

# BEADWORK®

## Make & Wear 29

Gorgeous  
Designs  
Inside

The Healing  
Power of  
Beading p. 6

**Bead in  
the Know**

Updated Guide to  
Shaped Beads p. 16

**buy  
this  
kit**  
p. 28

**Trend  
to Try**  
BEADS + BRASS =  
One Chic  
Bangle

Blue Hydrangea  
Bangle by Andrea  
Mazzenga  
p. 40

Create a Garden of  
Zinnias for Your Wrist





**Tuscany**  
*by Cynthia Kimura*

**Artbeads.com®**  
FREE SHIPPING // FREE RETURNS

SWAROVSKI  
AUTHORIZED RESELLER



# John Bead

Manufacturer, Distributor, Wholesaler

Biggest selection of Czech Charlottes,  
Miyuki Delicas & Miyuki Seed Beads

Cali® | Preciosa Hill™ | Preciosa Candy™  
Preciosa Tee™ | Preciosa Cornelian™  
Superduos™ | Preciosa Pellet™  
Preciosa Ripple™ | Preciosa Chilli™  
DIAMOND DUO™ | Preciosa Pip™ | Tango™

Introducing  
3-Hole Czech Glass

**Cali®**  

Available in 50+ Colors  
3 x 8mm



John Bead Corporation  
Beads, Crystals, Components & Carnival  
Tel: (416)757-3287 | Toll Free: 1(888)755-9055 | E-mail: [sales@johnbead.com](mailto:sales@johnbead.com) | [www.johnbead.com](http://www.johnbead.com)

# contents

JUNE/JULY 2017 VOLUME 20 NUMBER 4

## Designer of the Year Projects

### 22 TROIKA COLLAR

MELISSA GRAKOWSKY SHIPPEE

Bezel large pear stones and stitch a fancy strap to create this striking necklace

### 28 ZINNIA PROFUSION CUFF

KASSIE SHAW

Stitch a garden of zinnias with O beads, MiniDuos, and crystal rose montées

### 32 FOREST WHISPER NECKLACE

AGNIESZKA WATTS

Use a variety of techniques to create this one-of-a-kind pendant necklace



22



56

## Features

### 6 20<sup>TH</sup> ANNIVERSARY CELEBRATION:

Stories that Inspire

### 16 EXPANDED GUIDE TO

SHAPED BEADS

## Departments

4 Passing Through

8 Cool Stuff

11 Stitch Tips

85 Techniques

85 Stitch Index

88 Bead Buzz



46



49



## On the Cover

Blue Hydrangea Bangle  
by Andrea Mazzenga  
page 40

## Projects

### 12 SIMPLY SEEDS: FORGET-ME-NOT HOOPS

ESTELITA MAYAC CHILES

### 36 TAHITIAN DIAMOND BRACELET

CAROLE OHL

### 40 BLUE HYDRANGEA BANGLE

ANDREA MAZZENGA

### 42 QUATREFOIL KITE EARRINGS

DEBORA HODOYER

### 46 COPPER CONNECTIONS NECKLACE

SHANNA STEELE

### 49 PLAYFUL PENTAGONS BRACELET

KIM WEST

### 52 TRINITY PENDANT

CAROLYN CAVE

### 56 ROLLING WAVES BRACELET

SVETLANA CHERNITSKY

### 60 ARCOS DE TRIOMPHE NECKLACE

LESLIE ROGALSKI

KITS  
AVAILABLE



Zinnia  
Profusion Cuff  
by Kassie Shaw  
page 28





60



32



36



42



67



69



52



68



71

## Project Rating

Our three-level project rating system is found in the project instructions.



BEGINNER LEVEL  
Quick and easy



INTERMEDIATE LEVEL  
Moderate time commitment



ADVANCED LEVEL  
Longer time commitment

For Stitch Index, see page 85.

## Fast & Fabulous Projects

### 65 BE YOU

JESS LINCOLN

### 66 MINTY MANDALA

RITA PANNULLA

### 67 FIND YOUR WINGS

MICHELLE MACH

### 68 SCALLOPED FANCY

LISA NIVEN KELLY

### 69 STAR STUFF

LORELEI EURTO

### 70 BOOK OF SPELLS

KRISTINA HAHN ELENIAK

### 71 MAKE A WISH

GAEA CANNADAY

### 72 MODERN ASTROLOGY

BECKY NUNN





## Right Brain/Left Brain

Being an artist my whole life, I've always thought of myself as a right-brained individual. However, after years in the workforce, I've come to realize that my left brain and right brain are constantly in a struggle for dominance. While I have a knack for creative tasks such as planning an issue of the magazine and reviewing beaded project submissions, I also thrive on the more business-like duties that require

organization and structure.

So it comes as no surprise that the beautiful projects that fill the pages of this issue satisfy both sides of my brain! My analytical left brain is drawn to the geometric, structured designs, such as the symmetrical focal and patterned strap of Melissa Grakowsky Shippee's Troika Collar; the repeating pattern in Svetlana Chernitsky's Rolling Waves Bracelet; and the geometric shapes in Debora Hodoyer's Quatrefoil Kite Earrings. The creative, intuitive right brain in me appreciates the more organic projects, such as the tubular peyote-stitched rope on Agnieszka Watts's Forest Whisper Necklace; the petite floral designs in Kassie Shaw's Zinnia Profusion Cuff; and the almost painterly look of Carolyn Cave's Trinity Pendant.

The same can be said for the Fast & Fabulous section of jewelry designs, which highlights metal-stamped projects (page 65). The act of stamping takes a bit of pre-planning and precision, but the creative possibilities are endless when you choose to personalize a design with a stamped component. And regardless of which half of your brain is more dominant, you'll find our Expanded Guide to Shaped Beads to be informative and inspiring. We've updated it to include dozens of shaped beads currently on the market (page 16).

So grab your sticky notes, mark your favorites, and let your left and right brains fight it out for which project to dig into first!

Cheers!

*Debbie*

Debbie Blair  
Editor, *Beadwork* magazine  
Debbie.Blair@fwmedia.com

Follow *Beadwork* on Facebook:  
[facebook.com/BeadworkDailyonFB](https://facebook.com/BeadworkDailyonFB)



#BeadworkMagazine



## What's Cookin' in the *Beadwork* Office?



Get everything you need to make the splendid **Zinnia Profusion Cuff** on page 28, just in time for summer! Order your kit now at [www.interweave.com](http://www.interweave.com).

The 2017 Collector's Edition of *Favorite Bead Stitches* is bursting with projects featuring all your favorite stitches: herringbone, peyote, brick, right-angle weave, netting, and more. On newsstands now or at [www.interweave.com](http://www.interweave.com).



# BEADWORK®

## EDITORIAL

EDITOR Debbie Blair  
MANAGING EDITOR Lavon Peters  
PROJECT EDITOR Megan Lenhausen  
ASSISTANT EDITOR Andrea Hoyt  
COPY EDITOR Nancy Arndt

## MARKETING & ADVERTISING

ADVERTISING MANAGER Marilyn C. Koponen  
[Marilyn.Koponen@fwmedia.com](mailto:Marilyn.Koponen@fwmedia.com), (877) 613-4613  
ADVERTISING MANAGER Stephanie Griess  
[Stephanie.Griess@fwmedia.com](mailto:Stephanie.Griess@fwmedia.com), (877) 613-4630

AD TRAFFICKER Cari Ullom  
MARKETING MANAGER Hollie Kuhlmann

## CREATIVE SERVICES

CREATIVE DIRECTOR Debbie Long  
ART DIRECTOR Rachel Kennedy  
SENIOR DESIGNER Connie Poole  
PRODUCTION DESIGNER Mark Dobroth  
ILLUSTRATOR Bonnie Brooks  
PHOTOGRAPHY George Boe, Ann Swanson



FOUNDER Linda Ligon  
DIRECTOR OF CONTENT STRATEGY Stephen Koenig  
DIRECTOR OF MARKETING Peter Discoe  
DIRECTOR OF AD SALES Julie MacDonald  
GROUP CREATIVE DIRECTOR Sam Syed



F+W MEDIA, INC.

CHIEF EXECUTIVE OFFICER Thomas F.X. Beusse  
CHIEF FINANCIAL OFFICER Debra Delman  
CHIEF OPERATING OFFICER Joe Seibert  
CHIEF CONTENT OFFICER Steve Madden  
CHIEF TECHNOLOGY OFFICER Joe Romello  
SVP, GENERAL MANAGER—F+W CRAFTS GROUP John Bolton  
SVP, GENERAL MANAGER—F+W OUTDOORS & SMALL BUSINESS GROUP Ray Chelstowski  
VP, MANUFACTURING & LOGISTICS Phil Graham  
NEWSSTAND SALES Scott T. Hill, [scott.hill@procirc.com](mailto:scott.hill@procirc.com)

Designs in this issue of *Beadwork*® are for inspiration and personal use only. *Beadwork* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Beadwork*. Nor does *Beadwork* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Beadwork*. Exact reproduction for commercial purposes is contrary to the spirit of good craftsmanship.

*Beadwork* (ISSN 1528-5634) is published bimonthly by Interweave, a division of F+W Media, Inc., 4868 Innovation Dr., Fort Collins, CO 80525-5576. (866) 949-1646. USPS #018-351. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. © 2017 F+W Media, Inc. All rights reserved. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$29.95/one year in the U.S., \$34.95/one year (U.S. funds) in Canada, and \$39.95 (U.S. funds) in other countries (surface delivery). Printed in the U.S.A. POSTMASTER: Please send address changes to *Beadwork*, PO Box 433289, Palm Coast, FL 32143.

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

For *Beadwork* SUBSCRIPTION questions or concerns, contact us:

Email address: [beadwork@emailcustomerservice.com](mailto:beadwork@emailcustomerservice.com)

U.S. Customer Service: (800) 849-8753

Intl. Customer Service: (386) 246-0105

U.S. Mail: PO Box 433289, Palm Coast, FL 32143

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



# PRECIOSA Pellet™



DESIGN BY KERRIE SLADE

## DISTRIBUTORS OF **PRECIOSA Traditional Czech Beads™**

Shipwreck Beads | 800-950-4232 | [www.shipwreckbeads.com](http://www.shipwreckbeads.com)  
John Bead Corp., Ltd. | 888-755-9055 | [www.johnbead.com](http://www.johnbead.com)  
John F. Allen & Son, Inc. | 800-334-9971 | [www.jfallen.com](http://www.jfallen.com)  
Beadsmith / Helby Import | 732-969-5300 | [www.beadsmith.com](http://www.beadsmith.com)  
Fire Mountain Gems and Beads | 800-355-2137 | [www.firemountaingems.com](http://www.firemountaingems.com)  
Frabels Inc. | 514-842-8561 | [www.frabels.com](http://www.frabels.com)  
Har-Man Importing Co. | 1-800-232-3769 | [www.harmanbeads.com](http://www.harmanbeads.com)

## AGENTS FOR USA AND CANADA

Bead & Trim, Inc. | 212-725-9845 | [traditional-czech-beads.com](http://traditional-czech-beads.com)  
Jablonex Canada Inc. | 416-675-1326 | [jablonex.canada@gmail.com](mailto:jablonex.canada@gmail.com)

PRECIOSA Traditional Czech Beads™

**PRECIOSA ORNELA, a.s.** | Zásada 317, 468 25 Czech Republic  
P +420 488 117 711, F +420 483 312 292, E [beads@preciosa.com](mailto:beads@preciosa.com)

[preciosa-ornela.com](http://preciosa-ornela.com)

TO DISCOVER MORE ABOUT

**PRECIOSA Traditional Czech Beads™**  
VISIT

[traditional-czech-beads.com](http://traditional-czech-beads.com)

MANUFACTURER

**PRECIOSA ORNELA**  
**Czech Republic**

**PRECIOSA Pellet™**

Art No.: 111 01 339  
SIZE: 4 x 6 mm





## Beadwork Magazine: Inspiring Beaders for 20 Years!



### *laura graham:* WHAT DEFINES ME

To celebrate the twentieth anniversary of *Beadwork* magazine, we're publishing inspirational stories from you, our readers! We would love to hear how beading has changed your life, how you've used beading to change someone else's life, or any other inspirational story related to beading. Find the previous inspirational stories of this series in the December/January, February/March, and April/May 2017 issues of *Beadwork*.

Send your story (300 words or less) to [beadwork@interweave.com](mailto:beadwork@interweave.com). We will publish one story in each of the next three issues of *Beadwork*. If your story is selected, we will notify you by email and will ask for photos of you, your beading projects, your workspace, etc.

**I**n early 2007 I experienced a lot of unusual health issues. After many doctor visits I was diagnosed with Lupus, a chronic autoimmune disease. I was devastated to hear that I would be sick every day for the rest of my life. When this reality hit, depression soon followed. I was constantly attending medical appointments and trying different medications, and everyday life became miserable. By the end of 2007 I was unable to work and I was therefore financially challenged.



Laura and her husband, Tony Parham



Laura in her studio

I realized that I needed to find something to take my mind off all the negativity I was dealing with, so I decided to make Christmas gifts that year. I visited my local bead store for supplies and quickly got hooked on jewelry making! It was the perfect hobby to take my mind off the daily struggles of Lupus.

Not long after my first trip to my local bead shop I became interested in exploring other forms of jewelry making, and I fell in love with bead weaving. I credit this wonderful craft for pulling me from my depression and helping me deal with the ups and downs of my disease.

2017 marks my forty-fifth birthday and the tenth anniversary of my diagnosis with Lupus. I now have an Etsy store, Desert Star Creations; I am a proud member of the BeadSmith Inspiration Squad; and my jewelry has won awards and been published. I also teach my designs at Sweet Beads in Las Vegas. The owner, Shae Wilhite, has been a great support and help to me. I'm happy to report that although some days are still difficult, my Lupus is under control and no longer defines me.

Bead weaving completely turned my life around. I hope to not only bring awareness to Lupus and other autoimmune diseases but also show what a difference it can make to use a creative outlet as therapy.



ALL PHOTOS COURTESY OF LAURA GRAHAM



## Introducing:

CzechMates® 2-Hole Cabochon  
Starman 1-Hole Prong™



*Prong earrings by TrendSetter  
Penny Dixon. Tutorial available  
from your local bead store.*

### FEATURED BEAD SHAPES



2mm Firepolish



7mm CzechMates® 2-Hole Cabochon



3/5mm Prong™

### ASK YOUR LOCAL BEAD STORE FOR STARMAN BEADS OR ORDER FROM:

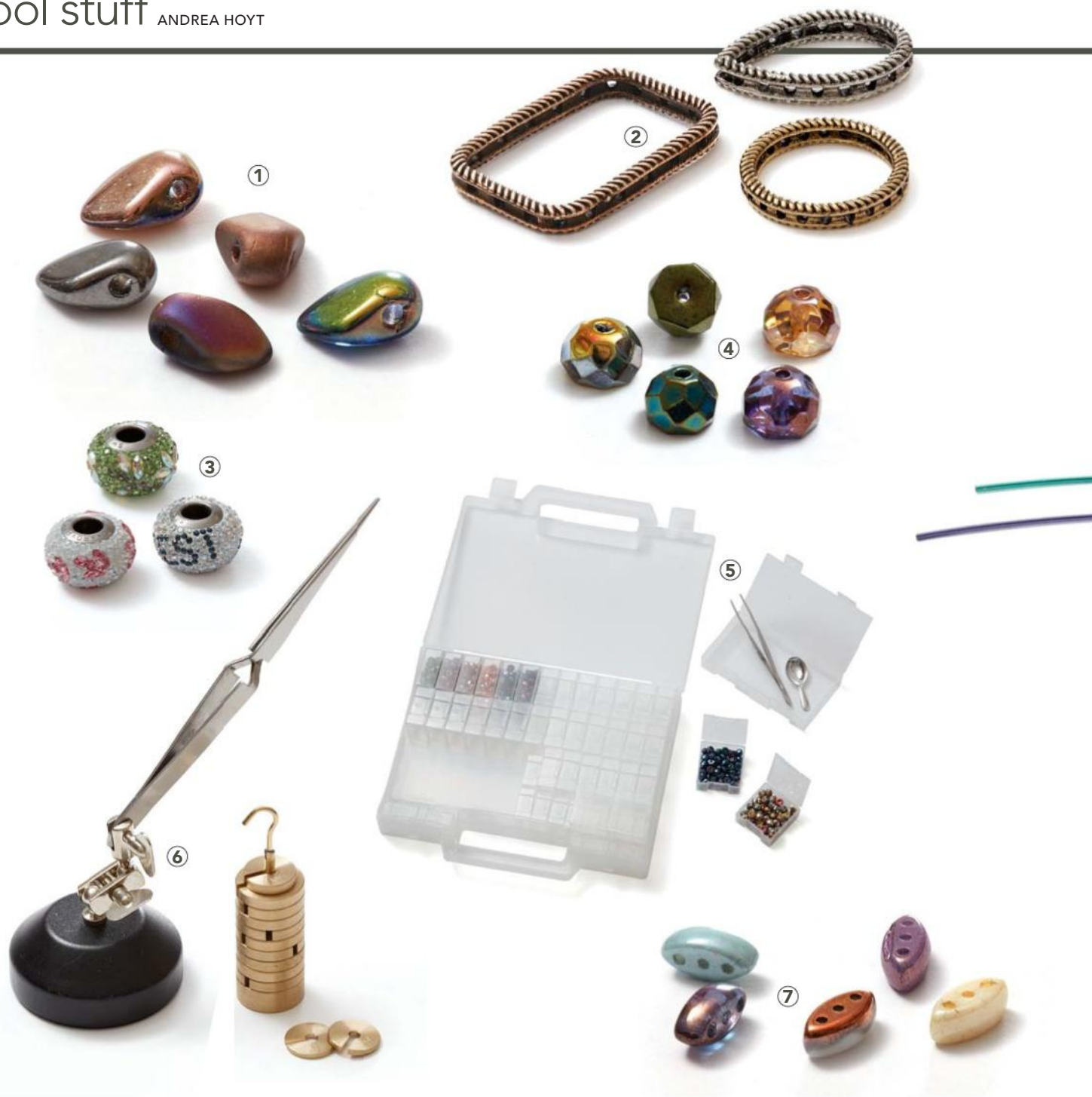
Artbeads  
[www.Artbeads.com](http://www.Artbeads.com)  
Aura Crystals  
[www.AuraCrystals.com](http://www.AuraCrystals.com)  
Baubles & Beads  
[www.BaublesAndBeads.com](http://www.BaublesAndBeads.com)  
Beadaholique  
[www.Beadaholique.com](http://www.Beadaholique.com)  
Bead & Glass Boutique  
[www.BeadAndGlass.com](http://www.BeadAndGlass.com)  
Bead Unique  
[www.BeadUniqueAZ.com](http://www.BeadUniqueAZ.com)  
Bello Modo  
[www.BelloModo.com](http://www.BelloModo.com)

Beyond Beadery  
[www.BeyondBeadery.com](http://www.BeyondBeadery.com)  
Bobby Bead  
[www.BobbyBead.com](http://www.BobbyBead.com)  
Design & Adorn Beading Studio  
[www.DesignAndAdorn.com](http://www.DesignAndAdorn.com)  
Eclectica  
[www.EclecticaBeads.com](http://www.EclecticaBeads.com)  
Eureka Crystal Beads  
[www.EurekaCrystalBeads.com](http://www.EurekaCrystalBeads.com)  
Fusion Beads  
[www.FusionBeads.com](http://www.FusionBeads.com)  
Just Bead It  
[www.JustBeadItConcord.com](http://www.JustBeadItConcord.com)

Lima Beads  
[www.LimaBeads.com](http://www.LimaBeads.com)  
Midwest Bead & Supply  
[www.MidwestBeads.com](http://www.MidwestBeads.com)  
Potomac Bead Company  
[www.PotomacBeads.com](http://www.PotomacBeads.com)  
Red Panda Beads  
[www.RedPandaBeads.com](http://www.RedPandaBeads.com)

**AUTHORIZED DISTRIBUTOR**  
  



**1.** All Beads CZ and Sabine Lippert have created a new version of the popular Dragon Scale bead—the Gekko bead—which features slightly softer points and a hole that runs the width of the bead rather than the length. It's available in a 3x5mm size at [www.all-beads-wholesale.com](http://www.all-beads-wholesale.com) (wholesale only) or from your favorite bead retailer.

**2.** The antiqued, textured Groovy Bead Frames from Goody Beads can be decorated and strung from several angles and used with materials such as head pins, wire, and cord. Grooves are inset to hide stringing materials, knots, or twisted-off wires. Visit [www.goodybeads.com](http://www.goodybeads.com).

**3.** Express your love and gratitude for Mom with Swarovski's new BeCharmed collection of Mother's

Day pavé beads. Handmade with crystal chatons and fancy stones, these large-hole beads combine beautifully with other beads and can be strung on a variety of materials. Visit [www.create-your-style.com](http://www.create-your-style.com) or check your favorite bead retailer.

**4.** The new fire-polished Hill bead by Preciosa features a unique dome shape and a single hole running vertically. The bead's many facets help

dramatize and enhance a variety of surface finishes. Find it in 6 and 8mm sizes and a wide range of half- and full-coatings at [www.preciosa-ornela.com](http://www.preciosa-ornela.com) (wholesale only) or at your favorite bead retailer.

**5.** With fifty-two removable compartments in three sizes, this bead-storage carrying case from Artbeads makes transporting all your beads and findings easy. It measures

THE STAFF OF BEADWORK INVITES YOU TO SEND YOUR NEW BEADWORKING PRODUCTS FOR CONSIDERATION IN COOL STUFF.





8



9



10

10x8x1.88" and includes tweezers and a bead scoop. Purchase for \$16.99 at [www.artbeads.com](http://www.artbeads.com).  
**6.** Could you use a hand with your kumihimo beadwork? The 3rd Hand Tweezers by Adrienne Gaskell, with adjustable self-locking tweezers, are ideal for setting up cords or gluing braids into clasps. For anchoring your cords, the slotted counter weights accommodate several weight combi-

nations. Purchase at [www.kumihimoresource.com](http://www.kumihimoresource.com).  
**7.** With three holes and two curved edges, the 3x8mm Cali bead by John Bead can act as a spacer, an accent, or a foundation for the inventive beader. Find it in over fifty colors and finishes at [www.johnbead.com](http://www.johnbead.com) or at your favorite bead retailer.  
**8.** With Halstead's unique and expansive selection of metal-

stamping blanks and supplies, creating customized jewelry has never been more fun. Explore the possibilities at [www.halsteadbead.com](http://www.halsteadbead.com).  
**9.** Brighten up your beadwork with electro-coated brass findings from Fire Mountain Gems and Beads. Find head pins, eye pins, jump rings, clasps, and more in fun colors for summer at [www.firemountaingems.com](http://www.firemountaingems.com).

**10.** The TK 2600 Bead Stringer's Tool Kit by Xuron features three tools essential for creating strung jewelry: the Micro-Shear Flush Cutter, Bead Crimping Pliers, and TweezerNose Pliers. The tools come in a canvas pouch with extra space for storing tweezers or a file. Visit [www.xuron.com](http://www.xuron.com) (wholesale only) or check your favorite bead retailer.

## HANDPICKED FAVORITES IN THE



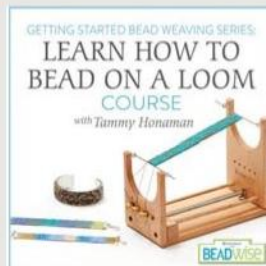
## Interweave® Shop



*The Peyote Stitch Companion*, by former *Beadwork* Editor Melinda Barta, is a standby reference guide to this essential stitch. Previously available only as an eBook, it's now available in a beautiful hardcover that you can add to your library. Ideal for beaders of every skill level, the

companion covers it all: requisite tools and materials, basic techniques, tips and troubleshooting, peyote stitch and its variations, embellishments and edgings, stitch combinations, how to design with peyote, and more! Find it at [www.interweave.com](http://www.interweave.com).

In *New Stamped Metal Jewelry*, Lisa Niven Kelly and Taryn McCabe start where Lisa's classic *Stamped Metal Jewelry* left off, covering all that's new and cool in the world of metal stamping. The book also encourages jewelry artists to approach metal stamping in interesting and unexpected ways and to make the most of this popular technique. Find it at [www.interweave.com](http://www.interweave.com) or your favorite bead or book store.



*Learn How to Bead on a Loom* is the new on-demand course taught by Interweave's own Tammy Honaman. With nine video lessons, this course is a comprehensive introduction to beading on a loom that also lets you interact with other students, share images of your work, and test your knowledge. Visit [www.interweave.com](http://www.interweave.com) today to get started.

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

PLEASE SEND ALL SUBMISSIONS TO [BEADWORK@INTERWEAVE.COM](mailto:BEADWORK@INTERWEAVE.COM) AND INCLUDE COMPLETE PRODUCT INFORMATION.



# New From the 2017 Tucson Gem Shows



**1.** Nina Designs is known for its delightful charms, and now you can make them your own with the sterling silver Tree of Life stamping blanks. Choose a textured or “openwork” tree and stamp whatever you desire on the frame. Purchase at [www.ninadesigns.com](http://www.ninadesigns.com).

**2.** Inspired by changing values and fearless self-expression, Swarovski’s Spring/Summer 2018 innovations

offer bold colors and a playful sensibility. The Crystal Shiny Lacquer PRO effect is particularly summery and uplifting. Visit [www.create-your-style.com](http://www.create-your-style.com) or check your favorite bead retailer.

**3.** The shaped-bead landscape just got a bit more crowded with the new two-hole beads from The BeadSmith. The 6mm Honeycomb Jewel, 6x5mm Nib-Bit, and 3x5mm Rulla Duet will

add color, texture, and dimension to your beadwork. Visit [www.beadsmith.com](http://www.beadsmith.com) (wholesale only) or check your favorite bead retailer.

**4.** The new metal-stamping products from ImpressArt allow you to personalize your jewelry with precision. Use the adhesive stamp guides to evenly align your letter or design stamps, then darken the impressions cleanly with the convenient enamel marker.

Visit [www.impressart.com](http://www.impressart.com) (wholesale only) or check your favorite bead retailer.

**5.** The classic DiamonDuo is now available in thirteen new colors, including metallics and pastels that glow—so you can admire your beadwork even in the dark of night. Visit [www.beadmasterusa.com](http://www.beadmasterusa.com) (wholesale only) or check your favorite bead retailer.



# Netting

Jean Cox

Netting is a simple stitch that produces exactly what you think: little nets of beads. Think fishnet stockings, rope hammocks, or onion sacks. Here, I show you how to make five-bead nets, but you can work with any number in your own designs.

## MATERIALS & TOOLS

Size 11° seed beads

Size B nylon or 6 lb braided beading thread

Scissors

Size 11 beading needle

## TECHNIQUE

netting

PROJECT LEVEL ○○○

## TRIANGLE

**Row 1:** String beads in a multiple of 4, then string 2 more. Pass back through the second-to-last bead strung (Photo 1).

**Row 2:** String 5 beads, skip 3 beads from Row 1, and pass back through the next bead; repeat across the row. Set up for the next row by stringing 1 bead and passing back through the last bead exited and the last 3 beads added in this row (Photo 2).

**Row 3:** String 5 beads and pass back through the middle bead of the next net added in the previous row; repeat across (Photo 3). To turn the thread around for the next row, you can do one of two things:

- Pass back through the last 3 beads added in this row (your thread will show) (Fig. 1); or
- Make a hidden turnaround by looping the working thread around the thread that connects 2 beads in a previous row and weaving back through beads to exit the last 3 beads added in this row (Fig. 2).

**Row 4:** Repeat Row 3 until you've created the final net.

**Embellish:** It helps to form the point of the triangle if you add 3 seed beads to the center bead of the final net (Photo 4). ●

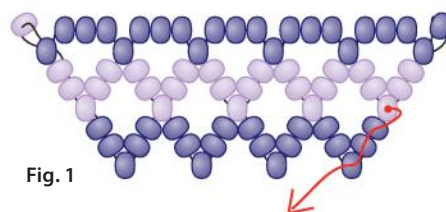


Fig. 1

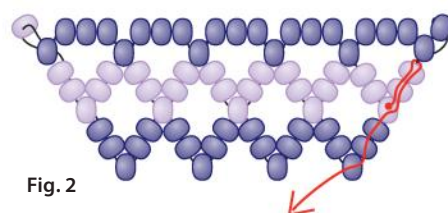


Fig. 2



4

# Forget-Me-Not Hoops

Estelita Mayac Chiles

Combine peyote stitch and cubic right-angle weave to create a flower-embellished hoop. Add centers to the flowers and use peyote stitch to finish the inside edges of the beadwork for an unforgettable pair of earrings.

## TECHNIQUES

cubic right-angle weave variation  
peyote stitch

## PROJECT LEVEL

## MATERIALS

3 g gold galvanized size 15° Japanese seed beads (A)  
2 g silver-lined lavender size 15° Japanese seed beads (B)  
2 g silver-lined emerald AB size 15° Japanese seed beads (C)  
2 g lavender luster opaque size 11° Japanese seed beads (D)  
3 g jade AB opaque size 11° Japanese seed beads (E)  
2 gold-plated 5mm jump rings  
1 pair of gold-plated 20×18mm ear wires  
Green One-G nylon beading thread

## TOOLS

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

## FINISHED SIZE

1 1/8 × 2 1/8"



Main  
Colorway

**1) BASE.** Form a strip using cubic right-angle weave and peyote stitch and then join the ends to make a ring:

**Cube 1, Bottom:** Use 4' of thread to string 1D and 3E, leaving a 4" tail; pass through the beads again to form a tight circle, then pass through the first D strung (Fig. 1, orange thread).

**Cube 1, Face 1:** \*String 3D; pass through the last D exited (Fig. 1, blue thread). String 1B and pass through the next D of Face 1 in this cube; repeat three times. Pass through the next E at the bottom of this cube (Fig. 1, red thread). *Note:* When finishing this cube, take care not to pass through the B of this face.

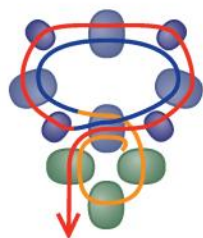
**Cube 1, Face 2:** String 2E; pass down through the nearest D of the previous face and pass through the last E exited at the

bottom of this cube and the next E (Fig. 2, blue thread).

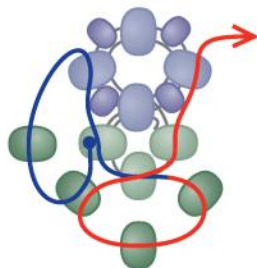
**Cube 1, Face 3:** String 2E; pass down through the nearest E of the previous face, pass through the last E exited at the bottom of this cube and the next E, and pass up through the nearest D of the first face in this cube (Fig. 2, red thread).

**Cube 1, Face 4 and Top:** String 1E; pass down through the nearest E of the previous face, pass through the last E exited at the bottom of this cube, pass up through the next D of the first face in this cube, and pass back through the following D at the top of the first face (Fig. 3, blue thread). Pass back through the 3E/1D at the top of this cube, exiting from the D of Face 1 (Fig. 3, red thread).

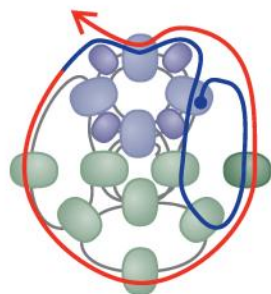




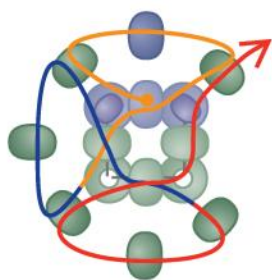
**Fig. 1:** Forming Cube 1, Bottom and Face 1



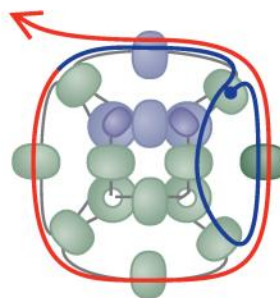
**Fig. 2:** Stitching Cube 1, Faces 2 and 3



**Fig. 3:** Working Cube 1, Face 4 and Top



**Fig. 4:** Adding Cube 2, Faces 1-3



**Fig. 5:** Forming Cube 2, Face 4 and Top

**Cube 2, Face 1:** *Note:* The 1D/3E at the top of the previous cube will act as the bottom of this cube. String 1E, 1D, and 1E; pass through the last D exited and the next E at the bottom of this cube (Fig. 4, orange thread).

**Cube 2, Face 2:** String 2E; pass down through the nearest E of the previous face and pass through the last E exited at the bottom of this cube and the next E (Fig. 4, blue thread).

**Cube 2, Face 3:** Repeat Cube 2, Face 2. Pass up through the nearest E of the first face in this cube (Fig. 4, red thread).

**Cube 2, Face 4 and Top:** String 1E; pass down through the nearest E of the previous face, pass through the last E exited at the bottom of this cube, pass up through the next E of the first face in this cube, and pass

back through the following D at the top of the first face (Fig. 5, blue thread). Pass back through the 3E/1D at the top of this cube, exiting from the D of Face 1 (Fig. 5, red thread).\*\*

**Cubes 3-25:** Repeat from \* to \*\* eleven times. Repeat Cube 1, Faces 1-4 and Top.

**Cube 26 (Join):** Bend the beadwork so that the top of Cube 25 is aligned with the bottom of Cube 1, taking care that the beadwork isn't twisted and that Face 1 of each cube (with D) forms the outside circumference. Using the end beads of Cube 1 as the top and the end beads of Cube 25 as the bottom, join the ends using E and cubic right-angle weave (Fig. 6; only Face 1 of Cube 26 shown for clarity). Repeat the thread path of this cube to reinforce the join. Exit from 1E at one edge of the inside circumference.

### artist's tips

- Using size 11° seed beads with opposite finishes such as matte and luster will make the flowers pop.
- Use multiple colors of D beads for alternating colors of flowers in the base.

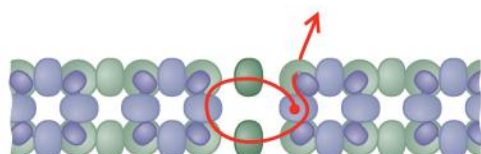


Fig. 6: Joining Cubes 1 and 25 with Cube 26

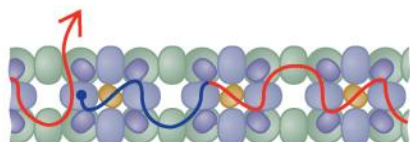


Fig. 8: Embellishing the flowers

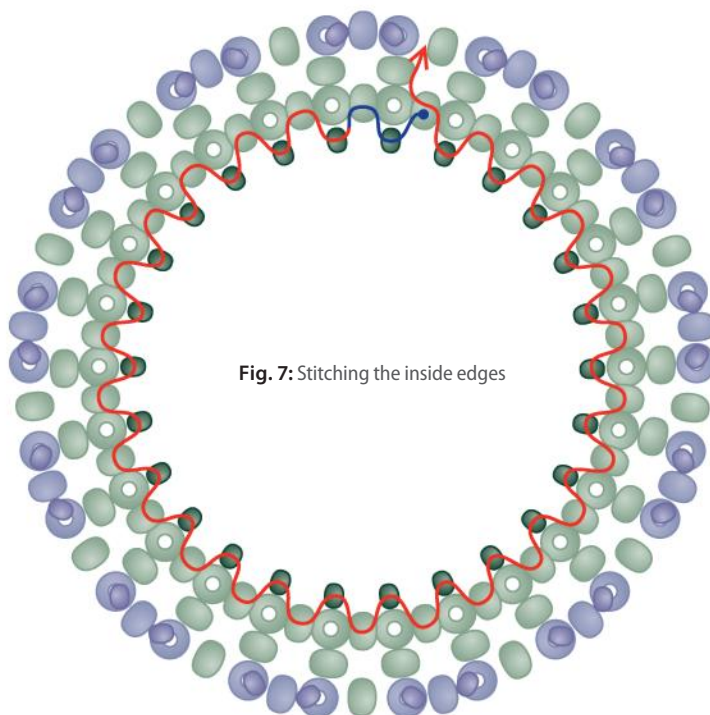


Fig. 7: Stitching the inside edges

## Alternate Colorway Materials

### PINK

3 g gold galvanized size 15° Japanese seed beads (A)  
 2 g silver-lined fuchsia size 15° Japanese seed beads (B)  
 2 g silver-lined emerald AB size 15° Japanese seed beads (C)  
 2 g magenta luster opaque size 11° Japanese seed beads (D)  
 3 g jade AB opaque size 11° Japanese seed beads (E)  
 2 gold-plated 5mm jump rings  
 1 pair of gold-plated 20×18mm ear wires  
 Green One-G nylon beading thread

### WHITE

3 g gold galvanized size 15° Japanese seed beads (A)  
 2 g matte silver-lined crystal size 15° Japanese seed beads (B)  
 2 g silver-lined emerald AB size 15° Japanese seed beads (C)  
 2 g white pearl Ceylon size 11° Japanese seed beads (D)  
 3 g jade AB opaque size 11° Japanese seed beads (E)  
 2 gold-plated 5mm jump rings  
 1 pair of gold-plated 20×18mm ear wires  
 Green One-G nylon beading thread

**2) INSIDE EDGES.** String 1C and pass through the nearest E along the same edge of the inside circumference (Fig. 7, blue thread); repeat twenty-five times (Fig. 7, red thread). Weave through beads to exit from 1E at the other edge of the inside circumference. Repeat from the beginning of this step to finish the other inside edge. Weave through beads to exit from 1 horizontal D on the outside circumference (see the blue start dot in Fig. 8).

**3) FLOWER EMBELLISHMENT.** String 1A and pass diagonally through the opposite D of the current cube, then weave through beads in the cube below to exit from the nearest D of the next cube (Fig. 8, blue thread); repeat twelve times to embellish the center of each cube made with D and B (Fig. 8, red thread). Secure the threads and trim. Set aside.

**4) FINISH.** Use 12" of new thread to string 40A, leaving a 4" tail. Wrap the strand of 40A twice around the base, then use the working and tail threads to tie a knot. Secure the threads and trim. Use 1 jump ring to attach 1 ear wire to the doubled strand of 40A.

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

**ESTELITA MAYAC CHILES** is an emerging bead artist who enjoys designing modern and elegant beaded jewelry from her home in Anchorage, Alaska. Find more of Estelita's unique work at [www.newfanglednorth.com](http://www.newfanglednorth.com).

**RESOURCES** Check your favorite bead retailer or contact: All materials: Artbeads.com, (866) 715-2323. ●





2017 TOHO Challenge Piece:  
'Winter Garden of Discontent' by  
Marsha Wiest-Hines,  
Haute Ice Beadwork



## Professional Quality Seed Beads

[www.TOHOBeads.net](http://www.TOHOBeads.net)

### U.S. TOHO BEADS DISTRIBUTORS



Bobby Bead  
[www.BobbyBead.com](http://www.BobbyBead.com)  
1-888-900-BEAD

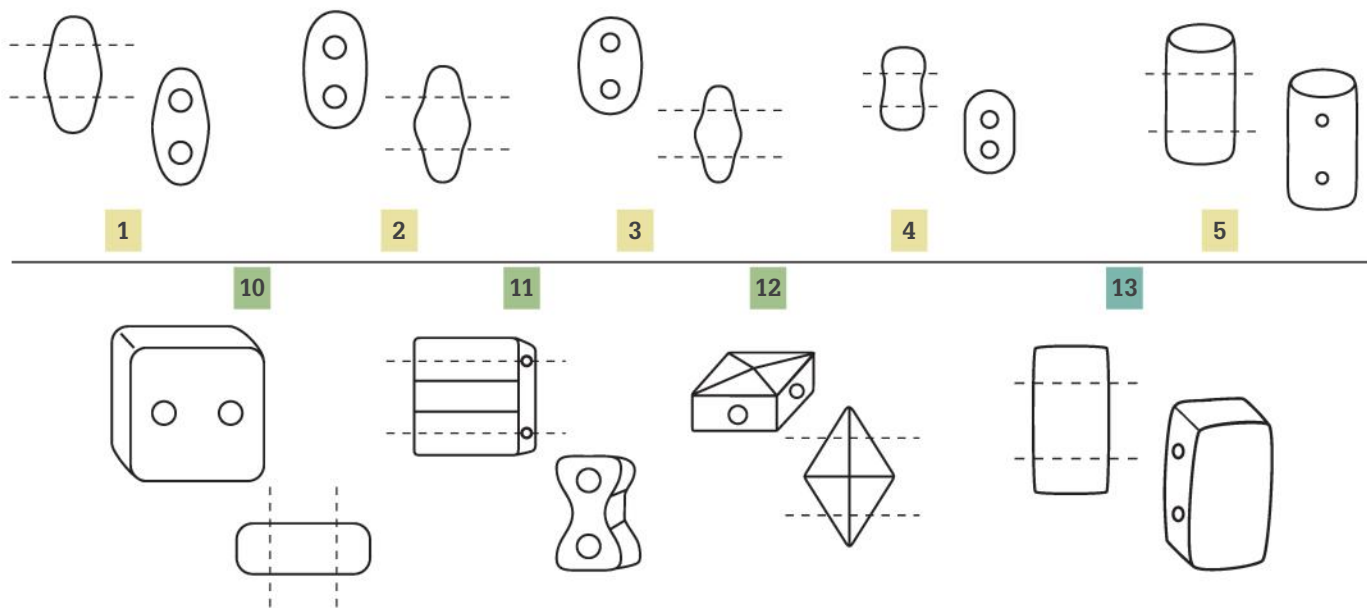


Starman Beads  
[www.CzechBeads.com](http://www.CzechBeads.com)  
1-888-683-BEAD



for more info visit  
<http://TeamTOHO.net>

# Expanded Guide to Shaped Beads



## Two-Hole Seed and Cylinder Beads

**1. Twins** are 5×2.5mm and have a hole at each tapered end.

**2. SuperDuos**, like Twins, are 5×2.5mm, but they have more tapered ends.

**3. MiniDuos** are smaller 4×2mm replicas of SuperDuos.

**4. Bi-Bo beads** are 5.5×2.8mm and have an hourglass shape that cradles other beads.

**5. Rullas** are 5×3mm cylindrical beads with holes that are 1.5mm apart.

**6. Super8s** are 4.7×2.2mm beads with a shape similar to but more slender than SuperDuos.

## Two-Hole Squares, Diamonds,

**7. Silky beads** are diamond-shaped beads with two vertical holes that run parallel to each other; one side features two dimples. Available in 6×6mm or 5×5mm.

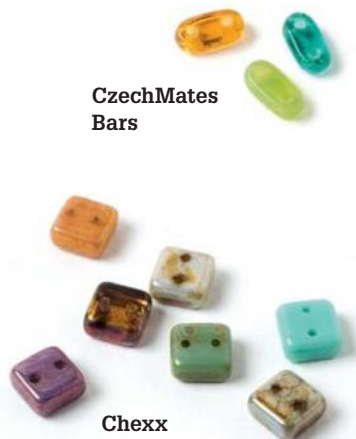
**8. Two-hole pyramid studs** are available in 12×12mm and 8×8mm at 9mm tall with holes that run parallel from one side to the other.

**9. CzechMates tiles** (6×6mm) and **Tilas** (5×5mm) are two varieties of two-hole pressed-glass squares. CzechMates tiles are larger and rounder than Tilas.



Half  
Tilas

MiniDuos  
and SuperDuos



CzechMates  
Bars

Chexx

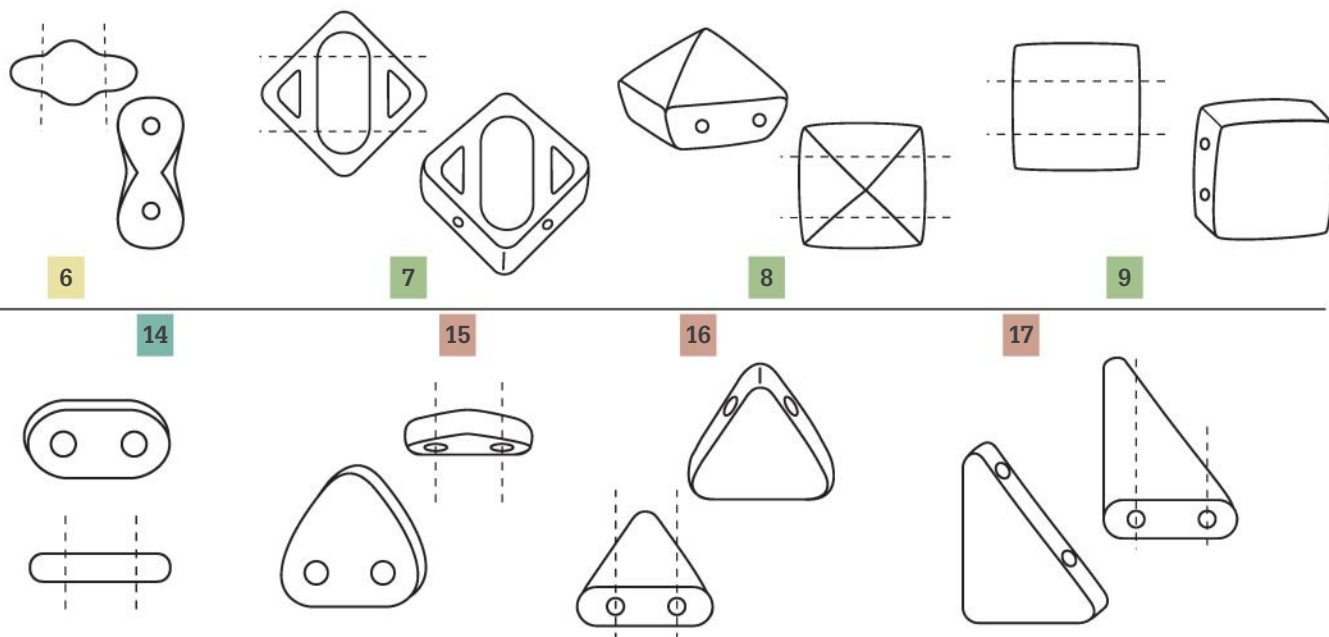


Super8s

Groovy Tiles



In the 2015 and 2016 *Quick + Easy Beadwork* special issues, we presented you with substantial guides to shaped seed beads. The number of shaped seed beads on the market has continued to grow tremendously. This updated guide highlights the most recent selection, offering you a complete (for now!) overview.



## and Studs

**10. Chexx** are 6×6×3mm squares with two parallel holes running through the center from top to bottom.

**11. Groovy Tiles** are 6×6mm squares with a groove down the center and ends with an hourglass shape.

**12. DiamonDuos** are 5×8mm diamond-shaped beads with two parallel horizontal holes, a multi-faceted domed top, and a flat back.

## Two-Hole Rectangles

**13. Half Tilas** measure at 5×2×2mm and are essentially half of a Tila bead, whereas **Czech-Mates bricks** measure at 6×3×3mm and are essentially half of a CzechMates tile.

**14. CzechMates bars** are 3mm wide, 6mm long, and 2mm thick and have rounded edges and two parallel holes through their flat surfaces.

## Two-Hole Triangles

**15. CzechMates triangles** are 6mm, flat, and triangular in shape; they have two 0.8mm holes on one side.

**16. Khéops par Pucas**, triangle beads measuring 6mm, have two holes running horizontally from one flat end of the triangle and exiting either side of the opposite point.

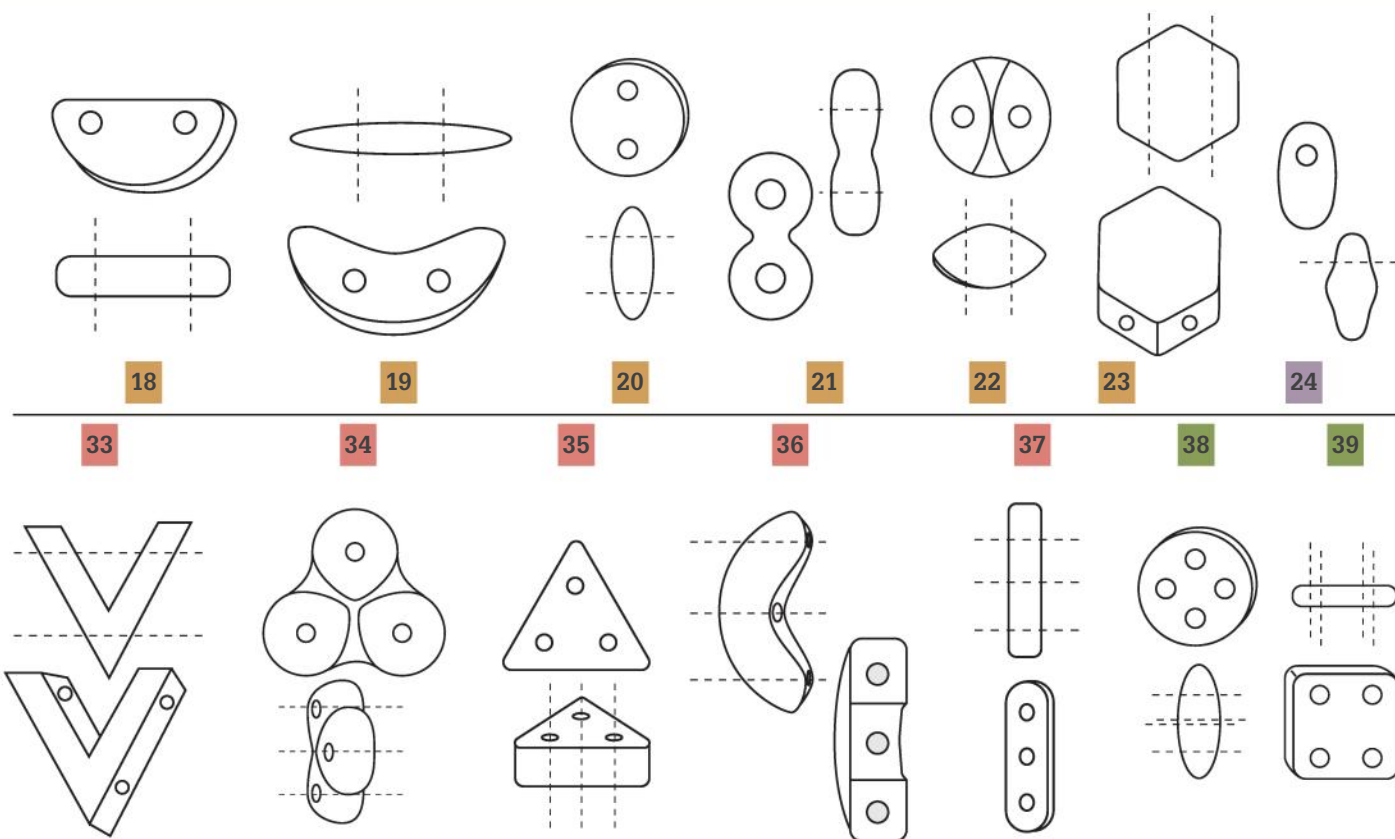
**17. Tango beads** are 8×6mm right-angle triangle-shaped beads with two parallel holes running from the long edge of the bead to one short edge.



Khéops par Pucas



# Expanded Guide to Shaped Beads



## Other Two-Hole Beads

**18. Half Moon beads**, measuring at 8×3mm, have a half-circle shape with round edges and two holes set 4mm apart running from top to bottom.

**19. CzechMates crescents** have a 10×3×1mm melon-wedge shape and two parallel holes that run from each flat side.

**20. CzechMates two-hole lentils** are 6mm puffed disc-shaped beads with two parallel holes running from top to bottom.

**21. Infinity beads**, two-hole beads shaped like the infinity symbol, are available in sizes 4×8×2.7mm and 3×6×2.3mm. **Infinity minis** are 2×5×2mm.

**22. Es-o beads** are 5mm discs that are pinched at the center on both sides. **Es-o minis** are 4mm replicas.

**23. Honeycomb beads** are 6mm hexagons with parallel holes exiting on either side of opposite pointed edges.

## One-Hole Beads

**24. SuperUnos** measure at 5×2.5mm. They are similar to their SuperDuo counterparts, but only one tapered end of this diamond-shaped bead has a hole.

**25. O beads** are 3.8×1mm donut-shaped beads, perfectly formed to nestle between other beads as spacers.

**26. One beads** measure at 3.5×5mm and have 1×1.8mm oval holes that echo the beads' shape.

**27. Quad beads** are flat 4mm squares with large 1.5mm round holes through the center.

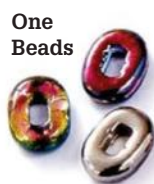
**28. Pellet beads**, which measure 4×6mm, are similar to single-hole peanut beads, but larger and with flat ends.

**29. Peanut beads** taper in the middle where the single hole resides and measure 4×2mm.

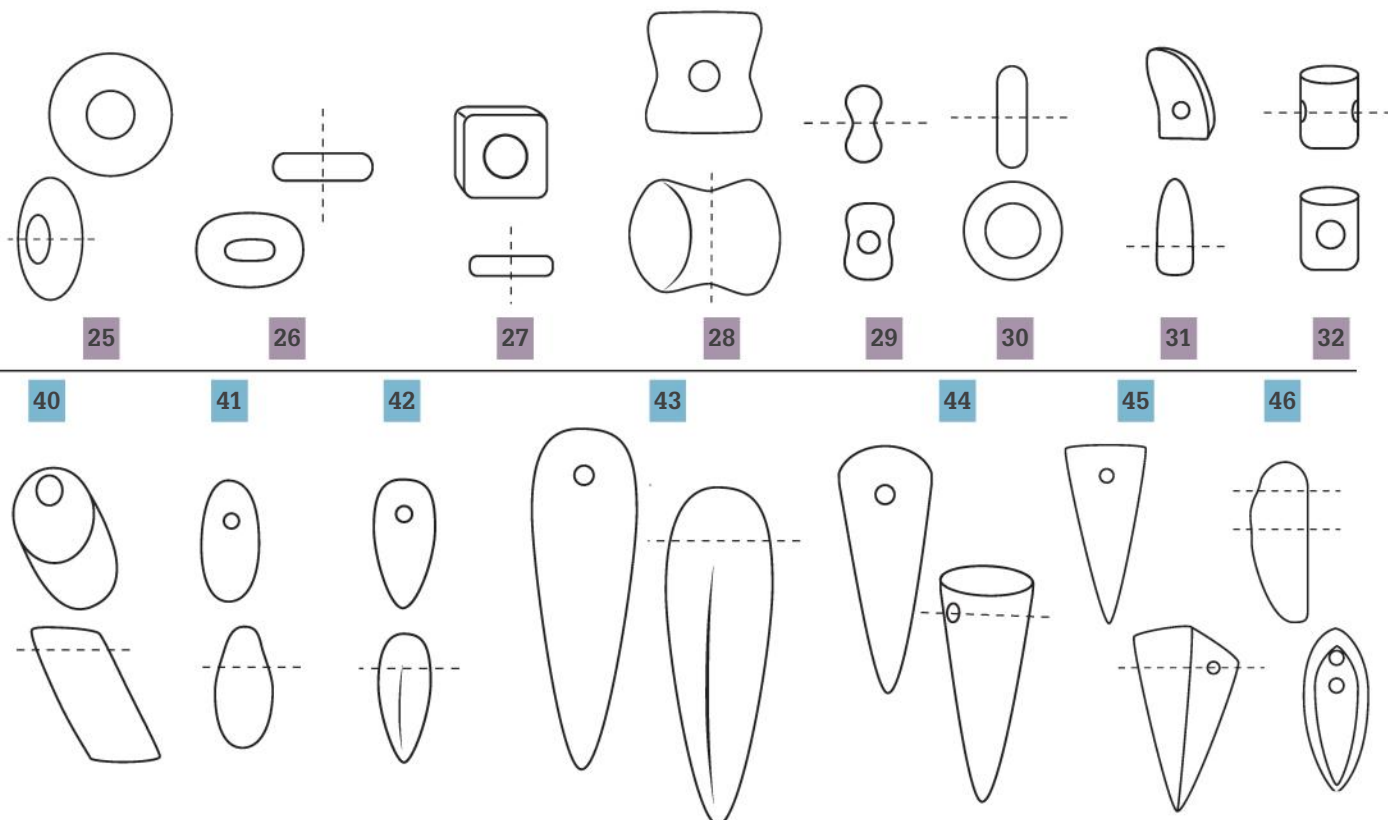
**30. Demi Round seed beads** are thinner than traditional round seed beads with the same hole size and diameter. Available in sizes 8° and 11°.

**31. CzechMates prongs** measure 3×5mm and are the shape of a CzechMates crescent cut in half.

**32. Minos par Puca beads** are 2.5×3mm barrel-shaped beads with one horizontal hole through the center.







## Three-Hole Beads

**33. AVA beads**, 10×10×3mm chevron-shaped beads, have one horizontal hole through the pointed base and each end.

**34. Trinity beads** are triangle-shaped beads with one hole through each rounded edge. Available in 6×3mm and 8×4mm.

**35. eMMA beads** are 6×3mm triangles with one hole at each point running from top to bottom.

**36. Arcos par Puca beads** are 10×5mm semi-circular arcs with three holes running through the curved surface.

**37. CzechMates beams** are an expansion of CzechMates bars, measuring 3×10mm with three holes.

## Four-Hole Beads

**38. CzechMates QuadraLentils** mimic two-hole lentil beads in shape and size, with four holes at the center instead of two.

**39. CzechMates QuadraTiles** have one hole drilled from top to bottom in all four corners of the 6mm flat, square shape.

## Drops, Daggers, and Spikes

**40. Long magatamas**, measuring 7×4mm, have a petal shape with an angled hole that causes the bead to lean in one direction when strung.

**41. Rizos** are rice-shaped beads, measuring 2.5×6mm, with a hole at one tapered end.

**42. Mini daggers**, which measure at 2.5×6mm, have a rounded top and a gently tapered end.

**43. Thorns** are 5×16mm spike-shaped beads with a hole drilled from side to side at the top round end.

**44. Spike beads** have a hole closest to their flat but round bases and taper to a point at the top. They're available in sizes 5×8, 5×13, 7×17, and 12×18mm.

**45. Pyramid spikes**, measuring 7×11mm, have a flat diamond-shaped base with a hole that runs from one flat side to the other.

**46. Chilli beads** are 4×11mm, have one pointed end and one rounded end where the holes are located, and feature convex and concave surfaces.



Honeycomb Beads

Minos and Arcos par Puca Beads

CzechMates QuadraLentils

Trinity Beads

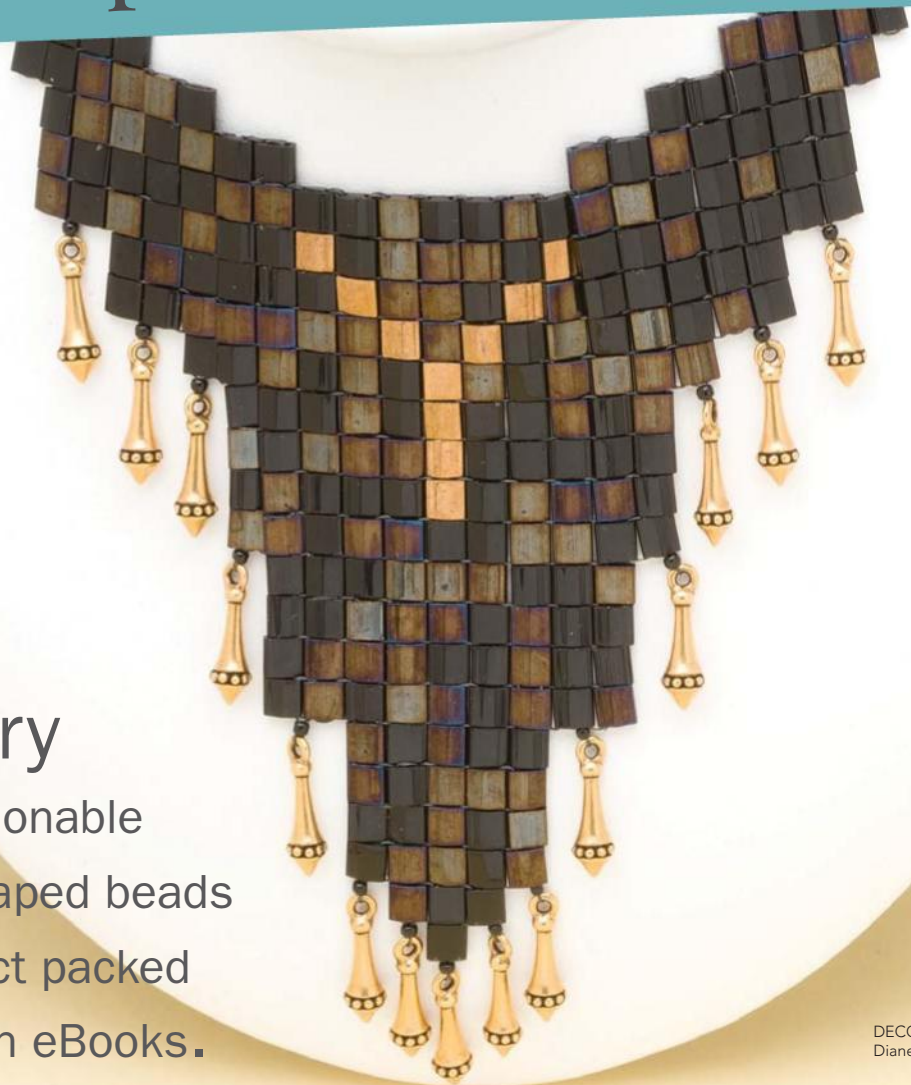
CzechMates QuadraTiles

Pyramid Spikes

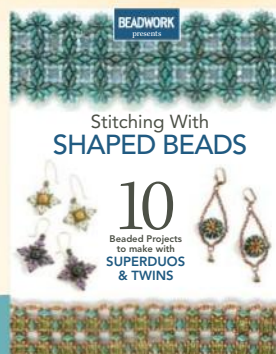
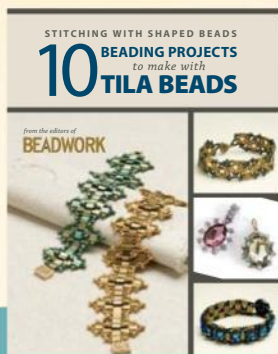
Chilli Beads

# Get started beading with shaped beads today!

Unicode  
the mystery  
of stitching fashionable  
jewelry using shaped beads  
with these project packed  
pattern collection eBooks.



DECO DELIGHT  
Diane Fitzgerald

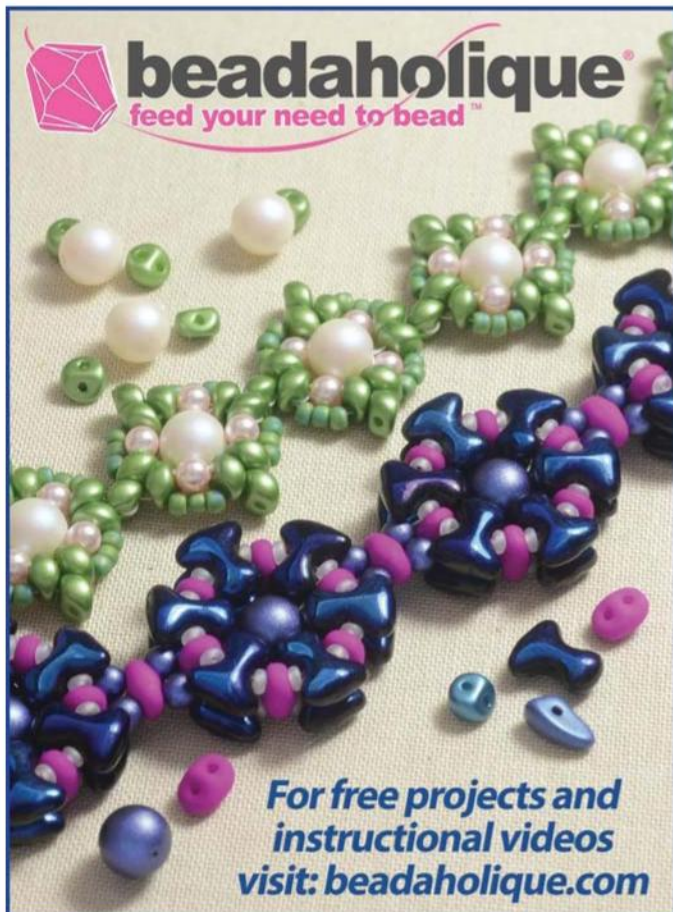


 Discover your next  
shaped bead project today at  
[www.interweave.com](http://www.interweave.com)



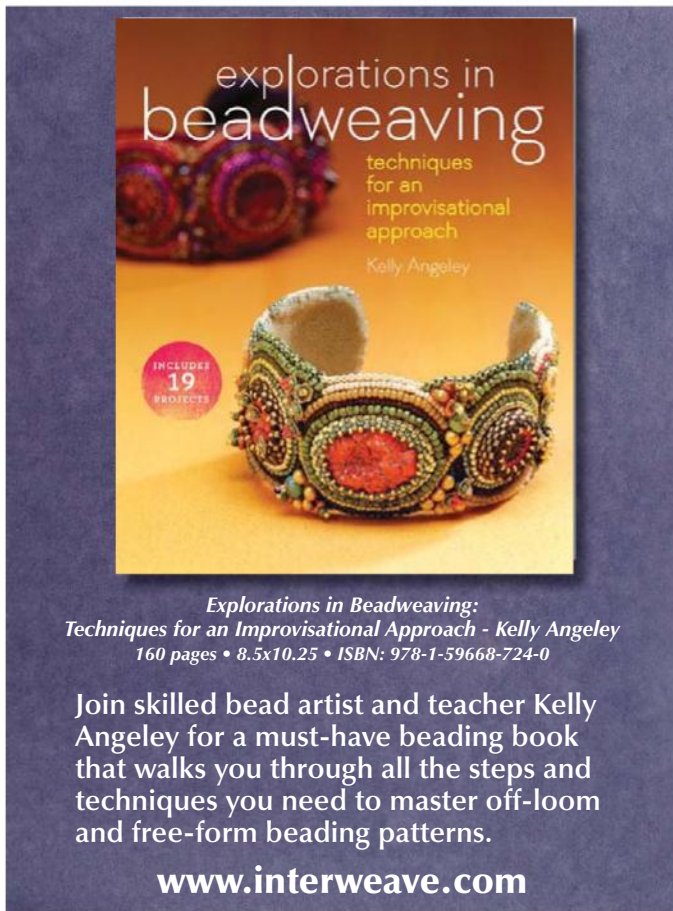
EMERALD  
CITY NECKLACE  
Smadar Grossman





**beadaholique®**  
feed your need to bead™

For free projects and instructional videos visit: [beadaholique.com](http://beadaholique.com)



explorations in  
beadweaving

techniques for an improvisational approach  
Kelly Angeley

INCLUDES 19 PROJECTS

*Explorations in Beadweaving:  
Techniques for an Improvisational Approach - Kelly Angeley*  
160 pages • 8.5x10.25 • ISBN: 978-1-59668-724-0

Join skilled bead artist and teacher Kelly Angeley for a must-have beading book that walks you through all the steps and techniques you need to master off-loom and free-form beading patterns.

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



**Beadalon®**

Bangle Bracelet Weaver Tool

by Kleshna

Ring Weaver Tool **NEW!**

CHA 2016  
HOT PRODUCT  
AWARD

**CHA 2016  
WINNER**  
HOT PRODUCT  
AWARD

Create fantastic woven designs quickly!

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



2017  
*designer*  
of the *year*

# Troika Collar

MELISSA GRAKOWSKY SHIPPEE



## OPTION

FOR A LIGHTER NECKLACE, OMIT THE LARGE PEAR BEZELS OR ONLY ATTACH ONE 3-COMPONENT FOCAL AT THE CENTER OF THE STRAP.



This striking necklace features stunning focals of connected beveled pear-shaped stones in an unexpected yet gorgeous color combination hung from a sturdy two-layered strap.



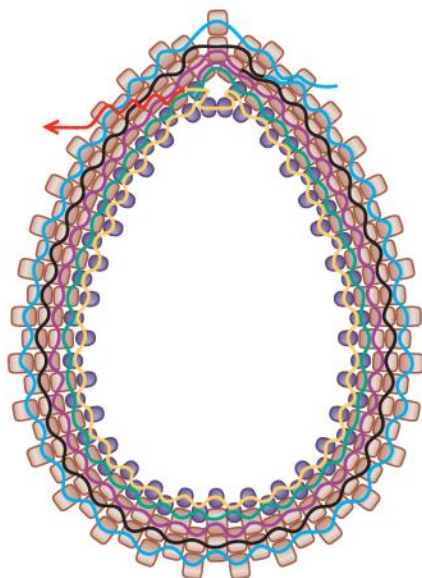
**1) LARGE PEARS.** Use tubular peyote stitch to bezel the large pear stones:

**Rounds 1 and 2:** Use 3' of thread to string 62C, leaving a 4" tail. Pass through the first 2C strung to form a circle (Fig. 1, turquoise thread).

**Rounds 3 and 4:** Note: Unless otherwise noted, step up for this and subsequent rounds by passing through the first bead added in the current round. Work 31 peyote stitches with 1C in each stitch (Fig. 1, black thread); repeat. Pass through the second C added in Round 4 (Fig. 1, purple thread).

**Round 5:** Work 30 peyote stitches with 1A in each stitch. Pass through the second C of Round 4 and the first A of this round (Fig. 1, green thread).

**Round 6:** Work 29 peyote stitches with 1A in each stitch. String 2A; pass through the nearest A of Round 5 (Fig. 1, yellow thread). Don't step up. Pass through the next 4C of Rounds 4–1 (Fig. 1, red thread). Flip the beadwork over. Place one 20×30mm fancy stone faceup into the beadwork so that the back touches Round 6 and the point of the stone sits in the point in the bezel.

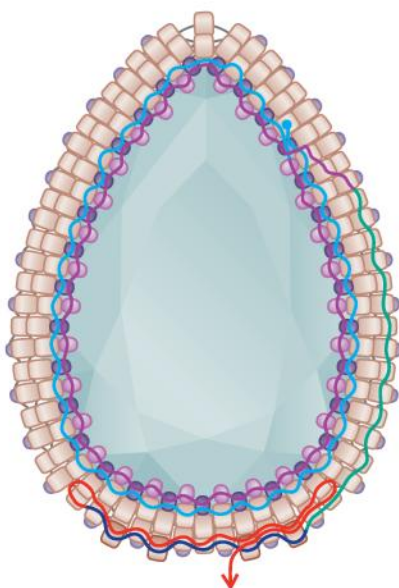


**Fig. 1:** Stitching Rounds 1–6 of a large pear

**Round 7:** Work 27 peyote stitches with 1A in each stitch. String 2A; skip the next (point) C of Round 1 and pass through the following C of Round 1. Work 2 peyote stitches with 1A in each stitch (Fig. 2, turquoise thread).

**Round 8:** Work 26 peyote stitches with 1B in each stitch. String 1B; pass through the next 2A of the previous round. Work 3 peyote stitches with 1B in each stitch. Don't step up. Pass through the next 3C of Rounds 1–3 (Fig. 2, purple thread). Weave through beads to exit from the eighth C of Round 3 from the last C exited, at the bottom curve of the pear stone (Fig. 2, green thread).

**Connection Beads:** String 1C and pass through the next C of Round 3 to "stitch in the ditch"; repeat. Pass through the next 1C of Round 4 and 1C of Round 3. String 1C and pass through the next C of Round 3 to "stitch in the ditch"; repeat (Fig. 2, blue thread). Weave through beads to form a turnaround and repeat the thread path through the connection beads just added in reverse to reinforce, then form a turnaround and exit from the second connection C just added (Fig. 2, red thread). Secure and trim the tail thread but don't trim the working thread. Flip the beadwork over.



**Fig. 2:** Adding Rounds 7 and 8 and the connection beads of a large pear

## TECHNIQUES

tubular peyote stitch

netting

right-angle weave variation

## PROJECT LEVEL

## MATERIALS

5 g purple-lined Rosaline rainbow size 15° Japanese seed beads (A)

2 g eggplant galvanized Duracoat size 15° Japanese seed beads (B)

4 g matte copper-plated size 11° cylinder beads (C)

7 g pink-lined aqua size 11° cylinder beads (D)

6 foil-back light turquoise 13×18mm pear-shaped fancy stones

3 coated-back ultra turquoise AB 20×30mm pear-shaped fancy stones

82 metallic copper 3mm pressed-glass rounds (E)

6 metallic copper 4mm pressed-glass rounds (F)

42 metallic copper 6mm pressed-glass rounds (G)

1 antiqued copper 12mm toggle clasp

Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors

Size 12 beading needle

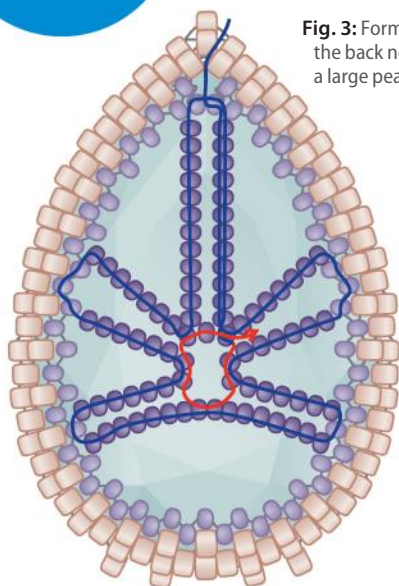
2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

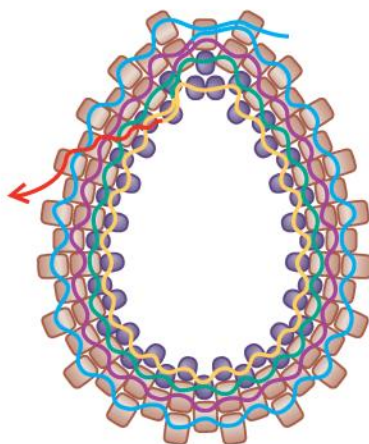
14½"

## artist's tip

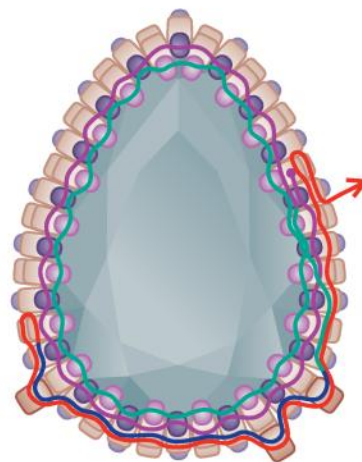
Reinforce all thread paths, especially when working with the pear stones because of their heavy weight.



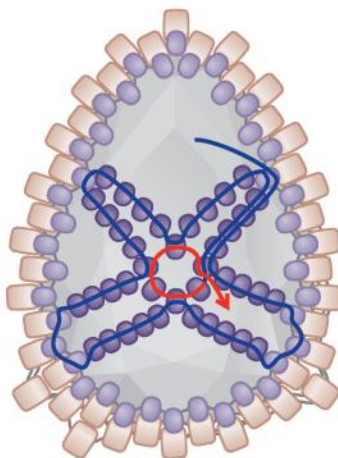
**Fig. 3:** Forming the back nets of a large pear



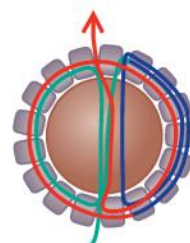
**Fig. 4:** Working Rounds 1-5 of a small pear



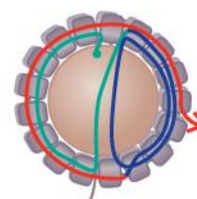
**Fig. 5:** Adding Rounds 6 and 7 and the connection beads of a small pear



**Fig. 6:** Stitching the back nets of a small pear



**Fig. 7:** Forming Unit 1, Round 1 of the strap



**Fig. 8:** Working Unit 1, Round 2 of the strap

**Back Nets:** Start 14" of new thread that exits from 1 (point) A of Round 6. Follow Fig. 3 to add nets of A to the back of the bezel that will secure the fancy stone (Fig. 3, blue then red threads). Repeat the thread path of the nets multiple times to reinforce, snugging the beads as you work. Secure the threads and trim, but don't trim the thread exiting the connection bead. Set aside.

Repeat this entire step twice for a total of 3 large pears.

**2) SMALL PEARS.** Use tubular peyote stitch to bezel the small pear stones:

**Rounds 1 and 2:** Use 3' of thread to string 40C, leaving a 4" tail. Pass through the first 2C strung to form a circle (Fig. 4, turquoise thread).

**Round 3:** Work 20 peyote stitches with 1C in each stitch (Fig. 4, purple thread).

**Round 4:** Work 20 peyote stitches with 1A in each stitch (Fig. 4, green thread).

**Round 5:** Work 18 peyote stitches with 1A in each stitch. String 2A; skip the next A of the previous round and pass through the following A of the previous round (Fig. 4, yellow thread). Pass through the next 1A of Round 4 and 3C of Rounds 3-1 (Fig. 4, red thread). Flip the beadwork over. Place one 13x18mm fancy stone faceup into the beadwork so that the back touches Round 5 and the point of the stone sits in the point in the bezel.

**Round 6:** Work 20 peyote stitches with 1A in each stitch (Fig. 5, purple thread).

**Round 7:** Work 15 peyote stitches with 1B in each stitch. String 2B; skip the next A of the previous round and pass through the following A. Work 3 peyote stitches with 1B in each stitch. Pass through the first B of this round and the next 1A of Round 6, 1C of Round 1, 1C of Round 2, 1C of Round 1, and 1C of Round 2 (Fig. 5, green thread).

**Connection Beads:** String 1C and pass through the next C of Round 2 to "stitch in the ditch"; repeat. Weave through beads to exit from the third C of Round 2 from the last C exited. String 1C; pass through the next C of Round 2 (Fig. 5, blue thread). Weave through beads to form a turnaround and repeat the thread path through the connection beads just added in reverse to reinforce, then weave through beads and form a turnaround and exit from the third C of Round 2 from the last C exited, toward the connection

beads (Fig. 5, red thread). Secure and trim the tail thread but don't trim the working thread.

**Back Nets:** Start 14" of new thread that exits from 1A of Round 5 (see the starting point in Fig. 6). Follow Fig. 6 to add nets of A to the back of the bezel that will secure the fancy stone (Fig. 6, blue then red threads). Repeat the thread path of the nets multiple times to reinforce, snugging the beads as you work. Secure the threads and trim, but don't trim the working thread from the beginning of this step. Set aside.

Repeat this entire step twice. Repeat this entire step three times, each time omitting the second 2C of the connection beads; weave through beads to exit from the mirror D of Round 2 exited in the previous 3 small pears, away from the point (see blue start dot in Fig. 11).



**3) STRAP.** Use a variation of right-angle weave to stitch the two-layered neck strap:

**Unit 1, Round 1:** Use 3' of thread to string 1G and 8D, leaving a 14" tail. Pass through the G (Fig. 7, green thread). String 7D; pass through the G and the 7D just added (Fig. 7, blue thread). String 1D and pass through the next 8D of this round; repeat. Pass through the G (Fig. 7, red thread).

**Unit 1, Round 2:** String 8D; pass through the G (Fig. 8, green thread). String 7D; pass through the G and the 7D just added (Fig. 8, blue thread). String 1D; pass through the next 8D of this round. String 1D; pass through the next 4D of this round (Fig. 8, red thread). Pass through the 2D of the previous round directly below the last 2D exited and the last 2D exited.

**Unit 2, Round 1:** String 3D, 1G, and 3D; pass through the last 2D exited in the previous unit and the first 3D/1G of this unit. String 7D; pass through the G, the second 3D set of this unit, the last 2D exited in the previous unit, and the next 3D of this unit. String 1D; pass through the following 7D. String 1D; pass through the next 3D of this unit and the 2D of the previous unit. Pass through the 2D of the previous unit directly below the last 2D exited. Flip the beadwork over.

**Unit 2, Round 2:** String 3D; pass through the G of this unit. String 3D; pass through the last 2D exited in the previous unit, the first 3D of this round, and the G of this unit. String 7D; pass through the G, the second 3D set of this round, the last 2D exited in the previous unit, and the next 3D of this round. String 1D; pass through the next 7D. String 1D; pass through the next

3D of this round, the last 2D exited in the previous unit, and the following 8D of this round. *Note:* The strap will form a curve.

**Units 3–43:** Repeat Unit 2, Rounds 1 and 2 forty-one times. *Note:* With each subsequent unit, you'll alternate between starting with the beadwork faceup or facedown. After Unit 43, the strap should be facedown with the thread exiting down through the last 8D exited in the layer nearest you.

**Clasp Toggle:** String 6B, the clasp toggle, and 6B; pass through the last 2D exited. Pass through the 2D of the round directly below the last 2D exited. String 1B; pass back through the 6B/clasp toggle/6B. String 1B; pass through the last 2D exited. Pass through the 2D of the round directly above the last 2D exited. Repeat the thread path of the clasp toggle to reinforce. Pass through the next 5D of Unit 43 to exit from the third D from the bottom of the connection between the previous unit (see the start dot in Fig. 9).

**Bottom Embellishment:** String 1B, 1E, and 1B, skip the next 2D of the current unit and the nearest 2D of the following unit, and pass through the next 3D of the following unit (Fig. 9); repeat forty times. Pass through the next 4D of Unit 1.

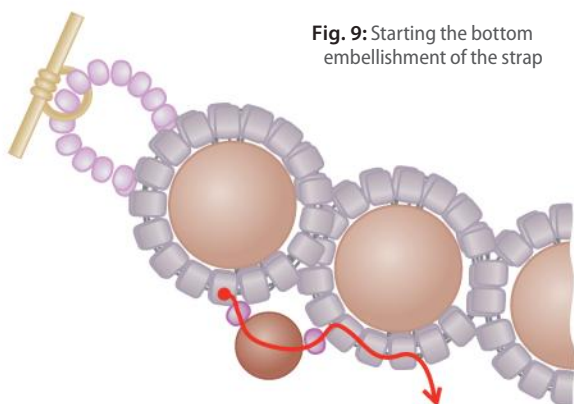
**Clasp Ring:** String 3B, the clasp ring, and 3B; pass through the last 2D exited. Pass through the 2D of the round directly

Back  
of focal

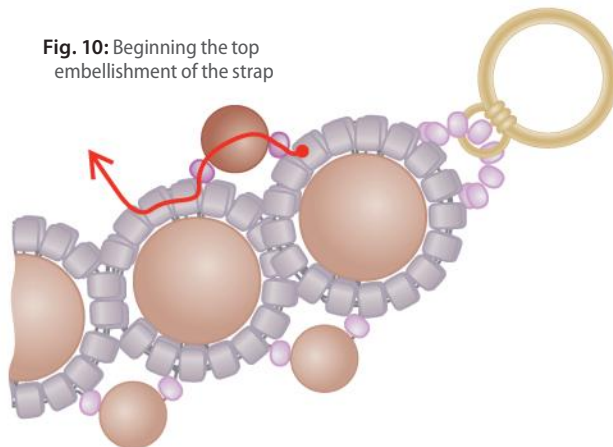
below the last 2D exited. String 1B; pass back through the 3B/clasp ring/3B. String 1B; pass through the last 2D exited. Pass through the 2D of the round directly above the last 2D exited. Repeat the thread path of the clasp ring to reinforce. Pass through the next 4D of Unit 1 to exit from the third D from the top of the connection between the previous unit (see the start dot in Fig. 10).

**Top Embellishment:** *Note:* Take care to add the top embellishment to the same layer of the strap as the bottom embellishment; it should be the layer nearest you. String 1B, 1E, and 1B, skip the next 2D of the current unit and the nearest 2D of the following unit, and pass through the next 3D of the following unit (Fig. 10); repeat forty times. Secure the threads and trim. Set aside.

**Fig. 9:** Starting the bottom embellishment of the strap



**Fig. 10:** Beginning the top embellishment of the strap



**4) FOCAL ASSEMBLY.** Form 3 focals by connecting the pears:

**Connection 1:** Orient 1 small pear with 3 connection beads, 1 small pear with 1 connection bead, and 1 large pear faceup on your work surface according to Fig. 11. Use the working thread of the small pear with 3 connection beads to pass through the nearest connection bead on the large pear, then pass through the next C of Round 2 on the small pear; repeat (Fig. 11, green thread). Weave through beads to form a turnaround and repeat the thread path of the connection in reverse to reinforce, then weave through beads and form a turnaround to exit from the second connection bead just strung on the large pear (see the blue start dot in Fig. 12). Don't trim this thread.

**Connection 2:** Use the working thread of the other small pear to pass through the nearest connection bead on the large pear, then pass through the next C of Round 2 on the small pear; repeat. Weave through beads to form a turnaround and repeat the thread path of the connection in reverse to reinforce. Repeat the thread path of this connection, then pass through the next 1C of Round 1 and 1C of Round 2 (Fig. 11, blue thread).

**Connection 3:** Pass through the nearest connection bead on the other small pear, then pass through the next C of Round 2 on the last small pear exited; repeat (Fig. 11, red thread). Weave through beads to form a turnaround and repeat the thread path of the connection in reverse to reinforce. Repeat the thread path of this connection, then weave through beads and form a turnaround to exit from the second C of Round 2 from the last C exited, toward the other pear (see the green start dot in Fig. 12).

**Top Embellishment:** Use the working thread from Connection 3 to string 1B, 1F, and 1B; pass through the mirror C of Round 2 on the other small pear (Fig. 12, green thread). Secure the thread and trim. Set aside.

**Center Embellishment:** Use the working thread from Connection 1 to string 1B, 1F, and 1B; pass through the next connection bead on the large pear (Fig. 12, blue thread). Secure the thread and trim. Set aside.

Repeat this entire step twice.

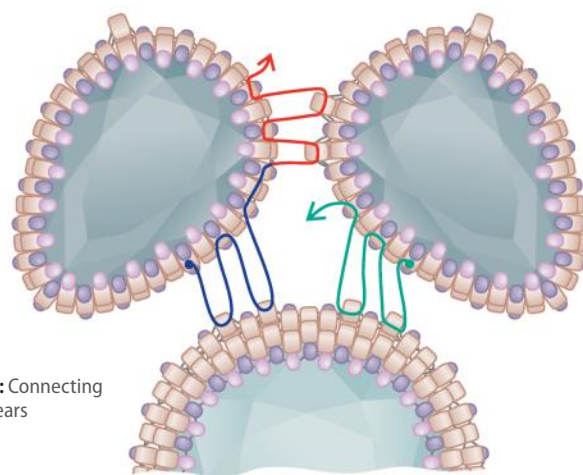


Fig. 11: Connecting the pears

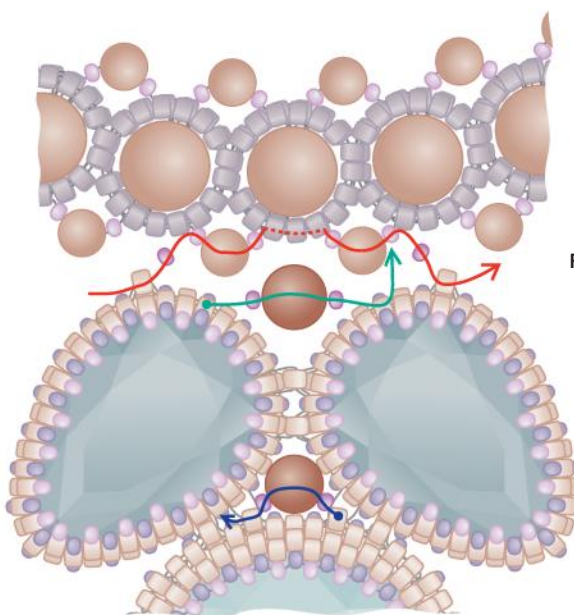


Fig. 12: Embellishing a focal and attaching it to the strap

**5) FINISH.** Start 14" of new thread that exits from the remaining connection bead of the top-left small pear of 1 focal, toward the top-right small pear. Locate the center unit of the strap (Unit 21) and take care that the top and bottom embellishments form the bottom layer of the strap when the focals are connected. String 1B; pass through the 1B/1E/1B of the bottom embellishment to the left of Unit 21. Weave through beads to exit from the next 1B/1E/1B of the bottom embellishment. String 1B; pass through the remaining connection bead of the top-right small pear (Fig. 12, red thread). Weave through beads to form a turnaround and repeat the thread path of this step in reverse to reinforce. Secure the thread and trim. Repeat this entire step twice to center 1 focal under the fourth unit of the strap to the right of the center unit and 1 focal under the fourth unit to the left of the center unit.

**MELISSA GRAKOWSKY SHIPPEE** is a beadwork designer, instructor, and author inspired by mathematics and nature. She has won numerous awards for her elaborate beaded jewelry and masks. As a Starman TrendSetter she creates exciting new beadwoven jewelry using Czech beads. Contact Melissa through her website at [www.mgsdesigns.net](http://www.mgsdesigns.net).

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and cylinder beads: Out On A Whim, (800) 232-3111, [www.whimbeads.com](http://www.whimbeads.com). Swarovski fancy stones: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com). Pressed-glass rounds and clasp: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Thread: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). ●





# Top of the Line

## Soft Flex® Beading Wire



"This is top of the line flexible wire - it doesn't break like thread but unlike most wires, it really does hang like thread."

— Customer Review

Made in the USA 🇺🇸 • Kink resistant & Flexible  
Knots like thread • 100% Waterproof & Non-tarnishing  
Extensive selection of diameters and spool lengths  
Largest color selection • Hand checked for quality

**www.SoftFlexCompany.com**

Toll Free Phone (866) 925-3539 • U.S. Phone (707) 938-3539

**\$5 Flat Rate Shipping On U.S. Orders – No Minimum Order**



#softflexwire



## PJ TOOL JEWELRY

Everything you need to create stamped metal jewelry

[PJToolJewelry.com](http://PJToolJewelry.com)

**ImpressArt®**

Authorized Reseller



Free Alkemé Stamping Blank Pack

Enter Code **BWK617** \*Limit 1 per customer

2017  
*designer*  
of the *year*

# Zinnia Profusion Cuff

KASSIE SHAW

KITS

ARE NOW  
AVAILABLE FOR  
THIS PROJECT AT  
[www.interweave.com](http://www.interweave.com)

Main  
Colorway



Use a variation of circular peyote stitch to weave units of O beads, MiniDuos, and crystal rose montées for a bracelet that looks like a garden of zinnias on your wrist.



**1) BAND.** Use a variation of circular peyote stitch to form the band:

**Unit 1, Round 1:** Use 3' of thread to string 8A, leaving a 6" tail. Use the working and tail threads to tie a knot and pass through the first A strung (Fig. 1, purple thread).

**Unit 1, Round 2:** String 1D and pass through the nearest A of the previous round, then string 1C and pass through the next A of the previous round; repeat. String 1D; pass through the nearest A of the previous round. String 1B; pass through the next A of the previous round. String 1D; pass through the nearest A of the previous round. String 1C; pass through the next A of the previous round. Pass through the first (inside) then second (outside) holes of the first D in this round (Fig. 1, green thread).

**Unit 2, Round 1:** String 8A; pass through the first A of this unit (Fig. 1, blue thread).

**Unit 2, Round 2:** String 1C and pass through the nearest A of the previous round, then string 1D and pass through the next A of the previous round; repeat twice. String 1C; pass through the nearest A of the previous round, the last D (outside then inside holes) exited in the previous unit, and the following 1A/1C (inside then outside holes) of the previous unit. Pass through the nearest C (outside hole) of Unit 2 (Fig. 1, red thread).

**Connection 1:** String 2C; pass through the last C (outside hole) exited in Unit 1 (Fig. 2, orange thread). String 1 channel of 1E; pass back through the first C (inside hole) of this connection (Fig. 2, purple thread). Pass back through the E (second channel); pass through the last C (outside hole) exited and the next 3C (inside holes). Pass through the second (outside) hole of the last C exited (Fig. 2, green thread).

**Unit 3, Round 1:** String 8A; pass through the first A of this unit (Fig. 2, blue thread).

**Unit 3, Round 2:** String 1D and pass through the nearest A of the previous round, then string 1C and pass through the next A of the previous round; repeat twice. Pass through the nearest 1D (outside hole)/1A/1C (outside hole) of the nearest previously formed units. Weave through beads to exit from the first C (inside then outside holes) of this unit (Fig. 2, red thread).

**Connection 2:** \*String 3C; pass through the last C (outside hole) exited (Fig. 3, orange thread). String 1 channel of 1E; pass back through the second C (inside hole) of this connection (Fig. 3, purple thread). Pass back through the E (second channel); pass through the last C (outside hole) exited and the next C (inside then outside holes) (Fig. 3, green thread).

#### TECHNIQUE

circular peyote stitch variation

PROJECT LEVEL ○○○

#### MATERIALS

8 g matte copper 3.8×1mm O beads (A)  
0.5 g (2 total) metallic brass gold 3.8×1mm O beads (B)  
6 g matte gold 4×2mm 2-hole MiniDuos (C)  
4 g olivine pastel 4×2mm 2-hole MiniDuos (D)  
25 Scarabaeus 4mm gunmetal 16ss crystal rose montées (E)  
1 antiqued copper 11mm toggle clasp  
4 antiqued copper 4mm jump rings  
Smoke 8 lb FireLine braided beading thread

#### TOOLS

Scissors  
Size 12 sharp (short) beading needle

#### FINISHED SIZE

6 7/8"

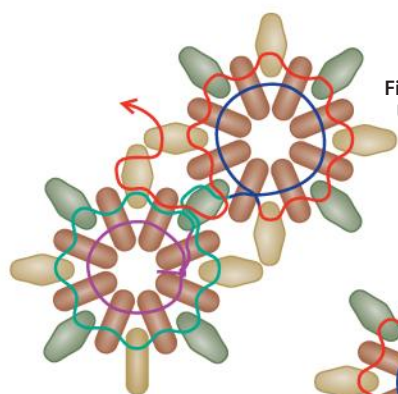


Fig. 1: Stitching Units 1 and 2

Fig. 2: Working Connection 1 and Unit 3

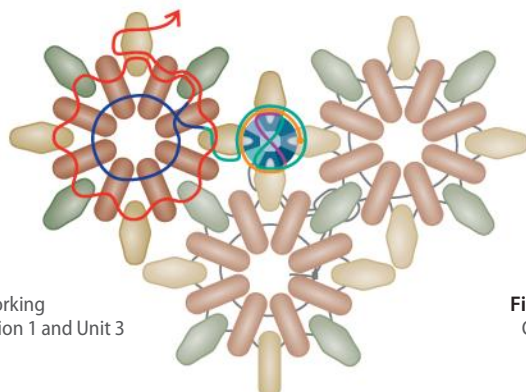
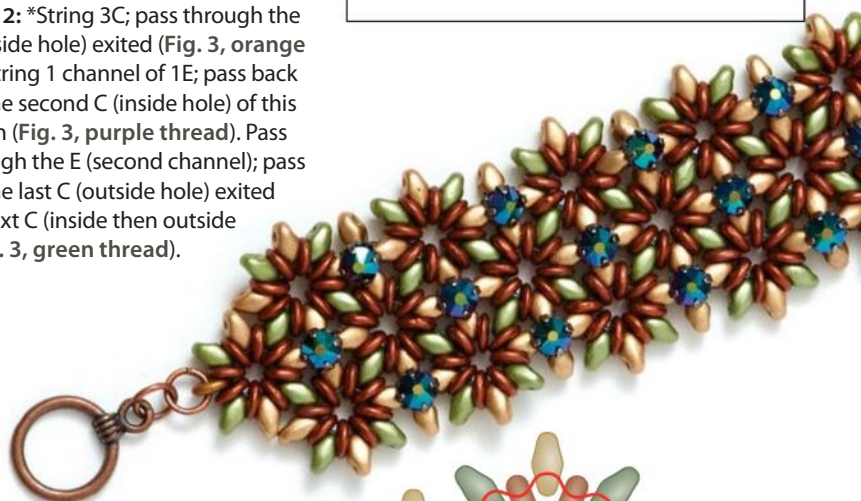
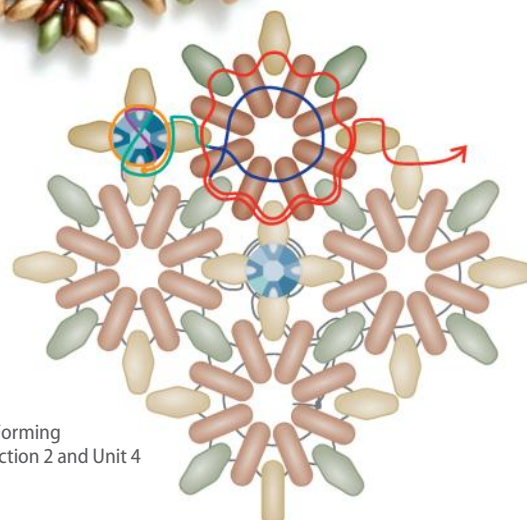


Fig. 3: Forming Connection 2 and Unit 4



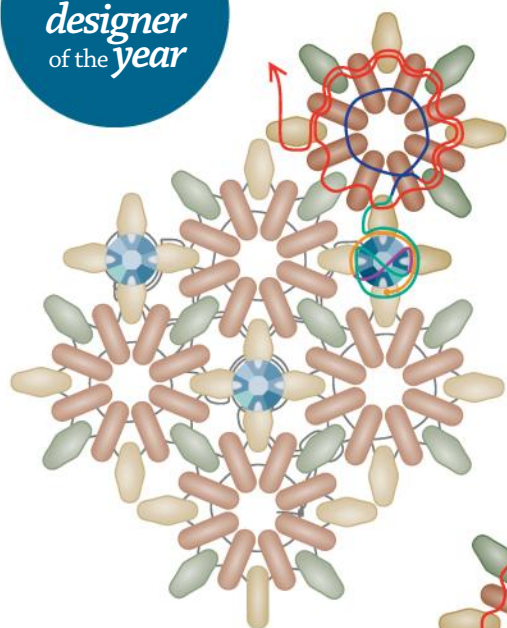


Fig. 4: Adding Connection 3 and Unit 5

**OPTION**  
YOU MAY USE MATTE COPPER  
O BEADS (A) IN PLACE OF THE  
METALLIC BRASS GOLD O BEADS (B)

Fig. 5: Stitching Connection 4 and Unit 6

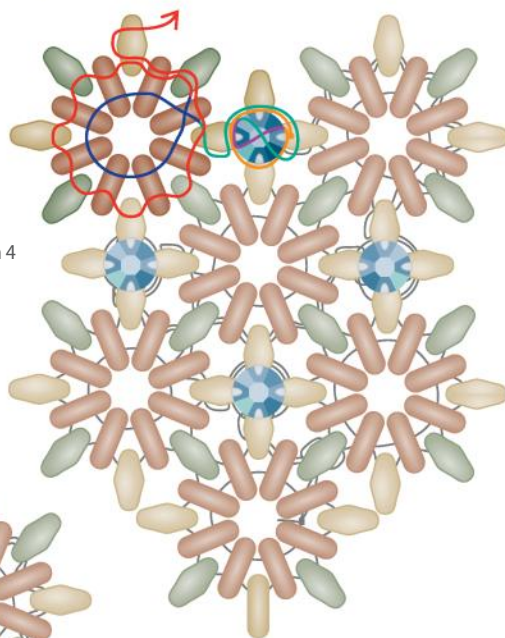


Fig. 6: Working Unit 28

### artist's tips

- › Don't worry if the circles of O beads seem loose when first formed; the ring will tighten once you add a MiniDuo between each O bead.
- › The settings of the crystal rose montées can be sharp, so take care to pull the thread straight out when exiting through them.
- › Check that both holes of each MiniDuo are open prior to stringing the bead.

**Unit 4, Round 1:** String 8A; pass through the first A of this unit (Fig. 3, blue thread).

**Unit 4, Round 2:** Pass through the nearest 1D (outside hole)/1A/1C (outside hole)/1A/1D (outside hole)/1A of the nearest previously formed units. String 1C and pass through the nearest A of the previous round, then string 1D and pass through the next A of the previous round; repeat. Weave through beads to exit from the first C (inside then outside holes) of this unit. Pass through the nearest C (outside hole) of Unit 2 (Fig. 3, red thread).

**Connection 3:** String 2C; pass through the nearest C (outside hole) of the previous unit (Fig. 4, orange thread). String 1 channel of 1E; pass back through the first C (inside hole) of this connection (Fig. 4, purple thread). Pass back through the E (second channel); pass through the last C (outside hole) exited and the next 3C (inside holes). Pass through the outside hole of the last C exited (Fig. 4, green thread).

**Unit 5, Round 1:** String 8A; pass through the first A of this unit (Fig. 4, blue thread).

**Unit 5, Round 2:** String 1D and pass through the nearest A of the previous round, then string 1C and pass through the next A of the previous round; repeat twice. Pass through the nearest 1D (outside hole)/1A/1C (outside hole)/1A of the nearest previously formed units. Weave through beads to exit from the last C (inside then outside holes) of this round (Fig. 4, red thread).

**Connection 4:** String 2C; pass through the nearest C (outside hole) of Unit 4 and the last C (outside hole) exited (Fig. 5, orange thread). String 1 channel of 1E; pass back through the second C (inside hole) of this connection (Fig. 5, purple thread). Pass back through the E (second channel); pass through the last C (outside hole) exited and the next 2C (inside holes). Pass through the outside hole of the last C exited (Fig. 5, green thread).

**Unit 6, Round 1:** String 8A; pass through the first A of this unit (Fig. 5, blue thread).

**Unit 6, Round 2:** String 1D and pass through the nearest A of the previous round, then string 1C and pass through the next A of the previous round; repeat. String 1D; pass through the nearest A of the previous round. Pass through the next 1C (outside hole)/1A/1D (outside hole)/1A/1C (outside hole)/1A of the nearest previously formed units. Weave through beads to exit from the first C (inside then outside holes) of this round (Fig. 5, red thread).

**Connection 5–Unit 27:** Repeat from \* (at the start of Connection 2) seven times.  
*Note:* After Unit 27 (the last repeat of Unit 6, Round 2), exit from the first D (inside then outside holes) instead of the first C (see the orange start dot in Fig. 6).

**Unit 28, Round 1:** String 8A; pass through the first A of this unit (Fig. 6, orange thread).



**Unit 28, Round 2:** Pass through the nearest 1C (outside hole)/1A/1D (outside hole)/1A (Fig. 6, purple thread). String 1C; pass through the nearest A of the previous round. String 1D; pass through the next A of the previous round (Fig. 6, green thread). String 1B; pass through the nearest A of the previous round (Fig. 6, blue thread). String 1D; pass through the next A of the previous round. String 1C; pass through the nearest 1A/1D (outside hole) (Fig. 6, red thread). Secure the threads and trim.

**2) CLASP.** Attach 1 jump ring to the B at one end of the band. Use 1 jump ring to attach one half of the clasp to the previous jump ring.  
Repeat this entire step at the other end of the bracelet, using the second half of the clasp.

**KASSIE SHAW** is a bead artist from western North Carolina. She has been designing and making jewelry and beaded art since 2005 and she has been a Starman TrendSetter since 2015. Her video workshops on right-angle-weave variations and more, plus her book, *Beadweaving Beyond the Basics*, can be found at [www.interweave.com](http://www.interweave.com). See Kassie's patterns and finished work at [www.beadinbutterfly.com](http://www.beadinbutterfly.com).

**RESOURCES** Check your favorite bead retailer or contact: Swarovski crystal rose montées (Article #53102): Dreamtime Creations, (866) 874-6748, [www.dreamtimecreations.com](http://www.dreamtimecreations.com). All other materials: Bead-Therapy, (423) 509-1907, [www.bead-therapy.com](http://www.bead-therapy.com). ●

## Alternate Colorway Materials

8 g metallic lilac 3.8×1mm O beads (A)  
0.5 g (2 total) matte silver 3.8×1mm O beads (B)  
6 g matte silver 4×2mm 2-hole MiniDuos (C)  
4 g emerald pastel 4×2mm 2-hole MiniDuos (D)  
25 air blue opal 4mm silver 16ss crystal rose montées (E)  
1 silver 11mm toggle clasp  
4 silver 4mm jump rings  
Smoke 8 lb FireLine braided beading thread



**#HalsteadMakers**

**Your source for hand stamping supplies.**

**Halstead**  
WHOLESALE JEWELRY SUPPLIES SINCE 1973.

wholesale \$100 min. | [halsteadbead.com](http://halsteadbead.com) | 800.528.0535



2017  
*designer*  
of the *year*

# Forest Whisper Necklace

AGNIESZKA WATTS





Dress up a simple leather cord with a tubular peyote-stitched rope, then form beaded end caps and a handmade clasp to finish the strap. Use backstitch bead embroidery and fringe to create a one-of-a-kind pendant out of a ceramic button.



**1) TUBE.** Use tubular peyote stitch to make the beaded tube:

**Rounds 1 and 2:** Use 4' of thread to string 14A, leaving a 4" tail. Use the working and tail threads to tie a knot and pass through the first A strung (Fig. 1, green thread).

**Round 3:** String 1A, skip 1A of the previous rounds, and pass through the following A; repeat six 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 4:** Work 7 stitches with 1A in each stitch (Fig. 1, red thread).

**Rounds 5–8:** Repeat Round 4 four times.

**Round 9:** Work 7 stitches with 1B in each stitch (Fig. 2, turquoise thread; beadwork shown flat for clarity).

**Round 10:** Work 7 stitches with 1C in each stitch (Fig. 2, pink thread).

**Round 11:** Work 7 stitches with 1D in each stitch (Fig. 2, orange thread).

**Round 12:** Work 7 stitches with 1E in each stitch (Fig. 2, purple thread).

**Rounds 13–15:** Repeat Round 11 (Fig. 2, green thread). Repeat Round 10 (Fig. 2, blue thread). Repeat Round 9 (Fig. 2, red thread).

**Rounds 16–25:** Work 10 rounds of peyote stitch using A.

**Rounds 26–263:** Repeat Rounds 9–25 fourteen times.

**Rounds 264–278:** Repeat Rounds 9–23. Secure the threads and trim. Slide the tube to the center of the leather cord. Set aside.

### artist's tips

› You can stitch the rope around the leather cord instead of sliding it over the cord later.

› Don't forget to slide the rope on the cord before gluing the cord ends.

› Using superglue to adhere the ceramic button to the foundation isn't recommended.

**2) CORD ENDS.** Use tubular peyote stitch to make beaded cord ends:

**Rounds 1 and 2:** Use 3' of new thread to string 10C, leaving a 4" tail. Use the working and tail threads to tie a knot and pass through the first C strung.

**Rounds 3–10:** Work 8 rounds of peyote stitch using C.

**Rounds 11–13:** Work 3 rounds of peyote stitch using A. Pass through the 5A of Round 13 and pull the thread snug to tighten the beadwork. Secure and trim the tail thread but don't trim the working thread. Apply a small amount of adhesive to one end of the leather cord. Gently slide the cord end over the glued end of the cord. Take care that the end cap isn't twisted. Let dry.

Repeat this entire step to form a second cord end for the other end of the cord. Secure and trim the working thread of the second cord end.

### TECHNIQUES

tubular peyote stitch  
circular netting  
backstitch bead embroidery  
fringe  
brick-stitch edging  
herringbone stitch

### PROJECT LEVEL

### MATERIALS

6 g Olympic bronze size 15° Japanese seed beads (A)  
4 g orange semi-glazed size 11° Japanese seed beads (B)  
6 g matte teal iris size 11° Japanese seed beads (C)  
6 g mudbrick opaque frosted size 8° Japanese seed beads (D)  
3 g silver-lined root beer size 8° Japanese seed beads (E)  
5 matte metallic antique copper 5×16mm daggers (F)  
64 tangerine 2mm pressed-glass rounds (G)  
39 dark bronze 4mm pressed-glass rounds (H)  
3 dark bronze 8mm pressed-glass rounds (J)  
1 brown 35mm 2-hole ceramic button  
3 × 3" piece of white beading foundation  
3 × 3" piece of dark brown Ultrasuede  
18" of metallic maroon 3mm round leather cord  
Smoke 4 lb FireLine braided beading thread  
Clear industrial adhesive (E-6000)

### TOOLS

Scissors  
Size 10 beading needle

### FINISHED SIZE

19" (with 4 7/8" focal)

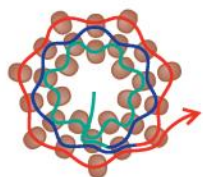


Fig. 1: Stitching Rounds 1–4 of the tube

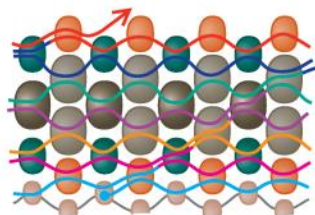


Fig. 2: Working Rounds 9–15 of the tube



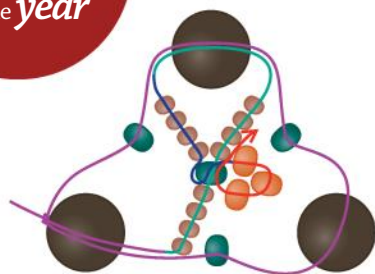


Fig. 3: Forming the clasp button

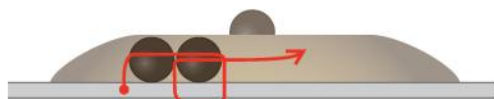


Fig. 4: Starting Round 1 of the pendant's bezel

**3) CLASP LOOP.** Exiting from 1A of Round 13, use the working thread of the first cord end to string 26C; pass through the opposite A of Round 13 in the cord end. Pass back through the 26C and pass through the first A exited in this step. Repeat the thread path of the loop to reinforce. Secure and trim the working thread.

**4) CLASP BUTTON.** Use circular netting to stitch the button for the clasp:

**Round 1:** Use  $2\frac{1}{2}'$  of new thread to string {1J and 1C} three times, leaving a 4" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a knot and pass through the first J strung (Fig. 3, purple thread).

**Round 2:** String 4A, 1C, and 4A; skip the next 1C/1J/1C and pass through the following J (Fig. 3, green thread). String 4A; pass through the C of this round (Fig. 3, blue thread).

**Center:** String 3B; pass through the last C exited (Fig. 3, red thread). Pass the needle down through the center of the button, toward the back.

**Connection:** String 7C; pass through 1A of Round 13 on the second cord end and the next 2A. String 7C; pass up through the center of the button from back to front and pass through the last C exited. Repeat the thread path of this connection to reinforce. Secure and trim the thread. Set aside.

**5) PENDANT, BEZEL.** Use backstitch bead embroidery to form the pendant:

**Prepare:** Use industrial adhesive to attach the back of the ceramic button to the center of the beading foundation. Let dry.



Fig. 5: Adding the loop and fringes to the pendant

*Note:* Take care not to get an excessive amount of adhesive on the foundation where the holes in the button are; it would become difficult to pass your needle through the foundation. If you use E-6000 adhesive as recommended you'll still be able to pass your needle through the foundation and a small amount of glue; it dries soft and is easy to pass through.

**Center:** Tie a knot at the end of 4' of thread. Pass up through the foundation from back to front, exiting up through one hole near the center of the button. String 1H; pass back through the hole in the button and pass down through the foundation. Pass up through the foundation and the second hole near the center of the button. String 1H; pass back through the hole in the button and pass down through the foundation. Pass up through the foundation next to the edge of the button.

**Round 1:** String 2H, lay the 2H down alongside the button, and pass down through

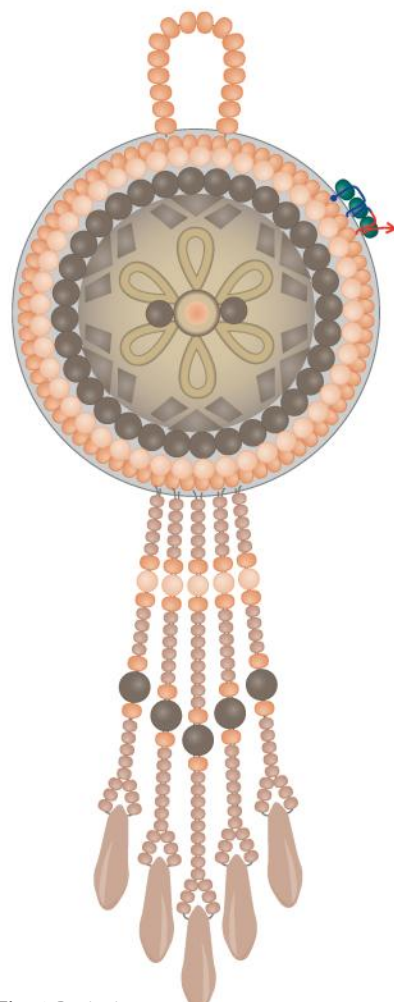


Fig. 6: Beginning the edging on the pendant

the foundation next to the last H added. Pass up through the foundation just before the last H added and pass through the H (Fig. 4). Repeat from the beginning of this round, continuing in backstitch bead embroidery around the button. Pass through all of the H in this round to snug the beads. Pass down through the foundation, then exit up through the foundation next to this round.

**Round 2:** Use backstitch bead embroidery and G to stitch 1 round outside of the previous round. *Note:* Since this round uses smaller beads than the previous round, string 3 beads in each stitch instead of 2, pass up before the last 2 beads added, and pass through the 2 beads.

**Round 3:** Repeat Round 2 using B for G. Don't trim the working thread. Trim the excess beading foundation flush with Round 3, taking care to avoid cutting any stitches or the working thread.



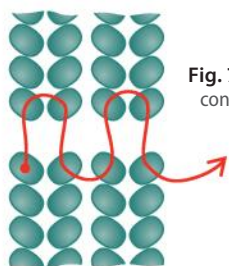


Fig. 7: Zipping the connection strip

## ALTERNATE COLORWAY

information for this project can be found at [www.interweave.com/beading](http://www.interweave.com/beading)



## OPTIONS

- YOU CAN MAKE A ROPE USING HERRINGBONE STITCH INSTEAD OF PEYOTE STITCH.
- OMIT THE FRINGES OR ADD ONE LARGE DROP INSTEAD.
- FOR A DIFFERENT LOOK, USE ONLY ONE SIZE OF SEED BEADS FOR THE ROPE. OR, USE DIFFERENT SHAPES SUCH AS CYLINDERS, TRIANGLES, OR SQUARES.
- USE A ROUND GLASS CABOCHON INSTEAD OF THE CLAY BUTTON.
- YOU CAN USE A SMALLER OR LARGER BUTTON, BUT YOU'LL NEED TO ADJUST THE NUMBER OF BEADS IN THE BEZEL.
- USE FACETED BEADS FOR THE PRESSED-GLASS ROUNDS.
- USE A CONTRASTING COLOR OF BEADS IN THE CENTER OF THE BUTTON SO THEY STAND OUT.
- WEAR THE PENDANT ON A PIECE OF RIBBON, PLAIN LEATHER CORD, OR STRING OF BEADS.
- TURN THE PENDANT INTO A BROOCH BY OMITTING THE BAIL AND THE FRINGES (IF DESIRED) AND ATTACHING A PIN TO THE BACK OF THE ULTRASUEDE.

**Loop:** Locate the center point at the top of the pendant and pass up through the foundation 3 mm to the left of it. String 16B; pass down through the foundation 3 mm to the right of the center point at the top of the pendant (Fig. 5, pink thread). Repeat the thread path to reinforce. Locate the center point at the bottom of the pendant and pass up through the foundation at the point.

**6) PENDANT, FRINGES.** Add fringes to the pendant:

**Fringe 1:** String 5A, 1B, 1G, 1B, 8A, 1B, 1H, 1B, 12A, 1 dagger, and 3A. Skip the last 3A/dagger/3A, then pass back through all the beads just strung. Pass down through the foundation next to the start of this fringe. Pass up through the foundation 3 mm to the right of this fringe (Fig. 5, turquoise thread).

**Fringe 2:** String 5A, 1B, 1G, 1B, 6A, 1B, 1H, 1B, 10A, 1 dagger, and 3A. Skip the last 3A/dagger/3A, then pass back through all the beads just strung. Pass down through the foundation next to the start of this fringe. Pass up through the foundation 3 mm to the right of this fringe (Fig. 5, purple thread).

**Fringe 3:** String 5A, 1B, 1G, 1B, 4A, 1B, 1H, 1B, 8A, 1 dagger, and 3A. Skip the last 3A/dagger/3A, then pass back through all the beads just strung. Pass down through the foundation next to the start of this fringe.

Pass up through the foundation 3 mm to the left of Fringe 1 (Fig. 5, green thread).

**Fringe 4:** Repeat Fringe 2. Pass up through the foundation 3 mm to the left of this fringe (Fig. 5, blue thread).

**Fringe 5:** Repeat Fringe 3 (Fig. 5, red thread). Secure the threads and trim.

**7) PENDANT, FINISH.** Finish the back and the edge of pendant:

**Backing:** Use industrial adhesive to connect the back of the beading foundation to the Ultrasuede, wrong sides together. Let dry. Trim the Ultrasuede flush with the foundation, taking care not to trim the fringes, the loop, or any stitches.

**Edging:** Tie a knot at the end of 2½' of thread. Pass up through the Ultrasuede and foundation from back to front, near the edge. String 2C; stitch through the edge of the foundation and Ultrasuede from front to back, one bead's width from where the working thread last exited. Pass back up through the second C just added and pull tight to form the first brick stitch (Fig. 6, blue thread). String 1C, stitch through the foundation and Ultrasuede from front to back, one bead's width from the last stitch, and pass back through the C just added (Fig. 6, red thread); repeat around to connect the foundation and Ultrasuede and to form the beaded edging. Secure the threads and trim.

**8) ASSEMBLY.** Use 3½' of thread and C to form a strip of flat herringbone stitch 4 beads wide and 22 rows long. *Note:* Start the herringbone strip with 1 row of ladder stitch made with loose tension. Use the strip to string the loop of the pendant and the center of the tube. Fold the strip so the ends meet. Weave through beads to form a seamless tube (Fig. 7; beadwork shown flat and pendant and tube removed for clarity). Weave through beads and repeat the connection to reinforce. Secure the threads and trim.

**AGNIESZKA WATTS** is a jewelry designer and teacher. She resides in Lemont, Illinois, but also spends time living in her home country, Poland. She became an Illinois Artisan in 2014, and she is an associate instructor for Art Clay World in Oak Lawn, Illinois. Agnieszka is a member of the 2014–2017 Starman TrendSetters team. Contact her at [me7asia@yahoo.pl](mailto:me7asia@yahoo.pl) and visit her website, [www.agnessee.weebly.com](http://www.agnessee.weebly.com), and Etsy shop, [www.agnesseeartistry1.etsy.com](http://www.agnesseeartistry1.etsy.com).

**RESOURCES** Check your favorite bead retailer or contact: Toho seed beads, beading foundation, Ultrasuede, thread, and E-6000 industrial adhesive: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com). Daggers, pressed-glass rounds, and ceramic button: Agnesse Artistry 1, [www.agnesseeartistry1.etsy.com](http://www.agnesseeartistry1.etsy.com). Leather cord: Primitive Earth Beads, [www.primitiveearthbeads.com](http://www.primitiveearthbeads.com). ●

# Tahitian Diamond Bracelet CAROLE OHL

This easy project has an old-fashioned tropical feel and uses right-angle weave to surround fire-polished rounds with O beads.

*beginner  
friendly!*



Main  
Colorway



## TECHNIQUE

### right-angle weave variation

#### PROJECT LEVEL ○○○

#### MATERIALS

0.5 g (4 total) African sunset gold luster size 11° Japanese seed beads (A)  
2 g metallic dark bronze size 8° Japanese seed beads (B)  
5 g matte metallic gold iris 3.8×1mm O beads (C)  
13 jet bronze 5mm 2-hole RounDuos (D)  
14 cardinal Halo 3mm fire-polished rounds (E)  
24 bronze illusion 3mm fire-polished rounds (F)  
1 antiqued copper 9×16mm ball-and-socket clasp  
2 antiqued copper 6mm twisted jump rings  
2 antiqued brass 4mm wireguards  
Smoke 6 lb FireLine braided beading thread

#### TOOLS

Scissors  
Size 10 or 11 beading needle  
2 pairs of chain- or flat-nose pliers

#### FINISHED SIZE

7½"

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

**End 1:** Use 4' of thread to string 1D, 1B, 1C, 1E, 1C, and 1B, leaving a 12" tail (Fig. 1, blue thread). Pass through all the beads (first hole of the D) again. Pass through the D (first then second holes) (Fig. 1, red thread).

**Unit 1, Stitch 1:** String 1B, 1C, 1E, 1C, and 1B; pass through the last D (second hole) exited (Fig. 2, blue thread) and the first 1B/1C/1E of this stitch (Fig. 2, red thread).

**Unit 1, Stitch 2:** String 1C, 1B, 1D, 1B, and 1C; pass through the last E exited (Fig. 3, blue thread). Repeat the thread path of this stitch. Pass through the first 1C/1B/1D (first hole)/1B of this stitch (Fig. 3, red thread).

**Unit 1, Stitch 3:** String 2C, 1F, and 2C; pass back through the nearest 1B/1D (second hole)/1B (Fig. 4, blue thread). String 2C, 1F, and 2C; pass through the nearest 1B/1D (first then second holes) (Fig. 4, red thread).

**Unit 2:** Repeat Unit 1, Stitches 1–3. *Note:* With each additional unit, you'll alternate between starting up through or down through the last D (second hole) exited in the previous unit.

**Units 3–12:** Repeat Unit 2 ten times.

**End 2:** Repeat Unit 1, Stitch 1 (Fig. 5, blue thread).

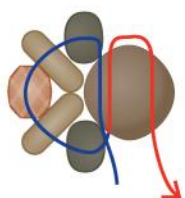


Fig. 1: Stitching End 1

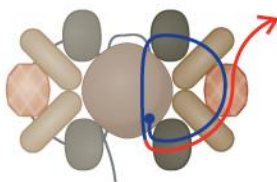


Fig. 2: Working Unit 1, Stitch 1

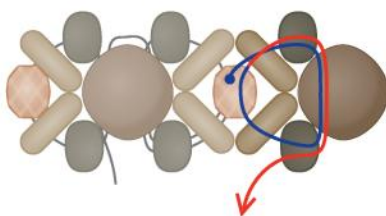


Fig. 3: Forming Unit 1, Stitch 2

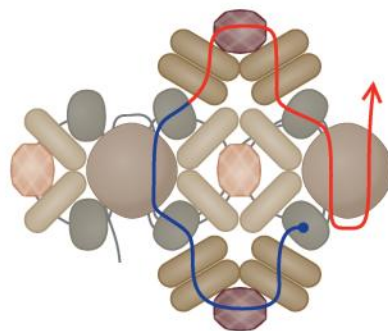


Fig. 4: Adding Unit 1, Stitch 3

#### artist's tips

› Work with tight tension. To tighten loose tension, repeat the thread paths as you work.

› Choose fire-polished rounds for Material E that sparkle or contrast with the rest of the beads.



#### OPTION

YOU CAN USE 2×1.5MM CRYSTAL RONDELLES FOR THE SIZE 8° SEED BEADS.

## Alternate Colorway Materials

### SILVER

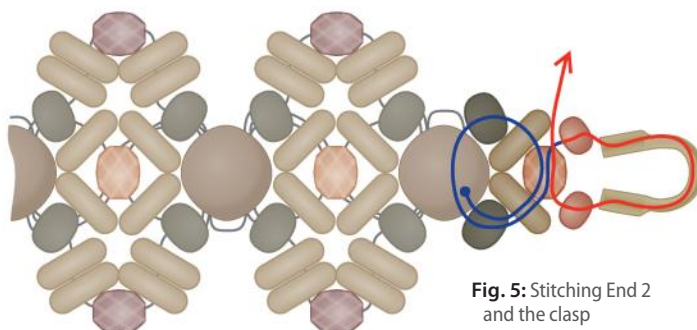
0.5 g (4 total) jet size 11° Japanese seed beads (A)  
 52 jet 2×1.5mm crystal rondelles (B)  
 5 g full Labrador 3.8×1mm O beads (C)  
 13 full Labrador 5mm 2-hole RounDuos (D)  
 14 jet 3mm fire-polished rounds (E)  
 24 full Labrador 3mm fire-polished rounds (F)  
 1 silver 9×13mm spring clasp  
 3 silver 5mm jump rings  
 1 silver 6×8mm oval jump ring  
 2 silver 4mm wireguards  
 Smoke 6 lb FireLine braided beading thread

### BLUE

0.5 g cobalt Picasso opaque size 11° Japanese seed beads (A)  
 2 g turquoise gilded marble size 8° Japanese seed beads (B)  
 5 g matte blue iris 3.8×1mm O beads (C)  
 13 blue travertine opaque 5mm 2-hole RounDuos (D)  
 1 blue Picasso opaque 14mm cup button (for clasp)  
 14 ultramarine Halo ethereal 3mm fire-polished rounds (E)  
 24 azurite Halo ethereal 3mm fire-polished rounds (F)  
 Smoke 6 lb FireLine braided beading thread

### PURPLE

0.5 g African sunset gold luster size 11° Japanese seed beads (A)  
 2 g blue berry oxidized size 8° Japanese seed beads (B)  
 5 g burgundy pastel 3.8×1mm O beads (C)  
 13 white lilac Vega luster 5mm 2-hole RounDuos (D)  
 1 white lilac Vega luster 14mm cup button (for clasp)  
 38 madder rose Halo 3mm fire-polished rounds (E and F)  
 Smoke 6 lb FireLine braided beading thread



**Fig. 5:** Stitching End 2 and the clasp

**2) CLASP.** String 1A, 1 wireguard, and 1A; pass through the last E exited (Fig. 5, red thread). Repeat the thread path of this clasp multiple times to reinforce. Secure the working thread and trim. Use 1 jump ring to attach one half of the clasp to the wireguard. Weave the tail thread through beads to exit from the E of End 1. Repeat from the beginning of this step using the other half of the clasp.

**CAROLE OHL** has been a beader, teacher, and designer since 2003. She has also served as a Starman TrendSetter from 2015–2017. She owns a bead store in Kettering, Ohio, called Bead Stash that serves to inspire and preserve the community's love of beading. Contact Carole at [caroleohl@gmail.com](mailto:caroleohl@gmail.com) and find her tutorials at [www.openseed.etsy.com](http://www.openseed.etsy.com).

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, O beads, and fire-polished rounds: Aura Crystals, (888) 213-9484, [www.auracrystals.com](http://www.auracrystals.com). RounDuos: Potomac Bead Company, (301) 393-4667, [www.potomacbeads.com](http://www.potomacbeads.com). All other materials: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). Kits: Open Seed, [www.openseed.etsy.com](http://www.openseed.etsy.com). ●





# ImpressArt®

NEW  
ARCADIA™

Uppercase, Lowercase & Numbers



ImpressArt.com



Uppercase

A B C D E F G H I J K  
L M N O P Q R S T U V  
W X Y Z & . , ' ~ - / ☆

Lowercase

a b c d e f g h i j k  
l m n o p q r s t u v  
w x y z ? ! , \* ( + #

Numbers

0 1 2 3 4 5 6 7 8

the  
**BEAD  
SMITH®**  
PATENT PENDING

Deb Moffett-Hall's  
**endless loom™**

Finally... No warp ends to tie off!



Create stretch, clasp,  
and wrap-style bracelets!

- Simple to assemble, easy to use
- Custom size the loom for a perfect fit
- Make bracelets up to 9" x 3-1/2" wide
- Detailed instructions: assembly, warping, and weaving



Demonstration video:  
[www.beadsmith.com/endless](http://www.beadsmith.com/endless)



Jewelry by Leslie Rogalski

One stop wholesale suppliers to bead stores worldwide for over 30 years! The BeadSmith is a proud distributor of these brands and more...

MIYUKI PRECIOSA Kumihimo braiding HONEYCOMB BEAD Create Recklessly SUPERDUO™ CZECH GLASS TWO HOLE SEED BEADS BY MATUBO

BEAD SHOPS: To become a Beadsmith distributor, please contact us at 732.969.5300 or [www.beadsmith.com](http://www.beadsmith.com)

# Blue Hydrangea Bangle

ANDREA MAZZENGA

Combine a gorgeous palette of Delica cylinder beads with flat even-count two-drop peyote stitch to make a strip of patterned beadwork that fits seamlessly into the channel of a trendy brass bangle.

*beginner friendly!*

Main  
Colorway



## TECHNIQUE peyote stitch

### PROJECT LEVEL ○○○

#### MATERIALS

3 g off-white AB size 11° cylinder beads (A)  
3 g gray luster AB transparent size 11° cylinder beads (B)  
3 g silver frost pewter galvanized size 11° cylinder beads (C)  
3 g olive AB size 11° cylinder beads (D)  
3 g metallic green bronze size 11° cylinder beads (E)  
3 g silver-lined dark aqua size 11° cylinder beads (F)  
3 g white pearl AB size 11° cylinder beads (G)  
3 g silver-lined medium blue size 11° cylinder beads (H)  
1 brass  $\frac{3}{4}$ " bangle (with  $\frac{5}{8}$ " channel)  
Crystal 6 lb FireLine braided beading thread

#### TOOLS

Scissors  
Size 10 or 12 beading needle

#### FINISHED SIZE

8" (inner circumference)

**1) STRIP.** Use flat even-count two-drop peyote stitch to make the beaded strip:  
**Rows 1 and 2:** Add a stop bead to 4' of thread, leaving a 12" tail. String 12 beads (Fig. 1, blue thread). *Note:* Use Beads A–H in a pleasing order.

**Row 3:** String 2 beads, skip the nearest 2 beads of the previous rows, and pass back through the following 2 beads; repeat twice (Fig. 1, red thread).

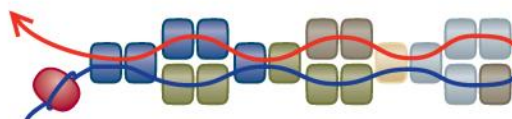


Fig. 1: Stitching Rows 1–3

Andrea used the following Delica color numbers for this project:

A=DB-052	E=DB-024
B=DB-111	F=DB-149
C=DB-1159	G=DB-202
D=DB-133	H=DB-693





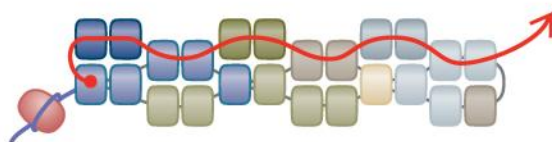


Fig. 2: Forming Row 4

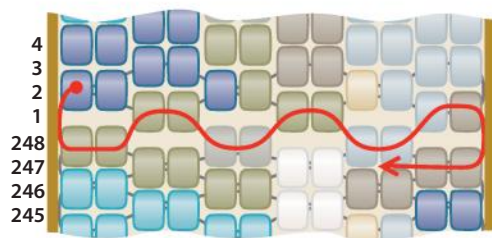


Fig. 3: Zipping the strip

## editors' note

The bead colors in this project harmonize beautifully in any configuration. We encourage you to make your own organic design or pattern. However, if you prefer to follow Andrea's pattern for this project, visit [www.bit.ly/mazzenga-chart](http://www.bit.ly/mazzenga-chart) for access to her graph.

**Row 4:** String 2 beads and pass back through the nearest 2 beads of the previous row; repeat twice (Fig. 2).

**Rows 5–248:** Repeat Row 4 two hundred and forty-four times. Lay the strip in the channel of the bangle to make sure that the ends meet. If necessary, stitch 2 more rows, taking care to end with an even number of rows. Secure and trim the working thread.

**2) FINISH.** Remove the stop bead. Lay the strip in the channel of the bangle so that Rows 1 and 248 interlock like a zipper. Use the tail thread to weave through the beads to form a seamless tube (Fig. 3). Weave through beads and repeat the thread path of this step to reinforce. Secure the thread and trim.

## artist's tips

› Magnetic embroidery boards are great for holding a printout of the graph (available at [www.bit.ly/mazzenga-chart](http://www.bit.ly/mazzenga-chart)); use a magnetic ruler or magnet to hold your place on the graph as you work. If you don't have a magnetic board, use a sticky note to hold your place on the graph. Mark off each row as you work.

› The strip should fit snugly in the channel of the bangle; it should rotate within the channel but should be secure enough that it won't slip off the bangle.

**ANDREA MAZZENGA** is a registered nurse, lampwork artist, and the owner of Buttercup Beads in Audubon, Pennsylvania. She has been designing and teaching jewelry making since 1999. In 2007, she left medicine because "beads are just more fun than bedpans." Contact Andrea at [www.buttercupbeads.com](http://www.buttercupbeads.com), (484) 524-8231, or [andrea@buttercupbeads.com](mailto:andrea@buttercupbeads.com).

**RESOURCES** Check your favorite bead retailer or contact: Kits, Miyuki Delica cylinder beads, Nunn Design bangle, and thread: Buttercup Beads, (484) 524-8231, [www.buttercupbeads.com](http://www.buttercupbeads.com). ●



## Alternate Colorway Materials

### PINK

3 g off-white AB size 11° cylinder beads (A)  
 3 g silver-lined light pink alabaster size 11° cylinder beads (B)  
 3 g silver frost pewter galvanized size 11° cylinder beads (C)  
 3 g olive AB size 11° cylinder beads (D)  
 3 g metallic green bronze size 11° cylinder beads (E)  
 3 g sparkling rose-lined crystal size 11° cylinder beads (F)  
 3 g white pearl AB size 11° cylinder beads (G)  
 3 g gold red luster size 11° cylinder beads (H)  
 1 brass ¾" bangle (with ⅝" channel)  
 Crystal 6 lb FireLine braided beading thread  
 Andrea used the following Delica color numbers for this project: A=DB-052; B=DB-624; C=DB-1159; D=DB-133; E=DB-024; F=DB-902; G=DB-202; H=DB-103

### PURPLE

3 g off-white AB size 11° cylinder beads (A)  
 3 g silver-lined lavender size 11° cylinder beads (B)  
 3 g silver frost pewter galvanized size 11° cylinder beads (C)  
 3 g olive AB size 11° cylinder beads (D)  
 3 g metallic green bronze size 11° cylinder beads (E)  
 3 g silver-lined bright violet size 11° cylinder beads (F)  
 3 g white pearl AB size 11° cylinder beads (G)  
 3 g metallic midnight purple size 11° cylinder beads (H)  
 1 brass ¾" bangle (with ⅝" channel)  
 Crystal 6 lb FireLine braided beading thread  
 Andrea used the following Delica color numbers for this project: A=DB-052; B=DB-1343; C=DB-1159; D=DB-133; E=DB-024; F=DB-1345; G=DB-202; H=DB-135

# Quatrefoil Kite Earrings

DEBORA HODOYER

Use Arcos and Minos par Puca beads with circular netting, picots, and fringe for a pair of earrings with romantic flair.

Main  
Colorway

**OPTION**  
USE PRESSED-GLASS BEADS  
INSTEAD OF THE PEARL DROPS.



**TECHNIQUES**  
circular netting  
picot  
fringe

**PROJECT LEVEL** ○○○

**MATERIALS**

1 g matte dark olive size 15° seed beads (A)  
0.5 g blue slate galvanized permanent-finish size 11° seed beads (B)  
24 light green ceramic opaque 2.5×3mm Minos par Puca beads (C)  
16 matte metallic aluminum 3.8×1mm O beads (D)  
8 metallic lilac luster 5×2.5mm 2-hole SuperDuos (E)  
8 light green ceramic opaque 10×5mm 3-hole Arcos par Puca beads (F)  
2 mystic black pearl 8×11mm crystal pearl drops (G)  
1 pair of silver 20×18mm ear wires  
Smoke 6 lb FireLine braided beading thread

**TOOLS**

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

**FINISHED SIZE**

2⅞ × 1¼"

**1) EARRING.** Use circular netting, picots, and fringe to stitch the earring:

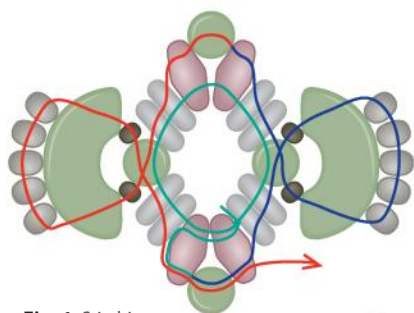
**Round 1:** Working clockwise, use 4' of thread to string {2E, 2D, 1C, and 2D} twice, leaving a 4" tail. Pass through the beads (same holes of the E) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (inside) holes of the first 2E strung. Pass through the second (outside) hole of the last E exited (Fig. 1, green thread). *Note:* You'll now begin working counter-clockwise.

**Round 2:** *Note:* Lay 2F horizontally on your work surface with the curves facing down. String 1C; pass through the next 1E (outside hole)/2D/1C. String 1A, 1F (left hole/bottom-to-top), and 5B; pass back through the F (right hole/top-to-bottom). String 1A; pass through the last C exited and the next 2D/1E (outside hole) (Fig. 1, blue thread). Repeat from the beginning of this round. Pass through the first C of this round and the next E (outside hole) (Fig. 1, red thread).

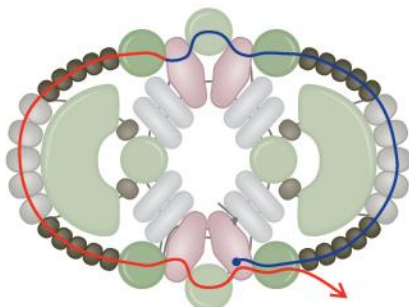
**Round 3:** String 1C and 5A; pass back through the nearest 5B of Round 2. String 5A and 1C; pass through the next 1E (outside hole)/1C/1E (outside hole) (Fig. 2, blue thread). Repeat from the beginning of this round. Pass through the first C of this round (Fig. 2, red thread).

**Round 4:** *Note:* Lay 2F horizontally on your work surface with the curves facing down. String 2A; pass through the nearest F (right hole/bottom-to-top) and the next 5B. Pass back through the F (left hole/top-to-bottom). String 2A; pass through the nearest C (Fig. 3, green thread). String 1F (right hole/bottom-to-top) and 5B; pass back through the F (left hole/top-to-bottom). Skip the next 1E/1C/1E and pass through the following C (Fig. 3, blue thread). Repeat from the beginning of this round. Weave through beads to exit from the first 3B of the nearest 5B set in Round 2 (Fig. 3, red thread).

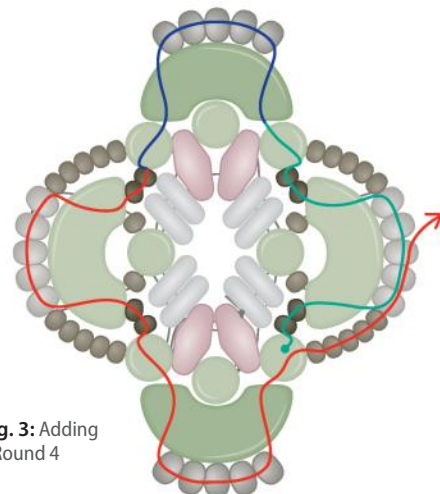
**Round 5:** String 3B and pass through the last B exited; repeat the thread path to reinforce. Pass through the next 2B/4A (Fig. 4, purple thread). String 4A and 1C; pass through the first 3B of the nearest 5B set in Round 4 (Fig. 4, green thread). String 3B and pass through the last B exited; repeat the thread path to reinforce. Pass through the next 2B. String 1C and 4A; skip the first A of the nearest 5A set in Round 3 and pass through the following 4A/3B (Fig. 4, blue thread). Repeat from the beginning of this round, exiting from the first B of the nearest 5B set in Round 2 (Fig. 4, red thread).



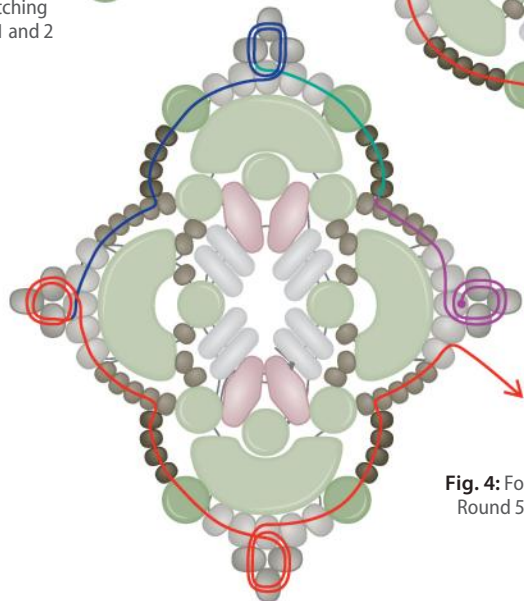
**Fig. 1:** Stitching Rounds 1 and 2



**Fig. 2:** Working Round 3



**Fig. 3:** Adding Round 4



**Fig. 4:** Forming Round 5

**artist's tips**

› Check both holes of each Arcos par Puca bead before stringing. It's very difficult to unblock one of these holes, and the bead could break while you're trying.

› Adjust the thread tension as you work if necessary to keep the beadwork flat. Use your nondominant hand to hold the beads firmly in position.



## Alternate Colorway Materials

### BLUE

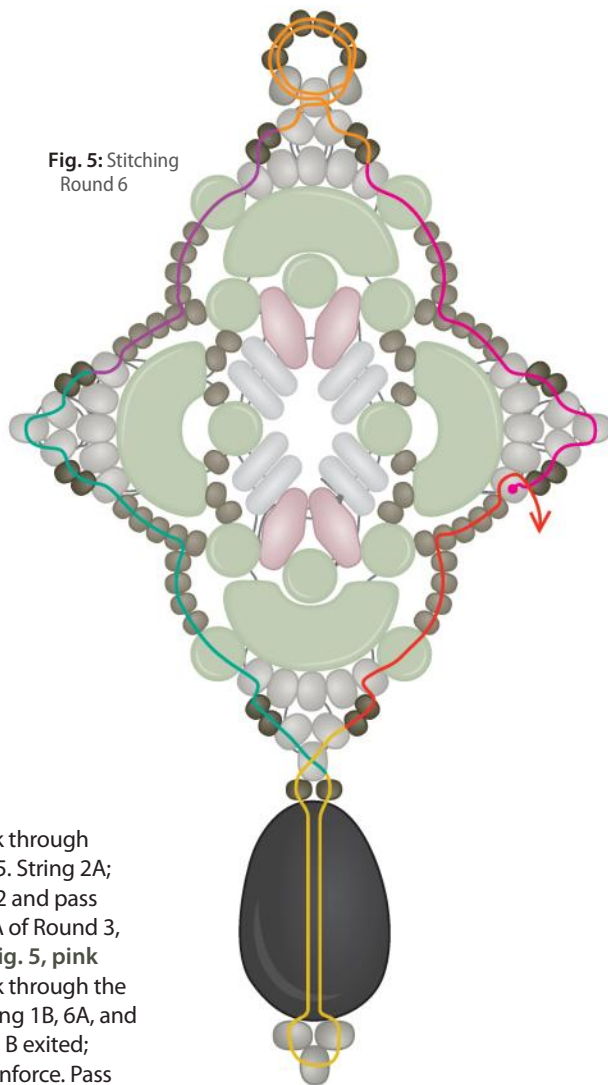
1 g lavender opaque size 15° seed beads (A)  
 0.5 g metallic nebula frosted size 11° seed beads (B)  
 24 blue ceramic opaque 2.5×3mm Minos par Puca beads (C)  
 16 Lila Vega luster 3.8×1mm O beads (D)  
 8 Montana blue pastel 5×2.5mm 2-hole SuperDuos (E)  
 8 blue ceramic opaque 10×5mm 3-hole Arcos par Puca beads (F)  
 2 petrol pearl 8×11mm crystal pearl drops (G)  
 1 pair of silver 20×18mm ear wires  
 Smoke 6 lb FireLine braided beading thread

### PINK

1 g matte gray opaque size 15° seed beads (A)  
 0.5 g raspberry gold luster size 11° seed beads (B)  
 24 light pink ceramic opaque 2.5×3mm Minos par Puca beads (C)  
 16 jet Lila Vega luster 3.8×1mm O beads (D)  
 8 burgundy pastel 5×2.5mm 2-hole SuperDuos (E)  
 8 light pink ceramic opaque 10×5mm 3-hole Arcos par Puca beads (F)  
 2 blackberry pearl 8×11mm crystal pearl drops (G)  
 1 pair of silver 20×18mm ear wires  
 Smoke 6 lb FireLine braided beading thread

**Round 6:** \*String 2A; pass back through the nearest 3B set in Round 5. String 2A; skip the nearest B of Round 2 and pass through the following 1B, 4A of Round 3, 4A of Round 5, 1C, and 1B (Fig. 5, pink thread). String 2A; pass back through the nearest 2B of Round 5.\*\* String 1B, 6A, and 1B and pass through the last B exited; repeat the thread path to reinforce. Pass through the next B of Round 5 (Fig. 5, orange thread). String 2A; skip the nearest B of Round 4 and pass through the following 1B, 1C, 4A of Round 5, 4A of Round 3, and 1B (Fig. 5, purple thread). Repeat from \* to \*\* (Fig. 5, green thread). String 1A, 1 pearl drop (narrow end first), and 3B; skip the last 3B added and pass back through the pearl drop to form a fringe. String 1A; pass through the last B exited. Repeat the thread path of the fringe to reinforce. Pass through the next B (Fig. 5, yellow thread; fringe reinforcement not shown for clarity). String 2A; skip the nearest B of Round 4 and pass through the following 1B, 1C, 4A of Round 5, 4A of Round 3, and 1B (Fig. 5, red thread). Secure the threads and trim. Attach 1 ear wire to the loop of 1B/6A/1B.

Fig. 5: Stitching Round 6



2) Repeat Step 1 for a second earring.

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

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, Minos par Puca beads, O beads, SuperDuos, Arcos par Puca beads, and ear wires: Potomac Bead Company, (717) 263-2323, [www.potomacbeads.com](http://www.potomacbeads.com). Swarovski pearl drops (Article #5821): Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Thread: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). ●



Fine Silver & Brass Findings



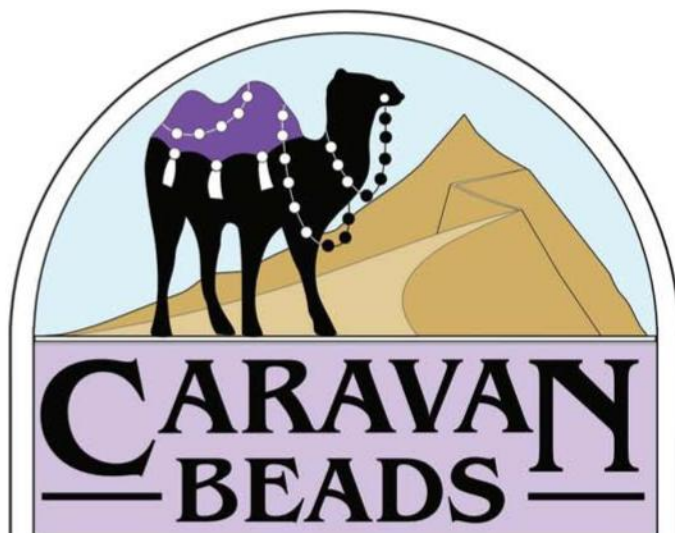
*The Bronze Age - Brass with Class*

**RISHASHAY**

WWW.RISHASHAY.COM

1-800-517-3311

DISCOUNTS & FREE US SHIPPING OPTION



Free instructions and designs



Supplying bead stores, designers  
and craftspeople for over 25 years.

**800-230-8941**

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

**SHIPWRECK  
BEADS**

The World's Largest  
Selection!

Wholesale/Retail

Sales (800)950-4232

Info (360)754-2323

8560 Commerce Place Dr NE  
Lacey, WA 98516



Your #1 source for seed beads!  
**shipwreckbeads.com**



# Copper Connections Necklace

SHANNA STEELE

Use even-count flat peyote stitch to form color-blocked strips of peyote stitch that connect around metal rings for a sleek metallic necklace.

*beginner  
friendly!*



## OPTION

MAKE A MATCHING BRACELET WITH 5 SMALL STRIPS AND SIX 19MM HAMMERED RINGS.



## TECHNIQUE

### peyote stitch

## PROJECT LEVEL ○○○

### MATERIALS

5 g copper size 11° Japanese cylinder beads (A)  
7 g dark bronze size 11° Japanese cylinder beads (B)  
5 antiqued copper 13mm hammered rings  
13 antiqued copper 19mm hammered rings  
1 antiqued copper 15mm toggle clasp  
10 copper 5mm jump rings  
Crystal 6 lb FireLine braided beading thread

### TOOLS

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

### FINISHED SIZE

17"

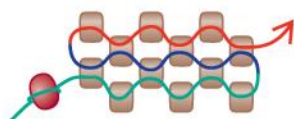


Fig. 1: Working Rows 1–4 of a large strip

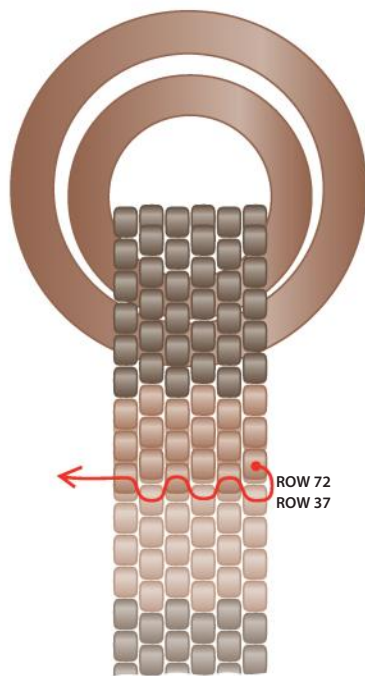


Fig. 2: Stitching Connection 1

**1) LARGE STRIPS.** Use even-count flat peyote stitch to form the large strips:  
**Rows 1 and 2:** Add a stop bead to 3' of thread, leaving an 8" tail. String 6A (Fig. 1, green thread).  
**Row 3:** String 1A, skip 1A of the previous rows, and pass back through the following A; repeat twice (Fig. 1, blue thread).  
**Row 4:** Work 3 stitches with 1A in each stitch (Fig. 1, red thread).  
**Rows 5 and 6:** Repeat Row 4 twice.  
**Rows 7–30:** Work 24 rows of peyote stitch using B.  
**Rows 31–42:** Work 12 rows of peyote stitch using A.  
**Rows 43–66:** Work 24 rows of peyote stitch using B.  
**Rows 67–72:** Work 6 rows of peyote stitch using A. Don't trim the threads. Set aside. Repeat this entire step three times for a total of 4 large strips.

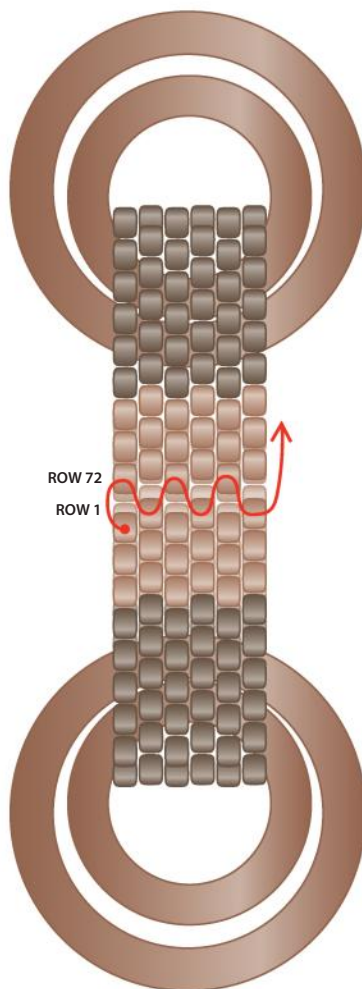


Fig. 3: Forming Connection 2

**2) MEDIUM STRIPS.** Use even-count flat peyote stitch to form the medium strips:  
**Rows 1–6:** Repeat Step 1, Rows 1–6.  
**Rows 7–22:** Work 16 rows of peyote stitch using B.  
**Rows 23–34:** Work 12 rows of peyote stitch using A.  
**Rows 35–58:** Work 24 rows of peyote stitch using B.  
**Rows 59–64:** Work 6 rows of peyote stitch using A. Don't trim the threads. Set aside. Repeat this entire step for a total of 2 medium strips.  
**3) SMALL STRIPS.** Use even-count flat peyote stitch to form the small strips:  
**Rows 1–6:** Repeat Step 1, Rows 1–6.  
**Rows 7–22:** Work 16 rows of peyote stitch using B.  
**Rows 23–34:** Work 12 rows of peyote stitch using A.  
**Rows 35–50:** Work 16 rows of peyote stitch using B.  
**Rows 51–56:** Work 6 rows of peyote stitch using A. Don't trim the threads. Set aside. Repeat this entire step five times for a total of 6 small strips.

**4) ASSEMBLY.** Connect the strips and the rings to form the necklace:

**Connection 1:** Note: You'll form the entire right side of the necklace first. Align 1 large strip horizontally on your work surface with the working thread to the left. Use the left half of the strip to string one 13mm ring and one 19mm ring. Note: The 13mm ring should nestle inside the 19mm ring. Fold the left end of the strip over the rings, and align Row 72 with Row 37. Weave through the beads to form a seamless connection (Fig. 2); weave through beads and repeat the thread path to reinforce. Secure the working thread and trim.

**Connection 2:** Remove the stop bead from the other end of the previous strip; add a needle to the tail thread. Use the right half of the strip to string one 13mm ring and one 19mm ring. Fold the right end of the strip over the rings and align Row 1 with Row 72 so that the beads interlock like a zipper. Weave through the beads to form a seamless connection (Fig. 3); weave through beads and repeat the thread path to reinforce. Secure the tail thread and trim.



### artist's tip

It isn't necessary to use pairs of jump rings in the clasp connections, but doing so adds visual interest and security.

**Connection 3:** Repeat Connection 1, stringing the rings of the previous connection.

**Connection 4:** Repeat Connection 2.

**Connection 5:** Repeat Connection 3, using 1 medium strip and aligning Row 64 with Row 33. *Note:* Make sure the end of the strip with 24 rows of B connects to the previous rings.

**Connection 6:** Repeat Connection 2, stringing one 19mm ring and zipping Row 1 with Row 64.

**Connection 7:** Repeat Connection 3, using 1 small strip and aligning Row 56 with Row 29.

**Connection 8:** Repeat Connection 2, stringing one 19mm ring and zipping Row 1 with Row 56.

**Connections 9–12:** Repeat Connections 7 and 8 twice.

**Clasp:** Use 2 jump rings as a pair to connect 2 jump rings as a pair to the ring added in Connection 12. Use 1 jump ring to connect one half of the clasp to the previous pair of jump rings.

Flip the beadwork over so that the right side of the necklace just formed is at the left and the rings from Connection 1 are at the center. Repeat this entire step to form the second half of the necklace. *Note:* In Connection 1, string the rings from Connection 1 instead of stringing new rings.

**SHANNA STEELE** is a self-taught jewelry designer who enjoys working with a variety of different materials. She lives in Fort Worth, Texas, with her husband, their toddler and two dogs, and a room full of beads. Contact Shanna at meadowbrookmenagerie@gmail.com and visit her website, [www.meadowbrookmenagerie.etsy.com](http://www.meadowbrookmenagerie.etsy.com).

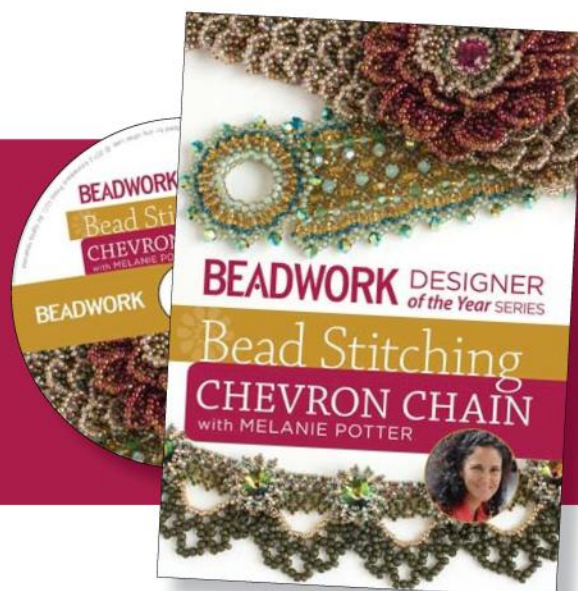
**RESOURCES** Check your favorite bead retailer or contact: Miyuki Delica cylinder beads, TierraCast rings, and all other materials: Auntie's Beads Direct, [direct.auntiesbeads.com](http://direct.auntiesbeads.com). ●



## Discover chevron chain with Beadwork Designer of the Year MELANIE POTTER!

Join Melanie in 8 watch-and-learn lessons as she shows you step by step how to create flat, circular, and tubular chevron chain. Boost your skills in this fun netting stitch variation with expert tips and tricks made easy.

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





# Playful Pentagons Bracelet

KIM WEST

Use netting and square stitch to weave pentagon-shaped components made of DiamonDuos for a bracelet that dances around your wrist.

*beginner  
friendly!*

Main  
Colorway



## TECHNIQUES

circular netting  
square stitch

## PROJECT LEVEL ○○○

## MATERIALS

4 g metallic dark bronze size 11° Japanese seed beads (A)  
40 matte silver 8×5mm 2-hole DiamonDuos (B)  
40 matte gold 8×5mm 2-hole DiamonDuos (C)  
1 antiqued brass 11×10mm 2-strand tube clasp  
4 antiqued brass 4×5mm oval jump rings  
Smoke 6 lb FireLine braided beading thread

## TOOLS

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

## FINISHED SIZE

7¼"

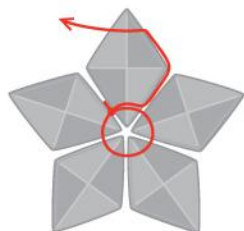


Fig. 1: Stitching Round 1

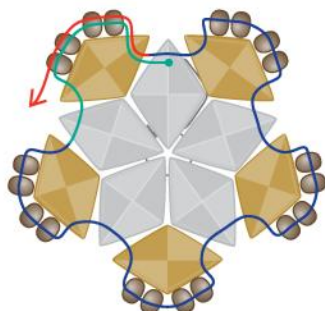


Fig. 2: Forming Round 2

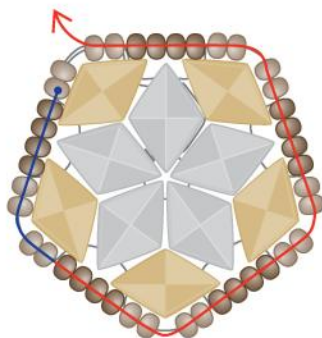


Fig. 3: Working Round 3

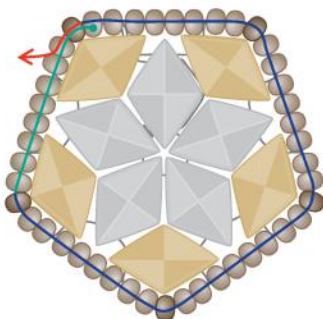


Fig. 4: Adding Round 4

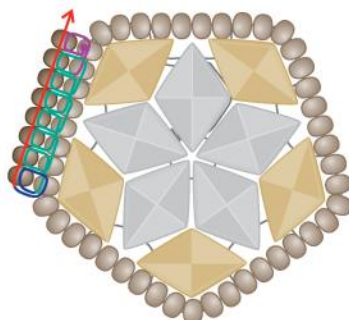


Fig. 5: Forming the link

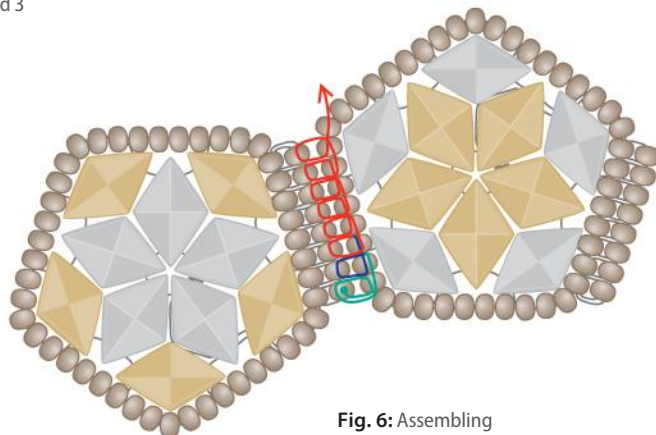


Fig. 6: Assembling the components

**1) COMPONENTS .** Use circular netting and square stitch to make the components:

**Round 1:** *Note:* Take care to string each DiamonDuo so that the faceted side is faceup. Working clockwise, use 3' of thread to string 5B, leaving a 4" tail. Pass through the beads (same holes) again to form a tight circle; use the working and tail threads to tie a knot and pass through the first (inside) then second (outside) holes of the first B strung (Fig. 1). *Note:* You'll now begin working counterclockwise.

**Round 2:** String 1C and 4A; pass back through the second hole of the C and pass through the nearest B (outside hole) of the previous round (Fig. 2, green thread). Repeat from the beginning of this round four times (Fig. 2, blue thread). Pass through the first C (first hole) and 4A of this round (Fig. 2, red thread). *Note:* Use tight tension when stitching this round so the component domes.

**Round 3:** String 4A and pass through the nearest 4A of the previous round (Fig. 3, blue thread); repeat four times, but on the last repeat exit from the nearest 2A of the previous round (Fig. 3, red thread).

**Round 4:** String 1A and pass through the nearest 8A (Fig. 4, green thread); repeat four times (Fig. 4, blue thread). Pass through the first A of this round and the next A of Round 2 (Fig. 4, red thread).

**Link:** String 1A and pass through the last A exited and the nearest A to form a square stitch (Fig. 5, purple thread); repeat six times (Fig. 5, green thread). String 1A; pass through the last A exited (Fig. 5, blue thread). Pass through the 8A added in this link (Fig. 5, red thread), the 8A below those just exited, and the 8A of this link. Secure and trim the tail thread, but don't trim the working thread. Set aside.

Repeat this entire step three times for a total of 4 silver-centered components. Repeat this entire step three times using C for B and B for C to form 3 gold-centered components. Repeat this entire step using C for B and B for C to form another gold-centered component, omitting the link and securing the working and tail threads.

**2) ASSEMBLY.** *Note:* Take care that the component without a link is added last. Lay 1 silver-centered component faceup on your work surface with the link to the right and a point at the bottom. \*Align 1 alternating-color component faceup on your work surface next to the previous component, with the new component's link to the right and a point opposite that of the previous component. Using the working thread of the previous component, pass through the mirror A of the new component, the last A exited on the previous component, the mirror A of the new component, and the next A to form a square stitch (Fig. 6, green thread). Pass through the mirror A of the previous component, the last A exited on the new component, and the next A (Fig. 6, blue thread); repeat six times (Fig. 6, red thread). Secure the working thread of the previous component. Repeat from \* six times, taking care that the component colors and points alternate.

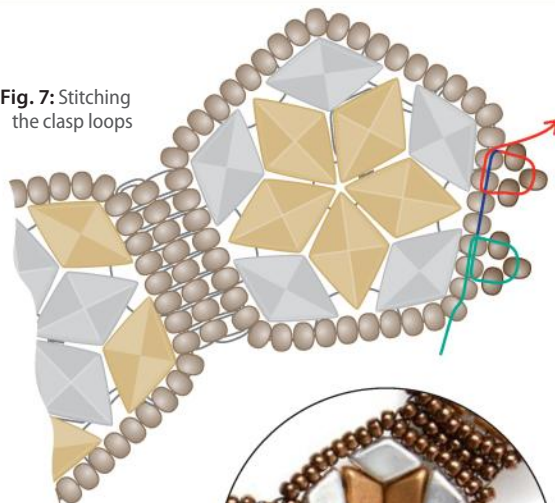


## Alternate Colorway Materials

4 g bronze iris size 11° Japanese seed beads (A)  
40 Montana pastel 8x5mm 2-hole  
DiamonDuos (B)  
40 Bordeaux pastel 8x5mm 2-hole  
DiamonDuos (C)  
1 gunmetal 11x10mm 2-strand tube clasp  
4 gunmetal 4x5mm oval jump rings  
Smoke 6 lb FireLine braided beading thread



Fig. 7: Stitching the clasp loops



**3) CLASP.** Start 24" of new thread that exits from the fourth A along the outside edge of one end component, opposite the previous connection. String 3A and pass through the last 2A exited (Fig. 7, green thread); repeat the thread path multiple times to reinforce. Pass through the next 4A (Fig. 7, blue thread). String 3A and pass through the last 2A exited (Fig. 7, red thread); repeat the thread path multiple times to reinforce. Secure the threads and trim. Use 1 jump ring to attach 1 loop of one half of the clasp to 1 loop of 3A just added; repeat.

Repeat this entire step at the other end of the bracelet, using the second half of the clasp and taking care that the clasp is positioned to close properly.

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

**RESOURCES** Check your favorite bead retailer or contact: Miyuki seed beads and all other materials: Stony Creek Bead, (734) 544-0904, [www.stonycreekbead.blogspot.com](http://www.stonycreekbead.blogspot.com). ●



# BEADIES BEADWORK

**A Seed Beaders Paradise!**  
**1000's of colors!**

**Delica Cylinder Beads**  
We carry every Delica manufactured!

**Seed Beads Galore!**  
Thousands of Gorgeous Colors in size 6, 8, 11 & 15's!

**Shaped Seed Beads**  
Bugles, Cubes, Drops, Lentils, Magatamas, Tilas, Triangles, SuperDuos, Peanut Beads and more.

**Swarovski Crystals & Pearls**  
Huge Selection

**Firepolish**

**Findings & Tons More**  
Unbeatable Prices  
FREE SHIPPING - FREE Gift

**BeadiesBeadwork.com**

# Inspiration

Potomac Bead Company's exclusive shapes inspire hundreds of new designs for each exciting new shape & color! Find each shape (and many patterns) at [www.PotomacBeads.com](http://www.PotomacBeads.com). Wholesale pricing available for bead stores.

600+ free video tutorials:  
[YouTube.com/PotomacBeadCo](http://YouTube.com/PotomacBeadCo)

Bracelet design by Allie Buchman with AVA® Beads & Potomac Crystals



**Potomac Bead Co also produces:**

 RounDuo®  
 DiscDuo®  
 RounTrio®  
 Faceted RounTrio®  
 Cup Button

 AVA® Bead  
 Potomac Crystal Round/Rondelles  
 Potomac Crystal Rivoli/Button

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



# Trinity Pendant

CAROLYN CAVE

This layered pendant utilizes the three holes of Trinity beads to build an intricately netted and dimensional focal piece.



Back  
of Pendant



## TECHNIQUES

### circular and tubular netting variations

#### PROJECT LEVEL ○○○

#### MATERIALS

2 g silver-lined wine size 15° Japanese seed beads (A)  
2 g metallic dark gold size 15° Japanese seed beads (B)  
1 g champagne galvanized Duracoat size 11° Japanese seed beads (C)  
6 pink alabaster luster opaque 4×2mm 2-hole MiniDuos (D)  
38 gold luster 6×2mm 3-hole Trinity beads (E)  
12 Bordeaux pastel 6×2mm 3-hole Trinity beads (F)  
14 dark green 4mm crystal pearl rounds (G)  
2 antique brass 4mm crystal pearl rounds (H)  
1 burgundy 4mm crystal pearl round (J)  
Smoke 8 lb FireLine braided beading thread

#### TOOLS

Scissors  
Size 10 or 12 beading needle

#### FINISHED SIZE

1½ × 2"

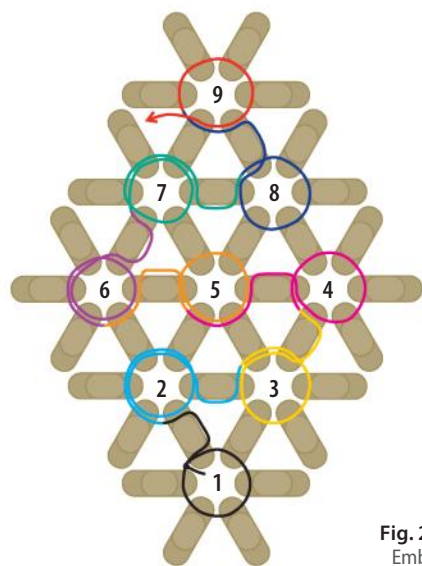


Fig. 1: Stitching the base

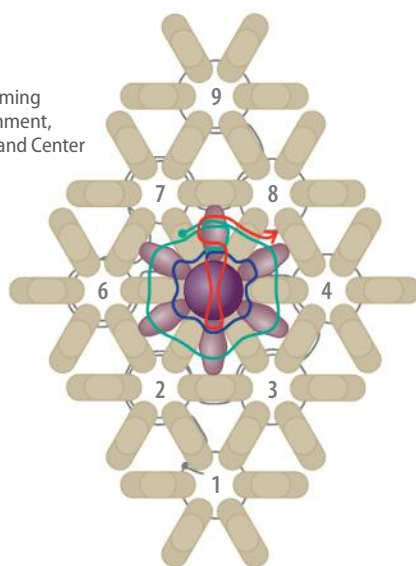


Fig. 2: Forming Embellishment, Round 1 and Center

#### artist's tip

When stitching Round 8 it may be easier to flip the beadwork over and work with the back faceup.

**1) BASE.** Use a variation of circular netting to form the base:

**Unit 1:** Use 6' of thread to string 6E, leaving a 4" tail. Pass through the beads (same holes) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (bottom/inside) hole of the first E strung. Pass back through the bottom/outside hole of the last E exited (Fig. 1, black thread). *Note:* For this and subsequent units, flip the E just strung according to Fig. 1 so that the first hole of each E strung sits at the bottom/inside of the unit, and the holes you step up through to start the next unit are on the bottom/outside of the unit; the unused hole shown as the center point of each Trinity bead in Fig. 1 should point up.

**Unit 2:** String 5E; pass through the last E (bottom/outside hole) exited in the previous unit. Weave through beads to exit from the last E (bottom/inside then bottom/outside holes) of this unit (Fig. 1, turquoise thread). *Note:* For this and subsequent units, repeat the thread path through the inside ring of Trinity beads before weaving through beads and stepping up for the next unit.

**Unit 3:** String 4E; pass through the second E (bottom/outside hole) of Unit 1, the last E (bottom/outside hole) exited in Unit 2, and the first 2E (bottom/inside holes) of this unit. Pass through the bottom/outside hole of the last E exited (Fig. 1, yellow thread).

**Unit 4:** String 5E; pass through the last E (bottom/outside hole) exited in Unit 3, the first E (bottom/inside then bottom/outside holes) of this unit, the nearest E (bottom/outside hole) of Unit 3, and the following E (bottom/outside hole) of Unit 2 (Fig. 1, pink thread).

**Unit 5:** String 3E; pass through the last E (bottom/outside hole) exited in Unit 4, the nearest E (bottom/outside hole) of Unit 3, the next E (bottom/outside hole) of Unit 2, and the first E (bottom/inside then bottom/outside holes) of this unit. Pass through the nearest E (bottom/outside hole) of Unit 2 (Fig. 1, orange thread).

**Unit 6:** String 4E; pass through the last E (bottom/outside hole) exited in Unit 5, then weave through beads to exit from the fourth E (bottom/inside then bottom/outside holes) of this unit (Fig. 1, purple thread).

**Unit 7:** String 4E; pass through the nearest E (bottom/outside hole) of Unit 5, the last E (bottom/outside hole) of Unit 6, and the 4E (bottom/inside holes) of this unit. Pass through the bottom/outside hole of the last E exited (Fig. 1, green thread).

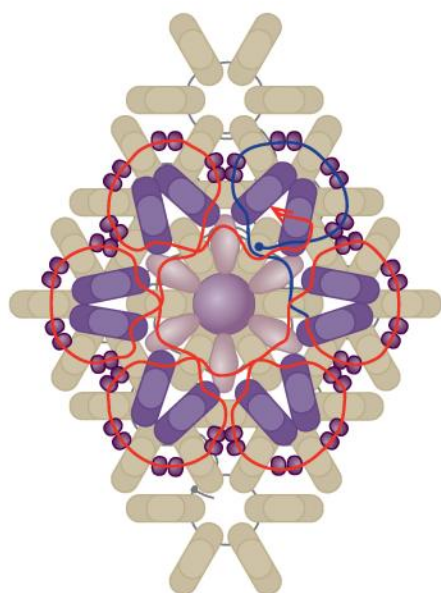
**Unit 8:** String 3E; pass through the nearest E (bottom/outside hole) of Unit 4, the next E (bottom/outside hole) of Unit 5, the last E (bottom/outside hole) exited in Unit 7, the first E (bottom/inside then bottom/outside holes) of this unit, and the nearest E (bottom/outside hole) of Unit 7 (Fig. 1, blue thread).

**Unit 9:** String 4E; pass through the last E (bottom/outside hole) exited in Unit 8 and the last E (bottom/outside hole) exited in Unit 7 (Fig. 1, red thread). Weave through beads, using only the bottom holes of the E, to exit from the nearest E (bottom/outside hole) of Unit 5. Pass through the top hole of the last E exited (see the green start dot in Fig. 2).

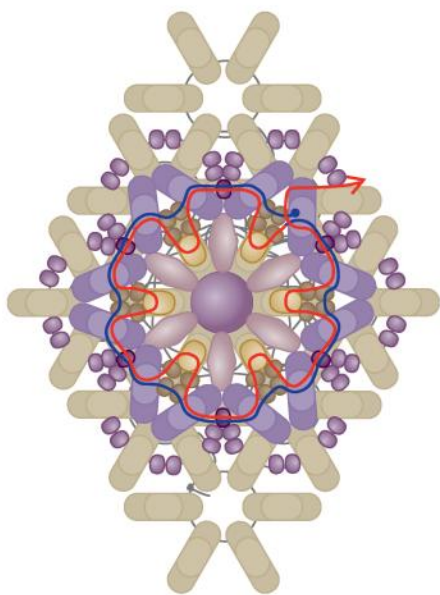
**2) EMBELLISHMENT.** Use tubular netting to embellish the base:

**Round 1:** Working clockwise, string 1D and pass through the nearest E (top hole) of Unit 5; repeat five times. Pass through the first (outside) then second (inside) holes of the first D in this round (Fig. 2, green thread). Pass through the 6D (inside holes) of this round to form a tight ring at the center (Fig. 2, blue thread).

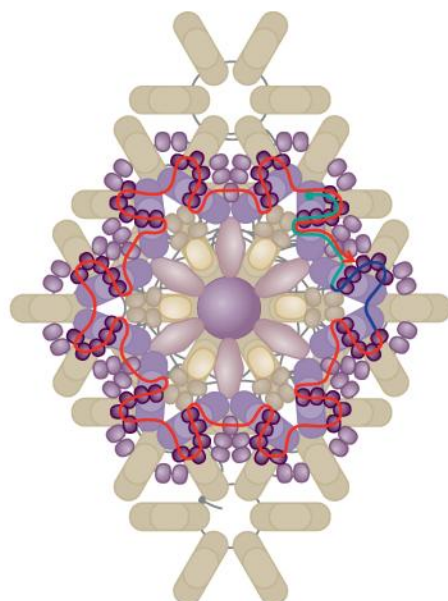
**Center:** String the J; pass through the opposite D (inside hole) of Round 1. Pass back through the J and pass through the last D (inside then outside holes) exited and the nearest E (top hole) (Fig. 2, red thread).



**Fig. 3:** Adding Embellishment,  
Round 2



**Fig. 4:** Working Embellishment,  
Rounds 3 and 4



**Fig. 5:** Stitching  
Embellishment, Round 5

**Round 2:** String 1F; pass through the nearest E (top hole) of Unit 8. String 2A and pass through the nearest E (top hole) of Unit 8; repeat three times. String 1F; pass through the first E (top hole) exited in this round, the nearest D (outside hole), and the following E (top hole) (Fig. 3, blue thread). Repeat from the beginning of this round five times, working around the following base units: 4, 3, 2, 6, and 7. *Note:* Flip the F just added according to Fig. 3 so that the first hole strung sits at the bottom/inside of the round with one unused hole at top and the other unused hole at the bottom/outside of the round. Pass through the first F of this round (bottom/inside then top holes) (Fig. 3, red thread). *Note:* You'll now begin working counterclockwise.

**Round 3:** String 2B and pass through the nearest F (top hole) of the previous round, then string 1A and pass through the next F (top hole) of the previous round; repeat five times (Fig. 4, blue thread).

**Round 4:** String 1B, 1C, and 1B and pass through the next 1F (top hole)/1A/1F (top hole); repeat five times. Pass through the bottom/outside hole of the last F exited (Fig. 4, red thread). *Note:* You'll now begin working clockwise.

**Round 5:** String 5A; pass diagonally through the top hole of the same F and pass through the next 1A/1F (top hole) (Fig. 5, green thread). String 5A; pass diagonally through the bottom/outside hole of the same F and pass through the nearest F (bottom/outside hole) (Fig. 5, blue

thread). Repeat from the beginning of this round five times. Pass through the first 5A of this round, the next F (top hole), and the following A of Round 3 (Fig. 5, red thread).

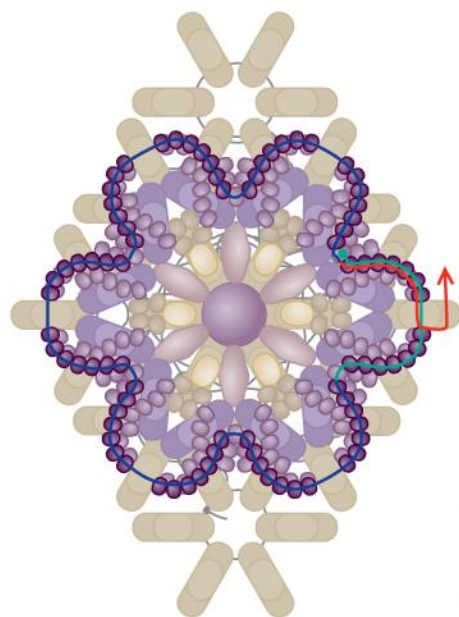
**Round 6:** String 7A, skip the nearest E at the outside edge of the base and pass through the following E (top hole) at the outside edge of the base, then string 7A and pass through the nearest A of Round 3 (Fig. 6, green thread); repeat five times (Fig. 6, blue thread). Pass through the next 7A/1E (top then bottom/outside holes) (Fig. 6, red thread). *Note:* You'll now begin working counterclockwise.

**Round 7:** \*String 1G and pass through the next 2E (bottom/outside holes) at the edge of the base, then string 2B, 1C, and 2B and pass through the last 2E (bottom/outside holes) exited (Fig. 7, turquoise thread); repeat. \*\* Pass through the bottom/inside hole of the last E exited (Fig. 7, pink thread). String 1H; pass through the opposite E (bottom/inside hole). Pass back through the H and pass through the last E (bottom/inside then bottom/outside holes) exited (Fig. 7, orange thread). String 1G and pass through the nearest E (bottom/outside hole) at the edge of the base; repeat (Fig. 7, purple thread). Repeat from \* to \*\* (Fig. 7, green thread). String 1G; pass through the nearest E (bottom/outside hole) at the edge of the base (Fig. 7, blue thread). Repeat from the beginning of this round (Fig. 7, red thread).

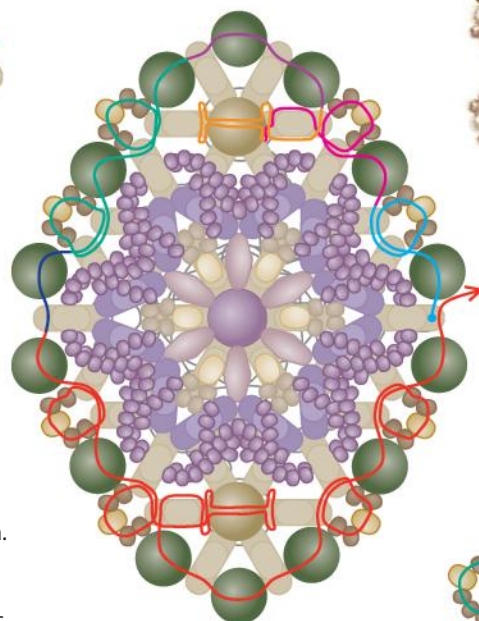
**Round 8:** String 3B, 1C, and 3B and pass back through the center 1B/1C/1B of the nearest net in the previous round; repeat (Fig. 8, orange thread). String 3B, 1C, and 3B and pass through the nearest E (bottom/outside hole) at the edge of the base; repeat (Fig. 8, purple thread). String 3B, 1C, and 3B and pass back through the center 1B/1C/1B of the nearest net in the previous round; repeat (Fig. 8, green thread). String 3B, 1C, and 3B; pass through the nearest E (bottom/outside hole) at the edge of the base (Fig. 8, blue thread). Repeat from the beginning of this round (Fig. 8, red thread). Flip the beadwork over. Weave through the E (bottom holes only) of the base to exit from the left hole of the horizontal E between Units 7 and 8 toward the nearest end of the beadwork (see the blue start dot in Fig. 9).

**3) BAIL.** String 12B; skip the next 2E of Unit 9 and pass through the following 2E (bottom/inside holes) (Fig. 9, blue thread; back of beadwork shown). String 12B; pass through the last E (right hole) exited between Units 7 and 8. Pass through the left hole of the last E exited (Fig. 9, red thread). Repeat the thread path twice to reinforce the bail. Secure the threads and trim.

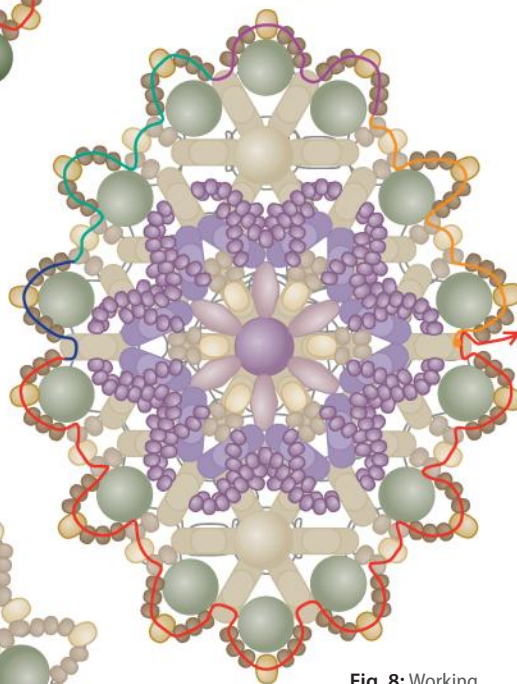




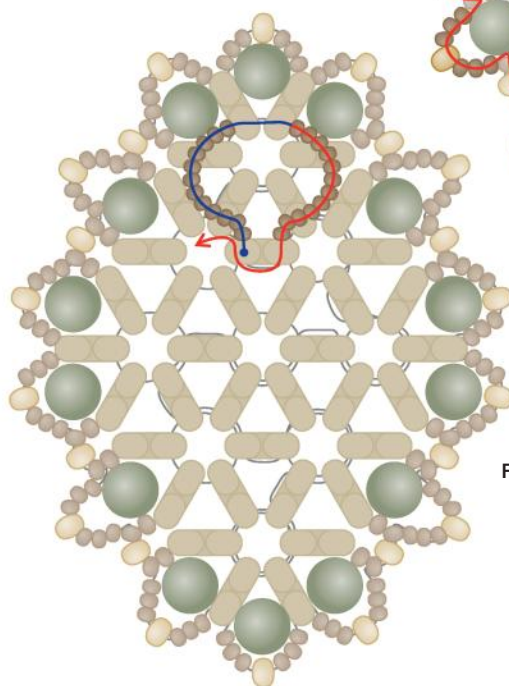
**Fig. 6:** Forming Embellishment, Round 6



**Fig. 7:** Adding Embellishment, Round 7



**Fig. 8:** Working Embellishment, Round 8



**Fig. 9:** Forming the bail



**CAROLYN CAVE** is a beadwork designer who works quietly from her home in Alberta, Canada. She is a member of the BeadSmith Inspiration Squad and the author of a best-selling book, *Beautiful Designs with SuperDuos and Twin Beads* (Kalmbach, 2014). Her second book will release in November 2017. Contact Carolyn via email at [ladybeadledesigns@nucleus.com](mailto:ladybeadledesigns@nucleus.com) or see more of her work on her Facebook page, Lady Beadle Designs.

**RESOURCES** Check your favorite bead retailer or contact: Wine size 15° seed beads: Auntie's Beads Direct, [direct.auntiesbeads.com](http://direct.auntiesbeads.com). Dark gold size 15° seed beads, Swarovski crystal pearl rounds, and thread: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). Size 11° seed beads and MiniDuos: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Trinity beads: Potomac Bead Company, [www.potomacbeads.com](http://www.potomacbeads.com). ●



# Rolling Waves Bracelet SVETLANA CHERNITSKY

Use a variation of right-angle weave to stitch alternating Arcos par Puca beads into a bracelet that resembles ocean waves.



Main  
Colorway



## TECHNIQUE

### right-angle weave variation

#### PROJECT LEVEL ○○○

#### MATERIALS

2 g metallic gold iris size 11° Japanese seed beads (A)  
1.5 g turquoise gilded marble size 11° Japanese seed beads (B)  
2 g brass gold 3.8×1mm O beads (C)  
24 blue ceramic opaque 10×5mm 3-hole Arcos par Puca beads (D)  
22 light green ceramic luster opaque 10×5mm 3-hole Arcos par Puca beads (E)  
11 turquoise Picasso 6mm 2-hole diamond Silky beads (F)  
12 vintage gold 4mm crystal pearl rounds (G)  
1 antiqued brass 13mm toggle clasp  
3 antiqued brass 5mm jump rings  
Smoke 8 lb FireLine braided beading thread

#### TOOLS

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

#### FINISHED SIZE

7¼"

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

*Note:* Lay 12D on your work surface with the curves facing up; lay 12D on your work surface with the curves facing down. Lay 11E on your work surface with the curves facing up; lay 11E on your work surface with the curves facing down. Always string the bead in the direction that your thread is working; for example, in Unit 1, Pass 1, the thread works from bottom to top, so you should string each bead from bottom to top (Unit 1, Pass 2 is the opposite). Lay the F on your work surface with the convex bumps faceup and the holes oriented vertically.

**Unit 1, Pass 1:** Add a stop bead to 3' of thread, leaving a 12" tail. String 1E (curve up/left hole), 1D (curve down/right hole), 1C, 1F (left hole), 1C, 1D (curve up/right hole), 1E (curve down/left hole), and 5B; pass back through the last E (right hole) strung (Fig. 1, green thread). Arrange the beads according to Fig. 1.



**Unit 1, Pass 2:** String 1D (curve up/left hole) and 1C; pass back through the F (right hole) of this unit. String 1C and 1D (curve down/left hole); pass back through the first E (right hole) of this unit. String 5B; pass through the last E (left hole) exited (Fig. 1, blue thread). Weave through beads to exit from the first 5B of this unit (Fig. 1, red thread).

**Unit 1, Pass 3:** String 5A; pass through the nearest D (center hole). String 1G; pass through the next D (center hole). String 5A; pass through the next 5B (Fig. 2, green thread). Repeat from the beginning of this pass (Fig. 2, blue thread). Pass through the first 5A of this pass and the next D (center then right holes) (Fig. 2, red thread).

**Unit 2, Pass 1:** String 1E (curve down/left hole) and 5B; pass back through the last E (right hole) added (Fig. 3, green thread). String 1D (curve up/left hole), 1C, 1F (right hole), 1C, 1D (curve down/left hole), 1E (curve up/right hole), and 5B; pass back through the last E (left hole) added and the nearest D (right hole) of the previous unit (Fig. 3, blue thread). String 1C; pass back through the F (left hole) of this unit. String 1C; pass through the nearest D (right hole), the next E (left hole), and the following 5B (Fig. 3, red thread).

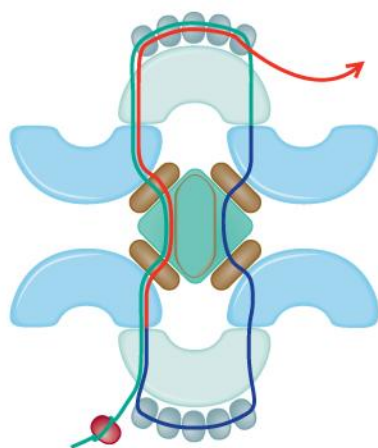


Fig. 1: Stitching Unit 1, Passes 1 and 2

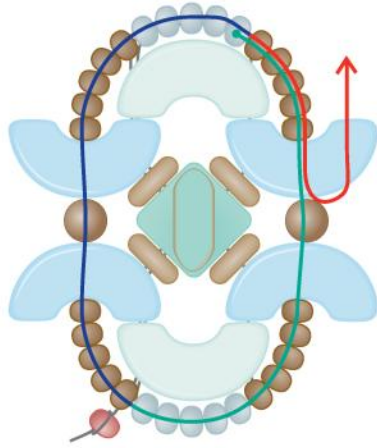


Fig. 2: Working Unit 1, Pass 3

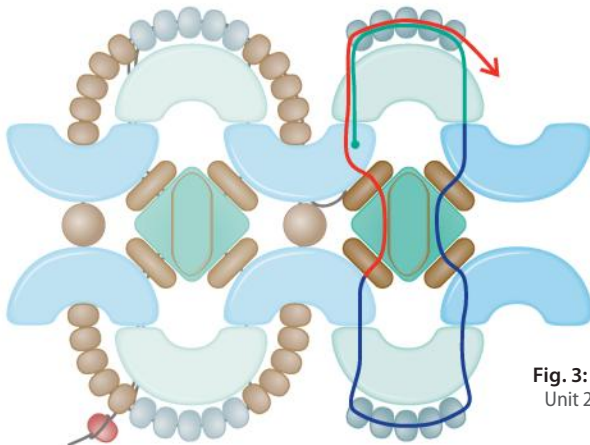


Fig. 3: Forming Unit 2, Pass 1

#### artist's tip

To end the thread, weave back through the last few units, following the previous thread paths, and tying two or three half-hitch knots between the beads as you go. Pass through a few beads after the last knot and trim the thread.

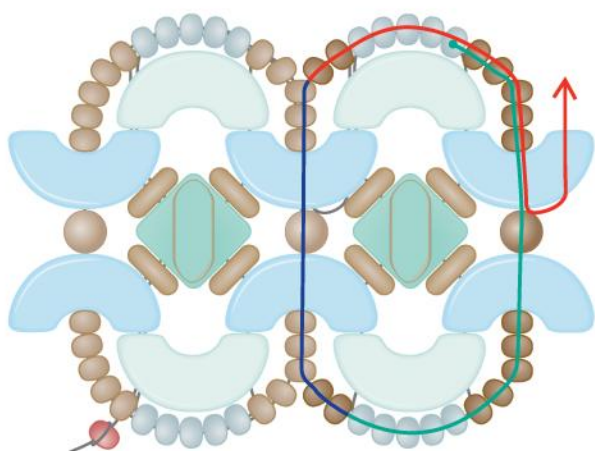


Fig. 4: Adding Unit 2, Pass 2

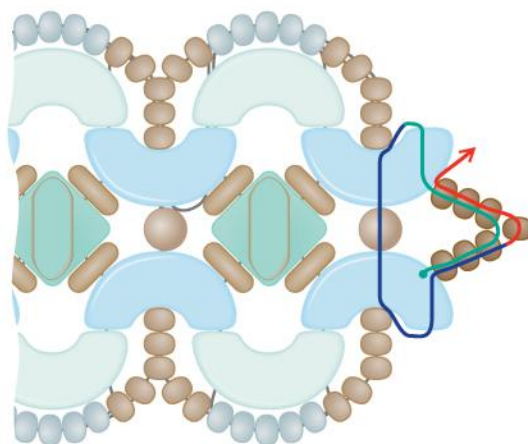


Fig. 5: Stitching the clasp

## Alternate Colorway Materials

2 g silver-lined mint green size 11° Japanese seed beads (A)  
 2 g pale mauve luster opaque size 11° Japanese seed beads (B)  
 2 g emerald transparent 3.8×1mm O beads (C)  
 26 light pink ceramic opaque 10×5mm 3-hole Arcos par Puca beads (D)  
 24 light green ceramic luster opaque 10×5mm 3-hole Arcos par Puca beads (E)  
 12 blue opaque 6mm 2-hole diamond Silky beads (F)  
 13 light blue 4mm crystal pearl rounds (G)  
 1 silver 13mm toggle clasp  
 3 silver 5mm jump rings  
 Crystal 8 lb FireLine braided beading thread

**Unit 2, Pass 2:** String 5A; pass through the nearest D (center hole). String 1G; pass through the next D (center hole). String 5A; pass through the next 5B of this unit (Fig. 4, green thread). String 2A; skip the closest 2A of the nearest 5A in the previous unit and pass back through the next 3A, 1D (center hole), 1G, 1D (center hole), and 3A (Fig. 4, blue thread). String 2A; pass through the nearest 5B/5A/1D (center then right holes) (Fig. 4, red thread).

**Units 3–11:** Repeat Unit 2, Passes 1 and 2 nine times. On the last repeat don't pass through the right hole of the last D. Pass through the nearest 1G/1D (center then right holes) (see the green start dot in Fig. 5).

**2) CLASP.** String 6A; pass up through the mirror D (right hole) (Fig. 5, green thread). Weave through beads to exit from the first 3A of this step (Fig. 5, blue thread). String 1A; pass through the next 3A (Fig. 5, red thread). Weave through beads and repeat the thread path of this step to reinforce. Secure the working thread and trim. Use 1 jump ring to attach the ring half of the clasp to the loop of 7A. Remove the stop bead. Add a needle to the tail thread and pass up through the nearest 5A, 1D (center hole), 1G, and 1D (center then left holes). Repeat this entire step, but this time attach 1 jump ring to the toggle half of the clasp, then use the remaining jump ring to attach the previous jump ring to the loop of 7A just formed.

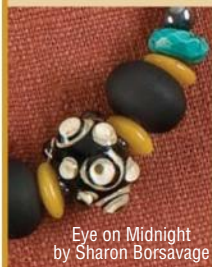
**SVETLANA CHERNITSKY's** favorite hobby is beading, and she devotes almost all of her free time to it. She loves to learn and try new techniques, but her favorite techniques are peyote stitch, netting, bead embroidery, kumihimo, and bead crochet. Svetlana lives in Israel. You can reach her at [www.lirigal.etsy.com](http://www.lirigal.etsy.com).

**RESOURCES** Check your favorite bead retailer or contact: Gold iris Miyuki seed beads: Aura Crystals, (888) 213-9484, [www.aura-crystals.com](http://www.aura-crystals.com). Turquoise Toho seed beads, O beads, Silky beads, Swarovski crystal pearls, clasp, jump rings, and thread: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com). Arcos par Puca beads: Potomac Bead Company, [www.potomacbeads.com](http://www.potomacbeads.com). ●



~ Free *Stringing* Designs! ~

Download your  
**FREE eBook today:**



## 5 FREE Beading Projects

to  
*Learn How to Bead*



**Beading Daily**

Check out these  
stringing designs,  
pick one or make  
them all!

GET YOUR FREE PROJECTS AT:

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

Sorbet in August  
by Michelle Mach



**2017**

**The Innovative Beads  
& Jewelry Expo**

*14 Years of Quality Bead  
Shows in the Northeast*

JANUARY 13 & 14	MARLBOROUGH, MA
FEBRUARY 19 (1 Day)	NEW HOPE, PA
FEBRUARY 25 & 26	CLARKSVILLE, MD
MARCH 4 & 5	CROMWELL, CT
MARCH 11 & 12	FISHKILL, NY
MARCH 25 & 26	AMHERST, NY (Buffalo)
APRIL 7, 8 & 9 (3 Days)	OAKS, PA
APRIL 22 & 23	EDISON, NJ
APRIL 29 & 30	LIVERPOOL, NY (Syracuse)
MAY 12 & 13	MARLBOROUGH, MA
MAY 20 (1 Day)	ALBANY, NY
JUNE 3 (1 Day)	DOYLESTOWN, PA
JULY 8 & 9	FISHKILL, NY
JULY 15 & 16	CLARKSVILLE, MD
JULY 22 & 23	EDISON, NJ
JULY 29 & 30	CONCORD, NH
SEPTEMBER 15 & 16	MARLBOROUGH, MA
SEPTEMBER 23 (1 Day)	ALLENTOWN, PA
OCTOBER 7 & 8	LIVERPOOL, NY (Syracuse)
OCTOBER 14 & 15	ALBANY, NY
OCTOBER 28 & 29	CLARKSVILLE, MD
NOVEMBER 3 & 4	MARLBOROUGH, MA
NOVEMBER 11 & 12	NORTH HAVEN, CT
NOVEMBER 18 & 19	EDISON, NJ

**One Bead Event for All –  
Beginner & Advanced Beaders  
Designers, Jewelry Makers  
Craft Lovers & Gift Seekers**

**[www.iBExpos.com](http://www.iBExpos.com)**

Shows@iBExpos.com  
Tel. 845.352.9735

## TULIP BEADING NEEDLES

Bends easily  
without breaking or warping.



Made in Japan

**Tulip**

[info@tulip-japan.co.jp](mailto:info@tulip-japan.co.jp)



Authorized Distributors: [www.TulipBeadingNeedles.com](http://www.TulipBeadingNeedles.com)  
[www.StarmanInc.com](http://www.StarmanInc.com)



# Arcos de Triomphe Necklace

LESLIE ROGALSKI

Create a regal pendant using a variation of circular peyote stitch and simple fringe to stitch MiniDuos, Arcos and Minos par Puca beads, and fire-polished rounds through the center of a unique metal frame. Suspend the pendant from a beaded strap with matching beaded links.





## TECHNIQUES

### circular peyote stitch variation fringe stringing

#### PROJECT LEVEL ○○○

#### MATERIALS

3 g metallic light bronze size 15° seed beads (A)  
26 metallic yellow gold iris 2.5×3mm Minos par Puca beads (B)  
6 g magic blue pink 4×2mm 2-hole MiniDuos (C)  
56 metallic yellow gold iris 10×5mm 3-hole Arcos par Puca beads (D)  
4 jet bronze 2mm fire-polished rounds (E)  
1 antiqued brass 30mm round bead frame (with 47 holes in the circumference)  
1 antiqued copper 13mm toggle clasp  
2 silver 4×5mm wireguards  
Smoke 6 lb FireLine braided beading thread

#### TOOLS

Scissors  
Size 12 beading needle

#### FINISHED SIZE

16" (with 2¾" pendant)

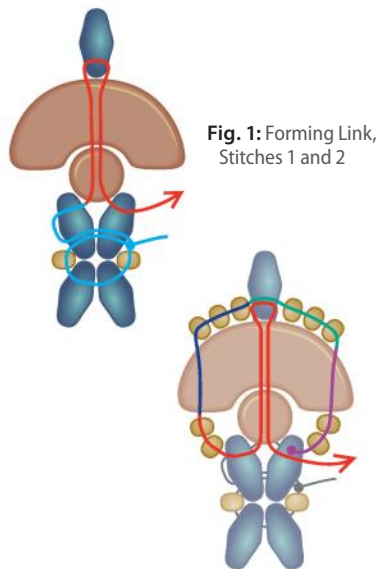
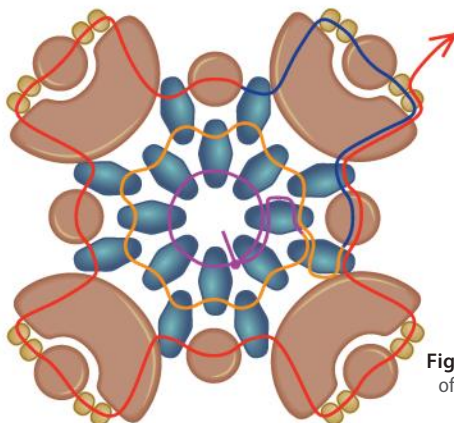


Fig. 1: Forming Link, Stitches 1 and 2

Fig. 2: Working Link, Stitch 3



#### artist's tips

- › To lengthen the necklace, add more MiniDuos at the ends.
- › Check each hole of the two- and three-hole beads before stringing them.

**1) LINKS.** Use a variation of circular peyote stitch and fringe to form the links that will be used for the strap, bail, and pendant drop:

**Stitch 1:** Lay 1D on your work surface with the curve facing down. Use 24" of thread to string 2C, 1A, 2C, and 1A, leaving a 10" tail. Pass through the beads (same holes of the C) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (inside) holes of the first 2C strung. Pass through the second (outside) hole of the last C exited (Fig. 1, turquoise thread).

**Stitch 2:** String 1B, 1D (center hole/bottom-to-top), and 1C; pass back through the D (center hole/top-to-bottom) and the B. Pass through the next C (outside hole) (Fig. 1, red thread).

**Stitch 3:** String 2A; pass through the D (right hole/bottom-to-top) (Fig. 2, purple thread). String 3A; pass through the first (inside) hole of the last C added (Fig. 2, green thread). String 3A; pass back through the D (left hole/top-to-bottom) (Fig. 2, blue thread). String 2A; pass through the nearest 1C (outside hole), 1B, 1D (center hole/bottom-to-top), and 1C (inside hole). Pass back through the D (center hole/top-to-bottom) and B and pass through the following C (outside hole) (Fig. 2, red thread). Secure the working thread and trim. Add a needle to the tail thread and pass back through the nearest 1A/2C (inside holes). Pass through the outside hole of the last C exited. Don't trim the tail thread. Set aside.

Repeat this entire step. Repeat this entire step fourteen times; on these repeats, leave only a 4" tail, then secure and trim the working and tail threads of each component.



**2) PENDANT.** Use a variation of circular peyote stitch and fringe to form the focal:

**Round 1:** Working counterclockwise, use 3' of thread to string 8C, leaving a 4" tail. Pass through the beads (same holes) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (inside) holes of the first 2C strung. Pass through the second (outside) hole of the last C exited (Fig. 3, purple thread). Secure and trim the tail thread. *Note:* You'll now begin working clockwise.

**Round 2:** String 1C and pass through the next C (outside hole) of the previous round; repeat seven times. Pass through the first C (inside then outside holes) of this round (Fig. 3, orange thread). *Note:* You'll now begin working counterclockwise.

**Round 3:** Lay 4D on your work surface with the curves facing up. String 1B; pass through the nearest C (outside hole) of the previous round. String 1D (right hole/bottom-to-top), 2A, 1B, and 2A; pass back through the last D (left hole/top-to-bottom) added and pass through the next C (outside hole) of the previous round (Fig. 3, blue thread). Repeat from the beginning of this round three times. Weave through beads to exit from the first 1D (right hole/bottom-to-top) and 1A of this round (Fig. 3, red thread). *Note:* Take care to position the B so that one flat end is faceup. Position the beadwork inside the metal frame.

Fig. 3: Stitching Rounds 1–3 of the pendant

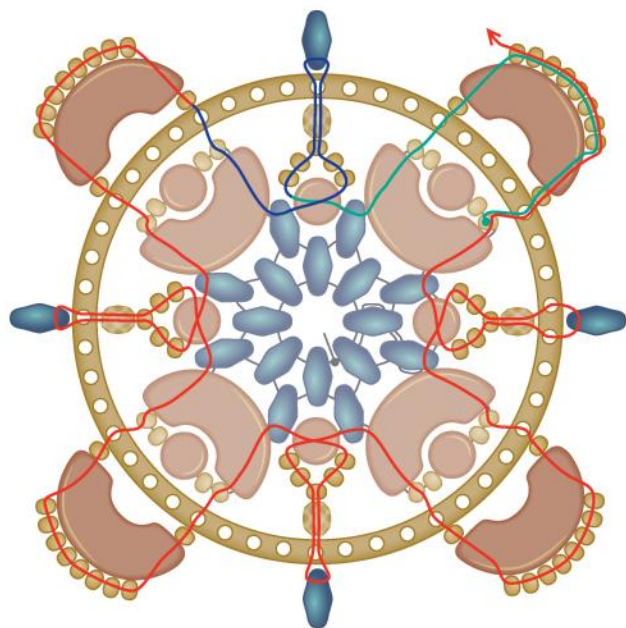


Fig. 4: Adding Round 4 of the pendant

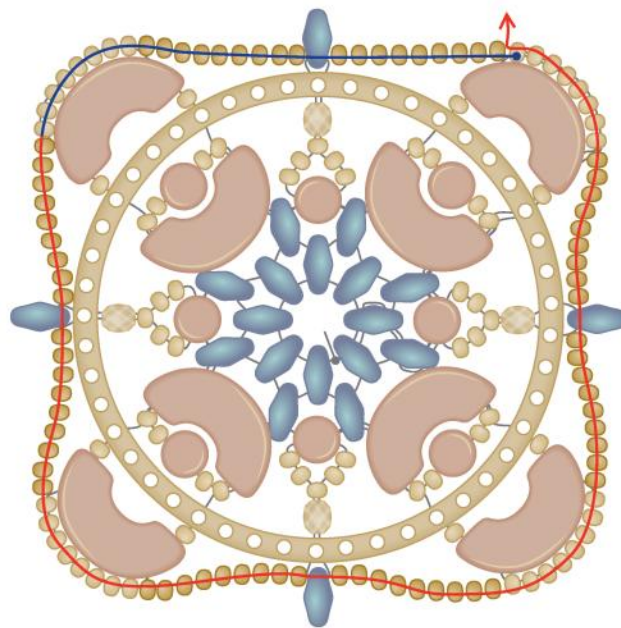


Fig. 5: Forming Round 5 of the pendant

**Round 4:** Lay 4D on your work surface with the curves facing down. Pass through 1 hole in the metal frame (inside-to-outside). \*String 1A, 1D (right hole/bottom-to-top), and 8A; pass back through the last D (left hole/top-to-bottom) added. String 1A; pass back through the fourth hole in the frame from the last hole exited. Skip the next 1A/1B/1A of Round 3 and pass through the following 1A, 1D (left hole/top-to-bottom), 1C (outside hole), and 1B (Fig. 4, green thread). String 3A and 1E; pass through the fourth hole in the frame from the last hole exited. String 1C; pass back through the last hole exited in the frame and the next 1E/1A. String 2A; pass through the last B exited and the next 1C (outside hole), 1D (right hole/bottom-to-top), and 1A. Pass through the fourth hole in the frame from the last hole exited (Fig. 4, blue thread). Repeat from \* three times. *Note:* When adding the last C, there will be only 6 holes in the frame instead of 7 between the last hole exited and the first hole exited in this round. To center the C, pass through the fourth hole in the frame from the last hole exited, string the C, and pass back through the third hole in the frame from the last hole exited. Weave through beads to exit from the first 8A of this round (Fig. 4, red thread).

**Round 5:** String 9A and pass through the nearest C (inside hole) of the previous round, then string 9A and pass through the following 8A set of the previous round (Fig. 5, blue thread); repeat three times

(Fig. 5, red thread). *Note:* If necessary to keep the beadwork flat, string only 8A before and after the last C added in the previous round. Repeat the thread path of this round to reinforce. Secure the thread and trim.

**Bail:** Use the tail thread of 1 link to string the second (outside) hole of 1C in Round 4 on the pendant; pass through the nearest C (outside hole) of the link. String 2A; pass through the last C (inside hole) exited on the pendant. String 2A; pass through the first C (outside hole) exited on the link (Fig. 6, blue thread). Repeat the thread path of the bail to reinforce. Secure and trim the thread.

**Drop:** Repeat Bail, attaching the remaining link with the thread still attached to the C of Round 4 on the pendant opposite the bail (Fig. 6, red thread).

**3) STRAP, INSIDE STRAND.** String the inside strand of the strap:

**End 1:** Add a needle to the center of 7' of thread and bring the ends together to form a 3½' doubled thread. Add a stop bead, leaving a 4" tail. \*String 6A. String {1C and 1A} six times. String 2A, 1B, 1 wire-guard, and one half of the clasp; pass back through the last B strung. String 2A. String 1A and pass back through the unused (second) hole of the nearest C; repeat five times. String 6A\*\* (Fig. 7, turquoise thread).

**Pass 1:** *Note:* Lay 1D vertically on your work surface with the curve facing left; lay 1D on

your work surface with the curve facing right. When the instructions say to string an Arcos par Puca "curve left," string the bead that is on your work surface with the curve facing left; reversely, when the instructions say "curve right," string 1D (curve left/top hole), 1A, and 1D (curve right/top hole) (Fig. 7, yellow thread).

**Pass 2:** *Note:* String each link via the last C (outside hole) added in the link. String 5A, 1 link, and 5A (Fig. 7, pink thread).

**Passes 3–31:** Repeat Passes 1 and 2 fourteen times, stringing the bail of the pendant as the eighth (center) link; there should be 7 links on either side of the pendant. Repeat Pass 1 (Fig. 7, orange thread).

**End 2:** Repeat from \* to \*\*, using the second half of the clasp. Pass back through the second (bottom) hole of the nearest D (Fig. 7, purple thread).

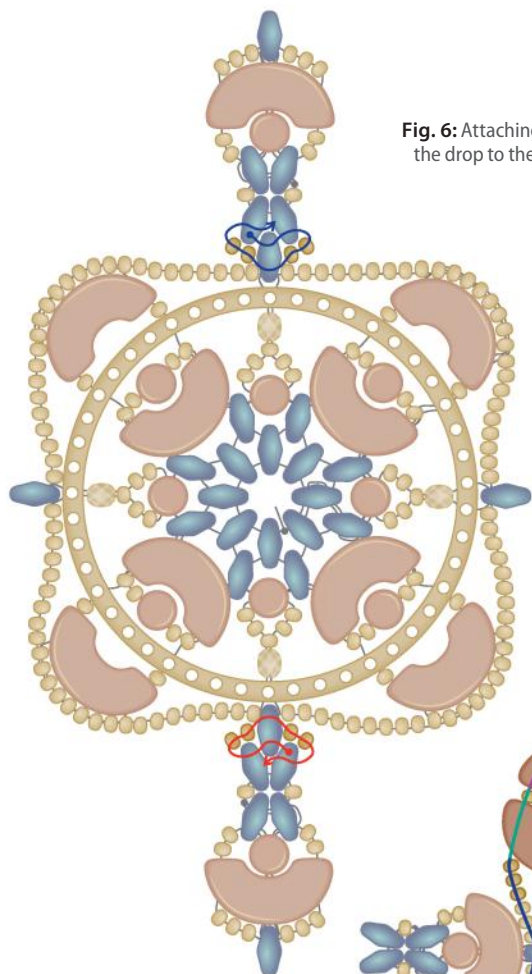
**4) STRAP, OUTSIDE STRAND.** String the outside strand of the strap:

**Pass 1:** String 1A; pass through the nearest D (bottom hole) (Fig. 7, green thread).

**Pass 2:** String 3A; pass through the 3A/1C (inside hole)/3A of the nearest link. String 3A; pass through the nearest D (bottom hole) (Fig. 7, blue thread).

**Passes 3–31:** Repeat Passes 1 and 2 fourteen times. Repeat Pass 1. Pass through the first 6A of End 1 (Fig. 7, red thread). Secure and trim the working thread. Remove the stop bead; secure and trim the tail thread.





**Fig. 6:** Attaching the bail and the drop to the pendant



**Fig. 7:** Stitching the strap

**LESLIE ROGALSKI** is the creative director for The BeadSmith and is a BeadSmith Inspiration Squad designer. Over the years she has been the editor in chief of a bead magazine, an online editor, and a technical editor. Widely recognized for appearances on TV and online videos, Leslie teaches nationally, sells her original kits on her website, and is a frequent vendor at local craft shows. She is also a member of the Pennsylvania Guild of Craftsmen. To see more of her work, visit [www.sleeplessbeader.com](http://www.sleeplessbeader.com).

**RESOURCES** Check your favorite bead retailer or contact: The BeadSmith bead frame and all other materials: Beadaholique, (866) 715-2323, [www.beadaholique.com](http://www.beadaholique.com). ●



# Bead&Button Show



Bead&Button Show June 8 - 11th

Visit us at booth #919 + 921 for tons of Vintaj liquidation, new products, tools & supplies, handmade jewelry, inspiration + demos with Jess!

[vintaj.com](http://vintaj.com)

BEADWORK PRESENTS

# Favorite Bead Stitches



OUR BEST ISSUE EVER!

2017 COLLECTOR'S EDITION!

Favorite Bead Stitches

29 PROJECTS YOU'LL WANT TO MAKE!

STUNNING BEZEL with SUPERDUOS

Master 13 ESSENTIAL STITCHES

Create Irresistible Components  
• Flowers • Ropes  
• Toggles • Bezels  
• Beaded Beads & More!

## Now Available!

[WWW.INTERWEAVE.COM](http://WWW.INTERWEAVE.COM)



# Make a mark on your metal!

**Dip, dap, heat, and repeat for one-of-a-kind metal jewelry.**

Join acclaimed jewelry artist, teacher, and author Susan Lenart Kazmer and learn 15 techniques for layering color, found objects, and metal together for beautiful jewelry designs.

Spice up your jewelry at [www.interweave.com](http://www.interweave.com)



Signature style is just a stamp away with the metal stamping techniques shown in these jewelry designs. See how the artists used words, symbols, and patterns to make their mark on beads, blanks, and charms for pieces with personality. (For a metal stamping primer, see page 73.)

*(Instructions follow on page 73.)*

*Use similar techniques to make matching earrings.*

## Be You

Jess Lincoln

A loose cluster of stamped copper, brass, and silver charms gives this free-spirited necklace a relaxed feel.





## Minty Mandala

Rita Pannulla

Exude serenity and style with  
this mint green and gold  
mandala necklace.

*Use similar techniques  
to make a matching  
bracelet.*



## Find Your Wings

Michelle Mach

Think beyond traditional blanks and try your hand at stamping simple designs on metal beads.

*Use similar techniques to make matching earrings.*





*Use similar techniques  
to make matching  
earrings.*

## **Scalloped Fancy**

**Lisa Niven Kelly**

Circular metal blanks are stamped, then cut in half to create this sleek scalloped necklace.





## Star Stuff

Lorelei Eurto

Have a hoot making this lovely lavender necklace with a clever rotating focal.

*Use similar techniques to make matching earrings.*





*Use similar techniques  
to make matching  
earrings.*

## **Book of Spells**

**Kristina Hahn Eleniak**

Use a little metal-stamping magic to create your own wearable book of spells.





*Use similar techniques  
to make matching  
earrings.*

## **Make a Wish**

**Gaea Cannaday**

Earthy materials and a night sky motif come together in this knotted necklace design.



*Use similar techniques  
to make matching  
earrings and a bracelet.*

## Modern Astrology

Becky Nunn

Stamp your sign onto rustic silver  
blanks to create this knotted necklace  
with an organic feel.





## Be You

Jess Lincoln

### TECHNIQUES

metal stamping  
painting  
hole punching  
stringing  
simple wireworking

### MATERIALS

22 turquoise 5×2mm heishi  
1 copper 17mm bird charm  
1 brass 15×21mm anchor charm  
1 brass 8×48mm arrow charm  
1 brass 20mm heart blank  
1 copper 34×15mm rectangle blank  
1 brass 40×5mm tapered rectangle blank  
1 pewter 41×4mm rectangle blank  
1 brass 21-gauge 3" head pin  
5 brass 21-gauge 1" eye pins  
1 brass 13-gauge 17mm roped cable jump ring  
36¾" of brass 6×8mm unsoldered oval chain  
Onyx patina ink  
Paper towel

### TOOLS

Metal relieving block  
Metal alphabet stamp sets (2mm, 3mm, and 6mm)  
Steel bench block  
Brass mallet  
Flat-tip paintbrush  
2 pairs of chain- or flat-nose pliers  
Round-nose pliers  
Flush cutters  
1.5mm hole-punch pliers

### FINISHED SIZE

34"

1. Use the white side of the metal relieving block to lightly sand the surface of all four blanks. Use 3mm letter stamps to stamp the words "be kind" in the center of the heart blank, according to the primer below. Use 3mm stamps to stamp "be" and 6mm stamps to stamp "strong" on the copper rectangle. Use 2mm stamps to stamp "be brave" on the pewter rectangle. Use 2mm stamps to stamp "fearless" on the brass tapered rectangle.
2. Use the paintbrush to apply a thin layer of patina ink over the stamped letters. While the patina is still wet, use the paper towel to wipe excess patina from the surface, leaving color in the stamped impressions. Reapply if needed; let dry.
3. Use the white or dark gray sides of the metal relieving block to remove excess patina from the blanks. Polish the blanks using the light gray side of the metal relieving block.
4. Use the hole-punch pliers to punch one hole in the bottom center of the copper blank. Punch one hole to the left and one hole to the right of the center hole.
5. Use 1 eye pin to string 3 heishi; form a simple loop. Repeat twice for a total of three 3-heishi links. Use 1 eye pin to string 5 heishi; form a simple loop. Repeat to create a total of two 5-heishi links. Use the head pin to string 3 heishi; form a messy wrapped loop. Set aside.

6. Disassemble the chain into six 1-link pieces, one 2-link piece, two 3-link pieces, one 4-link piece, two 5-link pieces, one 7-link piece, and one 27" piece, opening and closing the chain links as you would jump rings.
7. Use one 3-link piece of chain to attach the arrow charm to the roped cable jump ring. Use 1 chain link to attach the heart to the bottom of the pewter link. Use 1 link to attach the anchor charm to the left hole of the copper blank, use one 5-link piece to attach the heishi dangle to the center hole, and use 1 link to attach the bird charm to the right hole.
8. Attach the copper and pewter blanks to one end of a 3-link piece of chain; attach the free end of the chain to the roped cable jump ring. Use 1 chain link to attach the brass blank to the middle link of the previous 3-link piece. Use 1 link to double up the end of the previous 3-link piece where it attaches to the roped cable jump ring.
9. Attach the remaining pieces in the following order, attaching the first piece to the roped cable jump ring: 4-link piece, 3-heishi link, 1-link piece, 5-heishi link, 5-link piece, 3-heishi link, 27" piece of chain, 5-heishi link, 7-link piece, 3-heishi link. Attach the previous 3-heishi link to the roped cable jump ring using one 2-link piece of chain.



## METAL STAMPING PRIMER

### Preparation

Plan your design by tracing your blanks onto paper. Press your stamps directly into the paper or use a pencil to draw the letters. If you are new to stamping, you might want to practice your design using a sheet of copper before moving to more expensive metals, such as sterling silver.

### Stamping

Place the blank on a steel bench block. If desired, secure it to the block using painter's tape. To muffle the hammering noise, you might want to put the steel block on a leather sandbag. Put on your safety glasses.

Use a permanent marker to mark the placement of each letter on the blank. Hold the stamp

perfectly perpendicular to the blank, touching the mark you made to indicate the stamp's placement. Strike the stamp once very deliberately with the hammer. Repeat as needed to complete the word or design.

### Finishing

When finished stamping, turn the blank over and use a nylon or rawhide hammer to flatten the blank, which

may have become misshapen during stamping. Darken the stamped impressions by using a permanent marker to fill in the impressions created by the stamps. Alternately, you may darken the blank with liver of sulfur. Wipe off any color that remains on the surface using a polishing pad or steel wool. If desired, apply a thin layer of wax to the metal.



PHOTO COURTESY OF JESS LINCOLN

**JESS LINCOLN** is inspired by ancient cultures, organic textures, nature, and the beauty of changing seasons. She enjoys creating artistic focal pieces and unique jewelry components with a vintage, rustic, and worn look using Vintaj natural metals and a variety of mixed-media techniques and materials.

**RESOURCES** Check your favorite bead retailer or contact: Vintaj findings, blanks, charms, chain, heishi, patina ink, and tools: Rustic River Finds, (815) 776-0043, [www.rusticriverfinds.com](http://www.rusticriverfinds.com). Stamp sets, bench block, and brass mallet: Beaducation, (650) 261-1870, [www.beaducation.com](http://www.beaducation.com). ●



## Minty Mandala

Rita Pannulla

### TECHNIQUES

metal stamping  
hole punching  
simple wireworking  
stringing  
crimping

### MATERIALS

39 gold AB 3mm faceted-glass rounds  
37 mint green 6×3mm pressed-glass rondelles  
1 gold AB 8×6mm faceted-glass rondelle  
1 brass 12mm circle charm blank  
1 brass 17×21mm teardrop blank  
1 brass 32mm circle blank  
1 brass 8mm bead cap  
1 brass 5×10mm lobster clasp  
11 brass 6mm jump rings  
4 gold 3mm crimp tubes  
4 gold 4mm crimp covers  
12" of brass 3×4mm flat cable chain  
10" of gold 16-gauge craft wire  
14" of .019 beading wire

### TOOLS

Metal mandala design stamps  
Metal alphabet stamps  
Steel bench block  
Brass hammer  
Pattern grid  
Ruler  
Enamel paint marker  
Screw-hole punch with punch hole sizes 1/16" and 3/32"  
Wire cutters  
Crimping pliers  
2 pairs of chain- or flat-nose pliers  
Round-nose pliers

### FINISHED SIZE

23"

1. Center the pattern grid on the circle charm blank, using the lines and circles as guides to map the pattern. Use the mandala design stamps to stamp from the center toward the edges, according to the primer on page 73. Apply the enamel to the stamped impression to darken. Run the tip of your enamel paint marker over the stamped area from left to right, wait 1–3 minutes, and wipe away any excess ink with a soft cloth or ImpressArt polish cloth. Repeat entire step using the teardrop blank. Use alphabet stamps to stamp initials on the circle charm blank, then darken as before.

2. Use the screw-hole punch to punch three equidistant holes 2mm from the edge of the large circle blank. Attach 1 jump ring to each of the three holes. Punch one hole in the top of the teardrop blank. Attach 1 jump ring to the teardrop blank. Attach 1 jump ring to the circle charm.

3. Use one 2½" piece of craft wire to form a wrapped loop that attaches to the center bottom jump ring on the large circle. String 1 mint rondelle; form a wrapped loop that attaches to 1 jump ring. Bend the tip of one 2" piece of craft wire. String one 3mm round, 1 mint rondelle, and one 3mm round; form a wrapped loop that attaches to the previous jump ring. Use one 4-link piece of chain to attach the teardrop blank to the previous jump ring. Bend the tip of one 2" piece of craft wire. String the gold rondelle, the bead cap, 1 mint rondelle, and one 3mm round. Form a wrapped loop that attaches to 1 jump ring. Use one 3-link piece of chain to attach the previous jump ring to the jump ring holding the other dangles. Set aside.

4. Use one 2" piece of craft wire to form a wrapped loop that attaches to 1 jump ring. String one 3mm round; form a wrapped loop that attaches to one end of one 5" piece of chain. Attach 1 jump ring to the free end of the chain.

5. Use one 7" piece of beading wire to string 1 crimp tube and the previous jump ring; pass back through the crimp tube and crimp. Cover with 1 crimp cover. 6. String {1 mint rondelle and one 3mm round} seventeen times. String 1 crimp tube and the jump ring on the left side of the large circle. Pass back through the crimp tube; crimp and cover.

7. Repeat Steps 4 and 5, attaching the beaded section to the jump ring on the right side of the large circle. Attach the clasp and circle charm to the jump ring at the end of either strand.



**RITA PANNULLA** is a metalsmith and the Education/Creative Director at ImpressArt. She has been metal stamping since 2005 and has been published in multiple jewelry and sculpture magazines. Her artistic expression takes many forms, including interior design, painting, and drawing. Contact Rita at [ritap@impressart.com](mailto:ritap@impressart.com).

**RESOURCES** Check your favorite bead retailer or contact: ImpressArt Series 3 Mandala Stamp Pack, pattern grid stickers, enamel paint marker, and hole punch: PJ Tool Jewelry, (888) 841-0088, [www.pjtooljewelry.com](http://www.pjtooljewelry.com). Beads, jump rings, crimp beads, crimp covers, chain, bead cap, clasp, and wire: BeadMaster (wholesale), [www.beadmasterusa.com](http://www.beadmasterusa.com). ●



## Find Your Wings

Michelle Mach

### TECHNIQUES

metal stamping  
stringing  
knotting

### MATERIALS

8 ivory 4mm howlite rounds  
6 ivory 6mm 2-hole lentils  
2 teal-and-brown Picasso 8×6mm fire-polished rondelles  
6 silver-plated 10mm coins  
2 light blue 8×14mm vintage India glass bicones  
2 mint green 10mm vintage Indian glass rounds  
8 copper-plated 12×15mm flat twisted ovals  
1 ivory/blue/brown porcelain 34mm dragonfly pendant  
1 copper-plated 8×13mm lobster clasp  
1 copper-plated 6mm jump ring  
2 brass 15mm jump rings  
6½" of copper-plated 9×11mm flat twisted diamond chain  
24" of teal waxed linen cord

### TOOLS

Metal alphabet stamps (preferably those designed for stamping on steel)  
Metal decorative stamps  
Steel bench block  
Brass hammer  
Black permanent marker  
Polishing cloth  
2 pairs of chain- or flat-nose pliers  
Scissors

### FINISHED SIZE

20½"



1. Stamp a star design onto 1 silver-plated coin, according to the primer on page 73. Use the marker to darken the outline of the star; let dry. Use the polishing cloth to remove any excess ink. Repeat entire step.
2. Repeat Step 1 using the copper-plated ovals, stamping the words "find," "your," and "wings" on 3 separate ovals.
3. Attach one 15mm jump ring to the chain. Use the waxed linen cord to form a double overhand knot on the previous jump ring, leaving a 1½" tail. String 1 plain coin and 1 lentil and form an overhand knot. String 1 plain copper-plated oval. Weave the short tail behind the lentil through the oval and form an overhand knot. Trim the short tail.
4. String 1 lentil and form an overhand knot. String 1 star coin and 1 plain copper-plated oval. Form an overhand knot. String 1 mint round and form an overhand knot. String 1 plain copper-plated oval and 1 plain coin. Form an overhand knot. String 1 rondelle and form an overhand knot. String 1 plain copper-plated oval and form an overhand knot. String 1 bicone and form an overhand knot. String 1 ivory round and form an overhand knot; repeat three times. String 1 lentil and form an overhand knot.
5. String the pendant. Repeat Step 4, reversing the stringing sequence and using the 3 stamped copper ovals. Repeat Step 3, reversing the stringing sequence and omitting the chain.
6. Use the 6mm jump ring to attach the lobster clasp to the free end of the chain.



**MICHELLE MACH** loves using metal stamps to create personalized jewelry and gifts. She is the author of *Unexpected Findings* (Interweave, 2014). Visit her website at [www.michellemach.com](http://www.michellemach.com) to see more of her work.

**RESOURCES** Check your favorite bead retailer or contact: Similar howlite rounds: Lisa Boomba Jewelry and Jewelry Making Supplies, [www.lbsupplies.etsy.com](http://www.lbsupplies.etsy.com). Lentils, fire-polished rondelles, clasp, copper-plated jump ring, and cord: Lima Beads, (734) 929-9208, [www.limabeads.com](http://www.limabeads.com). Metal beads: Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com). Vintage glass beads: Bead Cache, (970) 224-4322, [www.bead-cache.com](http://www.bead-cache.com). Similar dragonfly glass buttons to substitute for pendant: Aria Design Studio, [www.ariadesignstudio.etsy.com](http://www.ariadesignstudio.etsy.com). Brass jump rings: Vintaj, [www.vintaj.com](http://www.vintaj.com). Similar chain: Gemme Tresor, [www.gemmetresor.etsy.com](http://www.gemmetresor.etsy.com). ●



## Scalloped Fancy

Lisa Niven Kelly

### TECHNIQUES

metal stamping  
metal cutting  
stringing  
crimping

### MATERIALS

37 pyrite 8mm coins  
1 crystal black patina 17×29mm crystal pear pendant  
1 sterling silver 24-gauge 20mm circle blank (small)  
1 sterling silver 24-gauge 26mm circle blank (medium)  
1 sterling silver 24-gauge 32mm circle blank (large)  
1 sterling silver 5×8mm hook clasp  
11 sterling silver 18-gauge 5mm jump rings  
1 sterling silver 18-gauge 9mm jump ring  
4 sterling silver 2mm crimp tubes  
4 sterling silver 3mm crimp covers  
4 silver wireguards  
16" of .019 beading wire

### TOOLS

Fine-point permanent marker  
Pattern grid (optional)  
Ruler  
Metal design stamps  
Brass hammer  
Steel bench block  
Nylon mallet  
Leather scrap (larger than blanks)  
Metal shears  
Metal file  
1.5mm hole-punch pliers  
Superfine steel wool  
Polishing pad  
Wire cutters  
Crimping pliers  
2 pairs of chain- or flat-nose pliers

### FINISHED SIZE

20"

1. Use the marker to draw cross lines on the large blank to divide it into quarters. If desired, use a pattern grid to create precise divisions.
2. Stamp 1 design along the rim of the circle, leaving space in between each stamp, according to the primer on page 73. Repeat twice, adding different designs between the previous row of stamps in a scalloped pattern. If the blank becomes bent while

- stamping, place the leather scrap on the bench block. Place the blank facedown on top of the leather and use the nylon mallet to flatten the blank.
3. Use the marker to darken the stamped impressions. Use the steel wool to polish the blank, then use the polishing cloth to remove any stray marks, including the original cross lines.
  4. Draw a new centerline on the blank, then cut on the line using metal shears. File sharp edges. Use the hole punch to punch a hole at each corner of the 2 semicircles.
  5. Repeat Steps 1–4 using the medium and small blanks.
  6. Attach one 5mm jump ring to the clasp. Use 8" of beading wire to string 1 crimp tube, the previous jump ring, and 1 wireguard; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover.
  7. String 19 coins, 1 crimp tube, one 5mm jump ring, and 1 wireguard; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover.
  8. Attach the previous jump ring to the left hole of 1 small semicircle. Use one 5mm jump ring to attach the right hole of the semicircle to the left hole of 1 medium semicircle. Use one 5mm jump ring to attach the right hole of the semicircle to the left hole of the large semicircle. Attach one 5mm jump ring to the free end of the large semicircle. Set aside.
  9. Repeat Step 6, omitting the clasp. Repeat Step 7, stringing 18 coins instead of 19. Repeat Step 8, substituting the left hole for the right and vice versa.
  10. Attach the 9mm jump ring to the pendant. Use one 5mm jump ring to attach the 9mm jump ring to both 5mm jump rings on the free ends of the large semicircles.



**LISA NIVEN KELLY** is an award-winning jewelry artist known for her innovative and intricate designs. Her work has been featured in many jewelry-making books and magazines, such as the best-selling *Stamped Metal Jewelry*. Lisa and her coauthor, Taryn McCabe, just released a follow-up book, *New Stamped Metal Jewelry*.

**RESOURCES** Check your favorite bead retailer or contact: Similar pyrite coins: Lima Beads, (734) 929-9208, [www.limabeads.com](http://www.limabeads.com). Swarovski crystal pear pendant and SoftFlex beading wire: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). All findings, metal, and stamping supplies: Beaducation, (650) 261-1870, [www.beaducation.com](http://www.beaducation.com). ●



## Star Stuff

Lorelei Eurto

### TECHNIQUES

metal cutting  
hammering  
metal stamping  
patina  
hole punching  
simple wireworking  
stringing  
crimping

### MATERIALS

72 matte lavender size 11° seed beads  
36 purple-and-green 13×10mm pressed-glass maple leaves  
2 purple-and-bronze 14×5mm pressed-glass bellflowers  
1 ivory/brown/purple 25mm polymer clay owl coin  
1 copper 8×15mm lobster clasp  
1 copper 9mm jump ring  
4 copper 2mm crimp tubes  
22-gauge copper sheet  
6" of copper 20-gauge wire  
24" of bronze .019 beading wire  
Liver of sulfur

### TOOLS

Permanent marker  
Tin snips  
Disc cutter  
Ball-peen hammer  
Metal star stamp  
Steel bench block  
Small plastic container (not used for food)  
Paper towel  
Steel wool  
1.8mm metal hole-punch pliers  
Wire cutters  
Crimping pliers  
2 pairs of chain- or flat-nose pliers

### FINISHED SIZE

22"

1. Use the permanent marker to draw a rectangle on the copper sheet that measures 1¾" wide by 1½" high. Use tin snips to cut out the shape. Use the disc cutter to punch a 1" hole into the center of the rectangle. Use the ball-peen hammer to texture the edges. Stamp 3 stars on the left and right sides of the rectangle, according to the primer on page 73.
2. Darken the rectangle using liver of sulfur. Rinse and dry completely. Use steel wool to buff all sides.
3. Punch one hole in the top left corner of the rectangle; repeat in the top right corner.
4. Use the 20-gauge wire to wrap four times around the top center of the rectangle. String the coin, then wrap the wire four times around the bottom of the rectangle. Trim wire ends.
5. Use one 12" piece of beading wire to string 1 crimp tube and the left hole in the rectangle pendant; pass back through the crimp tube and crimp. String 1 bellflower.
6. String {2 seed beads and 1 leaf} eighteen times. String 1 crimp tube and the jump ring. Pass back through the crimp tube and crimp.
7. Repeat Step 5 using the right hole in the rectangle pendant. Repeat Step 6, replacing the jump ring with the clasp.



**LORELEI EURTO** works full-time as a jewelry designer and tutorial author in upstate New York. She's been designing art jewelry since 2007 and enjoys selling her finished creations online at [www.loreleieurto.com](http://www.loreleieurto.com) and [www.loreleieurtojewelry.etsy.com](http://www.loreleieurtojewelry.etsy.com).

### RESOURCES Check your favorite bead retailer

**or contact:** Seed beads and pressed-glass beads: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Owl coin: SwoonDimples, [www.swoondimples.etsy.com](http://www.swoondimples.etsy.com). Clasp, jump rings, and crimp tubes: Hobby Lobby, (800) 888-0321, [www.hobbylobby.com](http://www.hobbylobby.com). Copper sheet: Metalliferous, (914) 664-3300, [www.metalliferous.com](http://www.metalliferous.com). Copper wire: Vintaj, (800) 355-2137, [www.vintaj.com](http://www.vintaj.com). Beading wire: Soft Flex Co., [www.softflexcompany.com](http://www.softflexcompany.com). Liver of sulfur: Cool Tools, (888) 478-5060, [www.cooltools.us](http://www.cooltools.us). ImpressArt stamp: Hobby Lobby, (800) 888-0321, [www.hobbylobby.com](http://www.hobbylobby.com). ●



## Book of Spells

Kristina Hahn Eleniak

### TECHNIQUES

hole punching  
metal stamping  
painting  
gluing  
torch firing (optional)

### MATERIALS

2 matte olive size 6° seed beads  
5 assorted gray/brown/orange size 6° striped seed beads  
1 silver 5mm round  
1 purple 7mm crackled glass round  
2 gunmetal 6mm potato pearls  
1 brass 8×18mm key charm  
2 brass 6×17mm wing charms  
2 brass 30mm square blanks  
1 brass 9mm scalloped bead cap  
1 brass 9mm foliage bead cap  
1 antiqued copper 5×10mm lobster clasp  
4 brass 21-gauge 1½" eye pins  
1 brass 4.75mm jump ring  
9 brass 5mm jump rings  
1 brass 7mm jump ring  
1 brass 10mm 16-gauge jump ring  
22" of antiqued copper 3×6mm figure-eight chain  
Noveau silver patina ink  
Jewelry adhesive  
Scrap paper

### TOOLS

2mm metal hole punch  
Paintbrush  
Metal alphabet stamps  
Hammer  
Steel bench block  
Scissors  
2 pairs of chain- or flat-nose pliers  
Round-nose pliers  
Wire cutters  
Micro torch (optional)  
Fire brick (optional)

### FINISHED SIZE

24½"



1. Use the metal hole punch to punch five holes on one side of 1 brass blank; repeat using the remaining blank. (For optional coloration, place both blanks on a fire brick and use a micro torch to add patina to one side. Let cool.)
2. Use the paintbrush to apply patina ink to both wing charms; let dry.
3. Place the wings and key charm on 1 brass blank, to the right of the holes, to determine space for stamping. Stamp the words "book of spells" onto the blank, according to the primer on page 73. Glue the wings and key in place. Glue the silver round to the top of the key, between the wings.
4. Place 1 brass blank on the scrap paper. Cut or tear the paper around the edges of the blank to form 1 page of the book. Use the metal hole punch to punch five holes along one side to line up with the holes in the brass blank. Repeat entire step three times for a total of 4 pages.
5. Place the paper pages between the blanks, lining up the holes. Use one 5mm jump ring to assemble the 2 blanks and 4 pages. Repeat entire step four times to complete the pendant.
6. Attach the 10mm jump ring to the 5mm jump ring at the top of the pendant.
7. Place the scalloped bead cap on the bench block and lightly hammer to flare the petals slightly. Use 1 eye pin to string the previous bead cap, the crackled glass round, and the foliage bead cap. Form a wrapped loop that attaches to one 5mm jump ring. Attach 1 eye pin to the previous jump ring. String 1 olive seed bead, 1 pearl, and 1 olive seed bead; form a simple loop. Use one 5mm jump ring to attach the previous simple loop to one 10½" piece of chain. Use the 4.75mm jump ring to attach the clasp to the free end of the chain.
8. Attach one 5mm jump ring to the 10mm jump ring from Step 6. Attach 1 eye pin to the previous jump ring. String all of the striped seed beads; form a simple loop that attaches to the 7mm jump ring. Attach 1 eye pin to the previous jump ring. String the remaining pearl and form a simple loop. Use one 5mm jump ring to attach the previous simple loop to one 10" piece of chain.



**KRISTINA HAHN ELENIAC** is a Canadian designer and the creative force and founder of Peacock & Lime. She loves to create pieces that combine craftsmanship, style, and wearability while evoking an emotional response from the wearer. Find her work at [www.peacockandlime.com](http://www.peacockandlime.com).

**RESOURCES** Check your favorite bead retailer or contact: Seed beads: BobbiThisNThat, [www.bobbithisnthat.etsy.com](http://www.bobbithisnthat.etsy.com). Pearls, silver round, and E6000 adhesive: Fire Mountain Gems and Beads, (800) 423-2319, [www.firemountaingems.com](http://www.firemountaingems.com). Crackled glass round: Shatou Design, [www.shatoudesign.com](http://www.shatoudesign.com). Key charm, blanks, eye pins, jump rings, patina ink, and bead caps: Vintaj, (888) 592-6272, [www.vintaj.com](http://www.vintaj.com). Wing charms and clasp: Cindy Chan, [www.cindychan1.etsy.com](http://www.cindychan1.etsy.com). Chain: Primitive Earth Beads, (800) 777-0038, [www.primitiveearthbeads.com](http://www.primitiveearthbeads.com). ●



### Make a Wish

Gaea Cannaday

#### TECHNIQUES

metal stamping  
knotting  
stringing  
simple wireworking

#### MATERIALS

3 g matte iris teal size 8° seed beads  
1 blue-and-ivory 12mm ceramic star link  
1 copper 40×20mm etched semicircle star pendant  
1 copper 14×34mm hook-and-eye clasp  
2 copper 5mm jump rings  
24" of brown 4-ply Irish waxed linen cord  
20" of tan 3mm suede lace  
3" of copper 24-gauge wire

#### TOOLS

Metal alphabet stamps  
Hammer  
Steel bench block  
2 pairs of chain- or flat-nose pliers  
Scissors  
Wire cutters

#### FINISHED SIZE

19½"

1. Stamp the word "wish" on the copper pendant, according to the primer on page 73.
2. Attach 1 jump ring to the left side of the pendant. String the linen cord to the center of the jump ring. Use both tails to form an overhand knot. Use 1 tail to string 21 seed beads; use both tails to form an overhand knot. Use the second tail to string 15 seed beads; use both tails to form an overhand knot. Use the first tail to string 29 seed beads; use both tails to form an overhand knot. Use the second tail to string 14 seed beads; use both tails to form an overhand knot. Use both tails to string the hook half of the clasp and form a slipknot. Use 1 tail to string 3 seed beads, then form an overhand knot. Use the remaining tail to string 2 seed beads, then form an overhand knot. Trim ends.
3. Use 1 jump ring to attach the right side of the pendant to the star link. Center the suede lace on

the free end of the link. Use the wire to wrap the laces together, snug against the end of the link; tuck in wire ends and trim. Use both lace tails to string the ring half of the clasp. Fold over lace ends, leaving a 1½" tail; form an overhand knot.



When artist **GAEA CANNADAY** is not fighting pet fur for total dominance, she spends time creating with her kids and husband in the Ojai Valley.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, suede lace, and waxed linen cord: Lima Beads, (734) 929-9208, [www.limabeads.com](http://www.limabeads.com). Pendant, ceramic link, jump rings, clasp, and wire: Gaea, [www.gaea.cc](http://www.gaea.cc). ●



### Modern Astrology

Becky Nunn

#### TECHNIQUES

metal stamping  
knotting  
stringing

#### MATERIALS

2 antiqued silver-plated 4mm faceted rounds (small)  
3 antiqued silver-plated 6mm faceted rounds (large)  
1 antiqued silver-plated 5×12mm faceted teardrop (small)  
1 antiqued silver-plated 7×14mm faceted teardrop (large)  
4 antiqued silver-plated 6×13mm faceted bicones  
2 antiqued silver-plated 9×13mm faceted barrel  
1 antiqued silver-plated 13×16mm heart charm  
1 antiqued silver-plated 13×18mm oval tag  
1 antiqued silver-plated 13×41mm drop tag  
1 antiqued silver-plated 15mm lobster clasp  
2 antiqued silver-plated 6mm textured jump rings (small)  
4 antiqued silver-plated 9mm textured jump rings (large)  
2 antiqued silver-plated 3×9mm cord ends  
25" of chocolate brown 1.5mm leather cord  
Rubbing alcohol  
Wet wipes

## TOOLS

3mm metal alphabet stamps  
Ball-peen hammer  
Steel bench block  
Fine-tip permanent marker  
Cotton swabs  
Scissors  
2 pairs of chain- or flat-nose pliers

## FINISHED SIZE

18"

1. Use a wet wipe to clean the oval tag. Stamp the letter "B" on the tag, according to the primer on page 73. Use the permanent marker to darken the letter. Use the cotton swab dipped in rubbing alcohol to remove excess ink. Repeat entire step using the drop tag, stamping "LEO" on both sides.
2. Attach 1 large jump ring each to the oval tag, drop tag, heart charm, and large teardrop. Set aside.
3. Fold one 3" piece of cord in half and use both tails to form an overhand knot near the fold, leaving a small loop. Use one tail to string 1 small round; form an overhand knot near the end of the cord. Use the other tail to string the small teardrop; form an overhand knot near the end of the cord. Trim cord ends if needed. Set cord dangle aside.
4. Insert one end of the remaining 22" cord into 1 cord end and use pliers to crimp shut; use 1 small

jump ring to attach the clasp to the cord end. Form an overhand knot about  $\frac{3}{4}$ " from the cord end. String 1 bicone; form an overhand knot. Form an overhand knot about  $\frac{1}{2}$ " from the previous knot. String 1 large round; form an overhand knot. Form an overhand knot about 1" from the previous knot. String 1 barrel; form an overhand knot. Form an overhand knot about  $\frac{1}{2}$ " from the previous knot. String 1 bicone; form an overhand knot. Form an overhand knot about  $1\frac{1}{2}$ " from the previous knot.



String 1 large round; form an overhand knot. String the oval tag, the heart charm, the drop, the cord dangle, and the large teardrop. Form an overhand knot about 1" from the previous knot. String 1 bicone; form an overhand knot. Form an overhand knot about  $\frac{1}{2}$ " from the previous knot. String 1 barrel; form an overhand knot. Form an overhand knot about  $1\frac{1}{2}$ " from the previous knot. String 1 small round; form an overhand knot. Form an overhand knot about  $\frac{1}{2}$ " from the previous knot. String 1 bicone; form an overhand knot. Form an overhand knot about 1" from the previous knot. String 1 large round; form an overhand knot. Insert the free end of the cord into the remaining cord end and use pliers to crimp shut; attach the remaining small jump ring to the cord end.

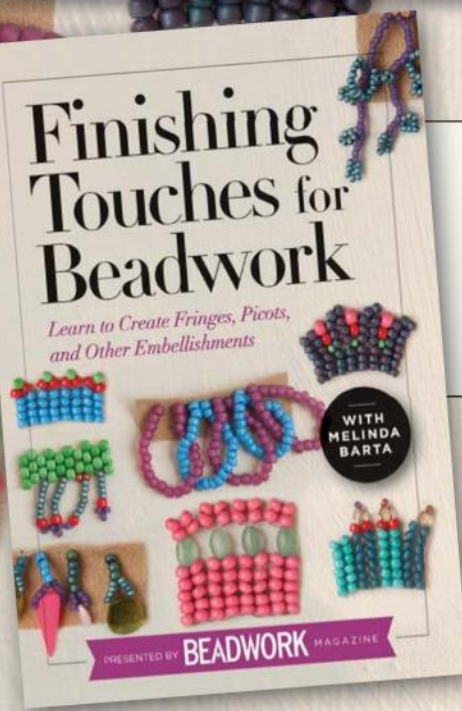
**BECKY NUNN**, owner of Nunn Design, is an entrepreneur and product developer always in search of ways to make a jewelry artist's life easier. Becky designs jewelry findings, creates techniques, and writes tutorials that help jewelry artists find success creating mixed-media jewelry.

**RESOURCES** Check your favorite bead retailer or contact: All materials: Beadaholique, (866) 834-4618, [www.beadaholique.com](http://www.beadaholique.com).

# A flawless finish every time!

Join Melinda Barta for this DVD that details the best finishes for your beaded jewelry designs. **From embellishing with fringe and picots, to working stitch in the ditch**, learn how these embellishments can give your beaded patterns a truly professional finishing touch.

Stitch your own lovely accents at:  
[www.interweave.com](http://www.interweave.com)





ARTIST BEADS



"Resist much. Obey little."  
Walt Whitman 1819 – 1892

**ANNE CHOI**  
HANDMADE SILVER BEADS  
[www.annechoi.com](http://www.annechoi.com)

BEADS



**VenetianBeadShop.com**  
Supplying jewelry designers worldwide  
with the finest Venetian & Murano Beads

BEADS

**beadonitboards.com**



Copyright 2012 by Bead On It Beading Boards

BEADS

**BEADCATS™**  
[www.beadcats.com](http://www.beadcats.com)

Glass seed beads 11" to 24"  
exclusive Czech molded beads  
books, videos & innovative supplies  
60-page retail Catalog • \$4.00  
Wholesale with credentials  
PO Box 2840, Dept. W  
Wilsonville, OR 97070-2840  
503.625.2323 voice



**We have Kits!**  
Artists & Teachers:  
Virginia Blakelock &  
Carol Perrenoud

BEADING PATTERNS

**www.LINDARICHMOND.com**  
Over 60 Beadwork Designs  
To Download



KITS & MORE

*Versailles Cuff*  
[www.schoolofbeadwork.com](http://www.schoolofbeadwork.com)  
[www.melaniepotter.com](http://www.melaniepotter.com)



*melanie potter*

SEED BEADS

**Do you pay too much  
for Delica Beads?**  
**Now you don't have to!**

**Save 25% everyday at  
Discount Delicas.com**

Sizes 8, 10, 11 & 15  
over 1000 colors in stock  
*Discount Delicas.com*

SHOWS & EVENTS

**2017**  INC.

"BRINGING GEM SHOWS TO  
YOUR PART OF THE COUNTRY"

**Franklin, NC**  
May 12-13-14

**Livonia, MI**  
July 14-15-16

**Franklin, NC**  
July 27-28-29-30

**WWW.GLWSHOWS.COM**  
BUSINESS TO BUSINESS • WHOLESALE SHOWS

SUPPLIES

*Supplies for beading,  
weaving, coiling, embellishing...*

Irish Waxed Linen Thread  
Beading Wires & Mizuhiki  
Tools, Books, Patterns, Kits  
Basket & Seat Weaving Supplies  
Much, Much More!

**Royalwood Ltd.**  
517-bw Woodville Rd.  
Mansfield, Oh. 44907  
1-800-526-1630  
[www.RoyalwoodLtd.com](http://www.RoyalwoodLtd.com)



WEBSITES TO VISIT



225 West Grand Avenue • Grover Beach, CA 93433 • 805.668.2333

**Kandra's Yarn & Beads**

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



WEBSITES TO VISIT




*Chained Cabochon* photo by Robert Diamante

**Leslee Frumin**  
Kits and classes in beads, metals and SWAROVSKI Elements  
949-456-0718 • [www.lesleefrumin.com](http://www.lesleefrumin.com)

WEBSITES TO VISIT

nationally-known educator  
**Marcia Balonis**  
aka Baubles by Balonis **Designs**



*Featuring* Beautiful and  
affordable  
patterns and kits!

[www.baublesbybalonis.net](http://www.baublesbybalonis.net)

WEBSITES TO VISIT



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

WEBSITES TO VISIT



**Workshops, Kits & Supplies**

Please visit my website to purchase a signed copy of my new book today!

909-338-0296  
info@cynthiarutledge.net  
www.cynthiarutledge.net

*Cynthia Rutledge*  
CONTEMPORARY DESIGNS OF TIMELESS ELEGANCE

WEBSITES TO VISIT



**Magnify your talents®**

**Admit it – you want these!**



**MONEY BACK GUARANTEE**

[craftoptics.com](http://craftoptics.com)  
888.444.7728

WEBSITES TO VISIT

**Beadware IL**

Your 5 star source for Swarovski® Elements – Chatons & Rivolis

Fancy stones, Pendants and Beads

Featuring E.H. Ashley & Co. custom coatings



[www.etsy.com/shop/BeadwareIL](http://www.etsy.com/shop/BeadwareIL)  
[www.BeadwareIL.com](http://www.BeadwareIL.com)

Discover the joy and versatility of herringbone stitch. With

**7 FREE HERRINGBONE STITCH PATTERNS**

from *Beading Daily*, you'll learn flat, tubular, and circular variations, while creating stunning pieces of jewelry.

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




## The Beading Connection

### BEADS & FINDINGS

#### A Bit of Stone Beads

[www.abosbeads.etsy.com](http://www.abosbeads.etsy.com)

At A Bit of Stone Beads, you will find a wide selection of gemstone beads for your jewelry making projects. New beads are added weekly, so please check back often. We strive to offer competitive prices and fast delivery!

#### Artbeads.com

[www.artbeads.com](http://www.artbeads.com)  
(866) 715-2323

#### Bead World (IL)

[www.beadworldbeads.com](http://www.beadworldbeads.com)  
Shop online! All new Website!  
(847) 776-2323

#### Bobby Bead

[www.TohoWholesale.com](http://www.TohoWholesale.com)  
Toho@bobbybead.com  
(888) 900-2323  
TOHO Japanese Seed Beads  
Wholesale Direct Importer.  
No Minimum Orders.

#### Charm Factory

[www.charmfactory.com](http://www.charmfactory.com)  
(866) 867-5266  
Custom charms and jewelry tags

#### Fire Mountain Gems and Beads

[www.firemountaingems.com](http://www.firemountaingems.com)  
(800) 355-2137  
America's Favorite Beading and Jewelry Supply Company®

#### Lima Beads

[www.limabeads.com](http://www.limabeads.com)  
(734) 929-9208  
Get fresh jewelry components from around the world at Lima Beads. Huge selection of gemstones, chain, Czech glass, seed beads, findings, supplies, and more. New additions every week!

#### Red Panda Beads

[www.redpandabeads.com](http://www.redpandabeads.com)  
Specializing in CzechMates® 2-hole beads. Free shipping on US \$25+ orders. See our exclusive Gallery of Color Suggestions for design and color ideas. 20% off one time coupon: BWJUN17

#### Starman

[www.starmaninc.com](http://www.starmaninc.com)  
(888) 683-BEAD  
Manufacturing beads since 1948!

#### Stormcloud Trading (Beadstorm)

[www.beadstorm.com](http://www.beadstorm.com)  
(651) 645-0343  
Specialists in small beads and beading accessories for the contemporary and the traditional beader.

#### Too Cute Beads

[www.toocutebeads.com](http://www.toocutebeads.com)  
contact@toocutebeads.com  
design.create.inspire

### KITS & MORE

#### Jubili Beads & Yarns

[www.jubilibeadsandyarns.com](http://www.jubilibeadsandyarns.com)  
(856) 858-7844

### SHOWS

#### Bead Fest Summer

[www.beadfest.com](http://www.beadfest.com)  
Philadelphia, PA  
August 16-20, 2017

#### Bead Fest Fall

[www.beadfest.com](http://www.beadfest.com)  
Tacoma, WA  
October 26-29, 2017

If you are reading this...

## SO ARE YOUR CUSTOMERS!

To advertise in *Beadwork* classifieds, contact:

**Stephanie Griess**  
at 970-613-4630  
or  
stephanie.griess@fwmmedia.com



## Alabama

### Bead Harbor LLC — Daphne

www.facebook.com/BeadHarbor

Huge selection of charms, seed beads (TOHO, Miyuki), Swarovski, firepolished, gemstones, large hole pearls, CzechMates, tools, findings and much more. Open Mon-Sat 10-6, Sun 11-4. Free lessons with purchase.  
27955 Hwy 98, Ste. M (251) 210-6679

## Arizona

### Creative Destination—Mesa

www.2-old-beadies.com

See our beautiful showroom on our website. We specialize in Swarovski crystals, Delica beads, seed beads, interesting lampwork, creative classes—and much, much more! Join us for our monthly Beadathon. We're worth a visit!  
1660 S. Alma School Rd., #108 (480) 755-4367

### Bead World Inc.—Phoenix and Scottsdale

www.beadworldinc.com

Best selection of quality gemstones, Tierra Cast, seed beads, chain, metals, SS, GF, Swarovski, pearls, leather, jewelry making kits, and more. Classes daily.  
6068 N. 16th St., Phoenix (602) 240-BEAD  
8764 E. Shea Blvd., Scottsdale (480) 948-2323

### The Bead Garden of Sedona—Sedona

www.Sedonabeadgarden.com

Tools and supplies for the bead artist! Northern Arizona's largest selection of beads, tools, and supplies. We offer classes and private lessons. Mon-Sat 10-5, Closed Sunday.  
3150 W. State Rte. 89A, Ste. 1 (928) 282-7334

## California

### The Joy of Beading—Arroyo Grande

www.joyofbeading.net

Large selection of Japanese seed beads, Swarovski pearls and crystals, books, Vintaj™, Findings and tools, classes. Closed Sunday & Monday. Tue-Sat 10-5.  
1054 E. Grand Ave., Ste. A. (805) 489-6544

### Just Bead It!—Concord

www.justbeaditconcord.com

Beads to thread, wire and just admire. All for beading to your heart's desire. Family owned since 2003. Open Mon, Wed, Thu, and Fri 11-7, Sat 11-6, Sun 12-5.  
2051 Harrison St., Ste. C (925) 682-6493

### The Bouncing Bead—La Mesa

www.thebouncingbead.com

We are your friendly neighborhood bead store! We have a huge inventory of beads - from seed to fire polish and everything in between. Tools, findings, chain, leather, charms, and just about all the supplies you'll need to create fabulous jewelry. And, we are the Swarovski Flat Back headquarters for San Diego! Check out our class schedule for metal, wire, and beading workshops. Our friendly, knowledgeable staff is here to help you!  
8876 La Mesa Blvd. (619) 460-2323

### Ruby Tuesday Bead Company—Long Beach

www.beadstrands.com

Full-service bead store with an amazing selection of glass and semiprecious beads. Come see our wall of beads. Great prices. Quality beads. Friendly, helpful staff.  
1766 Clark Ave. (562) 498-2700

### A Place to Bead—San Marino

www.aplace2bead.com

A cozy shop in a village setting, carrying a nice selection of beads of all kinds, buttons, findings, supplies, tools, and classes.  
2566 Mission St. (626) 219-6633

### Beadahs—Santa Monica

www.beadahs.com

Bead inspired in a 2,000 sq. ft. world of rare beads, unique findings and exotic treasures. Just steps from the famous 3rd Street Promenade. Open 7 days a week; call for hours.  
203 Arizona Ave. (310) 395-0033

### Bead Dreams—Stockton

beaddreams@att.net

You will love our huge Swarovski selection, stones, pearls, pressed glass, and seed beads of all sizes and varieties. We have a wall of Czech hanks, tubes of Japanese seed beads, as well as all Delicas. Private and group instruction available. On the Miracle Mile, between I-5 and Hwy. 99. Search for us on Google for photos of the shop and directions!  
2103 Pacific Ave. at Dorris Pl. (209) 464-BEAD

## Colorado

### South Park Pottery & Back Room Beads—Fairplay

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, Swarovski 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.  
107 F St. (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  
24 Pennsylvania Ave. (860) 739-6552

## Florida

### Beaded Envisions—Cape Coral

www.beadedenvisions.com

Cape Coral's only Bead Store offers not only an array of beads but a place that's warm, inviting and nurturing to your creativity. Spend a day with us and enjoy complimentary coffee & soothing music while you browse and shop through our huge selection of Czech glass, Miyuki Seed beads, Delicas, crystals, Semi-Precious Stones, leather, tools, findings, pearls, wire, books as well as unique handcrafted jewelry & gifts. We offer classes in beading & wire wrapping and host parties. See our website for a list of classes and upcoming events. STORE HOURS: (CLOSED Sun & Mon) TUES, WED & FRI 10am-6pm, THURS & SAT 10am-4pm. During SEASON (November- March) OPEN on MONDAYS 10am-2pm as well as our regular hours.  
130 Del Prado Blvd. S., Ste. 7 (239) 673-6096

### Laura's Beads—Hudson

www.laurasbeads.com

Laura's Beads is more than just a bead shop, it is a place to learn, create, relax and enjoy. 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 beadsters. 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 schedules.  
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)

### 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

### Anderson's Bead Room—Port Charlotte

www.andersonsbeadroom.com

Largest selection of gemstones in Southwest Florida. More Than 3,000 colors of Miyuki seed beads. Over 600 colors of Delicas. Czech glass, Swarovski, bone, shell, tools, sterling silver, copper and gold-filled findings.  
Tues-Sat 10am-5pm.  
24600 Sandhill Blvd., Unit 101 (941) 764-6222

### 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, precious 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

## 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.  
6750 HWY 53, Ste. 103 (706) 658-0007

### 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 hours.  
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.

440 Park Ave. (208) 529-3696

**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.

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

**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

Friendly and knowledgeable staff, offering seed beads, semi-precious, Czech glass beads and more. Beading supplies, tools, findings and tips. Birthday parties, classes, repairs. Space to "stay and play." Open 7 days, visit website for hours..

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. BeadSmith authorized dist. Classes, Artist Demos, Trunk Shows.

225 N. Northwest Hwy. (847) 705-6614

**Indiana****The Beaded Peacock—Winona Lake**

www.thebeadedpeacock.com

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

**Maine****Caravan Beads—Portland**

www.caravanbeads.com

Come see the complete line of Miyuki Delica beads in our retail bead store which doubles as our wholesale showroom. We carry an enormous selection of Miyuki seed beads as well as Swarovski crystal, pearls, semi-precious, Czech glass, findings and chain. Weekly classes and free help at our work tables.

915 Forest Ave. (207) 761-2503

**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.

2000 Main St. (508) 660-7984

**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

**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

30+ 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.

1463 S. Glenstone (800) 668-8518

**Lady Bug Beads—St. Louis**

www.ladybugbeadstl.com

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

**New Hampshire****Bead It!—Concord**

www.beadit.biz

Original easy-to-follow patterns available at **www.beadit.biz**. Best bead shop in the area! Tons of gorgeous beads, findings & accessories. Largest selection of seed beads around. Bead therapy rules! 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. Wed-Sat 9-5:30, Sun 11-4. At the Riverview Mill Artist Shops.

29 Howard St. (603) 654-2805

**New Jersey****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. (201) 385-6225

**Jubili Beads & Yarns®—Collingswood**

www.jubilibeasandyarns.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@jubilibeasandyarns.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.thebirdsandthebeads.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.

411 Rt. 79 (732) 591-8233

## 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.LUCYSBEADBOUIQUE.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 York

### 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

### Beads World Inc.—New York

www.beadsworldusa.com

From Beads to Chains to Glass Sew-On and much 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. (between 5th & 6th Avenue) (212) 302-1199

## 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

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@gmail.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 ever-growing 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!

1151 Stone Dr., Ste. E (513) 202-1706

### 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 Studio—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.

1028 N. Hamilton Rd. (614) 933-8948

## 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. (610) 449-2699

### Blue Santa Beads—Media

www.bluesantabeads.net

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

## 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. (214) 749-0444

## 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 and more. Friendly, knowledgeable staff. Visit website for class schedule and hours.

1933 Commonwealth Dr. (434) 244-2905

### Virginia Beadniks—Virginia Beach

www.beadniks.com

Specialty bead store for the discerning eye: unique components, findings, bead accessories, gifts and décor. Make & takes, classes, and ladies night. We provide repairs. Open every day. Email us at virginiaibeach@beadniks.com

325 Laskin Rd. (757) 463-5556

## Washington

### Wynwoods Gallery & Studio—

Port Townsend

www.wynwoods.com

A beautiful and unique bead shop that has everything the beader could need or want. Also, a line of sterling charms and components designed by the shop's owner, Lois. Daily 10–7.

940 Water St. (360) 385-6131

### Fusion Beads—Seattle

www.fusionbeads.com

Visit the largest bead store in Seattle! Stop in & take one of over 80 classes taught by local & nationally known instructors. Shop our extensive line of Swarovski Elements Crystals, Japanese seed beads, gemstones, glass beads, handmade beads & findings, & so much more. Our friendly & knowledgeable staff will help get you started! Mon-Sun 10–6, Tues 10–7

3830 Stone Way N. (206) 782-4595

### Wonders of the World Beadshop—Spokane

www.wondersoftheworldinc.com

Best little bead shop in Spokane. Incredible gemstones, crystals, charms, seed beads, chain, findings, and books for your creative needs. Friendly staff and great prices. Make us your first stop! In the historic Flour Mill.

621 W. Mallon, Ste. 412 (509) 325-2867

## Wisconsin

### Madison Bead Company—Madison

www.madisonbead.com

Madison's favorite bead store! Our friendly staff focuses on providing excellent customer service. Beautiful, bright west-side location with on and off street parking. Great selection of Czech and Japanese seed beads, gemstones, Czech glass, tons of findings, Vintaj brass, and more! A wide array of classes for adults and kids ages 5 and up. Mon 11–5, Tue–Fri 11–7, Sat 11–5, Sun 11–3. Closed Sundays in January and February.

515 S. Midvale Blvd. (608) 274-0104

### Prairie Flower Beads—Portage

www.prairieflowerbeads.com

Friendly store that offers classes, birthday/wedding parties, and open beading. Great selection of seed beads (Czech and Japanese), stone strands, pearl strands, Czech glass embellishment strands, focal pieces, Swarovski Crystals and findings. Our staff has combined experience of 50 years of beading. Magazines, books, tools, cords, leather cords and lots more. See website for hours.

210 W. Cook St. (608) 742-5900

### JSM Bead Coop—Sheboygan

www.jsmbeadcoop.com

Sheboygan County's best store! Offering a wide variety of beads, findings, tools, books, and more. Workspace, tools, and a friendly, knowledgeable staff available—create right in the store! Classes and special events. Hours: Closed Sun/Mon; Open Tue/Wed 10–5; Thurs/Fri 10–7; Sat 10–5

1511 S. 12th St. (920) 208-BEAD (2323)

### Meant to Bead—Sun Prairie

www.Meant-to-Bead.com

Full-service bead shop. Featuring classes, large selection of beads, books, tools, etc. Specializing in PMC, semiprecious stone, and lampwork and Czech glass beads. Mon–Fri 10–8, Sat 10–5, Sun 12–4.

110 Columbus St. (608) 837-5900

### Stoned & Wired, LLC Studio/Boutique—

Wausau

What a lovely addiction!

www.stonedandwiredllc.com

Shop Online At: WWW.SHOPTIQUES.COM

Facebook: Stoned and Wired Bead Shop

Interesting selection of stones, gorgeous pearls, glass, metals & findings, Swarovski crystals, seed beads, kumihimo supplies, buttons & more. Unique jewelry designs by Leocadia and local artists. Charming atmosphere. Located in downtown Wausau in the historic Landmark Building. Classes available. Tues, Thurs: 11–6, Wed, Friday: 11–5. Summer Saturday hours through Sept 11 are 11–3. Starting Sept 12, Saturday hours are 11–5. Closed Sunday and Monday.

221 Scott St. (715) 210-3165

## Canada

**Capilano Rock & Gem—North Vancouver, BC**  
www.capilanorock.ca

Stone beads, pearls, Swarovski, Czech glass, sterling silver/gold-filled findings and chains. Distributors for Grobet, EuroTool, TierraCast, Soft Flex, Beadalon, Lortone. Wholesale/retail. We are known for our great prices and friendly staff! Close to downtown Vancouver. 1406 Pemberton Ave. (604) 987-5311

**4 Sirius Beaders—Paris, ON**  
www.4siriusbeaders.com

Over 400 colors of Miyuki delicas; Miyuki seeds sizes 6 to 15; Swarovski Crystals and Pearls. Superduos, Crescents, Crystals 2mm and up. Large assortment of findings. Fringe & Decorative beads; Wire; Tools; Pattern books; Needles; Nymo thread; Classes. Central to London, Hamilton, Kitchener, Brantford. Call for store hours. See us on Facebook. 51 Ball St. (519) 442-7454

## CLASSIFIED WORD SCHOOLS & EDUCATION

**WILLIAM HOLLAND SCHOOL OF LAPIDARY ARTS**  
PO Box 980, Young Harris, GA 30582. Call for information (706) 379-2126; lapidary@windstream.net; www.lapidaryschool.org. Week-long classes from April–October.

## BEAD SOCIETIES

### Maryland

**Baltimore Bead Society**  
Howard County Center for the Arts  
8510 High Ridge Rd.  
Ellicott City, MD 21043  
info@baltimorebead.org  
www.baltimorebead.org

Monthly program on 2nd Tuesdays (September – June) at the Howard County Community Center for the Arts from 6:15 to 9:30 pm. Monthly workshops, classes, and special events. Follow us on Facebook, Instagram, and Twitter.

### Michigan

**Great Lakes Beadworkers Guild**  
PO Box 1639  
Royal Oak, MI 48068  
www.greatlakesbeadworkersguild.org

Sponsors numerous workshops and programs during year BEAD BONANZA SALE with 80 vendors twice annually. Meets 6:30 on 3rd Tuesdays January–November First Presbyterian Church 1669 W. Maple, Birmingham, MI.

### New Jersey

**South Jersey Bead Society**  
P.O. Box 1242  
Bellmawr, NJ 08099-5242  
coprez2@southjerseybeadsociety.org  
www.southjerseybeadsociety.org

Meetings are held the first Thursday of the month September–June from 6:30 to 9:00 pm. SJBS also offers workshops taught by local and national teachers. For locations and more info see the website.

### New Mexico

**Bead Society of New Mexico**  
PO Box 91655  
Albuquerque NM 87199  
beadsocietynm@gmail.com  
https://beadsocietyofnewmexico.wildapricot.org/

Meetings held 4th Mon. of the month, except Jul. & Dec. Meeting location: 7521 Carmel Ave NW, Albuquerque. Members enjoy monthly activities, classes, discounts, and connecting with bead lovers like you!

84 WWW.INTERWEAVE.COM

## Texas

**Dallas Bead Society**  
info@dallasbeadsociety.org  
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  
info.nvbs@yahoo.com  
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!

## BEAD BROWSER

**www.beadpassionstudio.com**  
Check out our selection and great prices! We carry Czech beads, fire polish, multi-hole beads, Toho and Miyuki seed beads, metal stamps, charms, findings and much more. Free patterns with purchase. Visit our website for latest news and promotions.

**www.jubilibeatsandyarns.com**  
Don't miss our easy-to-use e-commerce website with ever-expanding inventory! Huge Miyuki stock, large assortment of wire, tools, and unique vintage components, mixed media supplies. Don't see it online? Email us at info@jubilibeatsandyarns.com

**www.toocutebeads.com**  
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.

**www.wynwoods.com**  
Original cast and hand fabricated charms, findings, resin frames and components. Unique selection of rosary parts & religious medals. Beads, chain and other found treasures. Plus new Czech two hole beads for your new design work. Whimsical charms all designed by Lois Venarchick. (Wynwoods Gallery & Bead Studio, Port Townsend, WA)

## CLASSES

### New Jersey

**Jubili Beads & Yarns®**  
713 Haddon Ave.  
Collingswood, NJ 08108  
(856) 858-7844  
info@jubilibeatsandyarns.com  
www.jubilibeatsandyarns.com  
Crafter's ecstasy! Great classes in all levels of beaded jewelry making, bead weaving. Featuring state-of-the-art, 8-torch flame-work studio. Open studio rental available. Mixed-media specialists offering classes and supplies in knitting, crocheting, loom weaving, PMC, wirework, and more! Vintage attic now open!

To be listed in the  
classified section, contact  
Stephanie Griess at  
**Stephanie.Griess  
@fwmedia.com**  
or  
**(877) 613-4630**

## ADVERTISERS' INDEX

Anne Choi . . . . .	79
Artbeads.com . . . . .	C2
Bead On It Boards . . . . .	79
Beadaholique . . . . .	21
Beadalon/Artistic Wire . . . . .	21
Beadcats . . . . .	79
Beadies Beadwork . . . . .	51
BeadwareIL . . . . .	80
Caravan Beads (ME) . . . . .	45
Craftoptics . . . . .	80
Cynthia Rutledge . . . . .	80
Fire Mountain Gems . . . . .	C4
Freckled Pear, The . . . . .	80
Gem & Lapidary Wholesalers Inc. . . . .	79
Halstead Bead Inc. . . . .	31
Helby Import/Beadsmith . . . . .	39
Innovative Beads Expo, The . . . . .	59
Interweave . . . . .	20, 21, 48, 64, 78, C3, 59, 80, 64
John Bead Corp. . . . .	1
Kandra's Yarn and Beads . . . . .	79
Leslee Frumin . . . . .	79
Linda Richmond Jewelry Designs . . . . .	79
Marcia Balonis/Baubles by Balonis . . . . .	79
PJ Tool Jewelry . . . . .	27, 39
Potomac Bead Company . . . . .	51
Preciosa Ornela . . . . .	5
Quilt-Pro Systems . . . . .	79
Rishashay . . . . .	45
Royalwood, LTD . . . . .	79
School of Beadwork . . . . .	79
Shipwreck Beads, Inc. . . . .	45
Soft Flex Co. . . . .	27
Starman, Inc. . . . .	7
Team TOHO . . . . .	15
Tulip Co., Ltd . . . . .	59
Venetian Bead Shop . . . . .	79
Vintaj Natural Brass Co. . . . .	64

The advertisers' index is provided as a reader service. Occasional last minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.



## 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.

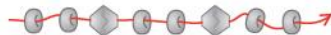
## STOP BEAD

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.



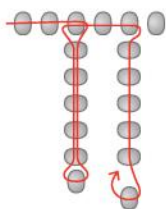
## STRINGING

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



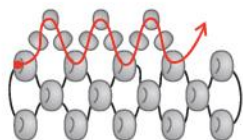
## FRINGE

Exit from the foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to form a fringe leg. Pass back into the foundation row or fabric.



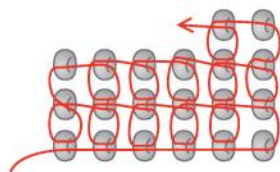
## PICOT

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



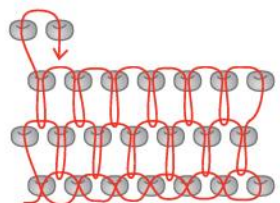
## SQUARE STITCH

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

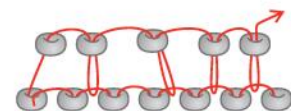


## BRICK STITCH

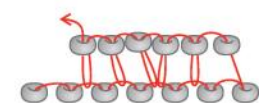
Stitch a foundation row in one- or two-needle ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



To **decrease within a row**, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



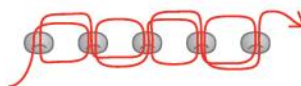
To **increase within a row**, work 2 stitches in the same loop on the previous row.



For **circular brick stitch**, work increases as needed to keep the work flat; at the end of each round, pass through the first and last beads to stitch them together, then string 2 beads to begin the next round.

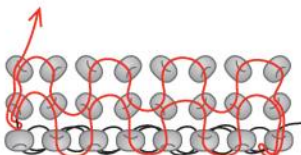
## LADDER STITCH

For **one-needle ladder stitch**, string 2 beads and pass through them again. Manipulate the beads so their sides touch. String 1 bead. Pass through the last bead added and the bead just strung. Repeat, adding 1 bead at a time and working in a figure-eight pattern.



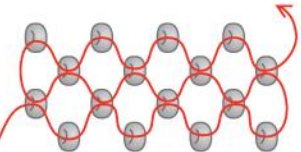
## HERRINGBONE STITCH

Form a foundation row of one- or two-needle even-count ladder stitch and exit up through the final bead. String 2 beads, pass down through the 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.

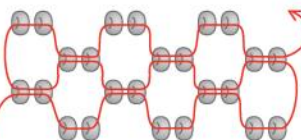


## PEYOTE STITCH

For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



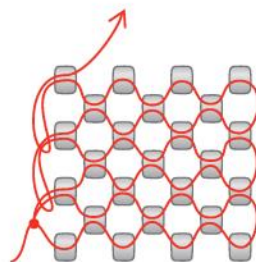
**Two-drop peyote stitch** is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



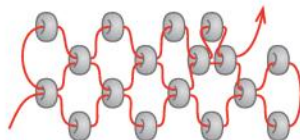
## STITCH INDEX

Backstitch bead embroidery 32  
Brick-stitch edging 32  
Crimping 66, 68, 69  
Fringe 32, 42, 60  
Herringbone stitch 32  
Hole punching 65, 66, 69, 70  
Knotting 67, 71, 72  
Metal stamping 65, 66, 67, 68, 69, 70, 71, 72  
Netting 11, 22, 32, 42, 49, 52  
Peyote stitch 12, 22, 28, 32, 40, 46, 60  
Picot 42  
Right-angle weave 12, 22, 36, 56  
Square stitch 49  
Stringing 60, 65, 66, 67, 68, 69, 71, 72  
Wireworking 65, 66, 69, 71

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



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



## Master the basics. Sharpen your skills.

Learn more must-know techniques from Melinda Barta.

Find these resources and more at [www.interweave.com](http://www.interweave.com)

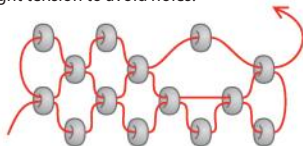


**Mastering  
Herringbone Stitch**

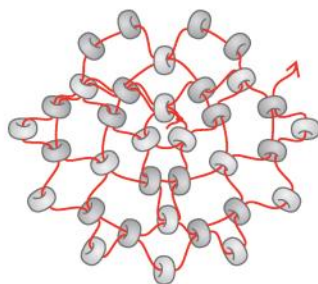


**Mastering  
Peyote Stitch**

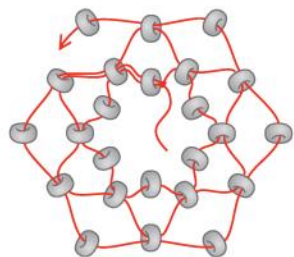
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



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

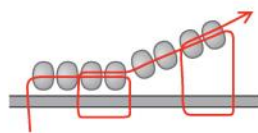


For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number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



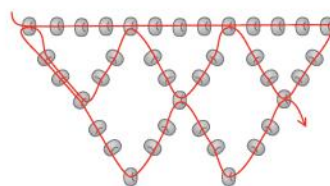
## BACKSTITCH BEAD EMBROIDERY

Tie a knot at the end of the thread. Pass up through the foundation from back to front. \*String 4 beads and lay them against the foundation. Pass down through the foundation next to the last bead added. Pass up through the foundation between the second and third beads just added, then pass through the third and fourth beads. Repeat from \*.

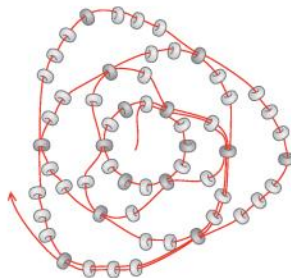


## NETTING

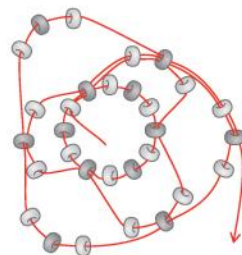
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net).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



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

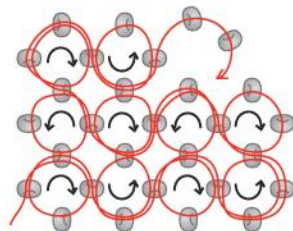


For **tubular netting**, string 1A and 1B six times; pass through the beads again to form the foundation round. \*String 1A, 1B, and 1A; skip 1B and pass through the following 1B in the previous round to form a "net." Repeat from \* twice, then step up for the next round by passing through the first 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.



## 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.



## MORE STITCHES & TIPS!

Watch free videos at [www.interweave.com](http://www.interweave.com) to learn valuable beading tips and techniques.



## CRIMP BEADS

Crimp beads are serrated metal beads. Twisted crimp tubes and crimp beads can be secured by squeezing them flat with chain- or flat-nose pliers.

## CRIMP COVERS

Crimp covers hide crimp tubes and give a professional finish. To attach, gently hold a crimp cover in the front notch of the crimping pliers. Insert the crimped tube and gently squeeze the pliers, encasing the tube inside the cover.



## CRIMP/CORD ENDS

Crimp/cord ends consist of a loop attached to a tube. Dab the leather, plastic, ribbon, or other cord with jewelry glue, then place it in the crimp/cord end. If you're using a crimp end, crimp it as you would a crimp tube.



## WIREGUARDS

Wireguards provide a smooth metal channel to protect the stringing material from chafing against a connector. String a crimp tube, then pass up through one half of the guard and down the other half. Pass the guard and wire through the loop of the connector, pass the wire back through the crimp tube, snug the tube up to the guard, then crimp.



## OVERHAND KNOT

This 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.



## LARK'S HEAD KNOT

Lark's head knots are great for securing stringing material to another piece, such as a ring or a donut. Fold the stringing material in half. Pass the fold through a ring or donut, then pull the ends through the loop created and pull snug.



## SQUARE KNOT

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

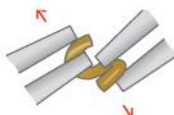


## WIREWORKING

METAL WIRE comes in many finishes and gauges. The lower the gauge number, the thicker the wire. The hardness or softness of wire is called "temper." Most wire comes in dead-soft, half-hard, and hard tempers. *Unless otherwise noted, wire used in this issue is half-hard—the best temper for making strong loops and other shapes.*

## JUMP RINGS

Jump rings connect holes and loops. Open a jump ring 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 without distorting the shape.



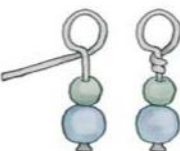
## HEAD PINS/EYE PINS

Head pins are straight wires with a flat disc, ball, or other shape at one end. Eye pins are straight wires that end in a loop.



## WRAPPED-LOOP DANGLES

Dangles can be strung as they are, attached using jump rings, or linked to other loops. Use a head pin or eye pin to string the bead(s), then form a simple or wrapped loop.



## WRAPPED-LOOP LINKS

Link a wrapped loop to another loop by passing the wire through the previous loop before wrapping the tail down the neck of the wire.



## WRAPPED-LOOP BAILS

Wrapped-loop bails turn side-drilled beads, usually tear-drops, into pendants. Center the bead on a 2" or longer piece of wire. Bend both ends of the wire up the sides and across the top of the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it to form a couple of coils. Form a wrapped loop with the straight-up wire, wrapping it back down over the already-formed coils. Trim the excess wire.



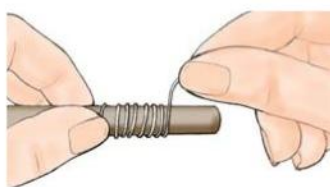
## CONES

Use cones to finish a multistrand piece. Attach each strand of beads to a wrapped loop or an eye pin. Use the wrapped-loop wire or eye pin to string the wide end of a cone, covering the ends of the strands; form a wrapped loop at the tip of the cone that attaches to a clasp.



## COIL

To make a coil, use one hand to hold the end of your wire against a mandrel (or whatever object you want to coil around). With the other hand, wrap the wire around the mandrel. When finished, slide the coil off the mandrel.



**Our editors  
also recommend**



**Stringing Style**  
by Jamie Hogsett



**Stringing Style 2**  
by Jean Campbell

**AVAILABLE AT**  
[www.interweave.com](http://www.interweave.com)

## SPIRAL

To start a spiral (or scroll), make a small loop at the end of a wire with round-nose pliers. Enlarge the piece by holding on to the spiral with chain-nose pliers and pushing the wire over the previous spiral with your fingers for as many revolutions as desired.



## The Quest for Enlightenment and Exotic Beads Takes Entrepreneur on Lifelong Global Adventure

Sally Roesler's obsession with the treasures of faraway places began in the fifth grade when her history teacher explained how the Dutch purchased what is now Manhattan Island from the Native Americans, in part, with a box of beads. Now owner of The Bead Goes On ([www.thebeadgoeson.com](http://www.thebeadgoeson.com)), a wholesale business, and Beadniks ([www.beadniks.com](http://www.beadniks.com)), a retail store in Virginia Beach, Virginia, Sally supplies her customers with hand-selected rare beads, jewelry supplies, and tribal arts from countries such as Thailand, Indonesia, Nepal, Pakistan, and Malaysia.



PHOTOS COURTESY OF SALLY ROESLER



Beads weren't the only thing on Sally's mind as she traversed mountains, jungles, and rivers on the backs of llamas, yaks, and elephants: she was in search of the Dalai Lama and the enlightenment he promised. She never found him, but along the way she stumbled upon some wisdom of her own: "Don't worry, bead happy." It's this message that continues to compel Sally to share the fruits of her adventures with people around the country through classes, trade shows, and her retail outlets. Sally also continues to travel because, while she may have reached a desirable destination, the journey never ends, and The Bead Goes On.

*At Top:  
Sally Roesler,  
owner of Beadniks  
and The Bead  
Goes On*

*At left and above:  
Beadniks store  
in Virginia Beach,  
Virginia*



# BEAD FEST

## Philadelphia

**AUGUST 16 – 20, 2017**

Greater Philadelphia Expo Center | Oaks, PA



THE JEWELRY ART  
*experience*  
THAT GOES  
BEYOND BEADS



Break the mold on your creativity,  
and embrace the largest jewelry  
event on the East Coast!

With hundreds of workshops for every budget, A-list instructors, the nation's best exhibitors and a flood of in-demand techniques, Bead Fest Philadelphia is the inspirational all-in-one for every jewelry enthusiast—beginner through advanced.

Bring a friend. Bring the family. And most importantly,  
bring your passion for jewelry and fun!

Make it official. Register today!

**[Philadelphia.BeadFest.com](http://Philadelphia.BeadFest.com)**

*Let's be friends*





We Carry Delicas, Miyuki,  
Ming Tree™ and Czech Seed Beads  
[www.firemountaingems.com](http://www.firemountaingems.com)  
with amazingly low wholesale  
prices

**FIRE MOUNTAIN**  
**GEMS and Beads®**  
"Friendly Service" Since 1973

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

One Fire Mountain Way, DEPT C027  
Grants Pass, OR 97526-2373  
1-800-355-2137

**America's  
Favorite  
Beading  
and Jewelry  
Supply  
Company®**

Go online to see  
over 120,000 HOT  
jewelry-making  
products and order  
a **Free** catalog today

You supply  
the creativity,  
we supply  
everything else!®

Guzialia Reed, OH  
[www.guzialiareed.com](http://www.guzialiareed.com)  
Finalist, Jewelry-Making  
Contest with Swarovski®  
crystals

Fire Mountain Gems  
and Beads© 2017

SWAROVSKI  
AUTHORIZED RESELLER

