# BEADWORK

make these
Twisty
Bracelets
with crescents

SPECIAL SECTION

5 must-braid kumihimo projects p. 18

sneak peek at

Cynthia Newcomer

Daniel's new book

Modern Beaded Lace p. 40

new column!

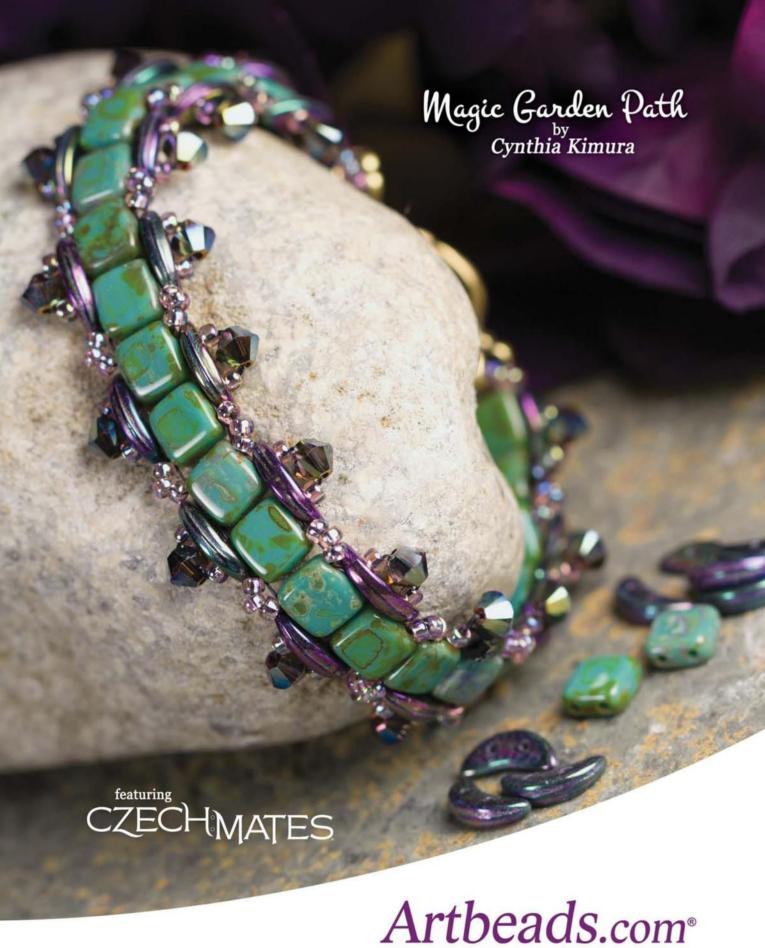
Beading Daily with

Tammy Honaman p. 14

Whirligig Bracelet by Kassie Shaw p. 46

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OCTOBER/NOVEMBER 2016 VOLUME 19 NUMBER 6

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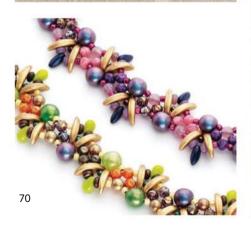




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## **Project Rating**

Our three-level project rating system is found on the opening page of each project.

000

BEGINNER LEVEL Quick and easy

000

INTERMEDIATE LEVEL Moderate time commitment

000

ADVANCED LEVEL Longer time commitment



## Thank You and Farewell

If I were to comb through the letters that I've written during my past eight years as Editor of *Beadwork*, I'm sure I would find mentions of my family's dream to live in the mountains. While I'm excited to say this dream has come true, I'm sad to say this means I'll be stepping away from my current role at *Beadwork*. Here are just a few things that I've been extremely grateful for over the years:

Community. Beaders are passionate people, and nothing beats connecting with like-minded crafters at shows and in classes. Luckily, we have magazines and social media to keep us connected between such events.

**Making.** While I enjoy showing off finished pieces of jewelry, my favorite thing about beading is the act of creating. For many of us, time spent beading marks the quietest part of the day; for me, this is when my kids are in bed and my emails (but not necessarily the dishes) are done. I enjoy seeing the same passion for creating in my five-year-old daughter.

**Inspiration.** Whether we're choosing from many great new items for Cool Stuff, reviewing project submissions, or discovering new techniques, everything that crosses my desk inspires me. Innovation from our designers, suppliers, and readers keeps the industry moving forward.

Thank you for reading *Beadwork* magazine and for being a member of the beading community. I'm passionate about beadweaving and will continue to be a community member alongside you.

Happy beading,

*Melinda* Melinda Barta Editor, *Beadwork* magazine  $Follow \textit{Beadwork} \ on \ Facebook: facebook.com/BeadingDailyonFB$ 



#BeadworkMagazine



## **HAPPENINGS**

KITS Make Kimie Suto's playful Carousel Bracelet featuring two-hole crescent beads. Page 54 and www.bit.ly/carousel-bracelet-kit.





KITS Kassie Shaw's cover project, Whirligig Bracelet, combines crescents with cubic right-angle weave. Page 46 and www.bit.ly/ whirligig-bracelet-kit.

**PLUS! Alternate Colorways Bonus.** Do you love our project variations and want to know more about the colors and materials? For more information on select alternate colorways featured in this issue, visit beadingdaily.com/OctoberNovember2016Colorways.

# BEADWORK.

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'Step It Up' bracelet featuring CzechMates® 2-Hole Crescent™ and Brick™ beads, 3mm Melon Rounds, and TOHO Demi Round seed beads by TrendSetter Kathy Simonds. Ask your local bead store for this tutorial.

## **FEATURED STARMAN BEAD SHAPES**



3/10mm CzechMates Crescent



3/6mm CzechMates Brick



3mm Melon Round





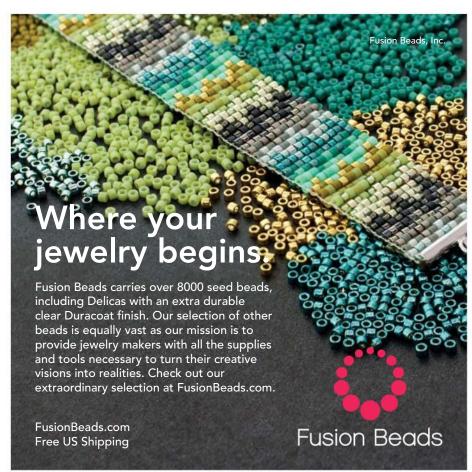
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## What inspired you to make the beadwork piece in this issue of *Beadwork*?



The inspiration for this piece came when I was learning how to make warped squares. I was playing with the shape, using different beads and finishes, and looking for ways to incorporate the crystals I love.

-Robijo Burzynski



It was my first time attempting kumihimo, and I began by making a bracelet from pinch beads. I liked the look, but it needed some sparkle—so I added Swarovski bicones and later the Czech firepolished beads for a vintage feel.

—Svetlana Chernitsky



Beaded triangles, in various iterations, have become my signature shape. My latest triangles incorporate SuperDuos and MiniDuos, adding texture and a new design element. It's very satisfying to begin with three beads and build a universal shape with unlimited color options.

 $-Phyllis\ Dintenfass$ 



There's nothing I love more than finding new and unexpected uses for familiar techniques and components. Lately I've been fixated on making kumihimo jewelry with nontraditional foundations: what better way to combine the two than to create colorful, customizable kumihimo charm bracelets? -Gabby Guset



It all started when I was working on ways to bezel a rivoli using different bead types. The bezel in this piece doesn't hide the rivoli, and it enhances the crystal's brilliance. Then I built a flower-shaped pendant with a solid, rich structure and a delicate look.

—Debora Hodoyer



I've fallen in love with CzechMates two-hole triangles and wanted to use them in a unique way for a comfortable yet classy bracelet. I named the bracelet after my grandmother, who spent her youth as a vaudeville and circus performer, wearing wonderful sparkly costumes!

-Gail McLain



My inspiration always comes from the materials themselves. I love to explore the design potential in popular beads and cords and am constantly experimenting and trying to find new ways of using kumihimo in jewelry making.

—Pru McRae



I found design inspiration in the wild grapes that grow on the mountain near my cottage. This design doesn't take long to finish, but it's a lot of fun to create. Because I was working with the newly developed crescent beads, I wanted to create a simple design.

-Akiko Nomura



I've been experimenting with using Soft Flex beading wire on a kumihimo disc. In this design, I incorporated beads in two different colors. I love how elegant this design feels in black and amber, but I'd also like to try it in a fun color combination!

—Sara Oehler



Like most of my work, the design came to me when I was trying to make something else! I wanted to use crescent beads to re-create a rope I'd made previously with SuperDuos. I realized that the crescents were going to be a problem if the units were stitched next to each other, so I used cubic right-angle weave to connect them instead. What I love about this piece is its playfulness and how different colorways can change the look completely.

—Kassie Shaw



I draw my inspiration primarily from vintage jewelry, Mexican silversmiths, and Native American silversmiths. This piece was inspired by Zuni jewelry with blocks of natural stones inlayed with silver. I love working with squares and rectangles and intersecting them with coordinating lines.

—Deborah Shipp



The rounded side of the crescent bead is really beautiful, and I wanted to showcase it in my design. I struggled with color combinations but eventually found that different shades of gold were the perfect choice.

-Kimie Suto

Want to become a *Beadwork* contributor?

SEE OUR SUBMISSIONS GUIDELINES AT BEADWORKMAGAZINE .COM/SUBMISSIONS.

## **Lavon Peters**

## Naomi Lindstrom's Worldwide Bead Collection



Michaan's Auctions in Alameda, California, recently sold a large collection of beads and jewelry, as well as other art pieces, from the late Naomi Lindstrom's private collection. Ms. Lindstrom was a flight

attendant who collected beads from all over the world during her travels. She had a keen interest in other cultures and in archaeology, which she explored by visiting dig sites across the globe.

Ms. Lindstrom amassed the largest private bead collection in the United States, with some beads dating back more than 5,000 years. She designed jewelry that used these beads in culturally and historically

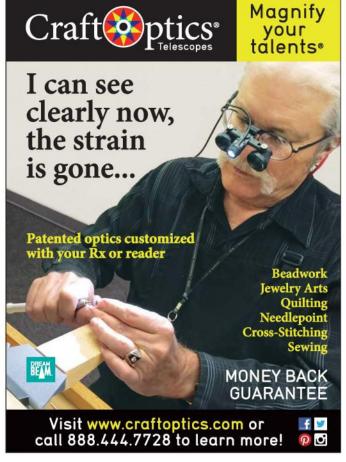
accurate ways. After Ms. Lindstrom's death at age eighty-nine, her bead and jewelry collection was carefully sorted into almost 300 lots for auction.

Estimates for the auction started at a few hundred dollars for a handful of beads or strands, depending on the type of beads.

At the auction, many pieces sold for several thousand dollars, including this Tibetan coral bead necklace with gilded-silver needle-case pendant, which sold for \$12,980.

For more information about Naomi Lindstrom's bead collection or the auction, see www.bit.ly/fb-lindstrom -collection or www.bit.ly/michaans -auctions-lindstrom.





# the challenge

FOUR DESIGNERS, ONE STASH

What happens when you give one editor and three lucky readers matching sets of materials to play with? We work with products we might not have considered using, and our creative sides get stretched one more notch.

## THE SOURCE:

Blueberry Cove Beads www.blueberrycovebeads.com







I was very happy to find that the kit contained my favorite colors: purple and turquoise! I had a hard time making just one item with these pretty beads, so I made three! This necklace was challenging because I don't usually work with fringe, feathers, or turtles. I bezeled the stone cabochon with hubble stitch and embellished it with the green rounds. I added turquoise seed beads to create the chain and additional fringe. Although this piece is reversible, I like the light turquoise side best, so I consider that the front of the piece.

(2)

## 1. Megan Lenhausen (PROJECT EDITOR)

I'm naturally drawn to large statement earrings, specifically with a teardrop shape. With that in mind, I took advantage of the painted drop's silhouette by joining a cubic-right-angle-weave strip to mimic the shape. I used light purple FireLine thread to stitch the strip, adding a subtle pop of color peeking through the pale green seed beads. The prized drop dangles in the center of the earring, and I embellished each earring with a mixture of rounds, intentionally placed for an ombré effect.



## 3. Renetha Stanziano (READER PARTICIPANT)

When I opened the kit, all I could think of was Vincent van Gogh's Starry Night. The cabochon seemed too loud for the muted tones of the seed beads, so I decided to use black MiniDuos and a few seed beads to match the colors of the cabochon. Combining feathers and turtles didn't work for me—turtles won. (However, the feathers made great earring dangles.)

## 4. Pamela Garbig (READER PARTICIPANT)

As an artist, my imagination ran wild when I opened the kit. I could see the turtles gliding together around the ocean floor. I like to use bead embroidery to paint my designs and tell a story, because there are no boundaries of shape or dimension. The techniques I used to create this piece include backstitch, stop stitch, brick stitch, freeform peyote stitch, and netting. I used almost every item in the kit, adding only foundation and leather.

# cool stuff ANDREA HOYT



1. Learn to capture Swarovski crystals with seed beads in *To Catch a Crystal* by Silke Steuernagel. With forty-eight projects by designers such as Marcia DeCoster and Melissa Grakowsky Shippee, this is a unique and beautifully illustrated reference work devoted exclusively to bezeling stones with seed beads. Visit www.perlen-poesie.com for pricing and more information.

2. Swarovski's Spring/Summer 2017 innovations are inspired by the four

nature. This collection features animal-themed pieces such as a scarab bead and a dragonfly pavé pendant, as well as organic materials such as opal and graphite. Visit www.create-your-style.com and check your favorite bead retailer.

3. The Beadslide clasp by The BeadSmith combines smooth tube ends with a box clasp. It's suitable for almost any stitch using seed beads from size 15° to size 8°; simply slide the last row of your beadwork into the tubes and close

them. Visit www.beadsmith.com (wholesale only) or check your favorite bead retailer.

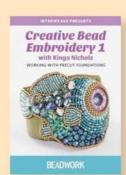
4. Get into a beading groove with The BeadSmith's newest shapedbead offering, the Groovy Tile. These 6mm two-hole tiles have a groove down the center, making them a great choice for adding depth and dimension to your designs. Visit www.beadsmith.com (wholesale only) or check your favorite bead retailer.

5. Bead anywhere with the cute and convenient Clover Mini Beading Loom. The set includes everything you need to bead: one loom, one threader, one beading needle, and one tapestry needle. Warp threads can be wound either vertically or horizontally, and the darning needle lifts and holds your warp thread, allowing you to easily pass your needle and beads. Purchase for \$14.95 at www.clover-usa.com.

earth elements and the balance of

# HANDPICKED FAVORITES

## IN THE **BEADING DAILY**



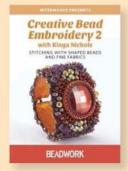
In Creative Bead Embroidery 1 with Kinga Nichols: Working with Precut Foundations, you'll start by learning what tools you need to begin embroidering with beads and how to use backstitch and stop stitch to apply beads to your foundation. Kinga embroiders on precut foundations as opposed to a large flat backing, and you'll see how this technique can enhance the shape, texture, and overall look of your design. By the end of this video workshop, you'll create a stunning and unique fish-themed cuff and will be one step closer to creating your own

SHOP

bead-embroidered masterpieces! www.bit.ly/bead-embroidery-precut -foundations-video

In Creative Bead Embroidery 2 with Kinga Nichols: Stitching with Shaped Beads and Fine Fabrics, Kinga shows how to add depth and dimension to your designs by using fabric-wrapped foundations and how to create interesting textures with one-hole beads and multi-hole beads. The workshop begins with a brief introduction on the basic tools and stitches of bead embroidery

for those who are new to the technique. Step into the fantastic world



of bead embroidery with Kinga Nichols as your guide! www.bit.ly/bead-embroidery -shaped-beads-fine-fabrics-video

Get both of Kinga's must-watch videos on this combination DVD. www.bit.ly/ kinga-nichols-bead-embroidery-dvd



9

6. The new antiqued copper, brass, and silver bead caps and clasps by Anna Bronze are a great way to add character and charm to your jewelry pieces. In unexpected designs such as flower bud-shaped hook clasps and steampunk end caps, these findings are both unique and durable. Visit www.annabronze.com. 7. Helena Tang-Lim, a.k.a. The Manek (Bead) Lady, finds beading inspiration in her Asian heritage and shares it through her beautiful, easyto-use kits. Each element is clearly

(8)

labeled, and the instructions are available in a print or digital version. We love the Honeycomb Cuff, an intermediate-level project made with right-angle weave and honeycomb beads. Find it for \$85 at www.manek-manek.com. 8. The concept behind the new Arcos par Puca and Minos par Puca beads from The BeadSmith represents a new frontier in seed breads: two differently shaped beads designed to work together in a variety of applications. The Arcos

bead is a crescent with three holes, and the Minos is a barrel-shaped bead with one hole through the side of the barrel. Visit www.beadsmith .com (wholesale only) or check your favorite bead retailer.

9. The Soft Flex Company is now offering its Pro Econoflex wire in a .014-diameter and forty-nine-strand construction. The finer width allows for more flexibility than the .019diameter wire, while maintaining strength. The wire is available in gold and steel-gray colors at

www.softflexcompany.com or your local bead retailer.

10. Easily enlarge holes in pearls, gemstones, and other beads with the Beadalon bead reamer. Battery operated, with two tapered tips, this reamer couldn't be simpler to use; just submerge the bead and tip in a bit of water, hold the bead firmly, press the button, and let the reamer work its magic. Visit www.beadaholique.com to purchase for \$14.99.



## DiamonDuo and Demi Seed Bead Bracelet

I recently discovered Bead Master's new DiamonDuo beads, which I used with Starman's new Demi seed beads to create this fun, flexible bracelet.



MATERIALS & TOOLS
Size 11° Demi seed beads (A)
Size 8° seed beads (B)
DiamonDuo beads (C)
End caps with clasp
Thread
Scissors
Needle
Thick straw (optional)
Adhesive





STEP 1. Add a needle to a comfortable length of thread. Double the thread, then add a stop bead, leaving a 20" tail. String {1A and 1C} five times, making sure the C face up (Photo A).

**STEP 2.** Pass through the first A strung and the first (inside) then second (outside) holes of the next C to form a circle (**Photo B**). *Note:* You'll now begin working in the opposite direction. Pull the thread to tighten all the beads.

**STEP 3.** String 1A, 1C (making sure the C is faceup), and 1A. Pass through the second (outside) hole of the next C in the first round of beads (**Photo C**).





**STEP 4.** Repeat Step 3 four times. Pass through the first 1A/1C (inside—**Photo D**— then outside holes) added in Step 3. *Note:* You'll now begin working in the opposite direction.

**STEP 5.** String 1A, 1C (making sure the C is faceup), and 1A. Pass through the second (outside) hole of the next C in the previous round of beads (**Photo E**).

Repeat this step four times. Pass through the first 1A/1C (inside—**Photo F**—then outside holes) added in this step. *Note*: You'll now begin working in the opposite direction.

**STEP 6.** If desired, transfer your beadwork onto a straw so it's easier to handle (**Photo G**).

**STEP 7.** Repeat Step 5 until you've stitched about 7" of beadwork or the desired length minus the clasp, then remove the beadwork from the straw.















**STEP 8.** String 1A, 1B, and 1A. Pass through the second (outside) hole of the next C in the previous round of beads (**Photo H**).

Repeat this step four times. Pass through the first 1A/1B added in this step (**Photo I**).

**STEP 9.** String 1B; skip the nearest 1A/1C/1A and pass through the next B added in Step 8 (**Photo J**).

Repeat this step four times. Pass through the first B added in this step.

**STEP 10.** String 1B and pass through the next B added in Step 9; repeat four times.

**FINISH.** Place one half of the clasp over the last few rounds of beads to test the fit. If necessary, repeat Step 10 again.

For additional security, weave the thread back through the last few rounds of beads to reinforce the beadwork, especially the last round of C. Because the beads closest to the clasp endure the most stress, this step is helpful to give this area a bit more durability. Secure this working thread and trim. Apply a dab of adhesive to the inside of the clasp, then fit the clasp onto the end of the beadwork. Press the beads into the clasp (you can use a blunt awl to carefully nudge

the beads if necessary); quickly clean up any adhesive that seeps out.

Remove the stop bead from the other end of the beadwork. Add a needle to the tail thread and pass back through beads of Step 1 to remove the A between the first (inside) hole of each C and exit from the inside hole of 1C. Repeat Steps 8–10 and Finish.

**TAMMY HONAMAN** is Beading Daily's online editor. She has been immersed in jewelry-making education and jewelry design for more than 20 years. Tammy is a renowned writer, educator, and expert in media communication and content creation across print, digital, and video.







BEADWEAVING



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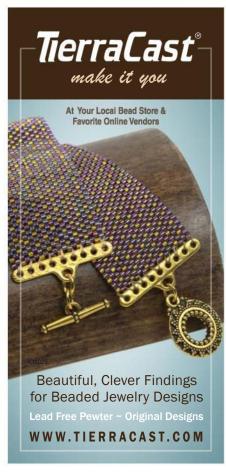
of Beading Daily Jewelry magazine! You'll find dozens of projects using stringing, easy metal, wireworking, mixed media, and easy beadweaving techniques. With clear step-by-step instructions, photos, and illustrations, it couldn't be easier to try a new technique.

STRINGING



# Spotlight on Kumihimo Resources











# Can't Miss Kumihimo Collection

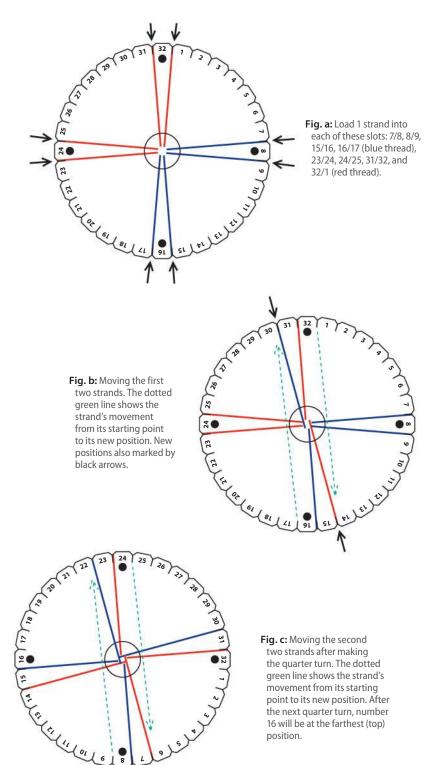


Get cozy with kumihimo this fall as you use this trendy yet centuries-old technique to create rich and warm designs that will pair beautifully with a wool coat and boots. Begin with the Kumihimo 101 section on page 20 and discover why this must-try braiding technique is quickly gaining popularity.



# Kumihimo Braiding 101

- 1. Hold the disc parallel to the floor with number 32 held away from you. Tuck the strands into the slots around the disc and place the wire through the center hole (Fig. a). Adding a weight to the wire below the disc helps keep the correct tension. The braid will form at the center hole, extending below the disc as you work. Do not allow the strands to tangle, and keep the weight suspended.
- 2. Move the bottom left strand between notches 16 and 17 up to the notch between 30 and 31. Move the top right strand between notches 32 and 1 down to the notch between 14 and 15 (Fig. b). Rotate the disc one-quarter turn clockwise so number 24 is now at the farthest (top) position where number 32 used to be (shown at the top of Fig. c).
- 3. Move the bottom left strand between notches 8 and 9 up to the notch between 22 and 23. Move the top right strand between notches 24 and 25 down to the notch between 6 and 7 (Fig. c). Rotate the disc one-quarter turn clockwise.
- 4. Using the strands that are now the farthest and closest to you after the turn, repeat Steps 2 and 3 until the braid is the desired length.
- 5. When making beaded braids, slide each bead to the center hole and tuck it firmly under the strand that crosses to the right or left to lock the bead in place. Do not allow the bead to pop up.



# Basilisk Bracelet

SVETLANA CHERNITSKY

Mix pinch beads and crystal bicones to form a serpentine bracelet that's guaranteed to stop admirers in their tracks.

TECHNIQUES kumihimo braiding wireworking

PROJECT LEVEL ©00

## **MATERIALS**

8 any color size 6° seed beads (A)

- 13 crystal copper rainbow 4mm fire-polished rounds (B)
- 157 jet vega iris 5mm pressed-glass pinch beads (C)
- 12 lavender 6mm crystal bicones (D)
- 2 antiqued copper-plated 9×12mm (7.2mm inner diameter) etched cones
- 1 antiqued copper 5mm jump ring
- 1 antiqued copper 15mm fancy toggle clasp
- 16" of copper 22-gauge wire

Black size 18 Super-Lon twisted nylon cord Clear craft adhesive

TOOLS

Scissors

Round kumihimo disc

Center weight

Wire cutters

2 pairs of chain- or flat-nose pliers

Round-nose pliers

FINISHED SIZE

6C and 1A.

8"

- 1) PREPARE THE CORDS. Cut 4 lengths of cord, each 45" long. Gather the cords together and fold them in half. Use one 6" length of cord to join the center of the cords with a lark's head knot.
- 2) PLACE THE CORDS. Clip the weight onto the lark's head knot and hang it down through the center hole of the disc. Arrange the cords so there is 1 cord on each side of the 4 numbered dots.
- 3) STRING THE BEADS. String beads onto each cord in the following sequences, adding 1A as a stop bead after each cord is strung: Cord 1: String {5C and 1D} three times. String
- Cord 2: String 4C. String {1D and 5C} three times. String 1C and 1A.
- Cord 3: String 4C. String {1B and 5C} three times. String 1C and 1A.
- Cord 4: String 3C. String {1B and 5C} three times. String 1C and 1A.
- Cord 5: String 2C. String {1D and 5C} three times. String 1C and 1A.



Fig. 1: Wrapping and twisting the wire



Fig. 2: Connecting the cone and clasp

- **Cord 6:** String 1C. String {1D and 5C} three times. String 1C and 1A.
- Cord 7: String 1C. String {1B and 5C} three times. String 1C and 1A.
- Cord 8: String {1B and 5C} three times. String 1B and 1A.

*Note:* If desired, add one more repeat per cord for a longer bracelet.

## 4) BRAIDING. Braid the rope:

- End 1: Making sure the cords are correctly ordered as established in Step 3, work ½" of braiding (see Kumihimo Braiding 101, page 20) without beads.
- **Center:** Braid all the beads as in Kumihimo Braiding 101, keeping your tension taut and even.
- End 2: Continue braiding with the cord only for another ½". Remove the weight from the braid, the stop beads from the cords, and the braid from the disc. Tie the cord ends in an overhand knot to secure the braid. Apply a small amount of glue to each cord end to prevent raveling. Let dry for 2 hours.
- **5) ENDS.** Use wireworking to attach the clasp:
- Wire: Use one 8" piece of wire to string one end of the braid, leaving a 5" tail. Bend the wire in half so it's in line with the braid.



## artist's tip

As you braid, the edge beads may cause the braid to twist. Use your fingers to manipulate the braid, rubbing the braid and rolling it between your fingers, up and down the length of the braid. This will relax the braid and help the beads maintain a line.

- **Wrap and Twist:** Wrap the longer wire end around the braiding without beads, and then the shorter end of the wire. Trim any extra cord close to the knot. Twist the wires together to form one long twisted wire (Fig. 1).
- Cone and Clasp: Use the wire ends to string 1 cone (wide end first) and the ring half of the clasp; form a wrapped loop at the tip of the cone (Fig 2).

Repeat this entire step at the other end of the braid, this time adding 1 jump ring to the toggle half of the clasp before incorporating it into the final wrapped loop.

**SVETLANA CHERNITSKY**'s favorite hobby is beading, and she devotes almost all of her free time to it. She loves to learn and try new techniques, but her favorite techniques are peyote stitch, netting, bead embroidery, and bead crochet. Svetlana lives in Israel. You can reach her at www.lirigal.com.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, Swarovski bicones, fire-polished rounds, bead caps, etched cones, jump ring, wire, similar clasp, Super-Lon cord, and e-6000 craft adhesive: Beadaholique, (866) 834-4618, www.bead aholique.com. Pinch beads: Bead of Bohemia, www.beadsofbohemia.etsy.com.

# Kumihimo Charm Bracelet

**GABBY GUSET** 

This colorful twist on the classic charm bracelet can easily be customized using your favorite charms and colors.

TECHNIQUE kumihimo braiding

PROJECT LEVEL ©00

## **MATERIALS**

- 10 g total Sonoran mix size 8° Japanese seed beads (2.5 g each of terra-cotta, light beige, turquoise, and navy blue)
- 1 antiqued copper 8×12mm horseshoe charm
- 1 antiqued copper 11×14mm star charm
- 1 antiqued copper 7×14mm primitive heart charm
- 2 antiqued copper 12×15mm (8mm inner diameter) pagoda cord ends
- 1 antiqued copper 7×18mm magnetic cylinder clasp
- 2 antiqued copper 20-gauge 5.5mm jump rings
- 3 antiqued copper 16-gauge 9mm textured jump rings

Brown size 18 Super-Lon twisted nylon cord Clear industrial 2-part epoxy

TOOLS

Scissors

6" round kumihimo disc

8 bobbins

Small kumihimo weight

2 pairs of chain- or flat-nose pliers

Binder clip or bead stopper

FINISHED SIZE

91/4"

- 1) PREPARE THE CORDS. Cut 8 lengths of cord, each 24" long. Gather the cords and tie them together with an overhand knot, 1" from one end.
- 2) WEIGHT THE CORDS. Clip the weight onto the overhand knot and hang it down through the center hole of the disc.
- 3) STRING THE BEADS. Use 1 cord to string 44 terra-cotta seed beads and loosely wrap the beads around a bobbin; repeat using a second cord. Repeat by stringing 2 cords with 44 light beige seed beads each; 2 cords with 44 turquoise seed beads each; and 2 cords with 44 navy blue beads each.
- 4) PLACE THE CORDS. Slide the cords into the following positions on the disc: 1 terra-cotta cord between 7 and 8, 1 navy blue cord between 8 and 9, 1 light beige cord between 15 and 16, 1 turquoise cord



Fig. 1: Gluing the cord end to the braid



## artist's tips

- The 9mm jump rings used to attach the charms will fit snugly on the rope. Open each jump ring a little wider than normal so you can fit it around the bracelet. While closing the jump ring, it helps to use your fingernail to move beads out of the way by gently pushing them down.

between 16 and 17, 1 terra-cotta cord between 23 and 24, 1 navy blue cord between 24 and 25, 1 light beige cord between 31 and 32, and 1 turquoise cord between 32 and 1.

- 5) BRAIDING. Braid the rope:
- End 1: Work ¼" of braiding (see Kumihimo Braiding 101, page 20) without beads.
- **Center:** Braid all the beads as in Kumihimo Braiding 101, keeping your tension taut and even.
- End 2: Continue braiding with the cord only for another ¼". Remove the weight from the braid, the bobbins from the cords, and the braid from the disc. Tie the cord ends in an overhand knot to secure the braid. Trim the ends of the cords close to the knots on each end.
- 6) CLASP. Mix a small batch of epoxy according to the manufacturer's instructions. Add a small amount of mixed epoxy to the

inside of 1 cord end, then insert one end of the braid into the cord end (Fig. 1); repeat for the other end of the rope. Let the epoxy cure completely, then use one 5.5mm jump ring to connect one half of the clasp to each cord end.

7) CHARMS. Use one 9mm jump ring to attach each charm to the center of the rope, spacing them as desired. •

**GABBY GUSET** previously worked for Fusion Beads. She works primarily with seed beads, chain maille, mixed metals, precious metal clay, and high-end stones. Her biggest creative muse is her hometown of Detroit, Michigan, which she considers the most beautiful city in the world and her one true love.

**RESOURCES** Check your favorite bead retailer or contact: All materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

# Midas Bracelet

PRU MCRAE

Alternate sections of beaded "berries" and plain kumihimo braids for a luscious bracelet finished with a simple clasp technique.

**TECHNIQUES** kumihimo braiding wireworking

PROJECT LEVEL 000

### MATERIALS

4 g amethyst-lined topaz size 8° seed beads (A) 144 gold 4×7mm long magatama drops (B)

- 1 brass 9×18mm (7mm inner diameter) decorative end cone
- 1 brass 25mm toggle bar
- 7" of gold 20-gauge wire

Gold size 18 Super-Lon twisted nylon cord Fabric glue

**TOOLS** 

Scissors Round kumihimo disc Center weight 8 bobbins

Wire cutters Chain-nose pliers **Round-nose pliers** 

FINISHED SIZE

- 1) PREPARE THE CORDS. Cut 8 lengths of cord, each 48" long. Gather the cords and tie them together at one end with an overhand knot.
- 2) PLACE THE CORDS. Clip the weight onto the knot and hang it down through the center hole of the disc. Arrange the cords so there is 1 cord on each side of the 4 numbered dots.
- 3) BRAIDING WITHOUT BEADS. Work 11/2" of braiding (see Kumihimo Braiding 101, page 20) without beads, ending where the cords began on each side of the 4 numbered dots.
- 4) STRING THE BEADS. Note: Long magatamas (B) have a slanting hole with one opening closer to the tip of the bead on one side ("upper hole") and one opening closer to the middle of the bead ("lower hole"). String {1B (upper hole), 2A, and 1B (lower hole)} five times on 1 cord and wind the excess cord onto a bobbin; repeat using the 7 remaining cords.
- 5) BRAIDING BERRY 1. Work one complete round of braiding, this time adding



Fig. 3: Adding the cone and clasp bar

beads as in Kumihimo Braiding 101, keeping your tension taut and even. Once you reach a point where the cords return to the slots on each side of the dots, you've completed 1 beaded berry. Continue braiding without beads until the cords return to the slots on each side of the dots to form about 1/4" of plain braiding; repeat twice.

- 6) BERRIES 2-5. Repeat Step 4 four times to form 4 more berries.
- 7) CLASP LOOP SECTION. Braid without beads for 31/2", stopping when the cords are back on each side of the 4 numbered dots on the disc.
- 8) BERRIES 6-9. Repeat Step 4 four times to form 4 more berries. Braid without beads for 21/2". Remove the weight from the braid, the bobbins from the cords, and the braid from the disc. Tie the cord ends in an overhand knot to secure the braid.
- 9) CLASP LOOP. Fold the braid in half so the berries alternate. Cut 3" of wire and wrap it twice around both braids 1/2" from the fold in the braid. Finish each end of the wire with a flat spiral (Fig. 1).
- 10) BRAID ENDS. Stretch the braids and allow them to relax. Check the size of the bracelet, keeping in mind that the end cone and clasp bar will add 11/4". Use one 4" piece of cord to bind the braids 1" shorter than the

## artist's tip

To avoid the need for wireworking, you can use a glue-in toggle ring at one end of the bracelet and create the loop at the other end by passing through (and back through) a large-hole bead.

desired final measurement. Apply a small amount of fabric glue to the bind and the braids underneath. Let dry. Trim the braids 1/4" from the bind (Fig. 2).

11) CONE AND BAR. Cut 4" of wire and pass 1" of it between the braids. Twist the wires together and trim the shorter end close to the twist. Use the wire to string the cone (wide end first) and 1A; form a wrapped loop that attaches to the clasp bar (Fig. 3).

PRU MCRAE is a United Kingdom-based designer, teacher, and television demonstrator who specializes in kumihimo braiding techniques. She developed the Prumihimo disc. More of her work and a lively blog can be found at www.prumihimo.com.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, long magatamas, wire, S-Lon beading cord, and glue: Beadaholique, (866) 834-4618, www.beadaholique.com. Cone and clasp: Talisman Bead Warehouse, (800) 229-7890, www.talismanbeadwarehouse.com.

All That Glitters Necklace

SARA OEHLER

Sparkly and glamorous, this necklace is deceivingly simple to create and uses a double-density kumihimo disc with beading wire.

TECHNIQUES kumihimo braiding crimping

**PROJECT LEVEL 00**0

## **MATERIALS**

8 g matte black size 6° seed beads (A) 92 dark amber 6×4mm fire-polished rondelles (B)

4 jet 6×3mm crystal saucers (C)

2 jet 12×9mm crystal rondelles (D)

4 copper 2mm crimp tubes

4 copper 3mm crimp covers

2 copper 3mm crimp tubes

2 copper 4mm crimp covers

1 copper 14mm patterned toggle clasp 40' of copper .014 flexible beading wire 26" of copper .019 beading wire

TOOLS

Wire cutters
2 bead stops
Double-density kumihimo disc
Mighty crimping pliers
Regular crimping pliers
Chain-nose pliers

FINISHED SIZE 223/4"



**>** To customize this design, vary the size and color of beads.

> You can also use different colors of flexible beading wire; this wire is available in a wide variety of colors.



Fig. 1: Adding the neck wire

1) PREPARE THE CORDS. Cut 8 lengths of .014 wire, each 5' long. Gather all 8 wires and string one 3mm crimp tube. Attach 1 bead stop below the crimp tube just placed, leaving a 2" tail.

2) STRING THE BEADS. String 23A on each of 4 cords. String 23B on each of the remaining 4 cords.

3) PLACE THE CORDS. Place the bead stop through the hole in the middle of the kumihimo disc and attach 1 wire to the left and right of Tabs 8, 16, 24, and 32.

4) BRAIDING. Braid the rope:

End 1: Work ¼" of braiding (see Kumihimo Braiding 101, page 20) without beads.

**Center:** Braid all the beads as in Kumihimo Braiding 101, keeping your tension taut and even.

End 2: Continue braiding with the wire only for another ¼". Gather the wire ends and string one 3mm crimp tube; place another bead stop to hold it in place. Remove the braid from the disc.

5) ASSEMBLY. Cut two 13" lengths of .019 wire. Remove the bead stop from one end of the braid and pass one end of one of the wires just cut back through the 3mm crimp tube. Crimp the tube and cover with a 4mm crimp cover (Fig. 1). String 1C, 1D, 1C, and one 2mm crimp tube. Snug the beads to the rope, crimp the tube, and cover with a 3mm crimp cover. String one 2mm crimp tube and one half of the clasp; pass back through the crimp tube, leaving a short tail. Crimp the tube and cover with a 3mm crimp cover. Trim any excess wire. Repeat this entire step at the other end of the rope. •

**SARA OEHLER** is a well-known jewelry designer and a happy wife and mother who resides in sunny Phoenix, Arizona. Sara is the sales and marketing manager for Soft Flex Company. Her work is featured in many different publications, books, and booklets.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and fire-polished rondelles: Fusion Beads, (888) 781-3559, www .fusionbeads.com. Crimp tubes, crimp covers, and Soft Flex beading wire: Soft Flex Company, (866) 925-3539, www.softflexcompany.com. Clasp: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

# Tartan Bracelet

**DEBORAH SHIPP** 

The ingenious plaid effect in this tartan-inspired kumihimo bracelet is created by a clever stringing sequence.

TECHNIQUE kumihimo braiding

PROJECT LEVEL 000

## **MATERIALS**

3 g rust galvanized size 8° seed beads (A) 3 g silver gray luster size 8° seed beads (B)

3 g yellow-orange size 8° seed beads (C)

3 g matte burgundy size 8° seed beads (D)

1 brass 10×18mm (6mm inner diameter) magnetic glue-in clasp

170" of brown size Tex 210 C-Lon twisted nylon cord

5-minute 2-part clear epoxy

## **TOOLS**

7"

Scissors Thread burner Round kumihimo disc 8 bobbins

Crimping pliers Toothpicks Aluminum foil Paper towel

Center weight FINISHED SIZE

## artist's tips

- It's very important that the bobbins marked "B" and "F" are in the correct position before you begin adding beads.
- **>** Double-check the bead pattern on each cord to ensure that the plaid pattern emerges.
- 1) PREPARE THE CORDS. Cut 4 lengths of cord, each 40" long. Gather the cords together and fold them in half. Use one 10" length of cord to join the center of the cords with a lark's head knot.
- 2) PLACE THE CORDS. Clip the weight onto the lark's head knot and hang it down through the center hole of the disc. Arrange the cords so there is 1 cord on each side of the 4 numbered dots.
- **3) STRING THE BEADS.** String beads onto each cord. Finish each cord by wrapping it around a bobbin, then labeling it with its assigned cord letter (A–H, below):

Cord A: String {1A, 1B, 1B, 1C, 1C, and 1A} seven times.

**Cord B:** String {1B, 1B, 1C, 1C, 1A, and 1A} seven times.

- Cord C: String {1B, 1D, 1C, 1D, 1A, and 1D} seven times.
- Cord D: String {1B, 1D, 1C, 1D, 1A, and 1D} seven times.
- Cord E: String {1C, 1C, 1A, 1A, 1B, and 1B} seven times.
- Cord F: String {1C, 1A, 1A, 1B, 1B, and 1C} seven times.
- Cord G: String {1D, 1A, 1D, 1B, 1D, and 1C} seven times.
- **Cord H:** String {1D, 1A, 1D, 1B, 1D, and 1C} seven times.

## 4) BRAIDING. Braid the rope:

End 1: Begin braiding the rope by moving the cord in slot 16 to slot 31 and the cord in slot 1 to slot 15; rotate the disc counterclockwise. Move the cord in slot 25 to slot 7 and the cord in slot 9 to slot 23; rotate the disc counterclockwise. Continue braiding in this fashion without beads for ½" and until the bobbins are positioned A through H.

Center: Working in the same braiding pattern, braid all the beads, keeping your tension taut and even.

End 2: Continue braiding with the cord only for another ½". Remove the weight from the braid, the bobbins from the cords, and the braid from the disc. Tie the cord ends in an overhand knot to secure the braid.

Trim: Measure the inside of the clasp to judge how long to leave the cord ends. Grasp one end of the braid with the crimping pliers and use a thread burner to trim the ends of the cords, sealing the cord ends together (Fig. 1). Repeat for the other end of the braid.

## Sizing

Vary the bead counts for each cord to produce different braid lengths:

- 42 beads per cord = 6 1/2" unfinished beaded braid
- 45 beads per cord = 7" unfinished beaded braid
- 48 beads per cord = 7 ½" unfinished beaded braid



5) CLASP. Use a toothpick to mix a small amount of epoxy on the aluminum foil, following the manufacturer's instructions. Fill the inner portion of one half of the clasp with epoxy, two thirds of the way, making sure all of the inner surfaces are well coated. Add a bit of epoxy onto the unbraided portion at one end of the braid, taking care to not get the epoxy on any beads. Insert the braid into the clasp and push it down for several minutes. Let set for 10 minutes. Repeat from the beginning of this step to connect the second half of the clasp to the other end of the braid. Allow to cure for 24 hours. •

**DEBORAH SHIPP**'s love of jewelry began over thirty years ago when she inherited her mother's and great-aunt's costume jewelry. One day, Deborah saw a beaded kumihimo necklace and fell in love again. Since then, she has studied the art of kumihimo and has utilized her skills to create innovative beaded kumihimo jewelry designs.

**RESOURCES** Check your favorite bead retailer or contact: Toho seed beads and C-Lon twisted nylon cord: Lima Beads, www.limabeads.com. Clasp: DMK Artisan Jewelry, www.dmkartisanjewelry.etsy.com.



## These dangling earrings use square stitch, tubular netting, and picots to capture a round Swarovski crystal rivoli inside a diamond-shaped bezel.



1) BEZEL. Use square stitch, tubular netting, and picots to bezel the rivoli:

Round 1: Use 21/2' of thread to string {1F, 1B, 1D, and 1B} four times, leaving a 4" tail. Pass through the first 1F/1B/1D strung (Fig. 1, black thread).

Round 2: String 5B and pass through the last D exited to form a square stitch, then weave through beads to exit from the next D of Round 1; repeat three times. Pass through the first 5B of this round (Fig. 1, purple thread). Note: You'll now begin working in the opposite direction.

Round 3: String 1B and pass through the nearest 5B of Round 2; repeat three times. Pass through the nearest D of Round 1 (Fig. 1, red thread). Note: You'll now begin working in the opposite direction.

Round 4: String 1D and pass through the last D exited to form a square stitch, then pass through the nearest B of Round 1 (Fig. 2, black thread). String 2B, 1E, and 2B; skip the nearest F of Round 1 and pass through the following 1B/1D (Fig. 2, purple thread). Repeat from the beginning of this round three times. Weave through beads to exit from the first E of this round (Fig. 2, red thread). Place 1 rivoli faceup into the beadwork so the back of the rivoli touches Rounds 2 and 3.

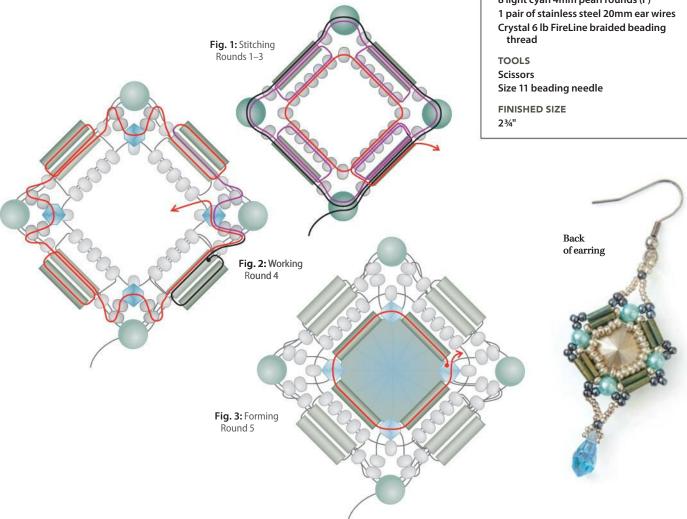
Round 5: While holding the rivoli in place, string 1D and pass through the next E of Round 4; repeat three times (Fig. 3). Repeat the thread path of this round to snug the beads up and over the top of the rivoli.

**TECHNIQUES** square stitch tubular netting picot

**PROJECT LEVEL 00**0

## **MATERIALS**

- 1 g bright sterling silver-plated size 15° Japanese seed beads (A)
- 2 g silver galvanized size 11° Japanese seed beads (B)
- 1 g metallic hematite size 11° Japanese seed beads (C)
- 1 g matte metallic patina iris 6mm bugle beads (D)
- 8 turquoise 3mm crystal bicones (E)
- 2 aquamarine AB 5.5×11mm crystal teardrops
- 2 foil-back light turquoise 14mm crystal rivolis
- 8 light cyan 4mm pearl rounds (F)





Round 7: String 3C and pass through the nearest D of Round 1 to form a picot, then string 3C and pass through the next F of Round 1; repeat three times. Pass through the next 3C/1D/2C (Fig. 5, blue thread).

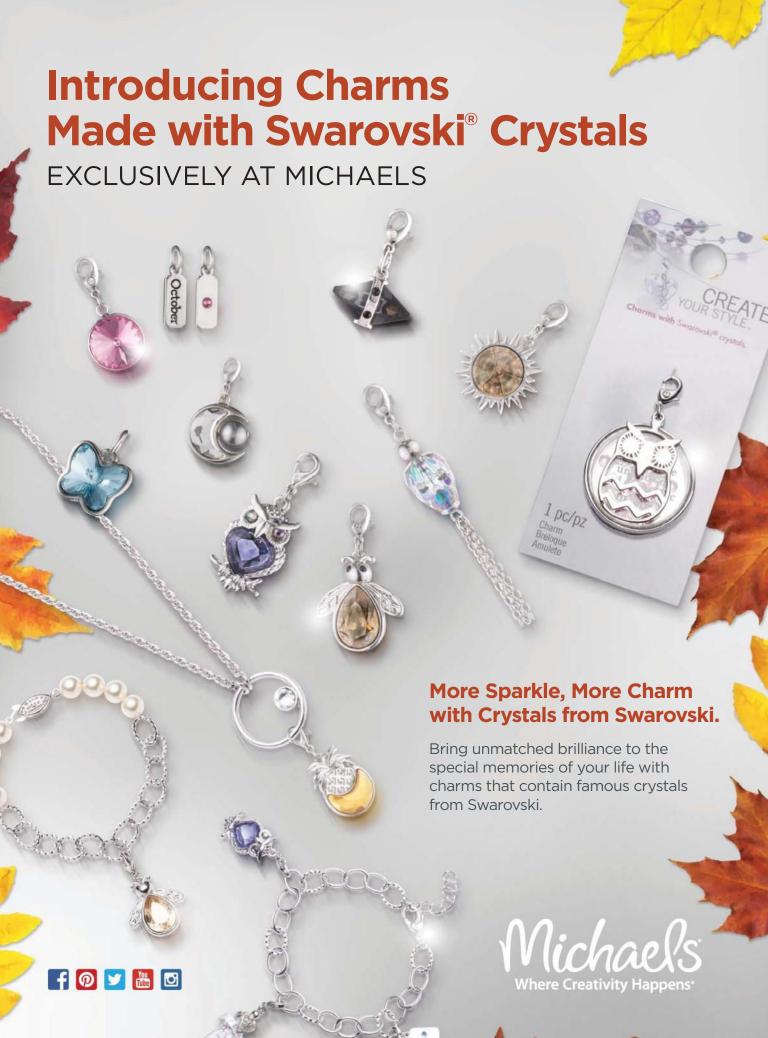
2) DANGLE. String 6A, 1C, 3A, 1 teardrop, and 3A; pass back through the last C strung. String 6A; pass through the center C of the nearest picot in Round 7 (Fig. 5, red thread). Weave through beads to exit from the center C of the mirror picot in Round 7, at the opposite end of the earring.

**3) EAR WIRE.** String 6A, 1C, 3B, 1 ear wire, and 3B; pass back through the last C strung. String 6A; pass through the center C of the nearest picot in Round 7 (Fig. 6). *Note:* Make sure to string the ear wire so that the front of the ear wire faces the same direction as the front of the rivoli. Secure the threads and trim.

4) Repeat Steps 1-3 for a second earring. •

**EVELÍNA PALMONTOVÁ** is a proud mother of two children and works as a dental assistant. She did Gobelin embroidery for thirteen years but now fills her free time with making beaded jewelry. Contact Evelína at www.svetrucnych prac.sk.

**RESOURCES** Check your favorite bead retailer or contact: Japanese seed beads: Fusion Beads, (888) 781-3559, www.fusion beads.com. Bugle beads; Swarovski crystal bicones, teardrops, and rivolis; and all other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.





Use triangle weave, a right-angle weave variation, and stunning metallic pinch beads to stitch a delicate beaded corsage of forget-me-not flowers.



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

Section 1, Unit 1: Use 2½' of thread to string 3B, leaving a 4" tail; pass through the first B strung (Fig. 1, blue thread). String 1A and pass through the nearest B of this unit; repeat twice. Pass through the first A of this unit (Fig. 1, red thread).

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

Section 1, Unit 3: String 3B; pass through the last A exited and the first B just added (Fig. 2, blue thread). String 1A and pass through the nearest B of this unit; repeat. Pass through the next A of the previous unit and the first 1B/1A of this unit (Fig. 2, red thread).

Section 1, Units 4 and 5: Repeat Section 1, Units 2 and 3. Pass through the nearest 1B/1A of Section 1, Unit 5 and weave through beads to exit from the top A of Unit 1 in this section (Fig. 3, pink thread). Section 2, Unit 1: Repeat Section 1, Unit 2 (Fig. 3, orange thread).

Section 2, Unit 2: Repeat Section 1, Unit 3 (Fig. 3, purple thread).

Section 2, Unit 3: Repeat Section 1, Unit 2 (Fig. 3, green thread).

Section 2, Unit 4: Repeat Section 1, Unit 3 (Fig. 3, blue thread).

Section 2, Unit 5: String 1A; pass through the top A of the nearest unit in the previous section. String 1A; pass through the last A exited in the previous unit of this section and weave through beads to exit from the second A added in the previous unit of this section (Fig. 3, red thread).

**Section 2, Units 6–8:** Repeat Section 2, Units 3–5. Pass through the nearest B of Section 2, Unit 7. **TECHNIQUES** 

triangle weave

right-angle weave variation

**PROJECT LEVEL 00**0

**MATERIALS** 

3 g metallic light bronze size 11° Japanese seed beads (A)

165 goldenrod 3×5mm pinch beads (B) 1 gold 31×10mm 5-strand tube clasp Black K.O. nylon beading thread

TOOLS Scissors

Size 10 beading needle

FINISHED SIZE

6¾"

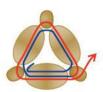


Fig. 1: Stitching Section 1, Unit 1

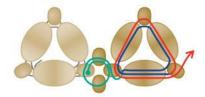
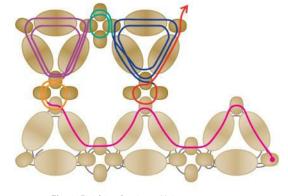


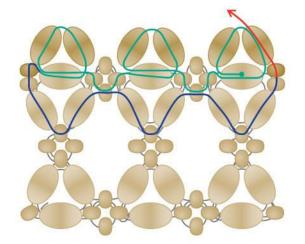
Fig. 2: Adding Section 1, Units 2 and 3



**Fig. 3:** Finishing Section 1, Unit 5 and forming Section 2, Units 1–5







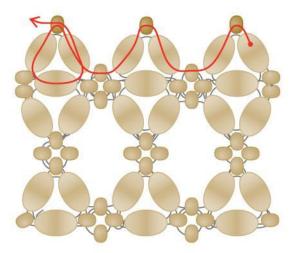


Fig. 4: Starting Section 3

Fig. 5: Completing Section 3

Section 3: String 2B and pass through the last B exited, then weave through beads to exit from the top B of the nearest unit in the previous section; repeat. String 2B; pass through the last B exited (Fig. 4, green thread). String 1A; pass through the nearest A and weave through beads of the previous section to exit from the mirror A (Fig. 4, blue thread). String 1A; pass through the nearest B of this section (Fig. 4, red thread). String 1A and pass through the nearest B of this section and the next 1A/1B; repeat. String 1A; pass through the nearest B and weave through beads to exit from the last A added (Fig. 5).

Sections 4–20: Repeat Section 2, Units 1–8 and Section 3 eight times. Repeat Section 2, Units 1–8. Secure the threads and trim.

2) CLASP. Start 2' of new thread that exits from the endmost A of Section 20 on the right side of the band, away from the beadwork, leaving a 4" tail. String 1A and 1B; pass

through the endmost loop of one half of the clasp. String 1B; pass through the top B of the nearest unit in Section 20. Pass through the last 1B/clasp loop/1B strung and the nearest A. \*String 1B; skip the nearest loop of the clasp and pass through the next loop of the clasp. String 1B; pass through the top B of the nearest unit in Section 20, the last 1B/ clasp loop/1B strung, and the next A. Repeat from \*, but don't pass through the final A. String 1A; pass through the nearest A (Fig. 6). Weave through beads and repeat the thread path of this step. Secure the threads and trim. Repeat this entire step on the other end of the band, using the second half of the clasp and taking care that the clasp is positioned to close properly.

**AKKE JONKHOF** is a Dutch bead designer who loves working and designing with new bead shapes. She sells her design patterns at www .akkesieraden.etsy.com, and she is part of the BeadSmith Inspiration Squad. Find more of Akke's work and contact her at www.akkesieraden.nl.



Fig. 6: Attaching the clasp

**RESOURCES** Check your favorite bead retailer or contact: Similar seed beads and thread: Beadaholique, (866) 834-4618, www.beadaholique.com. Pinch beads: Poppyfield Bead Company, (505) 880-8695, http://webstore.poppybeads.com. Clasp: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.



## DISTRIBUTORS OF PRECIOSA Traditional Gzech Beads™

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MANUFACTURER

PRECIOSA ORNELA Czech Republic

PRECIOSA Candy™

Art No.: 111 01 363

SIZE: 8 mm



# Atrium Bangle NICHOLE STARMAN



Create this opulent Art Deco-inspired bangle that combines two-hole lentils, bugles, and a variety of stitches to build a solid foundation of ornate pillars that take embellishments to new heights.



1) SPINES. Use a variation of right-angle weave to stitch three spines as building blocks for the bangle:

Unit 1: Add a needle to the center of 12' of 6 or 8 lb thread and bring the ends together to form a 6' doubled thread. String 1C, 1J, 1C, 1G, 1E, 1J, 1F, 1G, 1C, 1J, and 1C; pass through the unused (second) hole of the last G strung. String 1F, 1J, and 1E; pass through the first G (second hole) of this unit and weave through beads to exit from the second J of this unit (Fig. 1, blue thread).

Unit 2: String 1F, 1G, 1C, 1J, and 1C; pass through the G (second hole) just added. String 1F, 1J, 1E, 1G, 1C, 1J, and 1C; pass through the G (second hole) just added. String 1E; pass through the last J exited in the previous unit and weave through beads to exit from the second J of this unit (Fig. 1, red thread).

Units 3-35: Repeat Unit 2 thirty-three times. Note: With each subsequent unit, you'll alternate between starting up through or down through the last J exited in the previous unit.

Unit 36: String 1F, 1G, 1C, 1J, and 1C; pass through the G (second hole) just added. String 1F; pass through the last J added in Unit 1. String 1E, 1G, 1C, 1J, and 1C; pass through the G (second hole) just added. String 1E; pass through the last J exited in Unit 35 (Fig. 2). Secure the threads and trim. Set aside.

Repeat this entire step twice for a total of 3 spines.

2) INTERIOR CIRCUMFERENCE BASTE

STITCHES. Note: Adding baste stitches to connect the spines at the interior circumference will keep the beadwork tight, secure, and aligned when working the following step. Stack the 3 spines flat on your work surface so that there is a bottom spine, middle spine, and top spine, with the E of each spine positioned closest to the interior circumference and the F closest to the exterior, aligning the beads at the interior circumference according to Fig. 3. Add a stop bead to 3' of 4 lb thread, leaving a 4" tail. Pass through 1J at the interior circumference of the top spine, the nearest J of the middle spine, and the next J of the bottom spine, forming a diagonal stitch that connects the 3 spines. Pass through the nearest J of the middle spine and the next J of the top spine. Continue in this manner around the interior circumference of the spines, exiting from the nearest J of the bottom spine that was skipped in this first baste stitch (Fig. 3, blue thread). Continue in the same manner, this time passing through the J at the interior circumference of the top and bottom spines that were skipped in the first baste stitch (Fig. 3, red thread). Remove the stop bead; secure the threads and trim. Note: The stacked J will resemble a peyote-stitched ring once joined.

**TECHNIQUES** right-angle weave variation tubular netting

PROJECT LEVEL **000** 

#### **MATERIALS**

- 2 g starlight galvanized permanent-finish size 15° Japanese seed beads (A)
- 2 g amethyst gold luster size 15° Japanese seed beads (B)
- 6 g starlight galvanized permanent-finish size 11° Japanese seed beads (C)
- 2 g metallic blue suede hybrid size 11° Japanese seed beads (D)
- 2 g gold-lined crystal rainbow size 11° Japanese cylinder beads (E)
- 15 g gold-lined crystal rainbow 3mm bugle beads (F)
- 216 ultramarine halo 6mm 2-hole lentils (G)
- 180 matte blue iris 3mm fire-polished rounds (H)
- 396 purple velvet 3mm glass pearl rounds (J)
- Crystal 6 or 8 lb FireLine braided beading thread
- Contrasting color 4 lb NanoFil uni-filament fishing line

**TOOLS** Scissors Size 11 beading needle

Thread burner (optional) **FINISHED SIZE** 8" (inside circumference)

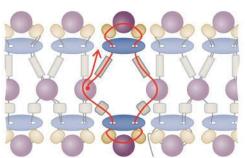
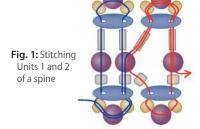


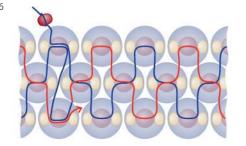
Fig. 2: Forming Unit 36 of a spine

Fig. 3: Adding baste stitches to the interior circumference of the spines



- USE DIFFERENT COMBINATIONS OF 3MM ROUNDS (FOR MATERIALS H AND J) IN STEP 4 OR OMIT ROUNDS 11-15 COMPLETELY, LEAVING THE SPACES OPEN FOR A LIGHTER, MORE CONTEMPORARY FEEL.
- USE 2MM FIRE-POLISHED ROUNDS INSTEAD OF 3MM FIRE-POLISHED ROUNDS FOR THE EXTERIOR NETTING; THIS SHOWCASES THE NARROW DIAMOND PATTERN CREATED BY THE BUGLE BEADS.





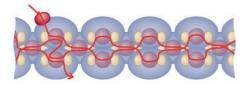


Fig. 4: Reinforcing the interior circumference of the spines



**Fig. 5:** Working Rounds 1 and 2 of the exterior netting

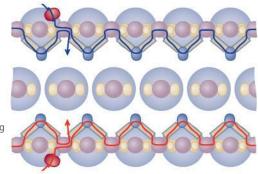


Fig. 6: Stitching Rounds 3 and 4 of the exterior netting



3) INTERIOR CIRCUMFERENCE REINFORCEMENT STITCH. Use 6 or 8 lb thread to repeat Step 2, adding a stitch to reinforce the baste stitches, following the exact thread path and gently and evenly cinching up slack as you work (Fig. 4). Note: If you keep moderate tension, you can easily flip the beadwork so that the inner circumference of the bangle faces outward for ease of stitching this step; the bangle will have enough flexibility to be flipped into the correct position after the stitching is complete. Remove the stop bead; secure the threads and trim. Note: Any visible baste stitches from Step 2 can be removed in Step 5.

4) EXTERIOR NETTING. Use netting to connect and embellish the spines at the exterior circumference of the bangle: *Note*: It's important to alternate between adding nets to the top half of the exterior circumference and then the bottom half, as directed; this will help maintain proper and even tension.

Round 1: Note: For this and the following nets, always use 6 or 8 lb thread. Add a stop bead to 3' of thread, leaving a 4" tail. Pass through 1J at the exterior of 1 unit in the top spine. String 1A, 1J, and 1A and pass through the nearest J at the exterior of the top spine; repeat thirty-five times (Fig. 5, blue thread). Remove the stop bead; secure the threads and trim.

**Round 2:** Repeat Round 1, working off of the bottom spine (Fig. 5, red thread).

Round 3: Add a stop bead to 3' of thread, leaving a 4" tail. Pass through the first J added in Round 1. String 1F, 1D, and 1F and pass through the nearest J of Round 1; repeat thirty-five times (Fig. 6, blue thread). Remove the stop bead; secure the threads and trim.

Round 4: Repeat Round 3, working off of the J in Round 2 (Fig. 6, red thread).

Round 5: Add a stop bead to 6' of thread, leaving a 4" tail. Pass through 1J at the exterior of 1 unit in the middle spine.

String 1F, 1D, and 1F and pass through the nearest J at the exterior of the middle spine; repeat thirty-five times, orienting these nets to point toward the top spine (Fig. 7, blue thread). Don't trim the threads.

Round 6: Use the working thread to repeat Round 5, orienting these nets to point toward the bottom spine. Pass through the first 1F/1D of Round 5. Don't trim the threads (Fig. 7, red thread).

Round 7: String 1F, 1J, and 1F and pass through the next D of Round 5; repeat thirty-five times. Weave through beads to exit from the nearest D of Round 6 (Fig. 8, blue thread).

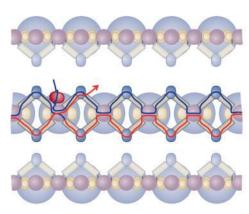


Fig. 7: Adding Rounds 5 and 6 of the exterior netting

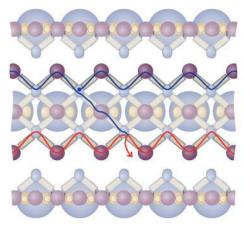


Fig. 8: Working Rounds 7 and 8 of the exterior netting

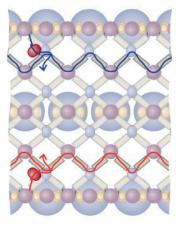


Fig. 9: Beading Rounds 9 and 10 of the exterior netting

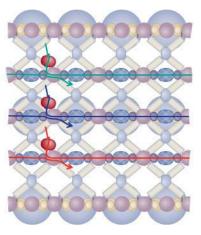


Fig. 10: Adding Rounds 11-13 of the exterior netting

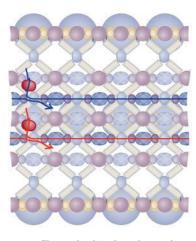
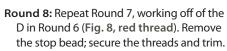


Fig. 11: Stitching Rounds 14 and 15 of the exterior netting



Round 9: Add a stop bead to 6' of thread, leaving a 4" tail. Pass through 1D of Round 3. String 1F and pass through the nearest J of Round 7, then string 1F and pass through the next D of Round 3; repeat thirty-five times (Fig. 9, blue thread). Remove the stop bead; secure the threads and trim.

Round 10: Repeat Round 9, working off of the D in Round 4 and the J in Round 8 (Fig. 9, red thread).

Round 11: Add a stop bead to 3' of thread, leaving a 4" tail. Pass through 1J of Round 7. String 1B, 1H, and 1B and pass through the nearest J of Round 7; repeat thirty-five times (Fig. 10, green thread). Remove the stop bead; secure the threads and trim.

Round 12: Repeat Round 11, working off of the J at the exterior of the middle spine (Fig. 10, blue thread).

Round 13: Repeat Round 11, working off of the J in Round 8 (Fig. 10, red thread).

Round 14: Add a stop bead to 3' of thread, leaving a 4" tail. Pass through 1D of Round 5. String 1B, 1H, and 1B and pass through the nearest D of Round 5; repeat thirty-five times (Fig. 11, blue thread). Remove the stop bead; secure the threads and trim.

Round 15: Repeat Round 14, working off of the D in Round 6 (Fig. 11, red thread).

5) FINISH. Use scissors to trim any 4 lb baste stitches from Step 2 that are visible at the interior circumference of the bangle; you can use a thread burner to remove any remaining ends.

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



#### artist's tips

- > You don't necessarily have to use NanoFil for the 4 lb thread; any thin thread will work.
- > Use 4 lb thread in a contrasting color from crystal so that when you trim any visible baste stitches in Step 5 you can be sure to trim this 4 lb thread instead of the 6 or 8 lb used in Step 3.
- ➤ When you've completed Steps 1–5, if necessary, you can use crystal 4 lb thread to reinforce or remove slack from any uneven sections of the bangle.

**RESOURCES** Check your favorite bead retailer or contact: Toho Japanese seed beads and all other materials: Midwest Beads, (262) 781-7670, www.midwestbeads.com.

# Cynthia Newcomer Daniel

Cynthia Newcomer Daniel likes to work with a wide variety of materials, and her skills range from silversmithing to lacemaking to beadweaving. She loves to cross-craft, especially combining lacemaking with beadweaving. In her latest Interweave book, Modern Beaded Lace, Cynthia discusses how to translate traditional lace patterns into beaded designs, with eighteen jewelry projects that include detailed instructions. We recently asked Cynthia about her new book.



Q: What was the inspiration for your book?

A: Two of my great passions are beadweaving

and lacemaking. Making beaded lace seemed

to resonate with a lot of beaders, and putting

beads. I can't wait to see what others do with

the basic concepts I've shared in my book; I'm

with designs that go beyond what I've imag-

ined. That's what inspires me!

looking forward to seeing my readers come up

my process into a book was a wonderful

opportunity to share my love for lace and

# and beading?

A: I honestly can't remember not crafting. My grandmothers and parents were my first teachers. There was nothing that my grandbeadwork from them. I grew up with craft materials always on hand, and I was encouraged to play and experiment with them. My parents were also lapidaries, and they taught me to make jewelry from the stones they cut and faceted, using the lost-wax method of casting. I was lucky to grow up in a home where making things was a high priority.

#### Q: Why did you decide to create "lace" from beads?

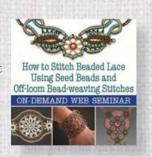
A: When I could no longer see well enough to make traditional needle lace with thread, I decided to substitute beads for the knots and was very pleased with the results. It works up a lot faster, and I love the fact that different types of beads can be used to add texture and color. It's something that I think can be explored a lot further; I've only begun to scratch the surface of what's possible.

# Q: How did you get started crafting

mothers and mother couldn't make with needle and thread; I learned sewing, crochet, and

#### Learn from Cynthia Newcomer Daniel!

Join Cynthia in her pre-recorded Web seminar that teaches you how to adapt traditional lace patterns to beadweaving and how to use various lacemaking and beadweaving techniques to create your own designs. www.bit.ly/beaded-lace-webinar





#### Q: How does the technique for beaded lace differ from traditional lacemaking?

A: My approach is very different. Most traditional laces are made from either knotting or weaving threads; my favorite lace, needle lace, can require hundreds of hours to make a square inch of lace. Although making beaded lace is arguably a time- and labor-intensive process, beaded lace works up a lot faster than traditional lace. In most cases, I design beaded lace the same way I design traditional lace: I make the structural elements first, then add the figures and filling afterward. However, the actual construction methods are quite different. I think of each bead as a knot or group of knots, and I use regular beadweaving stitches to give the impression of lace instead of adding beads to traditional lacemaking methods. It could certainly be done the other way, but I decided early on that I wanted the beadwork to dominate.

#### Q: Do you plan your designs in advance, or do you just let the creativity flow?

A: I just let it flow. I like to have a general idea of what I want to make, but once I start beading, I've discovered that holding on too tightly to my original idea is more trouble than it's worth. The beads never seem to do what I imagined they would do, and I'm constantly making corrections to my original plan based on the reality of the beads. Sometimes things come out fairly close to what I envisioned, but other times the work has a life of its own. I've learned that the beads and I are both happier when they're in charge. When I remember that I'm here to serve them, we get along well; when I try to bend the beads to my will, they rebel and won't let me hear the end of it.



For a bonus project from Cynthia, see her Jacobean Blossoms Earrings on page 40 (excerpted from *Modern Beaded Lace*, which is available at www.bit.ly/modern-beaded-lace).



Beaded Lace

**A:** I usually start with my main color, often a metallic. My early metalworking years left me

with a tendency to think of metallics as the base note of jewelry; they show up in nearly all of my work. Then I pick out the other colors. I tend to go for contrasting colors, but recently I've been trying to challenge myself to use analogous color schemes; I love them when others use them, but it's not something I do naturally. I usually pull out more beads than I end up using—I like to have a few shades and tints of each color I'm using at hand, just in case. As I work, I evaluate how the colors look against each other, and I make changes as needed. I tend to like subtle color relationships best. I admire great pops of color in others' work, but it's another thing that doesn't come naturally to me.

For more of Cynthia's designs, visit her website: www.etsy.com/shop/jewelrytales.

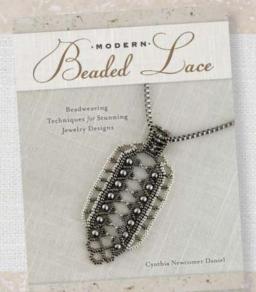
#### Q: What inspires your creativity?

A: Everything! I might see a patterned shadow cast on the wall by a vine and think, "That's lace." Or perhaps it's a design on a ceramic mug, or a painting, or a sculpture; sometimes a bead or a cabochon inspires me. Sometimes it's even an actual piece of lace. Music inspires me—a sweeping classical piece can make me think of great arcs and swirls; a bouncy pop song makes me think of a series of repeated motifs. Inspiration is everywhere!

# Q: How do you get out of a creative rut?

A: I put away all the beads that are already out (most of my ruts happen because I just keep using the beads that are already out!), and I pull out colors that are very different from the ones I've been using. I look around at the world, take a walk, go for a drive, or play music. I go out and work in the garden, or I cook a big meal. As a last resort, I do housework. That's usually enough to drive me straight back to the beads!





In Modern Beaded Lace, beadweaver extraordinaire Cynthia Newcomer Daniel translates her love for lace into exquisite beaded creations. Using basic beadweaving stitches, she transforms delicate seed beads and sparkling crystals into flowers, leaves, and scrolls, which become stunning necklaces, pendants, bracelets, earrings, and rings. Learn how to create gorgeous beaded lace, including the ornate earrings in this exclusive preview, in Cynthia's must-have new book.

Modern Beaded Lace is available from your favorite bead or book retailer or at www.bit.ly/modern-beaded-lace.

To learn more about Cynthia, see Bead Artist on page 38.



Cynthia Newcomer Daniel



# jacobean blossoms EARRINGS

They're made with a shaped and embellished modified rightangle-weave cordonnet in a teardrop shape, which is filled
with a flower-bud figure. Once you learn how to
make straight and curved sections of cordonnet, you'll
be able to make a multitude of shapes. If you change the
size of the flower, it can fill any size space.

#### TECHNIQUES

Modified right-angle weave

Peyote stitch

Square stitch

Modified square stitch

#### MATERIALS

2.5 g bronze size 11° seed beads (A)

1.2 g 24k-plated size 11° seed beads (B)

0.3 g bronze size 8° seed beads (C)

0.5 g bronze size 15° seed beads (D)

0.2 g purple iris size 15° seed beads (E)

0.1 g purple size 11° seed beads (F)

1 pair of gold ear wires

Brown Nymo B nylon beading thread

#### TOOLS

Scissors

Size 12 beading needles

Chain-nose pliers for opening ear wires (optional)

#### FINISHED SIZE

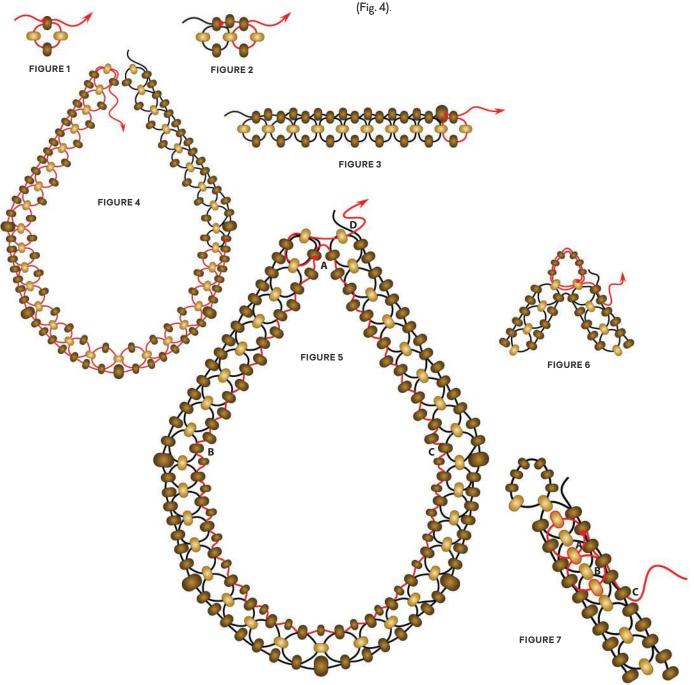
 $1\frac{1}{2}$ " long × 1" wide (3.8 × 2.5 cm)

#### SKILL LEVEL

Intermediate

#### MAKE THE CORDONNET FRAME

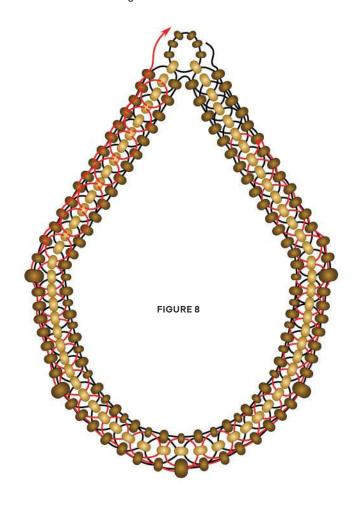
- 1 String 1A, 1B, 1A, and 1B on a comfortable length of thread. Go through the first 1A again and pull the beads into a square, leaving a 4–6" (10–15 cm) tail (Fig. 1).
- **2** String 2A, 1B, and 1A. Go through the first B strung in the previous step and the second A strung in this step. Pull firmly to create your first 2 units of modified right-angle weave (Fig. 2). Make 6 more units, for a total of 8 units of modified right-angle weave. Count the beads on the side that hasn't had an extra bead added between the units to determine the number of units (Fig. 3, black thread).
- **3** For the next unit, string 1C, 1A, 1B, and 1A. Just as you did in Step 2, go through the B added in the last unit, skip the first bead added (the C bead), and go through the A bead (Fig. 3, red thread). Adding a size 8° bead instead of an 11° bead will cause the beadwork to curve. Keep your tension firm, but not too tight.
- \*Repeat Step 2 to make 3 more units of modified right-angle weave (count 7A on the outside after the C and 4A on the inside). Repeat Step 3 to add a unit with a C bead. Repeat from \* three times, until you have added a total of 5 units containing C beads. Make 7 more units of modified right-angle weave (count 15A on the outside after the C and 8A on the inside). Take your thread through the beadwork, coming out of the top-left A bead on the inside of the frame, as shown (Fig. 4).



[ BOOK EXCERPT ]

String 1A and go through the next A, as in peyote stitch (Fig. 5, at A). Repeat six more times until you have added a total of 7A beads on the inside of the frame (Fig. 5, at B). At this point, your thread will be coming out into the space opposite the last C bead added in Step 4. String 1D and go through the next A, as in peyote stitch. Continue adding D beads until you have added a total of 17D beads (Fig. 5, at C). Your last D bead should end up directly across from the first C bead added in Step 3. String 1A and go through the next A, as in peyote stitch. Repeat until you have added 7A beads and reached the end of the beadwork. Go through the A, B, A, B on the left side of the beadwork. Go through the B at the end of the right side (Fig. 5, at D).

6 String 6D and go through the 2B at the ends. Go through the 6D and 2B again. Go through 2A on the outside of the frame, as shown in Fig. 6.



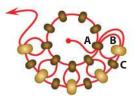


FIGURE 9



#### EMBELLISH THE CORDONNET FRAME

In the next two steps, you'll be placing B beads (outlined in red in the diagram) on top of the beadwork frame by going through the beads added between the right-angle-weave units. On the outside you will go through either A or C beads, and on the inside you will go through either A or D beads as you work your way around the frame. Keep your tension firm. Don't try to make your frame lie flat; it should look dimensional, like a picture frame.

- **7** String 1B and go up through the A on the inside of the frame on the other side of the B next to the A you started from. String 1B and go down through the A you started from in this step (Fig. 7, at A). Go through the next 2A.
- \*String 1B and go through the A on the inside of the frame on the other side of the B next to the A you started from. Go through the B added in the previous step, the A you started from (Fig. 7, at B), and the next 2A (Fig. 7, at C). Repeat from  $^*$ to add beads on top of the frame until you reach the end of the beadwork (Fig. 8).

#### ADD THE BLOSSOM

**9** Starting with a new thread, string 9D and go through the first D strung to make a circle, leaving a 6" (15 cm) tail (Fig. 9, at A). String 1B and go through the D you just came out of to make a modified square stitch. Go through the B added in this step (Fig. 9, at B). \*String 1D and 1B. Go through the next D in the circle and through the B added in this step to make a modified square stitch; the D bead added in this step will sit between this modified square stitch and the one made previously (Fig. 9, at C). Repeat from \* until you have added a total of 5B and 4D (Fig. 9).

**10** String 15D and 1A (Fig. 10, at A). Go through the 2A at the inside top of the frame (Fig. 10, at B) and back through the A and the last 10D added in this step. String 5D and go through the first B on the right side, opposite the B you started from in this step, heading down (Fig. 10, at C). Petal 1: String 3E and 1F. Go through the first D on the inside of the frame, heading up toward the top of the frame, and go back through the F added in this step. String 3E and go through the B you started from, heading down (Fig. 10, at D). Petal 2: Go through the next D and the next B. String 5E and 1F. Skip over 1A, 1D, 1A, 1D, 1A, 1D, 1A and go through the next D on the inside of the frame, heading up toward the top of the frame, and go back through the F added in this step. String 5E and go through the B you started from, heading down (Fig. 10, at E). Petal 3: Go through the next D and the next B. String 7E and 1F. Skip over 1A, 1D, 1A, 1D, 1A, 1D, 1A and go through the next D on the inside of the frame, from left to right, and go back through the F added in this step. String 7E and go through the B you started from, from right to left (Fig. 10, at F). Petal 4: Repeat Petal 2, heading down when you go through the D on the frame and up when you go through the B (Fig. 10, at G). Petal 5: Repeat Petal 1, heading down when you go through the D on the frame and up when you go through the B (Fig. 10, at H). To firm up your beadwork, go up through the beads on the stem and around through all of the beads on the inside of the frame. Finish off your threads.

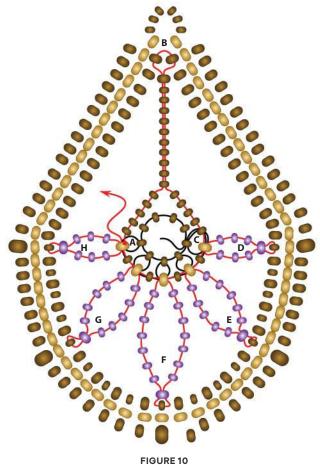


11 Insert an ear wire into the loop at the top of the frame (Fig. 11).

Repeat Steps 1–11 to make the second earring. •

**Cynthia Newcomer Daniel** has been beading and making jewelry for nearly 50 years; her grandmothers and her parents were her first teachers. In addition to working with beads, she also enjoys creating with textiles, fibers, and precious metals. She loves to experiment, and she enjoys adapting techniques from one medium to another. You can see more of her work at www.etsy.com/shop/jewelrytales.

**RESOURCES** Check your favorite bead retailer or contact: All materials: Out On A Whim, (800) 232-3111, www.whimbeads.com.



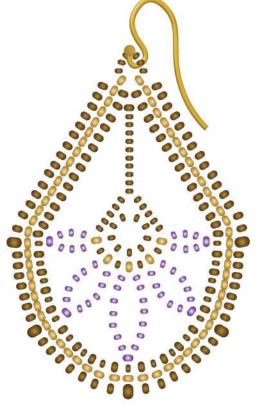
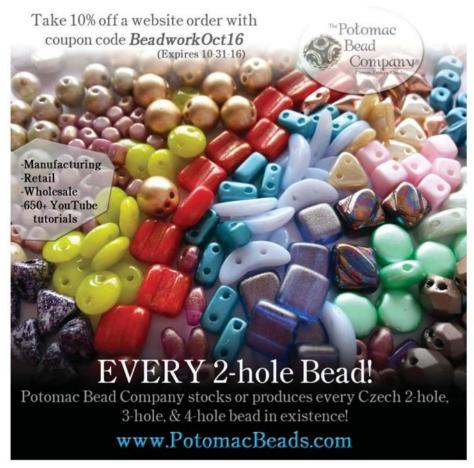


FIGURE 11







EFFORTLESSLY FINISH YOUR BEADWORK!

two-part slide clasp with 2.5mm tubes







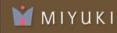








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# Whirligig Bracelet KASSIE SHAW



#### **TECHNIQUES**

cubic right-angle weave tubular herringbone stitch variation

#### PROJECT LEVEL 000

#### MATERIALS

- 3 g steel permanent-finish size 11° Japanese seed beads (A)
- 1 g higher metallic dragonfly size 11° Japanese seed beads (B)
- 52 blue iris 3×10mm 2-hole crescent beads (C) 56 Atlantis green iris luster 2mm fire-polished rounds (D)
- 1 silver 11mm magnetic barrel clasp Smoke 6 lb FireLine braided beading thread Note: Toho size 11° Japanese seed beads are recommended; due to sizing, other brands may not work properly.

TOOLS Scissors Size 12 beading needle

FINISHED SIZE 7½"

- 1) ROPE. Use cubic right-angle weave and a variation of tubular herringbone stitch to form the bracelet:
- Cube 1, Bottom: Use 5' of thread to string 4B, leaving a 12" tail; pass through the beads again to form a tight circle, then pass through the first B strung (Fig. 1, purple thread).
- Cube 1, Face 1: String 1A, 1D, and 1A; pass through the last B exited and the nearest B at the bottom of this cube (Fig. 1, green thread).
- Cube 1, Face 2: String 1A and 1D; pass down through the nearest A of the previous face and through the last B exited at the bottom of this cube and the nearest B (Fig. 1, blue thread).



#### artist's tips

- It's important to keep a consistent stitching direction when working each subsequent whirligig unit so the crescent beads all spiral in the same direction.
- > When stitching a whirligig, you may need to manipulate the crescent beads to lay correctly. Repeating the thread path of Whirligig, Stitch 4 will also help tighten the whirligig.

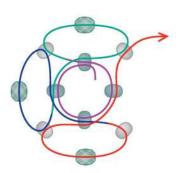


Fig. 1: Stitching Cube 1, Bottom and Cube 1, Faces 1–3

- Cube 1, Face 3: Repeat Cube 1, Face 2. Pass up through the nearest A of the first face in this cube (Fig. 1, red thread).
- Cube 1, Face 4 and Top: String 1D; pass down through the nearest A of the previous face and through the last B exited at the bottom of this cube, then weave through beads to exit back through the D of Cube 1, Face 2 (Fig. 2, blue thread). Pass back through the 4D at the top of this cube, exiting from the D of Face 2 (Fig. 2, red thread).



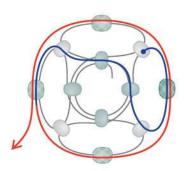
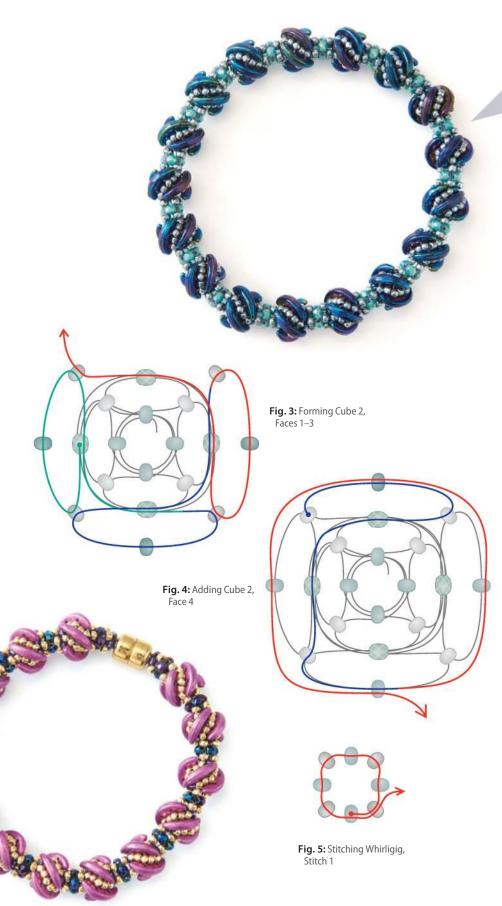


Fig. 2: Working Cube 1, Face 4



#### **OPTION**

TO MAKE A BANGLE, OMIT THE LAST REPEAT OF WHIRLIGIG, STITCH 4; CUBE 1, FACES 1–4; AND CUBE 2, FACES 1–4. THEN, ZIP THE BEADS OF CUBE 1, BOTTOM WITH THE LAST WHIRLIGIG UNIT BY USING THE B OF CUBE 1, BOTTOM TO ACT AS WHIRLIGIG, STITCH 4.

Cube 2, Face 1: Note: The D at the top of the previous cube will act as the bottom of this cube. String 1A, 1B, and 1A; pass through the last D exited in the previous cube and the nearest D (Fig. 3, green thread).

Cube 2, Face 2: String 1A and 1B; pass down through the nearest A of the previous face in this cube and through the last D exited and the next D (Fig. 3, blue thread).

Cube 2, Face 3: Repeat Cube 2, Face 2. Pass up through the nearest A of the first face in this cube (Fig. 3, red thread).

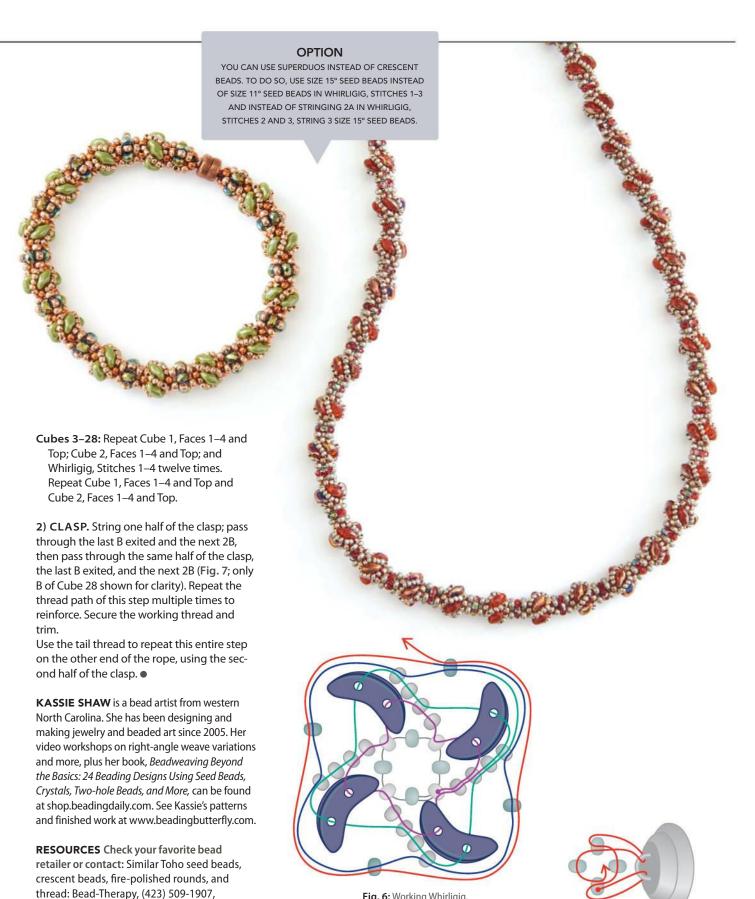
Cube 2, Face 4 and Top: String 1B; pass down through the nearest A of the previous face and through the last D exited, then weave through beads to exit back through the B of Cube 2, Face 2 (Fig. 4, blue thread). Pass back through the 4B of this cube, exiting from the B of Face 2 (Fig. 4, red thread).

Whirligig, Stitch 1: String 1A and pass through the nearest B of the previous cube; repeat three times. Pass through the first A of this stitch (Fig. 5; only B at the top of Cube 2 shown for clarity).

Whirligig, Stitch 2: Note: Lay each C horizontally on your work surface with its inside curve facing upward. String 2A and 1C (left hole) and pass through the nearest A of the previous stitch; repeat three times. Pass through the first 2A of this stitch (Fig. 6, purple thread).

Whirligig, Stitch 3: String 2A and pass through the unused (second) hole of the nearest C, then skip the next A of the previous stitch and pass through the following A; repeat three times. Pass through the first 2A of this stitch (Fig. 6, green thread).

Whirligig, Stitch 4: String 1B, skip the next 1C/1A of the previous stitches, and pass through the following A of the previous stitch; repeat three times. Pass through the first B of this stitch (Fig. 6, blue thread). Pass through the 4B of this stitch to form a tight circle (Fig. 6, red thread). Note: The 4B of this stitch will act as the bottom of the next cube.



**Fig. 6:** Working Whirligig, Stitches 2–4



www.bead-therapy.com. Mag-lok clasp:

Arizona Bead Company, (480) 491-4472,

www.arizonabeadcompany.com. Kits:

www.bit.ly/whirligig-bracelet-kit.

# Triverse Pendant PHYLLIS DINTENFASS



TECHNIQUES

circular herringbone stitch circular and flat peyote stitches

PROJECT LEVEL ©00

**MATERIALS** 

2 g metallic purple iris size 11° seed beads (A) 2 g matte metallic patina iris size 11°

seed beads (B)

2 g matte metallic green/blue iris size 11° seed beads (C)

2 g chalk Vega 4×2mm 2-hole MiniDuos (D) Light purple size D Nymo nylon beading thread

TOOLS Scissors Size 12 beading needle

FINISHED SIZE 2×2½"

1) **TRIANGLE.** Use circular herringbone and peyote stitches to form the triangle:

Round 1: Use 3' of thread to string 3A, leaving a 12" tail; use the working and tail threads to tie a knot, forming a circle. Pass through the first A strung (Fig. 1, orange thread).

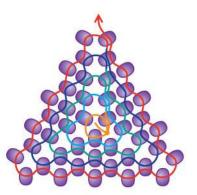
Round 2: String 2A and pass through the next A of Round 1; repeat twice. *Note:* Unless otherwise noted, step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 1, turquoise thread).

Round 3: String 2A and pass through the next A of Round 2 to form a herringbone stitch, then string 1A and pass through the following A to form a peyote stitch; repeat twice (Fig. 1, green thread).

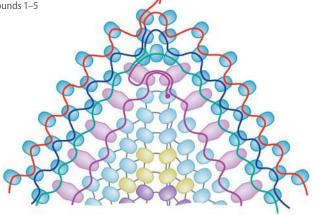
Round 4: String 2A and pass through the next A of the previous round, then work 2 peyote stitches with 1A in each stitch; repeat twice (Fig. 1, blue thread).

Round 5: String 2A and pass through the next A of the previous round, then work 3 peyote stitches with 1A in each stitch; repeat twice (Fig. 1, red thread).

Rounds 6–10: Repeat Round 5 five times, working 2 rounds using B and 3 rounds using C and increasing the number of peyote stitches along each edge by 1 stitch with each round.



**Fig. 1:** Stitching Rounds 1–5 of the triangle



**Fig. 2:** Forming Rounds 11–14 of the triangle



Round 11: String 2D and pass through the next C of the previous round, then work 9 peyote stitches with 1D in each stitch; repeat twice. Pass through the first (inside) holes of the first 2D of this round. Pass through the second (outside) hole of the last D exited (Fig. 2, purple thread). Note: You'll now begin working in the opposite direction.

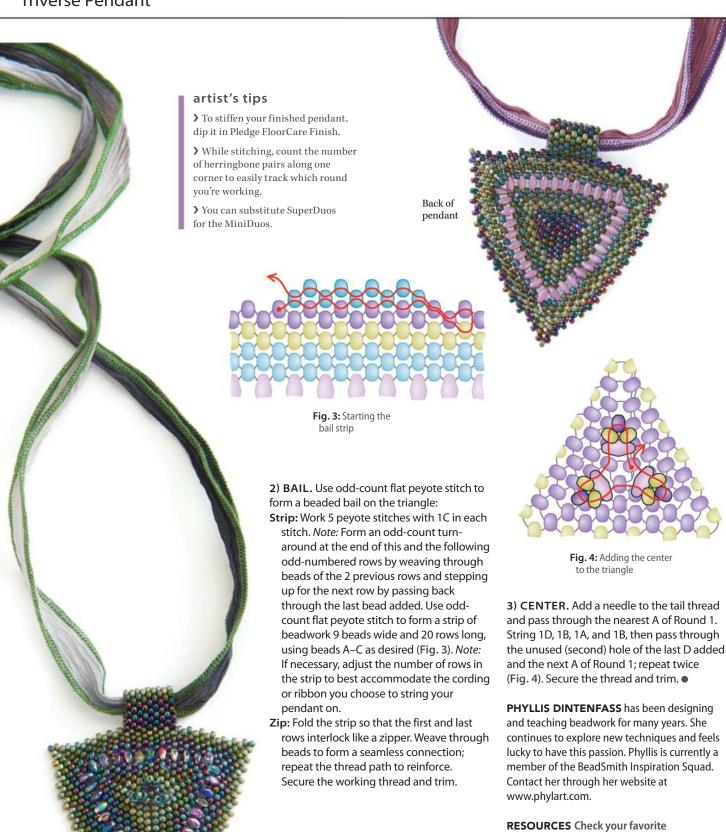
Round 12: String 3C and pass through the next D (outside hole) of the previous round, then work 10 peyote stitches with 1C in each stitch, passing through the outside holes of the D in Round 11; repeat twice (Fig. 2, green thread).

Round 13: String 2C, skip the nearest C of the previous round, and pass through the next C, then work 11 peyote stitches with 1C in each stitch; repeat twice (Fig. 2, blue thread).

Round 14: String 2C and pass through the next C of the previous round, then work 12 peyote stitches with 1C in each stitch; repeat twice (Fig. 2, red thread).

Rounds 15–17: Repeat Round 14 three times, working 2 rounds using B and 1 round using A and increasing the number of peyote stitches along each edge by 1 stitch with each round.

Round 18: String 1A, 1B, and 1A and pass through the next A of the previous round, then work 16 peyote stitches with 1A in each stitch; repeat twice. Pass through the first 1A/1B/1A of this round, then weave through beads to exit from the sixth peyote-stitched A along the nearest edge.



**RESOURCES** Check your favorite bead retailer or contact: All materials: Out On A Whim, (800) 232-3111, www.whimbeads.com.







# Carousel Bracelet KIMIE SUTO



### TECHNIQUE triangle weave variation

#### **PROJECT LEVEL 0**00

#### **MATERIALS**

- 2 g gold-lined light Montana blue size 11° Japanese seed beads (A)
- 4 g gold-lined black diamond size 8° Japanese seed beads (B)
- 78 matte metallic antique gold 3×10mm 2-hole crescent beads (C)
- 7 gold garnet suede 4mm pressed-glass rounds (D)
- 1 matte bronze 18×14mm textured shank button

Beige One-G nylon beading thread

TOOLS Scissors Size 10 beading needle

FINISHED SIZE 63/4"

1) **COMPONENT 1.** Use a variation of triangle weave to form the first component:

Unit 1: Note: Lay the C horizontally on your work surface with each bead's inside curve facing down. Add a stop bead to 5½' of thread, leaving a 12" tail. String 1C (left hole). String 1B and 1C (left then right holes); repeat. String 1B; pass through the first C (right hole) of this unit, then pass through the left hole of the current C and the nearest B (Fig. 1, blue thread). String 1A and pass through the nearest B of this unit; repeat twice. Pass through the nearest C (left hole) of this unit (Fig. 1, red thread). Note: The C will curve downward in this and the following units.

Unit 2: String 1B and 1C (left then right holes); repeat. String 1B; pass through the last C (right then left holes) exited in the previous unit and the first B of this unit (Fig. 2, blue thread). String 1A and pass through the nearest B of this unit; repeat twice. Weave through beads to exit from the second C (left hole) of this unit (Fig. 2, red thread).

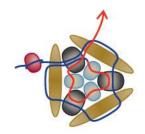
#### **OPTION**

TRY REPLACING THE CRESCENTS WITH DIFFERENT STYLES OF TWO-HOLE BEADS TO CREATE A DESIGN THAT'S UNIQUELY YOUR OWN.

Units 3–5: Repeat Unit 2 three times.
Unit 6: String 1B, 1C (left then right holes), and 1B; pass through the last C (right/outside then left/inside holes) of Unit 1. String 1B; pass through the last C (right/inside then left/outside holes) exited in the previous unit and the first B of this unit (Fig. 3, blue thread). String 1A and pass through the nearest B of this unit; repeat twice (Fig. 3, red thread).

Center: Weave through beads to exit from the B of the previous unit at the interior of the component (Fig. 4, blue thread).

String 1D and pass through the mirror B of this component; pass back through the D just added and through the last B exited, then weave through beads to exit from the outside C (left hole) of Unit 4 (Fig. 4, red thread).



**Fig. 1:** Stitching Unit 1 of Component 1

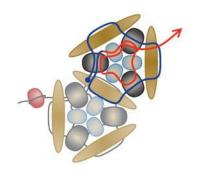


Fig. 2: Working Unit 2 of Component 1

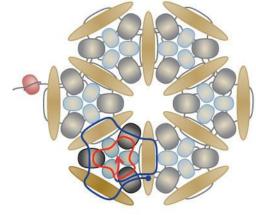


Fig. 3: Forming Unit 6 of Component 1

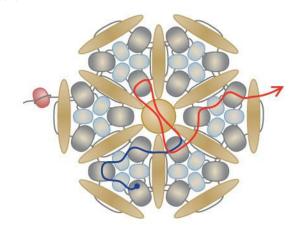
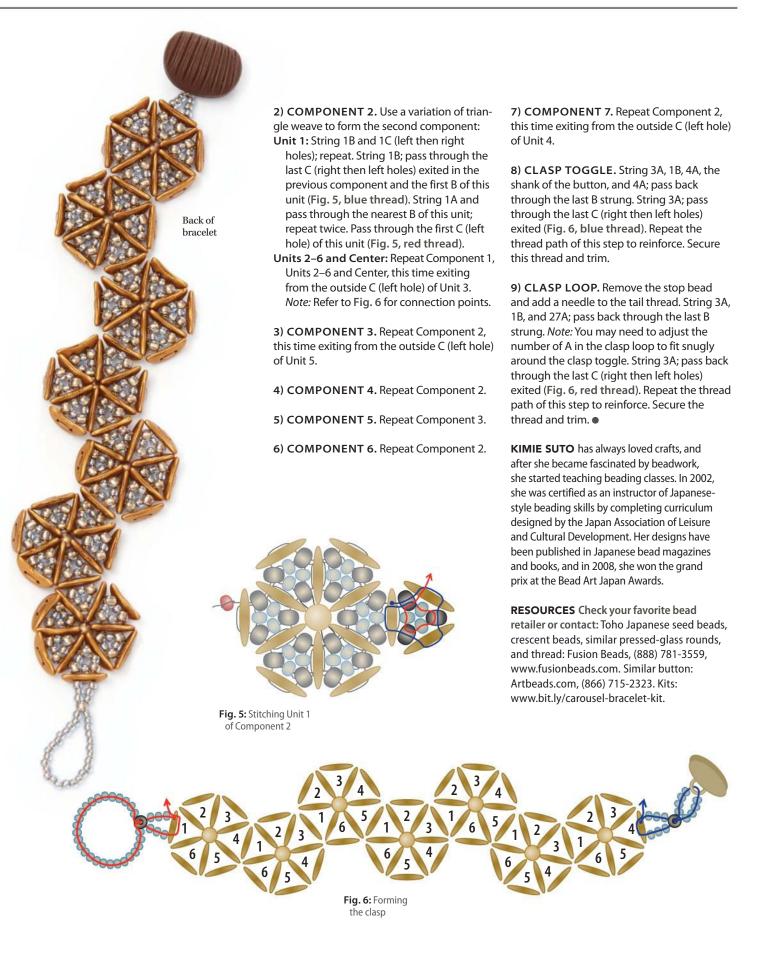


Fig. 4: Adding the center to Component 1



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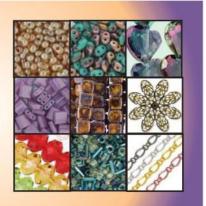
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# Briolette Bauble Earrings ROBIJO BURZYNSKI



#### **TECHNIQUES**

circular herringbone stitch circular peyote stitch

#### PROJECT LEVEL 000

#### **MATERIALS**

- 2 g champagne galvanized size 11° Japanese cylinder beads (A)
- 2 crystal copper 12×8mm crystal rondelles 1 pair of gold-plated 10×16mm lever-back ear wires
- Smoke 6 lb FireLine braided beading thread Beading thread wax

**TOOLS** Scissors

Size 12 beading needle

**FINISHED SIZE** 13/4"

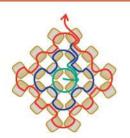
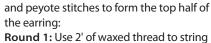


Fig. 1: Stitching Rounds 1-3 of the earring top



Round 1: Use 2' of waxed thread to string 4A, leaving a 4" tail. Use the working and tail threads to tie a knot, forming a tight circle; pass through the first A strung (Fig. 1, green thread).

1) EARRING TOP. Use circular herringbone

Round 2: String 2A and pass through the next A of Round 1; repeat three times. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 1, blue thread).

Round 3: String 2A and pass through the next A of Round 2 to form a herringbone stitch, then string 1A and pass through the following A to form a peyote stitch; repeat three times (Fig. 1, red thread).

Round 4: String 2A and pass through the next A of the previous round, then work 2 peyote stitches with 1A in each stitch; repeat three times (Fig. 2, blue thread).

Round 5: String 2A and pass through the next A of the previous round, then work 3 peyote stitches with 1A in each stitch; repeat three times (Fig. 2, red thread). Secure and trim the tail thread; don't trim the working thread.

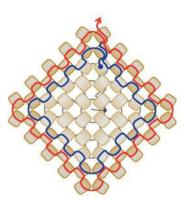


Fig. 2: Working Rounds 4 and 5 of the earring top

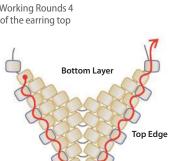


Fig. 4: Zipping the earring top

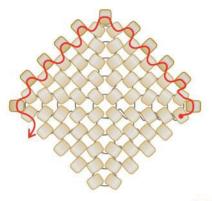


Fig. 3: Forming the top edge of the earring top



Fig. 5: Adding the ear wire to the earring top

#### **OPTION**

TO MAKE A MATCHING PENDANT, STITCH ONE LARGE EARRING BOTTOM, STRINGING 1A AT EACH CORNER (INSTEAD OF 1 CORNER A OF THE EARRING TOP) IN ROUND 6. STRING A CHAIN THROUGH THE OPENING BETWEEN THE EARRING BOTTOM AND THE RONDELLE.

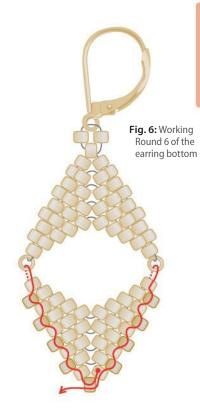


Note: Rotate the beadwork clockwise so the thread exits at the right. In "Top Edge," you'll use peyote stitch to add the 11A that will form the top edge of the top layer and then bend the beadwork; in "Zip," you'll connect these beads with the opposite layer of Round 5 to form a smooth, rounded edge.

**Top Edge:** String 1A and pass through the next A of Round 5; repeat ten times (Fig. 3). Bend the top half of the beadwork over the bottom half so you have 2 layers of beadwork. Note: The first A just added will form the first corner of the earring top, the sixth A added will form the point, and the last A added will form the second corner.

**Zip:** Pinch the 2 layers of beadwork together so the beads of the top edge and the beads of the opposite layer of Round 5 interlock like a zipper. Weave through beads to form a seamless tube (Fig. 4; beads of Top Edge illustrated with an outline, and all other beads of the top layer removed for clarity). Weave through beads to exit from the sixth (point) A of the top edge. Rotate the beadwork so the thread exits at the top.

Ear Wire: String 1A, 1 ear wire, and 1A and pass through the last A exited (Fig. 5); repeat the thread path multiple times to reinforce. Secure the thread and trim. Set aside.



#### **OPTIONS**

- TRY SUBSTITUTING A CRYSTAL DISC FOR THE RONDELLE.
- FOR DAINTIER EARRINGS MADE OF SMALLER
  COMPONENTS, STITCH FEWER ROUNDS IN THE EARRING
  TOPS AND BOTTOMS AND USE 8MM RONDELLES.
  - 2) EARRING BOTTOM. Use circular herringbone and peyote stitches to form the bottom half of the earring:
  - Rounds 1–5: Repeat Earring Top, Rounds 1–5. Bend the top half of the beadwork over the bottom half so you have 2 layers of beadwork.
  - Round 6: String 1A and pass through the next A of Round 5; repeat four times. String 1 corner A of the earring top and pass through the next A of Round 5 on the earring bottom. Work 4 peyote stitches with 1A in each stitch. Repeat from the beginning of this round, working around the earring bottom from the top layer to the bottom layer and then the bottom layer to the top layer, and stringing the other corner A of the earring top. Pass through the first A of this round (Fig. 6; bottom layer removed for clarity).

Rondelle: String 1 rondelle; pass through the mirror A of Round 6 on the earring bottom. Pass back through the rondelle and through the last A exited. Repeat this thread path multiple times to reinforce. Secure the thread and trim.

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

ROBIJO BURZYNSKI has been beadstitching for many years and loves designing clean, simple, and contemporary beadwork that incorporates geometric shapes. She lives in Indiana with her husband and is mom to three grown sons. Contact Robijo at www.beadstitcher.com or robijo@beadstitcher.com.

**RESOURCES** Check your favorite bead retailer or contact: Delica cylinder beads: About-Beads.com, (276) 728-2092. Swarovski crystal rondelles (Article #5040), ear wires, thread, and beading wax: Artbeads.com, (866) 715-2323.

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# Raindrops on Roses Pendant DEBORA HODOYER



#### **TECHNIQUES**

tubular and circular peyote stitch variations

#### **PROJECT LEVEL 00**0

#### **MATERIALS**

- 0.5 g aluminum galvanized permanent-finish size 15° Japanese seed beads (A)
- 2 g blue slate galvanized size 11° Japanese seed beads (B)
- 0.5 g aluminum galvanized permanent-finish size 8° Japanese seed beads (C)
- 1 g gold galvanized Duracoat 2.8mm Japanese drops (D)
- 1 g matte gold 3.8×1mm O beads (E)
- 3 g dark brown pastel 5×2.5mm 2-hole SuperDuos (F)
- 6 amethyst luster opaque 5×3mm 2-hole Rullas (G)
- 1 foil-back crystal vitrail medium 16mm crystal rivoli
- 12 jet Picasso 4mm fire-polished rounds (H) 6 amethyst luster opaque 8mm pressed-glass mushroom beads (J)
- 6 metallic brown 9×6mm pressed-glass rondelles (K)
- Crystal 6 lb FireLine braided beading thread

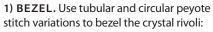
TOOLS

Scissors

Size 12 beading needle

**FINISHED SIZE** 

2"



Round 1: Use 5' of thread to string {1G and 1B} six times, leaving a 4" tail. Pass through the beads again (same holes of the G) to form a circle. Use the working and tail threads to tie a knot and pass through the first (inside) then second (outside) holes of the first G strung (Fig. 1, orange thread). Note: Stepping up through this and the following two-hole beads will cause you to begin working in the opposite direction.

Round 2: String 2F and pass through the next G (outside hole) of Round 1; repeat five times. Pass through the first (inside) then second (outside) holes of the first F strung (Fig. 1, green thread).

Round 3: String 1H and pass through the nearest F (outside hole) of Round 2, then string 1F and pass through the next F (outside hole); repeat five times. Weave through beads to exit from the first F (inside then outside holes) of this round (Fig. 1, blue thread).

Round 4: String 1B, 1H, and 1B and pass through the nearest F (outside hole) of Round 3; repeat five times. Pass through the first B of this round (Fig. 1, red thread). Insert the rivoli faceup into the beadwork so that the back touches Round 1. Repeat the thread path of this round to reinforce, snugging the beads of this round around the front of the rivoli.



Round 6: String 4F and pass through the nearest F (inside hole) of Round 3; repeat five times. Pass through the first (inside) holes of the first 4F of this round and step up through the second (outside) hole of the last F exited (Fig. 2, blue thread). Note: The sets of 4F in this round will sit behind the sets of 5B in Round 5.

exaggerated in the illustration.

Round 7: String 2B, 1K, and 2B; skip the nearest 2F of Round 6 and pass through the next F (outside hole). String 1C; pass through the following F (outside hole) of Round 6. Repeat from the beginning of this round five times (Fig. 2, red thread). Note: The beads of this round will sit behind the beads of Round 6.

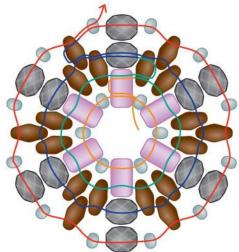
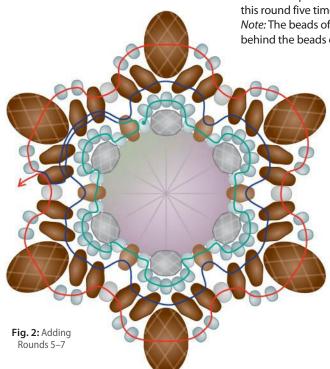


Fig. 1: Stitching Rounds 1–4





Round 8: String 3A; pass through the nearest F (outside hole) of Round 6. String 1D; pass through the next F (outside hole) of Round 6. String 3A; pass through the following F (outside hole) of Round 6 and the nearest 1C/1F (outside hole) (Fig. 3, blue thread). Repeat from the beginning of this round five times. Pass through the nearest 2B/1K/1B (Fig. 3, red thread).

Round 9: String 2E, 1J, and 2E and pass through the mirror B of Round 7 and the nearest 1K/1B; repeat five times, but on the last repeat don't pass through the last B (Fig. 4, blue thread). Round 10: String 1B and pass through the nearest 2E/1J/2E of Round 9, then string 1B and pass through the next K; repeat five times. Pass through the first B of this round and the nearest 2E, exiting toward the back of the beadwork (Fig. 4, red thread). Flip the beadwork over so the rivoli is facedown.

Round 11: String 3B, skip the nearest J, and pass through the next 2E/1B, then string 3B, 1D, and 3B, skip the following K, and pass through the next 1B/2E (Fig. 5, blue thread); repeat five times. Weave through beads to exit from the first 3B/1D/3B set of this round (Fig. 5, red thread).

Round 12: String 2B; pass through the nearest 3B of Round 11. String 2B; pass through the next B of Round 11. String 5A; skip the next 2B/1D/2B of Round 11 and pass through the following B (Fig. 6, blue thread). Repeat from the beginning of this round five times. Weave through beads to exit from the nearest D of Round 11 (Fig. 6, red thread).

2) BAIL. String 1B, 8A, and 1B and pass through the last D exited; repeat the thread path multiple times to reinforce. Secure the threads and trim.



# Lilly's Lotus Bracelet GAIL MCLAIN



## TECHNIQUE netting

#### **PROJECT LEVEL 00**0

#### **MATERIALS**

2 g bronze size 15° Japanese seed beads (A)
2 g bronze size 11° Japanese seed beads (B)
86 matte metallic flax 6mm flat 2-hole
front-drilled triangles (C)
22 matte metallic flax 6mm 2-hole
CzechMates squares (D)
60 amethyst AB 4mm fire-polished rounds (E)
14 amethyst AB 6mm fire-polished rounds (F)
1 gold 16×10mm 2-strand tube clasp
Smoke 6 lb FireLine braided beading thread

TOOLS Scissors Size 10 beading needle

FINISHED SIZE

1) EDGES. Note: Lay 43C on your work surface so that the holes are nearest you and the point of each C is facing away. Add a stop bead to 6' of thread, leaving a 12" tail. String 1C (left hole/front to back then right hole/back to front), then string 1C (left hole/back to front then right hole/front to back); repeat twenty times (Fig. 1, blue thread). String 1C (left hole/front to back then right hole/back to front) (Fig. 1, red thread). Set aside. Repeat this entire step, this time using 2' of thread and leaving a 4" tail, to form a second edge. Remove the needle and add a stop bead to the working thread of the second edge.

# **2) CENTER BASE.** Use netting to connect the edges:

Lay the edges horizontally on your work surface with the points of the triangles upright so that each edge mirrors the other, with the first edge on top, and with the long sides that have 22 triangles forming the outside edges of the base, according to Fig. 2.

Pass 1: Use the working thread of the first edge to string 2B, 1D, and 2B; pass through the mirror C (right hole/inside to outside)

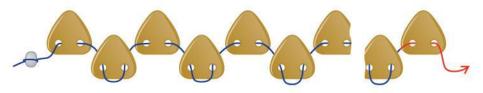


Fig. 1: Stitching the edges

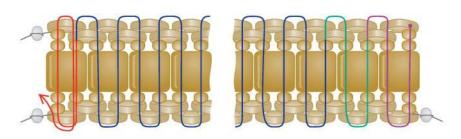


Fig. 2: Forming the center base

#### artist's tips

> Use firm tension to stitch this bracelet. Don't worry if the beadwork seems loose; the more embellishment nets you work, the more the bracelet will tighten up.

If planning to increase or decrease the bracelet length, know that each pair of triangles will adjust the length by %".

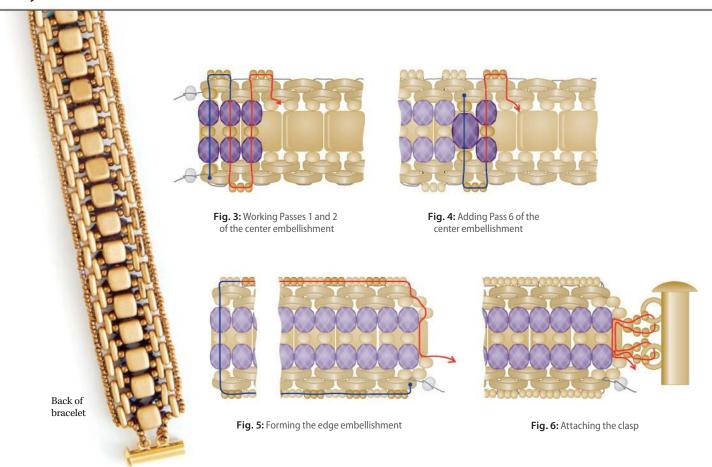
of the second edge. Pass back through the current C (left hole/outside to inside) and the nearest C (right hole/outside to inside). String 1B; pass through the unused (second) hole of the last D added. String 1B; pass through the mirror C (right hole/inside to outside) of the first edge, the nearest C (left hole/inside to outside), the next C (right hole/outside to inside) and the following C (left hole/outside to inside) (Fig. 2, purple thread; top view of beadwork shown).

Pass 2: String 1B, 1D, and 1B; pass through the mirror C (left hole/inside to outside) of the second edge, the nearest C (right hole/inside to outside then left hole/outside to inside), and the next C (right hole/outside to inside). String 1B; pass through the unused (second) hole of the last D added. String 1B; pass through the mirror C (right hole/inside to outside) of the first edge, the nearest C (left hole/inside to outside), and the following C (left hole/outside to inside) (Fig. 2, green thread).

Pass 3–21: Repeat Pass 2 nineteen times (Fig. 2, blue thread).

Pass 22: String 1B, 1D, and 1B; pass through the mirror C (left hole/inside to outside) and the nearest C (right hole/inside to outside then left hole/outside to inside). String 2B; pass through the unused (second) hole of the last D added. String 2B; pass through the mirror C (left hole/inside to outside). Weave through beads to exit from the endmost C (left hole/outside to inside) of the second edge (Fig. 2, red thread).





**3) CENTER EMBELLISHMENT.** Use netting to embellish the center:

Pass 1: String {1B and 1E} twice, then string 1B; pass through the mirror C (left hole/inside to outside). String 3A; pass back through the current C (right hole/outside to inside) and the nearest C (left hole/outside to inside) (Fig. 3, blue thread).

Pass 2: String 1E, 1B, and 1E; pass through the mirror C (left hole/inside to outside) and the nearest C (right hole/inside to outside). String 3A; pass through the nearest C (left hole/outside to inside) and the next C (right hole/outside to inside). String 1E, 1B, and 1E; pass through the mirror C (right hole/inside to outside) and the nearest C (left hole/inside to outside). String 3A; pass back through the current C (right hole/outside to inside) and the nearest C (left hole/outside to inside) (Fig. 3, red thread).

Passes 3–5: Repeat Pass 2 three times.

Pass 6: String 1B, 1F, and 1B; pass through the mirror C (left hole/inside to outside) and the nearest C (right hole/inside to outside). String 3A; pass through the nearest C (left hole/outside to inside) and the next C (right hole/outside to inside) (Fig. 4, blue thread). String 1E, 1B, and 1E; pass through the mirror C (right hole/inside to

outside) and the nearest C (left hole/inside to outside). String 3A; pass back through the current C (right hole/outside to inside) and the nearest C (left hole/outside to inside) (Fig. 4, red thread).

Passes 7–19: Repeat Pass 6 thirteen times.
Passes 20–22: Repeat Pass 2 three times.
Pass 23: String {1B and 1E} twice, then string 1B; pass through the mirror C (right hole/inside to outside).

4) EDGE EMBELLISHMENT. String 3A and pass through the next 3A of this edge; repeat twenty times. String 3A; pass through the nearest C (left hole/outside to inside) and weave through beads to exit from the nearest 3A of the opposite edge (Fig. 5, blue thread).

Repeat this entire step to embellish the other edge. Weave through beads to exit from the outside hole of the nearest end D (Fig. 5, red thread).

5) CLASP. String 1B, 3A, 1 loop of one half of the clasp, and 2A; pass back through the last B added and the last D (outside hole) exited. String 1B, 3A, the second loop of the same half of the clasp, and 2A; pass back through the last B added and the last D (outside hole) exited (Fig. 6). Repeat the thread path of this clasp to reinforce. Secure this thread and trim.

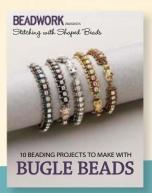
Remove the stop bead from the longest tail thread at the other end of the bracelet and use the thread to pass through the outside hole of the nearest end D, then repeat this entire step, using the second half of the clasp and taking care that the clasp is positioned to close properly. Remove the remaining stop beads; secure and trim the threads. •

**GAIL MCLAIN** was captivated by the challenges of a new form of artistic expression that beading brought to her drawing, painting, and sculpting background. Now that she has retired from utility electrical engineering, she teaches her designs at R&T Crystals 'n Beads in Sequim, Washington, where she lives with her husband, dog, and horses. Contact Gail at sgmclain@olypen.com.

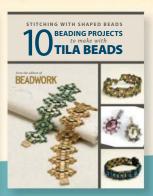
**RESOURCES** Check your favorite bead retailer or contact: Seed beads, fire-polished rounds, clasp, and thread: Fire Mountain Gems and Beads, (800) 355-2137, www.fire mountaingems.com. CzechMates triangles and squares: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

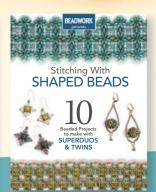
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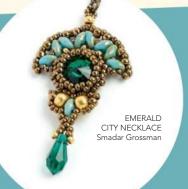
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# Wild Grapes Bracelet

Akiko Nomura

This right-angle-weave and peyote-stitch bracelet is as sweet as the succulent grape vines it resembles.



You can use One-G nylon beading thread to stitch this bracelet.



right-angle weave variation peyote stitch variation

PROJECT LEVEL OOO

#### **MATERIALS**

- 0.5 g metallic gold size 15° Japanese seed beads (A)
- 1 g silver-lined dragon fruit size 11° Japanese seed beads (B)
- 1 g metallic purple iris size 11° Japanese seed beads (C)
- 11 metallic dark blue suede 2.5×6mm mini daggers (D)
- 22 matte metallic flax 3×10mm 2-hole crescent beads (E)
- 22 matte milky amethyst 3×2mm pressed-glass rondelles (F)
- 12 metallic purple suede 3mm pressed-glass English-cut rounds (G)
- 12 tanzanite iris luster 3mm pressed-glass English-cut rounds (H)
- 12 matte coral pink 3mm pressed-glass English-cut rounds (J)
- 14 light amethyst 4mm pressed-glass rounds (K) 11 orchid aqua polychrome 6mm pressed-glass rounds (L)
- 1 antiqued gold 14×18mm heart-shaped toggle clasp
- Smoke 4 lb FireLine braided beading thread

**TOOLS** 

Scissors

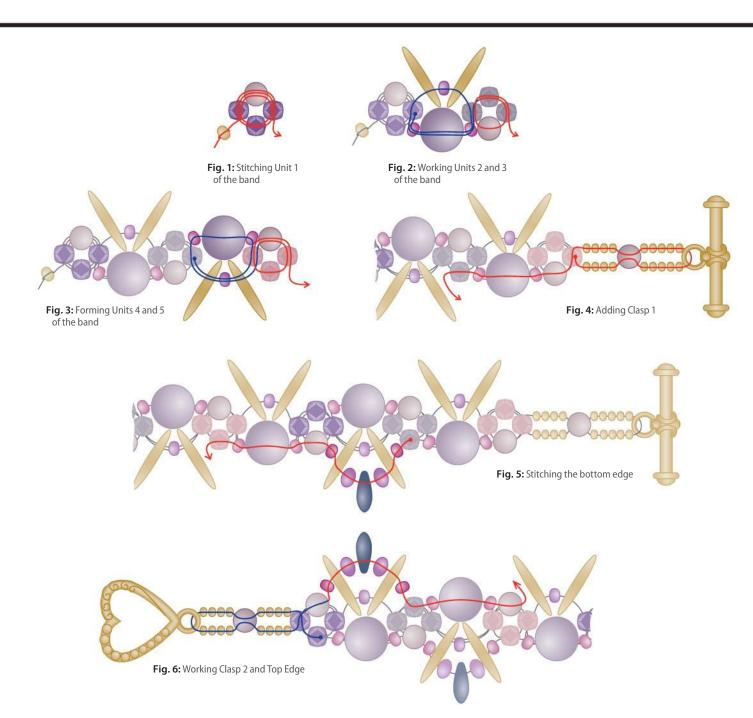
Size 11 beading needle

**FINISHED SIZE** 

7¾"

- 1) **BAND.** Use a variation of right-angle weave to stitch the bracelet band:
- Unit 1: Add a stop bead to 8' of thread, leaving a 6" tail. String 1G, 1K, and 2G; pass through all the beads again to form a circle, then pass through the first 1G/1K/1G strung (Fig. 1).
- Unit 2: Note: Lay 2E vertically on your work surface with each bead's inside curve facing to the right. String 1B, 1L, 1B, 1H, 1E (bottom hole), 1C, and 1E (bottom hole); pass through the last G exited in the previous unit and the first 1B/1L/1B/1H of this unit (Fig. 2, blue thread). Repeat the thread path of this unit to reinforce. Note: The E will curve downward in this and the following units.
- Unit 3: String 2H and 1K; pass through the last H exited in the previous unit and the first 2H of this unit (Fig. 2, red thread). Repeat the thread path of this unit to reinforce.
- Unit 4: Note: Lay 2E vertically on your work surface with each bead's inside curve facing to the left. String 1E (top hole), 1C, 1E (top hole), 1J, 1B, 1L, and 1B; pass through the last H exited in the previous unit and the first 1E/1C/1E/1J (top holes of the E) of this unit (Fig. 3, blue thread). Repeat the thread path of this unit to reinforce.

- Unit 5: String 1K and 2J; pass through the last J exited in the previous unit and the first 1K/1J of this unit (Fig. 3, red thread). Repeat the thread path of this unit to reinforce.
- Units 6–23: Repeat Units 2–5 four times. Repeat Units 2 and 3. *Note*: When stringing the English-cut rounds, alternate beads G–J so that the first repeat uses G, the next uses H, and so on.
- **2) FINISH.** Use a variation of peyote stitch to add edges to the band and stitch the clasp:
- Clasp 1: String 4A, 1K, 5A, one half of the clasp, and 5A; pass back through the last K added. String 4A; pass through the last J exited on the band and weave through beads to exit from the nearest H at the bottom of the band (Fig. 4).
- Bottom Edge: String 1B; pass through the second (outside) hole of the nearest E. String 1F, 1D, and 1F; pass through the next E (outside hole). String 1B; pass through the following K. Weave through beads to exit from the nearest J at the bottom of the band (Fig. 5). Repeat this edge across the bottom of the band, always weaving through beads to exit from the nearest English-cut round.



Clasp 2: Pass through the nearest G of Unit 1. Repeat Clasp 1, this time stringing 4A instead of 5A and exiting from the K of Unit 1 at the top of the band (Fig. 6, blue thread).

Top Edge: String 1B; pass through the second (outside) hole of the nearest E. String 1F, 1D, and 1F; pass through the next E (outside hole). String 1B; pass through the following H. Weave through beads to exit from the nearest K at the top of the band (Fig. 6, red thread). Repeat this edge across the top of the band.

Repeat the thread path of this entire step to reinforce the beadwork. Remove the stop bead. Secure the threads and trim. ●

**AKIKO NOMURA** has worked as an interior designer for more than forty years. In 1998, she started her beading business, Bead-it, in Tokyo, Japan. Akiko has been a Starman TrendSetter since 2014, and her work has been featured in multiple publications. Contact Akiko at akiko@bead-it.co.jp.

**RESOURCES** Check your favorite bead retailer or contact: Toho seed beads, mini daggers, crescent beads, and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Pressed-glass rondelles, English-cut rounds, and pressed-glass rounds: Baubles & Beads, (510) 644-2323, www.baublesandbeads.com. Clasp: Quest Beads & Cast, Inc., (212) 354-0979, www.questbeads.com.



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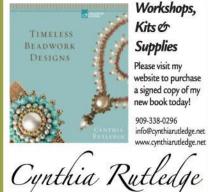
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### Colorado

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www.backroombeads.com

Bunches of beads-lampwork, raku, Czech, Delica, gemstones, and more. Seven days 9-5. Don't miss the Fairplay Bead & Fiber Show during the 2nd weekend in August. Vendors wanted! 417 Front St.

(719) 836-2698

### Alley Cat Beads—Northglenn

www.alleycatbeads.com

Exciting inventory of gemstones, Czech glass, seed beads, pearls, lampwork, tools, Śwarovski crystals, Bali silver, findings, dichroic glass, handmade clay, and one of the largest selections around of different pendants/focal beads. We have wonderful bead-stringing and -weaving supplies at great prices, plus we're adding new items all the time! Classes and parties available.

11928 N. Washington

(303) 451-1900

### Beadsong—Salida

10-5 Mon-Sat. Czech glass, gemstones, Bali, seed beads, Delicas, bugles, charms, sterling and gold-filled findings and beads, books, tools, supplies, and much more. Email: tami@beadsong.com. (719) 530-0110

### Connecticut

### Thistle Beads - Niantic

www.thistlebeads.com

Take a trip to the seashore and find all the beads you need! Two-hole heaven, Shibori, Soutache, Toho & Miyuki seed beads, kits and more! Enjoy the new boardwalk and all Niantic has to offer! Find us on Facebook! Mon-Sat 10-6 Thurs 10-8 Sun 11-5

55 Pennsylvania Ave.

(860) 739-6552

### Florida **Beaded Envisions—Cape Coral**

www.beadedenvisions.com

Beads & handcrafted creations that embrace your soul. A unique Bead Store offering not only an array of beads but a place that's also warm, inviting and nurturing to your creativity. Come spend a day with us and enjoy complimentary coffee & soothing music while you shop.

Browse through our selection of Miyuki Seed beads, Swarovski crystals, Czech glass, Semi-Precious Stones, Indian & Greek Leather, tools, findings as well as unique handcrafted jewelry & gifts from our local artists and much more. We also offer daily classes, beading & birthday parties. See our website for a list of classes and upcoming events. SEASONAL HOURS (November-March) MON 10am-2pm, TUES, WED & FRI 10am-7pm, THURS & SAT 10am-4pm, Sundays CLOSED. OFF SEASON (April-October) Sun & Mon CLOSED, TUES, WED & FRI 10am-7pm, THURS & SAT 10am-4pm.

(239) 673-6096 130 Del Prado Blvd. S., Ste.7

### Laura's Beads—Hudson

www.laurasbeads.com

Laura's Beads is more than just a bead shop, it is a place to gather, to learn, and to create. With a warm and inviting atmosphere, we're here to assist you in finding what you need for your latest project. Specializing in bead-weaving, we offer a range of classes for both beginners and experienced beaders. Best of all, we are stocked with a gorgeous selection of beads, findings, and supplies at great prices.

8143 State Rd. 52 (727) 495-0803

### Bead & Art—Lighthouse Point (Pompano)

www.beadandart.com

South Florida's friendliest bead store. Tons of semiprecious, pearls, Czech, Swarovski, sterling, tools, supplies. Original lampwork beads. Classes and kits. Check out our website for store location and class

5034 N. Federal Hwy.

(954) 418-3390

### Beads Etc.—Maitland www.beadstoreorlando.com

Beads Etc. is Orlando's Premier Teaching Center & Full Service Bead Store. Featuring Japanese Seed Beads, Swarovski, Gemstones, Pearls, Thunder Polished Crystals, Fine metals & Mixed Metal Findings and Chain. Lots of Kits and a Special order Catalog.
110 N. Orlando Ave. (407) 339-BEAD (2323)

110 N. Orlando Ave.

### The Bead Strand—Ocala

www.thebeadstrand.com

Come visit Ocala's hidden treasure at an all new 3000 sq ft location in Market Street. Offering a wide selection of gemstones, Swarovski crystals, seed beads, findings, Czech glass, and lampwork beads. Also newly added is our accessory boutique offering unique gifts and jewelry. Visit our website to purchase beading kits or for more information including class schedules.

4414 SW College Rd, Ste. 1510

(352) 620-2323

### Bead Bar Full Service Bead Store—Orlando

www.beadbar.com

Central Florida's Favorite Bead Store since 1992. Featuring the area most complete inventory of the latest greatest Seed Beads, Crystals, Gemstones, Pearls, Tools, and Supplies. Rare and unusual beads and baubles and lots more. Retail & wholesale. Friendly Talented Staff of expert Beaders ready to help you.

1319 Edgewater Dr. {College Park area} (407) 426-8826

### Donna's Beads—Sarasota

www.donnasbeads.com

Are you a beginner or advance bead weaver, come in for inspiration or classes. Great selection of Swarovski crystals/pearls, japanese seed beads, fire polish, preciosa and finds. Great prices and the friendliest gals in town. come in and bead with us.

2717 Beneva Rd. (941) 444-7457

### BEADS!—Tampa

www.eBeads.com

THE LARGEST SEED BEAD COLLECTION IN THE TAMPA BAY AREA! We stock 1,097 Delica colors, Tilas, Half Tilas, Cubes, Magatamas, Rounds, Berry Beads, and more! Czech glass, SuperDuos, Fire Polish, Tiles, and more! Gemstones, Freshwater Pearls, base metal findings, Swarovski Crystals, and lampwork beads. Classes by local and nationally known artists. Visit our website for hours and class schedule, beads@ebeads.com

12807 W. Hillsborough Ave., Ste. H

(813) 258-3900

### Raintree Craft and Design Corp.—Titusville

Complete bead shop. Large selection of seed beads, gemstones, crystals, glass, metal and novelty along with findings, wire and books. Classes and workshops daily. A variety of finished jewelry, gifts and collectibles are available.

Sears Town Mall, 3550 S. Washington Ave., Ste. 15

(321) 383-1556

### Georgia Beadjoux—Braselton

www.beadjoux.com

The Absolute Best Bead Store Northeast of Atlanta! Great products including Swarovski, Czech fire polish, seed beads, all the new bead shapes and sizes, a great selection of clasps and so much more! Check our website for class schedule, national instructor calendar, directions and hours. Shop Online at www.beadjoux.net. (706) 658-0007

### 6750 HWY 53, Ste. 103 A Bead Garden—Clarkesville on the Square

www.abeadgarden.com

We have over 1100 seed beads in different colors and sizes for you to choose from as well as hundreds of Gemstones, Leather, Kumihimo Supplies, Swarovski Crystals, Czech Glass, Charms and a huge wall of Finding. Hours are Wed - Sat 10:00 to 6:00 and Tuesdays late. Classes to fit your Schedule.

1442 Washington St.

(706) 499-5336

### Gone With The Bead—Watkinsville (Athens)

www.gonewiththebead.com

Come and see our unique and exciting shop. We have 2,400 sq. ft. featuring artisan beads and focals, Czech beads and buttons, Kumihimo, vintage beads and stampings, Miyuki, Swarovski, Venetian beads, TierraCast, Wire Lace and Wire Knitz, Hill Tribe Silver, Kazuri, African metal and trade beads, pearls, stone, wood, and horn. See our gallery tour at www.gonewiththebead.com. Please check website for

16 N. Main St., Ste. D (Entrance at the back) (706) 769-2012

### Idaho

### Pandora's Baubles and Beads—Idaho Falls

pandorasbaublesandbeads.com

The area's best and largest selection of high quality gemstones, German vintage beads, Tibetan, Bali, Thai, and Turkish silver beads and findings, Czech glass, Japanese and Czech seed beads, trade beads and much more. We also specialize in extraordinary pearls, all of which are hand-picked from all over the globe. Classes from beginner to advanced. Monday thru Friday 11:00-5:30 and Saturday 12:00-5:30. Check out our Facebook, Twitter and LinkedIn.

(208) 529-3696 440 Park Ave.

### Illinois

### City Beads—Chicago

www.citybeadschicago.com

Seed Bead and AIKO Specialists! Huge inventory of vintage Czech glass beads, new shaped beads, Gary Wilson cabochons, pearls and semiprecious stones. Nationally and internationally renowned teachers! DISCOUNT PRICES! Open Tuesdays 12-5, Saturdays 11-4 or by appointment. For class schedules and more information, visit our website or call to be added to our mailing list.

(312) 316-1910 3928 N. Rockwell St.

### Studio Beads—Deerfield

www.studiobeads.com

We carry a great assortment of all sizes of seed beads, freshwater pearls, "BASHA" and other nationally known lampwork beads, semiprecious beads, and finished jewelry from artists across the country. We have a great assortment of vintage purses and jewelry. We offer classes and workshops with nationally recognized teachers. Visit us online for more information. Mon, Tue, Wed, Fri 10-5, Thu 10-8, Sat 10-4.

816 Waukegan Rd. (847) 607-8702

### bodacious beads, Inc.—Des Plaines

www.bodaciousbeadschicago.com

Best selection & prices. Swarovski™, stone, pearls. Czech glass & 2-hole beads, Japanese, Czech seeds. GF, SS, base metal findings, beads & 250+ chains. Leather, tools, friendly help. Mon -Sat 10-6.Tues til 8.

1942 River Rd

(847) 699-7959

### Chelsea's Beads—Highland Park

www.chelseasbeads.com

Largest bead store on the North Shore. Parties, classes, and everything to make jewelry. Bali, sterling, and gold-filled parts, seed beads, Swarovski crystals, pearls, semiprecious beads, fancy glass beads, tools, and stringing supplies. eBay store. Mon-Fri 10-5:30, Sat 11-5, Sun 12-4. Fax: (847) 681-0681. Email: info.chelseasbeads@sbcglobal.net. 1799 St. Johns Ave. (847) 433-3451

### Bead In Hand—Oak Park

www.beadinhand.com

An extraordinary selection of beads and beading supplies. Birthday parties, classes, repairs. Space for customers to "stay and play." Closed Wed

145 Harrison St.

(708) 848-1761

### Bead World—Palatine

www.beadworldbeads.com

Jewelry and gift items from around the world, specializing in ancient and new Indonesian glass beads, (Indonesian glass beads available wholesale) and recycled glass beads. Jewelry repair-books-findings—body jewelry—piercings.

8 S. Brockway

(847) 776-BEAD (2323)

### Facets of Isis—Palatine

www.facetsofisis.com

Beautiful selection of Sterling Silver Findings, Swarovski Crystals, Czech Fire Polish, German Vintage & natural Gemstone beads. Bead-Smith authorized dist. Classes, Artist Demos, Trunk Shows. 225 N. Northwest Hwy. (847) 705-6614

### Pumpkin Glass—Peoria

www.pumpkinglass.com

Central Illinois' oldest and largest full service bead and artisan jewelry store. We have the best prices and largest selection in lampwork, crystal, firepolish, natural stone, sterling silver, pewter, copper, brass, etc. We also have a large selection of artisan jewelry, jewelry making kits, and lots of classes.

Junction City Shopping Center

5901 N. Prospect Rd., Ste. 4

(309) 966-3495

### Indiana

### The Beaded Peacock—Winona Lake

Facebook.com/canalstreetgallerywinona

Largest selection of stone beads in N. Indiana. Glass and seed beads, findings and tools, custom jewelry and repair, classes and parties year round. A hidden gem in a cozy lakeside town. Find us on Facebook. Open Mon-Sat 10-6

805 East Canal St.

(574) 371-2777

### Louisiana

### Baton Rouge Bead Company—Baton Rouge

www.brbead.com

We're a large full-service bead store specializing in natural stone, freshwater pearls, glass beads, seed beads and multitudes of charms and pendants in various metals. Classes offered on many techniques, parties for ages 8+ and shopping assistance from experienced and knowledgeable beaders. M-F 10 AM to 5 PM, Saturday 10 AM to 4 PM, closed Sunday. Near the intersection of Sherwood Forest Blvd. and Coursey Blvd.

11943 Coursey Blvd., Ste. A (225) 292-3633

### Maine

### Beads on the Kennebec — Augusta

www.beadsonthekennebec.com
Our customers say we are the "Best Little Bead Shop in ME". Friendly, helpful atmosphere. Large selection of sterling, Swarovski, glass, stone, bone, and seed beads. Precious metal and Artistic Wire. Tools and Supplies for all your beading needs. Classes and Repairs. Tue-Fri 10-5, Sat 10-3.

(207) 622-1666 333 Water St.

### Maryland Atlantic Gems, Inc.—Silver Spring

www.atlanticgems.com

Best pricing on Swarovski Crystal. Factory distributor of Findings/ Chains in Sterling Silver, Gold-Filled, & 14K Gold. Plated Chains/ Findings in 6 finishes. Miyuki Delicas – 650 colors. Full selection of Semi-Precious Beads, Freshwater and Akoya Pearls, & Tools. 8609 Second Ave., #103B

(301) 565-8094 (888) 422-GEMS

### Massachusetts

### **Bead Addiction—Walpole**

www.bead-addiction.com

2000 sq ft of fabulous beads and beading supplies. We carry many name brands, including Czech glass, Kazuri, Lillypilly, Miyuki, Thunderpolish crystal, Swarovski, Fuseworks, TierraCast, Artistic wire. Huge tool selection and tons of wire choices. We also offer classes, Ladies Night Out, birthday parties, or any event you can think of. We are open Tue-Sun, closed on Monday. Check our website for hours and directions or call or email us at thebeadaddiction@gmail.com. (508) 660-7984 2000 Main St

### Michigan Bead Bohemia—Farmington

www.facebook.com/beadbohemia

Low prices \*friendly service.\* Unique selection. A wide variety of beads and components including semi-precious gems and Czech glass to artist pieces, seed beads, designer brass lines, and more. Ask for your free "Bead Addiction" card!

. 33321 Grand River Ave. (248) 474-9264

### Too Cute Beads—Farmington

www.toocutebeads.com

Our business is based on one principle—giving everyone the opportunity to create beautiful and unique jewelry at a reasonable price. We carry Swarovski crystal, pendants, pearls, gold-filled beads, chain, sterling silver beads, cultured pearls, Murano glass, artist glass, tools and wire, kits, and much more. Visit our website for class schedule and for our sale of the week. (866) 342-3237

31711 Grandriver

Bead Haven—Frankenmuth

www.beadhaven.com

5,000 sq. feet makes us Michigan's largest bead store! HUGE selection of Czech beads in new shapes. Chain, antique silver & brass stampings. Seed beads, Delicas, Swarovski, & pearls. Kits, patterns, FREE classes, tools, supplies & books. Open 7 days! Second location in CASEVILLE MI!

925 S. Main St., E

(989) 652-3566

### The Creative Fringe LLC—Grand Haven

www.thecreativefringe.com

We're a full-service bead shop offering an extensive collection of beads, findings, wire, tools, books, lampworking, silver clay, sheet metal and metalsmithing supplies. Cultivate your creative side with classes and parties. Open workstations available. Come to the Fringe! Your creativity awaits you. Open 7 days a week.

210 Washington (616) 296-0020

### Stony Creek Bead & Gallery-Ypsilanti Twp.

www.stonycreekbead.blogspot.com

Supporting the artist inside of you! Huge collection of Seed & Czech Beads. Bali, pearls, and stones. Lampwork & Polymer Clay by MI artists. Classes, kits, books & so much more! I-94 to exit 183. South 1 mile. Closed Sundays and Mondays. Tue-Fri 10-6, Sat 10-5. www.StonyCreekBead.blogspot.com.

2060 Whittaker Rd

(734) 544-0904

### Minnesota **Bobby Bead**— Minneapolis

www.bobbybead.com

Several thousand varieties of TOHO Japanese seed beads including more than 1,000 colors of AIKO Precision Cylinder beads. Wholesale and retail distributor of NEW, high-quality TOHO beading needles and One-G thread. Largest Full-Line Bead Store in Minnesota! info@bobbybead.com.

2831 Hennepin Ave. S.

(888) 900-2323

### Stormcloud Trading Co. (Beadstorm)— St. Paul

www.beadstorm.com

25+ years of experience shows in our vast selection of seed beads, pressed glass, Swarovski crystals, Bali silver, sterling, and gold-filled beads. Shop in-store or online. Mon-Fri 10-6, Sat 10-5. No print catalog.

725 Snelling Ave. N. (651) 645-0343

### Missouri

### Springfield Leather & Touchstone Beads— Springfield

www.springfieldleather.com

Come in and explore Springfield's largest bead store, over 2,500 sq. ft. of high quality findings and an awesome selection of semi-precious bead strands for your unique creations. We have lots of tools for beading, metal stamping, leather crafts and a wide array of seed beads. We offer a variety of classes taught by our resident experts. Lots of classes. Open Mon-Sat 9-6.

(800) 668-8518 1463 S. Glenstone

### Lady Bug Beads—St. Louis

www.ladybugbeads.net

Midwest's favorite bead shop. Over 3000 sq. ft. of beads that focus on Toho and Miyuki Seed Beads, a large selection of Czech Glass and Tierra Cast Pewter. Full selection of Swarovski Crystals and Freshwater Pearls. We are a teaching store. Also check out our Etsy Shop at LadybugbeadsSTL. Mon, Wed, Fri 10-6, Tue and Thu 10-8, Sat 9-4, Sun 12-4.

7616 Big Bend Blvd.

(314) 644-6140

### Nevada

### Bead Jungle—Henderson (Las Vegas area)

www.beadjungle.com

Most complete bead shop in the Las Vegas area with the largest variety of beads and findings. Classes, silversmithing, parties, workshops, and volume discounts. Minutes from the Strip. Please visit website for shop hours

1590 W. Horizon Ridge Pkwy., Ste. 160 (702) 432-2323

### Bead Haven—Las Vegas

www.beadhavenlasvegas.com

Nevada's most comprehensive bead store, catering to all bead enthusiasts. Huge selection of findings, pressed glass, seed beads. Full line of Swarovski. Free classes daily. Mon–Sat 10–6. Closed Sun. 7575 W. Washington Ave., Ste. 131 (702) 23: (702) 233-2450

### New Hampshire Bead It!—Concord

www.beadit.biz

We'll bend over backwards for you! We search the world for beautiful, unique beads - stone, pearl, glass, sterling, g.f. etc. Interesting clasps. Over 2500 different Japanese seed beads. Classes, parties, and worktables. Definitely worth the trip! Open Tuesday through Sunday. Our online shop is now open. Wrap yourself in beads...it's great therapy! 146 N. Main St. (603) 223-0146

### Ladybead and Rook—Wilton

www.ladybeadandrook.com

Beautiful, quality beads to inspire your creativity and accentuate your style. Emphasis on European beads: Czech crystals, pressed glass, seed beads, pearls, and semiprecious. Artisan-created jewelry for fine gift giving. Ample parking. Thu-Sat 9-5:30, Sun 11-4. At the Riverview Mill Artist Shops.

(603) 654-2805

### New Jersev

### Beads by Blanche—Bergenfield

www.beadsbyblanche.com

(Only miles from NYC.) Visit East Coast's premier bead shop. 3,000+ colors/styles of Japanese seed beads, glass, crystal, semiprecious, lampwork, and more! Classes by local and nationally known artists. Extensive inventory for unlimited possibilities!

106 N. Washington Ave.

29 Howard St

(201) 385-6225

75

### Jubili Beads & Yarns®—Collingswood

www.jubilibeadsandyarns.com

Everything you need under one roof! Fabulous full-service source for Miyuki & Czech beads, crystals, yarns, supplies. Eight-torch lampworking studio, weaving, knitting, crocheting, PMC, & more! Repairs, custom jewelry, and parties. Contact us via email at info@jubilibeadsandyarns.com.

713 Haddon Ave. (856) 858-7844

### Sojourner—Lambertville

www.sojourner.biz

Sojourner stocks freshwater pearls, semiprecious stones, Swarovski crystals, Czech glass and seed beads, sterling beads, Chinese enamel beads, castings, charms, ethnic beads, findings—including our own design sterling silver box clasps bezel set with vintage and semiprecious elements. Open daily 11-6.

### 26 Bridge St. (609) 397-8849

The Birds and the Beads—Morganville www.thebirdsand thebeads.com

Surround yourself in beads! Incredible collection of hand-selected stone, pearl, glass and shell beads. Plus, all the best seed beads, tools, books, findings, and Swarovski crystals. Please call or stop by for further information and our extensive class schedule.

(732) 591-8233 411 Rt. 79

BEADWORK AUGUST/SEPTEMBER 2016

### Bead Dazzle—Point Pleasant

www.BeadDazzlePoint.com

Ocean County's largest full service bead store. Huge selection of Swarovski, semi-precious, Czech crystal; largest selection around of seed beads. All the new two-hole beads. Delicas, Charlottes, and much more. Many classes available in all techniques.

2319 Bridge Ave. (732) 295-6679

### Lucy's Bead Boutique—Point Pleasant

www.LUCYSBEADBOUTIQUE.com

We offer classes, kits, variety of Miyuki, Toho, Swarovski, Czech, and much more. Also, Bead Club, Sunday Fundays, Open Beading, all in a social, fun atmosphere!

3241 Route 88

(848) 232-3690

### New Mexico

### Thunderbird Supply Company— Albuquerque

www.thunderbirdsupply.com

A beader's candy store! Albuquerque's largest and must complete bead store! Filled with findings, metal beads, strands, seed beads, stringing and wire wrapping supplies. We carry a complete line of fabricated metal sheet and wire in silver, nickel, and copper product. Mon-Fri 9am-6pm, Sat 10am-5pm MST

2311 Vassar NE (505) 884-7770

### Thunderbird Supply Company—Gallup

www.thunderbirdsupply.com

Our main showroom store is just off I-40, located just minutes from the Navajo and Zuni Nation, is filled with over 13,000 items; fabricated metal sheet and wire (silver, nickel, and copper), findings, metal beads, metalsmithing tools, beading supplies, natural and man-made strands.

Mon-Sat 8:30am-6pm MST 1907 W Highway 66

(800) 545-7968

### New York

### Beads Mosaic—Nanuet NEW!!

www.BeadsMosaic.com

Exclusive bead boutique! Huge selection of quality semi-precious; Czech & Fire Polish; CzechMates; Sterling beads, charms/findings; Miyuki & Toho seed beads; Delica; Tools & Supplies. Open 6 days/ week. Exit 14 off I-87/NY Thruway, 40 minutes north of NYC. For Beading classes and store hours visit www.BeadsMosaic.com. BEADS MOSAIC

136 Main St.

(845) 501-8295

### Beads World Inc.—New York

www.beadsworldusa.com

From beads to crystals to leather cords and more. Beads World is your one-stop shop. Quality selections in the heart of NYC's fashion district. Mon-Fri 9-7. Sat-Sun 10-5.

57 W. 38th St. (near the corner of 6th Ave.) (212) 302-1199

### Let's Bead!—East Rochester

Your destination bead shop! 3,200 sq. ft. bright full-service bead store. Wide selection of quality beads, semi-precious stones, Swarovski crystals, kumihimo, chain maille, stringing materials, wire, findings and more! Featuring unique beads and components by local and American artisans. Friendly customer service for beaders of all levels.

349 W. Commercial St.

(585) 586-6550

### BEAD SHOP at Lady Jane Craft Center— Queens (Ozone Park)

www.ladyjanecraftcenter.com

Largest selection outside Manhattan, Classes, Swarovski, Preciosa, Pearls, Fire polish, Hanks, Myuki, TOHO, Glass beads, Leather, Semi-precious Strands, Pendants, Cabachons, Findings, Chains, Metal, Stamps, Tools, Books. Open 7 days. Off Belt Parkway, Exit 17.

137-20 Crossbay Blvd.

(718) 835-7651

### North Carolina

### Chevron Trading Post & Bead Co.— Asheville

www.chevronbeads.com

Asheville's premier full-service bead store of 25+ years. Largest selection of seed beads, Old World Trade Beads and Vintage glass in the SE Region. Huge selection of pearls, gemstones, crystals, Czech, ceramic & natural beads, including all the supplies you need. WireLace® Distributor - Open 7 day a week. Importer/Classes/Parties/Workspace www.chevronbeads.com.

40 N. Lexington Ave. (Downtown)

(828) 236-2323

### Ain't Miss Bead Haven—Mooresville

www.aintmissbeadhaven.com

Classes, Parties, Design & make your own jewelry-or let us make it 4 you. Mooresville's best place for beads & jewelry supply. We are just north of Charlotte NC. BYOB Socials (Bring Your Own Beads), Wine & Bead, and Girls Night Out. We offer a large variety of Vintage jewelry and components, Seed beads, Swarovski, Preciosa, Czech, Gemstones, Crystals strands, Sterling Silver, Silver & Gold filled, and Vermeil findings. Hours: Monday- Saturday 10-6; Email: aintmissbeadhaven@ymail.com

138 N. Main St. (704) 746-9278

### Ohio

### Beaded Bliss Designs—Cincinnati (Harrison)

www.followyourbeadedbliss.com

The tri-state's best bead shop: create your own jewelry from our evergrowing selection of Swarovski crystal, semiprecious, glass, metals, pendants, lampwork, clay beads, books, tools, and much more! Project assistance, classes & parties, too. Always follow your bliss! (513) 202-1706 1151 Stone Dr., Ste. E

### BEAD PARADISE—Cleveland (Oberlin)

www.beadparadise.com

Truly amazing selection! New and vintage glass, gemstones, Swarovski, metal beads and findings. African Trade Beads, ancient, antique and collectible beads in store and online. Just off the Ohio turnpike. Open every day.

29 W. College St.

(440) 775-2233

### Bloomin' Beads, Etc.—Columbus (Powell)

www.BloominBeadsEtc.com

We are a fun bead store with a 2,000 sq. ft. Event Center where we host weekly classes. We have all types of beads and supplies that you will need. Come join us!

4040 Presidential Parkway

(740) 917-9008

### Gahanna Bead Shop—Gahanna

www.gahannabeadstudio.com

Oldest bead store in Columbus, uncommon beads at uncommon prices. Huge selection of findings, vintage porcelain, stone, wood, bone, Miyuki, Swarovski, Czech, cords, leather, and more. Exemplary  $customer\ service\ from\ friendly, knowledgeable\ staff.$ (614) 933-8948

1028 N. Hamilton Rd.

### Oklahoma

SA Beads — Owasso www.sabeads.com

Looking for the latest in beads? If you've seen it in a bead magazine, chances are we have it available for purchase at the store. Classes are twice a week with the schedule posted on our website at www.sabeads.com

11230 N. Garnett Rd., Unit A

(918) 576-8940

### Pennsylvania Buttercup Beads—Audubon

www.buttercupbeads.com

Let your creativity blossom in our cozy country setting. Classes, Parties, oh-so-pretty sparkly things, and most of all, fun! One-stop shopping in an open workshop environment. Artisan/bead-addict owned and operated.

1123 Pawlings Rd.

(484) 524-8231

### The Bead Garden—Havertown

www.thebeadgarden.com

Friendly, full-service bead store for all of your jewelry-making needs. Classes for all levels of experience, including beginners. Birthday parties and group outings. Knowledgeable staff that is delighted to help. 2122 Darby Rd.

### Blue Santa Beads—Media

www.bluesantabeads.com

An artistic venue that prides itself on a vast selection of beads and findings to encourage your creativity. Customers always come first and always return.

1165 W. Baltimore Pike

(610) 892-2740

### Tennessee

Bead Therapy—Chattanooga

Finally open now on Tuesdays through Saturdays. Fabulous selection of Japanese seed beads, Swarovski/Preciosa crystals, natural stone beads, glass and freshwater pearls, Czech Firepolish /pressed glass bead and beading supplies. Experienced teachers and great classes! Come see us!! 400 E. Main St. (423) 509-1907

### White Fox Beads—Knoxville

whitefoxbeads.com

We have the jewelry-making supplies you need for your next project and those "must haves" for your stash! Seed Beads! Vintage! Czech Glass! Come in today and discover why our awesome classes, expert staff and superb service are well known throughout the region. New for 2015 - Get in our Studio Space and Make Stuff!

(865) 980-0237 5111 Homberg Dr.

### Texas

### Beads Unlimited Inc.—Dallas

Your one stop bead shop in Dallas: Huge collection of Gemstones, agates, pewter, findings, chain, Chinese crystal, pave beads, rhinestone findings, wood beads, tools, ceramics and sterling silver jewelry studded with semi-precious gemstones. Spend over \$300 or more (wholesale) and receive 50% off on selected items. Call us to be included for weekly sales at the shop. Email: indiagems@aol.com. Fax: (214) 749-0446

2454 Royal Ln.

### Virginia

### STUDIO BABOO® "A Big Little™ Bead Store"— Charlottesville

www.studiobaboo.com

Full service bead store w/a huge selection of Delicas, seed beads, glass, semi-precious, pearls, polymer and more. Friendly, knowledgeable staff. Visit website for class schedule and hours.

1933 Commonwealth Dr

### Beads on Parade—Fredericksburg

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### **South Jersey Bead Society**

P.O. Box 1242

Bellmawr, NJ 08099-5242

Email: coprez2@southjerseybeadsociety.org

Web address: www.southjerseybeadsociety.org

Meetings are held the 1st Thursday of the month September-June, at Mount Laurel Fire House, 69 Elbo Ln., from 7–9. SJBS also offers workshops taught by local and national teachers. For more info see the web site

### Texas

### **Dallas Bead Society**

Email: info@dallasbeadsociety.org

Web address: www.dallasbeadsociety.org

Yahoo Group:

http://groups.yahoo.com/group/dallasbeadsociety/

Join DBS for camaraderie, learning and sharing the love of beads. Meetings are the first Saturday of the month, subject to holidays. We gather at 10 and have a short meeting at 10:30 followed by a program. Bring your lunch and stay after the program for open beading until 4 Check out our website or Yahoo group for specifics on meeting dates, location and programs. DBS brings in national teachers twice a year and regional teachers more frequently. We can't wait to meet you.

### Virginia

### Northern Virginia Bead Society

P.O. Box 2258

Vienna, VA 22182

Email: info.nvbs@yahoo.com

Web address: www.nvbs.org

Meetings: 1st Thurs. of each month, 7pm-9pm, Sept June at Vienna Arts Center, 115 Pleasant Street NW, Vienna, VA. We offer workshops; an annual auction; and a year-end member party. Connect on our website!

### **International**

### **Toronto Bead Society**

Ste. 43, 155 tTycos Dr. (mail only)

Toronto, ON, Canada M6B 1W6

Email: info@torontobeadsociety.org

Web address: www.torontobeadsociety.org

Meetings 2nd Wednesday 7 p.m., September-June. Ryerson University, 380 Victoria St. (East of Yonge, between College and Dundas). Check out website for dates and details of other special events.

### **BEAD BROWSER**

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### **PASS THROUGH** VS PASS BACK THROUGH

Pass through means to move the needle in the same direction that the beads have been strung. Pass back through means to move the needle in the opposite direction.

### FINISHING AND STARTING **NEW THREADS**

Tie off the old thread when it's about 4" long by making an overhand knot around previous threads between beads. Weave through a few beads to hide the knot, and trim the thread close to the work. Start the new thread by tying an overhand knot around previous threads between beads. Weave through several beads to hide the knot and to reach the place to resume beading.

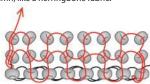
### STOP BEAD

A stop bead (or tension bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split the thread.

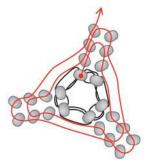


### HERRINGBONE STITCH

Form a foundation row of one- or twoneedle even-count ladder stitch and exit up through the final bead. String 2 beads, pass down through next bead in the ladder, and pass up through the following bead; repeat to the end of the row. Step up for the next row by wrapping the thread around previous threads to exit up through the last bead strung. To form the next row, string 2 beads and pass down through the second-to-last bead of the previous row and up through the following bead. Repeat, stringing 2 beads per stitch, passing down then up through 2 beads of the previous row and stepping up as before. The 2-bead stitch will cause the beads to angle in each column, like a herringbone fabric.

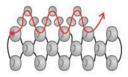


Begin tubular herringbone stitch with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.



### PICOT

A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface

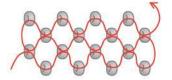


### **PEYOTE STITCH**

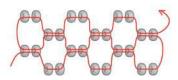
stitch, string an even number of beads to create the first two rows. Begin the third

For one-drop even-count flat peyote

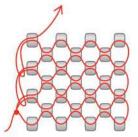
row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the



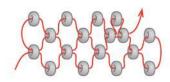
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



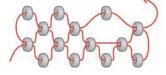
For odd-count flat peyote stitch, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by passing back through the last bead added. Continue in peyote stitch, turning as for even-count at the end of this and all evennumbered rows. At the end of all oddnumbered rows, add the last bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.



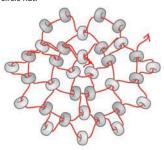
Begin a midproject peyote-stitch increase by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the onedrop between.



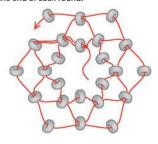
To make a midproject peyote-stitch decrease, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



For circular peyote stitch, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the

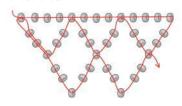


For even-count tubular peyote stitch, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number of beads in the first round. Step up through the first bead added in this round. For the following rounds, string 1 bead and pass through the next bead of the previous round; repeat, stepping up at the end of each round.



### **NETTING**

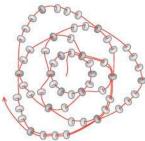
String a base row of 13 beads. String  $5\ beads$  and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net, and continue.



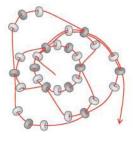


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For circular netting, string {1A and 1B} six times; pass through them again to form a circle for the foundation round and pass through the next 1B. \*String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from \* twice, then step up for the next round by passing through the first 2 beads of the first net. String 2A, 1B, and 2A: pass through the middle bead of the nearest net in the previous round. Repeat twice, then step up for the next round by passing through the first 3 beads of this round. Work each round the same way, increasing the number of A beads as necessary to keep the work flat, and stepping up by passing through the first half of the

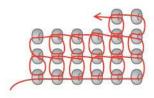


For tubular netting, string 1A and 1B six times; pass through them again to form the foundation round. \*String 1A, 1B, and 1A; skip 1B and pass through the following 1B in the previous round to form a "net". Repeat from \* twice, then step up for the next round by passing through the first 2 beads of this round. \*\*String 1A, 1B, and 1A; pass through the middle bead of the nearest net in the previous round. Repeat from \*\* twice, then step up as before. Work each round the same way.



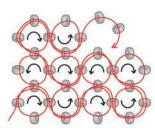
### SQUARE STITCH

String a row of beads. For the second row, string 2 beads; pass through the second-tolast bead of the first row and through the second bead just strung. Continue by stringing 1 bead, passing through the thirdto-last bead of the first row, and passing through the bead just strung. Repeat this looping technique to the end of the row.



### **RIGHT-ANGLE WEAVE**

For one-needle right-angle weave, string 4 beads and pass through the first 3 beads again to form the first unit. For the rest of the row, string 3 beads and pass through the last bead exited in the previous unit and the first 2 beads just strung; the thread path will resemble a series of figure eights, alternating direction with each unit. To begin the next row, pass through beads to exit from the top bead of the last unit. String 3 beads and pass through the last bead exited and the first bead just strung. \*String 2 beads; pass back through the next top bead of the previous row, the last bead exited in the previous unit, and the 2 beads just strung. Pass through the next top bead of the previous row. String 2 beads; pass through the last bead of the previous unit, the top bead just exited, and the first bead just strung. Repeat from \* to complete the row, then begin a new row as before.



### KNOTS

The **overhand knot** is the basic knot for tying off thread. Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord and through the loop; pull snug.



The **square knot** is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end: pull snug.



### **CRIMPING**

Crimp tubes are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Place the crimp tube in the front notch of the crimping pliers and squeeze to shape the tube into an oval. Use the back notch of the crimping pliers to press the length of the tube down between the wires, enclosing them in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch of the pliers to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.



### WIREWORKING

To open a jump ring, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the ring's shape.



For a **simple loop**, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire. Use round-nose pliers to grasp the wire at the tip; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Adjust the pliers as needed to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop by grasping each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the loop's shape.

To form a wrapped loop, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire two or three times. Trim the excess wire to finish. Make a thicker, heavierlooking wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming at the loop.



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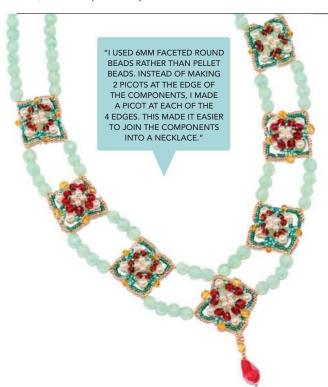




**ANNIE STOLTZFUS** of Stevens, Pennsylvania, customized Alice Kharon's Boardwalk Necklace (*Beadwork*, August/September 2015) with a clasp and fire-polished rounds.



**NATALIA TRUKHINA** of Rome, Italy, took Cindy Holsclaw's Chrysanthemum Blossoms (*Beadwork*, April/May 2015) to another level.



**JANICE CHAN** of Melbourne, Australia, cleverly reworked Lisa Kan's Quatrefoil Earrings (*Beadwork*, December 2015/ January 2016) into a necklace.



Beadwork's managing editor, LAVON PETERS, modified Alice Kharon's Cat's-Eye Collar (Beadwork, April/May 2016) to make a bracelet variation and a pair of earrings.

Check our website, beadworkmagazine.com, for corrections and announcements.





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