

Celebrate Our 20th Anniversary!

Participate in Our
Inspirational Story
Series p. 7

BEADWORK®

INSPIRED DESIGNS FOR THE PASSIONATE BEADER

16 Festive Designs for winter

14 EXPERT TIPS
to Craft Like
a Pro p. 24

plus!

- Braid a steampunk kumihimo bangle p. 52
- Stitch with new Demi Round seed beads p. 34



Stitch these
fun bracelets using
Pip beads
p. 44

Kits
Available

Vesuvius
Bracelets by
Akke Jonkhof
p. 26

Camellia
Bracelet
by Keiko Wada
p. 40





Midnight Garden Dance
by Cynthia Kimura

featuring our exclusive
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contents

DECEMBER 2016/JANUARY 2017 VOLUME 20 NUMBER 1

Designer of the Year Projects

26 VESUVIUS BRACELET **KITS AVAILABLE**

AKKE JONKHOF

Domed crescents and cascading SuperDuos mimic the eruption of Mount Vesuvius

30 TRIUMVIRATE NECKLACE

EVELÍNA PALMONTOVÁ

A trio of components forms a grand focal in this festive necklace

34 WANDERLUST BRACELET

NICHOLE STARMAN

This flexible bracelet made of Demi Round seed beads is a reminder to travel wherever your path takes you



64



26



40



67

Feature

7 20TH ANNIVERSARY CELEBRATION: Stories that Inspire



Projects

38 QUICK & EASY: MARRAKESH BRACELET

LYNN DAVY

40 CAMELLIA BRACELET **KITS AVAILABLE**

KEIKO WADA

44 PIP PIP HOORAY BRACELET

ABIGAIL MYER

48 WAXING CRESCENT MOON EARRINGS

PENNY DIXON

52 COILED KUMIHIMO BANGLE

SONIA DAVIS

56 RADIANCE NECKLACE

LISA KAN

61 POINSETTIA BRACELET

KATHY SIMONDS

64 TWO TO TANGO BRACELET

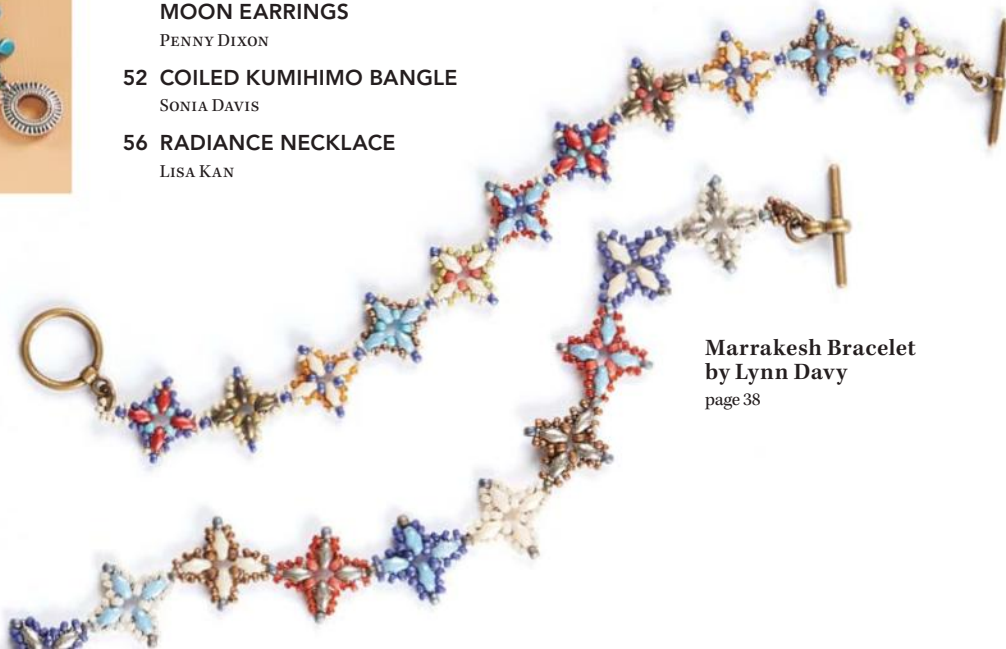
AMY KOHN

67 SIMPLY SEEDS: HEAVY METAL BRACELET

SHANNA STEELE

On the Cover

Pip Pip Hooray Bracelet
by Abigail Myer
page 44



Marrakesh Bracelet
by Lynn Davy
page 38



30



56



61



34



52



48

Departments

- 4 Passing Through
- 6 Contributors
- 8 The Challenge
- 10 Cool Stuff
- 24 Beading Daily
- 70 Bead Buzz
- 78 Techniques
- 80 W.O.R.D. (What Our Readers Did)

Stitch Index

- Fringe 48, 52
- Herringbone stitch 34
- Kumihimo braiding 52
- Ladder stitch 34
- Netting 26, 30, 40, 44, 48, 56
- Peyote stitch 26, 48, 56, 61
- Right-angle weave 30, 38, 40, 48, 56, 64, 67
- Stringing 44

Project Rating

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



BEGINNER LEVEL
Quick and easy



INTERMEDIATE LEVEL
Moderate time commitment



ADVANCED LEVEL
Longer time commitment



Giving Thanks

It's that time of the year when many of us look forward to the traditions surrounding the Thanksgiving holiday here in the United States. Although turkey and stuffing are at the top of many lists, this is also a time for reflecting on what we're most thankful for.

Some of you may know that I worked behind the scenes of *Beadwork* for quite some time, and in more recent years have spearheaded *Beadwork*'s sister publication, *Jewelry Stringing*, as editor. Now I'm honored and thrilled to be stepping into the role of *Beadwork* editor. And with this new role comes a heart full of gratitude.

Thank you to former Editor Melinda Barta—her amazing talent, vision, and character have shone through in each and every page of *Beadwork* over the years. She has been a tremendous mentor to me, and I'm keenly aware that I have big shoes to fill!

Thank you to Founding Editor Jean (Campbell) Cox, who was at the helm when Interweave launched *Beadwork* magazine in 1996 and who set the stage with exceptional projects and articles at a time when only a handful of bead shops, bead societies, and even bead books were in existence. And as we celebrate *Beadwork*'s twentieth anniversary, we present the first in a series of inspirational stories from you, our readers (see below and page 7).

Thank you also to our 2016 Designers of the Year—Akke Jonkhof, Evelína Palmontová, and Nichole Starman. Make Akke's edgy Vesuvius Bracelet (page 26). Evelína's Triumvirate Necklace on page 30 showcases her classic style. And see Nichole's trendy Wanderlust Bracelet (page 34).

Finally, thank you to our wonderful beading community. Our devoted readers and gifted contributors are what keep our creative fires burning day after day.

Cheers!

Debbie

Debbie Blair

Editor, Debbie.Blair@fwcommunity.com

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#BeadworkMagazine



HAPPENINGS

- To celebrate the **twentieth anniversary of *Beadwork* magazine**, we're publishing **inspirational stories from you**, our readers! See page 7 for Agnieszka Watts's story and for information on submitting your own story for publication in an upcoming issue.
- Heading to the renowned **Tucson bead shows in February**? It's never too early to start your list for the ultimate shopping spree. Check out the special **Tucson preview** section on pages 12–23 for a sneak peek at your favorite bead show vendors.

KIT Vesuvius Bracelets by Akke Jonkhof: Page 26 and at www.bit.ly/vesuvius-bracelet-kit.



KIT Camellia Bracelet by Keiko Wada: Page 40 and at www.bit.ly/camellia-bracelet-kit.

PLUS! Alternate Colorways Bonus. See the "Alternate Colorway Materials" boxes within the projects or visit beadingdaily.com/December2016January2017Colorways.

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Have you ever used your beading skills in unconventional ways, to create something other than jewelry?



My love for the art of kumihimo has pushed me to places I never imagined. There's no ceiling for creativity when working with this art form. I've made purses, placemats, and anything I can attach a braid to. Designing with kumihimo allows me think outside the box.

—Sonia Davis



I love playing with new or interesting bead shapes, and I always have one question running in my head: How is this shape typically used in a design? When I've exhausted the possibilities, I start thinking of unconventional ways to push my designs in directions that are hopefully surprising and exciting.

—Penny Dixon



My daughter's dentist insisted that I make him something using my beading skills. I ended up creating a beaded picture cube containing six pictures. I then made another one for my parents, but with improvements! I still want to make one that allows you to switch out the pictures.

—Amy Kohn



When I realize I've amassed quite a few beads, I like to create hanging sun-catcher strands. I string six to eight inches of assorted beads, including some crystals for sparkle. I attach a large lobster clasp to one end that I hook around the bead strand to form a loop. I also connect a drop bead at the bottom. These bead strands look great hung from the rearview mirror of a car!

—Kathy Simonds



I've used scrap chain to hang planters with herbs in my garden and to hang candle jars full of supplies over my craft table. When it comes to beading, I have plans to make myself a belt, a camera strap, and a purse out of seed beads. Now if I only had the time!

—Shanna Steele



I love making items that aren't jewelry. My morning cup of tea in the studio goes onto a beaded coaster (one of many), and I've spent hours happily experimenting with geometric forms—dodecahedra in particular. My favorite dodecahedron incorporates twelve large spiky copper roofing nails and has to be handled with caution!

—Lynn Davy



Most of my creations are jewelry, but I sometimes use unconventional components to achieve my designs. For instance, I created a necklace for the 2016 Toho Challenge in which I used guitar strings as the armature to give the necklace additional structure and shaping.

—Lisa Kan



Not being a fan of waste, I like to keep my culled beads in jars sorted by color. Any beads with plugged holes or an irregular shape get tossed in. When my jars start filling up, I like to glue the beads to miniature wood plaques to make my own bead murals.

—Abigail Myer



I've decorated a kaleidoscope with stitched beads and embroidered it with ribbon. I've also created a beaded paperweight using natural stones.

—Keiko Wada

Want to become a *Beadwork* contributor?

SEE OUR SUBMISSIONS GUIDELINES AT BEADWORKMAGAZINE.COM/SUBMISSIONS.

agnieszka watts:

MY CINDERELLA STORY

Beadwork Magazine:
Inspiring Beaders
for 20 Years!

AS long as I can remember, my world has been stripped of sound. I can't hear the birds' mysterious songs when I walk through the forest. I can't hear the wind whisper as it plays with the leaves or with my hair. Because my auditory nerves don't process sounds correctly, I can only "see" most sounds rather than hear them.

Hearing loss is a social loss. Almost all of my life, I've felt like an invisible Cinderella. I go about life without the social interactions or daily communication that others take for granted. A simple phone call is a task of enormous proportions for me.

However, I can still express myself visually and connect with others without using spoken words. I use small magical objects, made of different colors, shapes, and textures . . . beads. Surprisingly, beads can cross any limit or barrier.



Agnieszka and her husband, Daniel

I quickly discovered that I had a natural ability to teach, which allows me to tap into other people's hidden talents and skills. My greatest success is when I can see others' enjoyment from their accomplishments, such as when a seemingly difficult part of a project suddenly becomes easy. The power to inspire others' self-expression and encourage them to change their lives and achieve their dreams is now part of my everyday life.

I'm fortunate to belong to a very creative group of designers—the Starman Trend-Setters—who are not only my colleagues but also my friends. In addition, I was named an Illinois Artisan by the Illinois State Museum. My artwork has been published around the world, which has allowed me to reach even more people. Being seen and appreciated by others is important for self-confidence, and I know that many others who are struggling to find their path in life will be able to find the same confidence I found through beading.

I can't wait to "hear" others' inspirational beading stories! ●

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. (For example, see the April/May 2016 issue of *Beadwork*, in which Sherry Serafini shares how she turned to beading to cope with her mother's serious automobile accident.)

Send your story (300 words or less) to beadwork@interweave.com. We will publish one story in each of the next six 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.



Above: Agnieszka's studio
Right: The Tale of Atlantis
Far Right: Southern Cross



the challenge

FOUR DESIGNERS, ONE STASH

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

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1. Melinda Barta (FORMER EDITOR)

I love making wrapped-loop dangles with head pins, so this kit gave me a great opportunity to pull out my wireworking tools. The oval links of the chain were easy to separate, making great spacer fillers between my beaded components. I'm known to dwell on color choices, but the seed bead mix made this project truly quick and easy to make!

2. Sharron Neyer (READER PARTICIPANT)

The moment I opened the kit, I knew exactly what I wanted to create. The colors reminded me of how eclectic the hues of the deep ocean can be, and I had the perfect abalone shell to showcase these beautiful beads. I used mainly bead embroidery but also incorporated corraling and stacking techniques. This piece, which I call The Eclectic Sea, was inspired by a class I attended that was taught by Jody Young.

ATTENTION BEAD ARTISTS, RETAILERS, AND WHOLESALERS: IF YOU WOULD LIKE TO CONTRIBUTE MATERIALS AND

THE RULES: We use our favorites from the materials provided and, where necessary, round out projects with our own supplies.

THE STASH: This lovely kit included seed beads, daggers, cubes, fire-polished rounds, bell flowers, Swarovski pearls and crystal bicones, and silver chain and findings.

READER
PARTICIPANTS
FOR YOUR CHANCE
TO PLAY, SEE
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3. Carmen Smith (READER PARTICIPANT)

Stalactites hanging from a cave ceiling inspired this piece. I primarily work in bead embroidery, so it was fun to step out of my comfort zone and work with freeform peyote stitch. I worked on this piece at my store, Beads and Books, in Toledo, Ohio. To see more of my work, visit www.createbycarmen.weebly.com (jewelry) and www.carmensmith.weebly.com (fine art).



4. Catherine Tessier (READER PARTICIPANT)

The kit's muted colors gave me the freedom to use a variety of textures, designs, and techniques. I stitched a length of chevron chain, which I then attached to the 12-inch chain provided, allowing the necklace to slip over the head without a clasp. For design continuity, I embellished the chain with peyote-stitched tubes, and I incorporated a peyote-stitched tube into the reversible pendant.



1. Loomwork is one of the oldest forms of beadwork. In *Guide to Beading with a Loom: From Start to Finish and Beyond*, Jamie Cloud Eakin explores traditional techniques and more modern, unconventional approaches to beading on a loom. Purchase at www.createyourstyle.com for \$25.95.

2. The Picasso and travertine finishes of these Czech-glass round seed beads are evocative of Old World aesthetics. In unique reds, browns, greens, and blues, these beads will

bring sophistication and depth to your beadwork. Find them in size 6° at www.beadaholique.com.

3. These upholstered mini beading boards by Stephanie Sersich are, at 5½" × 11", perfectly portable and ideally sized for a small project such as a bracelet. Available in six lovely colors and including two T-pins, these boards are also great for displaying your work. Purchase them at www.stephaniesersich.etsy.com for \$10 each.

4. Add some classic beauty to your beadwork with new patinated brass findings from John Bead. With unique shapes and thoughtful details, these clasps will complete your projects with charm. Visit www.johnbead.com (wholesale only) or check your favorite bead retailer.

5. Make your beadwork unforgettable with the adorable forget-me-not flower beads by Preciosa. These 5mm spacer beads are made from pressed glass and are deeply engraved on both sides. Available in

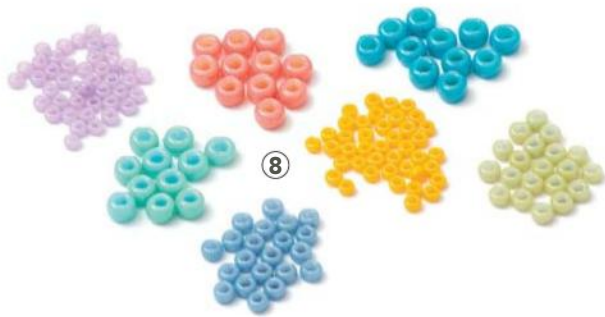
a variety of colors and finishes, as well as half and full coatings, these beads are feminine and versatile. Visit www.johnbead.com (wholesale only) or check your favorite bead retailer.

6. The Swarovski Holiday BeCharmed and Pavé Collection celebrates the season with serious sparkle. Snowflakes, stars, and bows adorn these festive beads in classic holiday colors. Visit www.create-your-style.com and check your favorite bead retailer.

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

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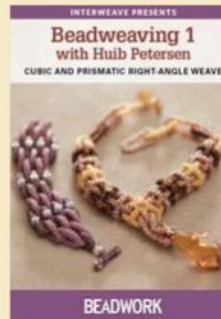
7. The 8mm Preciosa Candy bead is made of pressed glass and features the smooth, rounded shape of a cabochon—with two holes! A shallow curvature of the lower section lets this bead easily combine with seed beads, as well as with other popular Preciosa shapes. Browse colors and finishes at www.beadmasterusa.com (wholesale only) or check your favorite bead retailer.

8. With colors such as Tiffany blue, pink lemonade, and yellow marigold, Miyuki Duracoat opaque dyed seed beads are vibrant and fun. Duracoat is a clear coating for dyed or galvanized beads that makes colors more durable and resistant to fading, so these rich hues will maintain their brilliance for years to come. Available in size 8°, 11°, and 15° at www.fusionbeads.com.

9. Freshen up your beadwork with new offerings from The BeadSmith's

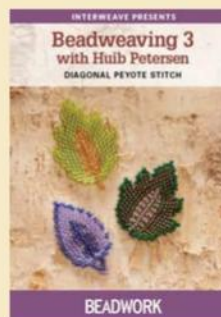
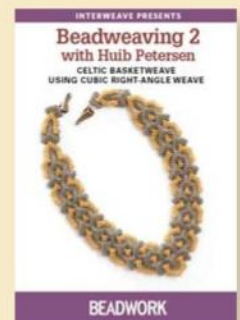
True 2 line. Fire-polished rounds are now available in warm, sparkling colors perfect for winter, such as topaz, amber, and California gold rush. The new Druk rounds have the same 2mm diameter and .8mm hole as the fire-polished rounds, but are smooth. They look like seed beads but are more fully rounded than traditional seed beads and are sized between 10° and 11°. Visit www.beadsmith.com (wholesale only) or check your favorite bead retailer.

10. Kimberly Morgan of Cactus Rose Jewelry developed her Ergonomic Loom Stand (patent pending) when her doctor suggested that her beading posture was injuring her neck and back. Her solid wood loom stand is adjustable and stands at 12" × 3½". Find it at www.cactusrosejewelry.etsy.com for \$38.



In *Beadweaving 1 with Huib Petersen: Cubic and Prismatic Right-Angle Weave*, Huib demonstrates through samples how cubic and prismatic right-angle weave can be used and combined to create beautiful jewelry. From simple ropes, links, and chains to braids, knotting, and architectural structures, these stitches hold many possibilities. www.bit.ly/petersen-cubic-prismatic-raw-video

Join bead artist Huib Petersen in *Beadweaving 2 with Huib Petersen: Celtic Basketweave Using Cubic Right-Angle Weave* as he explores the ins and outs of cubic right-angle weave and Celtic basketweave. In this video, you'll learn the basics of architectural structure in cubic right-angle weave, and you'll discover how to turn corners and connect units in hard-to-reach areas. You'll then use Celtic basketweave to combine layers of beadwork into a gorgeous finished bracelet or collar. www.bit.ly/petersen-celtic-basketweave-craw-video



In *Beadweaving 3 with Huib Petersen: Diagonal Peyote Stitch*, you'll master the basics of diagonal peyote stitch and learn how to use it to create Russian leaves, oak leaves, and zigzags that can easily be transformed into a finished piece. www.bit.ly/petersen-diagonal-peyote-video

Get *Beadweaving 1 and 2* on a combined DVD at www.bit.ly/petersen-craw-praw-celtic-basketweave-dvd.

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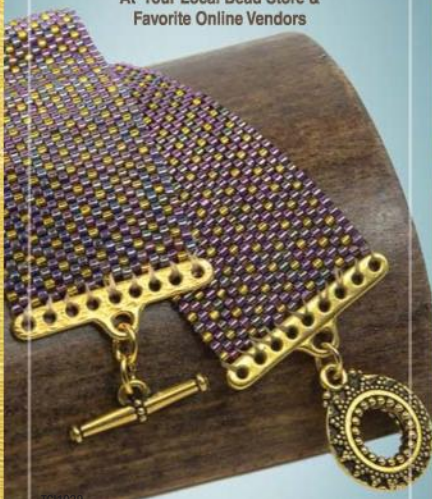
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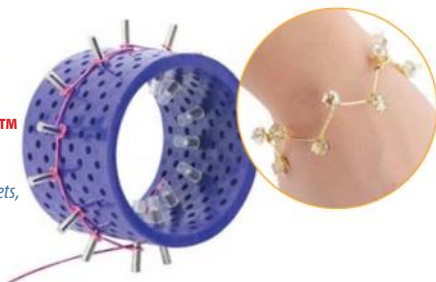
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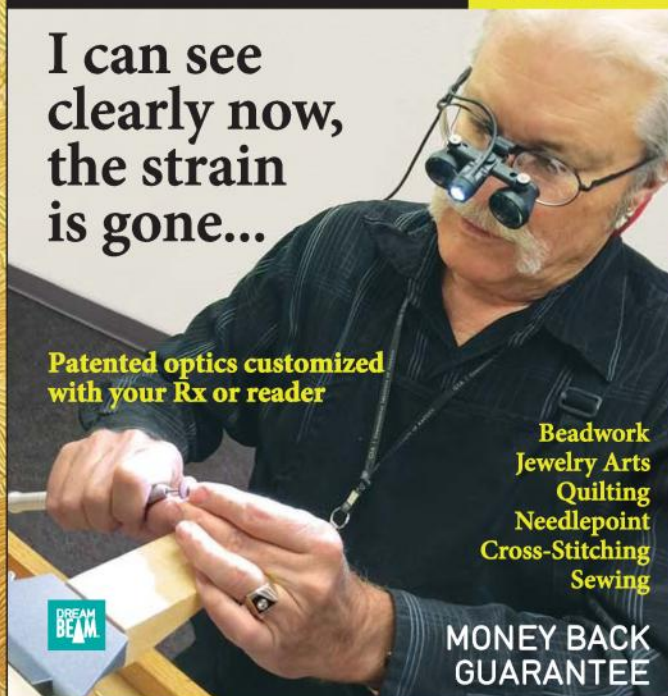
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f e t p



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Spiral Rope tutorial with Demi Rounds available at TeamTOHO.net



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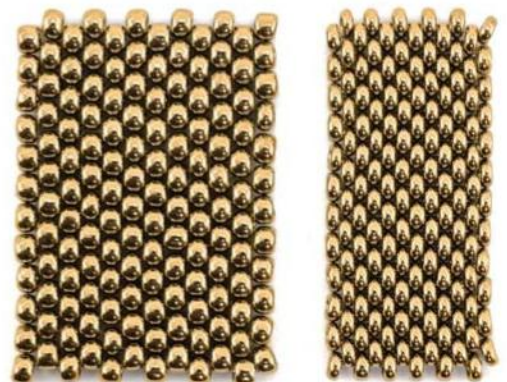
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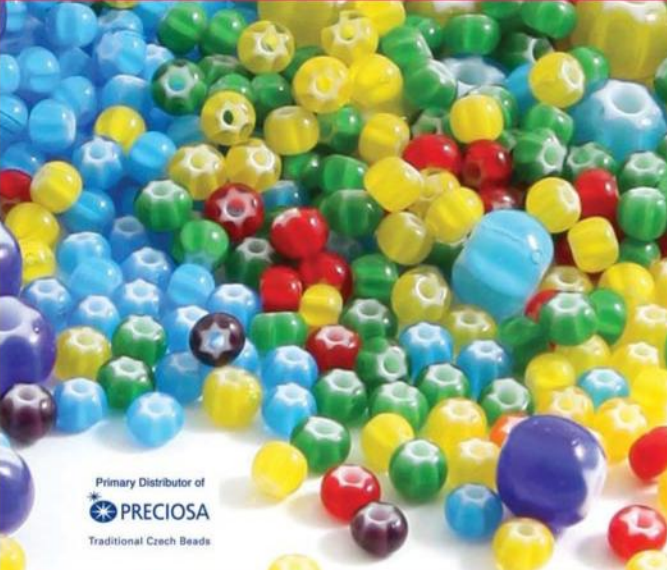
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Diamond in the Rough Cuff

Design by Cecil Rodriguez



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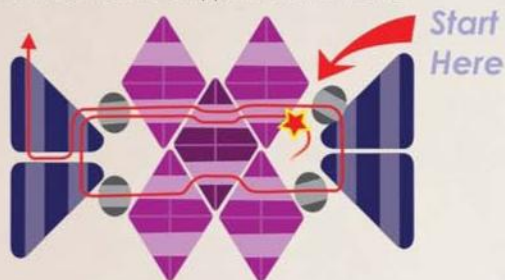
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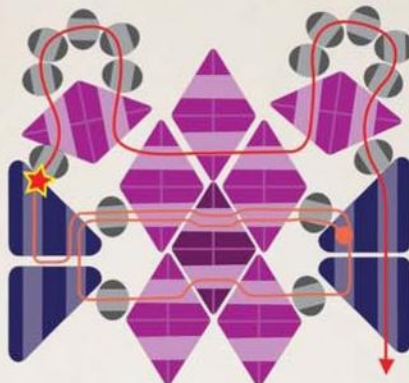
Inner Circuit

1) Arrange beads as seen below. Moving in a counter-clockwise motion, and pulling front of thread through all beads, leaving a 4" tail at the end: Thread DD (inner hole), center DD (alternate color, upper hole), DD (inner hole). Thread SB, TG (shorter/inner holes), SB. Thread DD (inner hole), re-thread existing center DD (lower hole), DD (inner hole). Thread SB, TG (shorter/inner holes), SB. Re-thread same holes of same beads: DD, DD, DD, SB. Emerge between 2 beads comprising TG, reverse thread's direction, and re-enter TG through longer/outer hole, going in the opposite direction. Attach needle to 4" tail, then pull through adjacent SB. Tie knot, dot with glue, pull knot inside TG. Cut excess thread. Re-attach needle to opposite end of thread.



Outer Seed Bead Circuit

2) Continuing now in a clockwise motion: Add SB, DD (looking down at beads: left hole), 5 SB, Re-enter DD, (looking down at beads: right hole). Thread adjacent DD (outer hole). Thread additional DD (inner hole), existing DD (outer hole). Add DD (inner hole) 5 SB, re-enter same DD (through outer hole), SB, TG (outer holes).



KEY	
	= Entry Point
	= Half-Hitch Knot
	= Thread's Direction
	= Previous Steps
	= DiamonDuo™ DD
	= Tango™ Pyramid TG (2 Beads in Pyramid Configuration)
	= 11/0 Seed Beads SB

Outer Seed Bead Circuit

3) Continuing in a clockwise motion: thread additional SB, DD (looking down at beads: right hole), 5 SB, re-enter same DD (left hole), thread adjacent DD (outer hole), additional DD (inner hole), thread adjacent DD (outer hole), 1 additional DD (right hole), 5 SB, re-enter same DD (left hole), SB.



Outer Seed Bead Circuit

4) Re-thread TG, SB. Tie a half-hitch knot, dot knot with glue, and pull knotted thread into adjacent DD (outer hole). Cut excess thread. Close a jump ring around the upper DD (outer hole) and 3 additional jump rings.



Repeat Steps 1-4 Until Desired Length of Bracelet is Reached.

Join Elements & Attach Clasp Using Jump Rings

5) Close jump rings around DD (outer hole), and 3 stacked jump rings. Close an additional jump ring around those same 3 jump rings and a clasp/toggle at both ends to finish.



MATERIALS NEEDED

- 44 DiamonDuo™ beads
- 16 Tango™ beads
- 120 11/0 Seed Beads
- 25 Open Jump Rings
- 1 Clasp/Toggle Set
- 8' Waxed Thread

Come visit us at **To Bead True Blue! Jan. 28th-Feb. 2nd**
Doubletree Reid Park. Wholesale Bonsai Room. (Behind Registration)

14 Jewelry and Crafting Tips and Tricks

Because we know that many beaders also dabble in other types of jewelry making and even other crafts, we're sharing this fantastic collection of jewelry-making and crafting tips from *Beading Daily's* editor, Tammy Honaman, and other craft professionals.



Stretchy bracelets by
Tammy Honaman

making stretchy bracelets

1 When using elastic cord to create a stretchy bracelet, prestretch the cord before stringing the beads to help prevent the cord from stretching and breaking after the bracelet is finished.

2 Dust the elastic cord with baby powder before stringing the beads to help the beads slide on more easily.

3 Finish the ends with a surgeon's knot, then add a dab of flexible glue such as E6000. Don't use nail polish or cyanoacrylate glue, which increase the risk of the cords becoming brittle and breaking.

straightening beading wire

4 If your beading wire stays coiled and won't relax after being unspooled, place a weight on one end of the cord, unfurl the wire, and suspend the spool so the beading wire has time to relax—overnight or longer, if possible.



Ammonia
fuming chamber

creating simple loops

5 Creating a perfectly round and centered simple loop takes practice. Use flat-nose pliers to bend your wire at a 90° angle. Using round-nose pliers, grip the tip/end of the wire; place the tip of your nondominant thumbnail into the angled bend, and press your nondominant forefinger and thumb together and upward against the angled bend while you rotate your dominant wrist away from your body to form the loop. This combined action will help keep the angle sharp and the loop circular.



Forming a simple loop



Simple loop

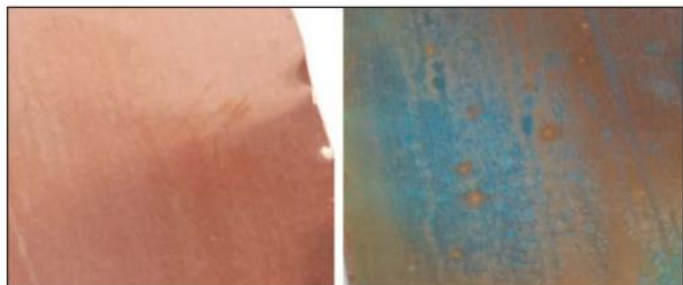
finishing wrapped loops

6 Use the rounded, football-shaped hole in the tip of crimping pliers to round out the end of the wire after forming a wrapped loop so the wire lays flat and doesn't poke out.
—Debbie Blair, Beadwork Editor

how to tarnish or patina metal

7 Place a clean cloth inside a non-food use container. Place a piece of mesh inside or over the container so it rests above the cloth. Pour ammonia onto the cloth so it's wet, but not floating. (Don't inhale the harmful fumes.)

Place your metal onto the mesh, then close the container. Let the metal "fume" until you're satisfied with the color. This technique works for copper and other metals—test the metals you have on hand to see the results.



Copper sheet with and without patina

keeping metal tarnish-free

8 Place antitarnish strips, along with your sterling silver metal (and any other metals that are affected by exposure to the atmosphere), inside zip-top bags. The antitarnish strips will help absorb the sulfides in the air trapped inside the bag, and the zip top will help prevent more oxygen (carrier of the sulfides) and moisture from entering the bag, thus protecting your metal from tarnish.



Sterling silver wire stored in zip-top bag with antitarnish strips

using jump rings as stitch markers

9 Stitch markers can be an essential tool for knitting. However, it can be frustrating when your yarn slips through an open stitch marker. Although closed stitch markers are available, a jump ring can do the job just as well. Most bead or craft stores carry soldered jump rings in a variety of finishes, at affordable prices.

—Lindsay Jarvis, former assistant editor

gluing onto leather

10 To help ensure a good bond when gluing leather and other materials together, including flatbacks and other leather, use sandpaper to roughen up the area of leather you're gluing onto.

11 To prepare chrome-tanned leather before gluing other materials to its surface, remove the finish from the leather by applying a bit of painter's tape to the leather and then removing the tape.

—Melissa Cable, from the video *Intro to Leather Jewelry Making* (www.bit.ly/leather-jewelry-making-video)

Leather with some finish removed via painter's tape



12 Loctite Super Glue Gel Control is the go-to adhesive for gluing Swarovski crystal flatback rhinestones onto leather surfaces. This glue has a patented additive that makes it perform better than any other adhesive we've tried.

beading on a loom

13 Weaving beads on a loom gives you the same look as square stitch, but the actual weaving goes much more quickly. Using a loom also makes adjusting the tension easier, which many beginners find difficult when working in square stitch.

—Jennifer VanBenschoten, former Beading Daily Editor



Julianna Avelar beading on her Jewel Loom

photographing your jewelry

14 You don't need fancy lighting or flashes to get amazing shots of your jewelry. Natural light will provide the truest display of your work's color and dimension. Set up your camera and backdrops (or artsy pieces to model your jewelry on) next to a window with indirect light (no sun shining in—typically a window opposite the direct sun).

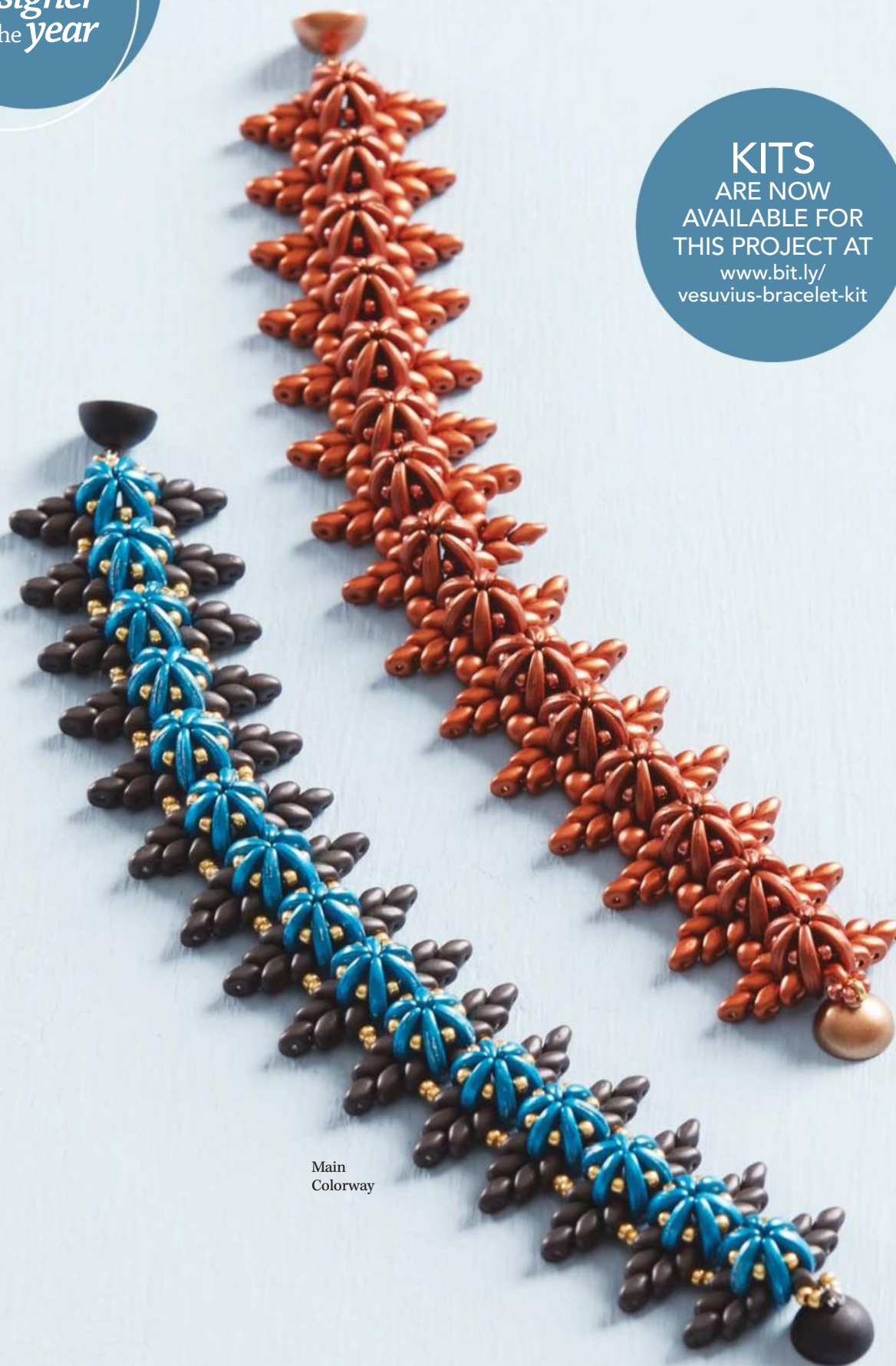
—Jill Simonds, professional photographer and F+W Digital Product Manager

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2016
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Main
Colorway

This bracelet combines a centerline of domed tubular peyote-stitched units and cascading pointed edges.



1) CENTERLINE. Use a variation of tubular peyote stitch to form the center of the bracelet:

Unit 1, Round 1: Lay 6B vertically on your work surface with each bead's inside curve facing to the right. Use 3' of thread to string 1C and 1B (bottom hole); repeat five times, leaving a 14" tail. Pass through the beads (same holes) again to form a tight circle and exit from the first (inside) hole of the first C strung and the first (bottom) then second (top) holes of the next B (Fig. 1, blue thread). *Note:* You'll now begin working in the opposite direction.

Unit 1, Round 2: String 1A and pass through the nearest B (top hole); repeat five times. Weave through beads to exit from the first (inside) then second (outside) holes of the C on the opposite side of the first C in this unit (Fig. 1, red thread).

Unit 2, Round 1: Lay 6B vertically on your work surface with each bead's inside curve facing to the right. String 1B (bottom hole) and 1C; repeat four times, then string 1B (bottom hole). Pass through the last C (outside hole) exited in the previous unit. Pass through the beads (same holes) again to reinforce, then exit from the first (bottom) then second (top) holes of the first B in this unit (Fig. 2, blue thread). *Note:* You'll now begin working in the opposite direction.

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

Units 3–15: Repeat Unit 2, Rounds 1 and 2 thirteen times, but after Unit 15, weave through beads to exit from the inside then outside holes of the second C added in Unit 15, Round 1, toward the beadwork.

TECHNIQUES

tubular peyote stitch variation
netting

PROJECT LEVEL ○○○

MATERIALS

2 g gold galvanized Duracoat size 11°

Japanese seed beads (A)

90 metallic blue suede 3×10mm 2-hole crescent beads (B)

10 g matte metallic black 5×2.5mm 2-hole SuperDuos (C)

1 matte black 10×18mm magnetic round clasp

Black K.O. nylon beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

7½"

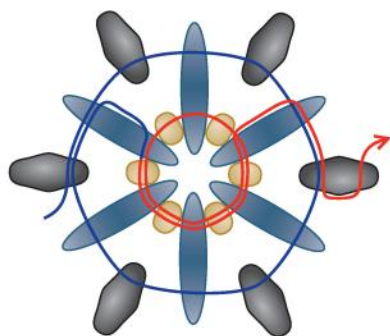


Fig. 1: Working Unit 1, Rounds 1 and 2 of the centerline

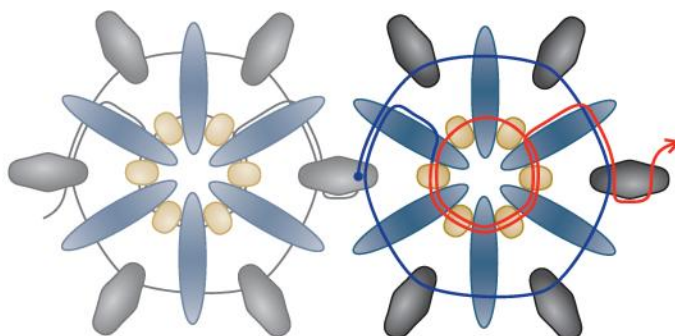


Fig. 2: Adding Unit 2, Rounds 1 and 2 of the centerline



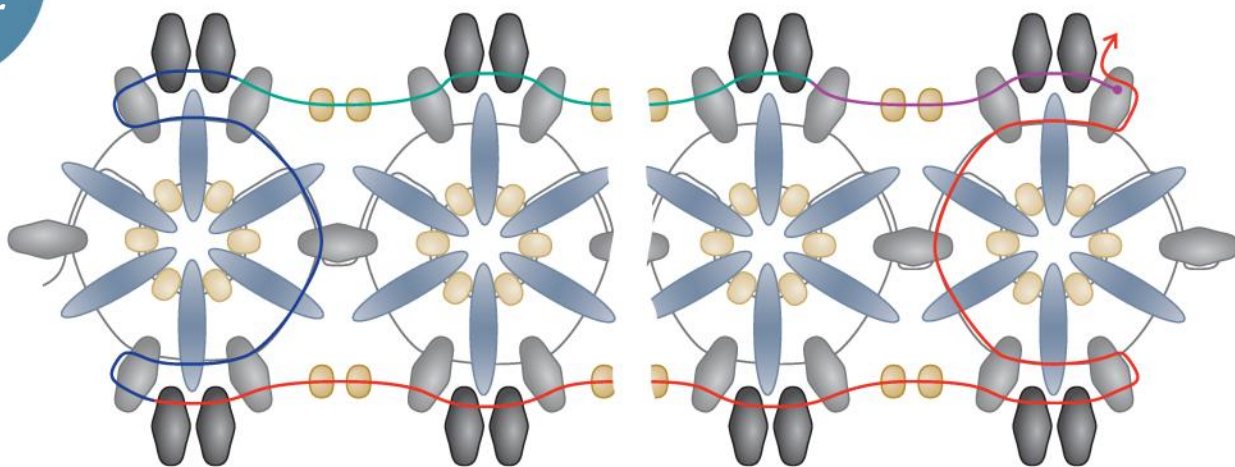


Fig. 3: Forming Net 1 of the edges

2) EDGES. Use netting to finish the edges of the bracelet:

Net 1: String 2C and pass through the next C (outside hole) of the current unit, then string 2A and pass through the nearest C (outside hole) of the next unit (Fig. 3, purple thread); repeat thirteen times (Fig. 3, green thread). String 2C; pass through the next C (outside then inside holes) of the current unit. Weave through beads of the current unit to exit from the mirror C (inside then outside holes) of the current unit, toward the beadwork (Fig. 3, blue thread). Repeat from the beginning of this net (Fig. 3, red thread).

Net 2: Weave through beads to exit from the second C (inside then outside holes) of the nearest 2C set in Edges, Net 1 (Fig. 4, purple thread). *String 1C and pass through the nearest C (outside then inside holes). Weave through beads to exit from the second C (inside then outside holes) of the nearest 2C set in Edges, Net 1 (Fig. 4, green thread). Repeat from * fourteen times, but on the last repeat weave through beads to exit from the second C (inside then outside holes) of the 2C set at the bottom of the current unit (Fig. 4, blue thread). Repeat from *, exiting from the C (inside then outside holes) at the nearest end of the beadwork (Fig. 4, red thread).

OPTION

- YOU CAN USE SUPERUNOS FOR THE SUPERDUOS IN EDGES, NET 2 IF YOU DON'T LIKE THE LOOK OF THE UNUSED HOLE IN THE SUPERDUO.
- USE ONE 4MM ROUND FOR EACH SET OF 2A IN STEP 2.

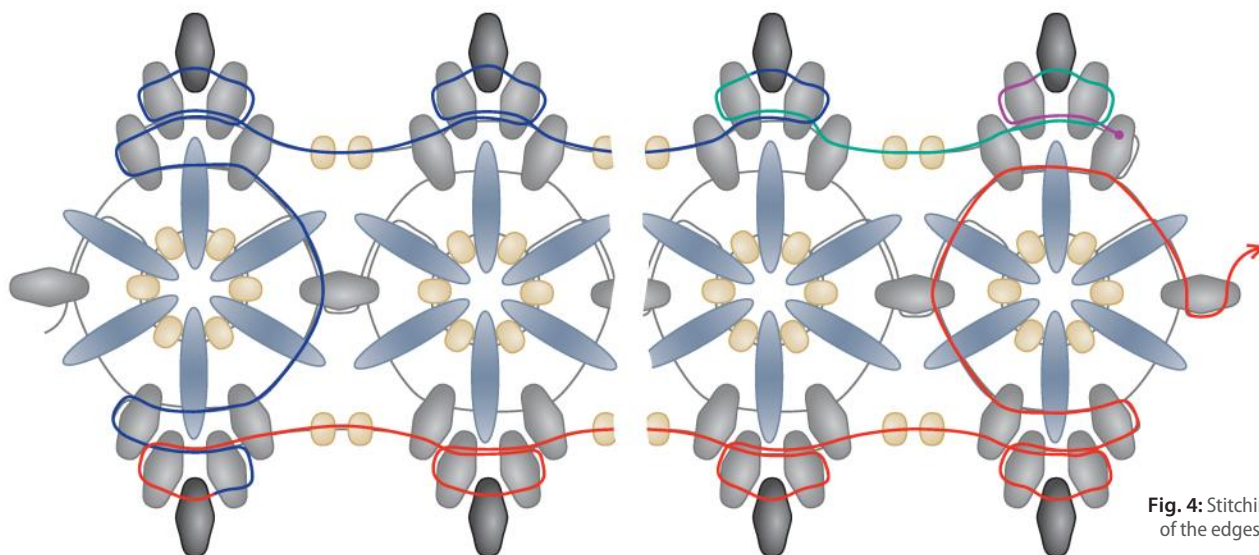


Fig. 4: Stitching Net 2 of the edges

3) CLASP. String 2A, one half of the clasp, and 2A and pass through the last C (outside hole) exited (Fig. 5); repeat the thread path multiple times to reinforce. Secure this thread and trim.

Add a needle to the tail thread and pass through the outside hole of the current C in Unit 1. Repeat this entire step using the second half of the clasp. ●

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

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads and thread: Artbeads.com, (866) 715-2323. Crescent beads and SuperDuos: Eureka Crystal Beads, (401) 603-0983, www.eureka-crystalbeads.com. Clasp: Golden Twin Clasps, www.goldentwinclasps.etsy.com.

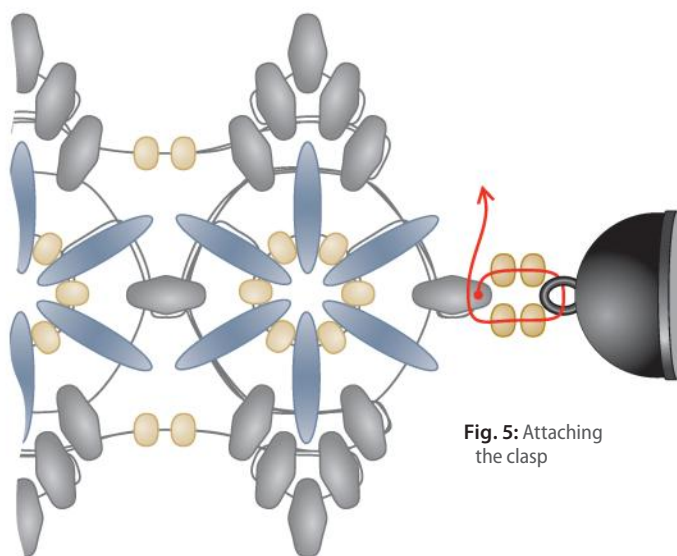


Fig. 5: Attaching the clasp

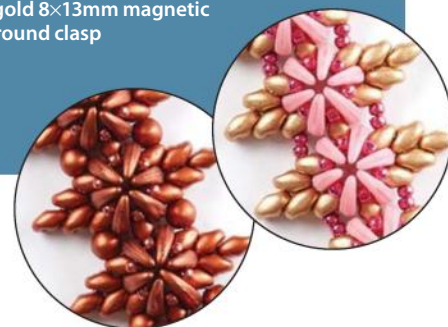
Alternate Colorway Materials

COPPER

1 g dark berry galvanized size 11° Japanese seed beads (A)
90 matte metallic dark copper 3×10mm 2-hole crescent beads (B)
10 g dark copper satin 5×2.5mm 2-hole SuperDuos (C)
28 crystal silky copper 4mm rounds (Use for 2A sets in Edges, Net 1)
1 matte bronze 10×18mm magnetic round clasp

PINK/GOLD

2 g orchid galvanized permanent-finish size 11° Japanese seed beads (A)
90 matte coral pink 3×10mm 2-hole crescent beads (B)
10 g gold satin 5×2.5mm 2-hole SuperDuos (C)
1 gold 8×13mm magnetic round clasp



2016
designer
of the *year*

Triumvirate Necklace

EVELÍNA PALMONTOVÁ



Use a variation of right-angle weave and SuperDuos to stitch custom straps that suspend a focal of three components made from circular and tubular netting.



1) SIDE COMPONENTS. Use circular and tubular netting to form the 2 outside components of the focal:

Rounds 1 and 2: Use 3' of thread to string 1E, 3A, 1B, and 3A; pass through the E, leaving a 4" tail (Fig. 1, blue thread). String 3A, 1B, and 3A; pass through the E and the first 3A/1B/3A strung (Fig. 1, red thread). String 1B and pass through the nearest 3A/1B/3A (Fig. 2, blue thread); repeat. Pass through the first B just added and the nearest 3A/1B (Fig. 2, red thread). *Note:* The following rounds form the front side of the component.

Round 3: String 3B and pass through the last B exited and the nearest 3A/1B; repeat three times. Pass through the first 2B of this round (Fig. 3, blue thread). *Note:* You'll now begin working in the opposite direction.

Round 4: String 3A, skip the nearest 2B of Round 3, and pass through the next B; repeat three times. Pass through the nearest B of Round 3 (Fig. 3, red thread). Pull the beads snug around the pearl.

Round 5: String 1D and pass through the nearest 3B set of Round 3; repeat three times. Pass through the first D of this round (Fig. 4, blue thread).

Round 6: String 1B, 2C, and 1B and pass through the nearest D of Round 5; repeat three times. Pass through the first B of this round and the first (inside) holes of the nearest 2C. Pass through the second (outside) hole of the current C (Fig. 4, purple thread). *Note:* You'll now begin working in the opposite direction.

TECHNIQUES

circular and tubular netting
right-angle weave variation

PROJECT LEVEL ○○○

MATERIALS

4 g starlight galvanized permanent-finish size 11° seed beads (A)
2 g metallic bronze size 8° seed beads (B)
7 g matte lava red 5×2.5mm 2-hole SuperDuos (C)
70 metallic bronze 3mm fire-polished rounds (D)
1 matte metallic sand 5×16mm pressed-glass dagger
3 bronze 8mm pearl rounds (E)
1 stainless steel 6×12mm lobster clasp
2 stainless steel 6mm jump rings
Crystal 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

16¾"

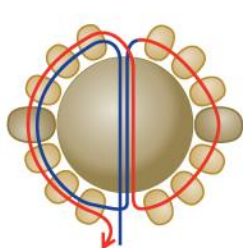


Fig. 1: Starting Rounds 1 and 2 of a side component

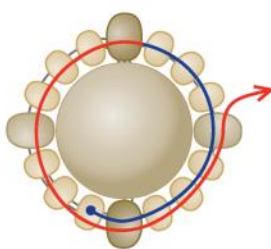


Fig. 2: Finishing Rounds 1 and 2 of a side component

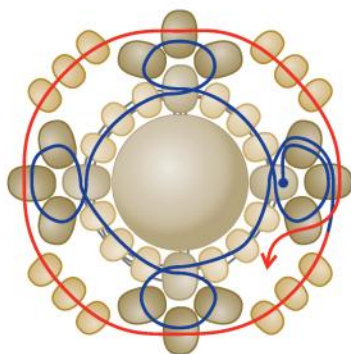


Fig. 3: Stitching Rounds 3 and 4 of a side component

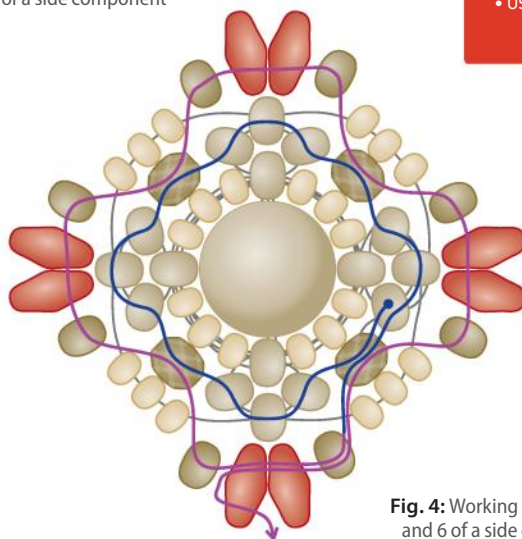


Fig. 4: Working Rounds 5 and 6 of a side component

OPTIONS

- YOU CAN STITCH A LONGER STRAP AND USE ONLY ONE COMPONENT FOR THE FOCAL.
- USE A 5.5×11MM DROP INSTEAD OF THE DAGGER.

Round 7: String 1D; pass through the nearest C (outside hole) of Round 6. String 2A; pass back through the nearest B of Round 6, the next D of Round 5, and the following B of Round 6. String 2A; pass through the nearest C (outside hole) of Round 6 (Fig. 5, blue thread). Repeat from the beginning of this round three times (Fig. 5, purple thread). Secure the threads and trim. Set aside.

Repeat this entire step for a second side component.

2) CENTER COMPONENT. Use circular and tubular netting to form the center component of the focal:

Rounds 1–7: Repeat Step 1, Rounds 1–7, but don't trim the threads. Pass through the nearest D of Round 7.

Dangle: String 5A, the dagger, and 2A (Fig. 6, blue thread); pass back through the third A added in this dangle. String 2A; pass through the last D exited (Fig. 6, red thread). Secure the threads and trim.

3) FOCAL ASSEMBLY. Lay all 3 components on your work surface according to Fig. 7, taking care that the center component is in the middle with the dagger pointing down and that all 3 components are faceup. Use 2' of new thread to pass down through 1D of Round 7 on 1 side component, leaving a 4" tail. *String 1D; pass up through the nearest end D of Round 7 on the next component. String 1D; pass down through the last D exited on the previous component, pass through the first D just added, and pass up through the nearest D of the next component (Fig. 7, green thread). Repeat the thread path and weave through beads to exit from the mirror D of Round 7 on the current component (Fig. 7, blue thread). Repeat from * (Fig. 7, red thread). Secure the threads and trim. Set aside.

4) STRAPS. Use a variation of right-angle weave to stitch the straps:

Unit 1: Use 3' of new thread to string 1C; pass through the unused (second) hole of the C just strung, leaving a 14" tail. String 1C and 3A; pass through the second hole of the last C added. String 2C and 3A; pass through the second hole of the last C added. Pass through the first C (second



Fig. 5: Forming Round 7 of a side component

Fig. 6: Adding the dangle to the center component

hole) of this unit and weave through beads to exit from the third C (first then second holes) of this unit (Fig. 8, green thread).

Unit 2: String 1A, 1D, 1A, 1C, 1A, 1D, and 1A; pass through the last C (second hole) exited in the previous unit and weave through beads to exit from the C (first then second holes) of this unit (Fig. 8, blue thread).

Unit 3: String 1C and 3A; pass through the second hole of the last C added. String 2C and 3A; pass through the second hole of the last C added. Pass through the last C (second hole) exited in the previous unit and weave through beads to exit from the second C (first then second holes) of this unit (Fig. 8, purple thread).

Units 4–19: Repeat Units 2 and 3 eight times. Don't trim the threads. Set aside. Repeat this entire step to form a second strap.

5) STRAP CONNECTIONS. Use the working thread of 1 strap to string 1B, 2C, and 1B; pass through the last C (second hole) exited on the strap and the first 1B/2C (first holes) strung. Pass through the unused (second) hole of the current C (Fig. 9, green thread). String 1D; pass through the nearest C (second then first holes), the next C (first then second holes), and the D just added (Fig. 9, blue thread). String 1D; pass up through the endmost D on 1 side of the focal. String 1D; pass through the last D exited in this connection (Fig. 9, red thread). Weave through the last 4D to reinforce the thread path. Secure the working thread and trim; don't trim the tail thread.

Repeat this entire step, connecting the second strap to the other side of the focal.

Fig. 7: Assembling the focal

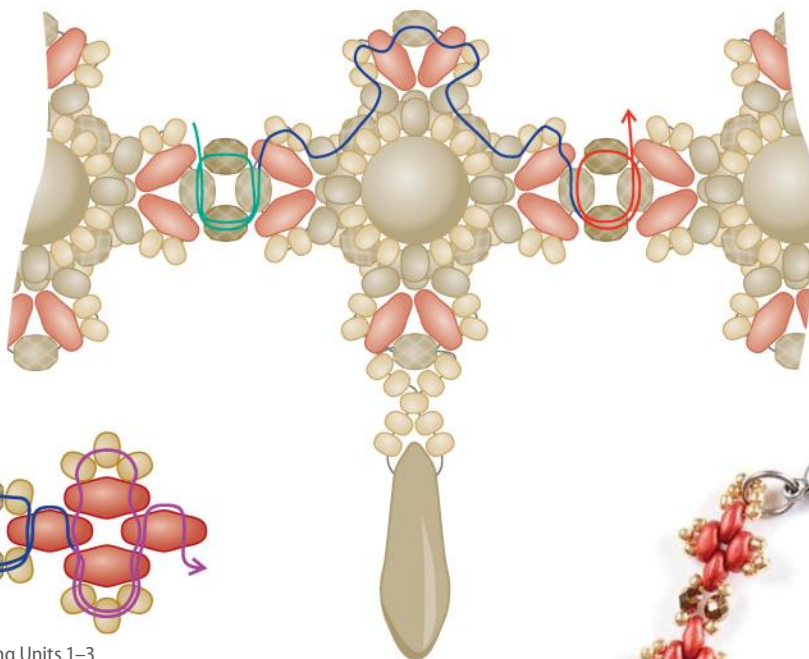


Fig. 8: Working Units 1–3 of a strap

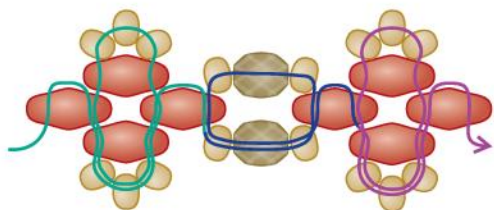
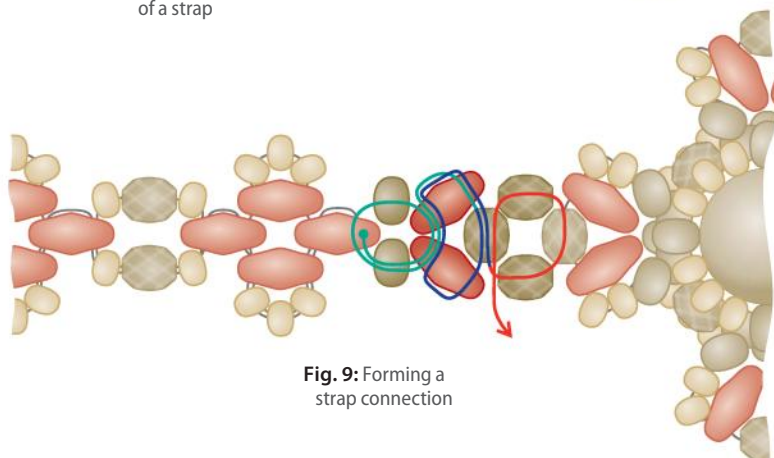


Fig. 9: Forming a strap connection



6) CLASP. Use the tail thread of 1 strap to string 3A, 1 jump ring, and 3A; pass through the last C (first hole) exited. Repeat the thread path of this step to reinforce. Secure this thread and trim. Attach the remaining jump ring to the clasp. Repeat this entire step using the tail thread of the second strap, this time stringing the jump ring attached to the clasp. ●

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

RESOURCES Check your favorite bead retailer or contact: SuperDuos: Fusion Beads, (888) 781-3559, www.fusionbeads.com. All other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

Alternate Colorway Materials

- 4 g metallic bronze size 11° seed beads (A)
- 2 g starlight galvanized permanent-finish size 8° seed beads (B)
- 7 g chalk white champagne luster 5×2.5mm 2-hole SuperDuos (C)
- 70 turquoise Picasso 3mm fire-polished rounds (D)
- 1 Vitrail 5×16mm pressed-glass dagger
- 3 green 8mm pearl rounds (E)
- 1 stainless steel 6×12mm lobster clasp
- 2 stainless steel 6mm jump rings



2016
designer
of the *year*

Wanderlust Bracelet

NICHOLE STARMAN



Main
Colorway

Demi Round seed beads and tubular herringbone stitch are used to form a two-tone band that surrounds a smooth metallic round at the center of this stylish bracelet.



1) SIDES. Use ladder stitch and tubular herringbone stitch to form the sides of the bracelet:

Rounds 1 and 2: Use 3' of thread to form a strip of ladder stitch 2 beads wide and 8 rows long using the following sequence: 2A, 2B, 2B, 2A, 2A, 2A, and 2A, leaving a 20" tail (Fig. 1, blue thread). Pass up through the first 2A strung, pass down through the last 2A added, and pass up through the first 2A strung to form a ring (Fig. 1, red thread). Fold the ring in half lengthwise so that the last 4 sets of 2A form the back and the 2 sets of 2B are centered at the front.

Round 3: String 1A and 1B; pass down through the nearest 2B of the previous rounds and pass up through the next 2B (Fig. 2, pink thread; beadwork flattened for clarity). String 1B and 1A; pass down through the nearest 2A of the previous rounds and pass up through the next 2A (Fig. 2, orange thread). String 2A and pass down through the nearest 2A of the previous rounds and pass up through the next 2A; repeat. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 2, purple thread).

Round 4: String 1A and 1B; pass down through the nearest B of the previous round and pass up through the next B (Fig. 2, green thread). String 1B and 1A; pass down through the nearest A of the previous round and pass up through the next A (Fig. 2, blue thread). String 2A and pass down through the nearest A of the previous round and pass up through the next A; repeat (Fig. 2, red thread).

Rounds 5–41: Repeat Round 4 thirty-seven times.

Round 42: String 1A and 1B; pass down through the nearest B of the previous round (Fig. 3, turquoise thread; beadwork flattened for clarity). String 1B; pass up through the nearest B of the previous round (Fig. 3, pink thread). String 1B and 1A; pass down through the nearest A of the previous round and pass up through the next A (Fig. 3, orange thread). String 2A; pass down through the nearest A of the previous round. String 1A; pass up through the nearest A of the previous round. String 2A; pass down through the nearest A of the previous round and pass up through the next A (Fig. 3, purple thread).

TECHNIQUES

ladder stitch
tubular herringbone stitch

PROJECT LEVEL ○○○

MATERIALS

7 g jet opaque frosted size 8° Demi Round seed beads (A)
3 g nickel size 8° Demi Round seed beads (B)
1 silver 6mm round
1 silver 15×10mm 2-strand tube clasp
Black One-G nylon beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

6¾"

artist's tips

- › If you need to start a new length of thread mid-project, tie the new thread directly onto the working thread to prevent creating any stiff points within the herringbone rope.
- › After working the last round of the first side, pass down into the body of the rope before securing and trimming the thread to prevent stiffness at the tips of the branches.

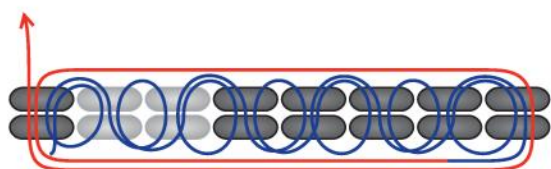


Fig. 1: Working Rounds 1 and 2 of a side

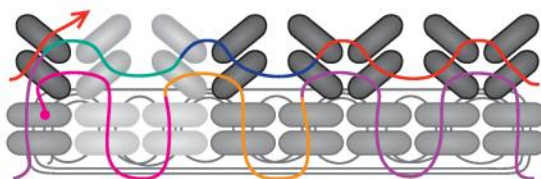


Fig. 2: Stitching Rounds 3 and 4 of a side

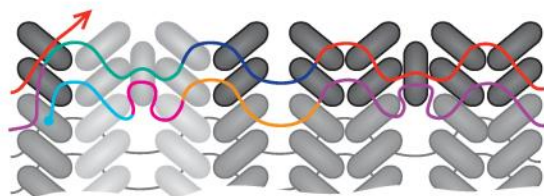
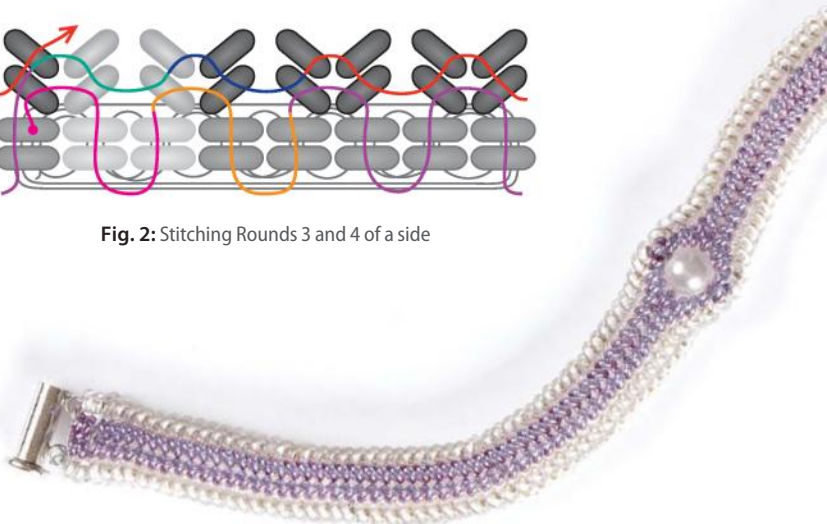


Fig. 3: Forming Rounds 42 and 43 of a side



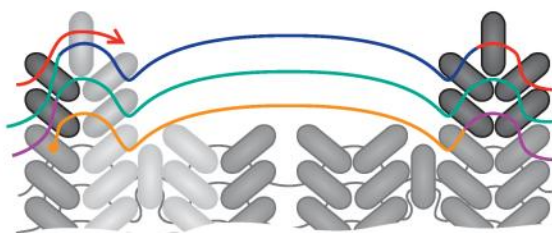


Fig. 4: Adding Branch 1, Rounds 1-3

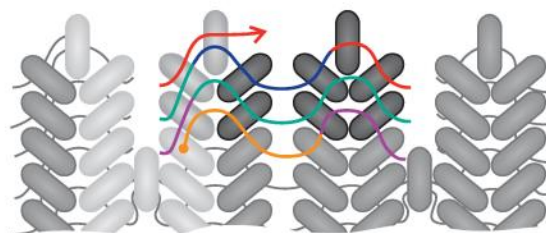


Fig. 5: Working Branch 2, Rounds 1-3

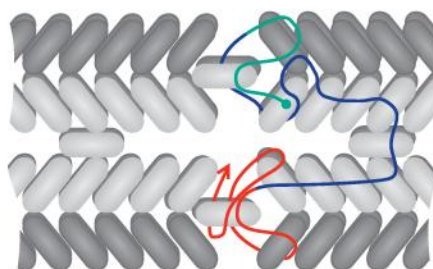


Fig. 6: Forming Connections 1 and 2



Round 43: String 1A and 1B; pass down through the nearest B of the previous round, pass through the next B, and pass up through the following B (Fig. 3, green thread). String 1B and 1A; pass down through the nearest A of the previous round and pass up through the next A (Fig. 3, blue thread). String 2A; pass down through the nearest A of the previous round, pass through the next A, and pass up through the following A. String 2A; pass down through the nearest A of the previous round and pass up through the next A (Fig. 3, red thread). *Note:* You'll now begin working 2 separate branches of herringbone stitch off of Round 43; you'll work the left branch first, then you'll work the right branch.

Branch 1, Round 1: String 1A and 1B; pass down through the nearest B of the previous round and pass up through the A of the previous round that sits directly behind the current B (Fig. 4, orange thread; beadwork flattened for clarity). String 2A; pass down through the nearest A of the previous round and pass up through the next A of the previous round directly in front of the current A (Fig. 4, purple thread).

Branch 1, Round 2: Repeat Branch 1, Round 1 (Fig. 4, green thread).

Branch 1, Round 3: String 1B; pass down through the nearest B of the previous round and pass up through the A of the previous round that sits directly behind

the current B (Fig. 4, blue thread). String 1A; pass down through the nearest A of the previous round and pass up through the next A of the previous round directly in front of the current A (Fig. 4, red thread). Pass down through the nearest 4B and weave through beads to pass up through the nearest B of Round 43. *Note:* You'll now begin forming the second branch.

Branch 2, Round 1: String 1B and 1A; pass down through the nearest A of the previous round and pass up through the next A of the previous round directly behind the current A (Fig. 5, orange thread; beadwork flattened for clarity). String 2A; pass down through the nearest A of the previous round and pass up through the next B of the previous round directly in front of the current A (Fig. 5, purple thread).

Branch 2, Round 2: Repeat Branch 2, Round 1 (Fig. 5, green thread).

Branch 2, Round 3: String 1B; pass down through the nearest A of the previous round and pass up through the next A of the previous round directly behind the current A (Fig. 5, blue thread). String 1A; pass down through the nearest A of the previous round and pass up through the next B of the previous round directly in front of the current A (Fig. 5, red thread). Weave through beads, then secure the working thread and trim; don't trim the tail thread. Set aside.

Repeat this entire step to form a second side, this time omitting Branch 1, Round 3 and

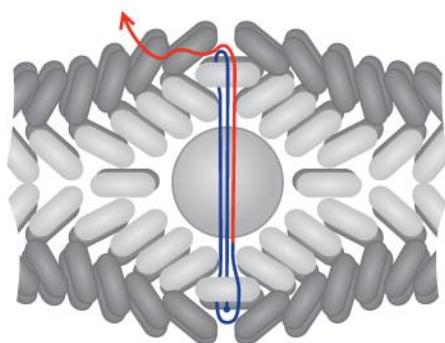


Fig. 7: Adding the center bead

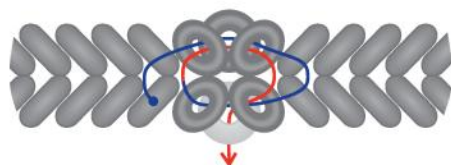


Fig. 8: Reinforcing the connections

Alternate Colorway Materials

BRONZE

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

6 g higher metallic dragonfly size 8° Demi Round seed beads (B)

1 bronze 6mm round

1 antiqued copper 13×10mm 2-strand tube clasp

Brown One-G nylon beading thread

This colorway is worked so that the front and back are both two-toned.

PURPLE

7 g silver-lined crystal frosted permanent-finish size 8° Demi Round seed beads (A)

3 g amethyst gold luster size 8° Demi Round seed beads (B)

1 crystal luster 6mm round

1 silver 15×10mm 2-strand tube clasp

Gray One-G nylon beading thread



Branch 2, Round 3; after working Branch 1, Round 2, pass down through the nearest 4B and weave through beads to pass up through the nearest B of Round 43, then work Branch 2, Rounds 1 and 2. Don't trim the working thread.

2) CONNECT. Connect the two sides and add the focal bead:

Connection 1: Lay the beadwork flat on your work surface according to Fig. 6, taking care that each side with B is faceup. Use the working thread of the second side to pass through the B of Branch 1, Round 3 on the first side; pass down through the nearest A of Branch 2, Round 2 on the second side and pass up through the next A directly behind the current A (Fig. 6, green thread). Pass through the A of Branch 1, Round 3 on the first side, directly behind the B; pass down through the nearest A of Branch 2, Round 2 on the second side and pass up through the next B directly in front of the current A. Weave through beads to pass up through the mirror B of Branch 1, Round 2 on the current side (Fig. 6, blue thread).

Connection 2: Repeat Connection 1, connecting Branch 1 of the second side to Branch 2 of the first side. Pass through the B of Branch 2, Round 3 on the first side, from inside to outside. Pass through the A of Branch 2, Round 3 directly behind the current B, from outside to inside (Fig. 6, red thread).

Center: String the 6mm round. Pass through the opposite B of Branch 1, Round 3 on the first side from inside to outside, then pass through the A of Branch 1, Round 3 on the first side, directly behind the current B; pass back through the 6mm round and pass through the mirror A of Branch 2, Round 3 on the first side from inside to outside. Pass through the B of Branch 2, Round 3 on the first side, directly in front of the current A (Fig. 7, blue thread). Repeat the thread path to reinforce. Gently press on the 6mm round so that it fits snugly into the opening between the two sides. Pass through the 6mm round and the B of Branch 1, Round 3 on the first side, then pass up through the nearest 2A on the front of Side 1 (Fig. 7, red thread).

Connection Reinforcement: *Pass down through the A directly behind the current A and the next 3A toward the center; pass up through the A directly in front of the current A and the next 2A (Fig. 8, blue thread; side view of beadwork shown). Pass down through the A directly behind the current A and the next A; pass up through the A directly in front of the current A. Pass through the B of Branch 1, Round 3 on the first side (Fig. 8, red thread). Pass back through the 6mm round and the mirror B of Branch 2, Round 3. Pass up through the nearest 2A on the front of Side 1. Repeat from * to reinforce the second side of the connection. Secure this thread and trim.

3) CLASP. Use the tail thread of one side to string one loop of one half of the clasp; pass down through the diagonal 2A of Rounds 1 and 2, then pass up through the nearest 2A, toward the end of the beadwork. Pass back through the first loop of the same half of the clasp; pass down through the diagonal 2B on the front of the beadwork and pass up through the nearest 2B. Continue in the same manner, connecting the second loop of the same half of the clasp to the end of the beadwork. Secure this thread and trim. Use the tail thread of the other side to repeat this entire step, using the second half of the clasp and taking care that the halves are positioned to close properly. ●

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

RESOURCES Check your favorite bead retailer or contact: All materials: Baubles & Beads, (510) 644-2323, www.baublesandbeads.com.

Marrakesh Bracelet

Lynn Davy

A true celebration of color, this eclectic bracelet is quick and enjoyable to stitch.



Main
Colorway

TECHNIQUE

right-angle weave variation

PROJECT LEVEL

○○○

MATERIALS

- 1 g matte silver galvanized size 15° Japanese seed beads (A)
- 0.5 g each size 15° Japanese seed beads in dark blue (B), mustard (C), bronze (D), matte olive green (E), and terra-cotta (F)
- 1 g matte dark blue size 11° Japanese seed beads (G)
- 0.5 g each size 11° Japanese seed beads in aquamarine (H), matte olive green (J), terra-cotta (K), and bronze (L)
- 1 g each 4×2mm 2-hole MiniDuos in metallic red (M), bronze (N), chalk white orange luster (O), and light blue luster (P)
- 1 antiqued bronze 15×19mm toggle clasp
- 2 antiqued bronze 4mm jump rings
- Smoke 6 lb FireLine braided beading thread

TOOLS

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

FINISHED SIZE

7½"

1) COMPONENT 1. Use a variation of right-angle weave to form the first component:

Base Ring: Use 6' of thread to string {1H and 1M} four times, leaving a 12" tail. Pass through the beads (same holes of the M) again to form a tight circle; use the working and tail threads to tie a knot and pass through the first H strung and the first (inside) hole of the nearest M (Fig. 1).

Side 1: String 2B; pass through the second (outside) hole of the current M (Fig. 2, green thread). String 1A, 1G, and 1A; pass through the current M (outside hole) (Fig. 2, blue thread). String 2B; pass through the first (inside) hole of the current M and the nearest 1H/1M (inside hole) of the base ring (Fig. 2, red thread).

Sides 2–4: Repeat Side 1 three times. Weave through beads to exit from the G in Side 3 of this component.

2) COMPONENT 2. Use a variation of right-angle weave to add the next component:

Side 1: String 1A, 1N, and 1A; pass through the last G exited, the first A just added, and the first (outside) hole of the N (Fig. 3, blue thread). String 2A; pass through the second (inside) hole of the current N. String 2A; pass through the outside hole of the current N, the first 2A just added, and the inside hole of the current N (Fig. 3, red thread). *Note:* The first hole of the N strung is referred to as the outside hole because this hole sits at the outside of the new component; the second hole of the N is referred to as the inside hole because this hole sits at the inside of the new component.

Fig. 1: Stitching Component 1, Base Ring

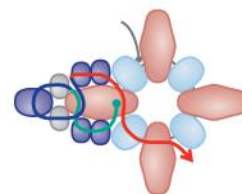
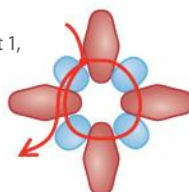


Fig. 2: Adding Component 1, Side 1

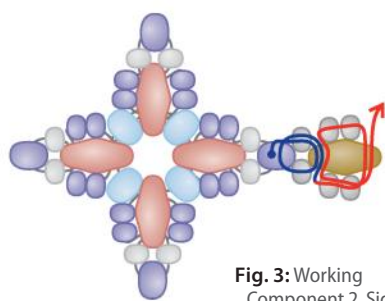


Fig. 3: Working Component 2, Side 1

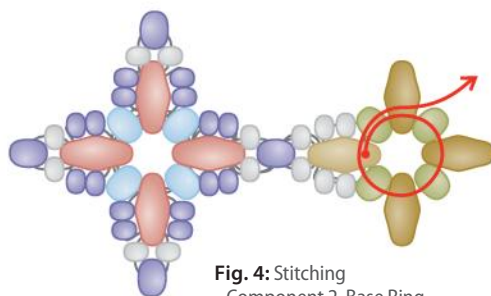


Fig. 4: Stitching Component 2, Base Ring

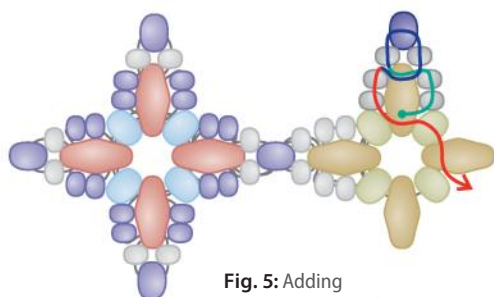


Fig. 5: Adding Component 2, Side 2

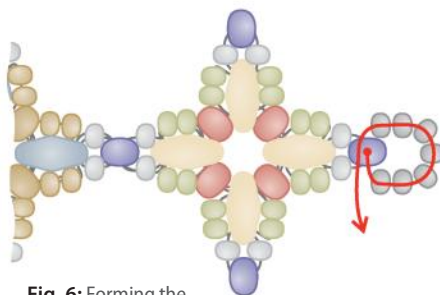


Fig. 6: Forming the clasp loop

Base Ring: String {1J and 1N} three times, then string 1J; pass through the last N (inside hole) exited, the first J just added, and the first (inside) hole of the next N (Fig. 4).

Side 2: String 2A; pass through the second (outside) hole of the current N (Fig. 5, green thread). String 1A, 1G, and 1A; pass through the current N (outside hole) (Fig. 5, blue thread). String 2A; pass through the first (inside) hole of the current N and the nearest 1J/1N (inside hole) (Fig. 5, red thread).

Sides 3 and 4: Repeat Component 2, Side 2 twice. Weave through beads to exit from the G in Side 3 of this component.

3) COMPONENTS 3–11. Repeat Step 2 nine times, alternating beads A–F, G–L, and M–P as desired or according to the main colorway photo on page 38.

4) CLASP. String 7A and pass through the last G exited in Component 11 (Fig. 6); repeat the thread path multiple times to reinforce. Secure this thread and trim. Use 1 jump ring to attach one half of the clasp to the loop of 7A.

Add a needle to the tail thread and weave through beads to exit from the mirror G of Component 1. Repeat this entire step using the second half of the clasp. ●

LYNN DAVY is a United Kingdom–based bead artist whose work has appeared in various beading magazines. She recently wrote a book about bead stringing, and she loves introducing new people to the wonderful world of beads. Find more of Lynn's work and access to her social media accounts at www.lynnnavybeadwork.co.uk.

RESOURCES Check your favorite bead retailer or contact: Japanese seed beads: Artbeads.com, (866) 715-2323. MiniDuos and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Clasp and jump rings: Shipwreck Beads, (800) 950-4232, www.shipwreckbeads.com.

Alternate Colorway Materials

MULTI-COLOR

(There is no A in this colorway.)

0.5 g each size 15° Japanese seed beads in dark blue (B), bronze (C), dark cream (D), and terra-cotta (E) (There is no F in this colorway; use the edging color of each component for the A of each side.)

1 g matte metallic charcoal gray size 11° Japanese seed beads (G)

0.5 g each size 11° Japanese seed beads in dark blue (H), bronze (J), dark cream (K), and terra-cotta (L)

1 g each 4×2mm 2-hole MiniDuos in metallic chalk white orange luster (M), light blue luster (N), and pewter (O) (There is no P in this colorway.)

1 antiqued bronze 15×19mm toggle clasp

2 antiqued bronze 4mm jump rings

GOLD

2 g metallic gold size 15° Japanese seed beads (Use for beads A–F.)

2 g metallic gold size 11° Japanese seed beads (Use for beads G–L.)

3 g metallic gold 4×2mm 2-hole MiniDuos (Use for beads M–P.)

1 gold-plated 15×19mm toggle clasp

2 gold-plated 4mm jump rings



Camellia Bracelet KEIKO WADA

This floral-inspired bracelet uses unique connections to join five components stitched with stunning Czech-glass beads.

KITS
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AVAILABLE FOR
THIS PROJECT AT
[www.bit.ly/
camellia-bracelet-kit](http://www.bit.ly/camellia-bracelet-kit)

Main
Colorway

TECHNIQUES

circular netting variation
right-angle weave variation

PROJECT LEVEL ○○○

MATERIALS

2 g starlight galvanized permanent-finish size 15° Japanese seed beads (A)
2 g matte metallic dark bronze size 11° Japanese seed beads (B)
30 matte metallic antique gold 10×3mm 2-hole crescent beads (C)
64 matte milky pink 3mm pressed-glass melon rounds (D)
42 tanzanite gold suede 4mm pressed-glass rounds (E)
5 light teal suede 6mm pressed-glass rounds (F)
1 gold 17mm rose-motif toggle clasp
Sand ash One-G nylon beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

7"

1) COMPONENTS. Use a variation of circular netting to form the components:

Round 1: Lay 6C horizontally on your work surface with each bead's inside curve facing downward. Use $3\frac{1}{2}'$ of thread to string 1E and 1C (right hole); repeat five times, leaving a 4" 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 E strung and the first (inside) hole of the nearest C (Fig. 1, blue thread). *Note:* You should be working clockwise.

Round 2: String 5B and pass through the nearest C (inside hole) of Round 1; repeat five times. Pass through the first 3B of this round (Fig. 1, red thread).

Round 3: String 1D, skip the nearest 2B of Round 2, and pass through the second (outside) hole of the nearest C, then string 1D, skip the nearest 2B of Round 2, and pass through the next B; repeat five times (Fig. 2, blue thread). Weave through beads to exit from the next E of Round 1 (Fig. 2, red thread).

Round 4: String 5A and pass through the last E exited, the nearest C (inside hole), and the next E (Fig. 3, blue thread); repeat five times. Pass through the first 3A of this round (Fig. 3, red thread). *Note:* You'll now begin working counterclockwise.

Round 5: String 2A, skip the nearest 4A of the previous round, and pass through the next A; repeat five times (Fig. 4, blue thread). Repeat the thread path of this round to reinforce.

Center: String 1F and pass through the mirror A of Round 4; pass back through the F just added and pass through the last A exited (Fig. 4, red thread). Repeat the thread path of this center to reinforce. Secure the threads and trim. Set aside.

Repeat this entire step four times for a total of 5 components.

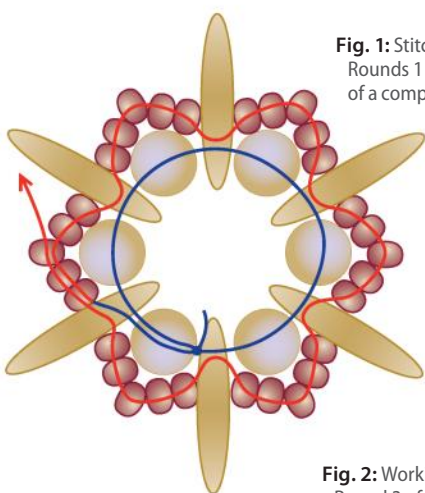


Fig. 1: Stitching Rounds 1 and 2 of a component

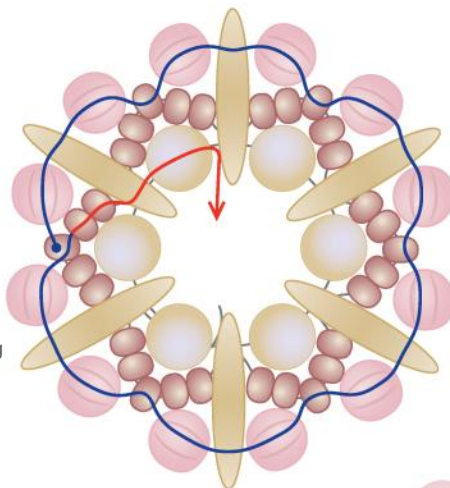


Fig. 2: Working Round 3 of a component

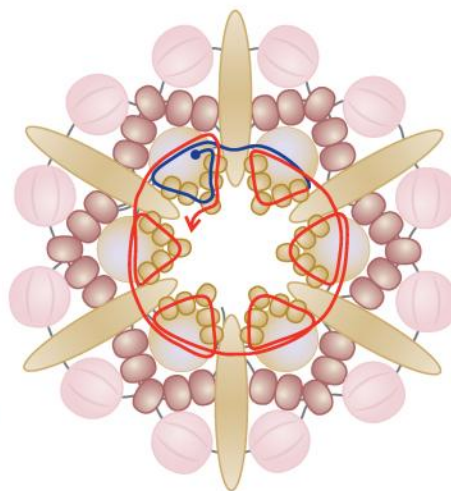


Fig. 3: Forming Round 4 of a component

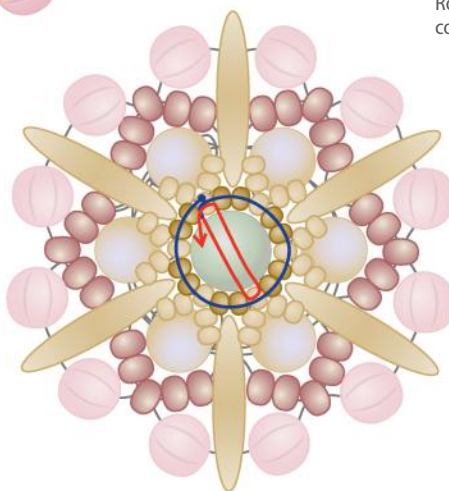


Fig. 4: Adding Round 5 and the center of a component

artist's tips

- › Repeat the thread path of Round 3 to reinforce the beadwork; pull the thread snug to make the component rounder.
- › To lengthen the bracelet, increase the number of seed beads in each connection or add an extra component.



Fig. 5: Connecting the components

Fig. 6: Attaching the clasp

2) CONNECT. Add a stop bead to 2' of thread, leaving a 6" tail. Pass down through 1D of Round 3 on 1 component. *Note:* Take care to form each connection off of 2D sets in Round 3 that aren't separated by C, and make sure both components face up. String 3A, 1E, and 3A; pass through the last D exited and the first 3A/1E just added (Fig. 5, purple thread). String 3A; pass down through the mirror D of Round 3 on a second component. String 3A; pass through the last E added, the nearest 3A, the last D exited on the first component, and the next 1B/1D (Fig. 5, green thread). String 3A, 1E, and 3A; pass through the last D exited and the first 3A/1E just added (Fig. 5, blue thread). String 3A; pass down through the next D of Round 3 on the second component. String 3A; pass through the last E added, the nearest 3A, and the last D exited on the first component (Fig. 5, red thread). Secure the working thread and trim. Remove the stop bead; secure the tail thread and trim. Repeat this entire step three times to connect the remaining components, forming each new connection off of the last component added, opposite the previous connection.

3) CLASP. Add a stop bead to 3' of thread, leaving a 6" tail. Pass down through 1D of Round 3 on the last component added in Step 2, opposite the previous connection. *String 3A, 1E, and 3A; pass through the last D exited and the first 3A/1E just added. String 3A, 1D, and 3A; pass through the last E exited and the first 3A/1D just added (Fig. 6, purple thread). ** Weave through beads to exit from the nearest D of Round 3 (Fig. 6, green thread). Repeat from * to ** (Fig. 6, blue thread). String 15A and the toggle half of the clasp; pass through the first D added in this step. String 1B; pass through the second D added in this step (Fig. 6, red thread). Repeat the red thread path in Fig. 6 to reinforce the clasp loop. Secure the working thread and trim. Remove the stop bead; secure the tail thread and trim. Repeat this entire step to add the ring half of the clasp to the other end of the bracelet, taking care that the front of the clasp faces the same direction as the front of the beadwork. ●

editor's tip

The artist used Takumi large-hole matte metallic dark bronze size 11° Japanese seed beads (material B), but regular size 11° Japanese seed beads work just as well.

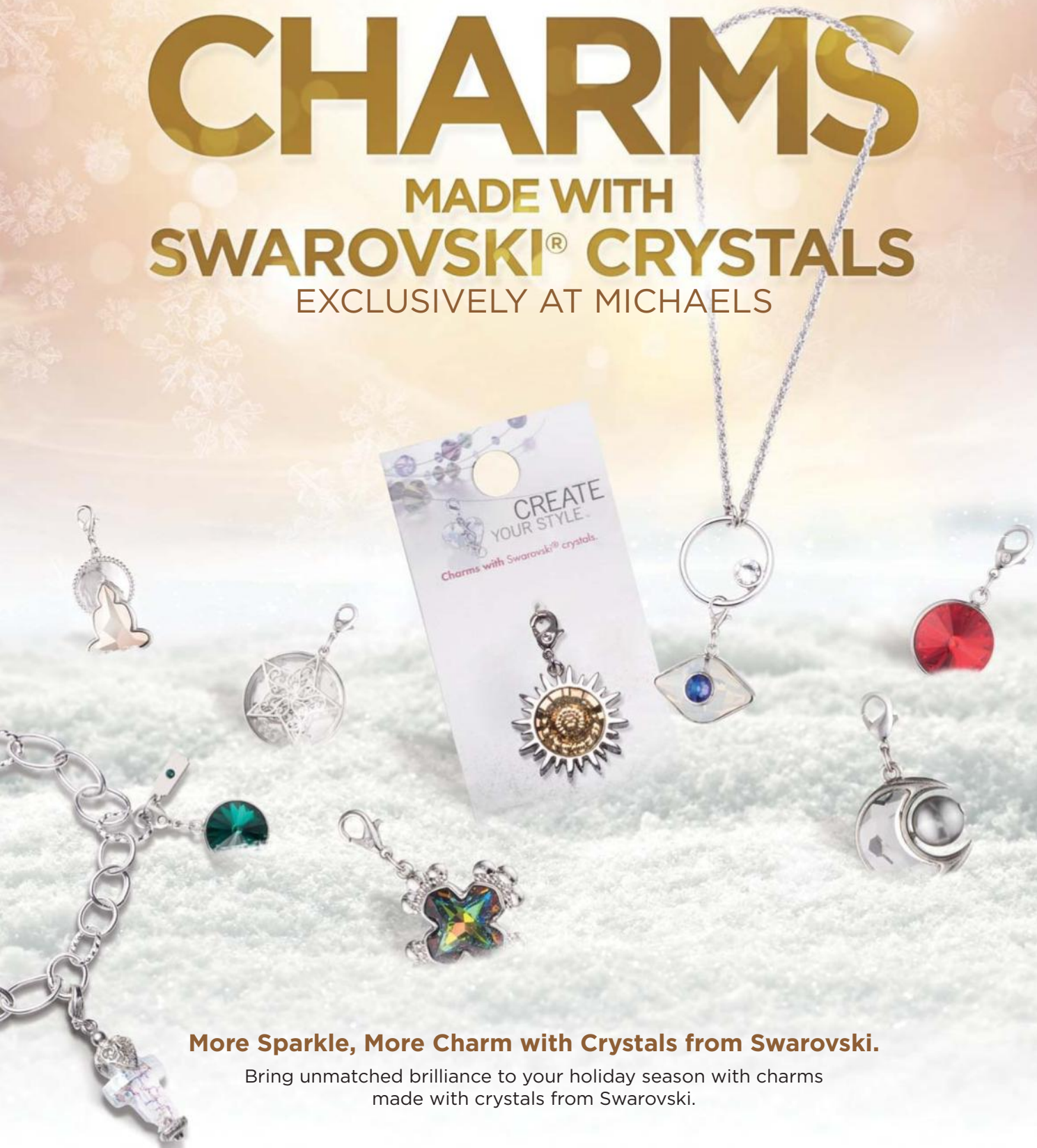
KEIKO WADA teaches beadwork classes in Osaka, Japan. She designs using off-loom stitches, bead embroidery, and wireworking techniques. She was a finalist in the Bead Dreams contest in 2013 and 2015, and she is a Starman TrendSetter.

RESOURCES Check your favorite bead retailer or contact: Toho size 15° seed beads, Toho Takumi size 11° seed beads, crescent beads, and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Similar melon rounds: Lima Beads, (734) 929-9208, www.limabeads.com. Pressed-glass rounds: Eureka Crystal Beads, (401) 603-0983, www.eurekacrystalbeads.com. Clasp: PandaHall.com, or similar at Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

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Pip Pip Hooray Bracelet

ABIGAIL MYER

ON
THE
COVER

There's a lot to celebrate about this textured bracelet made of netting, Swarovski crystal bicones, and Czech-glass shaped beads.

Main
Colorway



TECHNIQUES

stringing
netting

PROJECT LEVEL ○○○

MATERIALS

1 g dark bronze size 15° Japanese seed beads (A)
4 g metallic chocolate size 11° Japanese seed beads (B)
1 g metallic teal iris size 8° Japanese seed beads (C)
32 chartreuse bronze oxidized 10×3mm 2-hole crescent beads (D)
1 g matte metallic khaki iris 3.4mm Japanese drops (E)
34 olive green 5×7mm Pip beads (F)
17 jet bronze Picasso 6mm 2-hole CzechMates squares (G)
32 fern green 4mm crystal bicones (H)
1 gold 15mm toggle clasp
Smoke 10 lb FireLine braided beading thread
Beeswax

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

7¾"

1) BASE. Use 6' of waxed thread to string {1G and 3B} seventeen times, leaving a 4" tail; pass through the unused (second) hole of the last G strung (Fig. 1, green thread). String 3B and pass through the nearest G (second hole); repeat fifteen times (Fig. 1, blue thread). String 3B; pass through the nearest G (first then second holes) and the 3B just added (Fig. 1, red thread). Secure the tail thread and trim.

2) EMBELLISHMENTS. Use netting to embellish the base and add the clasp:

Net 1: String 2B, 1F, and 2B and pass through the nearest 3B of the base; repeat sixteen times (Fig. 2, blue thread). Repeat from the beginning of this net. Pass through the first 2B/1F/1B of this net (Fig. 2, red thread).

Net 2 and Clasp: String 1A, 1H, and 1A, then skip the nearest 2B of Net 1 and pass through the next 1B/1F/1B (Fig. 3, purple thread); repeat fifteen times. Pass through the nearest 4B (Fig. 3, green thread). String 2B, 1C, 3B, one half of the clasp, and 3B; pass back through the C just added. String 2B; pass through the last 3B exited

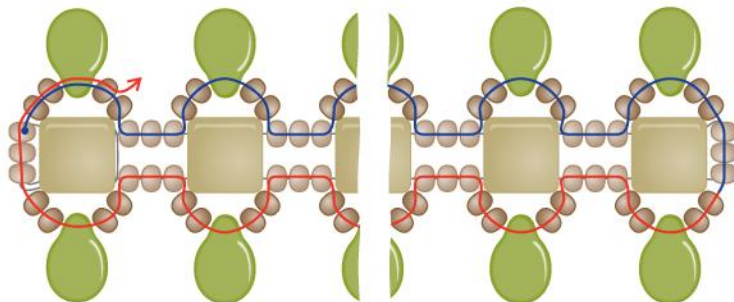


on the base. Repeat the thread path of the clasp to reinforce. Pass through the nearest 2B/1F/1B of Net 1 (Fig. 3, blue thread). Repeat from the beginning of this net, using the other half of the clasp. Pass through the nearest B of Net 1 (Fig. 3, red thread).

Fig. 1: Forming the base



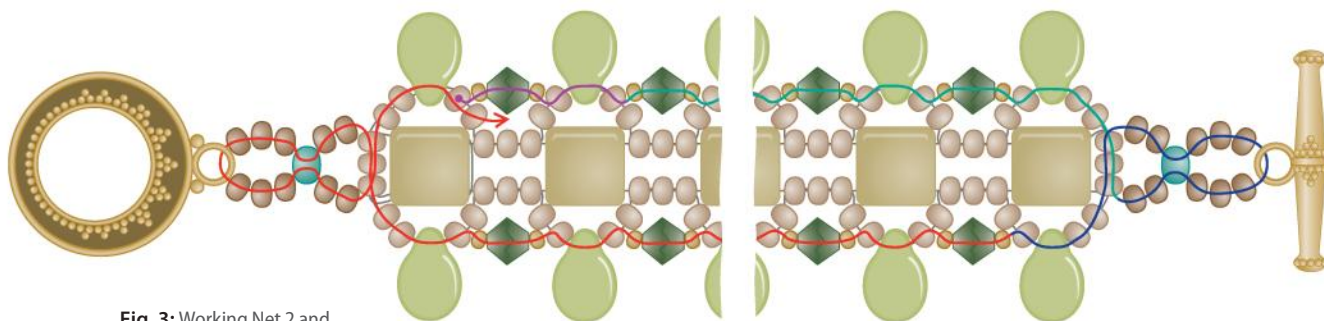
Fig. 2: Adding Net 1 of the embellishments



editor's tip

If you prefer not to attach your clasp using the same thread as used to stitch the bracelet, you can add the clasp later with new threads.

Fig. 3: Working Net 2 and attaching the clasp



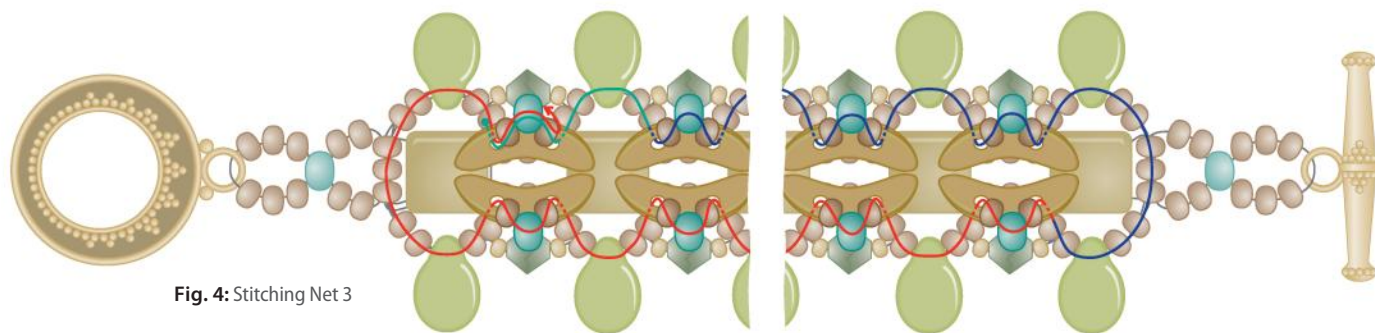


Fig. 4: Stitching Net 3

Alternate Colorway Materials

PINK

- 1 g dark bronze size 15° Japanese seed beads (A)
- 4 g dark bronze size 11° Japanese seed beads (B)
- 1 g hot pink Ceylon size 8° Japanese seed beads (C)
- 32 copper rose polychrome 10×3mm 2-hole crescent beads (D)
- 1 g matte metallic khaki iris 3.4mm Japanese drops (E)
- 34 matte watermelon 5×7mm Pip beads (F)
- 17 flamingo pearl 6mm 2-hole CzechMates squares (G)
- 32 rose 4mm crystal bicones (H)
- 1 antiqued brass 17mm toggle clasp

CREAM

- 1 g dark bronze size 15° Japanese seed beads (A)
- 4 g dark bronze size 11° Japanese seed beads (B)
- 1 g silver-lined cream alabaster size 8° Japanese seed beads (C)
- 32 green ultra luster opaque 10×3mm 2-hole crescent beads (D)
- 1 g matte metallic khaki iris 3.4mm Japanese drops (E)
- 34 alabaster Picasso 5×7mm Pip beads (F)
- 17 French beige brown iris 6mm 2-hole CzechMates squares (G)
- 32 mocha 4mm crystal bicones (H)
- 1 gold 15mm toggle clasp

BLUE

- 1 g matte metallic silver size 15° Japanese seed beads (A)
- 4 g matte metallic silver-gray size 11° Japanese seed beads (B)
- 1 g aqua-lined emerald size 8° Japanese seed beads (C)
- 32 blue iris 10×3mm 2-hole crescent beads (D)
- 1 g mint green-lined aqua 3.4mm Japanese drops (E)
- 34 pastel petrol 5×7mm Pip beads (F)
- 17 teal pearl 6mm 2-hole CzechMates squares (G)
- 32 burgundy/blue zircon 4mm crystal bicones (H)
- 1 silver 17mm toggle clasp

Net 3: Lay each D horizontally on your work surface with the inside curve facing upward. String 1D (left hole), 1B, 1C, and 1B; pass back through the last D (right hole) added and pass through the nearest 2B/1F/2B of Net 1 (Fig. 4, green thread); repeat fifteen times. *Note:* The dotted threads in Fig. 4 indicate the thread passing under the D. Weave through beads to exit from the nearest 2B/1F/2B of Net 1 (Fig. 4, blue thread). Repeat from the beginning of this net. Pass through the first 1D (left hole)/1B/1C/1B of this net (Fig. 4, red thread). *Note:* The outside curve of each D should sit toward the outside edge of the bracelet.

Net 4: String 1B, 1A, 1E, 1A, and 1B and pass through the nearest 1B/1C/1B of Net 3 (Fig. 5, green thread); repeat fourteen times. Weave through beads to exit from the nearest 1B/1C/1B of Net 3 (Fig. 5, blue thread). String 1B and pass back through the nearest 1A/1E/1A of this net, then string 1B and pass through the next 1B/1C/1B of Net 3; repeat fourteen times (Fig. 5, red thread). Secure the thread and trim. ●

ABIGAIL MYER is a self-taught beader who started beading in 1995 at the young age of ten. She specializes in beadweaving and netting and is always looking to incorporate new beads and twists into basic stitching. Contact Abigail at abigailmyer@gmail.com or www.facebook.com/abigailleizabethdesigns.



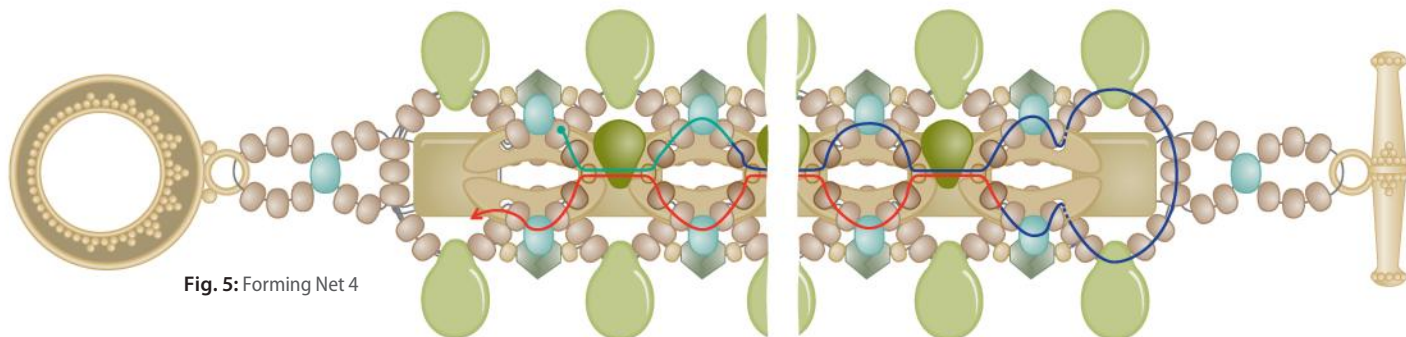


Fig. 5: Forming Net 4

RESOURCES Check your favorite bead retailer or contact: Seed beads and Japanese drops: Charlene's Beads, (760) 530-9436, www.cbbeads.com. Crescent beads, Pip beads, and CzechMates squares: Artbeads.com, (866) 715-2323. Swarovski crystal bicones: Eureka

Crystal Beads, (401) 603-0983, www.eureka-crystalbeads.com. TierraCast clasp: Auntie's Beads, (866) 262-3237, www.auntiesbeads.com. Thread and beeswax: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

artist's tips

- › Keep your tension a little loose; otherwise the bracelet may curl.
- › It's especially important to keep loose tension while stitching the first pass in Net 4 of the embellishments; you'll need slack when working the second pass.



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TECHNIQUES

cubic right-angle weave

circular peyote stitch

fringe

netting

PROJECT LEVEL ○○○

MATERIALS

1 g bronze size 15° Japanese seed beads (A)

2 g green luster opaque hybrid size 11° Japanese seed beads (B)

1 g bronze size 11° Japanese seed beads (C)

2 g bronze size 8° Japanese seed beads (D)

22 matte metallic bronze iris 10×3mm 2-hole crescent beads (E)

20 milky rose bronze vega 3mm fire-polished rounds (F)

2 amethyst gold suede 6mm pressed-glass rounds (G)

1 pair of vintage brass 11×20mm ear wires

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 11 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE

2½"

artist's tips

› When beginning the teardrop, hold the tail thread tight until the first cube is finished. If you prefer to knot your starting thread, you may do so after stringing the first four beads.

› Tight tension is a must when working Step 2.

1) TEARDROP. Use cubic right-angle weave and circular peyote stitch to form the top of the earring:

Cube 1, Bottom: Use 4' of thread to string 4B, leaving an 8" tail; pass through the beads again to form a tight circle, then pass through the first B strung (Fig. 1, purple thread).

Cube 1, Face 1: String 1C and 2B; pass through the last B exited and the next B at the bottom of this cube (Fig. 1, green thread).

Cube 1, Face 2: String 2B; pass down through the C of the previous face and pass through the last B exited at the bottom of this cube and the next B (Fig. 1, blue thread).

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

Cube 1, Face 4 and Top: String 1B; pass down through the nearest B of the previous face, pass through the last B exited at the bottom of this cube, pass up through the next B of the first face in this cube, and pass through the following B at the top of the first cube (Fig. 2, blue thread). Pass back through the 4B at the top of this cube, exiting from the top B of Face 1

(Fig. 2, red thread). *Note:* Make sure you're always exiting toward the corner C before starting the next cube.

Cube 2, Face 1: *Note:* The B at the top of the previous cube will act as the bottom of this cube. Repeat Cube 1, Face 1 (Fig. 3, green thread).

Cube 2, Face 2: Repeat Cube 1, Face 2 (Fig. 3, blue thread).

Cube 2, Face 3: Repeat Cube 1, Face 3 (Fig. 3, red thread).

Cube 2, Face 4 and Top: Repeat Cube 1, Face 4 (Fig. 4, blue thread) and Top (Fig. 4, red thread).

Cubes 3–10: Repeat Cube 2, Faces 1–4 and Top eight times. Bend the beadwork into a horseshoe shape so that the C of the cubes sit at the top, interior of the horseshoe with Cube 1 on the right and Cube 10 on the left. Pass through the nearest B of Cube 10, Top to exit toward the bottom outside edge of the horseshoe.

Join Top: String 2B and pass through the B of Cube 1, Bottom that mirrors the last B exited in Cube 10, Top, then pass through the last B exited in Cube 10; repeat the thread path to close the shape and pass through the first B just added (Fig. 5).

Join Unit 1: String 2B; pass up through the nearest outside end B of Cube 10, the last B exited in Join Top, and the first B just added (Fig. 6, blue thread).

Join Unit 2: String 1B; pass up through the nearest outside end B of Cube 1, pass back through the second B of Join Top, and pass down through the first B of Join Unit 1 (the bottom tip of the teardrop). Pass through the B of this unit to exit toward the back of the beadwork (Fig. 6, red thread).

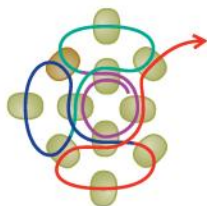


Fig. 1: Stitching Cube 1, Bottom and Faces 1–3 of the teardrop

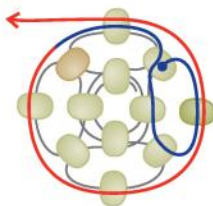


Fig. 2: Forming Cube 1, Face 4 and Top of the teardrop

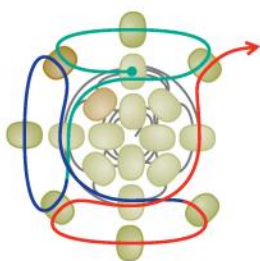


Fig. 3: Working Cube 2, Faces 1–3 of the teardrop

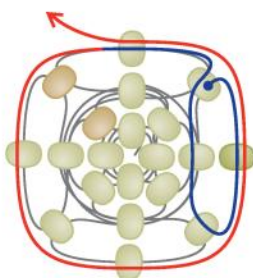


Fig. 4: Adding Cube 2, Face 4 and Top of the teardrop



Fig. 5: Stitching the join top of the teardrop

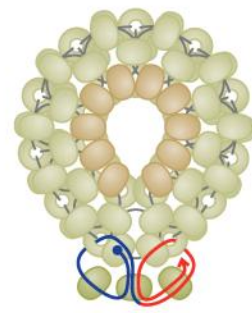


Fig. 6: Forming Join Units 1 and 2 of the teardrop

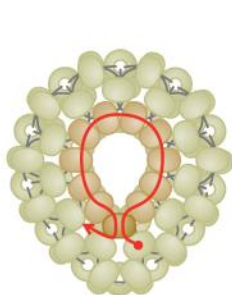


Fig. 7: Working the teardrop center

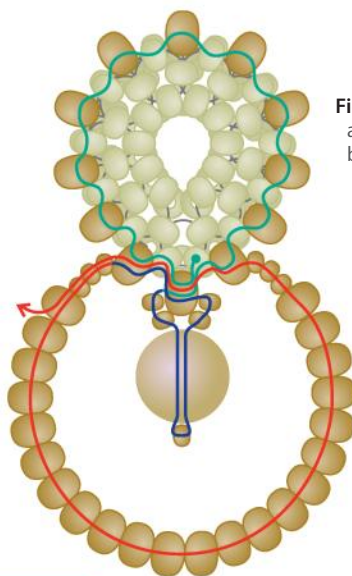


Fig. 8: Finishing the teardrop, adding the fringe, and beginning the ring

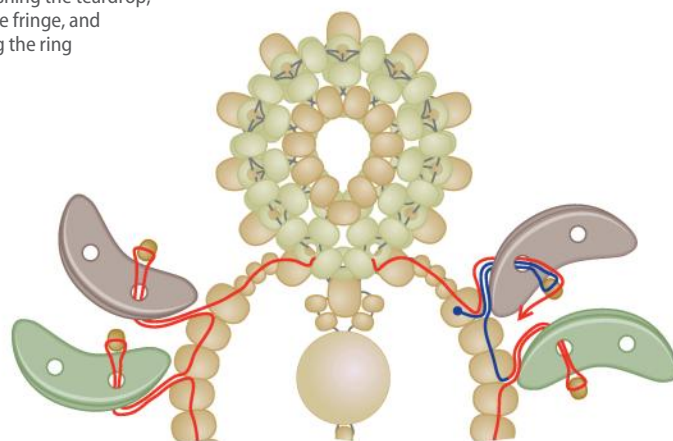


Fig. 9: Working Round 2 of the ring

Alternate Colorway Materials

RED/GOLD

- 1 g starlight permanent-finish size 15° Japanese seed beads (A)
- 2 g aluminum galvanized permanent-finish size 11° Japanese seed beads (B)
- 1 g champagne Duracoat size 11° Japanese seed beads (C)
- 2 g champagne Duracoat size 8° Japanese seed beads (D)
- 22 matte metallic flax 10×3mm 2-hole crescent beads (E)
- 20 ruby 3mm fire-polished rounds (F)
- 2 crystal Siam 6mm faceted rounds (G)
- 1 pair of antiqued bronze 16mm ear wires
- Smoke 6 lb FireLine braided beading thread



ROSE

- 1 g rose gold permanent-finish size 15° Japanese seed beads (A)
- 2 g rose gold permanent-finish size 11° Japanese seed beads (B)
- 1 g dark bronze size 11° Japanese seed beads (C)
- 2 g dark bronze size 8° Japanese seed beads (D)
- 22 metallic rosé saturated 10×3mm 2-hole crescent beads (E)
- 20 matte metallic antique copper 3mm fire-polished rounds (F)
- 2 matte metallic antique copper 6mm fire-polished rounds (G)
- 1 pair of antiqued copper 15×20mm ear wires
- Smoke 6 lb FireLine braided beading thread



Join Bottom:

Flip the beadwork facedown. Pass through the nearest 4B on the center back of the teardrop to close the bottom side of the join. Weave through beads to exit from the B of Cube 1, Bottom that's on the top edge of the teardrop, exiting toward the center (see Fig. 7 red start dot). Flip the beadwork faceup.

Teardrop Center: String 1C; pass through the C of Cubes 1–10 and pass back through the last C added (Fig. 7). Pull the beads snug. Flip the beadwork facedown. Weave through beads to exit from a bottom-right B on the bottom join, toward the tip of the teardrop (see Fig. 8 green start dot).

Outside Round: String 1D and pass through the next B along the outside bottom edge; repeat eleven times. Pass through the first D added (Fig. 8, green thread; back of beadwork shown).

2) RING. Use fringe and netting to form a ring-shaped component embellished with crescents:

Fringe: String 2A, 1G, and 1A; skip the last A added and pass back through the G. String 2A; pass through the last D exited and the next 1B/1D (Fig. 8, blue thread).

Round 1: String 3A, 22D, and 3A; pass through the bottom-right D of the teardrop. Weave through beads to exit from the first D of this round (Fig. 8, red thread). Flip the beadwork faceup.

Round 2: Note: You should be working clockwise for the crescents added in this round to be oriented correctly. Lay 11E

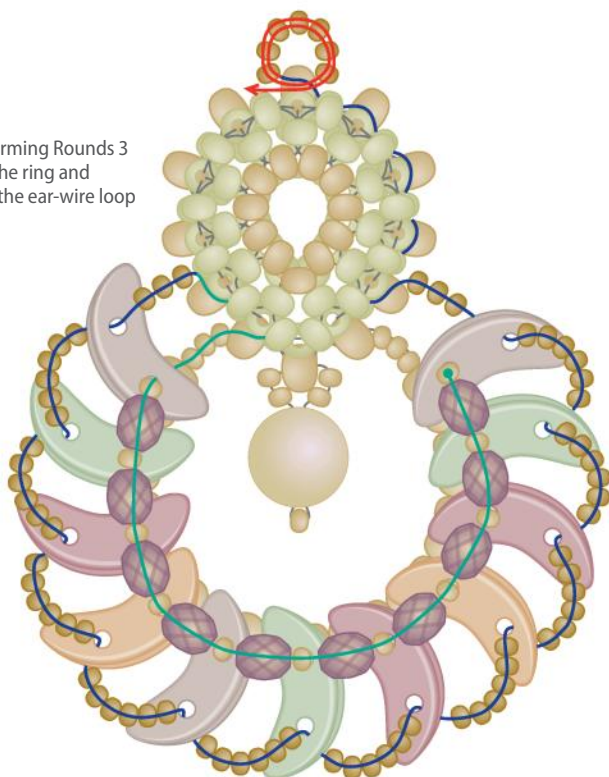
horizontally on your work surface with each bead's inside curve facing upward. String 1E (left hole) and 1A, then skip the A just added, pass back through the last (left) hole exited in the E just added, and pass through the next 2D of Round 1 (Fig. 9, blue thread); repeat ten times. Note: At the end of the final repeat, you'll pass through the nearest 1D/3A in Round 1 instead of 2D. Weave through beads to exit from the first A of this round (Fig. 9, red thread).

Round 3: String 1F and pass through the next A of Round 2; repeat nine times. Pass through the nearest hole of the next E and weave through beads to exit up through the second-to-last D of Step 1, Outside Round (Fig. 10, green thread).

Round 4: String 3A; pass through the second (outside) hole of the nearest E from front to back. String 6A and pass through the outside hole (front to back) of the next E; repeat nine times. String 3A; pass down through the third D of Step 1, Outside Round. Weave through beads to exit from the seventh D of Step 1, Outside Round at the top of the teardrop (Fig. 10, blue thread).

Ear-wire Loop: String 7A; pass through the D just exited and repeat the thread path to reinforce the loop (Fig. 10, red thread). Secure the threads and trim. Attach 1 ear wire to the loop just formed by opening and closing the loop of the ear wire as you would a jump ring.

Fig. 10: Forming Rounds 3 and 4 of the ring and stitching the ear-wire loop



3) Repeat Steps 1 and 2 for a second earring, but this time in Step 2, Round 2, string the E through the right hole first so the crescents will fan in the opposite direction and the earrings will mirror each other. ●

PENNY DIXON became captivated with beading in 2009. She loves the constant learning and limitless creativity that beading offers. She was a *Beadwork* Designer of the Year in 2015 and is a Starman TrendSetter. She can be contacted at pendixon@gmail.com or visit her at www.pennydixondesigns.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, crescent beads, fire-polished rounds, and pressed-glass rounds: Bohemian Beads and Button, (208) 221-2053. Ear wires and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com.




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Main
Colorway

TECHNIQUES

kumihimo braiding fringe

PROJECT LEVEL ○○○

MATERIALS

8 g metallic gold iris size 11° seed beads (A)
6 white Picasso opaque 3mm pressed-glass rounds (B)
6 magic apple 3.8×1mm O beads (C)
9 crystal full sliperit 6mm 2-hole cabochons (D)
6 stainless steel 9×2mm nuts (E)
12" of copper 14-gauge craft wire
Copper Tex 210 C-Lon nylon bead cord
Copper size D nylon beading thread
Brush-on glue or adhesive

TOOLS

Scissors
Size 10 beading needles
Wire cutters
Nylon-jaw pliers
Round kumihimo disc
Bobbins
1 oz weight
24 alligator clips or bead stoppers
Stick pins

FINISHED SIZE

8¾" (inside circumference)

1) PREPARE. Prepare the following materials for braiding:

Wire: Use the nylon-jaw pliers to straighten three 4½" pieces of wire. Set aside.

Cords: Cut 8 lengths of cord, each 54" long. Gather the cords together and tie them into an overhand knot at one end. Cut each loose cord end at a slant. Apply a small amount of glue on each cord end to stiffen; let dry. Clip the weight onto the knot and place it into the center hole of the disc. Arrange the cords so there's 1 cord on each side of the four numbered dots.

Beads: Use 1 cord to string 34A and place an alligator clip on the cord after the beads; repeat twice using the same cord. Repeat this entire step twice using the 7 remaining cords to add 102A and 3 clips to each cord.

2) BRAIDING. Work ½" of braiding (see Kumihimo Braiding 101, page 55) without beads, then braid with beads as in Kumihimo Braiding 101 for 10A, keeping your tension taut and even. Slide 1 piece of wire into the center of the braid, then continue braiding with beads around the wire until you reach the first set of clips. If wire is still exposed, trim it flush with the beadwork. Remove the 8 nearest clips and work ½" of braiding without beads. Repeat from the beginning of this step twice to create 3 beaded-rope sections with wire cores. Tie an overhand knot to secure the cords, remove the weight from the braid, and remove the braid from the disc.

artist's tips

- Use pearls in place of 2-hole cabochons, adding only 1 seed bead on each side to connect to the beaded sections.
- To alter the size of the bangle, space the beaded sections closer together for a tighter fit or farther apart for a looser fit.
- Substitute size 8° seed beads for the size 11° seed beads in Step 2 for a broader bangle.

3) FINISHING THE BRAIDS. Prepare and separate the beaded sections:

Stitch: Knot the end of 2' of thread. Stitch into the first section of kumihimo without beads, right near the end of the beaded section. Neatly sew back and forth through the braid until the cords are secured. Repeat at the beginning and end of each beaded section to secure the braids (Fig. 1, green thread).

Glue: Brush a small amount of glue onto the very center of each ½" braided section without beads, taking care to not get the glue near the beaded or stitched areas; let dry (Fig. 1, marked in yellow).

Separate and Shape: Trim the braid as close as you can to the ends of each beaded section without cutting the stitched areas to separate the 3 sections (Fig. 1, cut lines marked in orange). Use your fingers to shape each section into a gentle curve to match your wrist.

Ends: *Start 8" of new thread that exits from one end of one beaded section. String 1E, 1C, 1B, and 1A; pass back through the 1B/1C/1E and into the braid (Fig. 2), then repeat the thread path several times to reinforce. Secure the thread and trim. Repeat from * five times to embellish each end of each beaded section. *Note:* After embellishing each end, you can dab a little glue on the stitched areas from the beginning of this step for added security.

Fig. 1: Finishing the braids

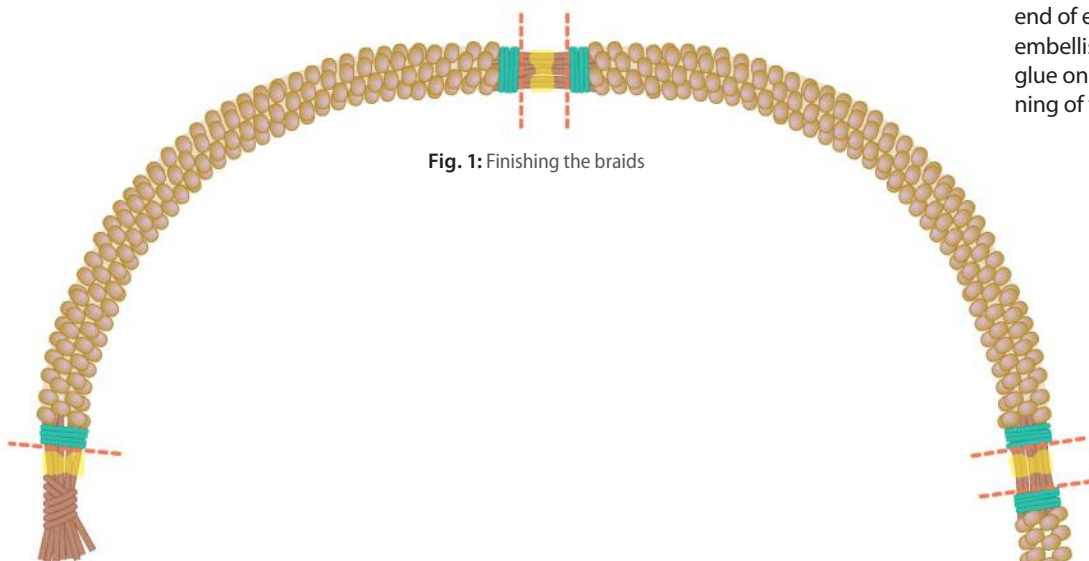
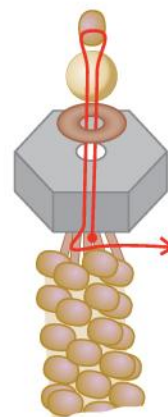


Fig. 2:
Embellishing
the ends



Coiled Kumihimo Bangle

4) ARRANGE. Stack the beaded sections so that 2" of one end of one section sits on top of 2" at the end of the next section, forming a circle that spirals upward. Use stick pins to hold the pieces in place (Fig. 3).

5) CONNECT. Start 24" of new thread that exits from 1A between beaded sections, $\frac{1}{4}$ " away from the end of one beaded section. *Note:* Add each D with the curved side faceup. *String 1A, 1D (left hole), and 1A; pass through the mirror A of the adjoining beaded section, then pass back through the 1A/1D/1A just added to form a connection. Weave through beads to exit near the right (second) hole of the D just added (Fig. 4, green thread). String 1A; pass through the second hole of the last D added. String 1A; pass through the mirror A of the adjoining beaded section and pass back through the 1A, 1D (second hole), and 1A. Weave through beads to exit from 1A of the first beaded section about $\frac{3}{8}$ " from the last D placed (Fig. 4, blue thread). Repeat from * to form another connection here, then repeat again to form a third connection $\frac{3}{8}$ " down from the D just placed (Fig. 4, red thread). Secure the thread and trim.

Repeat this entire step to add a total of 9D, connecting all of the beaded sections. ●

SONIA DAVIS is a designer and jewelry instructor who has been creating jewelry since the early 1990s. She has found a true passion in the art of kumihimo. Sonia's original kumihimo designs have been published in several magazines. Contact her at sonia.thejewelryinstructor@gmail.com and visit www.thejewelryinstructor.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, pressed-glass rounds, O beads, cabochons, and thread: Beadaholique Bead Shop, (281) 257-0510, www.beadaholique.net. Nuts: Home Depot, www.homedepot.com. 14-gauge Artistic Wire: Beadalon, (866) 423-2325, www.beadalon.com. C-Lon cord: Jewels in Fiber, (530) 774-2244, www.jewelsinfiber.com. Brush-on super glue or multipurpose adhesive: Jo-Ann Fabric and Craft, (888) 739-4120, www.joann.com.

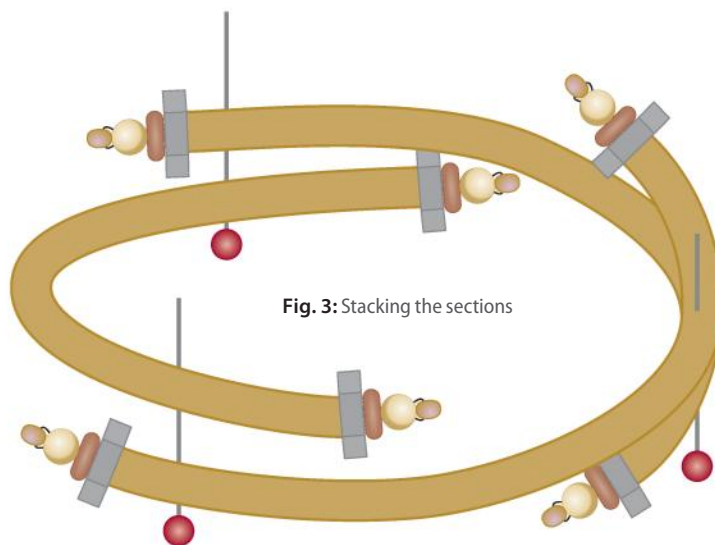


Fig. 3: Stacking the sections

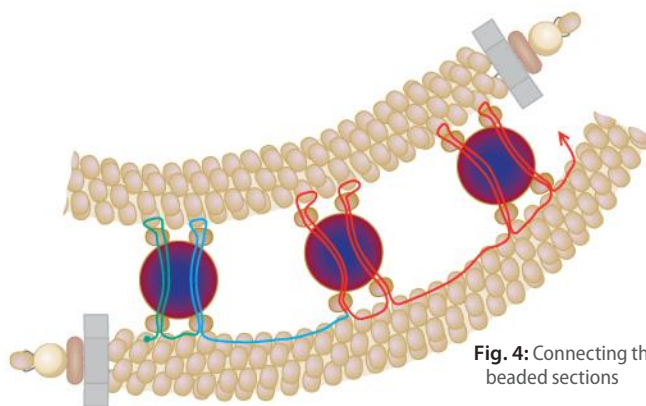


Fig. 4: Connecting the beaded sections



Alternate Colorway Materials

8 g metallic bronze zinc size 11° seed beads (A)
 6 green luster opaque 3mm pressed-glass rounds (B)
 18 matte peridot vitreal 3.8x1mm O beads (C)
 9 dark gray 8mm pearl rounds (D)
 6 stainless steel 9x2mm nuts (E)
 12" of copper 14-gauge craft wire
 Gray Tex 210 C-Lon nylon bead cord
 Gray size D nylon beading thread
 Brush-on glue or adhesive



Kumihimo Braiding 101

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

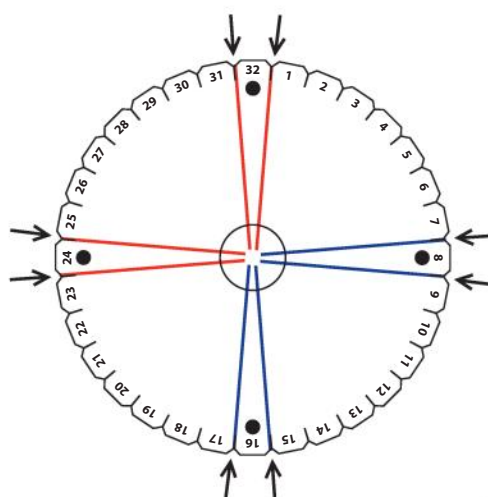


Fig. a: Load 1 strand into each of these slots: 7/8, 8/9, 15/16, 16/17 (blue thread), 23/24, 24/25, 31/32, and 32/1 (red thread).

Fig. b: Moving the first two strands. The dotted green line shows the strand's movement from its starting point to its new position. New positions also marked by black arrows.

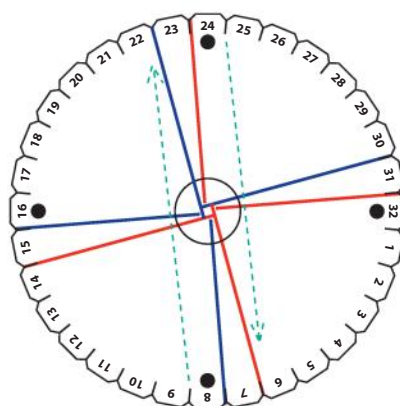


Fig. c: Moving the second two strands after making the quarter turn. The dotted green line shows the strand's movement from its starting point to its new position. After the next quarter turn, number 16 will be at the farthest (top) position.

Radiance Necklace

LISA KAN

Use cubic right-angle weave and tubular peyote stitch to bezel a crystal rivoli, then work rows of netting to finish a radiant focal suspended from cubic-right-angle-weave straps.



TECHNIQUES

cubic right-angle weave variation
tubular peyote stitch
netting

PROJECT LEVEL ○○○

Note: Instructions assume clear knowledge of cubic right-angle weave.

MATERIALS

1 g metallic dark blue iris size 15° Japanese seed beads (A)
1 g metallic bronze size 15° Japanese seed beads (B)
1 g dark seafoam Duracoat size 15° Japanese seed beads (C)
1 g 24k gold size 15° Czech charlottes (D)
12 g metallic dark blue iris size 11° Japanese seed beads (E)
1 g metallic bronze size 11° Japanese seed beads (F)
16 metallic blue suede 6×2mm 2-hole CzechMates bars (G)
3 foil-back tabac 6mm crystal marguerite lochrose flowers (H)
1 foil-back crystal peacock 14mm crystal rivoli
17 gold tanzanite suede 4mm pressed-glass rounds (J)
1 antiqued brass 16×34mm 3-strand nouveau hook clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needles

FINISHED SIZE

18¼" (with 1¾" focal)

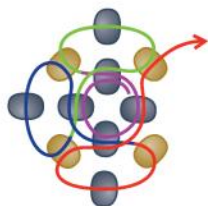


Fig. 1: Stitching Cube 1, Bottom and Faces 1–3 of the bezel base

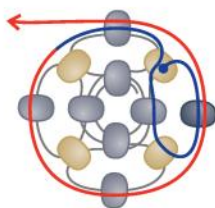


Fig. 2: Forming Cube 1, Face 4 and Top of the bezel base

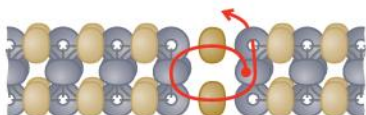


Fig. 3: Beginning Cube 20 of the bezel base

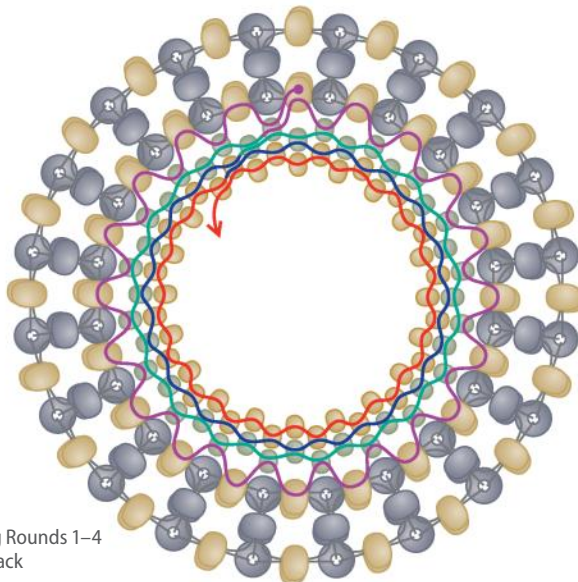


Fig. 4: Working Rounds 1–4 of the bezel back

1) BEZEL BASE. Form a strip of cubic right-angle weave, and join the ends to form a ring for the base structure of a bezel for the rivoli:

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

Cube 1, Face 1: String 1F, 1E, and 1F; pass through the last E exited and the next E at the bottom of this cube (Fig. 1, green thread).

Cube 1, Face 2: String 1F and 1E; pass down through the nearest F of the previous face and pass through the last E exited at the bottom of this cube and the next E (Fig. 1, blue thread).

Cube 1, Face 3: Repeat Cube 1, Face 2. Pass up through the nearest F of the first face in this cube (Fig. 1, red thread).

Cube 1, Face 4 and Top: String 1E; pass down through the nearest F of the previous face, pass through the last E exited at the bottom of this cube, pass up through the next F of the first face in this cube, and pass through the following E at the top of the first cube (Fig. 2, blue thread). Pass back through the 4E at the top of this cube, exiting from the E of Face 1 (Fig. 2, red thread).

Cube 2, Faces 1–4 and Top: *Note:* The E at the top of the previous cube will act as the bottom of this cube. Repeat Cube 1, Faces 1–4 and Top.

Cubes 3–19: Repeat Cube 2, Faces 1–4 and Top seventeen times.

Cube 20: Bend the beadwork so that the top of Cube 19 is aligned with the bottom of Cube 1, taking care that the beadwork isn't twisted. Using the end beads of Cube 1 as the top and the end beads of Cube 19 as the bottom, join the ends using F and cubic right-angle weave (Fig. 3; only Cube 20, Face 1 shown for clarity). Repeat the thread path of this cube to reinforce the join. Pass through the nearest F at the inside circumference of the bezel base.

Note: The front and back edges of the bezel base's inside circumference are both made with F; the first edge worked will form the back of the bezel. You'll then weave through beads to exit from 1F of the second edge of the bezel base, which will be the front.

2) BEZEL BACK. Use tubular peyote stitch to form the back of a bezel for the rivoli:

Round 1: String 1C and pass through the nearest F of the bezel base; repeat nineteen times. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 4, purple thread).

Round 2: String 1C and pass through the nearest C of the previous round; repeat nineteen times (Fig. 4, green thread).

Rounds 3 and 4: Work 20 peyote stitches with 1D in each stitch (Fig. 4, blue thread); repeat (Fig. 4, red thread). Weave through beads to exit from 1F at the inside circumference of the bezel base, at the front edge.

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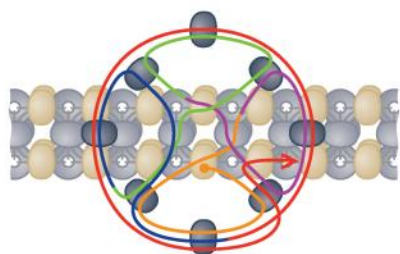


Fig. 5: Stitching Cube 1, Faces 1–4 and Top of the bezel edge

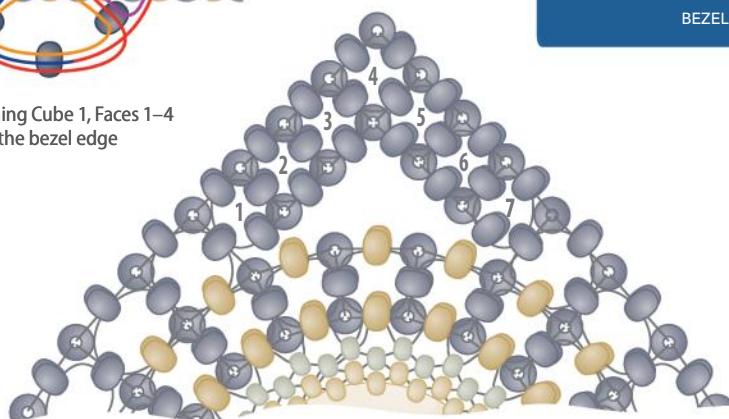


Fig. 6: Adding the bail

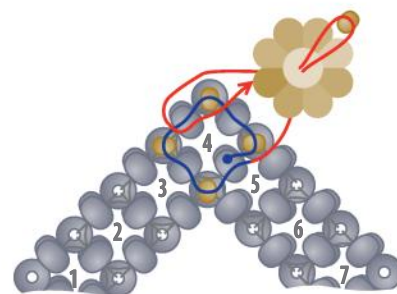


Fig. 7: Embellishing the bail

OPTIONS

- YOU CAN SUBSTITUTE OTHER 4MM ROUNDS, SUCH AS FIRE-POLISHED ROUNDS, FOR THE PRESSED-GLASS ROUNDS. TO ADD SPARKLE, USE CRYSTAL ROUNDS OR BICONES. FOR AN ELEGANT VARIATION, USE PEARLS.
- TRY ADDING FEWER CZECHMATES BARS IN STEP 6 TO GIVE THE PENDANT A CRESCENT OR SEMI-CIRCLE SHAPE.
- YOU CAN STITCH MULTIPLE PENDANTS AND CONNECT THEM AROUND THE NECKLINE FOR A COLLAR.
- ELIMINATE THE BAIL AND ADD BARS AROUND THE ENTIRE BEZEL FOR A BRACELET FOCAL.

3) BEZEL FRONT. Flip the beadwork over so the bezel back is facedown. Insert the rivoli faceup into the beadwork so that the back of the rivoli touches Rounds 3 and 4 of the bezel back. Repeat Step 2, this time forming the front of the bezel. Weave through beads to exit from 1F at the outside circumference of the bezel base, at the front of the beadwork.

4) BEZEL EDGE. Add cubic-right-angle-weave units on top of the existing cubic-right-angle-weave units around a portion of the outside circumference of the bezel base:

Cube 1, Face 1: Note: The beads of the nearest face in the cube below will act as the bottom of this cube. String 3E; pass through the last F exited and the nearest E at the bottom of this cube (Fig. 5, orange thread).

Cube 1, 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 nearest F (Fig. 5, purple thread).

Cube 1, Face 3: String 2E; pass down through the nearest E of the previous face and pass through the last F exited at the bottom of this cube and the nearest E. Pass up through the nearest E of the first face in this cube (Fig. 5, green 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 E of the first face in this cube, and

pass through the following E at the top of the first cube (Fig. 5, blue thread). Pass back through the 4E at the top of this cube. Pass down through the nearest E of this cube and pass through the next F of the bezel base (Fig. 5, red thread).

Cube 2: Note: The beads of the nearest face in the cube below act as the bottom of this cube. The beads of Face 2 in the previous cube act as Face 4 of this cube. Use cubic right-angle weave and E to add 3 new faces that connect to the previous cube.

Cubes 3–17: Repeat Bezel Edge Cube 2 fifteen times. Exit from 1E of Cube 17, Face 2. Note: You'll now form cubic-right-angle-weave cubes that aren't attached to the bezel base; these cubes will connect to the endmost cubes of the bezel edge to form a bail.

5) BAIL. Use cubic right-angle weave to stitch cubes that form the bail:

Cubes 1–7: Use cubic right-angle weave and E to stitch 4 cubes (Cubes 1–4) off the end face of Cube 17 in the bezel edge that aren't attached to the bezel edge. Exit from the fourth cube just added at a ninety-degree angle toward the bezel and work 2 more cubes (Cubes 5 and 6). Form one more cube (Cube 7) that attaches to the end face of Cube 1 in the bezel edge (Fig. 6). Weave through beads to exit from 1E at the front of Cube 4 in the bail.

Embellishment: String 1B and pass through the nearest E at the front of the current cube; repeat three times (Fig. 7, blue

thread). String 1H (back to front) and 1B; pass back through the H and pass through the E opposite the last E exited on the bail (Fig. 7, red thread). Pass through the H, pass back through the 1B/1H, and pass through the first E exited in this embellishment. Secure the threads and trim.

6) BEZEL EMBELLISHMENT. Use netting to embellish the bezel edge:

Row 1: Start 3' of new thread that exits from the top E of Cube 17 at the front of the bezel edge, leaving a 6" tail. String 1G and pass through the top E at the front of the next cube in the bezel edge; repeat fifteen times. Pass through the nearest E at the top of the current cube, at the outside edge of the cube, toward the back of the beadwork (Fig. 8, orange thread). Note: If desired, you can add a new thread and repeat the thread path of this row to reinforce the connection, then secure and trim that reinforcement thread.

Row 2: String 3E; pass through the second (outside) hole of the last G added in the previous row. String 1J and pass through the next G (outside hole) of the previous row; repeat fourteen times (Fig. 8, purple thread). String 3E; pass through the E at the top of the nearest cube of the bezel edge, at the outside edge of the cube, toward the back of the beadwork. String 2E; pass back through the first E of the 3E just added (Fig. 8, green thread).

Fig. 8: Working Rows 1–3 of the bezel embellishment

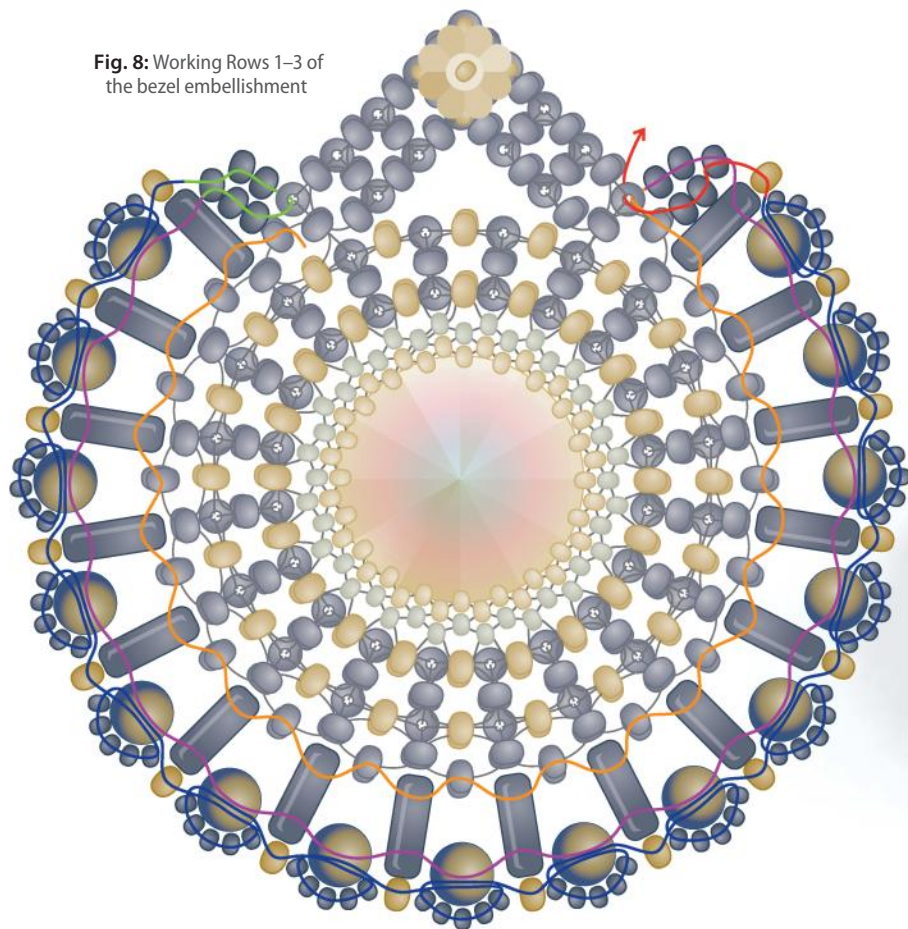
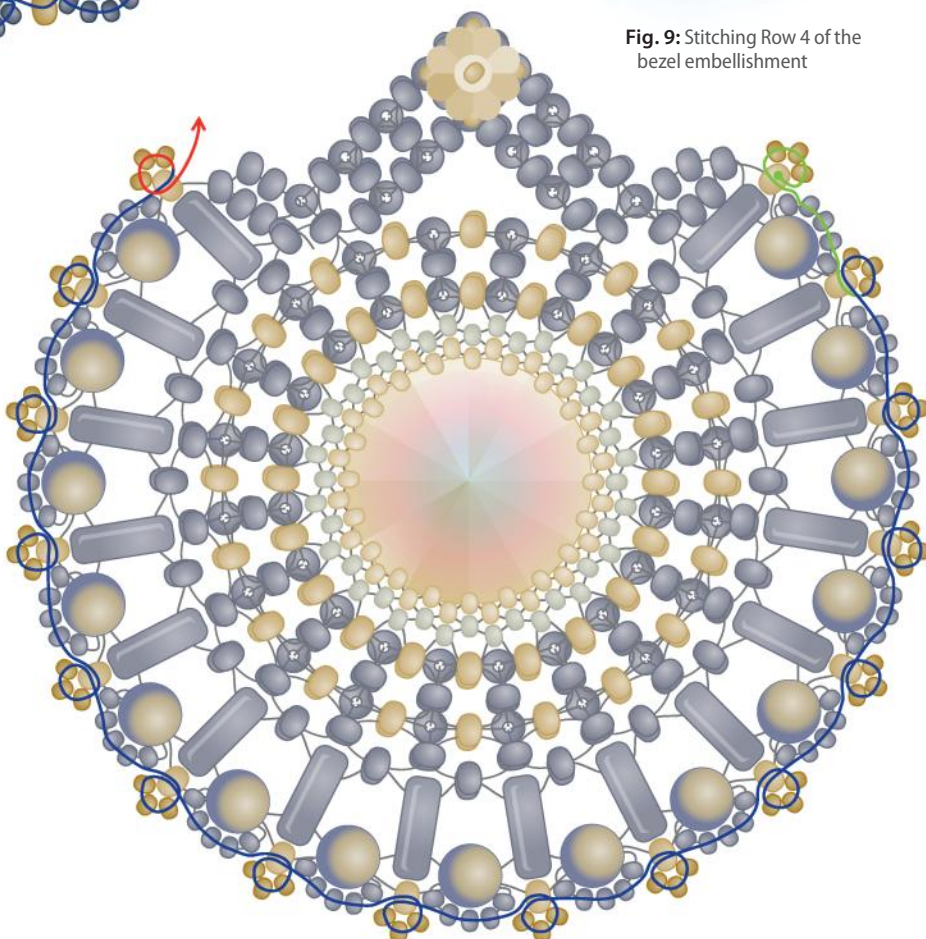


Fig. 9: Stitching Row 4 of the bezel embellishment

Row 3: String 1F and pass back through the nearest J, then string 5A and pass through the last J exited; repeat fourteen times (Fig. 8, blue thread). String 1F; pass back through the nearest E of the 3E set of the previous row. String 2E; pass through the E at the top of the nearest cube of the bezel edge at the outside edge of the cube, toward the back of the beadwork (Fig. 8, red thread). Pass up through the nearest 3E of the previous row and the next F.

Row 4: String 3B and pass through the last F exited, then skip the nearest A of the previous row, pass through the next 3A, skip the following A, and pass through the next F (Fig. 9, green thread); repeat fourteen times (Fig. 9, blue thread). String 3B and pass through the last F exited (Fig. 9, red thread). Secure the threads and trim. *Note:* If the first and last sets of 3B added in this row won't stay upright, weave through beads to exit down through the end B, toward the center of the bezel, string 2A, and pass down through the nearest 3E at the end of the embellishment. This connecting stitch will help anchor the last set of 3B.



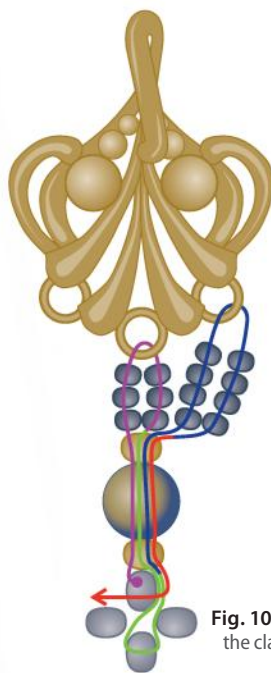


Fig. 10: Attaching the clasp

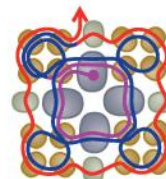


Fig. 11: Finishing the end of a strap

Alternate Colorway Materials

- 1 g dark topaz gold luster size 15° Japanese seed beads (A)
- 1 g metallic bronze size 15° Japanese seed beads (B)
- 1 g eggplant Duracoat size 15° Japanese seed beads (E)
- 1 g 24k gold AB size 15° Czech charlottes (D)
- 12 g dark topaz gold luster size 11° Japanese seed beads (E)
- 1 g metallic bronze size 11° Japanese seed beads (F)
- 16 violet opaque 6x2mm 2-hole CzechMates bars (G)
- 3 foil-back medium vitrail 6mm crystal marguerite lochrose flowers (H)
- 1 foil-back light vitrail 14mm crystal rivoli
- 17 olive gold suede 4mm pressed-glass rounds (J)
- 1 antiqued brass 16x34mm 3-strand nouveau hook clasp

7) STRAPS. Use cubic right-angle weave to form straps off of the bail:

Strap: Start 4' of new thread that exits from one top/side face of the fourth cube in the bail. Use cubic right-angle weave and E to stitch 60 cubes, but on the last cube, don't pass back through the top 4E of the cube. Exit from 1E at the top of Cube 60.

Clasp: String 1F, 1J, 1F, 3A, the center loop of one half of the clasp, and 3A (Fig. 10, purple thread; only top beads of Cube 60 shown for clarity); pass back through the 1F/1J/1F just added and pass through the E at the top of Cube 60 opposite the last E exited (Fig. 10, green thread). *Pass through the 1F/1J/1F. String 4A, one remaining loop of the same half of the clasp, and 4A (Fig. 10, blue thread); pass back through the 1F/1J/1F and pass through the E at the top of Cube 60 opposite the last E exited (Fig. 10, red thread). Repeat from *, stringing the last loop of the same half of the clasp. Pass through the first 1F/1J/1F/2A strung. String 1H (back to front) and 1B, then pass back through the H and pass through the last A exited; repeat the thread path to reinforce. Weave through beads to exit from 1E at the top of Cube 60.

Strap End, Round 1: String 1B and pass through the nearest E at the top of the next face in Cube 60; repeat three times. Pass through the first B of this round (Fig. 11, purple thread; only top beads of Cube 60 shown and beads of the clasp removed for clarity).

Strap End, Round 2: String 3B and pass through the last B exited and the next 1E/1B; repeat three times. Pass through the first 3B of this round (Fig. 11, blue thread).

Note: You'll now begin working clockwise.

Strap End, Round 3: String 1C and pass through the nearest 3B set of the previous round; repeat three times (Fig. 11, red thread). Secure the threads and trim. Repeat this entire step, adding a second strap off of the bail at a ninety-degree angle from the first strap and using the second half of the clasp. ●

LISA KAN is a beadweaver and jewelry designer who focuses on creating elegant, wearable, multipurpose, reversible, and modular beadwork designs. She was a *Beadwork Designer of the Year* in 2009, is the author of *Bead Romantique* and *Bead Metamorphosis* (Interweave, 2008 and 2014), and is a Starman TrendSetter. Visit her websites at www.lisakan.com and www.ariadesignstudio.com.

RESOURCES Check your favorite bead retailer or contact: Japanese seed beads, Czech charlottes, CzechMates bars, pressed-glass rounds, Swarovski crystal rivoli, and clasp: Aria Design Studio, www.ariadesignstudio.etsy.com. Swarovski crystal flowers (Article #3700): Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Thread: Cabela's, (800) 237-4444, www.cabelas.com.

Poinsettia Bracelet

KATHY SIMONDS

Four-hole QuadraTiles are used to create beaded components with a two-tiered structure. Connect the components with jump rings for a simple assembly.

Main
Colorway



Poinsettia Bracelet

TECHNIQUE

circular peyote stitch

PROJECT LEVEL ●●○

MATERIALS

1 g bronze size 11° Japanese seed beads (A)
1 g bronze size 8° Japanese seed beads (B)
60 matte metallic lava 10×3mm 2-hole crescent beads (C)
60 bronze 4×2mm 2-hole MiniDuos (D)
60 bronze 5×2.5mm 2-hole SuperDuos (E)
30 Picasso luster opaque 6mm 4-hole QuadraTiles (F)
35 matte metallic flax 3mm melon rounds (G)
1 gold-plated 14mm 2-strand tube clasp
32 brass 6mm 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

7½"

1) COMPONENTS. Use circular peyote stitch to form the components:

Round 1: Use 3' of thread to string 6F, 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 (top/inside) hole of the first F strung (Fig. 1, green thread).

Note: The first holes of the F strung will be referred to as the top/inside holes; when in the upright position, these holes will sit at the inside of the circle formed by this round, at the top of the bead. There will also be one top/outside hole, one bottom/inside hole, and one bottom/outside hole.

Center: String 1G, skip the nearest 2F of Round 1, and pass through the next F (top/inside hole); pass back through the G just added and pass through the last F (top/inside hole) exited in Round 1 (Fig. 1, blue thread).

Round 2: String 1A and pass through the nearest F (top/inside hole) of Round 1; repeat five times. Pass through the top/outside hole of the last F exited (Fig. 1, red thread). *Note:* You'll now be working clockwise.

Round 3: String 2D and pass through the nearest F (top/outside hole) of Round 1; repeat five times. Repeat the thread path of this round to reinforce. Pass through the first (inside) holes of the first 2D added; pass through the second (outside) hole of the last D exited (Fig. 2, green thread). *Note:* You'll now be working counter-clockwise.

Round 4: String 1A and pass through the nearest D (outside hole) of Round 3, the next F (top/outside hole) of Round 1, and the following D (outside hole) of Round 3; repeat five times, but on the last repeat don't pass through the last D (Fig. 2, blue thread). Pass through the top/inside then bottom/inside holes of the last F exited (Fig. 2, red thread). *Note:* The dotted red thread in Fig. 2 indicates the thread passing through the bottom/inside hole of the F. Flip the beadwork over. *Note:* Once the beadwork is flipped, the bottom of the beadwork will be faceup; in the following 2 rounds, the previous bottom holes will be referred to as the top holes. *Note:* You'll now be working clockwise.

Round 5: String 1A and pass through the nearest F (top/inside hole); repeat five times. Pass through the top/outside hole of the last F exited (Fig. 3, blue thread; back of beadwork shown). *Note:* You'll now be working counter-clockwise.



Back of bracelet

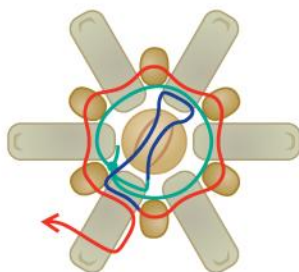


Fig. 1: Stitching Round 1, Center, and Round 2 of a component

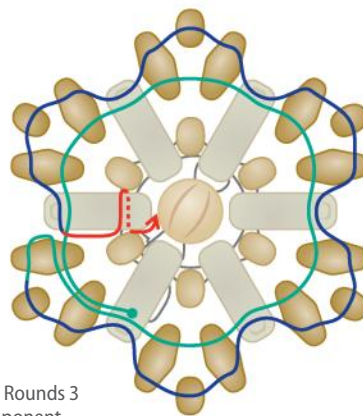


Fig. 2: Working Rounds 3 and 4 of a component

OPTION

USE JAPANESE DROPS OR 2MM FIRE-POLISHED ROUNDS INSTEAD OF SIZE 11° SEED BEADS IN ROUND 4.

artist's tips

- When working Round 8, take care to use size 8° seed beads with large holes. When connecting the components and attaching the clasp, it's important that the jump rings will easily pass through the seed beads.
- The components will curl slightly around the edges.

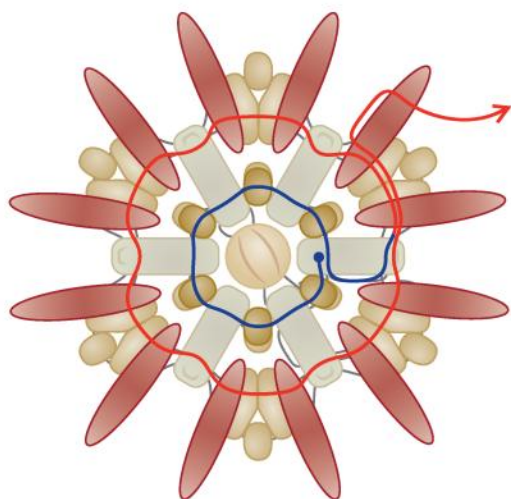


Fig. 3: Forming Rounds 5 and 6 of a component

Round 6: Lay 12C horizontally on your work surface with each bead's inside curve facing downward. String 2C (left holes) and pass through the nearest F (top/outside hole); repeat five times. Repeat the thread path of this round to reinforce. Pass through the first (inside) holes of the first 2C in this round; pass through the second (outside) hole of the last C exited (Fig. 3, red thread). Flip the beadwork over. *Note:* When the beadwork is faceup, the inside curves of the C should face up.

Round 7: String 2E and pass through the nearest C (outside hole), then string 1G and pass through the next C (outside hole); repeat five times. Pass through the first (inside) holes of the first 2E in this round; pass through the second (outside) hole of the last E exited (Fig. 4, blue thread). *Note:* You'll now be working clockwise.

Round 8: String 1B and pass through the nearest E (outside hole) of Round 7, then weave through beads to exit from the next E (outside hole) of Round 7; repeat five times (Fig. 4, red thread). Secure the threads and trim. Set aside.

Repeat this entire step four times for a total of 5 components.

2) CONNECTIONS. Lay all the components faceup. *Use 1 jump ring to attach 1B of Round 8 on the first component to another jump ring. Use 1 jump ring to attach the previous jump ring to 1B of Round 8 on the next component. Repeat from * to attach the nearest B of Round 8 on the first component to the adjacent B of Round 8 on the next component. Repeat from * three more times, forming each connection using the mirror B of the last connection.

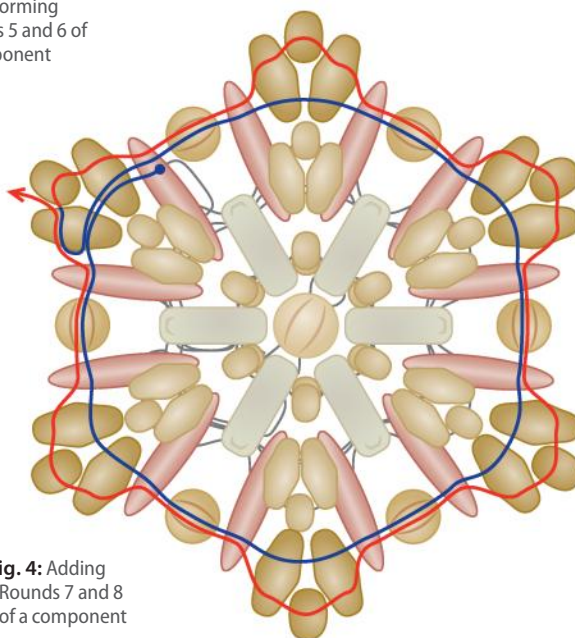


Fig. 4: Adding Rounds 7 and 8 of a component

3) CLASP. Attach 1 jump ring to 1B of Round 8 on one end of the bracelet; repeat using the nearest B of Round 8 on the same end of the bracelet. Use 1 jump ring to attach the first jump ring on this end of the bracelet to one loop on one half of the clasp; repeat to attach the second jump ring just added to the second loop on the same half of the clasp. Repeat this entire step using the other half of the clasp on the other end of the bracelet, taking care that both halves of the clasp are positioned to close properly. ●

KATHY SIMONDS is an Idaho native with two lovely daughters and three grandsons. As a Starman TrendSetter, she enjoys the challenge of working with all shapes and sizes of beads. Contact Kathy at kbsimonds@gmail.com or www.kathysimondsdesigns.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads, crescent beads, MiniDuos, SuperDuos, QuadraTiles, and melon rounds: Bohemian Beads and Button, (208) 221-2053. Clasp and thread: Beadaholique, (866) 834-4618, www.beadaholique.com. Jump rings: Via Murano, (877) 842-6872, www.viamurano.com.

Alternate Colorway Materials

- 1 g bronze size 11° Japanese seed beads (A)
- 1 g bronze size 8° Japanese seed beads (B)
- 60 matte metallic flax 10×3mm 2-hole crescent beads (C)
- 2 g turquoise opaque 3.4mm Japanese drops (*Use for A in Round 4.*)
- 60 bronze 4×2mm 2-hole MiniDuos (D)
- 60 bronze 5×2.5mm 2-hole SuperDuos (E)
- 30 Picasso luster opaque 6mm 4-hole QuadraTiles (F)
- 35 matte turquoise 3mm English-cut rounds (G)
- 1 gold 16×12mm textured magnetic round clasp
- 6 gold 6mm jump rings

Two to Tango Bracelet

AMY KOHN

This right-angle-weave bracelet uses triangle-shaped Tango beads to create diamond motifs, while two-hole Rullas form a substantial edging.



Main
Colorway

TECHNIQUE

right-angle weave variation

PROJECT LEVEL ●●○

MATERIALS

1 g gold size 15° Japanese seed beads (A)
1 g gold galvanized permanent-finish size 11° Japanese seed beads (B)
46 turquoise green Picasso 5×3mm 2-hole Rullas (C)
48 chalk purple lumi 6mm 2-hole Tango beads (D)
48 turquoise green Picasso 6mm 2-hole Tango beads (E)
23 crystal aurum 3mm crystal bicones (F)
1 gold 10×9mm 2-strand tube clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 10 beading needle

FINISHED SIZE

7½"

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

Note: "Base" is used to indicate the shortest side of a Tango bead with two holes; "top" refers to the point of the Tango bead opposite the base. For this project, always orient the Tango beads on your work surface with the bases nearest you, the longest edge to the left, and the top of each bead facing away.

Pass 1: Use 3' of thread to string 1D (base to top/left hole), 1E (top to base/right hole), 1D (base to top/right hole), 1D (top to base/left hole), and 1B, leaving a 12" tail (Fig. 1, light blue thread). Pass through the unused (second) holes of the 1D/2E/1D just strung (Fig. 1, dark blue thread). String 1B; pass through the first 1D/2E/1D (first holes) strung, the nearest B, and the 1D/2E/1D (second holes) of this pass (Fig. 1, red thread).

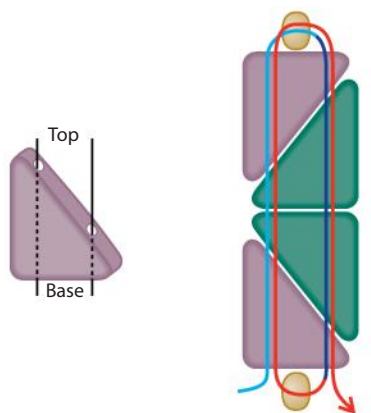


Fig. 1: Stitching
Pass 1

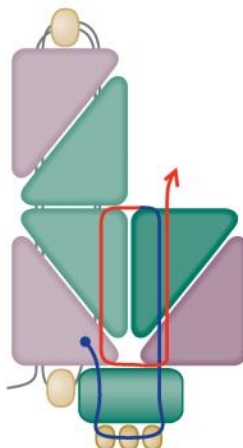


Fig. 2: Adding
Pass 2

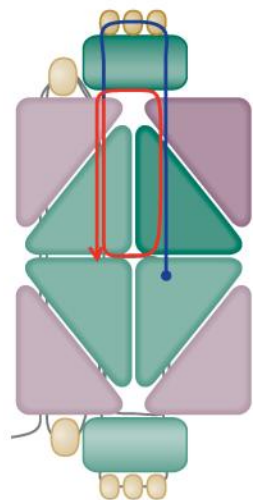


Fig. 3: Working
Pass 3

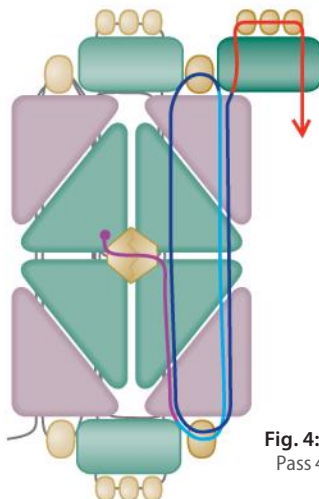


Fig. 4: Forming
Pass 4

Pass 2: String 1C and 3A; pass through the unused (second) hole of the C just added. String 1D (base to top/right hole) and 1E (top to base/left hole) (Fig. 2, dark blue thread). Pass through the nearest 1E/1D (second holes) of the previous pass and the 1D/1E (first holes) just added (Fig. 2, red thread).

Pass 3: String 1E (base to top/left hole), 1D (top to base/right hole), 1C, and 3A; pass through the unused (second) hole of the C just added (Fig. 3, dark blue thread). Pass through the nearest 1D/1E (second holes), the 1E/1D (first holes) just added, and the nearest 1D/1E (second holes) (Fig. 3, red thread).

Pass 4: String 1F; pass back through the 1E/1D (first holes) of Pass 2 (Fig. 4, purple thread). String 1B; pass through the nearest 1D/2E/1D (second holes) (Fig. 4, light blue thread). String 1B; pass through the last 1D/2E/1D (first holes) exited, the nearest B, and the next 1D/2E/1D (second holes) (Fig. 4, dark blue thread). String 1C and 3A; pass through the unused (second) hole of the C just added (Fig. 4, red thread).



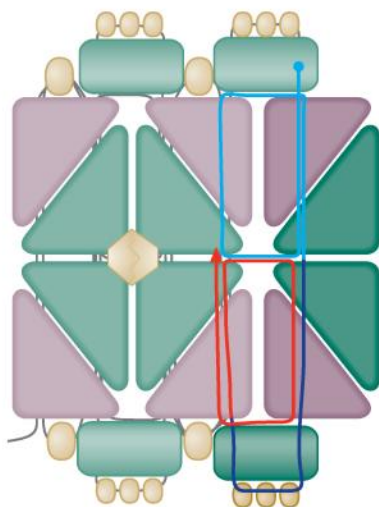


Fig. 5: Stitching Passes 5 and 6

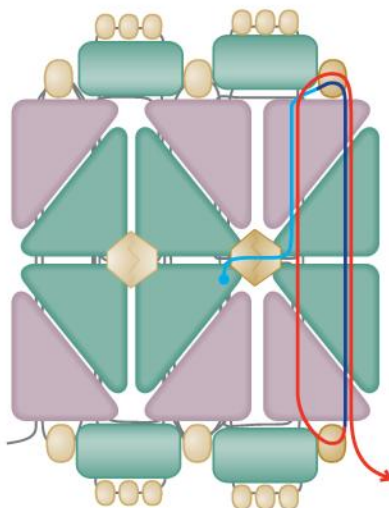


Fig. 6: Adding Pass 7

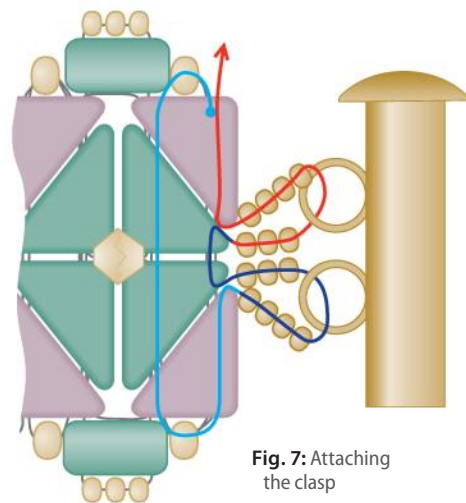


Fig. 7: Attaching the clasp

Alternate Colorway Materials

- 1 g silver galvanized size 15° Japanese seed beads (A)
- 1 g silver galvanized size 11° Japanese seed beads (B)
- 46 burgundy pastel 5×3mm 2-hole Rullas (C)
- 48 jet 6mm 2-hole Tango beads (D)
- 48 chalk purple lumi 6mm 2-hole Tango beads (E)
- 23 crystal Labrador 3mm crystal bicones (F)
- 1 silver 18×12mm decorative magnetic clasp

Pass 5: String 1D (base to top/left hole) and 1E (top to base/right hole); pass through the nearest 1E/1D (second holes) of Pass 3 and the 1D/1E (first holes) just added (Fig. 5, light blue thread).

Pass 6: String 1E (base to top/right hole), 1D (top to base/left hole), 1C, and 3A; pass through the unused (second) hole of the C just added (Fig. 5, dark blue thread). Pass through the nearest 1D/1E (second holes) of Pass 2, the 1E/1D (first holes) just added, and the next 1D/1E (second holes) of Pass 2 (Fig. 5, red thread).

Pass 7: String 1F; pass back through the nearest 1E/1D (first holes) of Pass 5 (Fig. 6, light blue thread). String 1B; pass through the nearest 1D/2E/1D (second holes) (Fig. 6, dark blue thread). String 1B; pass through the nearest 1D/2E/1D (first holes), the next B, and the 1D/2E/1D (second holes) just exited (Fig. 6, red thread).

Passes 8–70: Repeat Passes 2–7 ten times. Repeat Passes 2–4, but don't string the last 1C/3A.

2) CLASP. Pass through the nearest B, the next 1D/2E/1D (first holes), and the following B; pass through the second hole of the last D exited (Fig. 7, light blue thread). String 4A, 1 loop of one half of the clasp, and 3A; pass through the nearest 2E (second holes) (Fig. 7, dark blue thread). String 3A, the second loop of the same half of the clasp, and 4A; pass through the nearest D (second hole) (Fig. 7, red thread). Repeat the thread path of this entire step to reinforce. Secure this thread and trim.

Use the tail thread to repeat this entire step at the other end of the band, using the second half of the clasp and taking care that the halves are positioned to close properly. ●

AMY KOHN has been designing, teaching, and publishing her techniques and creations in Israel and abroad since 2002. She especially loves using beads of one shape to create a totally different shape. Contact Amy at amykohndesigns@gmail.com or visit her online store at www.amykohndesigns.etsy.com.

RESOURCES Check your favorite bead retailer or contact: All materials: Goody Beads, (952) 938-2324, www.goodybeads.com.

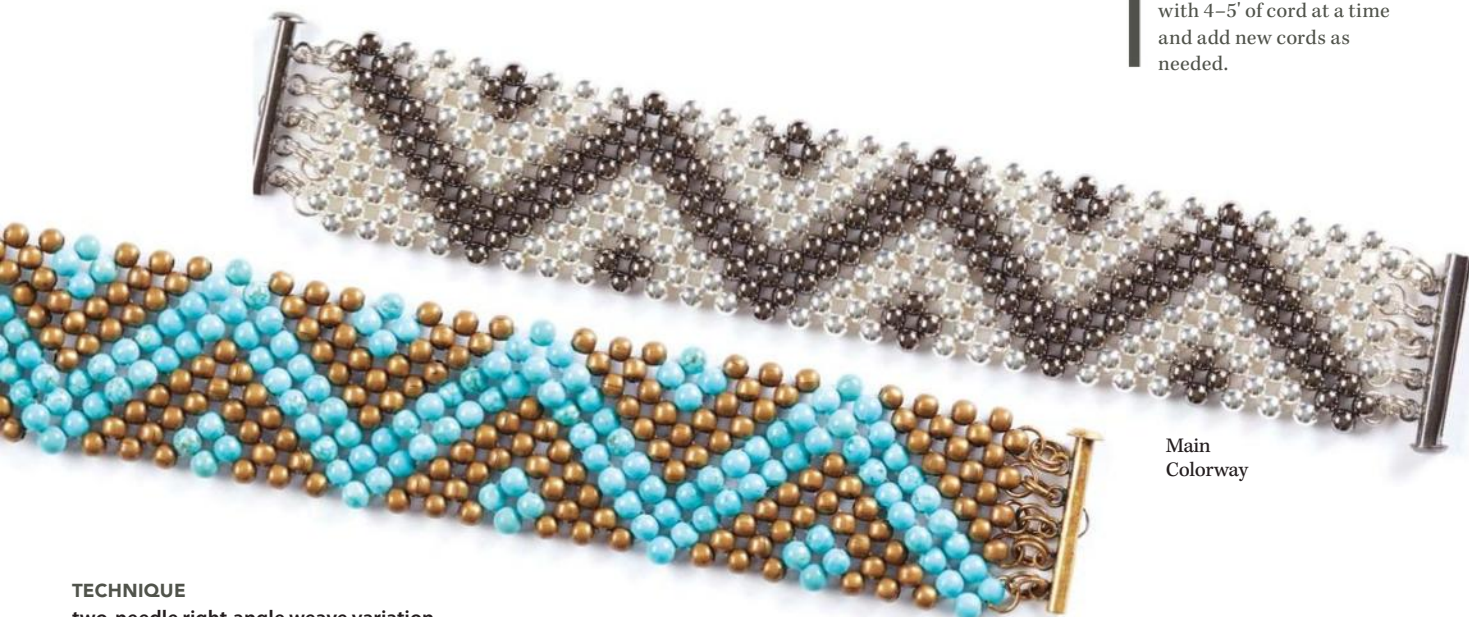
Heavy Metal Bracelet

Shanna Steele

This trendy metallic cuff is created with a two-needle right-angle-weave technique, but because it's made with sturdy monofilament cord, you won't actually need needles to make it.

artist's tips

- › You may find it helpful to color the ends of the cord so you can see them more easily.
- › It's easiest to only work with 4–5' of cord at a time and add new cords as needed.



TECHNIQUE

two-needle right-angle weave variation

PROJECT LEVEL ●●○

MATERIALS

184 silver-plated 4mm large-hole rounds (A)
140 gunmetal-plated 4mm large-hole rounds (B)
1 gunmetal-plated 31×10mm 5-strand tube clasp
30 silver-plated 5mm jump rings
Clear .010 or .012 monofilament illusion cord
Jewelry cement

TOOLS

Scissors
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

7¼"

OPTION

THIS PATTERN CAN BE MADE WITH ANY 4MM ROUNDS WITH HOLES LARGE ENOUGH TO ACCOMPANY THE CORDING, ALLOWING YOU TO MIX METAL WITH GEMSTONES OR CRYSTALS AND MORE.

1) BAND. Use a two-needle right-angle-weave variation and monofilament cord to form the bracelet without using a needle:

Row 1, Unit 1: Cut one 4' piece of cord.

Use the right cord to string 4A (Fig. 1, turquoise cord); use the left cord to pass back through the last A strung (Fig. 1, purple cord). *Note:* Because of the nature of two-needle right-angle weave, the cords will switch left/right or top/bottom positions with each stitch.

Row 1, Unit 2: Use the right cord to string 2A (Fig. 1, blue cord); use the left cord to string 1A and pass back through the last A added with the right cord (Fig. 1, red cord).

Row 1, Unit 3: Repeat Row 1, Unit 2.

Row 1, Unit 4: Use the right cord to string 2B (Fig. 2, turquoise cord); use the left cord to string 1A and pass back through the last B added with the right cord (Fig. 2, purple cord).

Row 1, Unit 5: Use the right cord to string 1B (Fig. 2, blue cord); use the left cord to string 2B and pass back through the last B added with the right cord (Fig. 2, red cord).

Row 2, Unit 1: Use the top cord to string 2A and 1B and pass back through the nearest B of Row 1 (Fig. 3, blue cord); use the bottom cord to pass back through the last B added with the top cord (Fig. 3, red cord). Rotate the beadwork 180 degrees so that the unit just added is now at the bottom-left according to the orange and pink start dots in Fig. 4.

Row 2, Unit 2: Use the right cord to string 1B (Fig. 4, pink cord); use the left cord to string 1B, pass back through the B just added with the right cord, and pass up through the nearest A of the next unit in Row 1 (Fig. 4, orange cord).

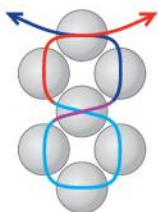


Fig. 1: Working Row 1, Units 1 and 2

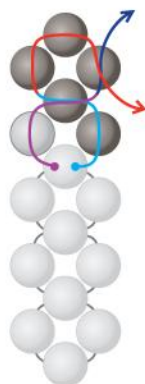


Fig. 2: Forming Row 1, Units 4 and 5

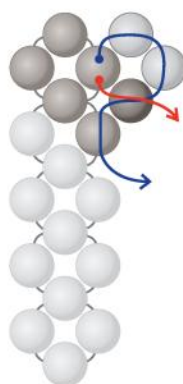


Fig. 3: Adding Row 2, Unit 1



Fig. 4: Stitching Row 2, Units 2-4

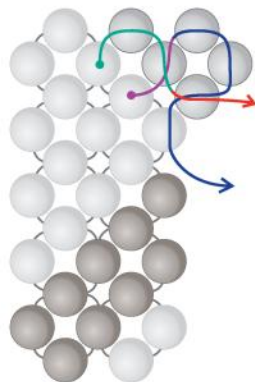


Fig. 5: Working Row 2, Unit 5 and Row 3, Unit 1

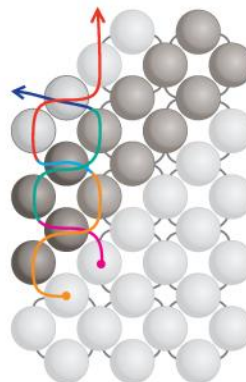


Fig. 6: Forming Row 3, Units 2-4

Note

When finishing or starting new cords, weave one cord end through beads until it exits next to the other cord end. Use both cord ends to tie a square knot; apply a dab of jewelry cement to the knot. Weave the cord ends through nearby beads, pulling the knot gently until it's hidden inside the hole of a nearby bead. Trim the excess cord ends.

Row 2, Unit 3: Use the right cord to string 1A (Fig. 4, turquoise cord); use the left cord to string 1B, pass back through the A just added with the right cord, and pass up through the nearest A of the next unit in Row 1 (Fig. 4, green cord).

Row 2, Unit 4: Use the right cord to string 1A (Fig. 4, blue cord); use the left cord to string 1A, pass back through the A just added with the right cord, and pass up through the nearest A of the next unit in Row 1 (Fig. 4, red cord). Flip the beadwork over so that the unit just added is now at the top right according to the green and purple start dots in Fig. 5.

Row 2, Unit 5: Use the right cord to string 1A (Fig. 5, purple cord); use the left cord to string 1A and pass back through the A just added with the right cord (Fig. 5, green cord).

Row 3, Unit 1: Use the top cord to string 3A and pass through the nearest A of Row 2 (Fig. 5, blue cord); use the bottom cord to pass back through the last A added with the top cord (Fig. 5, red cord). Rotate the beadwork 180 degrees so that the unit just added is now at the bottom left.

Row 3, Unit 2: Use the right cord to string 1B (Fig. 6, pink cord); use the left cord to string 1B, pass back through the B just added with the right cord, and pass up through the nearest B of the next unit in Row 2 (Fig. 6, orange cord).

Row 3, Unit 3: Use the right cord to string 1B (Fig. 6, turquoise cord); use the left cord to string 1B, pass back through the B just added with the right cord, and pass up through the nearest B of the next unit in Row 2 (Fig. 6, green cord).

Row 3, Unit 4: Use the right cord to string 1A (Fig. 6, blue cord); use the left cord to string 1A, pass back through the A just added with the right cord, and pass up through the nearest A of the next unit in Row 2 (Fig. 6, red cord). Flip the beadwork over so that the unit just added is now at the top right.

Row 3, Unit 5: Repeat Row 2, Unit 5.

Row 4, Unit 1: Repeat Row 3, Unit 1, this time stringing 1A, 1B, and 1A with the top cord.

Row 4, Unit 2: Repeat Row 3, Unit 2, this time stringing 1A with the right cord and 1A with the left cord.

Row 4, Unit 3: Repeat Row 3, Unit 3, this time stringing 1B with the right cord and 1A with the left cord.

Row 4, Unit 4: Repeat Row 3, Unit 4, this time stringing 1B with the right cord and 1B with the left cord.

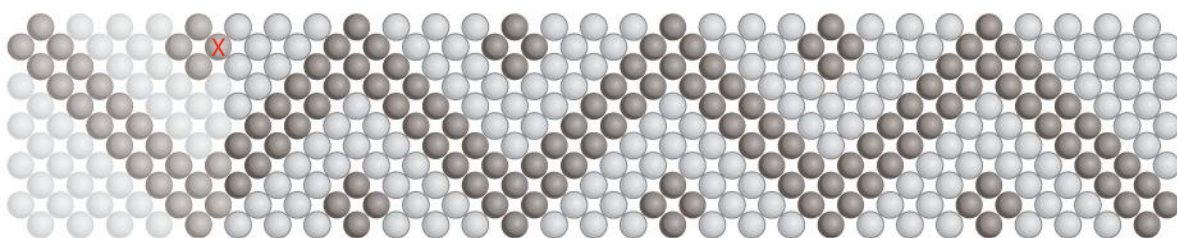


Fig. 7: Band Pattern

Row 4, Unit 5: Repeat Row 2, Unit 5, this time stringing 1B with the right cord and 1A with the left cord.

Row 5, Unit 1: Repeat Row 3, Unit 1, this time stringing 3B with the top cord.

Row 5, Unit 2: Repeat Row 3, Unit 2, this time stringing 1A with the right cord and 1B with the left cord.

Row 5, Unit 3: Repeat Row 3, Unit 3, this time stringing 1A with the right cord and 1A with the left cord.

Row 5, Unit 4: Repeat Row 3, Unit 4, this time stringing 1B with the right cord and 1A with the left cord.

Row 5, Unit 5: Repeat Row 2, Unit 5, this time stringing 1B with the right cord and 1B with the left cord.

Rows 6–29: Continue in the same manner, following the chart in Fig. 7, to work 24 more rows. Secure the cords and trim.
Note: The red X on Fig. 7 indicates the last bead exited in Row 5, Unit 5.

2) CLASP. Attach 1 jump ring to 1 bead at one end of the band; repeat four times to attach 1 jump ring to the remaining beads at the same end of the band. Use 2 jump rings as a pair to connect one loop of one half of the clasp to 1 previous jump ring; repeat four times.

Repeat this entire step to attach the second half of the clasp to the other end of the bracelet, taking care that the halves are positioned to close properly. ●

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.com.

RESOURCES Check your favorite bead retailer or contact: Metal rounds, clasp, and jump rings: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Cord and jewelry cement: Michaels, (800) 642-4235, www.michaels.com.



Alternate Colorway Materials

BRONZE/TURQUOISE

184 bronze-plated 4mm large-hole rounds (A)
140 turquoise 4mm large-hole rounds (B)
1 antiqued brass 31×10mm 5-strand tube clasp
30 antiqued brass 5mm jump rings

GOLD/GUNMETAL

184 gunmetal-plated 4mm large-hole rounds (A)
140 gold-plated 4mm large-hole rounds (B)
1 gold-plated 31×10mm 5-strand tube clasp
30 gunmetal-plated 5mm jump rings

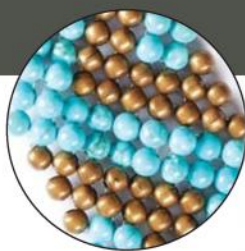




PHOTO COURTESY OF TOHO

Toho headquarters, Hiroshima, Japan

Toho Celebrates 65 Years!

Toho recently celebrated sixty-five years in business. The company was created in November 1951 and incorporated in December 1957. Since the beginning, Toho has been committed to quality. The company has continually improved its processes to create glass seed beads that are known around the world.

Translated into English, "Toho" means "Eastern treasure." Toho's motto is "Your soul in every bead." The company recognizes that every work of art comes from the

heart of the creator, which is why Toho strives for excellence in its own product. The finest-quality beadwork requires the finest-quality materials.

Toho's latest creation, in partnership with Starman, is the Demi Round seed bead. The Demi Round is a thinner version of the traditional seed bead, with the same diameter and same size hole.

For more information about Toho beads, visit www.tohobeads.net.



Demi Round seed beads

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JUNE 4 (1 Day)	DOYLESTOWN, PA
JULY 9 & 10	EDISON, NJ
JULY 16 & 17	CLARKSVILLE, MD
JULY 23 & 24	FISHKILL, NY
JULY 30 & 31	CONCORD, NH
AUGUST 6 & 7	FREDERICKSBURG, VA
SEPTEMBER 16 & 17 (Fri & Sat)	MARLBOROUGH, MA
SEPTEMBER 23 & 24 (Fri & Sat)	Henrietta, NY (Rochester)
OCTOBER 1 & 2	EDISON, NJ
OCTOBER 8 (1 Day)	ALLENTOWN, PA
OCTOBER 22 & 23	CLARKSVILLE, MD
OCTOBER 29 & 30	ALBANY, NY
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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

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PO Box 1639

Royal Oak, MI 48068

Web address: www.greatlakesbeadworkersguild.org

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New Jersey**South Jersey Bead Society**

P.O. Box 1242

Bellmawr, NJ 08099-5242

Email: coprez2@southjerseybeadsociety.orgWeb address: www.southjerseybeadsociety.org

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

Texas**Dallas Bead Society**Email: info@dallasbeadsociety.orgWeb address: www.dallasbeadsociety.org

Yahoo Group:

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

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

Virginia**Northern Virginia Bead Society**

P.O. Box 2258

Vienna, VA 22182

Email: info.nvbs@yahoo.comWeb address: www.nvbs.org

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

International**Toronto Bead Society**

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

Toronto, ON, Canada M6B 1W6

Email: info@torontobeadsociety.orgWeb address: www.torontobeadsociety.org

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

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Ph. (856) 858-7844

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ADVERTISERS' INDEX

A to Z Bohemian Glass Inc.	22, 23
Allene's Beads	20
Artbeads.com	C2
Aves Studio	73
Bead In Hand, Inc.	20
Bead On It Boards	73
Beadaholique	51
Beadalon/Artistic Wire	14
Beadcats	73
Beadies Beadwork	21
Beads & Honey	16
BeadwareLLC	73
Best Bead Show	13, 71
Beyond Beadery	14
Craftoptics	14
Crystalets/Horsman Ltd.	C3
Cynthia Rutledge	73
Eureka Crystal Beads, LLC	21
Fire Mountain Gems	C4
Freckled Pear, The	73
Gem & Lapidary Wholesalers Inc.	18, 19, 73
Glassy Jewels	20
Golden Butterfly Beads	20
Golden Twin Clasp	20
Helby Import/Beadsmith	12
Innovative Beads Expo, The	71
John Bead Corp	1
LanaKinsky.com	20
Leslee Frumkin	20, 73
Manek-Manek Beads	20
Marcia Balonis/Baubles by Balonis	20
Nina Designs	16
Pepperell Braiding Co.	71
Potomac Bead Company	12
Preciosa Ornela	5
Quilt-Pro Systems	73
Rainbow Loom/Choon's Design	21
Royalwood, LTD.	73
Ryan Designs	20
School of Beadwork	16
Shipwreck Beads, Inc.	21
Skunk Hill Studios	20
Soft Flex Co.	16
Spirited Bead & Klews Gallery	20
Starman, Inc.	15
Swarovski North America	43
T-Beads	16
Team TOHO	17
TierraCast	12
Tulip Co., Ltd.	47
U Bead It	21
Venetian Bead Shop	73
Xuron	16

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Actual number of copies of single issue published nearest to filing date: 95.6%. I certify that 50% of all distributed copies (electronic and print) are paid above nominal price. Yes: Report circulation on PS Form 3526-X worksheet. 17. Publication of statement of ownership will be printed in the Dec/Jan 2017 issue of the publication. 18. Signature and title of owner, publisher, business manager, or owner: John Bolton, General Manager. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanction and civil actions.

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.



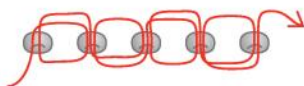
STRINGING

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



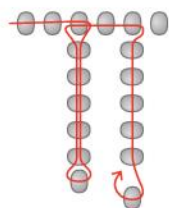
LADDER STITCH

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.



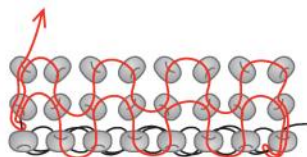
FRINGE

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.

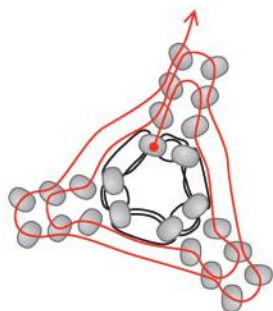


HERRINGBONE STITCH

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

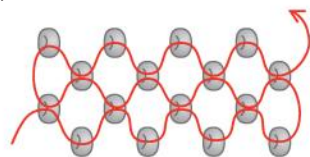


Begin **tubular herringbone stitch** with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and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

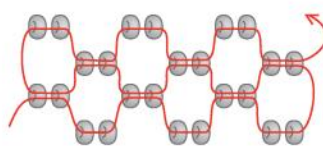


PEYOTE STITCH

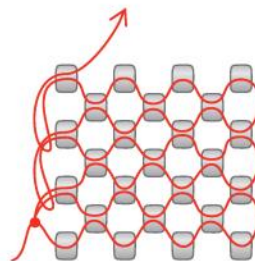
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous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



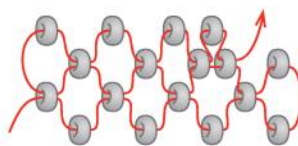
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



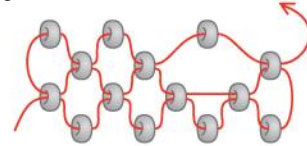
For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads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



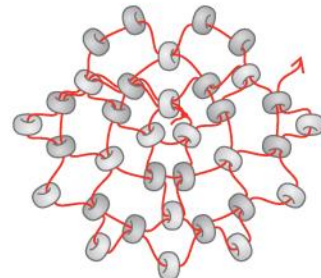
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



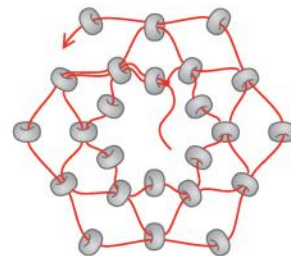
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



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

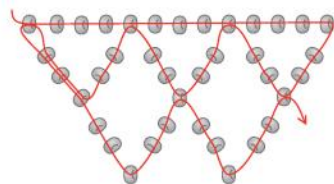


For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number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

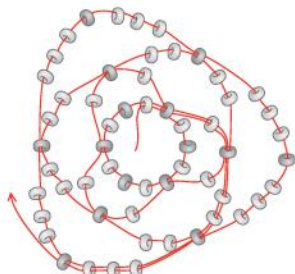


NETTING

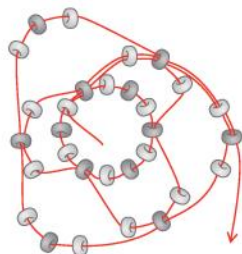
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net).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



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

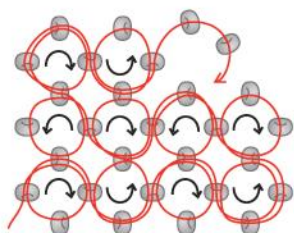


For **tubular netting**, string 1A and 1B six times; pass through them again to form the foundation round. *String 1A, 1B, and 1A; skip 1B and pass through the following 1B in the previous round to form a "net." Repeat from * twice, then step up for the next round by passing through the first 2 beads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

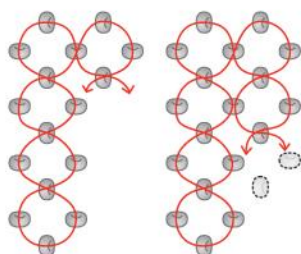
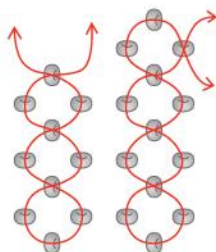


RIGHT-ANGLE WEAVE

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



To begin **two-needle right-angle weave**, add a needle to each end of the thread. Use one needle to string 3 beads and slide them to the center of the thread. *Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from * to form a chain of right-angle-weave units. To turn at the end of the row, use the left needle to string 3 beads, then cross the right needle back through the last bead strung. Use the left needle to string 3 beads, then cross the right needle back through the last bead strung. To continue the row, use the right needle to string 2 beads; pass the left needle through the next bead on the previous row and back through the last bead strung.



MORE STITCHES & TIPS!

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KNOTS

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

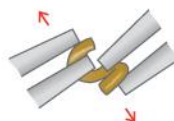


The **square knot** is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end; pull snug.



WIREWORKING

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



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"I CONNECTED THE HERRINGBONE FANS WITH SQUARE-STITCHED CHAIN, WITH DANGLES BETWEEN THE FANS. I USED CIRCULAR PEYOTE STITCH TO CREATE A DOUBLE-SIDED CLASP BUTTON."

DEBRA SAMUELS of Catskill, New York, was inspired by Jennifer VanBenschoten's Ode on a Grecian Urn (*Beadwork*, February/March 2010) to create a necklace that's all her own.



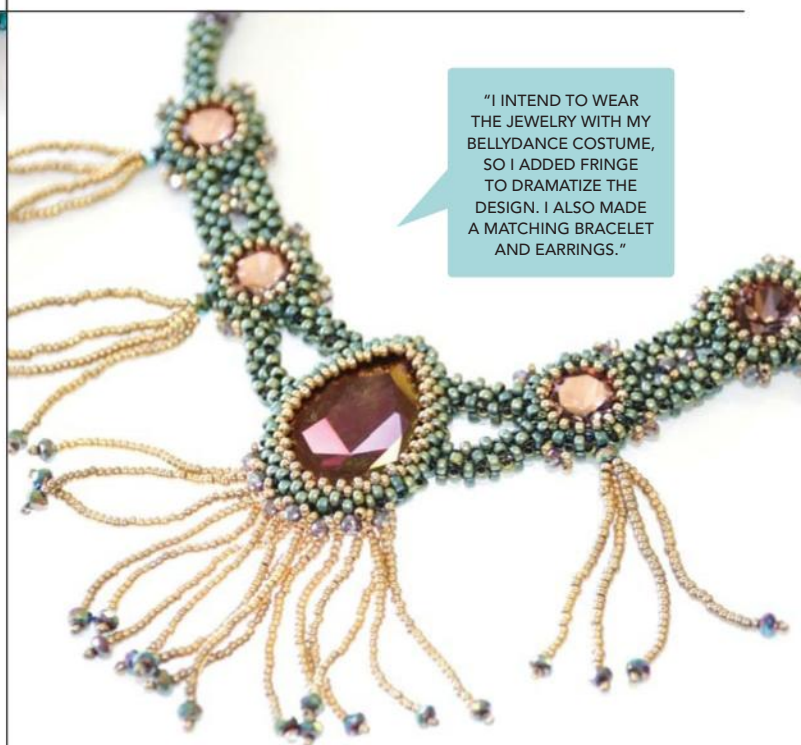
"I DIDN'T HAVE BUGLE BEADS, SO I JUST USED EXTRA SEED BEADS. I ALSO STITCHED A TOGGLE CLASP AND ADDED SOME FRINGE TO THE BRACELET ENDS."

JOSEFINA BROOKS of King, North Carolina, put her own touches on Kassie Shaw's Palisades bracelet (*Beadweaving Beyond the Basics*, 2015; *Beadwork*, October/November 2015).



"I ADDED SIZE 11° DELICAS AT EACH TURNAROUND TO CONCEAL THE EXPOSED THREADS."

DIANE BURROW of Yuma, Arizona, modified Carole Ohl's Cross My Heart Bracelet (*Beadwork*, December/January 2016) with a little extra pop of color.



"I INTEND TO WEAR THE JEWELRY WITH MY BELLYDANCE COSTUME, SO I ADDED FRINGE TO DRAMATIZE THE DESIGN. I ALSO MADE A MATCHING BRACELET AND EARRINGS."

CANDACE MOK of Hong Kong customized Anna Raymond's Symphony Necklace (*Beadwork*, February/March 2015) for a unique purpose.

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

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