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AUGUST/SEPTEMBER 2017

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Project Rating

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BEGINNER LEVEL
Quick and easy



INTERMEDIATE LEVEL
Moderate time commitment



ADVANCED LEVEL
Longer time commitment

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Seven Things I Love About This Issue

Making beaded jewelry is one of the most meditative crafts I know of. Stitch by stitch, we become absorbed in our own world and emerge with beautifully inspired jewelry components. And while this issue is full of twenty-eight stunning projects to motivate you to Zen out, I've made a list of

seven things that I think you'll find truly inspiring.

1. I love the architectural complexity of the Moroccan Lantern Pendant, with its unique mix of beads forming a standout piece of jewelry (page 28).
2. The showy Tucson Vista necklace displays a vibrant medley of SuperDuos and rivolis shaped into mesmerizing medallions (page 58).
3. Eight designers provide eight different ways to incorporate leather into jewelry designs. My fave? Becky Nunn's cool Boho Leather Bangles on page 65.
4. Check out Bead Buzz on page 88 to see how the proprietor of a bead retreat provides much-needed respite to cancer patients and their families.
5. You've spoken and we're listening! Tap into the current chenille craze and learn flat chenille stitch with Diána Balogh's Chenille Shimmer Bracelet on page 35.
6. To appease your inner rock star, create patterned guitar-pick shapes for your ears with the Pick-a-Note Earrings on page 51.
7. And, finally, many of us need help containing our clutter, myself included!

See page 20 for our top tips for organizing your craft space.

Take your pick of any one of the projects presented in the pages that follow to help ease stress and increase your happiness while the hours melt away.

Cheers!

Debbie

Debbie Blair

Editor, *Beadwork* magazine

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

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

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



We're gearing up for Bead Fest Philly, August 16–20.

The largest jewelry event on the East Coast brings a wide selection of workshops for every skill level plus an extraordinary lineup of exhibitors.

Visit www.beadfest.com for details.

Get all the materials you'll need to make the Tucson Vista necklace at www.interweave.com. Or use the kit to make a bracelet, using slightly modified instructions. Details can be found on page 58.



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2. Bead Master's Tile Mini bead, measuring 5x5mm with soft edges, is the newest two-hole tile on the market. Visit www.beadmasterusa.com (wholesale only) or check your favorite bead retailer.

3. Joining Khéops, Arcos, and Minos par Puca beads, los par Puca beads are 5.5x2.5mm pressed-glass rectangles with rounded edges and two parallel holes running through

the widest flat surface. Find them at www.potomacbeads.com.

4. TierraCast's Dolce Vita line of thirty-three new components features heart, flower, and garden motifs to symbolize the sweet things in life. Most elements are reversible for an array of design options. Visit www.tierracast.com (wholesale only) or check your favorite bead retailer.

5. Miyuki is offering 103 new colors of size 15° Delicas; new colors of size 11° Delicas in opaque glazed, frosted opaque glazed, and frosted opaque glazed rainbow finishes; and Dura-Line polyethylene braided beading thread. Visit www.miyuki-beads.co.jp (wholesale only) or check your favorite bead retailer.

6. Beadalon's new bracelet knotter tool, the third hand you've always

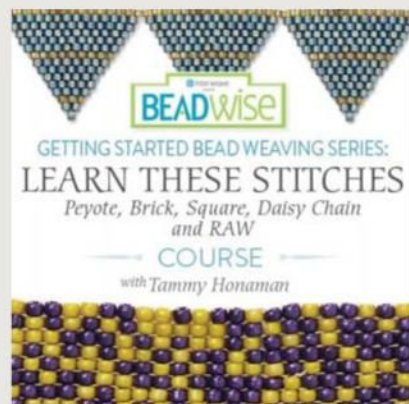
THE STAFF OF BEADWORK INVITES YOU TO SEND YOUR NEW BEADWORKING PRODUCTS FOR CONSIDERATION IN COOL STUFF.



needed for knotted jewelry making, was created to hold bracelet forms in place, freeing both of your hands to work. Use Quick Change Trays to swap out seed bead colors in a Spin-N-Bead container without emptying and refilling the bowl each time. Visit www.beadalon.com (wholesale only) or check your favorite bead retailer. **7.** If you fancy faceted beads and want to add edge to your designs,

Nirvana Beads has two shapes to fit the bill. Trica beads are 4x3mm pressed-glass rondelles with three cuts around the perimeter. Large English-cut rounds are available in 8mm and 10mm. Check www.nirvanabeads.com (wholesale only) or your favorite bead retailer. **8.** For quick and easy customizable projects, Las Vegas Rhinestones offers preassembled bracelets,

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Tammy Honaman's newest on-demand course, *Getting Started Bead Weaving Series: Learn Peyote, Brick, Square, Daisy Chain, and RAW*, is the ideal tool for learning these five key beading stitches. Take the course yourself or enroll a loved one with whom you long to share the art of beading. Sign up today at www.interweave.com.

Knowing that the most memorable elements of every wedding are handmade, the editors of *Beadwork* curated a collection of bracelet, necklace, and earring bead-weaving projects to make your special day unforgettable. Get the newest digital book, *Beadwork Presents: 12 Wedding Jewelry Ideas for the DIY Bride and More*, from www.interweave.com.



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necklaces, earrings, and more with empty rhinestone settings. Personalize each piece with Swarovski crystals that are sold on their website, www.lasvegasrhinestones.com. **9.** If you can't physically escape to the beach this summer, use lustrous sea glass-colored 3x7mm Preciosa farfalle beads to bring the same calming effects to your beadwork. Visit www.shipwreckbeads.com

(wholesale only) or your favorite bead retailer.

10. Keep your designs light and airy by using dainty sterling-silver chain with floral, textured, or fringe links from Halstead. Search for chain at www.halsteadbead.com (wholesale only) or check your favorite bead retailer.

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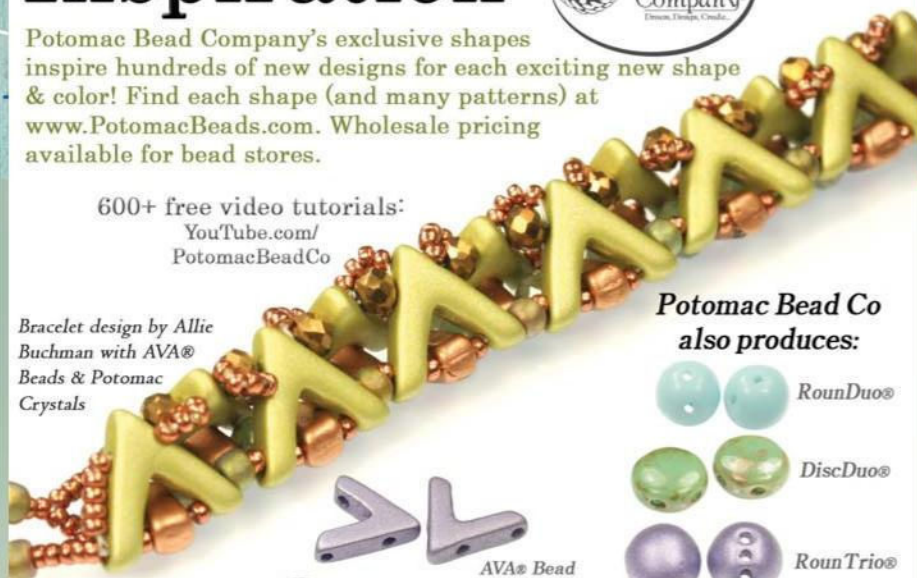


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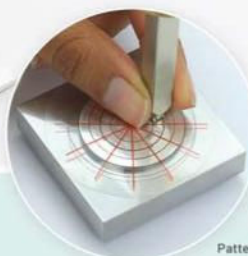
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Flat Peyote Stitch

Adapted from *Mastering Peyote Stitch*,
by Melinda Barta (Interweave, 2012)



Peyote stitch projects are great for beginners, a favorite among bead-weavers, and usually one of the first stitches a new beader learns.

Master flat peyote stitch and you'll quickly see it's the building block for all other peyote variations. But don't be fooled by its name—pieces made with this basic stitch can be curled, twisted, folded, and gathered to be anything but flat.

Perfect your flat peyote-stitch skills and you'll be ready to bead any peyote project you can dream up.

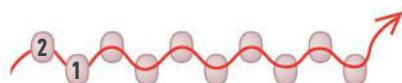


Fig. 1

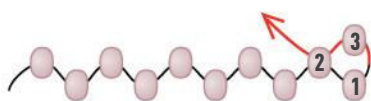


Fig. 2

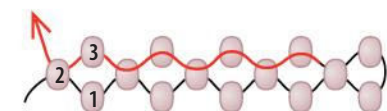


Fig. 3

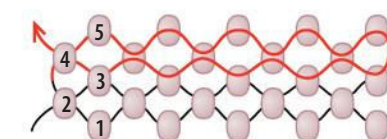


Fig. 4

EVEN-COUNT FLAT PEYOTE STITCH

Working in even-count peyote stitch is fast because no turnarounds are required.

Start by stringing an even number of beads. The first set of beads strung always makes up both Rows 1 and 2. Note that the first bead strung becomes the first bead of Row 2, not Row 1 (Fig. 1).

To start the third row, string 1 bead, skip the last bead previously strung, and pass through the next bead. The first bead of Row 3 will sit on top of the last bead of Row 1 (Fig. 2).

Work across the row with 1 bead in each stitch, following the peyote mantra: "String 1 bead, skip 1 bead, and pass through the next" (Fig. 3).

Work the fourth and following row(s) just as you worked Row 3. This example is 10 beads/columns wide (with 5 beads stitched in each row) and 5 rows long (or tall) (Fig. 4). ●

TIP: COUNTING

When counting the number of rows in a piece of flat peyote stitch, don't simply count the beads along one edge. Instead, count the beads on the diagonal (Fig. A).

Or, you can count in a zigzag pattern (Fig. B).

When determining the total width, count each column of beads, not just the number of beads stitched in a single row (Fig. C).

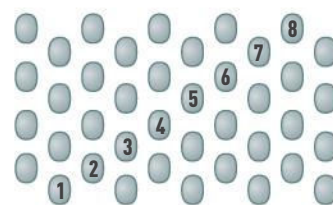


Fig. A

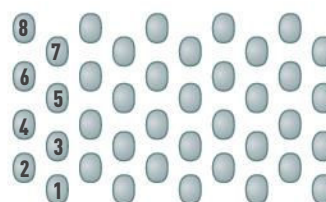


Fig. B

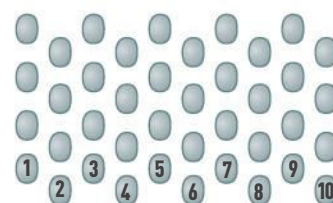


Fig. C

Coming Next Issue:

Odd-count flat peyote stitch

New Colors!

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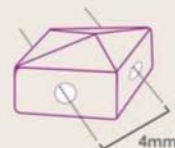
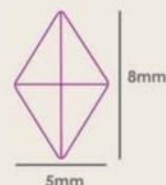
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MANUFACTURER

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Czech Republic

PRECIOSA Pip™

Art No.: 111 01 346
 SIZE: 5 x 7 mm



Aqua Pools

Rachel Sim

Encircle sparkling crystal chaton montées with nets of delicate seed beads, then connect the components and add eye-catching embellishments for a bracelet that dazzles.

TECHNIQUES

Circular and tubular netting
Square stitch

PROJECT LEVEL ●●○

MATERIALS

15 g metallic gold iris size 15° Japanese seed beads (A)
32 light turquoise 4mm (PP31) silver-plated crystal chaton montées (B)
2 gold 9×10mm ball-and-socket clasps
4 antiqued gold 5mm jump rings
Smoke 6 lb FireLine braided beading thread

TOOLS

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

FINISHED SIZE

7½"

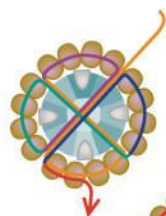


Fig. 1: Stitching Round 1 of a component

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

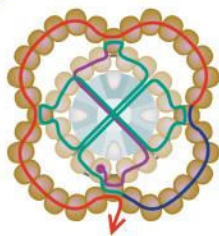


Fig. 3: Forming Rounds 4 and 5 of a component

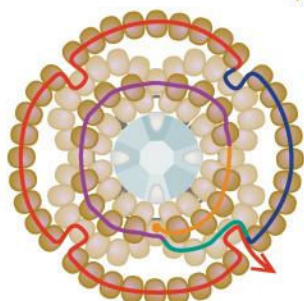
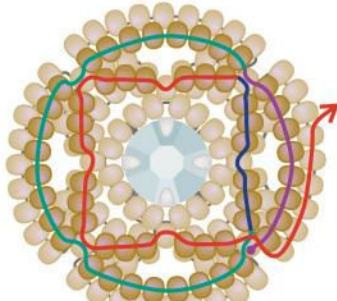


Fig. 4: Adding Rounds 6 and 7 of a component



1) COMPONENTS. Use circular and tubular netting to stitch the components:

Round 1: Use 2½' of thread to string two diagonal holes of 1B. String 4A, pass through the adjacent hole in the B, and exit from the diagonal hole (Fig. 1, orange thread); repeat three times (Fig. 1, purple, green, then blue threads). Repeat the thread path of this round to reinforce. Exit from the first 2A of this round (Fig. 1, red thread).

Round 2: String 1A and pass through the next 2A of the previous round and the adjacent hole in the B, then exit from the diagonal hole of the B and pass through the following 2A in the previous round (Fig. 2, purple thread); repeat three times (Fig. 2, green thread). Exit from the first A of this round (Fig. 2, red thread).

Round 3: String 7A and pass through the nearest A of the previous round (Fig. 2, blue thread); repeat three times (Fig. 2, red thread).

Round 4: String 4A and pass through the nearest A of Round 2 (Fig. 3, orange thread); repeat three times (Fig. 3, purple thread). Pass through the first 4A of the nearest 7A set in the previous round (Fig. 3, green thread).

Round 5: String 9A and pass through the fourth A of the next 7A set in Round 3 (Fig. 3, blue thread); repeat three times (Fig. 3, red thread).

Round 6: String 8A and pass through the fourth A of the next 7A set in Round 3 (Fig. 4, purple thread); repeat three times (Fig. 4, green thread).

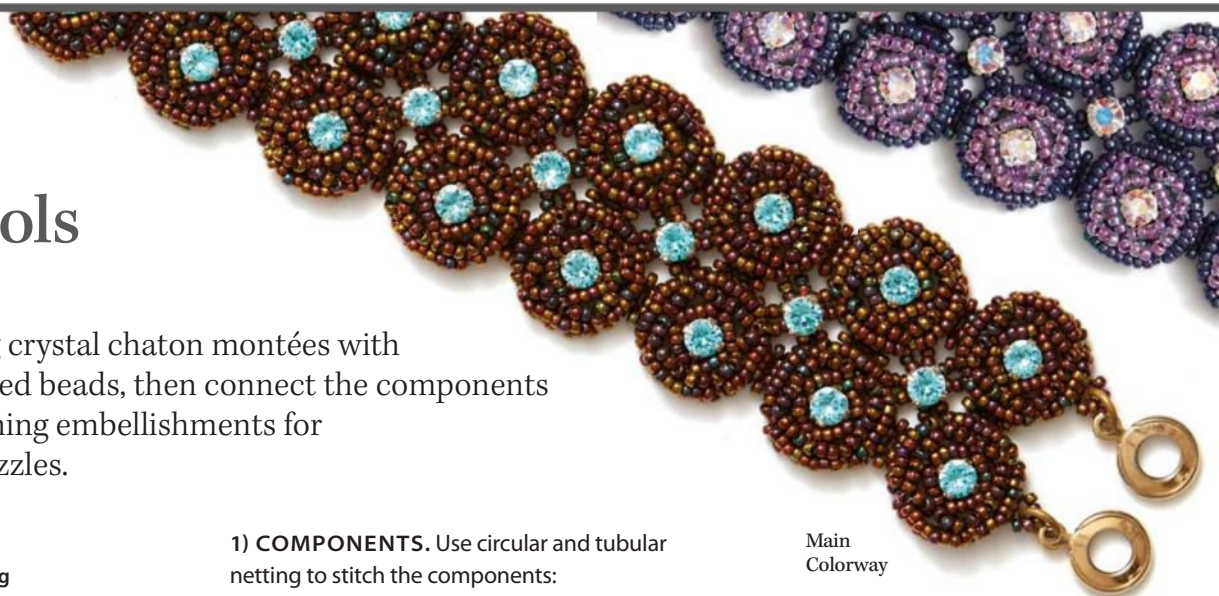
Round 7: String 3A and pass through the nearest A of Round 2, then string 3A and pass through the fourth A of the next 7A set in Round 3 (Fig. 4, blue thread); repeat three times. Pass through the first 6A of the next 9A set in Round 5 (Fig. 4, red thread). Secure and trim the tail thread, but don't trim the working thread. Set aside.

Repeat this entire step twenty-one times for a total of 22 components.

2) STRIPS. Use square stitch to form 2 separate strips of connected components:

Strip 1, Connection 1: Align 2 components on your work surface according to Fig. 5, with the working thread of each component at the right. *Use the working thread of the first component, exiting from the sixth A of one 9A set in Round 5, to pass through the mirror A of Round 5 on the second component, the next 2A, and the last 3A exited on the first component (Fig. 5, green thread). String 1A and pass through the mirror 3A on the other component; repeat (Fig. 5, blue thread).

Main
Colorway





OPTIONS

- TO USE TWO COLORS OF SEED BEADS IN EACH COMPONENT, USE THE ACCENT COLOR IN ROUNDS 4 AND 7.
- TO USE THREE COLORS OF SEED BEADS IN EACH COMPONENT, USE THE FIRST COLOR IN ROUNDS 1–3, 5, AND 7; THE SECOND COLOR IN ROUND 4; AND THE THIRD COLOR IN ROUND 6.

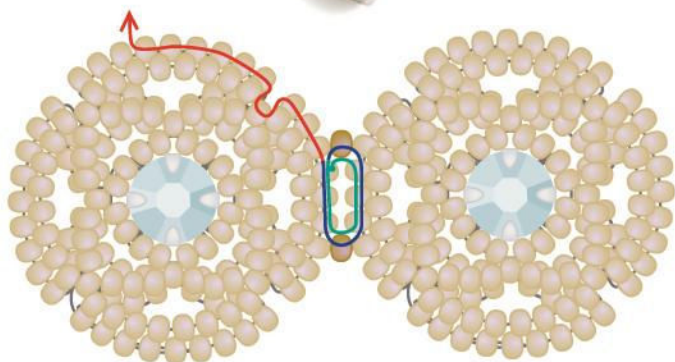


Fig. 5: Connecting the components into a strip

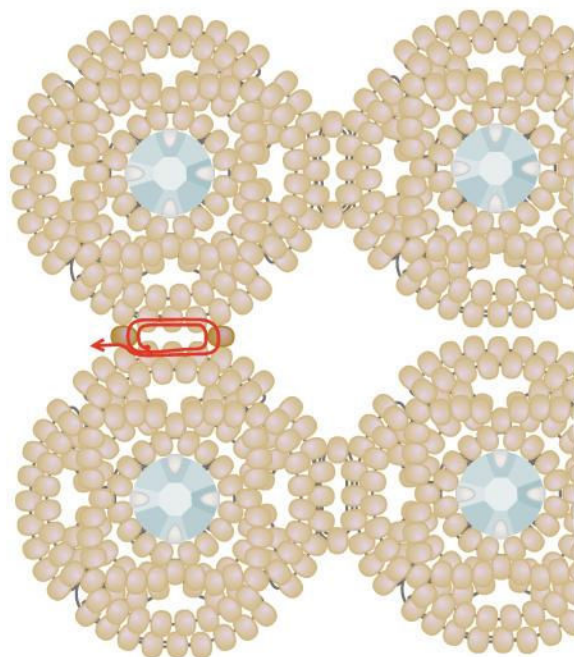


Fig. 6: Joining the strips at the center

Repeat the blue thread path in Fig. 5 to reinforce. Weave through beads of the first component to exit from the first 6A of the next 9A set in Round 5 (Fig. 5, red thread).** Set this thread aside and don't trim it.

Strip 1, Connection 2: Align 1 new component on your work surface to the right of the previous component. Repeat from * to **.

Strip 1, Connections 3–10: Repeat Strip 1, Connection 2 eight times for a total of 11 components in this strip. Weave the working thread of the last component added in this strip through beads to exit from the first 6A of the next 9A set in Round 5 (at the top). Set aside.

Strip 2: Repeat Strip 1, Connections 1–10 to form a second strip, this time weaving through beads of the first component in each connection to exit from the first A of the next 9A set in Round 5 (see the orange start dot in Fig. 7, but note that the strip has been rotated). Leave the working thread of the last component added in this strip where it is currently. Set aside.

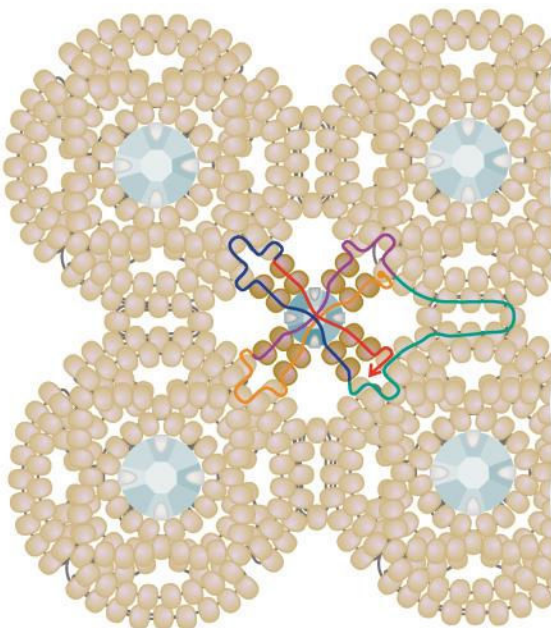


Fig. 7: Embellishing the center

editors' tip

The settings of the chaton montées can be sharp, so take care to pull the thread straight out when exiting through them.

artist's tips

› Check to make sure the crystals aren't loose in the settings of the chaton montées; you can use pliers to secure the prongs over the front of the crystals if needed.

› This project looks best with seed beads that aren't matte.

Back of bracelet



3) CENTER JOIN. Use square stitch to connect the strips at the center:

Center, Connection 1: Rotate the second strip so that the working thread of the last component added is at the left. Align the first strip below the second strip so that the working threads of the strips face each other. Use the working thread of the first component in the first strip to repeat from * to **, connecting to the mirror component of the second strip (Fig. 6). Secure and trim the thread.

Center, Connections 2–10: Use the working thread of each subsequent component in the first strip to repeat from * to **, connecting to the mirror component of the second strip. Don't trim the working thread after Center, Connection 10; weave the working thread through beads of the last component in the first strip to exit from the first 6A of the 9A set in Round 5 at the outside edge of the strip (see the green start dot in Fig. 8).

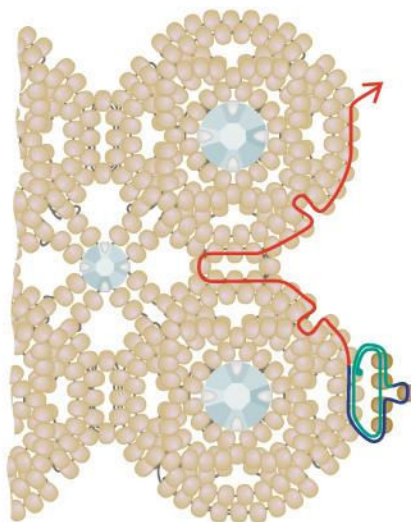


Fig. 8: Forming a clasp loop

4) CENTER EMBELLISHMENT. Embellish the spaces between the center joins:

Embellishment, Pass 1: Use the working thread of the second component in the second strip to string 2A, two diagonal holes of 1B, and 2A; pass through the mirror A of Round 5 in the diagonal component of the first strip, the fourth A of the nearest 7A set in Round 3, and the following A of Round 5 (Fig. 7, orange thread). String 2A; pass back through the first diagonal holes of the B just strung. String 2A; pass through the mirror A of Round 5 in the first component of the second strip exited in this embellishment, the fourth A of the nearest 7A set in Round 3, and the following A of Round 5 (Fig. 7, purple thread). Weave through beads to exit from the mirror A of Round 5, the fourth A of the nearest 7A set in Round 3, and the following A of Round 5 in the component below in the first strip (Fig. 7, green thread).

Embellishment, Pass 2: String 2A; pass through the 2 unused diagonal holes of the B. String 2A; pass through the mirror A of Round 5 in the diagonal component of the second strip, the fourth A of the nearest 7A set in Round 3, and the following A of Round 5 (Fig. 7, blue thread). String 2A; pass back through the second diagonal holes just strung in the B. String 2A; pass through the mirror A of Round 5 in the first component of the first strip exited in this pass (Fig. 7, red thread). Secure and trim the thread.

Repeat this entire step nine times, using the working thread of each subsequent component in the second strip.



OPTION

ATTACH AN EAR WIRE TO ONE OR MORE COMPONENTS FOR MATCHING EARRINGS.

5) CLASP. Use the working thread of one end component to string 4A; pass through the last 3A exited and the first 2A just added (Fig. 8, green thread). String 1A; pass through the next 2A just added and the last 3A exited (Fig. 8, blue thread). Repeat the thread path of this step to reinforce. Weave through beads to exit from the first 6A of the 9A set in Round 5 at the outside edge of the nearest component in the second strip (Fig. 8, red thread). Repeat from the beginning of this step to add a second clasp loop. Secure and trim the thread. Use 1 jump ring to attach the ball half of 1 clasp to one clasp loop just formed; repeat, using the ball half of the second clasp. Use the working thread of the other end component in the second strip to repeat this entire step, attaching the socket halves of the clasps to the clasp loops.

RACHEL SIM is a self-taught beader from Israel. She started making jewelry in 2007, beginning with wireworking and stringing. She soon discovered bead weaving and fell in love with it. Her favorite stitch is cubic right-angle weave. Contact Rachel at simraq@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Swarovski crystal chaton montées (Article #53200): Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Miyuki seed beads and all other materials: Aura Crystals, (888) 213-9484, www.auracrystals.com. ●

Alternate Colorway Materials

PURPLE BRACELET

13 g metallic midnight purple size 15° Japanese seed beads (A; use for Rounds 1–3, 5, and 6)

4 g magenta-lined crystal AB size 15° Japanese seed beads (A; use for Rounds 4 and 7)

29 crystal AB 4mm (PP31) silver-plated crystal chaton montées (B)

2 silver 9x10mm ball-and-socket clasps

4 silver 5mm jump rings

Smoke 6 lb FireLine braided beading thread

EARRINGS

6 g dark sky blue Ceylon size 15° Japanese seed beads (A)

10 crystal AB 4mm (PP31) silver-plated crystal chaton montées (B)

2 crystal AB 3mm crystal bicones

1 pair of silver ear wires

Crystal 6 lb FireLine braided beading thread



sheilah cleary:

CHILDHOOD DREAMS COME TRUE

Growing up in West Virginia as the youngest of ten siblings had its pros and cons. Although I never got a dolly that wasn't handed down from a sibling, my older sisters were always willing to teach me crafts including sewing, knitting, and quilting. Since I learned certain arts around age three, I had plenty of time to get pretty skilled with a needle and thread. Another thing I established at an early age was a desire to travel beyond the ridge and meet people from around the world.

Decades later, after I learned bead weaving on my own, my childhood dream actually came true. And it was all because of beading!



Sheilah's work space

I was teaching an Ndebele (herringbone) class at a local shop when Gloria McKinnon, owner of Ann's Glory Box, asked if I'd like to teach at her shop in Australia. That was it—my gateway to the world! Trips to Sydney, Brisbane, Melbourne, and Hobart soon followed. I was not only traveling but also forming warm, personal friendships with people in other parts of the world. My opportunities in Australia led to even more travel around the world.

The greatest part of these experiences, which I hadn't imagined, is that I've been able to use my gifts to help so many others. In Korea, I taught the owners of franchise bead shops, and they passed their skills on to women who were trying to earn financial security for the first time. In Japan, I was a "sensei of sensei," helping other teachers advance during their years of apprenticeship. After visiting Singapore many times, as I walked down Orchard Road (Asia's most famous shopping street) one day, I spotted a woman wearing a design I'd taught. This piece of jewelry had been presented to her as a token of love and appreciation.

Through traveling and being actively involved in different cultures, I discovered that all the useful lessons I had learned at a young age from my sisters are equally important to all my other "sisters" around the world.

Creativity is the international language—so learn, use, and teach your craft(s) to whomever you can.



For more about Sheilah and her work, visit www.shebeads.com.

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

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



5 Easy *(and cheap!)* Tips for Organizing Your Craft Space



If you're anything like the typical beader, you have a growing collection of beads and tools that can seem unmanageable, perhaps making it challenging to work on projects. Here, we offer five of our favorite tips for organizing your craft space—big or small—and turning it into a more efficient work area. And you may even find that by clearing your workspace of clutter, you're better able to focus on your craft! So dive in!

Create a Craft Space

Whether a spare room, the corner of a room, or a desk area, it's important to carve out a space where you can create. Think outside the box and browse flea markets or garage sales for items that might be turned into a workspace, such as an old baker's rack or hutch. If you don't have dedicated space where you can leave your materials set up, create a portable station with a storage bin or tray that you can move from your kitchen table into a closet or stash under your bed.

Freshen It Up

By painting the walls, purchasing a new piece of furniture, or moving things around a bit, you'll feel more energized and may even find a fresh approach to projects that have had you stumped! Make your craft space someplace you'll want to spend your time!

Invest in Good Lighting

For any type of art or craft, daylight is best, so it's ideal to set up your craft table near a window if possible. Otherwise, consider investing



in good lighting, such as an OttLite. *Bonus:* The removable storage compartments in the lamp shown here provide extra space for those items you use most often.

Cut the Clutter

Start by buying a few baskets or bins, then sort your tools, beads, and other materials into separate bins by category. Create fun labels on your computer or by hand. Or purchase a set of desk-top craft organizers or mobile organizers with drawers, such as those by Go-Organize.

Reduce and Recycle

Get rid of things you haven't used in years. I know this can be particularly tricky for us bead-ers and all-around crafters. Organization experts recommend using a similar approach with your wardrobe—if you haven't worn something for a year, get rid of it! Check online for organizations that can use your donated craft supplies for charitable purposes.

Follow these tips and you'll be on your way to an organized space in no time!





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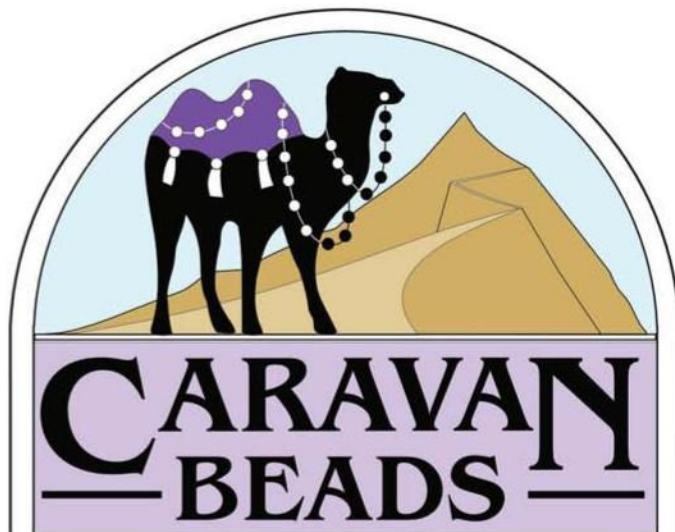
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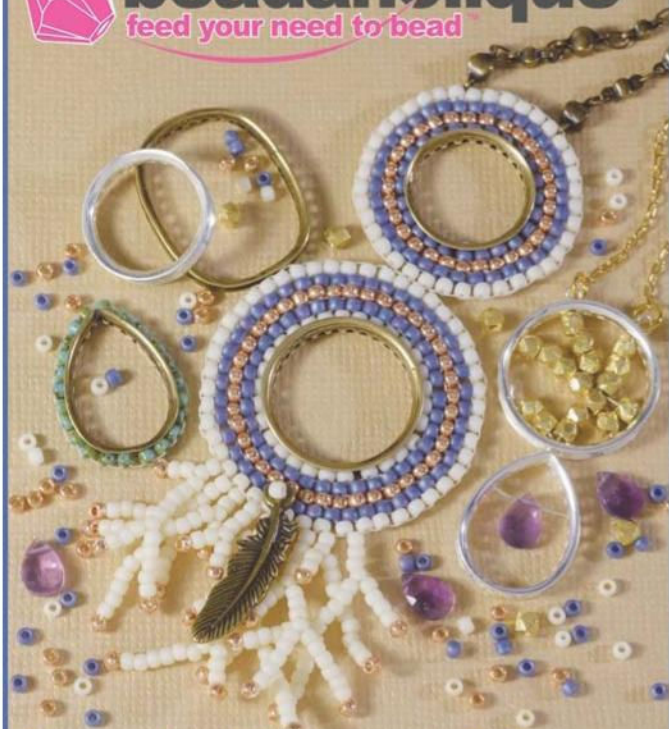
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Main
Colorway



Bead the beach to life using peyote and herringbone stitches to create striking starfish-shaped components connected with anemone-inspired links, dangles, and a custom clasp.



1) STARFISH. Use circular and tubular peyote and circular herringbone stitches to form the starfish:

Base, Round 1: Use 4' of thread to string 6E, leaving a 4" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first E strung (Fig. 1, orange thread).

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

Base, Round 3: String 2E and pass through the next E of the previous round; repeat five times (Fig. 1, green thread).

Base, Round 4: String 2E and pass through the next E of the previous round, then string 1B and pass through the following E of the previous round; repeat five times (Fig. 1, blue thread).

Base, Round 5: String 2E; pass through the nearest E of the previous round. String 1B; pass through the next B of the previous round. String 1B; pass through the following E of the previous round. Repeat from the beginning of this round five times. Pass through the first 2E of this round, the next E of the previous round, and the following B of this round (Fig. 1, red thread).

Base, Round 6: String 1B and pass through the next B of the previous round, then weave through beads to exit from the following B of the previous round; repeat five times, exiting from the first E of the previous round (Fig. 2, purple thread).

Base, Round 7: String 2E; pass through the next E of Base, Round 5. String 1B; pass through the next B of Base, Round 6. String 1B; pass through the following E of Base, Round 5. Repeat from the beginning of this round five times (Fig. 2, green thread).

Base, Round 8: String 2E; pass through the next E of the previous round. String 1B and pass through the next B of the previous round; repeat. String 1B; pass through the following E of the previous round. Repeat from the beginning of this round five times (Fig. 2, blue thread).

Base, Round 9: String 2E; pass through the next E of the previous round. String 1B and pass through the next B of the previous round; repeat twice. String 1B; pass through the following E of the previous round. Repeat from the beginning of this round five times (Fig. 2, red thread). *Note:* Pull the thread snug while stitching this round to form the beadwork into a slight dome.

Base, Round 10: String 1F; pass through the next E of the previous round (Fig. 3, green thread). String 1C, skip the nearest E, and pass through the next E of the previous round; repeat four times (Fig. 3, blue thread). Weave through beads to exit from the first E of the next 2E set in the previous round (Fig. 3, red thread). Repeat from the beginning of this round five times. Secure and trim the threads. Set aside.

TECHNIQUES

Circular and tubular peyote stitches

Circular herringbone stitch

Stringing

PROJECT LEVEL ○○○

MATERIALS

1 g yellow gold Duracoat size 15°

Japanese seed beads (A)

4 g metallic bronze size 11° Japanese seed beads (B)

2 g silver-lined mint green size 11°

Japanese seed beads (C)

0.5 g vintage copper size 11° Japanese seed beads (D)

9 g mudbrick pastel frosted opaque

size 8° Japanese seed beads (E)

2 g saffron galvanized size 8° Japanese seed beads (F)

1 g matte teal iris size 8° Japanese seed beads (G)

44 teal pearl 6mm 2-hole lentils (H)

32 matte metallic copper 10×3mm 2-hole crescent beads (J)

4 turquoise gold suede 6mm pressed-glass rounds (K)

Smoke 4 lb FireLine braided beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

7¼"

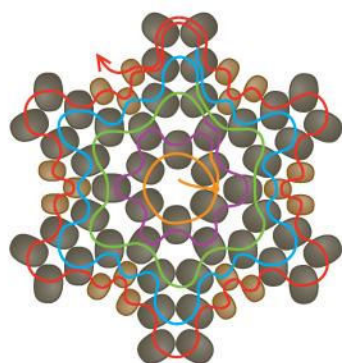


Fig. 1: Forming Base, Rounds 1–5 of a starfish

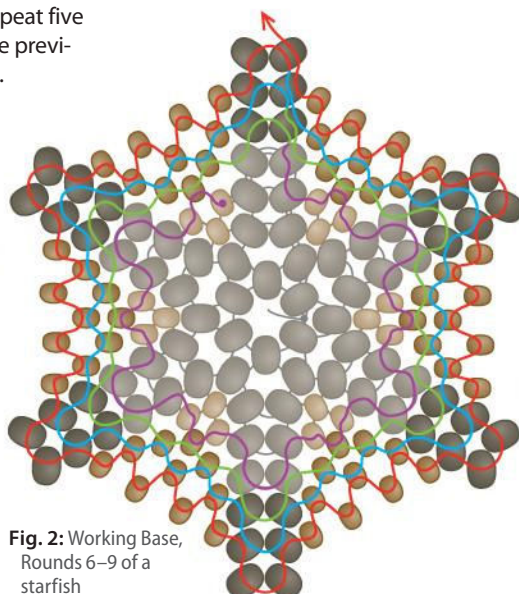


Fig. 2: Working Base, Rounds 6–9 of a starfish

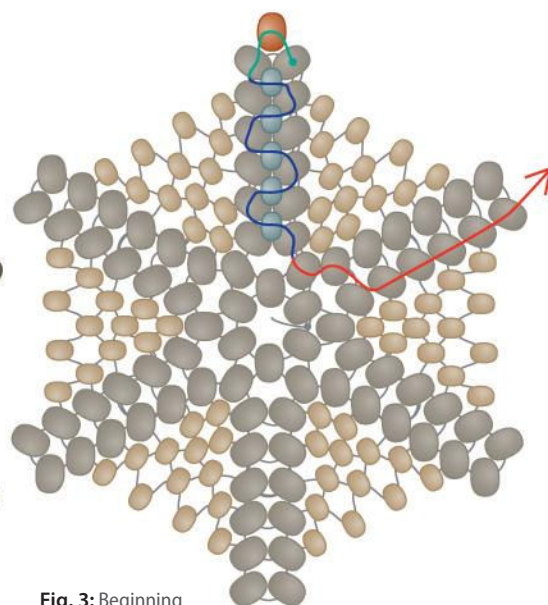


Fig. 3: Beginning Base, Round 10 of a starfish

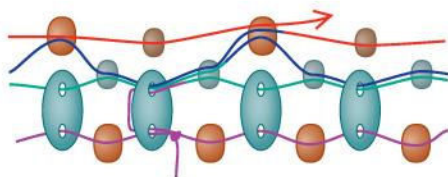


Fig. 4: Stitching the top of a starfish

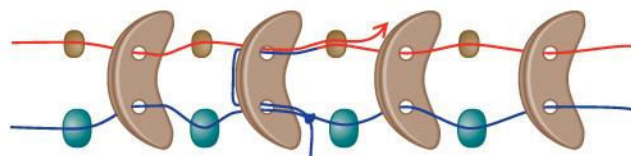


Fig. 5: Forming a link

Top, Round 1: Use 3' of thread to string {1H and 1F} eight times, leaving a 4" tail. Pass through the beads (same holes of the H) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (bottom) then second (top) holes of the first H string (Fig. 4, purple thread).

Top, Round 2: String 1C and pass through the next H (top hole) of the previous round; repeat seven times. Repeat the thread path of this round to reinforce. Pass through the first C of this round (Fig. 4, green thread).

Top, Round 3: String 1F, skip the next H, and pass through the following 1C/1H (top hole)/1C; repeat three times. Pass through the first F of this round (Fig. 4, blue thread).

Top, Round 4: String 1D and pass through the next F of the previous round; repeat three times (Fig. 4, red thread). Repeat the thread path of this round to reinforce. Weave through beads to exit from 1F of Top, Round 1. Secure and trim the tail thread, but don't trim the working thread.

Connection: Center Top, Round 1 at the front (convex side) of the base. Weave through beads to stitch the top to the base; repeat the thread path to reinforce. Secure and trim the threads. Set aside.

Repeat this entire step three times for a total of 4 starfish.

2) LINKS. Use tubular peyote stitch to make the links and clasp button:

Link, Round 1: Lay 8J vertically on your work surface with the inside curves facing right. Use 3' of thread to string 1J (bottom hole) and 1G; repeat seven times, leaving a 4" tail. Pass through the beads (same holes of the J) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (bottom) then second (top) holes of the first J string (Fig. 5, blue thread).

Link, Round 2: String 1B and pass through the next J (top hole) of the previous round; repeat seven times. Repeat the thread

artist's tips

► To give the starfish base more dimension, use tight tension when peyote-stitching the B of each round; using loose tension will create a flatter piece.

► If you have thread left after forming the first starfish, don't trim it. You can use the remaining thread to add the clasp loop or form the coin dangles.

path of this round to reinforce. Pass through the first B of this round (Fig. 5, red thread).

Link, Center: String 1K; pass through the opposite B of the previous round, pass back through the K, and pass through the last B exited in Link, Round 2. Repeat the thread path of the center to reinforce. Weave through beads to exit from 1G of Link, Round 1. Secure and trim the tail thread, but don't trim the working thread. Set aside.

Repeat this entire step twice. Repeat this entire step a third time, this time exiting from the K, down through the center of the beadwork, toward the bottom. *Note:* The last link formed will be used for the clasp button.

3) ASSEMBLY. Connect the starfish and links:

Connection 1: Use the working thread of 1 link, exiting from 1G of Round 1, to string 2A; pass through the center 1B of Round 9, 1B of Round 8, and 1B of Round 9 in the base of 1 starfish. String 2A; pass through the next G of Round 1 on the last link exited, the following J (bottom hole), and the first G exited in this

connection (Fig. 6). Repeat the thread path of this connection multiple times to reinforce. Weave through beads to exit from the third G of Round 1 from the last G exited on the link.

Connection 2: Repeat Connection 1 to attach 1 new starfish to the previous link, taking care to space 2G of Link, Round 1 between each connection. Secure and trim the thread.

Repeat this entire step twice to connect the 2 remaining starfish to the previous starfish, forming each connection opposite the previous connection.

4) CLASP. Attach the clasp:

Clasp Button: Use the working thread of the remaining link, exiting from the center K, to string 10A; pass through the center B of Base, Round 8 on 1 end starfish, opposite the previous connection. String 10A; pass up through the center of the link, pass through the K, and pass down through the center of the link (Fig. 7). Repeat the thread path multiple times to reinforce. Secure and trim the thread.

Clasp Loop: Start 12" of new thread that exits from the center 1B of Round 9, 1B of

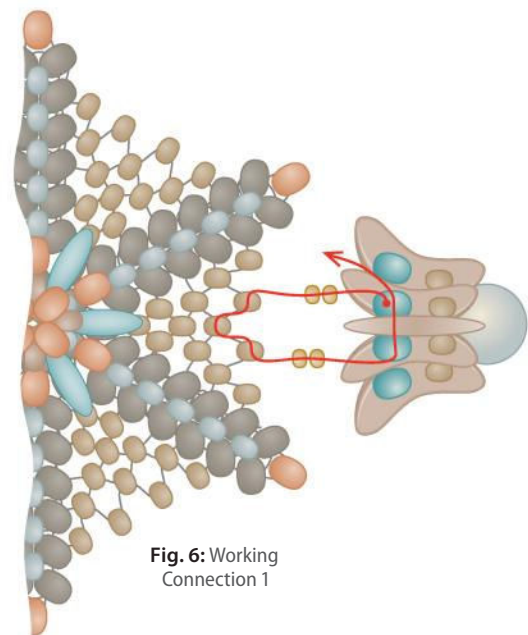


Fig. 6: Working Connection 1

Round 8, and 1B of Round 9 in the base of the other end starfish, opposite the previous connection. String 28B or as many as necessary for the clasp button to fit through; pass through the last 3B exited on the starfish. Repeat the thread path of the clasp loop multiple times to reinforce. Secure and trim the threads. Set aside.

OPTIONS

- USE THE LINKS FORMED IN STEP 2 AS THE TOP OF THE STARFISH AND THE TOPS OF THE STARFISH FORMED IN STEP 1 AS THE LINKS.
- CREATE STARFISH WITH FIVE OR SEVEN "ARMS" BY STRINGING 5E OR 7E IN BASE, ROUND 1 OF THE STARFISH.

5) COINS. Stitch small coins that will finish the dangles:

Coin, Round 1: Use 2' of thread to string {1H and 1B} six times, leaving a 4" tail. Pass through the beads (same holes of the H) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (bottom) hole of the first H strung.

Coin, Bottom Center: String 1F; pass through the opposite H (bottom hole) of the previous round, pass back through the F, and pass through the first (bottom) then second (top) holes of the last H exited in the previous round.

Coin, Round 2: String 1B and pass through the next H (top hole) of the previous round; repeat five times. Repeat the thread path of this round to reinforce.

Coin, Top Center: Repeat Coin, Bottom Center, passing through the top holes of the H. Secure and trim the threads. Set aside.

Use 3' of new thread to repeat this entire step for a second coin, but don't trim the working thread. Exit from 1B of Coin, Round 2.

6) DANGLES. Use the working thread of the second coin to string 30A; pass through 1B of Base, Round 9 next to the clasp loop (Fig. 8, blue thread). String 25A; pass through 1B of Coin, Round 2 on the other coin (Fig. 8, red thread). Repeat the thread path of this step in reverse to reinforce. Secure and trim the thread.

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

RESOURCES Check your favorite bead retailer or contact: Seed beads: Out On A Whim, (800) 232-3111, www.whimbeads.com. Lentils, crescent beads, and pressed-glass rounds: Agnesse Artistry 1, www.agnesseeartistry1.etsy.com. Thread: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. ●

Fig. 7: Attaching the clasp button

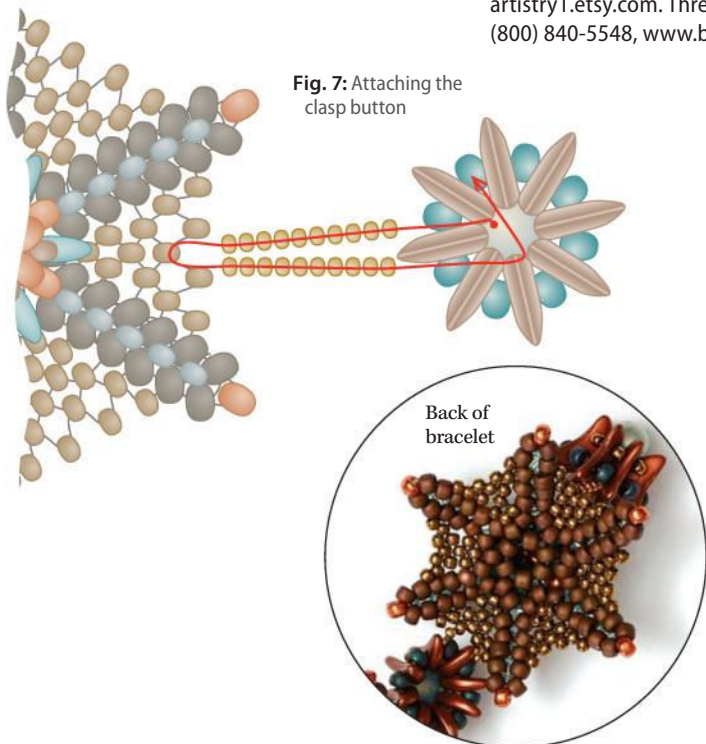
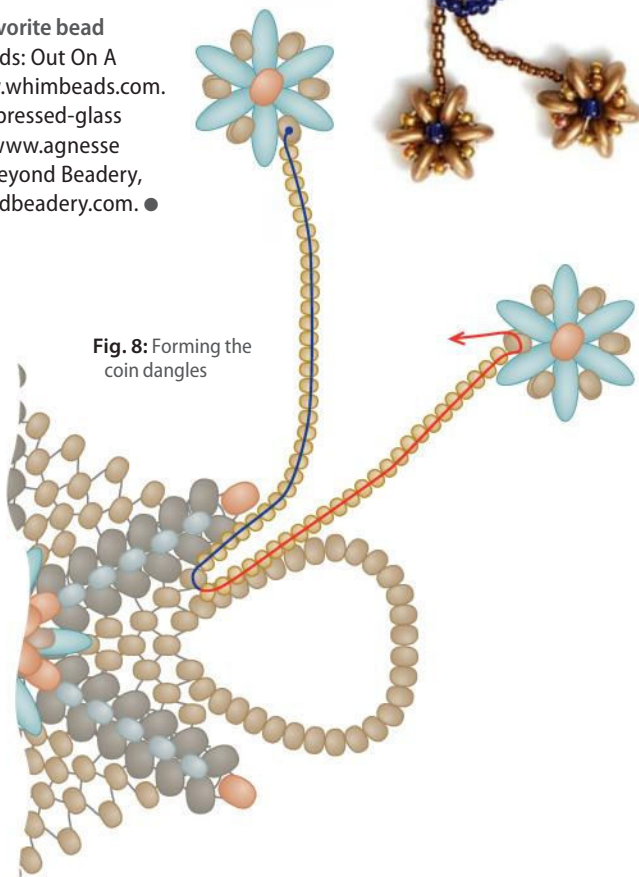


Fig. 8: Forming the coin dangles



2017
designer
of the *year*

Moroccan Lantern Pendant



Main
Colorway



This spiky pendant incorporates a unique mix of beads, tubular peyote stitch, and netting to form a beaded architectural masterpiece that resembles a lantern.

1) PENDANT. Form the pendant using tubular peyote stitch and netting:
Note: The pendant is stitched from the widest (top) end to the narrowest (bottom) end. You'll hold the beadwork upside down as you work.

Rounds 1 and 2: Use 4' of thread to string 12B, leaving an 18" tail. Pass through the first B strung (Fig. 1, orange thread).
Note: Repeat the thread path of each round once or twice to reinforce. All illustrations are shown flat with reinforcements removed for clarity.

Rounds 3 and 4: Work 6 peyote stitches with 1B in each stitch (Fig. 1, purple thread); repeat, stepping up after Round 3, but not after Round 4. Pass through the nearest B of Round 2 (Fig. 1, green thread).

Round 5: String 1H and pass through the next B of Round 2 to "stitch in the ditch"; repeat five times. Pass through the nearest B of Round 1 (Fig. 1, blue thread). Pass through the 6B of Round 1 and pull the thread snug to tighten the beads into a ring (Fig. 1, red thread); repeat. Pass through the nearest B of Round 2 and the following B of Round 3 (see the purple start dot in Fig. 2).

Round 6: String 2A, one end hole of 1G, and 2A and pass through the next B of Round ; repeat five times. Pass through the first 2A of this round and the first (inside) then second (center) holes of the following G (Fig. 2, purple thread). *Note:* You'll now begin working in the opposite direction.

Round 7: String 1F and pass through the next G (center hole) of the previous round; repeat five times. Pass through the third (outside) hole of the last G exited (Fig. 2, green thread). *Note:* You'll now begin working in the opposite direction.

Round 8: String 1D, 4A, and 1D and pass through the next G (outside hole) of Round 6; repeat five times (Fig. 2, blue thread). *Note:* Take care that the beads of this round sit on the outside of the F in the previous round. Pass through the center hole of the last G exited and the first (inside) then second (outside) holes of the next F (Fig. 2, red thread).

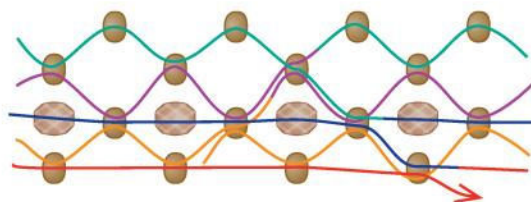


Fig. 1: Stitching Rounds 1-5

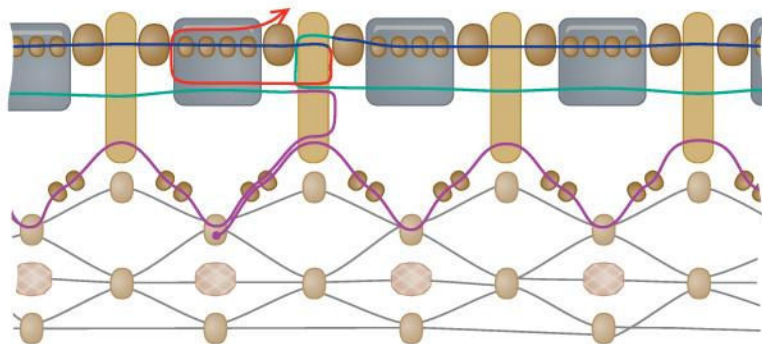


Fig. 2: Working Rounds 6-8

TECHNIQUES

Tubular peyote stitch

Tubular netting

PROJECT LEVEL ○○○

MATERIALS

- 1 g metallic bronze size 15° Japanese seed beads (A)
- 1 g metallic bronze size 11° Japanese seed beads (B)
- 1 g gold-lined crystal AB size 11° Japanese seed beads (C)
- 1 g metallic bronze size 8° Japanese seed beads (D)
- 12 oxidized bronze berry 6×2mm 2-hole CzechMates bars (E)
- 6 ash halo 6mm 2-hole CzechMates tiles (F)
- 12 bronze 10×3mm 3-hole CzechMates beams (G)
- 1 silky gold 5×13mm pressed-glass spike
- 1 silky gold iris 12×18mm pressed-glass spike
- 12 matte metallic gold iris 2mm fire-polished rounds (H)
- 12 halo ethereal shadows (seafoam) 3mm fire-polished rounds (J)
- 6 halo ethereal regal (mauve) 4mm fire-polished rounds (K)
- Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 12 beading needle

FINISHED SIZE

1 × 2"

artist's tips

- › Repeat the thread path of each round, taking care to snug the beads with each reinforcement.
- › You can use a 7×17mm spike for the 5×13mm spike; if you do so, insert the spike into the beadwork after Round 17.
- › If you can't find a 12×18mm spike for an armature, use a 10mm round bead instead.

Round 9: String 1E and pass through the next F (outside hole) of Round 7; repeat five times. Pass through the first (inside) then second (outside) holes of the first E in this round (Fig. 3, pink thread). *Note:* You'll now begin working in the opposite direction. Hold the beadwork in your non-dominant hand with Round 9 faceup so the opening in the beadwork is facing up. Insert the flat end of the 12×18mm spike into the opening of the beadwork so the point of the spike faces up; hold the spike in place as you work the following rounds. *Note:* You won't pass through the hole of the spike; the following rounds will tighten around the spike, holding it in place. The spike acts as a support for the beadwork.

Round 10: String 1K and pass through the next E (outside hole) of Round 9; repeat five times. Pass through the first K of this round (Fig. 3, orange thread; 12×18mm spike removed for clarity).

Round 11: String 3A and pass through the next K of the previous round; repeat five times. Pass through the first 2A of this round (Fig. 3, purple thread).

Round 12: String 1A, 1B, one end hole of 1G, 1B, and 1A and pass through the second A of the next 3A set in the previous round; repeat five times. Pass through the first 1A/1B/1G (inside hole)/1B of this round (Fig. 3, green thread).

Round 13: String 1C and pass through the next 1B/1G (inside hole)/1B of the previous round; repeat five times, exiting from the G (inside then center holes) of Round 12 on the last repeat (Fig. 3, blue thread). *Note:* You'll now begin working in the opposite direction.

Round 14: String 1J and pass through the next G (center hole) of Round 12; repeat five times. Pass through the third (outside) hole of the last G exited (Fig. 3, red thread). *Note:* You'll now begin working in the opposite direction.

Round 15: String 1E and pass through the next G (outside hole) of Round 12; repeat five times. Pass through the first (inside) then second (outside) holes of the first E in this round (Fig. 4, pink thread). *Note:* You'll now begin working in the opposite direction. Pass through the outside holes of the 6E in this round (Fig. 4, orange thread), snugging the outside holes of the E into a ring; repeat the thread path to reinforce.

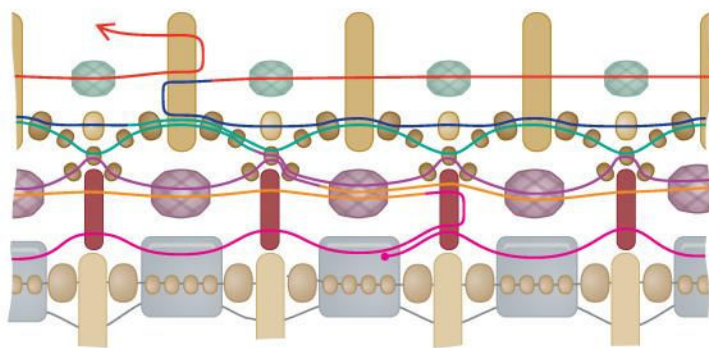


Fig. 3: Forming Rounds 9–14

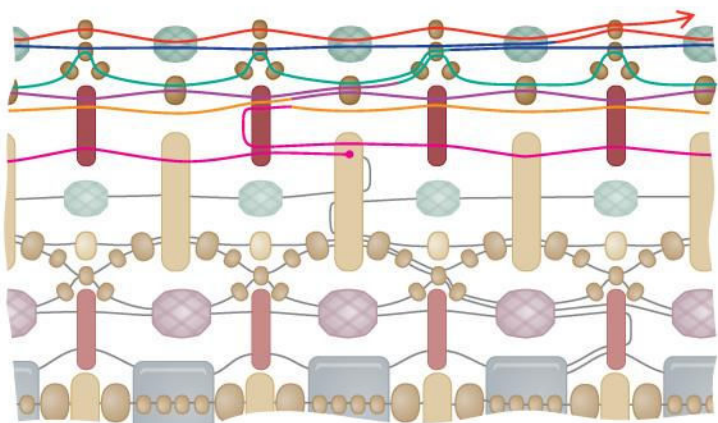


Fig. 4: Adding Rounds 15–19

Alternate Colorway Materials

SILVER/BLUE

1 g nickel-plated size 15° Japanese seed beads (A)
1 g nickel-plated size 11° Japanese seed beads (B)
1 g silver-lined milky lavender size 11° Japanese seed beads (C)
1 g pale wisteria gold luster size 8° Japanese seed beads (D)
12 blue iris 6×2mm 2-hole CzechMates bars (E)
6 milky alexandrite moon dust 6mm 2-hole CzechMates squares (F)
12 bronze oxidized 10×3mm 3-hole CzechMates beams (G)
1 matte half-blue lumi 5×13mm pressed-glass spike
1 chalk bronze lumi 12×18mm pressed-glass spike
12 navy blue 2mm fire-polished rounds (H)
12 halo ethereal ultramarine (royal blue) 3mm fire-polished rounds (J)
6 full Labrador 4mm fire-polished rounds (K)
Smoke 6 lb FireLine braided beading thread

GOLD/TURQUOISE

1 g champagne gold Duracoat size 15° Japanese seed beads (A)
1 g champagne gold Duracoat size 11° Japanese seed beads (B)
1 g 24k gold-lined white opal size 11° Japanese seed beads (C)
1 g amethyst gold luster size 8° Japanese seed beads (D)
12 light beige gold suede opaque 6×2mm 2-hole CzechMates bars (E)
6 taupe/silk blue 6mm 2-hole CzechMates squares (F)
12 turquoise Picasso opaque 10×3mm 3-hole CzechMates beams (G)
1 silky gold 5×13mm pressed-glass spike
1 chalk bronze lumi 12×18mm pressed-glass spike
12 crystal AB 2mm fire-polished rounds (H)
12 crystal blue luster 3mm fire-polished rounds (J)
6 halo ethereal heavens (light green) 4mm fire-polished rounds (K)
Smoke 6 lb FireLine braided beading thread

Round 16: String 1B and pass through the next E (outside hole) of the previous round; repeat five times. Pass through the first B of this round (Fig. 4, purple thread).

Round 17: String 3A and pass through the next B of the previous round; repeat five times. Pass through the first 2A of this round (Fig. 4, green thread).

Round 18: String 1J and pass through the second A of the next 3A set in the previous round; repeat five times. Pass through the first J of this round (Fig. 4, blue thread).

Round 19: String 1A and pass through the next J of the previous round; repeat five times. Pass through the first A of this round (Fig. 4, red thread).

Round 20: String 4A and pass through the next A of the previous round; repeat five times. Pass through the first 3A of this round (Fig. 5, purple thread).

Round 21: String 1H and pass through the second and third A of the next 4A set in the previous round; repeat five times. Pass through the first H of this round (Fig. 5, green thread). Insert the flat end of the 5×13mm spike into the opening of the beadwork so the point of the spike faces up; hold it in place as you work the following rounds. *Note:* You won't pass through the hole of the spike; the following rounds will tighten around the spike, holding it in place.

Round 22: String 1C and pass through the next H of the previous round; repeat five times. Pass through the first C of this round (Fig. 5, blue thread).

Round 23: String 1B and pass through the next C of the previous round; repeat five times (Fig. 5, red thread). Repeat the thread path of this round, snugging the beads tightly around the spike, to reinforce. *Note:* If the 5×13mm spike doesn't

feel secure, add another peyote-stitched round with B or A or stitch through the hole of the spike to beads in an adjacent round. Weave through beads to exit from one 3A set in Round 11 (see the blue start dot in Fig. 6).

Round 24: String 5A and pass through the nearest 1D of Round 8, 1G (outside hole) of Round 6, and 1D of Round 8, then string 5A, pass through the last 3A exited, the next K of Round 10, and the following 3A set of Round 11 (Fig. 6, blue thread); repeat five times (Fig. 6, red thread). Secure the working thread and trim.

2) BAIL. Add a needle to the tail thread and make sure it's exiting 1B of Round 1. String 16A; pass through the opposite B of Round 1 (Fig. 7, blue thread). String 16A; pass through the first B of Round 1 exited in this step (Fig. 7, red thread). Repeat the thread path of this step twice to reinforce the bail. Secure the thread and trim.

MELISSA GRAKOWSKY SHIPPEE is a beadwork designer, instructor, and author inspired by mathematics and nature. She has won numerous awards for her elaborate beaded jewelry and masks. As a Starman TrendSetter she creates exciting new bead-woven jewelry using Czech beads. Contact Melissa through her website at www.mgsdesigns.net.

RESOURCES Check your favorite bead retailer or contact: Seed beads: Out On A Whim, (800) 232-3111, www.whimbeads.com. 5×13mm spike: Artbeads.com, (866) 715-2323. CzechMates bars, squares, and beams; fire-polished rounds; and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. 12×18mm spike: MGS Designs, www.mgsdesigns.net. ●

Fig. 5: Stitching Rounds 20–23

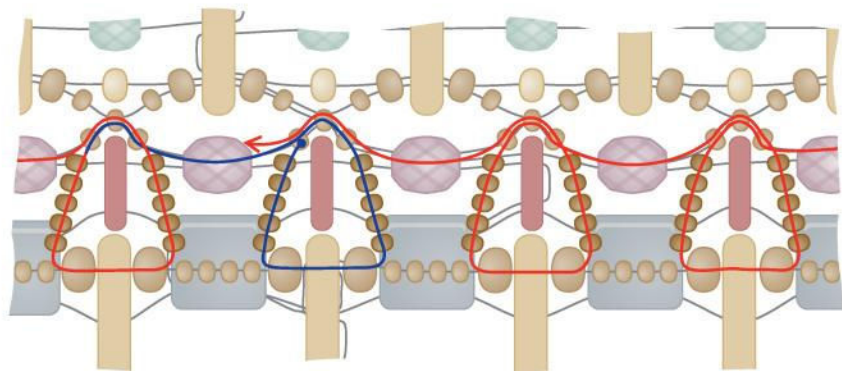
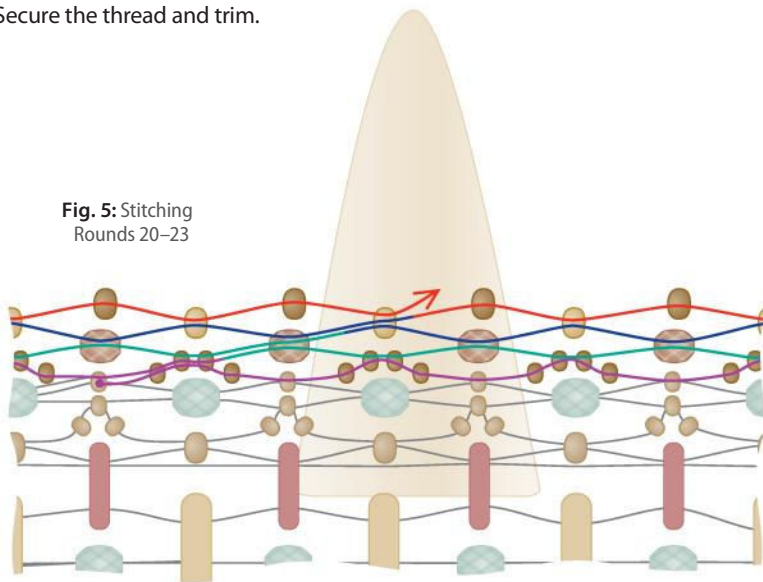


Fig. 6: Working Round 24

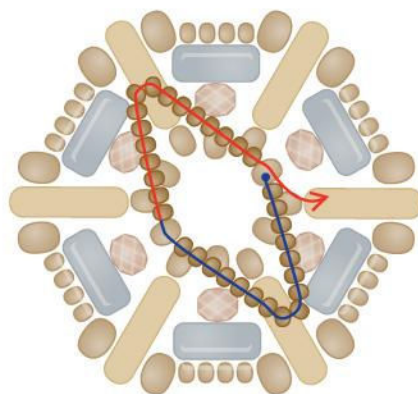


Fig. 7: Adding the bail

2017
designer
of the year

Duo Personality Necklace

KASSIE SHAW



OPTION

FORM 1 LARGER DUO COMPONENT TO BE USED AS THE CENTER COMPONENT OF THE NECKLACE BY STARTING DUO COMPONENT, ROUND 1 WITH 10F INSTEAD OF 8F.

Create two different kinds of components using SuperDuos, crescent beads, tubular peyote stitch, and netting, then string them together with bugle beads and pearls and finish with a simple chain.



1) DUO COMPONENTS. Use a variation of tubular peyote stitch and netting to form the components made primarily with SuperDuos:

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

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

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

Round 4: String 1H and pass through the next G (outside hole) of the previous round; repeat seven times. Pass through the first H (inside then outside holes) of this round (Fig. 1, blue thread). *Note:* You'll now begin working counterclockwise. Pass through the outside holes of the 8H in this round to form a tight ring. Pass through the inside hole of the last H exited and the next G (outside hole) of Round 3 (Fig. 1, red thread). *Note:* You'll now begin working clockwise.

Round 5: String 3D and pass through the next G (outside hole) of Round 3; repeat seven times (Fig. 2, green thread; beadwork shown flat for clarity). Pass through the inside hole of the last G exited and the next G (outside then inside holes) of Round 2 (Fig. 2, turquoise thread).

Round 6: String 3D and pass through the next G (inside hole) of Round 2; repeat seven times. Pass through the first 2D of this round (Fig. 2, red thread).

Round 7: String 4A and pass through the second D of the next 3D set in Round 5, then string 4A and pass through the second D of the following 3D set in Round 6 (Fig. 3, blue thread; beadwork shown flat for clarity); repeat seven times (Fig. 3, red thread). Secure and trim the threads. Set aside.

Repeat this entire step four times for a total of 5 Duo Components. *Note:* The side with H at the center is the front.

TECHNIQUES

Tubular peyote stitch variation

Tubular netting

Stringing

PROJECT LEVEL ○○○

MATERIALS

2 g eggplant Duracoat size 15° seed beads (A)

2 g seafoam Duracoat size 15° seed beads (B)

2 g silver Duracoat size 15° seed beads (C)

2 g higher metallic violet iris size 11° Demi Round seed beads (D)

1 g metallic nebula 3mm bugle beads (E)

4 g petrol pastel 5×2.5mm 2-hole SuperDuos (F)

11 g cocoa 5×2.5mm 2-hole SuperDuos (G)

4 g Bordeaux pastel 5×2.5mm 2-hole SuperDuos (H)

9 g oxidized bronze berry 10×3mm 2-hole crescent beads (J)

12 dark blue 8mm glass pearl rounds (K)

1 antiqued silver 17mm Bali-style toggle clasp

4 silver 5mm jump rings

2 silver 4×5mm wireguards

7" of silver 2×3mm oval chain

Purple One-G nylon beading thread

TOOLS

Scissors

Size 12 sharp (short) or regular beading needle

FINISHED SIZE

23"

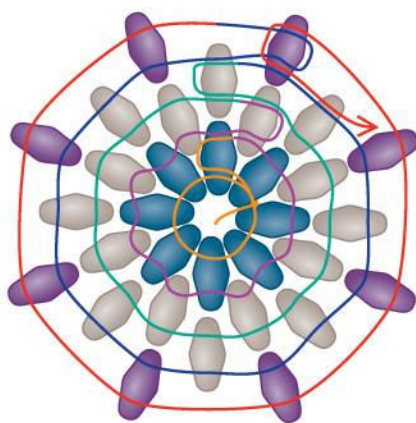


Fig. 1: Stitching Rounds 1–4 of a Duo Component

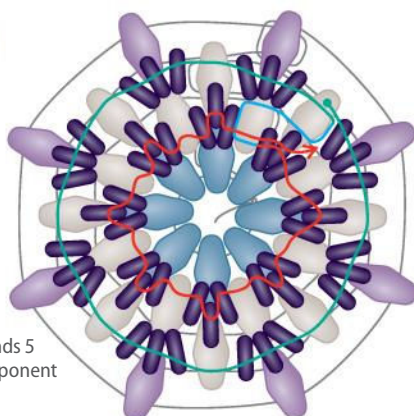


Fig. 2: Working Rounds 5 and 6 of a Duo Component

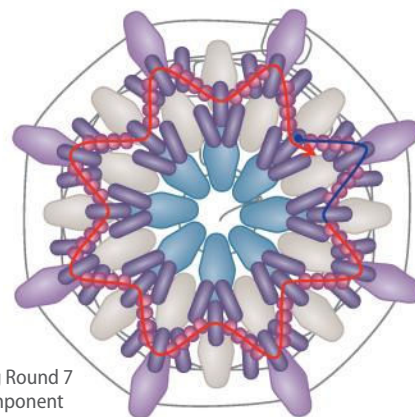
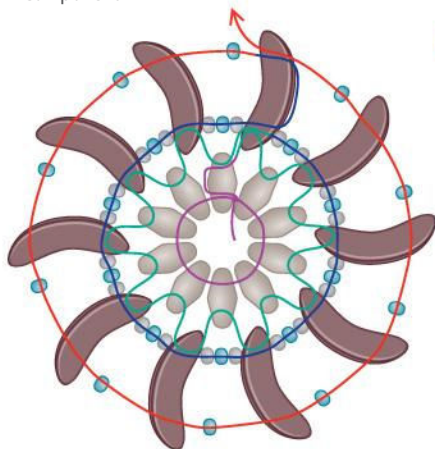


Fig. 3: Adding Round 7 of a Duo Component

Fig. 4: Creating a Crescent Component



2) CRESCENT COMPONENTS. Use a variation of tubular peyote stitch to form the components with crescent beads:

Round 1: Working counterclockwise, use 4' of thread to string 10G, leaving a 4" tail. Pass through the beads (same holes) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (inside) then second (outside) holes of the first G strung (Fig. 4, purple thread). *Note:* You'll now begin working clockwise.

Round 2: Lay 10J vertically on your work surface with the inside curves facing left. String 1J (bottom hole) and pass through the next G (outside hole) of the previous round; repeat nine times. Pass through the first (inside) hole of the first J in this round (Fig. 4, green thread).

Round 3: String 1C, 1B, and 1C and pass through the next J (inside hole) of the previous round; repeat nine times. Pass through the second (outside) hole of the last J exited (Fig. 4, blue thread). *Note:* You'll now begin working counterclockwise.

Round 4: String 1B and pass through the next J (outside hole); repeat nine times (Fig. 4, red thread). Repeat the thread path of this round to reinforce, snugging the beads into a tight ring. Secure and trim the threads. Set aside.

Repeat this entire step five times for a total of 6 Crescent Components. *Note:* The side with G at the center is the front.

artist's tip

You can use the same color of SuperDuos for Rounds 1 and 4 of the Duo Components.

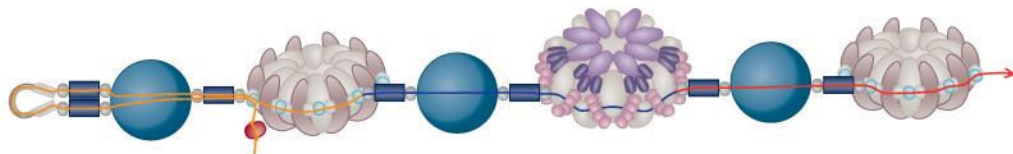


Fig. 5: Forming End 1 and Passes 1 and 2

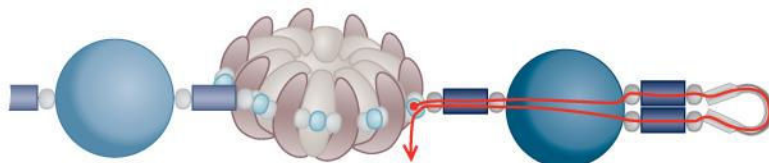


Fig. 6: Finishing End 2

3) ASSEMBLY. String the components together:

End 1: *Note:* Take care to string each component faceup. Add a stop bead to 4' of thread, leaving a 4" tail. Exit from 1B of Round 3 on 1 Crescent Component, away from the beadwork. String 1C, 1E, 1C, 1K, 1C, 1E, 1C, 1 wireguard, 1C, 1E, and 1C; pass back through the K, the next 1C/1E/1C, and the last B exited on the component. Weave through beads at the top of the component to exit from the third B of Round 3 from the last B exited (Fig. 5, orange thread).

Pass 1: String 1C, 1E, 1C, 1K, 1C, 1E, and 1C; pass through 1G (inside hole) of Round 3 on 1 Duo Component. Weave through beads at the top of the component to exit from the second G (inside hole) of Round 3 from the last G exited (Fig. 5, blue thread).

Pass 2: String 1C, 1E, 1C, 1K, 1C, 1E, and 1C; pass through 1B of Round 3 on 1 Crescent Component. Weave through beads at the top of the component to exit from the third B of Round 3 from the last B exited (Fig. 5, red thread).

Passes 3–10: Repeat Passes 1 and 2 four times.

End 2: String 1C, 1E, 1C, 1K, 1C, 1E, 1C, 1 wireguard, 1C, 1E, and 1C; pass back through the K, the next 1C/1E/1C, and the last B exited on the component (Fig. 6). *Note:* If desired, repeat the thread path of this entire step in reverse to reinforce. Secure the working thread and trim. Remove the stop bead; secure the tail thread and trim.



Back of components

4) FINISH. Use 1 jump ring to attach one 3½" piece of chain to 1 wireguard, then use 1 jump ring to attach one half of the clasp to the end of the chain; repeat to attach the other half of the clasp to the other wireguard.

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

RESOURCES Check your favorite bead retailer or contact: TierraCast clasp and all other materials: Bead-Therapy, (423) 509-1907, www.bead-therapy.com. ●

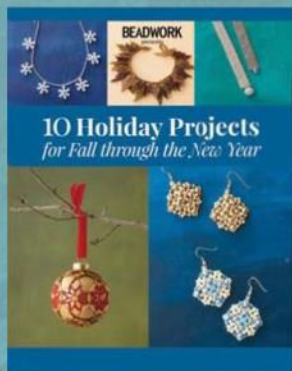
Chenille Shimmer Bracelet

DIÁNA BALOGH

Use chenille stitch and dainty seed beads to form an easily made bracelet with a lacy feel.

*beginner
friendly!*

Main
Colorway



This project originally appeared in the eBook *10 Holiday Projects for Fall Through the New Year*. You can find this eBook at www.interweave.com.

TECHNIQUE

Chenille stitch

PROJECT LEVEL ○○○

MATERIALS

2 g gold galvanized permanent-finish size 15° seed beads (A)

6 g silver galvanized permanent-finish size 11° seed beads (B)

1 silver 15mm box clasp with rhinestone inlay

2 silver 5mm jump rings

Gray One-G nylon beading thread

TOOLS

Scissors

Size 12 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 7"

artist's tips

➤ Use shiny beads to emphasize the laced structure of the bracelet.

➤ If you use matte size 11° seed beads and shiny size 15° seed beads, the bracelet will look like a velvet ribbon.

1) BAND. Use chenille stitch to form the bracelet band:

Row 1: Add a stop bead to 6' of thread, leaving a 10" tail. String 8B (Fig. 1, blue thread). *Note:* You'll change stitching direction with every row.

Row 2: String 1A, 1B, and 1A; skip 1B of Row 1 and pass back through the next 2B. String 1A and pass back through the next 2B; repeat. String 1A; pass back through the next B (Fig. 1, red thread).

Row 3: String 1A and 1B; pass back through the nearest A of the previous row. String 2B and pass back through the next A of the previous row; repeat twice. Weave through beads to exit back through the last B of this row (Fig. 2).

Row 4: String 1A and pass back through the next 2B of the previous row; repeat twice (Fig. 3).

Row 5: String 2B and pass back through the nearest A of the previous row; repeat twice. String 2B and square-stitch them to the nearest end 2B so that the 4B stack. Pass through the second-to-last B just added in this row, exiting toward the edge of the beadwork (Fig. 4).

Row 6: String 1A; pass through the last B added in the previous row. String 1A and 1B; pass back through the first A added in this row and the following 2B of the previous row. String 1A and pass back through the next 2B of the previous row; repeat. String 1A; pass back through the next B of the previous row (Fig. 5).

Rows 7–140: Repeat Rows 3–6 thirty-three times. Repeat Rows 3 and 4.

Reinforce: Weave through beads to exit from the second A added in Row 140. Form a square stitch as in Fig. 6 to reinforce the beadwork to form a hole for the clasp. Secure the working thread and trim, but don't trim the tail thread.

2) FINISH. Remove the stop bead and add a needle to the tail thread. Weave through beads to exit from the second B added in Row 1 of the band. String 1A and pass through the following 2B of Row 1; repeat twice (Fig. 7). Weave through beads to exit from the second A just added. Form another square stitch as in Fig. 6 to reinforce the beadwork where you'll be attaching the second half of the clasp to this end of the band. Secure the thread and trim.

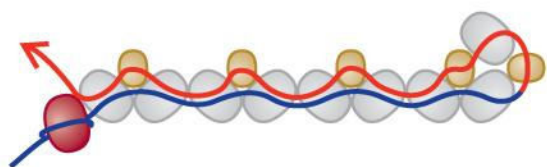


Fig. 1: Working Rows 1 and 2 of the band

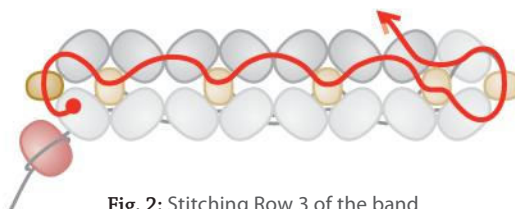


Fig. 2: Stitching Row 3 of the band

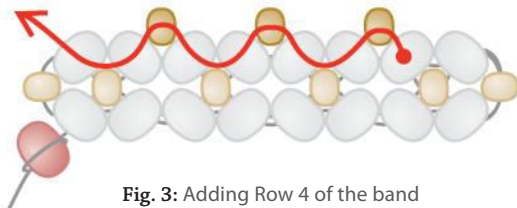


Fig. 3: Adding Row 4 of the band

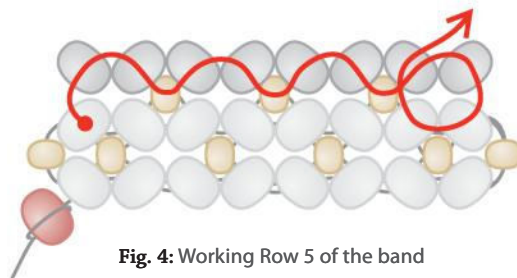


Fig. 4: Working Row 5 of the band

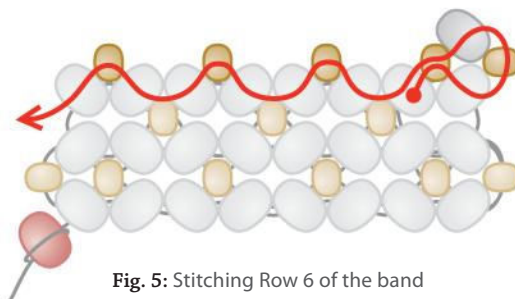


Fig. 5: Stitching Row 6 of the band

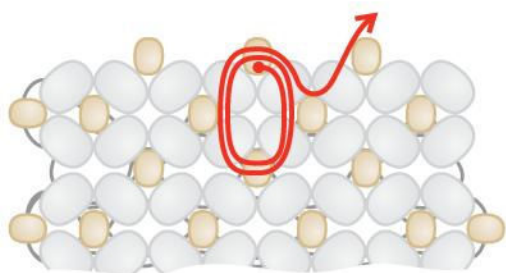


Fig. 6: Reinforcing the beadwork for the clasp attachment

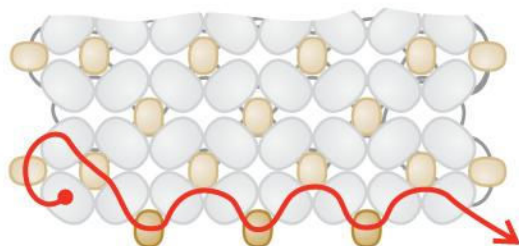



Fig. 7: Finishing the first end of the band

3) CLASP. Use 1 jump ring to attach one half of the clasp to the reinforced hole on one end of the band; repeat for the other end of the bracelet.

DIÁNA BALOGH is a beaded jewelry designer from Hungary. She specializes in beading tutorials about lesser-known beading stitches, including triangle weave. Contact Diána at www.beadring-tutorial.com or www.diasjewelryshop.etsy.com.


RESOURCES Check your favorite bead retailer or contact: Toho seed beads: Beadaholique, (866) 834-4618, www.beadaholique.com. Clasp and jump rings: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. ●




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Breezy Blossoms

VALERIE FELCETTO

Use picots and peyote and herringbone stitches to form floral bezels around crystal chatons that are connected using right-angle weave for a delightfully feminine bracelet.



Main
Colorway

TECHNIQUES

Picot

Circular and flat peyote stitches

Circular herringbone stitch

Right-angle weave

PROJECT LEVEL ●●○

MATERIALS

1 g champagne gold galvanized size 15° seed beads (A)

4 g champagne gold galvanized size 11° seed beads (B)

2.5 g matte light blue size 11° seed beads (C)

64 blue chalk lazure 5×7mm Pip beads (D)

64 Pacific opal AB 3mm crystal bicones (E)

8 foil-back metallic sunshine 8mm 39ss crystal chatons

56 gold 3mm rounds (F)

1 gold-plated 13×24mm spring-ring clasp

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 12 beading needle

FINISHED SIZE

7¼"

1) FLOWERS. Use picots, circular peyote stitch, and circular herringbone stitch to form the flowers:

Round 1: Use 2' of thread to string {1B and 1D} eight times, leaving a 4" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first B strung (Fig. 1, green thread).

Round 2: String 1C, 1B, and 1C and pass through the last B exited and the next 1D/1B (Fig. 1, blue thread); repeat seven times. Pass through the first 1C/1B of this round (Fig. 1, red thread). *Note:* You'll now begin working in the opposite direction. Insert 1 chaton facedown into the beadwork so the front touches Round 1; hold it in place as you work the following round.

Round 3: String 1C and pass back through the next B of the previous round; repeat seven times. Pass through the first C of this round (Fig. 2, green thread; back of beadwork shown). Pass through the 8C of this round, snugging the beads into a tight ring over the back of the chaton (Fig. 2, blue thread). Pass back through the next 1B/1C of Round 2 (Fig. 2, red thread).



Round 4: String 2B; pass down through the next C of Round 2 and pass up through the last C of Round 2 exited and the first B just added (Fig. 3, purple thread; back of beadwork shown). String 2B; pass down through the next B and pass up through the last B exited and the first B just added (Fig. 3, green thread). String 1A, 1E, and 1A; pass down through the next 2B/1C and pass up through the following C of Round 2 (Fig. 3, blue thread). Repeat from the beginning of this round seven times (Fig. 3, red thread). Secure and trim the threads. Set aside.

Repeat this entire step seven times for a total of 8 flowers.

2) ASSEMBLY. Use right-angle weave and peyote stitch to connect the flowers and add the clasp:

Clasp 1: Start 6' of new thread that exits from 1B of Round 2, 1C of Round 3, and 1B of Round 2 on 1 flower. *String 1B, 1C, one half of the clasp, 1C, and 1B and pass through the last 1B/1C/1B exited (Fig. 4, orange thread; back of beadwork shown); repeat the thread path multiple times to reinforce. Weave through beads to exit from the fourth B of Round 2 from the last B exited (Fig. 4, purple thread).**

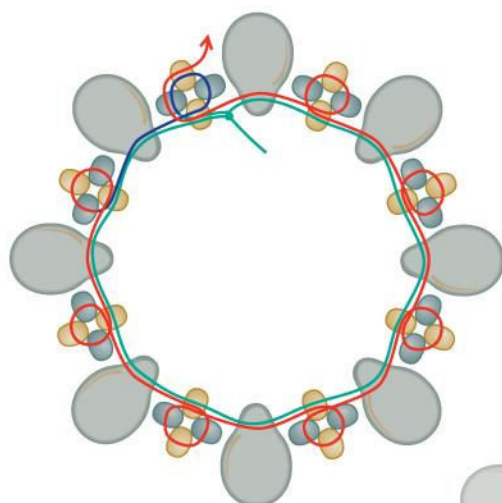


Fig. 1: Stitching Rounds 1 and 2 of a flower

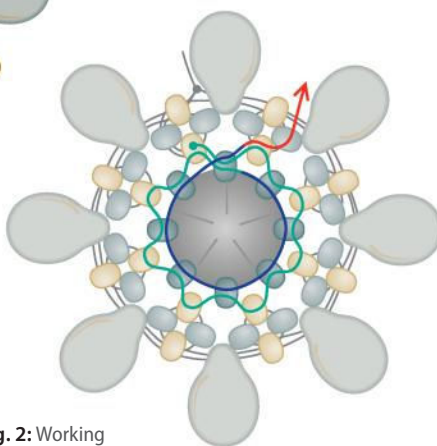


Fig. 2: Working Round 3 of a flower

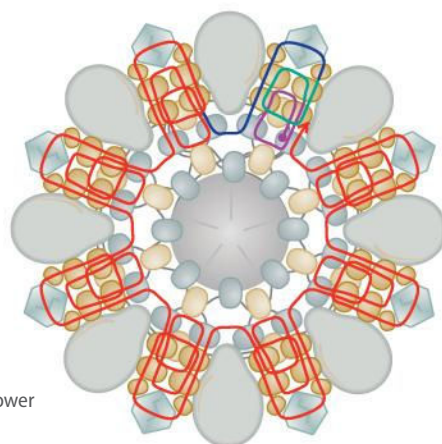


Fig. 3: Forming Round 4 of a flower

OPTIONS

- USE 4MM CRYSTAL BICONES INSTEAD OF 3MM CRYSTAL BICONES FOR A MORE SUBSTANTIAL, SPARKLY LOOK.
- TRY USING DIFFERENT-COLORED CHATONS FOR SOME OF THE FLOWERS.



1 g nickel size 15° seed beads (A)
4 g nickel size 11° seed beads (B)
2.5 g matte silver size 11° seed beads (C)
64 silver/black Picasso 5×7mm Pip
beads (D)
64 crystal AB 3mm crystal bicones (E)
8 foil-back crystal 8mm 39ss
crystal chatons
56 silver 3mm rounds (F)
1 silver-plated 11×21mm spring-ring clasp
Smoke 6 lb FireLine braided
beading thread

1 g champagne gold galvanized size 15°
seed beads (A)
4 g champagne gold galvanized size 11°
seed beads (B)
2.5 g matte purple size 11° seed beads (C)
64 purple vitrail opaque 5x7mm Pip
beads (D)
64 violet 2X AB 3mm crystal bicones (E)
8 foil-back crystal paradise shine 8mm
39ss crystal chatons
56 gold 3mm rounds (F)
1 gold-plated 11x21mm spring-ring clasp
Smoke 6 lb FireLine braided
beading thread

Connection 1, Pass 2: String 1C and pass through the next F; repeat. Pass through the nearest 1B/1C/1B of the previous flower and the following F of this connection (Fig. 5, green thread; back of beadwork shown). String 1C and pass through the next F; repeat. Pass through the nearest 1B/1C/1B of the next flower (Fig. 5, blue thread). Weave through beads to exit from the fourth B of Round 2 from the last B exited (Fig. 5, red thread).

Clasp 2: Repeat from * to **, using the second half of the clasp. Secure and trim the threads.

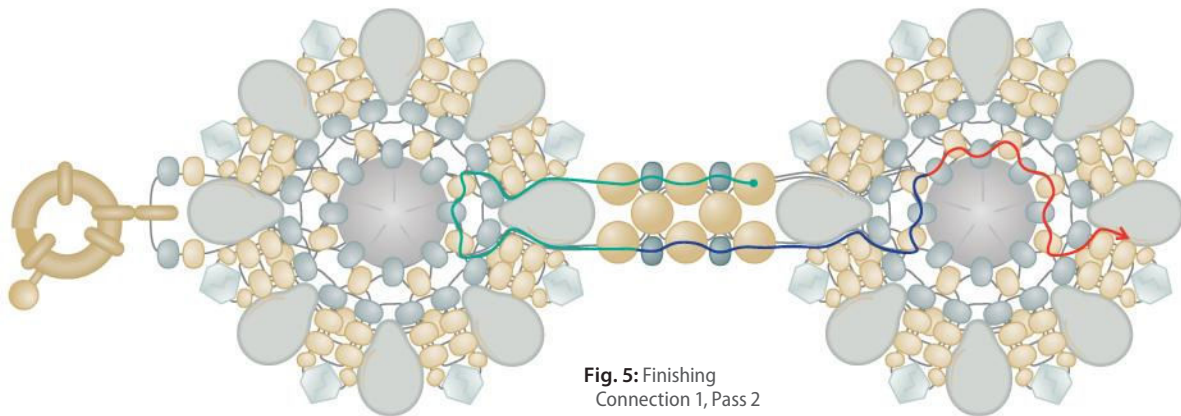


Fig. 5: Finishing
Connection 1, Pass 2

artist's tips

- › You'll make many thread reinforcements in this project, so it isn't necessary to wax your thread.
- › Use tight tension to stitch the flowers.

VALERIE FELCETTO is a bead-weaving designer and teacher who specializes in using Swarovski crystals in her beadwork. She has been beading since 2006 and loves to create modern designs for everyday wear. Find more of Valerie's designs and patterns at www.rominadesigns.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, Pip beads, Swarovski crystal bicones, clasp, and thread: Lucy's Bead Boutique, (848) 232-3690, www.lucysbeadboutique.com. Swarovski crystal chatons (Article #1088): Beadware IL, www.beadwareil.etsy.com. Metal rounds: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. ●



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Nefertiti Necklace

CECIL RODRIGUEZ

Fit for an Egyptian queen, this rich statement necklace may look complex but is deceptively easy to make with repeated nets.



OPTION

USE CRYSTAL ROSE MONTÉES OR TWO-HOLE CANDY BEADS INSTEAD OF HONEYCOMB BEADS.

Netting

MATERIALS

12 g bronze size 11° Japanese seed beads (A)
10 dark bronze 2.8mm Japanese drops (B)
85 dark bronze 6mm 2-hole Tango beads (C)
124 chalk champagne 6mm 2-hole Tango
beads (D)
41 metallic dark green 6mm 2-hole
Honeycomb beads (E)
127 chalk champagne 8×5mm 2-hole
DiamonDuos (F)
5 bronze 7mm jump rings
1 bronze 20mm decorative toggle clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

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

FINISHED SIZE

18¾"

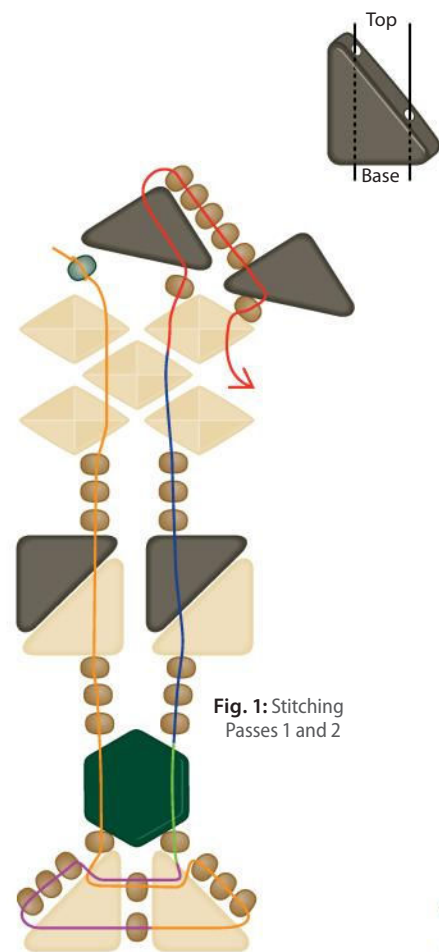


Fig. 1: Stitching
Passes 1 and 2

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. Lay the E and F faceup on your work surface with the holes oriented vertically.

Pass 1: Add a stop bead to 6' of thread, leaving a 12" tail. String 1F (top to bottom/right hole), 1F (top to bottom/left hole), 1F (top to bottom/right hole), 3A, 1C (base to top/short hole), 1D (top to base/long hole), 3A, 1E (left hole), 1A, 1D (top to base/short hole), 1A, 1D (base to top/short hole), and 3A; pass back through the last D (top to base/long hole) strung (**Fig. 1, orange thread**). String 1A; pass back through the next D (base to top/long hole). String 3A; pass through the last D (top to base/short hole) exited, the next A, and the following D (base to top/short hole) (**Fig. 1, purple thread**).

Pass 2: String 1A; pass back through the E (right hole) of Pass 1 (**Fig. 1, green thread**). String 3A, 1D (base to top/short hole), 1C (top to base/long hole), 3A, and 1F (bottom to top/left hole); pass back through the second F (right hole) of Pass 1 (**Fig. 1, blue thread**). String 1F (bottom to top/left hole), 1A, 1C (top to base/long hole), 5A, 1C (base to top/short hole), and 1A; pass back through the last F (right hole) added (**Fig. 1, red thread**).

Pass 3: String 1F (top to bottom/left hole); pass back through the next F (right hole) of the previous pass (**Fig. 2, turquoise thread**). String 3A; pass back through the next 1C (base to top/short hole) and 1D (top to base/long hole) of the previous pass (**Fig. 2, yellow thread**). String 3A, 1E (left hole), 1A, 1D (top to base/short hole), 1A, 1D (base to top/short hole), and 3A; pass back through the last D (top to base/long hole) added (**Fig. 2, pink thread**). String 1A; pass back through the next D (base to top/long hole). String 3A; pass through the last D (top to base/short hole) exited, the next A, and the following D (base to top/short hole) (**Fig. 2, orange thread**).

Pass 4: String 1A; pass back through the E (right hole) of the previous pass (Fig. 2, **purple thread**). String 3A, 1D (base to top/short hole), 1C (top to base/long hole), 3A, and 1F (bottom to top/left hole); pass back through the next F (right hole) of the previous pass (Fig. 2, **green thread**). String 1F (bottom to top/left hole) and 1A; pass back through the nearest C (top to base/long hole) (Fig. 2, **blue thread**). String 5A, 1C (base to top/short hole), and 1A; pass back through the last F (right hole) added (Fig. 2, **red thread**).

Passes 5–82: Repeat Passes 3 and 4 thirty-nine times.

artist's tips

- Use Miyuki seed beads to guarantee the necklace will lay flat.
- Check to make sure both holes of each two-hole bead are clear. If a hole is clogged, you may be able to clear it with a needle.

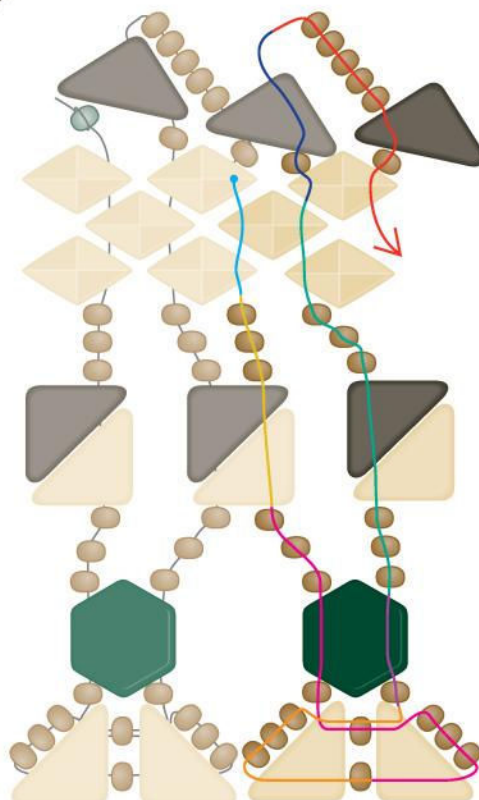
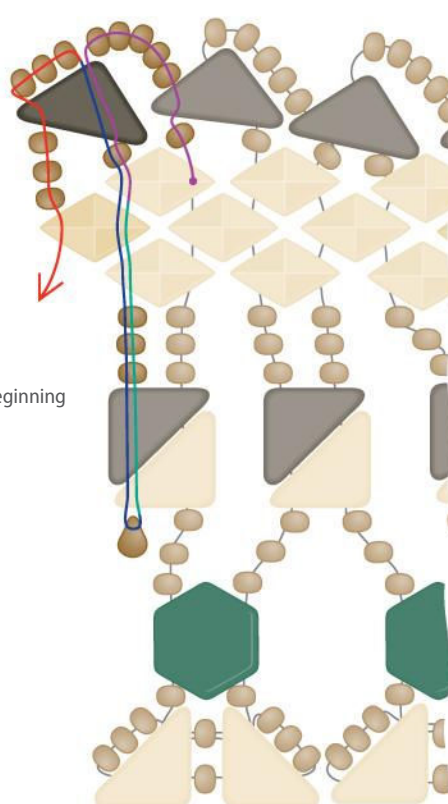
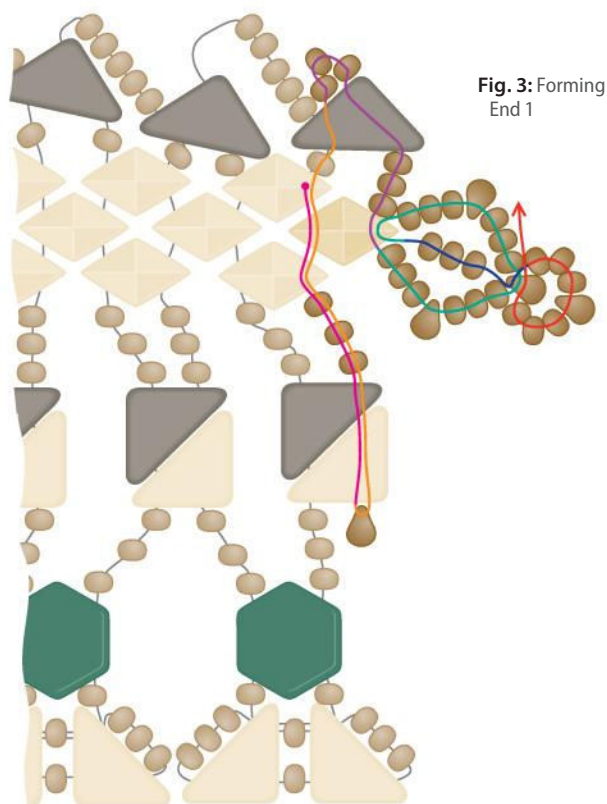


Fig. 2: Working Passes 3 and 4



2) END 1. Stitch the first end of the necklace:

End Pass: String 1F (top to bottom/left hole); pass back through the next F (right hole) of the previous pass. String 3A; pass back through the next 1C (base to top/short hole) and 1D (top to base/long hole) of the previous pass (Fig. 3, pink thread). String 1B; pass back through the last 1D (base to top/long hole), 1C (top to base/short hole), 3A, 1F (right hole), 1F (left hole), 1F (right hole), 1A, and 1C (top to base/short hole) (Fig. 3, orange thread). String 3A; pass through the last C (base to top/long hole) exited. String 3A; pass back through the last F (right hole) added (Fig. 3, purple thread).

Clasp Loop: String {3A and 1B} three times. String 3A; pass through the last F (right hole) exited (Fig. 3, green thread). String 3A; pass through the second B added in this clasp loop (Fig. 3, blue thread). String 3A, 1B, and 3A; pass through the last B exited (Fig. 3, red thread). Weave through beads and repeat the thread path of this clasp loop to reinforce. Secure the working thread and trim.

3) END 2. Stitch the second end of the necklace:

End Pass: Remove the stop bead. Use the tail thread to string 1A; pass through the nearest C (top to base/short hole) of Pass 1. String 5A, 1C (base to top/long hole), and 1A; pass back through the last F (left hole) exited (Fig. 4, purple thread). String 1F (top to bottom/right hole); pass back through the next F (left hole) of Pass 1. String 3A; pass back through the next 1C (base to top/long hole) and 1D (top to base/short hole) of Pass 1 (Fig. 4, green thread). String 1B; pass back through the last 1D (base to top/short hole), 1C (top to base/long hole), 3A, 1F (left hole), 1F (right hole), 1F (left hole), 1A, and 1C (top to base/long hole) (Fig. 4, blue thread). String 3A; pass through the last C (base to top/short hole) exited. String 3A; pass back through the last F (left hole) added (Fig. 4, red thread).

Clasp Loop: Repeat Clasp Loop of End 1, passing through the left hole of the last F exited.

4) FINISH. Attach 1 jump ring to the ring half of the clasp. Use 1 jump ring to attach the previous jump ring to the 3A/1B/3A loop in End 1, Clasp Loop.

Use 1 jump ring to attach another jump ring to the toggle half of the clasp. Use the remaining jump ring to attach the previous jump ring to the 3A/1B/3A loop in End 2, Clasp Loop.

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

RESOURCES Check your favorite bead retailer or contact: DiamonDuo's: Bead Master (wholesale only), (718) 384-2700, www.beadmasterusa.com. Miyuki seed beads and all other materials: Red Panda Beads, www.redpandabeads.com. ●

Copper Reflections

SHAE WILHITE

Use a variation of netting to weave a gorgeous palette of shaped beads into a bracelet that appears to be horizontally mirrored.



Main
Colorway

TECHNIQUE

Netting variation

PROJECT LEVEL ●●○

MATERIALS

2 g antique bronze size 15° seed beads (A)
 0.5 g matte seafoam Picasso size 11° seed beads (B)
 34 coral bronze 8×5mm 2-hole DiamonDuos (C)
 34 turquoise lumi pecan 8×5mm 2-hole DiamonDuos (D)
 18 matte copper 10×5mm 3-hole Arcos par Puca beads (E)
 18 dark bronze 10×5mm 3-hole Arcos par Puca beads (F)
 1 antiqued copper 7×14mm ball-and-socket clasp
 Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
 Size 10 or 11 beading needle

FINISHED SIZE

8¾"

1) CENTERLINE. Use netting to stitch the centerline:

Note: Lay the C faceup on your work surface with the holes oriented horizontally. Lay the E horizontally on your work surface with the curves facing up. Lay the F horizontally on your work surface with the curves facing down.

Pass 1: Add a stop bead to 9' of thread, leaving a 4" tail. String 1E (bottom to top/left hole), 1F (bottom to top/right hole), 1C (bottom hole), and 1F (top to bottom/left hole). Pass back through the first E (top to bottom/right hole) of this pass (Fig. 1, purple thread).

Pass 2: String 1C (top hole) and 1E (bottom to top/left hole); pass back through the last F (bottom to top/right hole) added. String 1C (bottom hole) and 1F (top to bottom/left hole); pass back through the first E (top to bottom/right hole) of this pass (Fig. 1, green thread).

Passes 3–17: Repeat Pass 2 fifteen times (Fig. 1, blue thread).

Pass 18: String 1C (top hole) and 1E (bottom to top/left hole); pass back through the last F (bottom to top/right hole) added (Fig. 1, red thread).

2) CENTERLINE EMBELLISHMENT.

Embellish the edges of the centerline using netting:

End 1: String 3A and one half of the clasp; pass back through the last A added. String 2A; pass back through the last E (top to bottom/right hole) added in the centerline (Fig. 2, turquoise thread). Weave through beads and repeat the thread path of the clasp to reinforce. Pass through the last E (bottom to top/center hole) exited. String 1B; pass back through the last E (top to bottom/center hole) exited (Fig. 2, yellow thread).

Row 1: String 4A; pass through the second (outside) hole of the nearest C. String 4A; pass through the next E (bottom to top/center hole). String 1B; pass back through the last E (top to bottom/center hole) exited (Fig. 2, pink thread). Repeat from the beginning of this row sixteen times. Pass through the last E (bottom to top/left hole) exited (Fig. 2, orange thread).

End 2: String 3A and the second half of the clasp; pass back through the last A added. String 2A; pass through the nearest F (bottom to top/left hole) (Fig. 2, purple thread). Weave through beads and repeat the thread path of the clasp to reinforce. Pass through the last F (top to bottom/center hole) exited. String 1B; pass back through the last F (bottom to top/center hole) exited (Fig. 2, green thread).

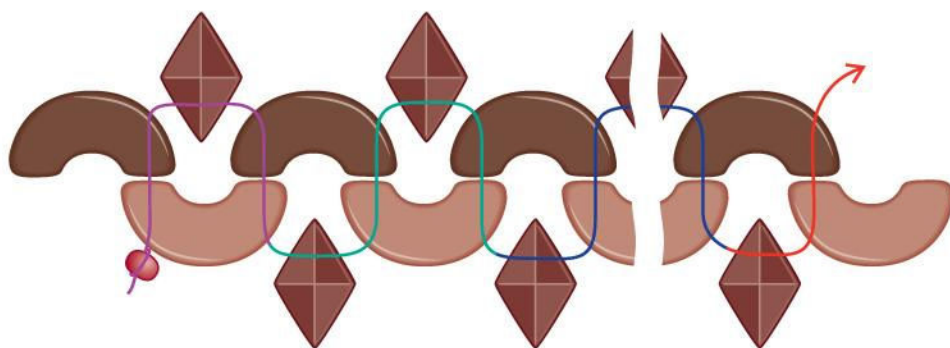


Fig. 1: Stitching the centerline

artist's tips

➤ Check to make sure there aren't any blocked holes in each of the two- and three-hole beads before stringing them.

➤ Adjust the length of the bracelet by increasing or decreasing the number of repeats in Step 1. Each repeat of Pass 2 adds about ½".

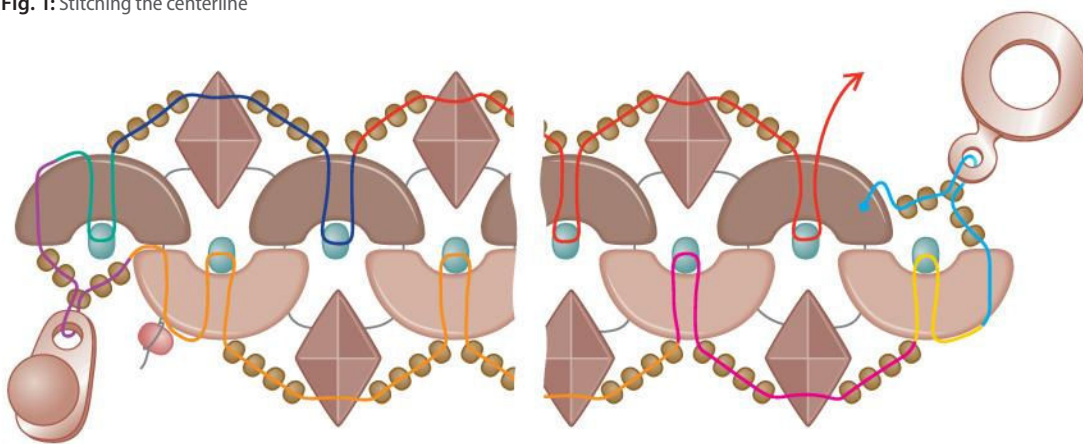


Fig. 2: Embellishing the centerline

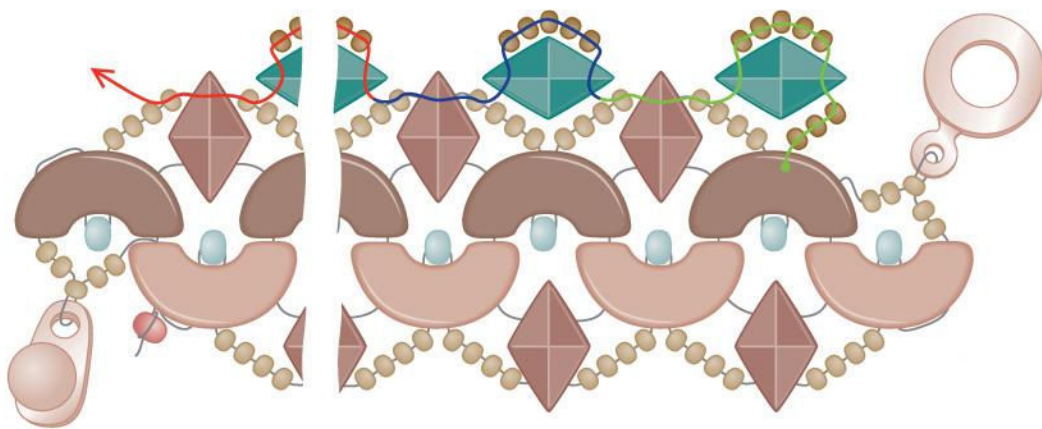


Fig. 3: Adding the edges

Row 2: String 4A; pass through the nearest C (outside hole). String 4A; pass through the next F (top to bottom/center hole). String 1B; pass back through the last F (bottom to top/center hole) exited (Fig. 2, blue thread). Repeat from the beginning of this row sixteen times (Fig. 2, red thread). *Note:* You'll now begin working in the opposite direction.

3) EDGES. Use netting to add the edges of the bracelet:

Row 1, Pass 1: *Note:* Lay the D faceup on your work surface with the holes oriented vertically. String 3A, 1D (right hole), and 5A; pass back through the D (left hole), the first A of the nearest 4A set in the centerline embellishment, the next C (outside

hole), and the following A of the next 4A set (Fig. 3, green thread).

Row 1, Pass 2: String 1D (right hole) and 5A; pass back through the D (left hole), the first A of the nearest 4A set in the centerline embellishment, the next C (outside hole), and the following A of the next 4A set (Fig. 3, blue thread).

Row 1, Passes 3–17: Repeat Row 1, Pass 2 fifteen times (Fig. 3, red thread). Weave through beads to exit from the nearest E (top to bottom/center hole) at the end of the base. Rotate the beadwork 180 degrees so the working thread is at the top right.

Row 2: Repeat Row 1, Passes 1–17. Secure and trim the working thread. Remove the stop bead. Secure and trim the tail thread.

Alternate Colorway Materials

PURPLE/GOLD

2 g matte champagne galvanized Duracoat size 15° seed beads (A)
0.5 g metallic purple iris size 11° seed beads (B)
34 old bourbon 8×5mm 2-hole DiamonDuos (C)
34 purple iris 8×5mm 2-hole DiamonDuos (D)
18 matte gold 10×5mm 3-hole Arcos par Puca beads (E)
18 champagne 10×5mm 3-hole Arcos par Puca beads (F)
1 gold 7×14mm ball-and-socket clasp
Crystal 6 lb FireLine braided beading thread

PINK

2 g amethyst gold luster size 15° seed beads (A)
0.5 g gunmetal size 11° seed beads (B)
30 pink airy pearl 8×5mm 2-hole DiamonDuos (C)
30 hematite 8×5mm 2-hole DiamonDuos (D)
16 white luster 10×5mm 3-hole Arcos par Puca beads (E)
16 violet gold luster 10×5mm 3-hole Arcos par Puca beads (F)
1 gunmetal 7×14mm ball-and-socket clasp
Smoke 6 lb FireLine braided beading thread

Note: There are 16 passes in the centerline of this variation.

Finished size: 7½"



SHAE WILHITE, along with her mother, Stacie, is the co-owner of Sweet Beads, a full-service bead store in Las Vegas, Nevada. In addition to designing and teaching bead weaving, Shae is an award-winning writer, actress, and stand-up comic. Contact her at sweetbeadslv@gmail.com.

RESOURCES Check your favorite bead retailer or contact: All materials and kits: Sweet Beads, (702) 629-6010, www.sweetbeadslv.etsy.com. ●

Triton's Treasure Bracelet

REGINA PAYNE

Components made of circular netting, pearls, and glass beads form a bracelet worthy to be gifted by Triton, messenger of the sea.



Main
Colorway

TECHNIQUE

Circular netting

PROJECT LEVEL ●●○

MATERIALS

3 g metallic purple iris size 15° seed beads (A)
1 g metallic purple iris size 11° seed beads (B)
2.5 g purple iris 5×2.5mm 2-hole SuperDuos (C)
36 metallic light green suede 6mm 2-hole CzechMates squares (D)
36 green iris 3mm fire-polished rounds (E)
36 white 3mm crystal pearl rounds (F)
6 light ivory 6mm crystal pearl rounds (G)
1 antiqued brass 12mm decorative 2-hole button
Smoke 8 lb FireLine braided beading thread
Microcrystalline wax

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

7¼"

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

Round 1: Use 4' of waxed thread to string {1C and 1F} six 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 (inside) hole of the first C strung (Fig. 1, purple thread).

Center: String 1G; pass through the opposite C (inside hole) of Round 1, then pass back through the G and pass through the last C (inside hole) exited in Round 1. Repeat the thread path of the center to reinforce. Pass through the second (outside) hole of the last C exited (Fig. 1, green thread). *Note:* You'll now begin working clockwise.

Round 2: String 1D and pass through the next C (outside hole) of Round 1; repeat five times. Pass through the first (inside) then second (outside) holes of the first D in this round (Fig. 1, blue thread).

Note: You'll now begin working counterclockwise.

Round 3: String 1B, 1E, and 1B and pass through the next D (outside hole) of the previous round; repeat five times. Pass through the first 1B/1E of this round (Fig. 1, red thread).

Round 4: String 3A; pass through the nearest C (outside hole) of Round 1. String 3A; pass through the last E exited. String 4A; pass through the last E exited and the next 1B/1D (outside hole)/1B/1E (Fig. 2, blue thread). Repeat from the beginning of this round five times. Pass through the first 2A of the first 4A set in this round (Fig. 2, red thread). *Note:* You'll now begin working clockwise.

Round 5: String 1A and weave through beads to exit from the first 2A of the next 4A set in the previous round (Fig. 3, orange thread); repeat five times, exiting from 1C (inside hole) of Round 1 (Fig. 3, purple thread).

Round 6: String 4A and pass through the next C (inside hole) of Round 1; repeat five times. Pass through the first 3A of this round (Fig. 3, green thread). *Note:* Use loose tension to stitch Rounds 6 and 7.

Round 7: String 1A and pass through the nearest C (outside hole) of Round 1, then string 1A and pass through the center 2A of the next 4A set in Round 6 (Fig. 3, blue thread); repeat five times (Fig. 3, red thread). Weave through beads to exit from 1A of Round 5. Secure and trim the tail thread, but don't trim the working thread. Set aside.

Repeat this entire step five times for a total of 6 components; secure and trim the working and tail threads of the sixth component.

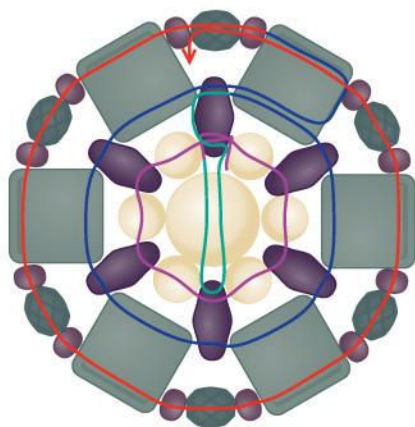


Fig. 1: Forming Component, Rounds 1–3 and Center

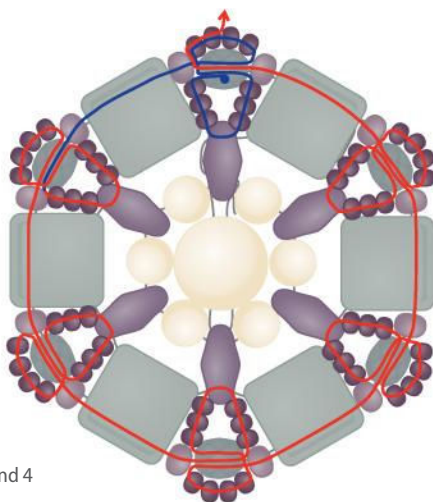


Fig. 2: Working Component, Round 4

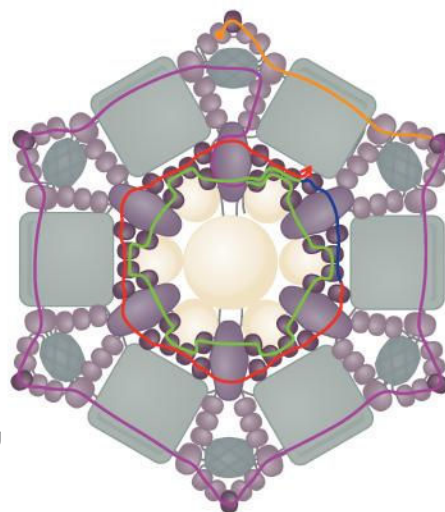


Fig. 3: Stitching Component, Rounds 5–7

artist's tip

To maintain even tension, use microcrystalline wax to coat your thread.

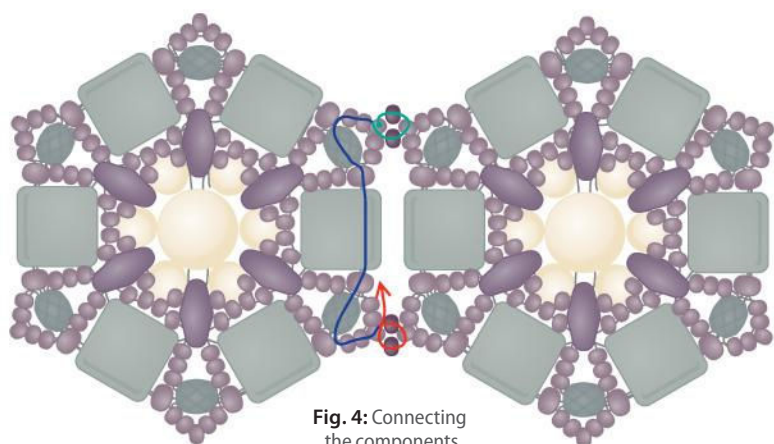


Fig. 4: Connecting the components

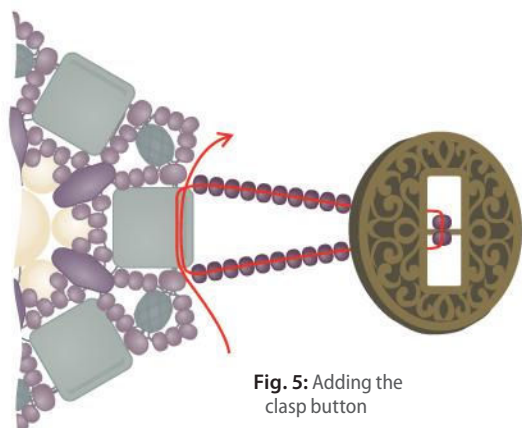


Fig. 5: Adding the clasp button

2) ASSEMBLY. Connect the components to form the bracelet:

Top Connection: Align 2 components on your work surface according to Fig. 4 with the working thread of each component at the right. Use the working thread of the first component to string 1A; pass through the mirror A of Round 5 on the second component. String 1A; pass through the last A exited on the first component (Fig. 4, green thread). Repeat the thread path of this connection multiple times to reinforce. Weave through beads to exit from the A of Round 5 on the first component, below the connection just formed (Fig. 4, blue thread).

Bottom Connection: String 1A; pass through the mirror A of Round 5 on the second component. String 1A; pass through the last A exited on the first component (Fig. 4, red thread). Repeat the thread path of this connection multiple times to reinforce. Secure the working thread and trim.

Repeat this entire step four times to connect the remaining components, taking care to add the component without the working thread last.

3) CLASP. Add a custom clasp:

Clasp Button: Start 16" of new thread that exits from the end D (outside hole) of one end component. String 22A and both holes of the button and pass through the last D (outside hole) exited (Fig. 5); repeat the thread path multiple times to reinforce. Secure the threads and trim.

Clasp Loop: Start 16" of new thread that exits from the end D (outside hole) of the other end component. String 30A and pass through the last D (outside hole) exited; repeat the thread path multiple times to reinforce. Secure the threads and trim.

REGINA PAYNE has been making jewelry since 1990 and now teaches beading. Her home in a Texas forest is surrounded by nature and animals and provides a perfect environment for creating. Contact Regina at www.nightowlstudiojewels.etsy.com or regina-payne@hotmail.com.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads, Swarovski crystal pearl rounds, and all other materials: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. ●

Alternate Colorway Materials

PURPLE

3 g metallic light gold bronze iris size 15° seed beads (A)
1 g Midas gold galvanized size 11° seed beads (B)
2.5 g light rose pastel 5×2.5mm 2-hole SuperDuos (C)
36 metallic purple suede 6mm 2-hole CzechMates squares (D)
36 metallic laurel suede 3mm fire-polished rounds (E)
36 white 3mm crystal pearl rounds (F)
6 cream rose 6mm crystal pearl rounds (G)
1 light Vitrail 13mm pressed-glass shank button
Smoke 8 lb FireLine braided beading thread
Microcrystalline wax

OLIVE

3 g bronze size 15° seed beads (A)
1 g bronze size 11° seed beads (B)
2.5 g crystal magic wine 5×2.5mm 2-hole SuperDuos (C)
36 green luster opaque 6mm 2-hole CzechMates squares (D)
36 magic red 3mm fire-polished rounds (E)
36 white 3mm crystal pearl rounds (F)
6 crystal gold pearl 6mm crystal pearl rounds (G)
1 antiqued brass 15mm decorative 2-hole button
Smoke 8 lb FireLine braided beading thread
Microcrystalline wax

Pick-a-Note Earrings

DEBORA HODOYER

Channel your inner rock star with these easy guitar pick-shaped earrings made with circular netting and a harmonious mix of sweet and edgy beads.



Main
Colorway

Pick-A-Note Earrings

TECHNIQUE

Circular netting

PROJECT LEVEL ○○○

MATERIALS

1 g shale semi-frosted opaque size 15° Japanese seed beads (A)
 0.5 g plumeria pastel frosted opaque size 11° Japanese seed beads (B)
 18 light pink ceramic opaque 2.5×3mm Minos par Puca beads (C)
 3 g matte chalk white azuro 3.8×1mm O beads (D)
 12 jet copper luster 4×2mm 2-hole MiniDuos (E)
 6 blue ceramic opaque 10×5mm 3-hole Arcos par Puca beads (F)
 12 jet hematite 3mm fire-polished rounds (G)
 1 pair of silver 13mm ear wires
 White size D S-Lon nylon beading thread

TOOLS

Scissors
 Size 13 beading needle
 2 pairs of chain- or flat-nose pliers

FINISHED SIZE

1 3/16 × 2"

OPTIONS

- ADD A TEARDROP OR CHARM OPPOSITE THE EAR WIRE TO MAKE THE EARRINGS MORE ROMANTIC.
- SUBSTITUTE 2.8MM JAPANESE DROPS FOR THE B BEADS ADDED IN ROUND 7.

1) EARRING. Use circular netting to stitch the earring:

Round 1: Working clockwise, use 3 1/2' of thread to string {1E and 1D} six times, leaving a 4" tail. Pass through the beads (same holes of the E) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (inside) then second (outside) holes of the first E strung (Fig. 1, blue thread). *Note:* You'll now begin working counterclockwise.

Round 2: String 1D, 1C, and 1D and pass through the next E (outside hole) of the previous round; repeat five times. Pass through the first D of this round (Fig. 1, red thread). *Note:* Repeat the thread path of this and subsequent rounds to reinforce.

Round 3: *Note:* Lay 3F horizontally on your work surface with the curves facing down. String 1F (right hole/bottom-to-top), 1D, 1B, 1D, 1C, 1D, 1B, and 1D; pass back through the F (left hole/top-to-bottom) and pass through the next 2D/1C/2D of the previous round (Fig. 2, blue thread). Repeat from the beginning of this round twice, exiting from the first 2D after the last set of beads added in this round (Fig. 2, red thread).



Round 4: String 7A and pass through the next 2D of Round 2, then weave through beads to exit from the following 2D of Round 2 (Fig. 3, purple thread); repeat twice, exiting from the 1F (right hole/bottom-to-top), 1D, 1B, 1D, 1C, 1D, 1B, and 1D set of Round 3 after the last 7A added (Fig. 3, green thread).

Round 5: String 6A; skip the first A of the nearest 7A set in Round 4 and pass through the next 5A. String 6A; skip the next A of Round 4 and pass through the following 1D, 1B, 1D, 1C, 1D, 1B, and 1D of Round 3 (Fig. 3, blue thread). Repeat from the beginning of this round twice, exiting from the first 1D, 1B, and 1D of Round 3 after the last 6A added (Fig. 3, red thread).

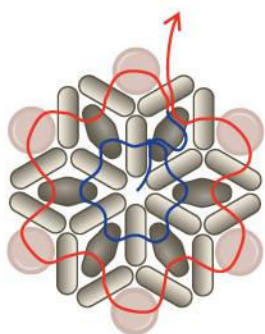


Fig. 1: Stitching Rounds 1 and 2

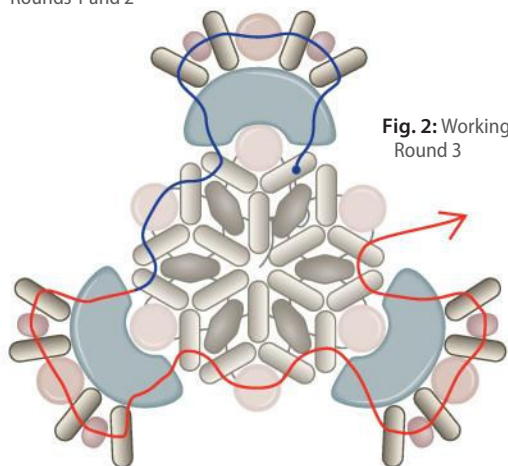


Fig. 2: Working Round 3

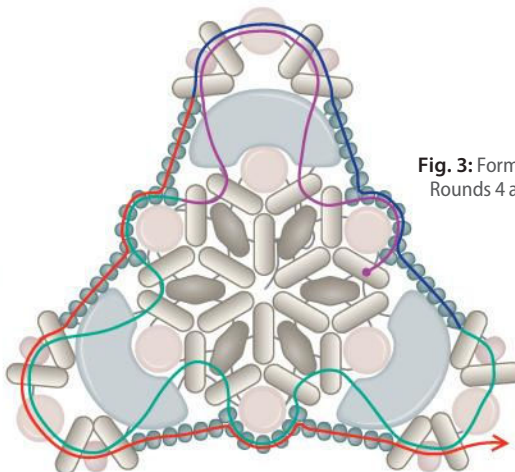


Fig. 3: Forming Rounds 4 and 5

Fig. 4: Adding Round 6

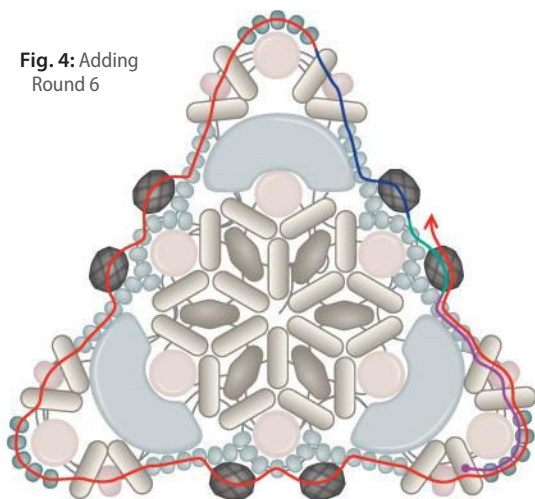
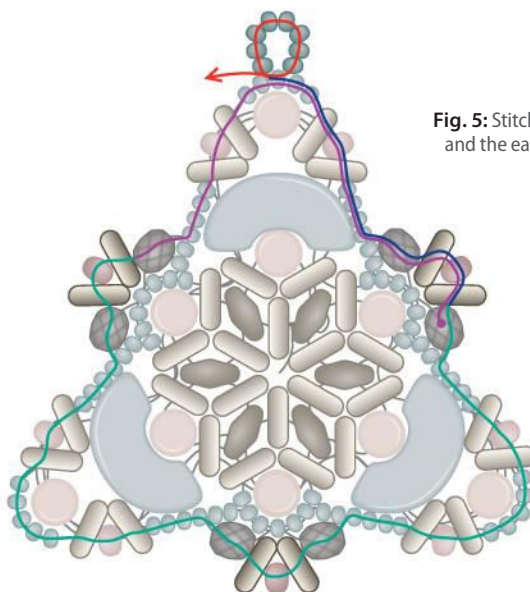


Fig. 5: Stitching Round 7 and the ear-wire loop



Round 6: String 5A; skip the next C and pass through the following 1D/1B/1D/4A (Fig. 4, purple thread). String 1G; skip the next 2A of Round 5 and the first 3A of the nearest 7A set in Round 4 and pass through the next A (Fig. 4, green thread). String 1G; skip the next 3A of Round 4 and the first 2A of the next 6A set in Round 5 and pass through the following 4A/1D/1B/1D (Fig. 4, blue thread). Repeat from the beginning of this round twice. Weave through beads to exit from the first G of this round (Fig. 4, red thread).

Round 7: String 1D, 1B, and 1D, then pass through the next G of Round 6 and weave through beads to exit from the following G (Fig. 5, purple thread); repeat twice (Fig. 5, green thread). Weave through beads to exit from the center A of the next 5A set in Round 6 (Fig. 5, blue thread).

Ear-wire Loop: String 8A and pass through the last A exited (Fig. 5, red thread); repeat the thread path to reinforce. Secure the threads and trim. Attach 1 ear wire to the ear-wire loop.

2) Repeat Step 1 for a second earring.



DEBORA HODOYER is an art lover, a musician, and a traveler who was born and raised in Sardinia, Italy. She fell in love with beads and developed her own style over time, trying to combine ancient traditions with hints of modern style. Her designs have been published in various beading magazines. Contact Debora at crownofstones@outlook.it or visit www.crownofstones.etsy.com.

RESOURCES Check your favorite bead retailer or contact: All materials: Potomac Bead Company, (717) 263-2323, www.potomacbeads.com. ●

Alternate Colorway Materials

PINK

1 g plumeria pastel frosted opaque size 15° Japanese seed beads (A)
0.5 g metallic hematite size 11° Japanese seed beads (B)
18 light green ceramic opaque 2.5×3mm Minos par Puca beads (C)
3 g matte chalk white vitrail 3.8×1mm O beads (D)
12 jet hematite 4×2mm 2-hole MiniDuos (E)
6 light pink ceramic opaque 10×5mm 3-hole Arcos par Puca beads (F)
12 titanium saturated 3mm fire-polished rounds (G)
1 pair of silver 13mm ear wires
White size D S-Lon nylon beading thread

BLACK

1 g jet size 15° Japanese seed beads (A)
0.5 g turquoise blue semi-glazed size 11° Japanese seed beads (B)
18 light blue ceramic opaque 2.5×3mm Minos par Puca beads (C)
3 g matte chalk white Labrador 3.8×1mm O beads (D)
12 jet hematite 4×2mm 2-hole MiniDuos (E)
6 jet 10×5mm 3-hole Arcos par Puca beads (F)
12 blue marbled 3mm fire-polished rounds (G)
1 pair of silver 13mm ear wires
Black size D S-Lon nylon beading thread

Tiptoe Through the Tulips Bracelet

CATHY ANDREWS

Peyote-stitched two-hole Honeycomb beads resemble a cobblestone path between netted edges incorporating a tulip motif often found in Russian folk art.

Main
Colorway

*beginner
friendly!*

TECHNIQUES

Peyote stitch variation

Netting

PROJECT LEVEL ○○○

MATERIALS

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

1 g metallic light bronze size 11° Japanese seed beads (B)

1 g metallic light bronze size 8° Japanese seed beads (C)

4 g crystal bronze pale gold 5×2.5mm 2-hole SuperDuos (D)

46 bronze turquoise Picasso 6mm 2-hole Honeycomb beads (E)

30 turquoise green Picasso 4mm fire-polished rounds (F)

1 antiqued gold 14×16mm 2-strand decorative box clasp

4 antiqued gold 4×6mm oval jump rings
Light khaki One-G nylon beading thread

TOOLS

Scissors

Size 10 or 11 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE

7¼"

1) BRACELET. Use a variation of peyote stitch and netting to form the bracelet:

Rows 1 and 2: Add a stop bead to 7' of thread, leaving a 4" tail. String 31E and 4B; pass back through the unused (second) hole of the last E strung (Fig. 1, orange thread).

Row 3: String 1E, skip the next E of the previous rows, and pass back through the following E (second hole); repeat fourteen times (Fig. 1, blue thread). String 4B; pass through the first E (first then second holes) of Row 1 and the 4B just added (Fig. 1, red thread). Repeat the thread path of Rows 1–3 to reinforce.

Row 4: String 2B and 2D; pass through the nearest E (second hole) of Row 2 (Fig. 2, purple thread). String 1A, 2D, and 1B and pass through the first (inside) holes of the 2D just strung, then string 1A and pass through the next E (second hole) of Row 2 (Fig. 2, green thread); repeat thirteen times (Fig. 2, blue thread). String 2D and 2B; pass through the next 4B (Fig. 2, red thread).

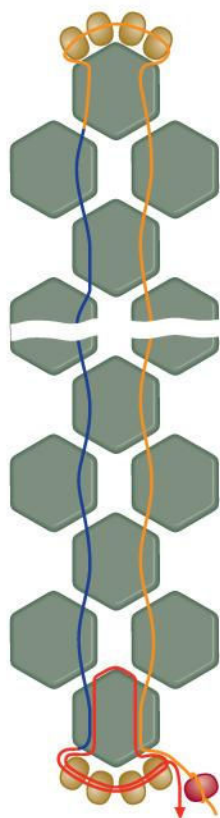


Fig. 1: Stitching Rows 1–3

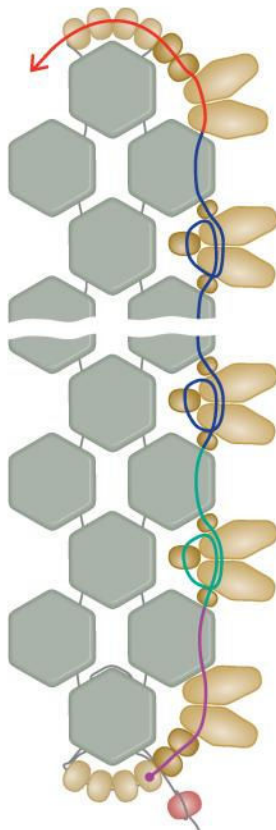


Fig. 2: Working Row 4



artist's tips

› Use moderate tension throughout the project.

› To create ruffled edges, use size 15° seed beads from a manufacturer whose beads tend to be wider, such as Toho.

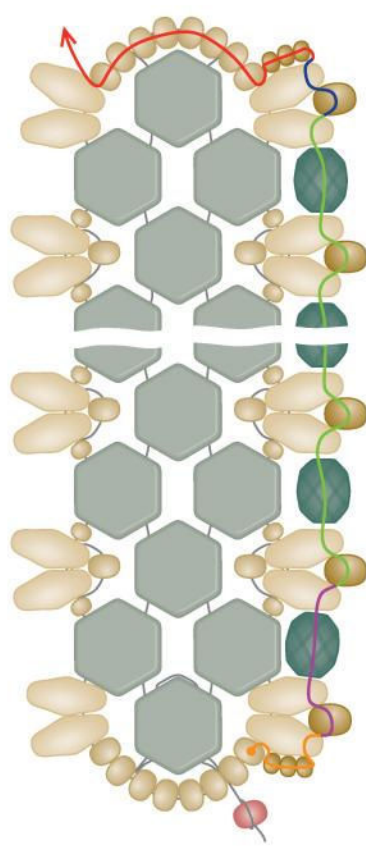


Fig. 3: Forming Row 6

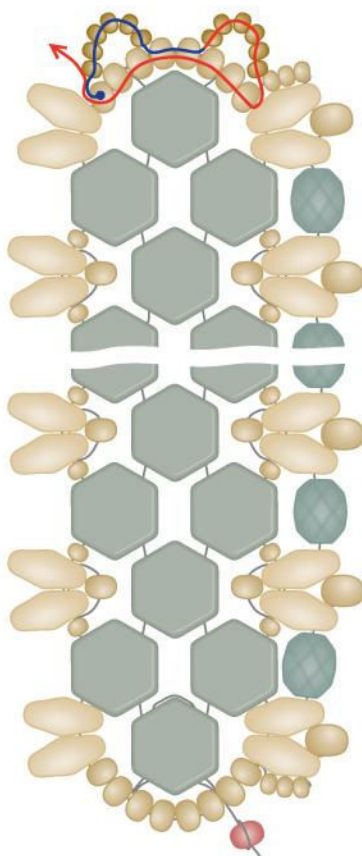


Fig. 4: Adding Clasp End 1

Row 5: Repeat Row 4, passing through the E of Row 3. Pass through the first 2B of Row 4.

Row 6: String 3A; pass through the next D (outside hole) (Fig. 3, orange thread). String 1C and pass through the next D (outside hole), then string 1F and pass through the following D (outside hole) (Fig. 3, purple thread); repeat fourteen times (Fig. 3, green thread). String 1C; pass through the next D (outside hole) (Fig. 3, blue thread). String 3A; pass through the next 8B (Fig. 3, red thread).

Clasp End 1: String 6A; pass back through the center 2B of the 8B at this end of the bracelet (Fig. 4, blue thread). String 6A; pass through the 8B at this end of the bracelet (Fig. 4, red thread). Repeat the thread path of this clasp end to reinforce.

Row 7: Repeat Row 6.

Clasp End 2: Repeat Clasp End 1. Secure and trim the working thread. Remove the stop bead; secure and trim the tail thread.

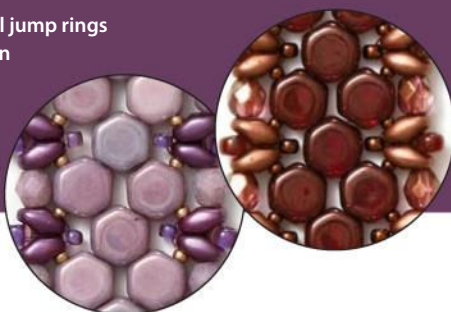
Alternate Colorway Materials

PURPLE

1 g champagne galvanized Duracoat size 15° Japanese seed beads (A)
0.5 g champagne galvanized Duracoat size 11° Japanese seed beads (B; for the ends)
0.5 g purple-lined crystal size 11° Japanese seed beads (B; for Rows 4 and 5)
1 g purple-lined crystal size 8° Japanese seed beads (C)
4 g Bordeaux pastel 5×2.5mm 2-hole SuperDuos (D)
46 purple Vega 6mm 2-hole Honeycomb beads (E)
30 amethyst luster opaque 4mm fire-polished rounds (F)
1 gold 10×15mm 2-strand decorative box clasp
4 gold 4×6mm oval jump rings
Purple One-G nylon beading thread

RED

1 g metallic bronze size 15° Japanese seed beads (A)
1 g metallic bronze size 11° Japanese seed beads (B)
1 g garnet luster size 8° Japanese seed beads (C)
4 g crystal bronze copper 5×2.5mm 2-hole SuperDuos (D)
46 red wine 6mm 2-hole Honeycomb beads (E)
30 Halo cherub 4mm fire-polished rounds (F)
1 antiqued copper 16×11mm 2-strand tube clasp
4 antiqued copper 4×6mm oval jump rings
Red One-G nylon beading thread



2) FINISH. Use 1 jump ring to attach one loop of one half of the clasp to one loop of 6A in one clasp end; repeat to attach the second loop of the same half of the clasp to the second loop of 6A at the same clasp end. Repeat this entire step to attach the second half of the clasp to the other clasp end, taking care that the clasp is positioned to close properly.

CATHY ANDREWS started beading in 2013 as a form of muscle therapy after an injury to her hand. She has been creating her own designs and teaching at Stony Creek Bead in Ypsilanti, Michigan, since 2015. Cathy lives in Belleville, Michigan, with her husband, where she enjoys rock hunting and cooking when she isn't beading.

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

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TECHNIQUES

Tubular and circular peyote stitch variations

Flat peyote stitch variation

Two-needle ladder stitch variation

PROJECT LEVEL

MATERIALS

2 g gold galvanized size 11° Japanese seed beads (A)

3 g gunmetal size 11° Japanese seed beads (B)

10 hematite pastel 2.5×6mm Rizos (C)

9 g Bordeaux pastel 5×2.5mm 2-hole SuperDuos (D)

5 g petrol pastel 5×2.5mm 2-hole SuperDuos (E)

9 g crystal bronze fire red 5×2.5mm 2-hole SuperDuos (F)

14 g crystal bronze pale gold 5×2.5mm 2-hole SuperDuos (G)

2 gunmetal 4mm metal rounds (H)

6 foil-back crystal golden shadow 12mm crystal rivoli

1 foil-back crystal golden shadow 14mm crystal rivoli

1 gunmetal 15mm toggle clasp

Black 6 lb WildFire thermally bonded beading thread

TOOLS

Scissors

2 size 12 beading needles

FINISHED SIZE

15¼"

1) LARGE MEDALLION. Use tubular and circular peyote stitch variations for the large medallion:

Round 1: Use 3' of thread to string {1D and 1A} twelve times, leaving a 4" tail. Pass through the beads (same holes of the D) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first (inside) then second (outside) holes of the first D strung (Fig. 1, orange thread). *Note:* Each time you step up through the second (outside) hole of a SuperDuo, you'll begin working the opposite direction. Repeat the thread path of each subsequent round to reinforce.

Round 2: String 1E and pass through the next D (outside hole) of the previous round; repeat eleven times. Pass through the first (inside) hole of the first E in this round (Fig. 1, green thread).

Round 3: String 1D and pass through the next E (inside hole) of the previous round; repeat eleven times. Pass through the first (inside) then second (outside) holes of the first D in this round (Fig. 1, blue thread).



Round 4: Using loose tension, string 1A and pass through the next D (outside hole) of the previous round; repeat eleven times (Fig. 1, red thread). Insert the 14mm rivoli faceup into the beadwork so the back touches Round 1. Repeat the thread path of this round, snugging the beads into a tight ring over the front of the rivoli. Weave through beads to exit from the second (outside) hole of 1E in Round 2.

Round 5: String 2F and pass through the next E (outside hole) of Round 2; repeat eleven times. Pass through the first (inside) then second (outside) holes of the first F in this round (Fig. 2, blue thread).

Round 6: String 1G and pass through the next F (outside hole) of the previous round; repeat twenty-three times (Fig. 2, red thread). Secure and trim the threads.

2) SMALL MEDALLIONS. Repeat Step 1, this time stringing {1D and 1A} only ten times in Round 1, using one 12mm rivoli, and omitting the last 3G in Round 6. Secure and trim the tail thread, but don't trim the working thread. Set aside.

Repeat this entire step five times for a total of 6 small medallions.

Fig. 1: Stitching Rounds 1–4 of the large medallion

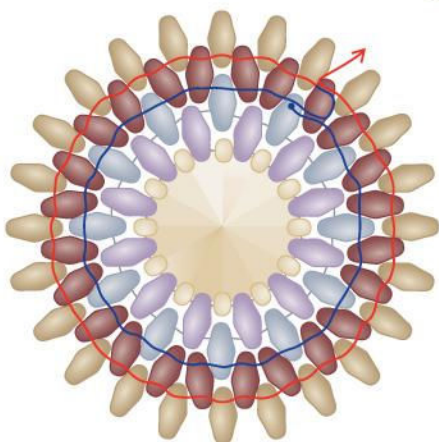
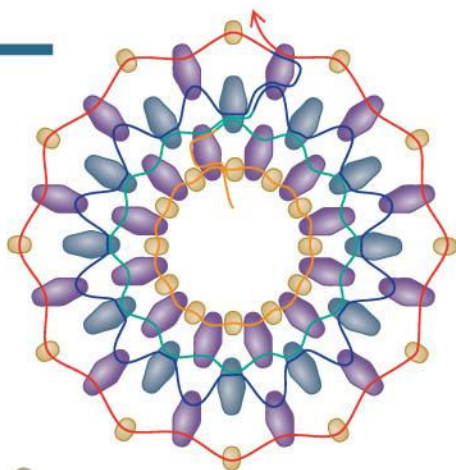


Fig. 2: Working Rounds 5 and 6 of the large medallion

artist's tip

When assembling the focal, take care to space the correct number of beads between each connection so the necklace curves properly.



To make a matching bracelet, stitch 1 large medallion. Then stitch 4 more large medallions, omitting the last 3G added in Round 6 on each medallion. Connect the medallions as instructed in Step 3, forming each connection directly opposite the previous connection so the bracelet doesn't curve. Finish the edges by adding 2B between each outside-edge G and adding 1B at the bridge between medallions. Attach the clasp to the end components.

MATERIALS

1.5 g gold galvanized size 11° Japanese seed beads (A)

2 g gunmetal size 11° Japanese seed beads (B)

There is no material C in this variation.

8 g Bordeaux pastel 5×2.5mm 2-hole SuperDuos (D)

4 g petrol pastel 5×2.5mm 2-hole SuperDuos (E)

8 g crystal bronze fire red 5×2.5mm 2-hole SuperDuos (F)

7 g crystal bronze pale gold 5×2.5mm 2-hole SuperDuos (G)

2 gunmetal 4mm metal rounds (H)

There are no 12mm crystal rivolis in this variation.

5 foil-back crystal golden shadow 14mm crystal rivolis

1 gunmetal 15mm toggle clasp

Black 6 lb WildFire thermally bonded beading thread

FINISHED SIZE

8"

3) FOCAL ASSEMBLY. Connect the medallions to form the necklace focal:

Connection 1: *Note:* You'll form the right side of the focal first. Align the large medallion and 1 small medallion on your work surface according to Fig. 3. Exiting from 1F (outside hole) of Round 5, toward the open space in the beadwork, use the working thread of the small medallion to pass through 1G (outside hole) on the large medallion and pass through the next F (outside hole) on the small medallion; repeat twice (Fig. 3, green thread). Weave through beads and repeat the thread path of this connection to reinforce. Secure and trim the thread.

Connection 2: Align 1 new small medallion on your work surface to the right of the previous small medallion, according to Fig. 3. *Note:* Space 6G at the top and 8G at the bottom of the previous small medallion between each connection. Exiting from 1F (outside hole) of Round 5, toward the open space in the beadwork, use the working thread of the new small medallion to pass through 1G (outside hole) on the previous small medallion and pass through the next F (outside hole) on the new small medallion; repeat twice (Fig. 3, blue thread). Weave through beads and repeat the thread path of this connection to reinforce. Secure and trim the thread.

Connection 3: Repeat Connection 2 (Fig. 3, red thread).

Repeat this entire step to form the left side of the necklace, spacing 5G at the top and 13G at the bottom of the large medallion while working the first connection.

4) FOCAL EDGES. Use a variation of flat peyote stitch to finish the edges of the focal:

Section 1: Start 3' of new thread that exits from the center G (outside hole) at the bottom of the large medallion; center the thread, leaving an 18" tail. *Note:* You'll use the right thread to embellish the right side of the focal first. Always pass through the outside holes of the G. Use the right thread to string 1C and pass through the next G; repeat four times. String 2B; pass through the following G (Fig. 4, turquoise thread).

Section 2: String 1B; pass through the nearest G. String 2B and pass through the next G; repeat six times (Fig. 4, pink thread).

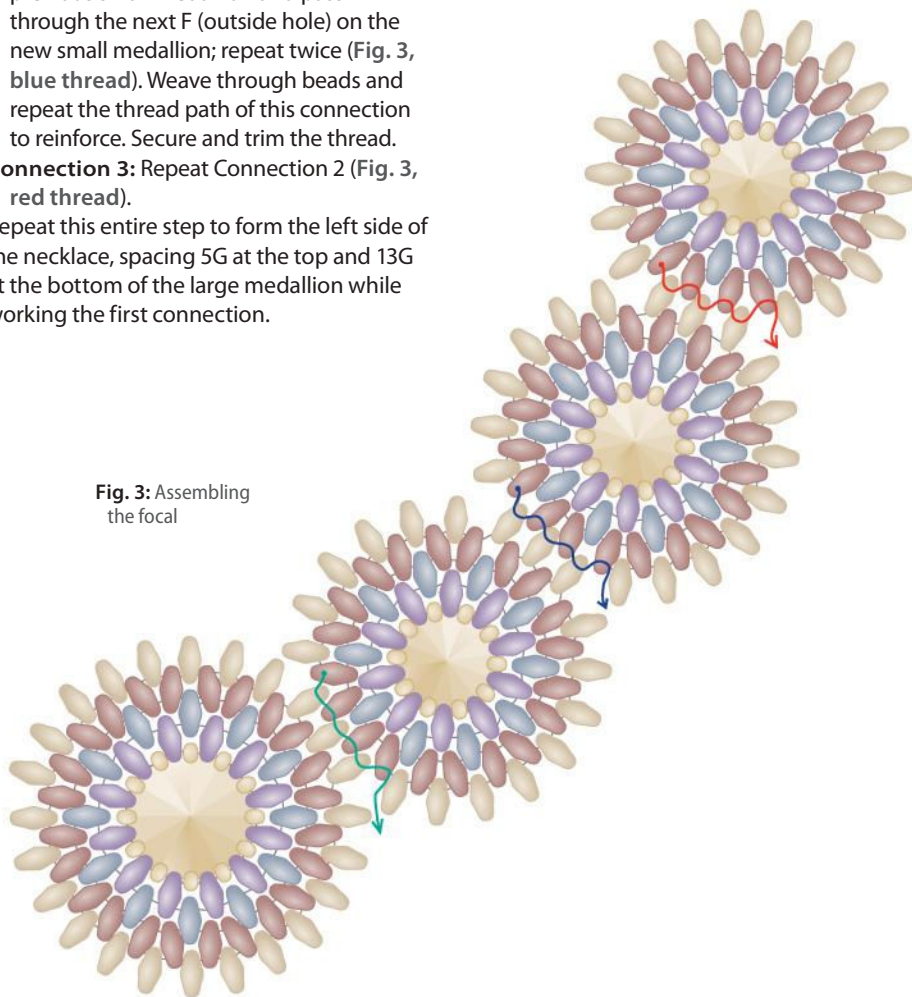
Section 3: Repeat Section 2 (Fig. 4, orange thread).

Section 4: String 1B; pass through the nearest G. String 2B and pass through the next G; repeat fifteen times (Fig. 4, purple thread).

Section 5: String 1B; pass through the nearest G. String 2B and pass through the next G; repeat four times (Fig. 4, green thread).

Section 6: Repeat Section 5 (Fig. 4, blue thread).

Fig. 3: Assembling the focal



Section 7: String 1B; pass through the nearest G. String 2B and pass through the next G; repeat (Fig. 4, red thread). Secure and trim this end of the thread. Add a needle to the tail thread. Use the left thread to repeat this entire step to embellish the left side of the focal. Secure and trim the thread.

5) STRAPS. Use a two-needle ladder stitch variation to create the straps:

Unit 1: Place a needle at each end of 3' of thread. Pass through the eighth G (outside hole) from the top of the focal in the end medallion, the next 2B, and the following G (outside hole); center the thread.

*Use the right needle to string 1G and 1B (Fig. 5, turquoise thread); repeat using the left needle (Fig. 5, black thread). Use the right needle to pass through the second (outside) hole of the last G added with the current needle and the last G (outside hole) added with the other needle (Fig. 5, pink thread); repeat using the left needle (Fig. 5, orange thread).**

Unit 2: Repeat from * to ** (Fig. 5, purple thread).

Units 3–25: Repeat Unit 2 twenty-three times (Fig. 5, green thread).

Clasp: Use the right needle to string 2B, 1H, and one half of the clasp; pass back through the H. String 2B; pass through the last 2G (outside holes) added (Fig. 5, yellow thread).

Use the left needle to pass back through the beads just added and the last 2G (outside holes) exited to reinforce (Fig. 5, red thread). Secure and trim the threads.

Repeat this entire step at the other end of the necklace, using the second half of the clasp.

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: Miyuki seed beads, Swarovski crystal rivolis, and all other materials: Auntie's Beads Direct, direct.auntiesbeads.com. ●

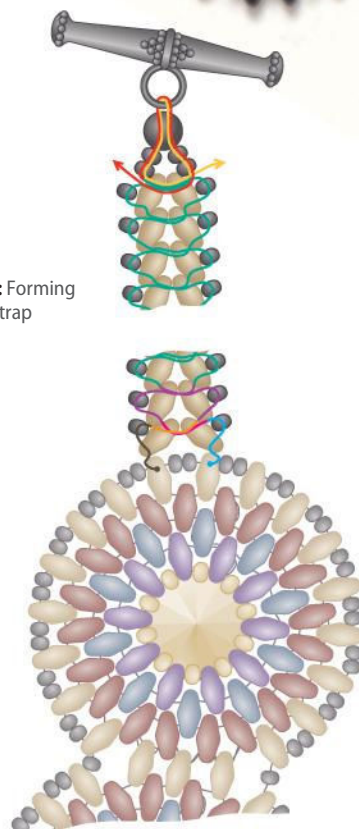


Back of necklace

Fig. 4: Adding the edges of the focal



Fig. 5: Forming the strap



Diamond Eyes Bracelet

CECIL RODRIGUEZ

Use a variation of right-angle weave to frame alternating two-hole DiamonDuos, then embellish the centerline with crystal rose montées and Japanese drops.



TECHNIQUE

Right-angle weave variation

PROJECT LEVEL ●●○

MATERIALS

5 g bronze size 11° Japanese seed beads (A)

1.5 g bronze 2.8mm Japanese drops (B)

31 butter pecan 8×5mm 2-hole
DiamonDuos (C)

10 crystal aurum 4.7mm gold-plated 20ss
crystal rose montées (D)

1 smoky topaz 9×15mm top-drilled crystal
teardrop

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 10 beading needle

FINISHED SIZE

6½"

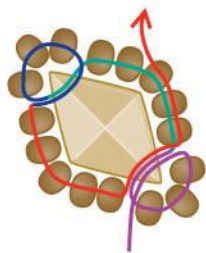


Fig. 1: Stitching Unit 1 of Rows 1 and 2

1) ROWS 1 AND 2. Use a variation of right-angle weave to stitch the first 2 rows of the bracelet:

Unit 1: Lay the C faceup on your work surface with the holes oriented horizontally. Use 5' of thread to string 1C (bottom hole) and 3A, leaving a 4" tail; pass through the C (bottom hole) (Fig. 1, purple thread). String 5A; pass through the C (top hole) (Fig. 1, green thread). String 3A; pass through the C (top hole) (Fig. 1, blue thread). String 5A; pass through the C (bottom hole) and the first 3A of the first 5A set in this unit (Fig. 1, red thread).

Unit 2: String 1A, 1C (bottom hole), and 1A; pass through the last A exited in the previous unit and the first 1A/1C (bottom hole) of this unit (Fig. 2, orange thread). String 5A; pass through the C (top hole) of this unit (Fig. 2, purple thread). String 3A; pass through the C (top hole) (Fig. 2, green thread). String 5A; pass through the C (bottom hole). Weave through beads to exit from the first 3A of the second 5A set in this unit (Fig. 2, blue thread).

Unit 3: String 1A, 1C (bottom hole), and 1A; pass through the last A exited in the previous unit and the first 1A/1C (bottom hole) of this unit. String 5A; pass through the C (top hole) of this unit. String 3A; pass

through the C (top hole). String 5A; pass through the C (bottom hole) and the first 3A of the first 5A set in this unit (Fig. 2, red thread).

Units 4–21: Repeat Units 2 and 3 nine times. After Unit 21, weave through all the A added in the unit to reinforce and snug the beads, then exit from the first 3A of the first 5A set in the current unit.

2) CLASP DROP. String 3A, the teardrop, and 3A, then pass through the last A exited; repeat the thread path multiple times to reinforce. Pass through the next 8A (Fig. 3, orange thread).

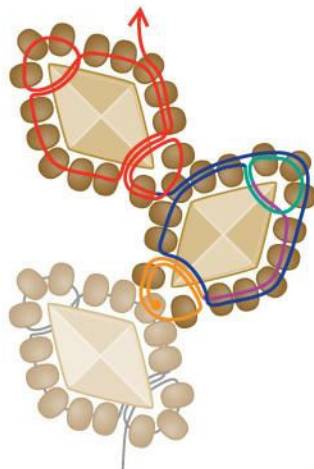


Fig. 2: Working Units 2 and 3 of Rows 1 and 2

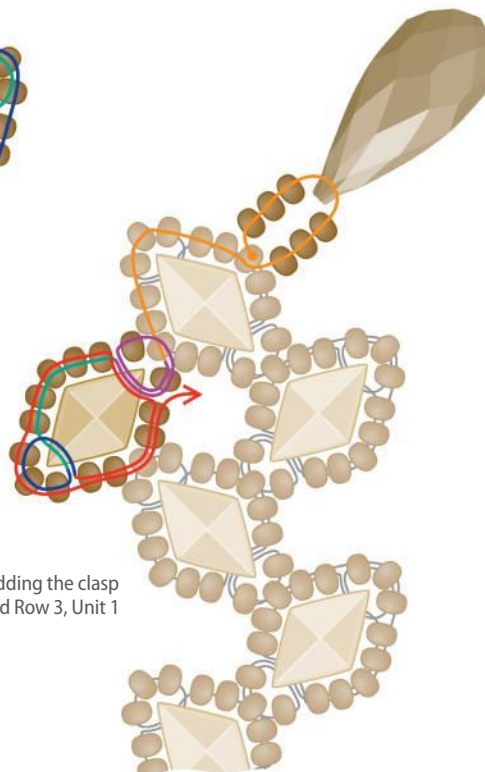


Fig. 3: Adding the clasp drop and Row 3, Unit 1

artist's tips

› Miyuki seed beads work best for this project.

› Check to make sure both holes of each two-hole bead are clear. If a hole is clogged, you may be able to clear it with a needle.

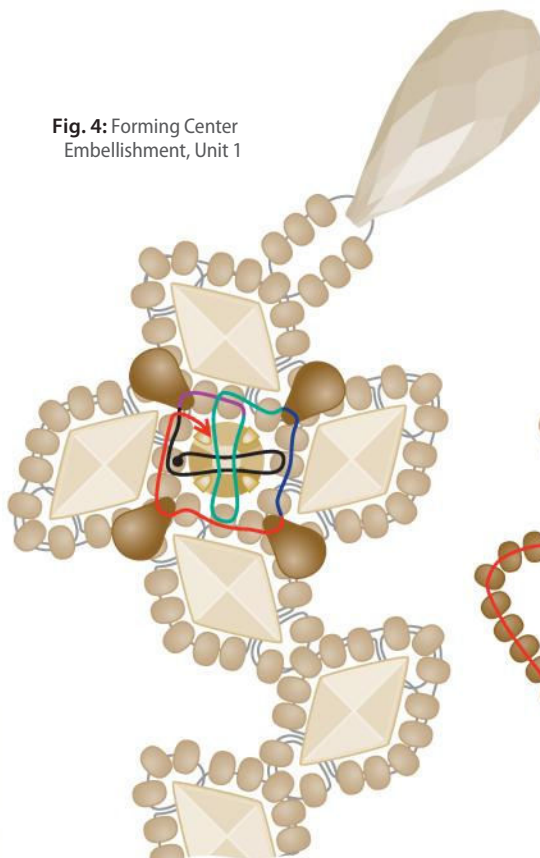


Alternate Colorway Materials

5 g nickel-plated size 11° Japanese seed beads (A)
 1.5 g gunmetal 2.8mm Japanese drops (B)
 31 Montana blue 8x5mm 2-hole DiamonDuos (C)
 10 hematite 4.7mm silver-plated 20ss crystal rose montées (D)
 1 Montana blue AB 9x15mm top-drilled crystal teardrop
 Smoke 6 lb FireLine braided beading thread



Fig. 4: Forming Center Embellishment, Unit 1



3) ROW 3 AND CENTER EMBELLISHMENT. Use a variation of right-angle weave to finish the bracelet:

Row 3, Unit 1: String 1A, 1C (top hole), and 1A; pass through the last A exited and the first 1A/1C (top hole) of this unit (Fig. 3, purple thread). String 5A; pass through the C (bottom hole) of this unit (Fig. 3, green thread). String 3A; pass through the C (bottom hole) (Fig. 3, blue thread). String 2A; pass through the center A of the nearest 3A set in the next unit of Row 2. String 2A; pass through the C (top hole) of this unit and weave through beads to exit from the last A added in this unit (Fig. 3, red thread).

Center Embellishment, Unit 1: String one channel of 1D; pass through the mirror A of the opposite unit in Row 1. Pass back through the same channel of the D just strung and pass through the last A exited and the next A (Fig. 4, black thread). String 1B; skip the nearest connecting A between 2 units and pass through the following 2A of Row 2 (Fig. 4, purple thread). Pass through the unused (second) channel of the last D added, pass through the mirror A of the opposite unit in Row 2, then pass back through the second channel of the D and pass through the last A exited and the next A (Fig. 4, green thread). String 1B, skip the nearest

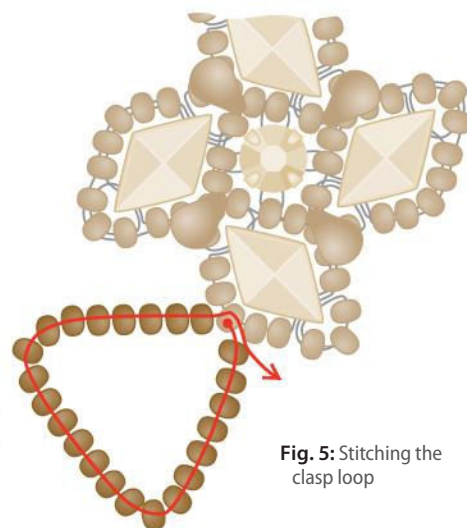


Fig. 5: Stitching the clasp loop

connecting A between 2 units, and pass through the following 3A (Fig. 4, blue thread); repeat twice (Fig. 4, red thread). Weave through beads to exit from the third A of the second 5A set in the next unit of Row 2.

Row 3, Unit 2–Center Embellishment, Unit 10: Repeat Row 3, Unit 1 and Center Embellishment, Unit 1 nine times.

4) CLASP LOOP. String 23A and pass through the last A exited (Fig. 5); repeat the thread path multiple times to reinforce. Secure and trim the threads.

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

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads, drops, and thread: Red Panda Beads, www.redpanda.com. Preciosa crystal rose montées and crystal teardrop: Beadaholique, (866) 834-4618, www.beadaholique.com. DiamonDuos: Bead Master (wholesale only), (718) 384-2700, www.beadmasterusa.com. ●

The leather trend is still going strong, and we've brought together eight variations on incorporating leather into your designs, from weaving and braiding to stitching and gluing. Let these designs inspire you to experiment and find your own unique style.

(Instructions follow on page 74.)



Boho Leather Bangles

Becky Nunn

Glue strips of deerskin leather lace onto various channel bangles and add themed charms to form these simple bracelets, then wear them together for a trendy stacked look.



Pearl Blossom

Laura Gasparrini

Create a modern pearl bracelet by stringing large-hole pearls onto four strands of leather cord, forming pretty white blossoms.

Mermaid Splash

Marcy Kentz

A combination of sage deer-tan leather lace and graduated colors of gemstones makes for a fun, wearable summer necklace.

Use similar techniques to make matching earrings.



Forest Friend

Rejetta Sellers

Purchase a premade leather cord holder, normally used for holding electronic cords or cables for phones or headphones, to make a unique bail for this woodsy necklace design.

Use similar techniques to make a matching bracelet.



Blarney Stone

Katie Hacker

Inspired by the legendary Irish stone, this necklace can be magically converted into a leather-and-chain bracelet by detaching the stone focal from the strap.



Men's Leather Set

Kristina Hahn Eleniak

Create a necklace for men by adding your choice of charms and a hand-stitched accent to a leather cord with an adjustable sliding knot.

Picket Fence

Melissa Cable

Create an edgy bracelet by using coordinating colors of round leather cord, which are hole punched and then assembled using beading wire and a bit of adhesive





Boho Braid

Marla Salezze

Use a thick braided leather strap to help visually balance long beaded strands, as this designer has done.

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Boho Leather Bangles

Becky Nunn

TECHNIQUES

gluing
knotting

MATERIALS

Ohm Bangle (thin bangle):

1 antiqued silver 4mm faceted round
1 antiqued silver 6mm faceted round
1 antiqued silver 5x12mm faceted teardrop
1 antiqued silver 9mm ohm charm
1 antiqued silver 5mm channel bangle
17" of chocolate 3mm deerskin lace

Double Rectangle Bangle (thin bangle with rectangles):

1 antiqued silver 3mm cuff with rectangle bezel ends
3" of chocolate 5mm deerskin lace

Drop Bangle (medium bangle):

1 antiqued silver 4mm faceted round
1 antiqued silver 6mm faceted round
1 antiqued silver 8x14mm faceted drop
1 antiqued silver 9mm textured jump ring
1 antiqued silver 10mm channel bangle
25" of chocolate 5mm deerskin lace

Buddha Bangle (thick bangle):

1 antiqued silver 6x34mm feather charm
1 antiqued silver 9mm lotus charm
1 antiqued silver 13x16mm crescent moon blank charm
1 antiqued silver 15x22mm Buddha charm
4 antiqued silver 8mm textured jump rings
1 antiqued silver 11mm rope jump ring
1 antiqued silver 1" channel bangle
39" of chocolate 3mm deerskin lace
39" of chocolate 5mm deerskin lace

Additional materials for all bangles:

Adhesive
Small plastic bag or plastic wrap
Toothpick
Wet wipes

TOOLS

2 pairs of chain- or flat-nose pliers
Scissors

FINISHED SIZE

2¾" diameter

Instructions for Buddha Bangle (same techniques apply to all bangles):

1. Squeeze adhesive onto plastic bag. Use toothpick to apply a 1" line of adhesive along the bottom of the bracelet channel. Press the end of the 3mm leather against the adhesive. Repeat about eight times to finish the bottom row. If needed, use the wet wipes to remove excess adhesive before it dries. Trim leather end where it meets the start of the row. Repeat entire step five times alternating with the 5mm and 3mm leather laces. (The bracelet will have 3 rows of each.) Let dry.
2. Wrap 12" of 5mm deerskin lace around the bangle three times, covering the seam where the ends of the leather meet. Form an overhand knot at the bottom of the bracelet. Trim ends, leaving ¾" tails.
3. Attach 1 textured jump ring to the feather charm. Repeat using the lotus charm, Buddha charm, and moon charm. Attach all 4 charm jump rings to the rope jump ring.
4. Wrap 12" of 3mm deerskin lace around the bangle three times opposite the first wraps. String the rope jump ring and wrap the lace around the bangle. Form an overhand knot at the bottom of the bracelet. Trim ends, leaving ½" tails.



BECKY NUNN's mission as founder of Nunn Design is to inspire and nurture creativity. Nunn Design offers creative jewelry findings for the innovative jewelry artist. Visit the company online at www.nunn.design.com.

RESOURCES Check your favorite bead retailer

or contact: All materials: Nunn Design, (360) 379-3557, www.nunn.design.com. ●



Pearl Blossom

Laura Gasparrini

TECHNIQUES

stringing
knotting

MATERIALS

42 white 7–8x5mm pearl rondelles with 2mm holes (small)
7 white 9–10mm pearl rounds with 3mm holes (large)
8 Thai silver 4x5mm 2-hole tubes with 3mm holes
1 Thai silver 12mm cabbage rose shank button
36" of metallic pearl 1.5mm leather cord
Jewelry adhesive (optional)

TOOLS

Scissors
Chain-nose pliers

FINISHED SIZE

7½"

1. Cut the leather cord in half. Cut each end at an angle to make it easier to string the beads.
2. Fold both cords in half. String 1 folded cord through one 2-hole tube (1 strand in each hole). Repeat using the second cord and the same tube. Even the cord ends. Pull the first cord so the tube is snug against the fold. Pull the second cord so the fold is ½" from the tube, forming a loop. Check that the loop is large enough to fit over the button. Arrange the cords so there is a pair of inside cords (snug against the tube) and outside cords (loop for the button).
3. Use both inside cords to string 1 large pearl. Use the left outside cord to string 3 small pearls. Use the right outside cord to string 3 small pearls. Use the right inside and outside cords to string the right hole of 1 tube bead. Use the left inside and outside cords to string the left hole. Tighten so the pearls form a flat blossom.
4. Repeat Step 3 six times to create a total of 7 pearl blossoms. If necessary, tighten or loosen the cords to adjust the fit of the bracelet. Use the chain-nose pliers to flatten the last 2 tubes to crimp the leather in place. Trim the outside cords. Use the remaining inside cords to string the shank button. Use both cords to form an overhand knot. Trim, leaving a ¼" tail. If desired, dab glue on the knot to secure. Let dry.



LAURA GASPARRINI is the founder, principal designer, and incurable inventor at Om Tara. Om Tara believes in the power of creativity to heal and strengthen. Laura is the author of three beading books, including *Earth & Elegance, Vol. 1 & 2* and *Get Started Beading!*, and her work, tools, articles, and tutorials have been featured in national beading magazines and on *Jewelry Television*.

RESOURCES Check your favorite bead retailer

or contact: Pearls: Om Tara, (805) 500-3184, www.omtara.com. Thai silver: Niki Passenier, Niki Passenier Silver Beads on Facebook. Cord: Primitive Earth Beads and Chain, www.pebeads.com. ●



Mermaid Splash

Marcy Kentz

TECHNIQUES

simple wireworking
stringing
knotting

MATERIALS

34 kyanite 5×2–3mm faceted rondelles in graduated shades of green and blue
6 idocrase 7×9mm faceted teardrops
1 sterling silver 15×13mm mermaid tail pendant
1 sterling silver 6×22mm tulip crimp hook clasp
2 sterling silver 2mm crimp tubes
2 sterling silver 3mm crimp covers
2 sterling silver 4mm crimp covers
16" of sage 3mm deer-tan leather lace
18" of sterling silver 26-gauge wire
6" of .010 beading wire

TOOLS

Scissors
Chain-nose pliers
Awl or tack
Crimping pliers
Wire cutters
Round-nose pliers

FINISHED SIZE

18½"

1. Form an overhand knot at one end of one 8" piece of deer-tan leather lace. Use the chain-nose pliers to open the tulip crimp end of one half of the clasp. Insert knot and use the pliers to close the tulip.
2. Use an awl or tack to poke a hole in the other end of the lace about ¼" from the end. Use the beading wire to string 1 crimp tube and the hole in the leather; pass back through the crimp tube and crimp. Cover the crimp tube with one 4mm crimp cover. Use one 3mm crimp cover to cover the hole in the leather.
3. Use 3" of sterling silver wire to string 1 idocrase teardrop and form a wrapped loop bail. Repeat five times for a total of 6 teardrop dangles.

4. Sort the kyanite rondelles by graduated color order so the darkest blues are on each end and the lightest greens are in the center.
5. Use the beading wire from Step 2 to string 6 deep blue rondelles and 1 teardrop dangle. String 3 medium blue rondelles and 1 teardrop dangle. String 3 light blue rondelles and 1 teardrop dangle. String 5 light green rondelles.
6. String the mermaid tail. Repeat Step 5, reversing the stringing sequence. Repeat Step 2. Repeat Step 1.

MARCY KENTZ is the associate designer at Nina Designs. She enjoys designing jewelry components and watching talented artisans bring them to life. After the components have been introduced to the Nina Designs line, she buys them and uses them to make her own creations.

RESOURCES Check your favorite bead retailer

or contact: All materials: Nina Designs, (800) 336-6462, www.ninadesigns.com. ●



Forest Friend

Rejetta Sellers

TECHNIQUES

stringing
simple wireworking
crimping

MATERIALS

30–32 chrysoprase 20–30×5–12mm rough nugget slices
4 bronze 7×1.5mm large-hole heishi
1 green-and-brown 28×39mm ceramic owl pendant
1 brass 12×24mm lobster clasp
1 brass 7mm jump ring
2 brass 9mm etched jump rings
2 brass 15mm jump rings
1 brass 26mm jump ring
4 brass 2mm crimp tubes
4 brass 3mm crimp covers
1 brown 23×40mm leather cord holder
4½" of brass 6mm/11mm round chain
20" of chestnut 5mm leather lace
12" of dark brass 24-gauge wire
12" of bronze .018 beading wire

TOOLS

2 pairs of chain- or flat-nose pliers
Wire cutters
Crimping pliers

FINISHED SIZE

19½"

1. Use both etched jump rings to attach the owl pendant to the 26mm jump ring. Attach the cord holder to the previous jump ring. Set aside. Fold the chain in half and connect the ends, opening and closing the end link as you would a jump ring. Set aside.
2. Use one 6" piece of beading wire to string 1 crimp tube and one 15mm jump ring. Pass back through the crimp tube and crimp. Cover with 1 crimp cover. String 1" of chrysoprase slices, 1 heishi, 1½" of chrysoprase, 1 heishi, 1" of chrysoprase, 1 crimp tube, and 1 small chain link on one end of the doubled chain. Pass back through the crimp tube; crimp and cover.
3. Use the chain to string the cord holder. Repeat Step 2, reversing the stringing sequence.
4. Center the leather lace on the second 15mm jump ring from Step 3. Use one 6" piece of brass wire to wrap the strands together, ½" from the fold.
5. Attach the 7mm jump ring to the lobster clasp. Place the previous jump ring flat against the back of the leather strands, about 1" from the ends. Use 6" of brass wire to wrap the strands together twice. Wrap the wire around the left strand and the left side of the jump ring; repeat using the right strand and right side of the jump ring. Wrap the remaining wire around both strands. Trim excess wire.



REJETTA SELLERS is a wife and stay-at-home mom of two children. In her free time, she creates jewelry and sculpts rustic animal beads out of polymer clay. Find her work at www.jettabugjewelry.etsy.com.

RESOURCES Check your favorite bead retailer

or contact: Chrysoprase, jump rings (7mm, 9mm, and 15mm), heishi, and pendant: Lima Beads, (734) 929-9208, www.limabeads.com. Clasp: AD Adornments, www.adornments.com. 26mm jump ring: Patina Queen, www.patinaqueen.etsy.com. Beading wire, crimp tubes, and crimp covers: Hobby Lobby, (800) 888-0321, www.hobbylobby.com. Cord holder: Oleksyn Prannyk, www.oleksynprannyk.etsy.com. Chain: Michaels, (800) 642-4235, www.michaels.com. Similar leather lace: Lauren's Jewelry Box, www.lrpjewelrybox.etsy.com. Brass wire: Artwear Elements, www.artwearelements.etsy.com. ●



Blarney Stone

Katie Hacker

TECHNIQUES

stringing
crimping
gluing

MATERIALS

8 Colorado topaz 8×6mm crystal rondelles
7 green-impression-jasper-and-bronzite
20–25×25–35mm graduated collar tabs
2 antiqued brass 4mm faceted cubes
1 antiqued brass 11×28mm wing charm
1 antiqued brass 12mm tree-of-life charm
16 brass 8mm star spacers
2 antiqued brass 22×24mm toggle clasps
2 antiqued brass 4×6mm oval jump rings
1 gunmetal 4×6mm oval jump ring
1 brass 7.25mm jump ring
2 hematite 2×3mm crimp tubes
13" of antiqued brass 8×10mm double curb chain
20" of olive 5mm leather lace
11" of bronze .021 beading wire
Gel glue

TOOLS

2 pairs of chain- or flat-nose pliers
Scissors
Crimping pliers

FINISHED SIZE

22½"

1. Weave the leather lace through the entire chain, leaving ½" tails on each end. Dab glue on the back of one tail and fold to adhere to the back of the leather woven through the chain. Let dry. Repeat using the other tail.
2. Use 1 brass oval jump ring to attach the bar half of one clasp to one end of the chain; repeat to attach the ring half of the same clasp to the remaining end of the chain.
3. Use the gunmetal jump ring to attach the wing charm to the previous jump ring near the ring half of the clasp. Use the 7.25mm jump ring to attach the tree-of-life charm to the same jump ring. Set the leather/chain strap aside.

4. Arrange the jasper tabs in graduated size order with the largest tab in the center and the smallest tabs on each end. Use the beading wire to string 1 crimp tube and the ring half of the remaining (unused) clasp. Pass back through the crimp tube and crimp. String 1 brass cube. String {1 star spacer, 1 crystal rondelle, 1 star spacer, and 1 jasper tab} seven times, beginning and ending with the smallest tabs. String 1 star spacer, 1 crystal rondelle, 1 star spacer, 1 brass cube, 1 crimp tube, and the bar half of the remaining (unused) clasp. Pass back through the crimp tube and crimp.
5. To wear, join the clasp components on the jasper section to the corresponding clasp components on the leather/chain strap.

KATIE HACKER is the host of *Beads, Baubles & Jewels* on PBS and the creative and marketing manager for www.halsteadbead.com. She's an authorized Swarovski instructor and loves mixing stones, crystals, and charms to create eye-catching jewelry. Find her on Facebook at [Katiedids](https://www.facebook.com/Katiedids) and [@KatieBeads](https://www.instagram.com/KatieBeads) on Instagram.

RESOURCES Check your favorite bead retailer

or contact: Swarovski crystal rondelles: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Jasper tabs: Dakota Stones (wholesale only), (866) 871-1990, www.dakotastones.com. Brass cubes, charms, clasps, jump rings, and spacers: TierraCast (wholesale only), (800) 222-9939, www.tierracast.com. Wire and crimp tubes: Beadalon, (866) 423-2325, www.beadalon.com. Chain: Garlan Chain (wholesale only), (508) 399-7288, www.garlanchain.com. Leather: LeatherCord USA, www.leathercordusa.com. ●



Men's Leather Set

Kristina Hahn Eleniak

TECHNIQUES

knotting
handsewing

MATERIALS

Arrowhead necklace:

1 brass 16×30mm arrowhead pendant
36" of black 3mm leather cord
1¼" of brown ½" distressed leather strap
3½" of black 1mm waxed cotton cord

Compass necklaces (2):

2 pewter 13mm compass charms
2 brass 8mm jump rings
36" of brown 3mm leather cord
36" of black 3mm leather cord
2½" of brown ½" distressed leather strap
7" of black 1mm waxed cotton cord

TOOLS

Scissors
Leather or metal 1.5mm hole punch
Upholstery sewing needle
Rubber mallet
Bench block
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

23" (adjustable)

1. Form a sliding knot on each end of 1 black leather cord.
2. Use scissors to round the corners of one 1¼" leather strap. Fold the strap in half. Punch four holes in a straight line through both leather layers near the cut edge. Use the waxed cotton cord to sew the strap together starting with the bottom holes. At the top, reverse sewing direction to fill in between previous stitches. Tighten the thread and form a surgeon's knot. Trim ends. Place the sewn leather on the bench block and lightly hammer to press the seam.
3. Slide the end (opposite the sliding knots) of the folded leather cord through the sewn leather square, forming a loop. Use 1 jump ring to attach 1 compass charm to the loop.
4. Repeat Steps 1–3 to create a second compass necklace using the brown cord.
5. To create a third necklace, string the arrowhead pendant to the center of the remaining black cord, then form a sliding knot on each end. Repeat Step 2, sewing the leather strap in place around the cords above the pendant.



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

RESOURCES Check your favorite bead retailer

or contact: Compass charms: Accessoires Magiques, www.accessoiresmagiques.etsy.com. Arrowhead pendant: Ingredients for Lovely, www.ingredientsforlovely.etsy.com. Jump rings: Bohemian Findings, www.bohemianfindings.etsy.com. Leather cord: Dry Gulch Beads, (417) 628-2828, www.drygulch.com. Leather strap: Halstead Bead, (800) 528-0535, www.halsteadbead.com. Cotton cord: Beadaholique, (866) 834-4618, www.beadaholique.com. ●



Picket Fence

Melissa Cable

TECHNIQUES

hole punching
stringing
simple wireworking
peyote stitch (optional)

MATERIALS

2 silver 1mm crimp tubes (small)
2 silver 3mm crimp tubes (large)
14" of olive 5mm round leather cord
15" of metallic silver 5mm round leather cord
18½" of metallic blue 5mm round leather cord
3" of metallic silver 7mm leather lace
2" of silver 24-gauge ¼" bezel wire
20" of .014 beading wire
Scrap wood square
2 wood 3" square ¼" dowels
4 small nails
Gel glue

TOOLS

Hammer
Drill with 1mm twist drill bit
Awl
Round-nose pliers
Metal hole punch
Craft blade
Ruler
Black and red pens
Permanent markers in blue, olive, silver
Crimping pliers

For optional peyote-stitched tube:

5 g of brown AB size 11° cylinder seed beads
5 aquamarine 3x5mm faceted briolettes
Black 6 lb FireLine braided beading thread
Size 12 beading needle

FINISHED SIZE

6.5"

Tip: To adjust the bracelet size, consider that each additional pair of leather cord pieces adds just under ½" in length.

1. To create the jig, nail the dowels to the scrap wood so the leather cord fits snugly between them. Use the black pen to make a mark in the center of the bottom wood dowel and every ½" on each side. These help center the cord in the jig. Make red marks ¼" from each side of the center mark. These mark the holes. (Note: See photo.)



2. Use the craft blade to cut the blue leather cord into one 2¼", two 2", six 1½", and two 7⁄8" pieces; the olive cord into two 17⁄8", two 1⅝", four 1⅞", and two 1" pieces; and the silver cord into two 2", two 1⅝", two 1½", two 1¼", and two 1" pieces.

3. Center 1 leather cord in the jig. Drill two holes in the cord according to the red marks on the dowel. Repeat using all remaining cords.

4. Use the craft blade and one 1½" blue cord to cut a slit between the two holes (do not go all the way through the leather). Repeat using a second 1½" blue cord and one 1" silver cord, this time cutting all the way through the leather between the two holes. These will be the "clasp" cords.

5. Use a marker that matches the leather to color the raw leather that shows through the drilled holes and cuts. If desired, use a marker to color the ends of the cords.

6. To create the optional bead-woven cover for the 2¼" blue center cord, stitch an even-count piece of peyote (see *Stitch Tips* on page 12 or *Techniques* on page 85) that is long enough to wrap around a 5mm cord, about 18 rows of 34 beads. Form a tube with the piece of peyote. Begin zipping up the first 3 rows of the tube. Place 1 briolette between the ends of the tube and use the thread to zip it between them. Add 1 briolette every 3 rows, for a total of 5 briolettes. Weave the thread back through the tube and trim. Slide the tube over the 2¼" blue cord piece. Alternatively, instead of a bead-woven tube, the cord could be covered with a series of large-holed spacers or a filigree tube, or left blank. (The bead(s) chosen must allow access to the holes in the leather cord.)

7. Cut the silver leather lace in half. Dab glue on 1 piece and wrap it around the previous blue center cord about ¼" from the end. (If using a bead-woven tube or other decoration, the leather lace should be snug against it.) Repeat on the other side. Let dry.

8. Set aside the 3 clasp cords. Arrange the remaining cord pieces in desired order or according to the photo. Feed the ends of the beading wire through separate holes in the slit side of the first blue clasp cord. Pull so the wires are even and the center of the wire sits in the slit. Use one end of the wire to string 1 large crimp tube and the top hole of the first cord piece; repeat using the remaining end of the wire and the bottom hole of the same cord piece. Use the wires to add the next 13 cord pieces, stringing one cord at a time onto the top and then bottom wire.

9. If the bead-woven tube is used, center it on the jig. Use the awl to uncover and open the holes in the leather that may be hidden underneath the bead-woven tube. Use the top and bottom beading wires to string the tube and then the remaining 14 cord pieces as before.

10. Use the metal hole punch pliers to punch a hole at one end of the bezel wire. Snug the leather cords. String 1 small crimp tube onto each end of the beading wire, then string the hole in the bezel wire; pass back through the crimp tubes. Make sure the leather cords are pushed tightly together, then crimp the crimp tubes. Run the wire tails back through the leather cord before trimming. Slide the remaining 2 clasp cords over the bezel wire and crimp tubes. Dab glue inside the clasp cords. Let dry. Use the round-nose pliers to curve the end of the bezel wire into a hook clasp.



MELISSA CABLE is the founder of the Create Recklessly line of leather tools and supplies and the author of *Beautiful Leather Jewelry*. You can find her leatherworking videos at www.interweave.com.

RESOURCES Check your favorite bead retailer or contact: All materials: The BeadSmith (wholesale only), (732) 969-5300, www.beadsmith.com. ●



Boho Braid

Marla Salezze

TECHNIQUES

stringing
4-strand braiding
knotting
crimping

MATERIALS

0.25 g of green tea gold luster size 11° seed beads
0.25 g of metallic dark bronze size 8° seed beads
117 aqua terra jasper 6–18×2–6mm chips
1 aqua terra jasper 35mm open square
10 gold 10×12mm faceted barrels
1 antiqued gold 22mm hammered toggle ring
1 antiqued gold 27mm hammered toggle bar
3 gold 5mm jump rings
2 gold 3mm crimp beads

2 gold 4mm crimp covers
1 gold 18×7mm ribbon crimp end
30" of copper metallic 1mm round leather cord
144" of saddle 5mm deerskin lace
23" of bone .019 beading wire
Jewelry adhesive

TOOLS

Scissors
2 pairs of chain- or flat-nose pliers
Wire cutters
Crimping pliers
Metal file (optional)

FINISHED SIZE

32"

1. Use four 36" pieces of deerskin lace to form a lark's head knot on the open square.
2. Begin a 4-strand braid: Number the strands 1–4 from left to right. Move strand 2 over 1, 4 over 3, and 1 over 4. Renummer the strands 1–4 from left to right and repeat the same pattern for the entire length of the strands.
3. Dab glue on the ends of the deerskin lace; let dry. Trim. Dab glue inside the ribbon end and insert the end of the braid; let dry. Use 3 jump rings to form a short chain that attaches the ribbon end to the bar half of the clasp.
4. Use wire cutters to remove the loop on the toggle ring. File any sharp edges. Use the beading wire to string 1 bronze seed bead, 1 crimp bead, 1 bronze seed bead, and 15 green seed beads. String the

toggle ring and pass back through the second bronze seed bead and crimp bead. Crimp and cover.
5. String 3 jasper chips. String {1 bronze seed bead and 5 jasper chip beads} 22 times. String 1 bronze seed bead and 3 chips. String 1 bronze seed bead, 1 crimp bead, 1 bronze seed bead, and 23 green seed beads. String the open square and pass back through the second bronze seed bead and crimp bead. Crimp and cover.
6. Use the leather cord to form a square knot on the toggle ring. Form an overhand knot. *String 1 barrel and form an overhand knot. Form an overhand knot about 1" from the previous knot. ** Repeat from * to ** eight times. String 1 barrel and form an overhand knot. String the open square and form a square knot. Dab both square knots with glue; let dry. Trim excess cord.

MARLA SALEZZE is a jewelry designer and bead weaving teacher. Follow her beading journey and purchase kits for her projects at www.beadedbymarla.com.

RESOURCES: Check your favorite bead retailer or contact: Seed beads: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Aqua terra jasper: IGM, (800) 832-5596, www.igmla.com. Metal beads, deerskin lace, toggle ring and bar, jump rings, and ribbon end: Nunn Design, (800) 761-3557, www.nunnndesign.com. Leather cord: Primitive Earth Beads, (800) 777-0038, www.primitiveearthbeads.com. Wire, crimp beads and covers, and adhesive: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. ●

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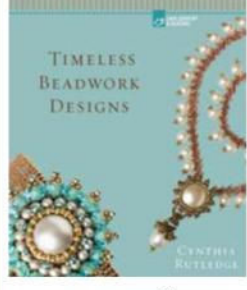


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The area's best and largest selection of high quality gemstones, German vintage beads, Tibetan, Bali, Thai, and Turkish silver beads and findings, Czech glass, Japanese and Czech seed beads, trade beads and much more. We also specialize in extraordinary pearls, all of which are hand-picked from all over the globe. Classes from beginner to advanced. Monday thru Friday 11:00-5:30 and Saturday 12:00-5:30. Check out our Facebook, Twitter and LinkedIn.
440 Park Ave. (208) 529-3696

Illinois

City Beads—Chicago

www.citybeadschicago.com

Seed Bead and AIKO Specialists! Huge inventory of vintage Czech glass beads, new shaped beads, Gary Wilson cabochons, pearls and semiprecious stones. Nationally and internationally renowned teachers! DISCOUNT PRICES! Open Tuesdays 12-5, Saturdays 11-4 or by appointment. For class schedules and more information, visit our website or call to be added to our mailing list.
3928 N. Rockwell St. (312) 316-1910

Southpass Beads—Cobden

www.southpassbeads.etsy.com

For All Your Beading & Fiber Needs! Great selection & prices! Best little bead shop in southern Illinois! Unique ceramic beads, Czech glass, findings, Soft Flex wire, cord, silk ribbon, Cascade yarn, seed beads, gemstones & more. Watch for our trunk shows. Classes & Parties Available. Follow us on Facebook & Twitter! Wed-Fri 12-6, Sat 10-5, or by appointment.
203 E. Ash St. (618) 893-6170

Studio Beads—Deerfield

www.studiobeads.com

We carry a great assortment of all sizes of seed beads, freshwater pearls, "BASHA" and other nationally known lampwork beads, semiprecious beads, and finished jewelry from artists across the country. We have a great assortment of vintage purses and jewelry. We offer classes and workshops with nationally recognized teachers. Visit us online for more information. Mon, Tue, Wed, Fri 10-5, Thu 10-8, Sat 10-4.
816 Waukegan Rd. (847) 607-8702

bodacious beads, Inc.—Des Plaines

www.bodaciousbeadschicago.com

Best selection & prices. Swarovski™, stone, pearls. Czech glass & 2-hole beads, Japanese, Czech seeds. GF, SS, base metal findings, beads & 250+ chains. Leather, tools, friendly help. Mon-Sat 10-6, Tues til 8.
1942 River Rd. (847) 699-7959

Rustic River Finds—Galena

www.rusticriverfinds.com

Rustic River is a collection of handcrafted jewelry, Vintaj Natural Brass, specialty beads, & Unique finds. Our shop is inspired by nature. Open 7 days a week.
109 N. Main St. (815) 776-0043

Chelsea's Beads—Highland Park

www.chelseasbeads.com

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

Bead In Hand—Oak Park

www.beadinhand.com

Friendly and knowledgeable staff, offering seed beads, semi-precious, Czech glass beads and more. Beading supplies, tools, findings and tips. Birthday parties, classes, repairs. Space to "stay and play." Open 7 days, visit website for hours.
145 Harrison St. (708) 848-1761

Bead World—Palatine

www.beadworldbeads.com

Jewelry and gift items from around the world, specializing in ancient and new Indonesian glass beads, (Indonesian glass beads available wholesale) and recycled glass beads. Jewelry repair—books—findings—body jewelry—piercing.
8 S. Brockway (847) 776-BEAD (2323)

Facets of Isis—Palatine

www.facetsofisis.com

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

Indiana

The Beaded Peacock—Winona Lake

www.thebeadedpeacock.com

Largest selection of stone beads in N. Indiana. Glass and seed beads, findings and tools, custom jewelry and repair, classes and parties year round. A hidden gem in a cozy lakeside town. Find us on Facebook. Open Mon-Sat 10-6
805 East Canal St. (574) 371-2777

Maine

Caravan Beads—Portland

www.caravanbeads.com

Come see the complete line of Miyuki Delica beads in our retail bead store which doubles as our wholesale showroom. We carry an enormous selection of Miyuki seed beads as well as Swarovski crystal, pearls, semi-precious, Czech glass, findings and chain. Weekly classes and free help at our work tables.
915 Forest Ave. (207) 761-2503

Maryland

Atlantic Gems, Inc.—Silver Spring

www.atlanticgems.com

Best pricing on Swarovski Crystal. Factory distributor of Findings/Chains in Sterling Silver, Gold-Filled, & 14K Gold. Plated Chains/Findings in 6 finishes. Miyuki Delicas - 650 colors. Full selection of Semi-Precious Beads, Freshwater and Akoya Pearls, & Tools.
8609 Second Ave., #103B (301) 565-8094 (888) 422-GEMS

Massachusetts

Bead Addiction—Walpole

www.bead-addiction.com

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

Michigan

Bead Bohemia—Farmington

www.facebook.com/beadbohemia

Low prices "friendly service." Unique selection. A wide variety of beads and components including semi-precious gems and Czech glass to artist pieces, seed beads, designer brass lines, and more. Ask for your free "Bead Addiction" card!
33321 Grand River Ave. (248) 474-9264

Bead Haven—Frankenmuth

www.beadhaven.com

5,000 sq. feet makes us Michigan's largest bead store! HUGE selection of Czech beads in new shapes. Chain, antique silver & brass stampings. Seed beads, Delicas, Swarovski, & pearls. Kits, patterns, FREE classes, tools, supplies & books. Open 7 days! Second location in CASEVILLE MI!
925 S. Main St., E (989) 652-3566

The Creative Fringe LLC—Grand Haven

www.thecreativefringe.com

We're a full-service bead shop offering an extensive collection of beads, findings, wire, tools, books, lampworking, silver clay, sheet metal and metalmithing supplies. Cultivate your creative side with classes and parties. Open workstations available. Come to the Fringe! Your creativity awaits you. Open 7 days a week.
210 Washington (616) 296-0020

Stony Creek Bead & Gallery—Ypsilanti Twp.

www.stonycreekbead.blogspot.com

Supporting the artist inside of you! Huge collection of Seed & Czech Beads. Bali, pearls, and stones. Lampwork & Polymer Clay by MI artists. Classes, kits, books & so much more! I-94 to exit 183. South 1 mile. Closed Sundays and Mondays. Tue-Fri 10-6, Sat 10-5. www.StonyCreekBead.blogspot.com.
2060 Whittaker Rd. (734) 544-0904

Minnesota

Bobby Bead—Minneapolis

www.bobbybead.com
Several thousand varieties of TOHO Japanese seed beads including more than 1,000 colors of AIKO Precision Cylinder beads. Wholesale and retail distributor of NEW, high-quality TOHO beading needles and One-G thread. Largest Full-Line Bead Store in Minnesota! info@bobbybead.com.
2831 Hennepin Ave. S. (888) 900-2323

Stormcloud Trading Co. (Beadstorm)—St. Paul

www.beadstorm.com
30+ years of experience shows in our vast selection of seed beads, pressed glass, Swarovski crystals, Bali silver, sterling, and gold-filled beads. Shop in-store or online. Mon–Fri 10–6, Sat 10–5. No print catalog.
725 Snelling Ave. N. (651) 645-0343

Missouri

Springfield Leather & Touchstone Beads—Springfield

www.springfieldleather.com
Come in and explore Springfield's largest bead store, over 2,500 sq. ft. of high quality findings and an awesome selection of semi-precious bead strands for your unique creations. We have lots of tools for beading, metal stamping, leather crafts and a wide array of seed beads. We offer a variety of classes taught by our resident experts. Lots of classes. Open Mon–Sat 9–6.
1463 S. Glenstone (800) 668-8518

Lady Bug Beads—St. Louis

www.ladybugbeadsstl.com
Midwest's favorite bead shop. Over 3000 sq. ft. of beads that focus on Toho and Miyuki Seed Beads, a large selection of Czech Glass and Tierra Cast Pewter. Full selection of Swarovski Crystals and Freshwater Pearls. We are a teaching store. Also check out our Etsy Shop at LadybugbeadsSTL. Mon, Wed, Fri 10–6, Tue and Thu 10–8, Sat 9–4, Sun 12–4.
7616 Big Bend Blvd. (314) 644-6140

Nevada

Bead Jungle—Henderson (Las Vegas area)

www.beadjungle.com
Most complete bead shop in the Las Vegas area with the largest variety of beads and findings. Classes, silversmithing, parties, workshops, and volume discounts. Minutes from the Strip. Please visit website for shop hours.
1590 W. Horizon Ridge Pkwy., Ste. 160 (702) 432-2323

New Hampshire

Bead It!—Concord

www.beadit.biz
Original easy-to-follow patterns available at www.beadit.biz. Best bead shop in the area! Tons of gorgeous beads, findings & accessories. Largest selection of seed beads around. Bead therapy rules!
146 N. Main St. (603) 223-0146

Ladybead and Rook—Wilton

www.ladybeadandrook.com
Beautiful, quality beads to inspire your creativity and accentuate your style. Emphasis on European beads: Czech crystals, pressed glass, seed beads, pearls, and semiprecious. Artisan-created jewelry for fine gift giving. Ample parking. Wed–Sat 9–5:30, Sun 11–4. At the Riverview Mill Artist Shops.
29 Howard St. (603) 654-2805

New Jersey

Beads by Blanche—Bergenfield

www.beadsbyblanche.com
(Only miles from NYC.) Visit East Coast's premier bead shop. 3,000+ colors/styles of Japanese seed beads, glass, crystal, semiprecious, lampwork, and more! Classes by local and nationally known artists. Extensive inventory for unlimited possibilities!
106 N. Washington Ave. (201) 385-6225

Jubili Beads & Yarns®—Collingswood

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713 Haddon Ave. (856) 858-7844

Sojourner—Lambertville

www.sojourner.biz
Sojourner stocks freshwater pearls, semiprecious stones, Swarovski crystals, Czech glass and seed beads, sterling beads, Chinese enamel beads, castings, charms, ethnic beads, findings—including our own design sterling silver box clasps bezel set with vintage and semiprecious elements. Open daily 11–6.
26 Bridge St. (609) 397-8849

The Birds and the Beads—Morganville

www.thebirdsandthebeads.com
Surround yourself in beads! Incredible collection of hand-selected stone, pearl, glass and shell beads. Plus, all the best seed beads, tools, books, findings, and Swarovski crystals. Please call or stop by for further information and our extensive class schedule.
411 Rt. 79 (732) 591-8233

Bead Dazzle—Point Pleasant

www.BeadDazzlePoint.com
Ocean County's largest full service bead store. Huge selection of Swarovski, semi-precious, Czech crystal; largest selection around of seed beads. All the new two-hole beads, Delicas, Charlottes, and much more. Many classes available in all techniques.
2319 Bridge Ave. (732) 295-6679

Lucy's Bead Boutique—Point Pleasant

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

Let's Bead!—East Rochester

Your destination bead shop! 3,200 sq. ft. bright full-service bead store. Wide selection of quality beads, semi-precious stones, Swarovski crystals, kumihimo, chain maille, stringing materials, wire, findings and more! Featuring unique beads and components by local and American artisans. Friendly customer service for beaders of all levels.
349 W. Commercial St. (585) 586-6550

Beads World Inc.—New York

www.beadsworldusa.com
From Beads to Chains to Glass Sew-On and much more. Beads World is your one-stop shop. Quality selections in the heart of NYC's fashion district. Mon–Fri 9–7, Sat–Sun 10–5.
57 W. 38th St. (between 5th & 6th Avenue) (212) 302-1199

North Carolina

Chevron Trading Post & Bead Co.—Asheville

www.chevronbeads.com
Asheville's premier full-service bead store of 25+ years. Largest selection of seed beads, Old World Trade Beads and Vintage glass in the SE Region. Huge selection of pearls, gemstones, crystals, Czech, ceramic & natural beads, including all the supplies you need. WireLace® Distributor – Open 7 day a week. Importer/Classes/Parties/Workspace
40 N. Lexington Ave. (Downtown) (828) 236-2323

Ain't Miss Bead Haven—Mooresville

www.aintmissbeadhaven.com
Classes, Parties, Design & make your own jewelry—or let us make it 4 you. Mooresville's best place for beads & jewelry supply. We are just north of Charlotte NC. BYOB Socials (Bring Your Own Beads), Wine & Bead, and Girls Night Out. We offer a large variety of Vintage jewelry and components, Seed beads, Swarovski, Preciosa, Czech, Gemstones, Crystals strands, Sterling Silver, Silver & Gold filled, and Vermeil findings. Hours: Monday–Saturday 10–6; Email: aintmissbeadhaven@gmail.com
138 N. Main St. (704) 746-9278

Ohio

Beaded Bliss Designs—Cincinnati (Harrison)

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

Bloomin' Beads, Etc.—Columbus (Powell)

www.BloominBeadsEtc.com
We are a fun bead store with a 2,000 sq. ft. Event Center where we host weekly classes. We have all types of beads and supplies that you will need. Come join us!
4040 Presidential Parkway (740) 917-9008

Gahanna Bead Studio—Gahanna

www.gahannabeadstudio.com
Oldest bead store in Columbus, offering unique classes, workshops, and parties. Huge selection of findings, vintage porcelain, stone, wood, bone, Miyuki, Swarovski, Czech, cords, leather, and more. Exemplary customer service from friendly, knowledgeable staff.
1028 N. Hamilton Rd. (614) 933-8948

Oklahoma

SA Beads—Owasso

www.sabeads.com
Looking for the latest in beads? If you've seen it in a bead magazine, chances are we have it available for purchase at the store. Classes are twice a week with the schedule posted on our website at www.sabeads.com
11230 N. Garnett Rd., Unit A (918) 576-8940

Pennsylvania

Buttercup Beads—Audubon

www.buttercupbeads.com
Let your creativity blossom in our cozy country setting. Classes, Parties, oh-so-pretty sparkly things, and most of all, fun! One-stop shopping in an open workshop environment. Artisan/bead-addict owned and operated.
1123 Pawlings Rd. (484) 524-8231

The Bead Garden—Havertown

www.thebeadgarden.com
Friendly, full-service bead store for all of your jewelry-making needs. Classes for all levels of experience, including beginners. Birthday parties and group outings. Knowledgeable staff that is delighted to help.
2122 Darby Rd. (610) 449-2699

Blue Santa Beads—Media

www.bluesantabeads.net
An artistic venue that prides itself on a vast selection of beads and findings to encourage your creativity. Customers always come first and always return.
1165 W. Baltimore Pike (610) 892-2740

Tennessee

Bead Therapy—Chattanooga

www.bead-therapy.com
Finally open now on Tuesdays through Saturdays. Fabulous selection of Japanese seed beads, Swarovski/Preciosa crystals, natural stone beads, glass and freshwater pearls, Czech Firepolish /pressed glass bead and beading supplies. Experienced teachers and great classes! Come see us!
1420 McCallie Ave. (423) 509-1907

Texas

Beads Unlimited Inc.—Dallas

Your one stop bead shop in Dallas: Huge collection of Gemstones, agates, pewter, findings, chain, Chinese crystal, pave beads, rhinestone findings, wood beads, tools, ceramics and sterling silver jewelry studded with semi-precious gemstones. Spend over \$300 or more (wholesale) and receive 50% off on selected items. Call us to be included for weekly sales at the shop. Email: indiagems@aol.com. Fax: (214) 749-0446
2454 Royal Ln. (214) 749-0444

Virginia

Virginia Beadniks—Virginia Beach

www.beadniks.com
Specialty bead store for the discerning eye: unique components, findings, bead accessories, gifts and décor. Make & takes, classes, and ladies night. We provide repairs. Open every day. Email us at virginiaibeach@beadniks.com
325 Laskin Rd. (757) 463-5556

Washington

Wynwoods Gallery & Studio—Port Townsend

www.wynwoods.com
A beautiful and unique bead shop that has everything the beader could need or want. Also, a line of sterling charms and components designed by the shop's owner, Lois. Daily 10–7.
940 Water St. (360) 385-6131

Fusion Beads—Seattle

www.fusionbeads.com
Visit the largest bead store in Seattle! Stop in & take one of over 80 classes taught by local & nationally known instructors. Shop our extensive line of Swarovski Elements Crystals, Japanese seed beads, gemstones, glass beads, handmade beads & findings, & so much more. Our friendly & knowledgeable staff will help get you started! Mon–Sun 10–6, Tues 10–7
3830 Stone Way N. (206) 782-4595

Wonders of the World Beadshop—Spokane

www.wondersoftheworldinc.com
Best little bead shop in Spokane. Incredible gemstones, crystals, charms, seed beads, chain, findings, and books for your creative needs. Friendly staff and great prices. Make us your first stop! In the historic Flour Mill.
621 W. Mallon, Ste. 412 (509) 325-2867

Wisconsin

Madison Bead Company—Madison

www.madisonbead.com

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

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

Prairie Flower Beads—Portage

www.prairieflowerbeads.com

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

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

JSM Bead Coop—Sheboygan

www.jsmbeadcoop.com

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

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

Meant to Bead—Sun Prairie

www.Meant-to-Bead.com

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

110 Columbus St. (608) 837-5900

Stoned & Wired, LLC Studio/Boutique—Wausau

What a lovely addiction!

www.stonedandwiredllc.com

Shop Online At: WWW.SHOPTIQUE.COM

Facebook: Stoned and Wired Bead Shop

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

221 Scott St. (715) 210-3165

Canada

4 Sirius Beaders—Paris, ON

www.4siriusbeaders.com

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

51 Ball St. (519) 442-7454

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

BEAD SOCIETIES

Connecticut

Connecticut Bead Society

PO Box 372
Groton, CT
(860) 262-3848
CTBeadSociety@gmail.com
www.ctbeadsociety.org

Every Sept: Vendor Bead Show (weekend after Labor Day). Regular meetings held at Guilford Park & Rec. 32 Church St. Guilford, CT. – 2nd Sunday of the month, 12-2 pm; summer road trips to local bead shops.

Maryland

Baltimore Bead Society

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

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

Michigan

Great Lakes Beadworkers Guild

PO Box 1639
Royal Oak, MI 48068

www.greatlakesbeadworkersguild.org

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

New Jersey

South Jersey Bead Society

P.O. Box 1242
Bellmawr, NJ 08099-5242
coprez2@southjerseybeadsociety.org
www.southjerseybeadsociety.org

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

Texas

Dallas Bead Society

info@dallasbeadsociety.org
www.dallasbeadsociety.org
Yahoo Group:

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

Virginia

Northern Virginia Bead Society

P.O. Box 2258
Vienna, VA 22182
info.nvbs@yahoo.com
www.nvbs.org

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

Australia

Bead Society of Victoria

PO Box 5312, Pinewood, VIC 3149
+61 420 200 727
info@beadsociety.com.au
www.beadsociety.com.au

Meets 2nd Sunday of the month at the Carnegie Library (Boyd Road), 7 Shepparson Avenue, Carnegie (excluding January). New beaders welcome. ANNUAL MELBOURNE BEAD EXPO, 10th–12th November 2017, Holmesglen Institute Conference Centre, Chadstone. Traders, workshops, exhibits and giveaways!

BEAD BROWSER

www.beadpassionstudio.com

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

www.jubilibeadsand yarns.com

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

www.toocutebeads.com

We carry Swarovski crystal, pendants, pearls, gold-filled beads, chain, sterling silver beads, cultured pearls, Murano glass, artist glass, tools and wire, kits, and much more. Visit our website for class schedule and for our sale of the week.

www.wynwoods.com

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

CLASSES

New Jersey

Jubili Beads & Yarns®

713 Haddon Ave.
Collingswood, NJ 08108
(856) 858-7844
info@jubilibeadsand yarns.com
www.jubilibeadsand yarns.com

Crafter's ecstasy! Great classes in all levels of beaded jewelry making, bead weaving. Featuring state-of-the-art, 8-torch flame-work studio. Open studio rental available. Mixed-media specialists offering classes and supplies in knitting, crocheting, loom weaving, PMC, wirework, and more! Vintage attic now open!

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PASS THROUGH VS PASS BACK THROUGH

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

FINISHING AND STARTING NEW THREADS

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

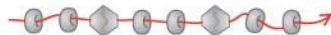
STOP BEAD

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



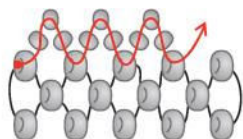
STRINGING

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



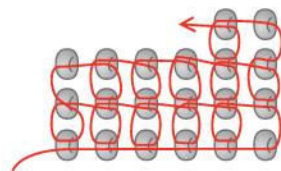
PICOT

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



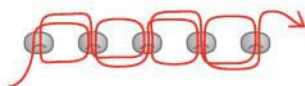
SQUARE STITCH

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

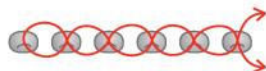


LADDER STITCH

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.

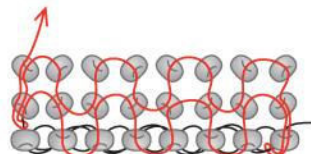


For **two-needle ladder stitch**, add a needle to each end of the thread. String 1 bead and slide it to the center of the thread. String 1 bead with one needle and pass the other needle back through the bead just added; repeat to form a strip.

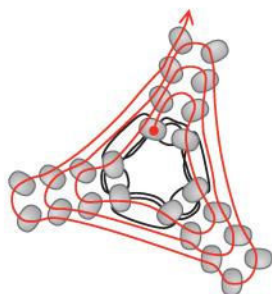


HERRINGBONE STITCH

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

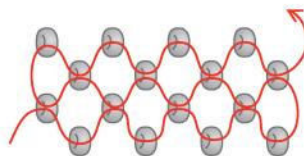


Begin **tubular herringbone stitch** with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and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

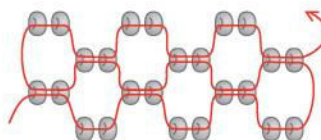


PEYOTE STITCH

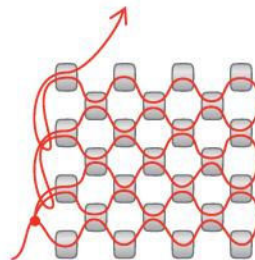
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous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



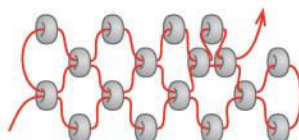
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



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.



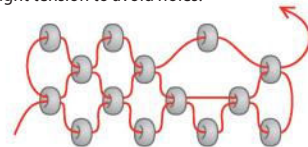
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



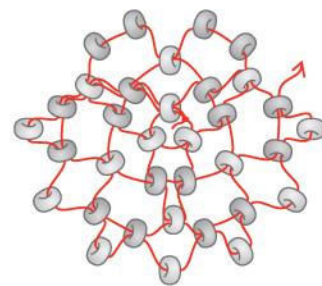
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To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.

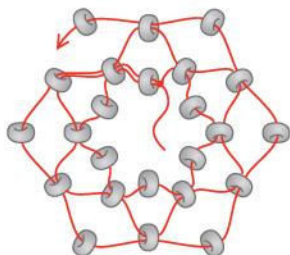


For **circular peyote stitch**, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first 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.

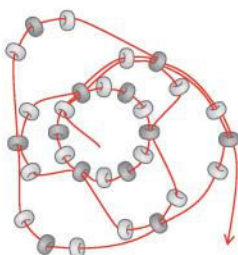


techniques (continued)

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.

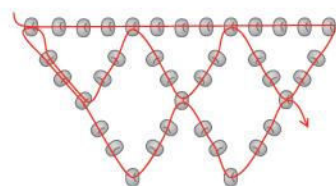


For **tubular netting**, string 1A and 1B six times; pass through the beads again to form the foundation round. *String 1A, 1B, and 1A; skip 1B and pass through the following 1B in the previous round to form a "net." Repeat from * twice, then step up for the next round by passing through the first 2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

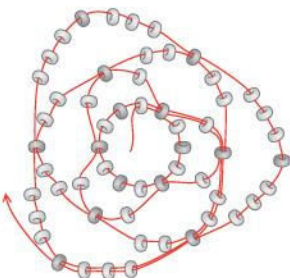


NETTING

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

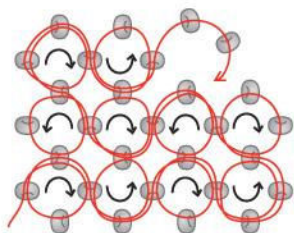


For **circular netting**, string {1A and 1B} six times; pass through the beads again to form a circle for the foundation round and pass through the next 1B. *String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from * twice, then step up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



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.



CRIMP BEADS

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

OVERHAND KNOT

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



LARK'S HEAD KNOT

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



SQUARE KNOT

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



SURGEON'S KNOT

This knot is a secure way to connect two threads: Wrap the two ends around each other two or more times, then wrap one end around the other in the other direction once; pull snug.



SLIDE KNOTS

This knot works for creating adjustable closures for jewelry. Place the left and right cords parallel to one another with the ends in opposite directions. Fold one of the cords back onto itself about 3 inches. This is your working cord. Wrap the working cord around the other cord three times. Insert the working cord through the wraps, exiting the folded end. Tighten. Turn the necklace or bracelet over and repeat entire step for the other side.

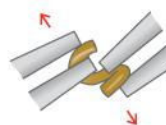


WIREWORKING

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

JUMP RINGS

Jump rings connect holes and loops. Open a jump ring by grasping each side of its opening with a pair of pliers; don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.



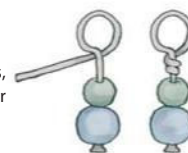
HEAD PINS/EYE PINS

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



WRAPPED-LOOP DANGLES

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



WRAPPED-LOOP LINKS

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



WRAPPED-LOOP BAILEYS

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



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Free Bead Retreat for Cancer Patients Set to Expand

Lonakana, a free beading retreat nestled in the Endless Mountains of northeast Pennsylvania, has been providing refuge and relaxation for five years to women with cancer. Its founder, Maryann Corey, hoped to spread the healing power of beading to larger numbers of women and children. She found an idyllic sixty-four-acre farm on which to further pursue her mission. The new land and facilities will feature three handicap-accessible cottages that can house four to eight guests, as well as an art barn, yoga barn, portable petting zoo for children, sleigh rides, and simple country activities. The retreat is designed to encourage both patients and their family and friends to escape the routine of doctor visits and to recharge so they can resume the battle with renewed spirit and vigor.



Lonakana building

COURTESY OF LONAKANA



*Top: Lonakana's land
Left: Relaxing at Lonakana*

COURTESY OF LONAKANA



The Lonakana Retreat grew out of Maryann's experience with her other venture, the Portable Playhouse, a nonprofit that brings beading instruction and inspiration to the bedsides of women and children in hospitals and outpatient cancer centers. Maryann found that beading helped calm the patients by distracting them from their environment as they got into a "beading zone." She also noticed the strain a cancer diagnosis can put on families as they adjust to their new roles and routines. She wanted to create a place where families could reconnect and create loving and lasting memories without any mention of sickness. The vision of Lonakana is well on its way but needs some help to become a reality. The organization is accepting donations at www.lonakana.org and www.gofundme.com/lonakana.

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