach a comfortable length of thread to the beadwork, exiting an end Pip bead, with the needle pointing toward the other end of the beadwork (**figure 2, point a**). Place the other strip next to the first so they mirror each other.

**2** Pick up a Pip bead, and sew down through the corresponding Pip bead on the other strip (**a-b**). Pick up a Pip bead, and sew up through the Pip bead your thread exited at the start of this step (**b-c**). Retrace the thread path using a tight tension (**c-d**).

**3** Pick up a 4 mm pearl, and sew through the corresponding Pip bead in the other strip (**figure 3, a-b**). Sew

## Difficulty rating



## Materials

### peach bracelet 7 in. (18 cm)

- 26 6 x 6 mm Kheops beads (jet bronze)
- 48 5 x 7 mm Pip beads (Preciosa, pink alabaster travertine)
- 5 g 3.8 mm O-beads (matte metallic mix)
- pearls (Swarovski)
  - 12 4 mm (powder almond)
  - 24 3 mm (rose peach)
- 1 g 11° seed beads (Toho PF552, sweet blush)
- 1 g 15° seed beads (Toho PF551, rose gold)
- 1 clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

### silver bracelet colors

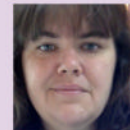
- 6 x 6 mm Kheops beads (opaque light green luster)
- 5 x 7 mm Pip beads (Preciosa, silver graphite rainbow)
- 3.8 mm O-beads (graphite rainbow)
- 4 mm Druk beads (opaque luster amethyst; use in place of pearls)
- 3 mm pearl (Swarovski, pearl white)
- 11° seed beads (Toho PF552, sweet blush)
- 15° seed beads (Miyuki 551, gilt white opal)

Materials available at [www.beadjoux.com](http://www.beadjoux.com).

## Basics, p. 70

- ending and adding thread

**Stephanie Goff** owns and operates Beadjoux Bead store in Braselton, Georgia with her mom, Monica. She has



been published in national beading magazines, is a 2015-2016 Starman TrendSetter, and teaches at the Bead&Button Show. She enjoys using new beads for creative designs and teaching students how to put a creative spin on her designs. Contact her at [beadjoux@att.net](mailto:beadjoux@att.net) or visit [www.beadjoux.com](http://www.beadjoux.com).



back through the 4 mm pearl, and continue through the Pip bead your thread exited at the start of this step **(b-c)**. Sew through the beadwork as shown to exit the next Pip bead on this strip **(c-d)**.

**4** Repeat steps 2-3 for the length of the strips. End the thread.

## Clasp

**1** Add 18 in. (46 cm) of thread to your beadwork, exiting the end Kheops as shown **(figure 4, point a)**. Pick up a 15°, an 11°, and a 15°, and sew through the open hole of the same Kheops **(a-b)**. Pick up two O-Beads, a 15°, a 3 mm pearl, a 15°, and two O-Beads, and

sew through the open hole of the corresponding Kheops on the opposite side **(b-c)**. Pick up a 15°, an 11°, and a 15°, and sew through the other hole of the same Kheops **(c-d)**.

**2** Sew through the beadwork to exit the pearl added in the previous step **(point e)**. Pick up three 11°s, the loop of a clasp, and three 11°s, and sew through the pearl your thread exited at the start of this step **(e-f)**.

**3** Retrace the thread path of steps 1-2 to reinforce, and end the thread.

**4** Work as in steps 1-3 to attach the other half of the clasp to the other end of the bracelet. ●

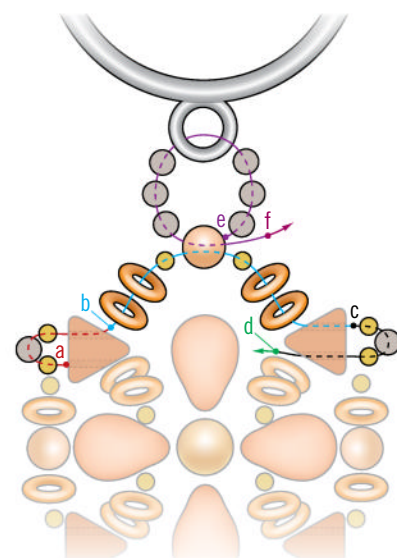


FIGURE 4

Print all the materials for the projects in this issue at [www.BeadAndButton.com/resources](http://www.BeadAndButton.com/resources).



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PEYOTE STITCH

# Doing donuts

pendant

Craft a cute donut pendant with seed beads and a handful of fire-polished beads.

designed by **Justyna Szlezak**



## Difficulty rating



## Materials

### gold/aqua pendant

1 7/8 in. (4.8 cm)

- 4 mm fire-polished beads
  - 20 color E (stone blue luster)
  - 10 color F (matte metallic flax)
- 40 3 mm fire-polished beads (moondust turquoise)
- 8° seed beads
  - 2 g color B (Toho 4204, Duracoat galvanized Champagne)
  - 1 g color C (Toho 460G, steel blue metallic; www.whimbeads.com)
- 11° seed beads
  - 3 g color A (Toho Takumi 989, gold-lined crystal)
  - 1 g color D (Toho 920, seafoam)
- 1 bail
- 1 4 mm jump ring (21- or 22-gauge)
- beading needles, #12
- Fireline, 6 lb. test
- cardboard or thread bobbin
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers
- polyester fiberfill or felt (optional)

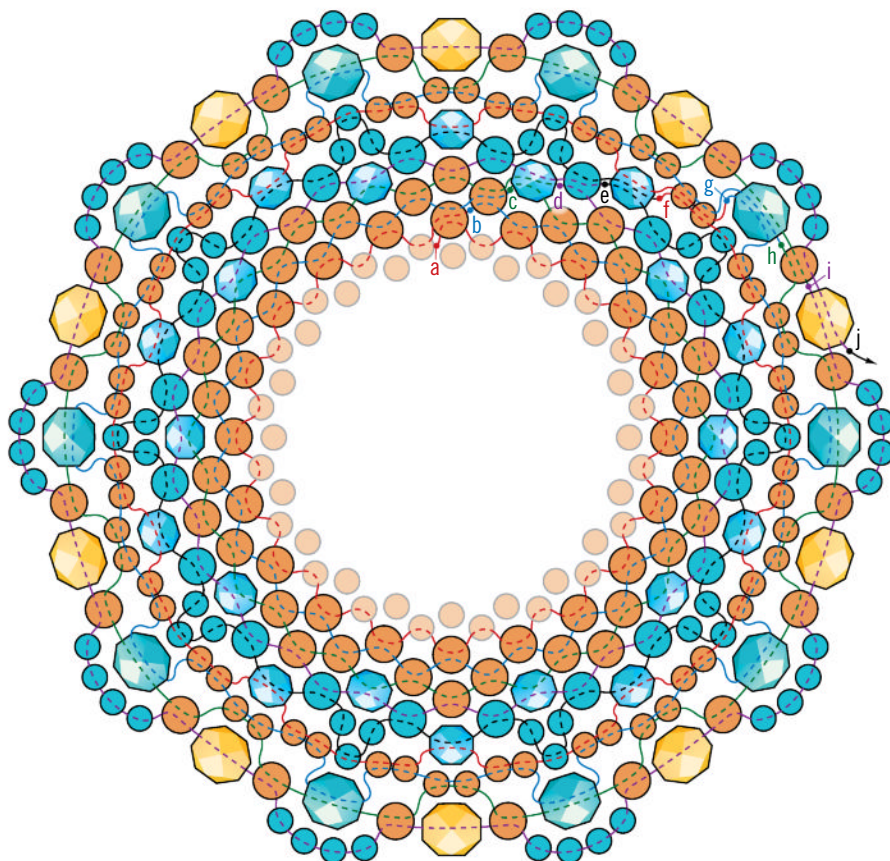


FIGURE 1

### Side 1

**1** On 3 yd. (2.7 m) of thread, pick up 40 color A 11° seed beads. Leaving a 1-yd. (.9 m) tail, tie the beads into a ring with a square knot. These beads will shift to form the first two rounds as the next round is added. Wrap the tail around a piece of cardboard or a thread bobbin to keep it out of the way until needed.

**2** Work rounds of tubular peyote stitch as follows, stepping up at the end of each round. Stitch using a tight tension throughout, and end and add thread if needed.

**Rounds 3-9:** Using As, work seven rounds (20 stitches per round) for a total of nine rounds.

**Rounds 10-11:** Using color B 8° seed beads, work 20 stitches per round (**figure 1, a-b and b-c**).

**Round 12:** Work one stitch with a 3 mm fire-polished bead and one stitch with a B. Repeat these stitches nine times to complete the round (**c-d**).

**Round 13:** Work 20 stitches using color C 8° seed beads (**d-e**).

**Round 14:** Work one stitch with a 3 mm and one stitch with three color D 11° seed beads. Repeat these stitches nine times to complete the round (**e-f**).

**Round 15:** Pick up two As, and sew through the middle D in the next trio of Ds. Pick up two As, and sew through

the next 3 mm. Repeat these stitches nine times to complete the round, stepping up through the first pair of As (**f-g**).

**Round 16:** Pick up a color E 4 mm fire-polished bead, and sew through the next pair of As. Pick up two As, and sew through the next pair of As. Repeat these stitches nine times to complete the round (**g-h**).

**Round 17:** Work 20 stitches with Bs, treating each pair of As as a single bead (**h-i**).

**Round 18:** Pick up a color F 4 mm fire-polished bead, and sew through the next B. Pick up four Ds, and sew through the following B. Repeat these stitches nine times to complete the round (**i-j**). Tie a



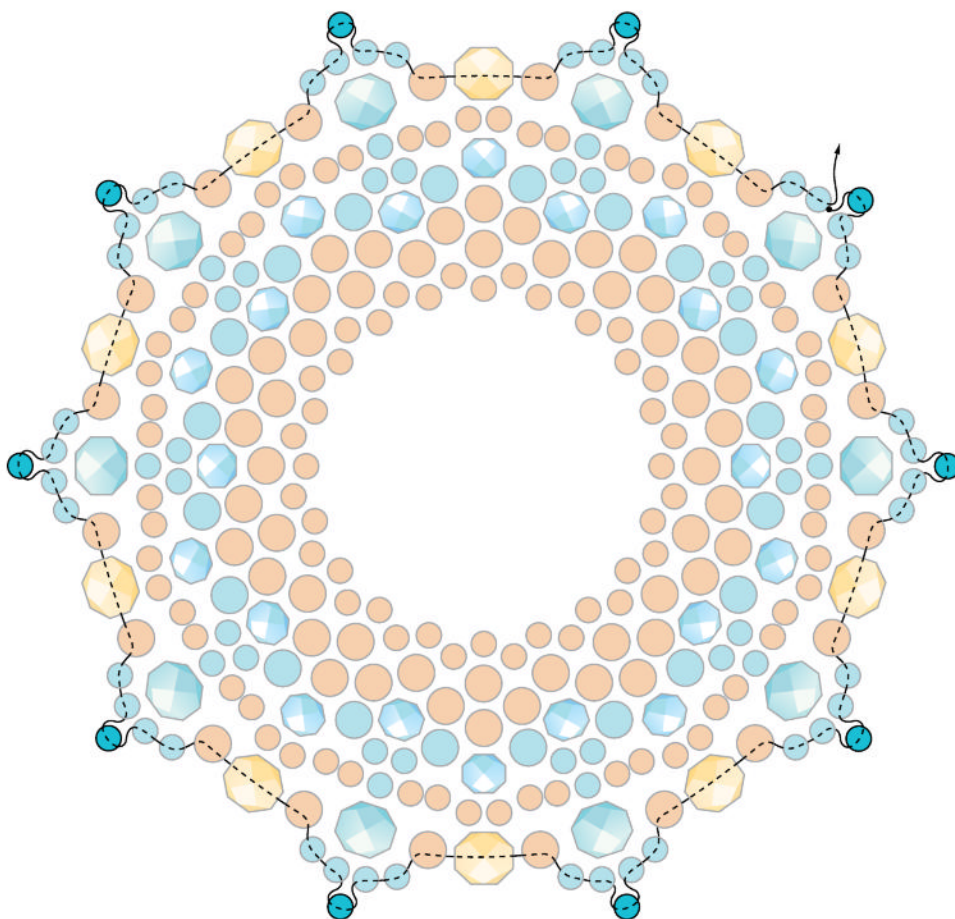


FIGURE 2

half-hitch knot, but don't trim the working thread.








### Side 2 and finishing

**1** Unwind the tail from the cardboard or bobbin, and thread a needle on it.  
**2** Repeat rounds 10–17 on this side of the original nine rounds. When you get to round 12 and beyond, be sure to place the beads in the correct order (if you work around the ring opposite the direction you worked the first side, you will need to reverse the order in which you pick them up) so this side works up as a mirror image of side 1.  
**3** If desired, stuff the pendant with polyester fiberfill or a strip of felt.

**4** Join the two sides by zipping up round 17 on side 2 with round 18 on side 1.

**5** Using whichever thread is longest, sew through the beadwork to exit between the second and third D of a group of four Ds. Pick up a D, and sew through the next seven beads to exit between the second and third D in the next group of four Ds. Repeat this stitch nine times to complete the round (**figure 2**). End the threads.

**6** Open a 4 mm jump ring, slide it through an 11° added in the previous step and the loop of a bail. Close the jump ring. String your pendant as desired. ●

-  11° seed bead, color A
-  8° seed bead, color B
-  8° seed bead, color C
-  11° seed bead, color D
-  3mm fire-polished bead
-  4 mm fire-polished bead, color E
-  4 mm fire-polished bead, color F

### bronze/blue pendant colors

- 4 mm fire-polished beads
  - color E (capri blue luster)
  - color F (matte metallic flax)
- 3 mm fire-polished beads (capri blue luster)
- 8° seed beads
  - color B (Toho 509, bronze plum iris)
  - color C (Toho 1207, marbled opaque turquoise blue)
- 11° seed beads
  - color A (Toho 509, bronze plum iris)
  - color D (Toho 274, color-lined teal)

### Basics, p. 70

- peyote stitch: tubular; zipping up or joining
- ending and adding thread
- half-hitch knot
- square knot
- opening and closing jump rings

### Justyna Szlezak

was a talented bead artist from Poland. She

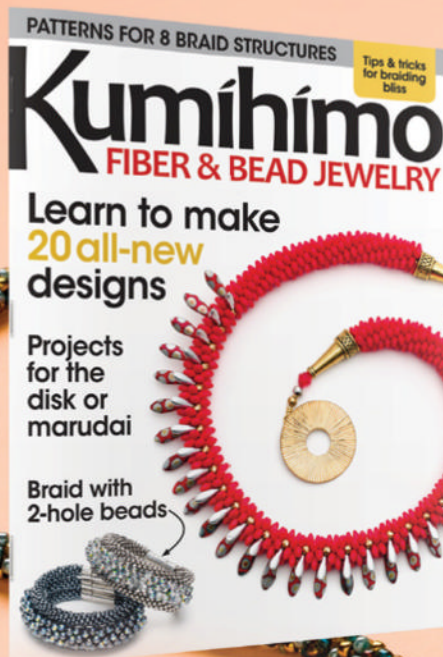


passed away in 2015 after a battle with cancer. We first published her "Blooming flower pendant" in June, 2015, and her family is generously allowing us to publish this pattern. Find more patterns at [www.inmemoryoferidhan.etsy.com](http://www.inmemoryoferidhan.etsy.com).

## make it reversible

To create a second look for your pendant, use different colors for the fire-polished beads and color C 8° seed beads on side 2 — just make sure they coordinate with the color A 11°s and color B 8°s.

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## THREAD AND KNOTS

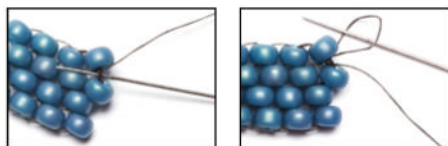
### Conditioning thread

Use wax (beeswax or microcrystalline wax) or a thread conditioner (like Thread Heaven or Thread Magic), to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Conditioners add a static charge that causes the thread to repel itself, so don't use it with doubled thread. All conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

### Ending and adding thread

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.



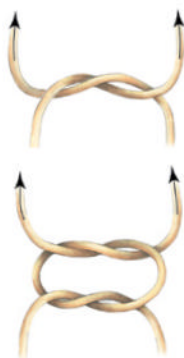
### Half-hitch knot

Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Sew through the loop, and pull gently to draw the knot into the beadwork.

### Square knot

**1** Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.

**2** Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.



### Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



### Attaching a stop bead

Use a stop bead to secure beads temporarily when you begin stitching: Pick up the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.



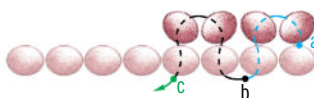
## STITCHES

### HERRINGBONE STITCH

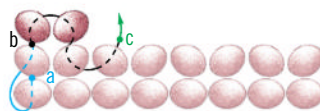
#### Flat strip

**1** Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads.

**2** Pick up two beads, and sew down through the next bead in the previous row (a-b) and up through the following bead in the previous row. Repeat (b-c) across the first row.



**3** To turn to start the next row, sew back through the last bead of the pair just added (a-b).

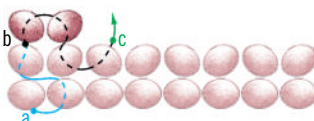


**4** To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead (b-c). Continue adding pairs of beads across the row.

To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added, or work the "Concealed turn" below.

#### Concealed turn

To hide the thread on the edge without adding a turn bead, sew up through the second-to-last bead in the previous row, and continue through the last bead added (a-b). Continue in herringbone across the row (b-c). This turn changes the angle of the edge beads, making the edge stacks look a bit different than the others.

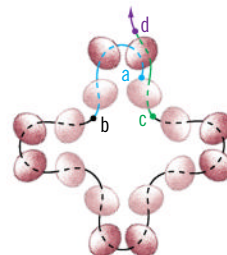


### Tubular

**1** Work a row of ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads. Form it into a ring to create the first round (see "Ladder stitch: Forming a ring"). Your thread should exit the top of a bead.

**2** Pick up two beads, and sew down through the next bead in the previous round (a-b). Sew up through the following bead. Repeat to complete the round (b-c), and step up through the next bead in the previous round and the first bead added in the new round (c-d).

**3** Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



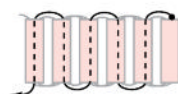
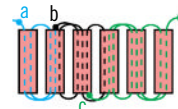
### LADDER STITCH

#### Making a ladder

**1** Pick up two beads, and sew through them both again, positioning the beads side by side so that their holes are parallel (a-b).

**2** Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead (b-c). Continue for the desired length ladder.

This technique produces uneven tension, which you can correct by zig-zagging back through the beads in the opposite direction.



#### Forming a ring

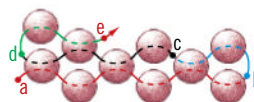
With your thread exiting the last bead in the ladder, sew through the first bead of the ladder, and then sew through the last bead again.

### PEYOTE STITCH

#### Flat even-count

**1** Pick up an even number of beads, leaving the desired length tail (a-b). These beads will shift to form the first two rows as the third row is added.

**2** To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail (b-c). For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until





you reach the first bead picked up in step 1 (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."

**3** For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, add the total number of beads along both straight edges.

### Two-drop

Work two-drop peyote stitch the same way as basic flat peyote, but treat pairs of beads as if they were single beads.

**1** To work in even-count two-drop peyote, pick up an even number of beads that is divisible by four. For odd-count two-drop peyote, pick up an even number of beads that is divisible by two and an odd number.

**2** To begin row 3, pick up two beads, skip the last two beads added in step 1, and sew back through the next two beads. Repeat this stitch across the row.

**3** For subsequent rows, pick up and sew through two beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you are working an odd-count pattern.

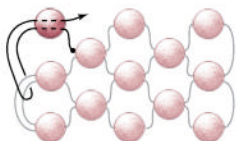
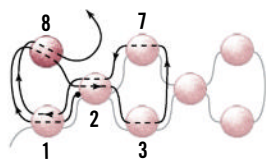
### Flat odd-count

Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

**1** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.

**2** Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're working on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.

You can work the figure-8 turn at the end of each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge between the last two edge beads, and sew back through the last bead added to begin the next row.



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## Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

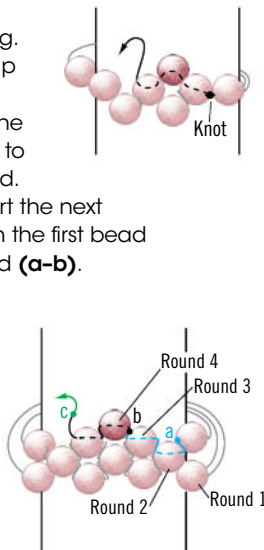
**1** Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.

**2** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.

**3** To step up to start the next round, sew through the first bead added in this round (a-b).

**4** Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.

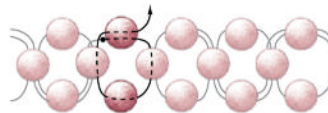
**5** Repeat steps 3 and 4 for the desired length tube.



**3** Continue working as in step 2, adding three beads per stitch (alternate the direction of the thread path for each one), until the first row is the desired length.

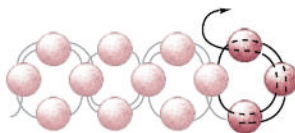
## Forming a strip into a ring

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch.



## Adding rows

**1** After you've made a strip of right-angle weave (which will be row 1), sew through the last stitch of row 1, exiting an edge bead along one side.

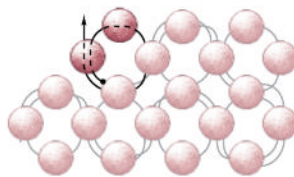
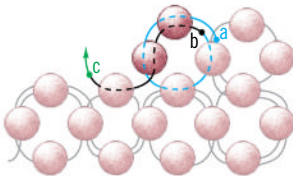
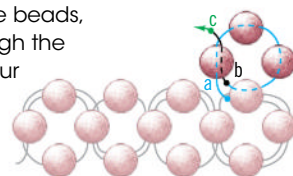


**2** Pick up three beads, and sew through the edge bead your thread exited in the previous step (a-b) and the first new bead (b-c).

**3** Pick up two beads, and sew back through the next edge bead in the previous row and the bead your thread exited at the start of this step (a-b). Continue through the two new beads and the following edge bead in the previous row (b-c).

**4** Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead.

**5** Work as in steps 3 and 4 for the rest of the row. Add more rows as desired.



## Tubular

**1** Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, exiting an edge bead in the connecting stitch.

**2** Add rounds as you would rows, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.

## Beaded backstitch

**1** To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.



**2** Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.

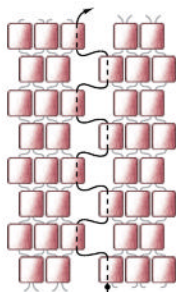
**3** Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.

## Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

## Zippering up or joining

To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.

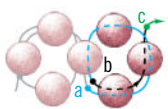
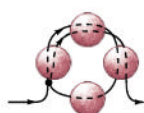


## RIGHT-ANGLE WEAVE

### Flat strip

**1** Pick up four beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. Sew through the first three beads again. This is the first stitch of the strip.

**2** Pick up three beads. Sew through the last bead in the previous stitch (a-b), and continue through the first two beads picked up in this stitch (b-c).



## STRINGING AND WIREWORK

### Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. Or, for a more finished look, use crimping pliers:

**1** Position the crimp bead in the hole that is closest to the handle of the crimping pliers.

**2** Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.

**3** Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.

**4** Tug on the wires to ensure that the crimp bead is secure.



### Opening and closing loops and jump rings

**1** Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.

**2** To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.





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**3** Reverse step 2 to close the open loop or jump ring.

#### Wrapped loop

**1** Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1¼ in. (3.2 cm) from the end of a piece of wire.

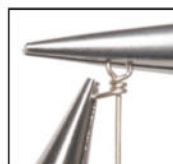
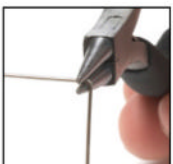
**2** Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.

**3** Curve the short end of the wire over the top jaw of the roundnose pliers.

**4** Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

**5** To complete the wraps, grasp the top of the loop with one pair of pliers.

**6** With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. ●



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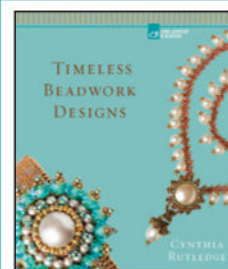
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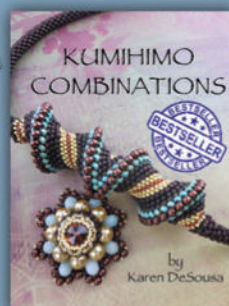


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Beads to thread, wire & just admire All for beading to your heart's desire Family owned since 2003

www.justbeaditconcord.com  
**JUST BEAD IT!**  
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Stop in & experience Bead Heaven on Earth. Friendly service & all the newest beading trends at the best prices. New Delica selection. Conveniently located just south of LAX. Classes and parties. M, Tu & F 11-5; W & Th 11-7; Sat 10-4. Closed Sun.

www.bead-topia.com  
**BEADTOPIA**  
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## CALIFORNIA • Fresno

Located in the Pavilion West shopping center. Featuring unique beads, crystals, gemstones, Sterling silver, tools, books and a lot more.

We have everything to bring out the bead artist in you.  
beadartistry@sbcglobal.net  
**BEAD ARTISTRY**  
2059 W. Bullard 559-435-6605

## CALIFORNIA • Grover Beach

Glass beads, semi-precious stone, Swarovski crystal, seed beads, findings, silver, tools, wire, lampworking classes & supplies, direct importer.

www.jewelsbeads.com  
**JEWELL'S BEADS**  
1443 W. Grand Ave. 805-473-1541

## CALIFORNIA • Long Beach

Full-service bead store with an amazing selection of glass and Semi-precious beads. Come see our wall of beads. Great prices. Quality beads. Friendly, helpful staff.

www.beadstrands.com  
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Ventura County's largest selection of beads & beading books; Seed, Delica, vintage glass, Czech glass, Swarovski crystal, Pearls & gemstones, charms, findings, Sterling & gold-filled. Classes with nationally known teachers. Open Tues - Sun.

www.creativecastle.com  
**CREATIVE CASTLE**  
2321 Michael Dr. 805-499-1377

## CALIFORNIA • Redding

Total sensory overload! Largest bead shop in Northern CA. Japanese & Czech seed beads, Czech glass, hemp & macrame supplies. Findings, semi-precious, TierraCast, bone, feathers, leather. Huge selection of chain, tools, wire, classes & more.

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## CALIFORNIA • Sacramento

Largest selection of Japanese seed beads. Over 900 colors. Delicas, stone, pearls, crystals, lampwork, trade beads, charms, wood, bone and more. See our full size ad. Classes.

www.ubeaditsacramento.com  
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2525 Yorktown Ave. 916-488-2323

## CALIFORNIA • San Diego

A great San Diego bead store by the beach. We have a unique and complete collection of everything for the bead enthusiast at any level. All varieties of beads, chain, wire, findings, books, tools & more. Wed - Sat 10:30-7, Sun 11-6

www.theblackbead.net  
**THE BLACK BEAD**  
5003 Newport Ave. 619-222-2115

## CALIFORNIA • San Jose

Purveyor of unique beads, buttons, trims & treasures, worldly offerings to beginners, inspired, & collectors. Workshops-parties-gifts-supplies.

Tu, W, F & Sat. 10-6; Th 10-8; Sun 11-4.  
www.sewbeadazzled.com  
**SEW BEADAZZLED**  
1068 Lincoln Ave. 408-293-2232

## CALIFORNIA • San Marino

A cozy shop in a village setting. We carry a nice selection of beads of all kinds, tools, findings, supplies, and classes for all levels.

Come visit us!  
www.ajplace2bead.com  
**A PLACE TO BEAD**  
2566 Mission St. 626-219-6633

## CALIFORNIA • Solvang

Formerly Kandra's Beads A full service bead store. Incredible selection of Japanese seed beads! Lots of wonderful beads and great classes.

Open 7 days a week.  
www.miesbeads.com  
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## CALIFORNIA • Stockton

You'll love our huge Swarovski selection; stone, pearls, pressed glass and seed beads all sizes. Czech & Japanese including Delicas. Instruction available; beginner to advanced.

Check us out at:  
www.beaddreams.biz  
**BEAD DREAMS** (around the corner on Darris Place)  
2103 Pacific Ave. 209-464-2323

## COLORADO • Fairplay

Wide selection of beads & supplies. Raku & lampwork beads made on site.

Daily 9:00am to 5:00pm. Vendors Wanted for Show.  
Fairplay Bead & Fiber Show, August 8 & 9, 2015  
www.backroombeads.com  
**SOUTH PARK POTTERY & BACKROOM BEADS**  
417 Front Street 719-836-2698

## COLORADO • Fairplay

Wide selection of beads & supplies. Raku & lampwork beads made on site.

Daily 9:00am to 5:00pm. Vendors Wanted for Show.  
Fairplay Bead & Fiber Show, August 8 & 9, 2015  
www.backroombeads.com  
**SOUTH PARK POTTERY & BACKROOM BEADS**  
417 Front Street 719-836-2698

## COLORADO • Littleton

From beading classes to unique gifts and fabulous fashion jewelry, we have something for everyone. One of the largest bead stores in Denver metro area! 10% of every sale donated to a charity you choose. Tues - Sat 10:00am-6:00pm

www.thecrazymerchant.com  
**THE CRAZY MERCHANT, INC.**  
1700 West Belleview Ave. 303-761-6100

## COLORADO • Wheat Ridge

Everything for the Bead Weaver's needs! Friendly, helpful staff here 7 days a week. Czech & Japanese seed beads, semi-precious, Swarovski, metal beads & charms, findings, chain, tools & much more! Catalog, map & more info online.

www.ornbead.com  
**ORNAMENTAL BEADS LLC**  
5712 West 38th Avenue 303-567-2222

## CONNECTICUT • Cheshire

We specialize in hard to find gemstones in natural state. Rare focal beads, 2 hole beads, druzy, crystal points, agates, gemstone nuggets geodes, African trade beads, Tibetan & Indian Mala. Classes, open studio. Coupon "BeadandButton10"

www.KanduBeads.com  
**KANDEBEADS**  
116 Elm St. 203-439-8689

## CONNECTICUT • Fairfield

Fabulous gemstones, pearls & lampwork at full-service store with parties, inspiring classes & special events. The newest Beadworks, becoming known for its studio space & creative parties. Proud resource for beginner & expert beadworkers alike.

www.beadworksfairfield.com  
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## CONNECTICUT • Montville

Nature's Art Village has over 5 million BEADS and counting! Plus semi-precious stones, crystals, Miyuki Seeds, complete wire wrapping supplies, hot new classes & Expert Staff!

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www.NaturesArtVillage.com  
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Family owned and operated. Beads, findings & stringing material of all kinds. Birthday/private parties and events. Classes, free open studio, consignment art and gifts.

Mon-Sat 10-6, Thurs 10-8, Sun 11-5  
www.thisislebeads.com  
**THISLE BEADS, LLC**  
55 Pennsylvania Ave. 860-739-6552

## CONNECTICUT • Norwalk (Historic Sono)

Globetrotting buyers provide unparalleled selection of Precious & Semi-precious Gemstones, Pearls, Swarovski, Czech, Lampwork, 14K & 18K, Basics & Findings galore. Landmark for the bead enthusiast & novice alike. Parties & Inspiring Classes!

www.beadworksnorwalk.com  
**BEADWORKS®**  
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## DISTRICT OF COLUMBIA • Washington

One stop bead store from basics to exotic & extraordinary. Gemstones, organics, all metals, crystals, seed beads, glass. Stringing materials, findings, wire, chain, tools, books, classes.

Friendly staff in an organized and inspiring environment.  
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**BEADAZZLED** Where Beads & Inspiration Meet!  
1507 Connecticut Ave. NW 202-265-2323

## FLORIDA • Boca Raton

Our beautiful showroom is well stocked with the latest trends in beads, crystals, gemstones, findings, styles and colors. Small classes make for more individual attention. Conveniently located in Central Boca Raton. Open Mon-Sat 10am-6pm

www.irismoon.com or bocabeads.com  
**IRIS MOON'S BOCA BEADS®**  
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## FLORIDA • Cape Coral

Unique Bead Store with complimentary coffee & soothing music. Miyuki seed beads, Swarovski crystals, Czech glass, semi-precious stones, Tagua beads, Greek leather, tools & findings. Handcrafted jewelry/gifts. Classes & birthday parties.

www.beadedenvisions.com  
**BEADED ENVISIONS**  
130 Del Prado Blvd., Ste. 7 239-673-6096

**FLORIDA• Clearwater (Indian Rocks Beach)**

Full service bead store offering a unique selection of beads, findings, wire, tools, buttons, books and seaside gifts. Classes/Parties/Workshops. Custom torch-fired enamels.

**www.island-cove.com**  
**ISLAND COVE BEADS & GALLERY**  
 1519 Gulf Blvd., Ste. 4 727-510-1657

**FLORIDA• Davie (Ft. Lauderdale area)**

Voted the best bead store in So. FL. Largest selection of natural stones, freshwater pearls, Bali & Thai silver, crystals, Czech glass & seed beads. Extensive classes with patient teachers. Centrally located. New 3,200 sq. ft. facility.

**BEAD NEED**  
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**FLORIDA• Deerfield Beach**

South FL's newest full service, friendly bead store & consignment. Classes in beading, metalsmithing, Dichroic glass & much more. Full line of Miyuki seed beads, Swarovski crystals, semi-precious stones, Czech glass, etc. Open Tuesday-Saturday

**www.beadsplusinthat.com**  
**BEADS PLUS THIS N THAT**  
 2247 West Hillsboro Blvd. 954-573-7797

**FLORIDA• Ft. Myers**

We honor your creativity!  
 From beginner to full blown artist, we are S.W. Florida's bead paradise! Classes and parties available. Volume buying welcome. Check out our eye candy.

**BAB'S BEAD WAREHOUSE**  
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**FLORIDA• Hudson**

With a warm and inviting atmosphere, Laura's Beads is a place to gather, learn and create. Specializing in bead weaving, we offer a wide range of classes and are stocked with a gorgeous selection of beads, findings and supplies.

**www.laurasbeads.com**  
**LAURA'S BEADS**  
 8143 State Road 52 727-495-0803

**FLORIDA• Lighthouse Point (Pompano)**

South Florida's friendliest bead store. Tons of semi-precious, pearls, Czech, Swarovski, sterling, tools and supplies. Original lampwork beads. Classes and kits.

Check out our website for store location and class schedules.  
**www.BeadandArt.com**  
**BEAD & ART**  
 5034 N. Federal Hwy. 954-418-3390

**FLORIDA• Ocala**

New 3,000 Sq. Ft. Location in Market Street. Offering the area's best selection of Miyuki & Toho seed beads, Swarovski, Czech glass, GS, findings & more. See our class & events schedule online.

**www.thebeadstrand.com**  
**THE BEAD STRAND**  
 4414 SW College Rd., Ste. 1510 352-620-2323

**FLORIDA• Orlando**

Largest selection of watch faces, Swarovski crystals & gemstone beads from around the world. Incl. Bali & gold-filled silver findings, books, tools, beadalon. All level beadings & beadshops welcome. Mon - Sat 10-7, Sun 11-6

**www.beadalga.com**  
**BEAD TIME**  
 8335 S. John Young Pkwy. 407-226-3151

**FLORIDA• Orlando (College Park)**

Bead Bar - Full Service Bead Stores - Central Florida's favorite since 1991. Huge inventory, talented staff, great customer service, very competitive prices. A Beader's Delight. A must see in Orlando. Online catalog. Newsletter.

**www.beadbar.com**  
**BEAD BAR® FULL SERVICE BEAD STORES**  
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**FLORIDA• Orlando (Maitland)**

Orlando's premier teaching center and full service bead store. Japanese seed beads, Swarovski products, gemstones, pearls, thunder polished crystals, fine metals and mixed metal findings and chains. Kits and a special order catalog available.

**www.BeadStoreOrlando.com**  
**BEADS ETC.**  
 110 N Orlando Ave. 407-339-BEAD (2323)

**FLORIDA• Palm Harbor**

More than just a bead store. Beads, Czech glass, Chinese & Swarovski crystals, pearls, tools & findings. Classes with great artist. Beading, Polymer, resin, lampwork, leather & metalworking. Offering classes & parties for all ages & skills.

**www.somethingaboutbeads.com**  
**SOMETHING ABOUT BEADS**  
 3422 Tampa Road 727-781-1377

**FLORIDA• Port Charlotte**

Largest selection of Gemstones in Southwest Florida. Huge selection of Miyuki Seed Beads. Over 600 colors of Delica's. Czech Glass, Swarovski, Bone, Shell, Tools, Sterling silver, Copper and Gold-filled findings. Tues - Sat 10-5pm.

**www.andersonsbeadroom.com**  
**ANDERSON'S BEAD ROOM**  
 24600 Sandhill Blvd. 941-764-6222

**FLORIDA• Sarasota**

Largest selection of watch faces, Swarovski crystals & gemstone beads from around the world. Incl. Bali & gold-filled silver findings, books, tools, beadalon. All level beadings & beadshops welcome. Mon - Sat 10-7, Sun 11-6

**www.beadtimesarasota.com**  
**BEAD TIME**  
 5537 Palmer Crossing Circle 941-933-1938

**FLORIDA• Sarasota**

Offering a great selection Swarovski Crystals & Pearls, Seed Beads, Firepolish, Preciosa, Gem Stones, and Findings. We are full-service with great prices & the friendliest gals in town. Take one of our many classes or sit and bead with us.

**www.donnasbeads.com**  
**DONNA'S BEADS**  
 2717 Beneva Road 941-444-7457

**FLORIDA• Tampa**

KNOWN FOR THE LARGEST SEED BEAD COLLECTION IN THE TAMPA BAY AREA! Over 950 Delica colors, 107 Tila colors, SuperDuo's & more! Huge selection of gemstones, freshwater pearls & Swarovski crystals. Visit website for hours & classes.

**www.ebeads.com** **beads@ebeads.com**  
**BEADS!**  
 12807 W. Hillsborough Ave., Ste. H 813-258-3900

**FLORIDA• Titusville**

Large selection of beads & findings & jewelry making supplies - Crystal, gemstones, seed, hand-made glass, Sterling silver, charms, wire & more. Classes and workshops. Now located in Sears Town Mall.

**RAINTREE**  
 3550 S. Washington Ave., Ste. 15 321-383-1556

**FLORIDA• West Palm Beach**

One of S. FL's oldest bead stores. Wholesale to the public. Large selection of Swarovski crystal, flat backs, S/S, G/F, pewter, gemstones, pearls, wire, tools, hand-blown glass & seed beads. Over 150 beading classes. Open 7 days a week.

**www.gemstoneandbeadimports.com**  
**GEMSTONE & BEAD IMPORTS**  
 4603 Okeechobee Blvd., #117 561-687-3663

**GEORGIA• Alpharetta**

We've got it! Crystals, glass, lampwork, Dichroic glass, seed beads, Delicas, silver, gold, fine pewter, copper, local artists, tools, materials and inspiration! Make it here or take it home. Classes and parties a specialty. Come see us!

**www.beadbayou.net**  
**BEAD BAYOU**  
 5155 Highway 9 North 770-664-1233

**GEORGIA• Atlanta area**

Macrame Shamballa, paves beads, large hole beads, Swarovski crystal, natural gemstones, freshwater pearl, Bali Indian silver & Thai Hill Tribe silver, wires, charms, brass, silver & gold-filled chains & beading classes. **www.b-e-a-d.com**

**THE COLORSTONES**  
 2350 Cheshire Bridge Rd., Ste. 204 404-389-0817  
 10800 Alpharetta Hwy., Ste. 184 770-993-9921

**GEORGIA• Blue Ridge**

Satisfy your need to bead!  
 Delightful selection of beads, findings, tools, supplies & classes. Unique art glass from local artists. Studio work space with a helpful staff. Check us out at:

**www.jumpingmousebeads.com**  
**JUMPING MOUSE BEADS**  
 781 E. Main St. 706-276-1215

**GEORGIA• Braselton**

New full service bead store northeast of Atlanta! Swarovski, Czech, seed beads and vintage crystal and glass beads. Exit 129 on I-85. Check out our website for classes.

**www.beadjoux.com**  
**BEADJOUX**  
 6750 Hwy. 53, Suite 103 706-658-0007

**GEORGIA• Watkinsville (Athens)**

Artisan & focal beads, Czech beads & buttons, vintage beads, Swarovski, TierraCast, WireLore, WireKnitz & SilverSilk, Miyuki, Venetian beads, Hill Tribe, Kazuni, trade beads, pearls & stone. Classes. Check the website for shop hours.

**www.gonewiththebead.com**  
**GONE WITH THE BEAD**  
 16 N. Main St. (entrance at back) 706-769-2012

**IDAHO• Idaho Falls**

Area's best & largest selection of quality gemstones, German Vintage, Tibetan, Bali, Thai & Turkish silver beads & findings, Czech glass, seed beads, trade beads, classes & more. Mon - Fri 11:00-5:30 and Sat 12:00-5:30

**www.pandorasbaublesandbeads.com**  
**PANDORA'S BAUBLES & BEADS**  
 440 Park Avenue 208-529-3696

**ILLINOIS• Aurora**

Fill up your need to bead at Aurora's only bead store. We offer many classes in stitching, wire wrapping & Chain Maille. Located behind Russ Copley Hosp. on Montgomery Rd. Open 6 days a week. Closed Mon. Come & stay for awhile!

**www.abeadfulthing.com**  
**A BEADTIFUL THING**  
 1649 Montgomery Road 630-236-5913

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Where beads are always blooming!  
 Offering the largest selection of natural stones, Swarovski crystal and seed beads in the area. We encourage all beadlers with classes and on-site beading.

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**GARDEN OF BEADIN'**  
 901 S. Eldorado Road 309-664-6000

**ILLINOIS• Chicago**

Seed Bead & AIKO Specialists! Nationally renowned teachers. Gary Wilson cabochons. Huge selection of Czech glass. Swarovski crystal in 2XAB & special coats. DISCOUNT PRICES! Open Tues. noon-5:00pm, Sat. 11:00am-4:00pm, or by appt.

**www.citybeadschicago.com**  
**CITY BEADS**  
 3928 N Rockwell Street 312-316-1910

**ILLINOIS• Chicago**

Large selection of semi-precious beads, Swarovski crystal, Venetian glass beads, seed beads, pearls, Thai silver, Bali silver, findings, chain, tools, classes, jewelry, gifts & more! Open 7 days a week. Walking distance from downtown.

**www.stringstrand.com** 2nd location: 3446 N S 4th  
**STRING A STRAND ON WELLS**  
 1361 N. Wells Street 312-335-1930

**ILLINOIS• Cobden**

For all your beading needs. Ceramic, Czech glass, findings, wire, hemp, yarn, seed beads, gemstones and more! Classes available. Wednesday, Thursday, Friday 12-6, Saturday 10-5 or by appointment.

**www.etsy.com/shop/southpassbeads**  
**SOUTHPASS BEADS & FIBERS**  
 203 East Ash St. 618-893-6170

**ILLINOIS• Deerfield**

Welcome to our creative atmosphere and see the extensive selection of Delicas, seed beads, crystals, stone beads, findings & much, much more. We offer many classes and workshops and have a friendly, knowledgeable staff.

**www.studiobeads.com**  
**STUDIO BEADS**  
 816 Waukegan Road 847-607-8702

**ILLINOIS• Des Plaines (Near O'Hare)**

Best selection & prices! Swarovski®, stone, pearls. Czech glass & 2-hole beads. Japanese, Czech seeds. GF, SS, base metal findings, beads & 200+ chains. Leather, tools, friendly help. Mon - Sat 10-6; Tues til 8.

**www.bodaciousbeadschicago.com**  
**bodacious beads**  
 1942 River Road 847-699-7959

**ILLINOIS• Downers Grove**

Largest selection of Swarovski in Illinois! 5,000 sq. ft. of gemstone, findings, chain, leather, Bali, pearls, porcelain, enamel, Chinese crystal, bone, pewter, Beadalon, TierraCast, classes & more! Beaders Welcome. Mon - Fri 10-5, Sat 12-4

**www.jcbbeads.com**  
**J.B.C. BEADS**  
 1035 Havens Ct. 630-963-0460

**ILLINOIS• Frankfort**

Bali silver, crystals, chain maille supplies, Kumihimo supplies, charms & more. Many project ideas available. Individual attention is our specialty! Classes available. Open Tues - Sat 10-5. Closed Sun & Mon.

**www.beadsgaloreandmore.net**  
**BEADS GALORE & MORE**  
 7220 W. Benton Dr. 815-464-7161

**ILLINOIS• Galena**

Rustic River is a collection of handcrafted jewelry, Vintage Natural Brass, specialty beads & unique finds. Your shop is inspired by nature. Open 7 days a week.

**www.rusticriverfinds.com**  
**RUSTIC RIVER FINDS**  
 109 N. Main St. 815-776-0043

**ILLINOIS• Highland Park**

Large selection of 500+ chains, semi-precious stones, pearls, seed beads, lucite, Swarovski crystals, Bali & sterling parts, tools & essentials. Great place for parties & classes! Hours: Mon-Fri 10:5-30; Sat 11-5; Sun Closed.

**www.chelseasbeads.com**  
**CHELSEA'S BEADS**  
 1799 St. Johns Ave. 847-433-3451

**ILLINOIS• Palatine**

A culturally-diverse selection of beads, jewelry and gift items from around the world, specializing in ancient and new Indonesian beads. Jewelry repair - books - findings - body jewelry - classes - piercings.

**www.beadworldbeads.com**  
**BEAD WORLD**  
 8 S. Brockway 847-776-BEAD (2323)

**ILLINOIS• Palatine**

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**www.facetsofisis.com**  
**FACETS OF ISIS**  
 225 N. Northwest Hwy. 847-705-6614

**ILLINOIS• Peoria**

The only full-service bead store in the Peoria area. We offer pearls, semi-precious, silver, crystal, seed beads and much more. Tell us what you need and we'll get it!

Mon-Sat 10am-6pm. Check our website for class schedule.  
**www.freetobead.com**  
**FREE TO BEAD**  
 3301 N. Prospect Rd. 309-682-BEAD (2323)

**ILLINOIS• Peoria**

Central Illinois' oldest & largest full-service bead & artisan jewelry store. Best prices & largest selection in lampwork, crystal, firepolish, natural stone, sterling silver, pewter, copper, brass, etc. Lots of jewelry making kits and classes.

**www.pumpkinglass.com** Junction City Shopping Ctr  
**PUMPKIN GLASS**  
 5901 N. Prospect Road., Ste. 4 309-966-3495

**ILLINOIS• Sycamore**

Largest selection of beads, findings, wire and chain in the area. 1,000+ charms. Mon - Fri 10-6, Sat 10-5, call for Sun hours. GIA gemologist owner, engraving in store. Bring in ad for \$5.00 off a \$25.00 purchase.

**www.sweetearthjewelry.com**  
**SWEET EARTH** Gifts, Jewelry, Engraving & Beads  
 341 W. State St. (Rt. 64) 815-895-3011

**INDIANA• Indianapolis**

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**HEIRLOOM CLASSICS JEWELRY & BEADS**  
 1311 E. Prospect St. 317-495-1102

**INDIANA• Valparaiso**

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**IMAGINE BEADS**  
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**www.canalsgallery.com**  
**CANAL STREET GALLERY, LLC**  
 805 East Canal St. 574-371-2777

**IOWA• Iowa City**

Since 1987. Broad range of stone, glass, seed beads, Swarovski, pearls, metal & organics. Proven instructional-creative environment. Monthly specials. Open 7 days a week.

**www.beadologyiowa.com**  
**BEADOLGY IOWA**  
 220 E. Washington St. 319-338-1566

**KANSAS• Emporia**

Largest bead selection in KS with thousands of bead strands. A beading BAZAAR of wire, chain, findings & supplies. Some owners since 1975. Open Mon - Sat 9:30 - 5:30

Unique beads from around the world.  
**www.plumbazaar.com**  
**PLUMB BAZAAR**  
 615 Commercial Street 620-342-6607

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Bead variety! Glass, gemstone, crystal, metals, wood, bone, seed, Delicas, findings, books, minerals, wire, tools, supplies. Classes. Tuesday - Saturday 10-6; Monday by appointment

**www.afterglowbeads.com**  
**AFTER GLOW LAPIDARY & BEADS**  
 3816 Shelbyville Road 502-893-6060

**LOUISIANA• Baton Rouge**

Large full-service bead store. Specializing in glass, stone, Sterling, pearl and seed beads. Classes galore, parties & individual help from knowledgeable beadlers. Open 6 days a week, closed Sun. Intersection of Coursey & Sherwood Forest Blvds.

**www.br-beads.com**  
**BATON ROUGE BEAD COMPANY**  
 11943 Coursey Blvd, Ste. A 225-292-3633

**LOUISIANA• New Orleans**

French Quarter's Bead Store, Pearls, Semi-precious & Glass Beads, Bali, Thai, Silver Findings, Tools, Lamp worked Glass Beads by Local Artists. The Artist Market has 2 entrances, 85 French Market Pl. (across from Flea Market), the other below.

**THE ARTIST MARKET AND BEAD SHOP**  
 1228 Decatur St. 504-561-0046

**MAINE• Augusta**

Our customers say we are the "Best Little Bead Shop in ME". Friendly, helpful atmosphere. Large selection of silver, Swarovski, glass, bone, stones, seed beads, tools & supplies. Classes & parties. Bridal & repairs. Tue-Fri 10-5; Sat 10-3.

**www.beadsonthekennebec.com**  
**BEADS ON THE KENNEBEC**  
 203 Water St. 207-622-1666



## MARYLAND• Annapolis (Edgewater)

We offer a diverse selection of gemstones, freshwater pearls, Swarovski crystals, seed beads, Czech, vintage & Venetian glass, chain, findings, Hill Tribe, wire, tools, supplies, classes, studio space & parties. Tues - Fri 10-6, Wed 10-7, Sat 9-5  
[www.thetwistedbead.com](http://www.thetwistedbead.com)  
**THE TWISTED BEAD**  
 9 Lee Airpark Dr., Suite B3 410-956-5529

## MARYLAND• New Market

Glass and African beads, jewelry findings, custom stamps, tools, cording, Polymer Clay paints, powders, videos. Also offer classes and studio workspace.  
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# A gallery apart

When bead artist Juanita Finger couldn't find the right venue to showcase her beaded artwork, she decided to open her own gallery — the first of its kind in the country.



"Day in the Park" by Lois Wilson

## Q: Why did you decide to open Tokay Beaded Art?

When I started to bead art pieces, I looked for a way to sell my work other than online, where I didn't feel the true artistry of a piece could be conveyed. I tried exhibiting at bead shops, art galleries, and art and craft shows, but none were right for my work — and many of those venues tend to lean more toward inexpensive beadwork. So, when I had the opportunity, I decided to open an art gallery just for displaying and selling beaded art, the first of its kind in this country, as far as I know.

## Q: What type of work is on exhibit at Tokay?

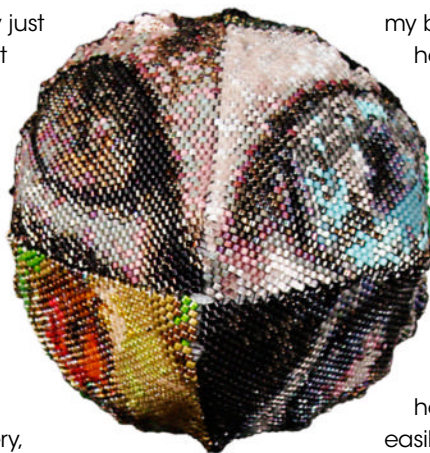
Each piece on display has been juried by a review board of four artists from around the country — two of them are bead artists and the other two are artists in other media. The criteria include creativity, originality, and salability. At any given time, we hope to have 30 to 35 pieces on display, including jewelry, bead embroidery, sculptures, tapestries, and wall hangings.

## Q: Why is it called Tokay?

When I moved from Chicago to Roswell, New Mexico, I bought some land outside of a small town called San Antonio. Part of the land included a ghost town called Tokay, which I thought sounded like a great name for a studio.

## Q: How long have you been a bead artist?

I have been beading since 1992, when I got a book with beading projects after breaking a pair of earrings that my cousin had given me. I was drawn to Native American-style jewelry but once I saw beaded tapestries and sculptures, I quickly turned to that. By the late '90s, I had won my first award in the First International Delica Challenge for my beaded sculpture "Lost Pearl." Since then, I have competed in national and international beading and fine art competitions, have had my work published in magazines and books, and published my own book, titled *Beaded Inspirations*.



## Q: What did you do before becoming a bead artist?

Before moving to New Mexico, I retired as an insurance executive after 45 years in corporate America. I had always done handiwork like knitting, so beadwork came easily. Once I retired I was able to bead full time, and am mostly self-taught, using *Bead&Button* magazine as my text book.

## Q: What is your hope for Tokay?

I feel strongly about this project. I'd like to think that Tokay will be a destination point for both beaders and art lovers. Roswell has a very large art community and there are several art museums and galleries around town. I hope to bring talented beaders to the gallery to provide classes for the beading community here in Roswell and the surrounding area. Eventually, I hope to offer online classes. ●

*Tokay Beaded Art is located at 1407 W. 2nd St., Roswell, New Mexico 88203. Visit Thursday–Monday, 10 a.m.–6 p.m., or by appointment. Visit the gallery online at [www.beadedfinger.com](http://www.beadedfinger.com).*



Above center: "All Eyes on You" by Juanita Finger  
Left: "Finca de Bernie al Atardecer" ("Bernie's Estate at Sunset") by Juanita Finger



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