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our in-depth lesson shows you how p. 23

8 must-make projects with SHAPED BEADS

Plus!

Try soutache bead embroidery with pearls

Cleverly connect seed beads to metal findings

Make a quick & easy bracelet with 2-hole diamonds



Bead along
to make these bangles with a how-to video
FOR DETAILS, SEE P. 6

*Bead crochet bangles
by Katie Wall*



Create chrysanthemums with 2-hole triangle beads. p. 34

Long Ago & Far Far Away

design by Cynthia Kimura



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by Giovanna

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*Designed by
Susan Kazarian*

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Designer of the Year Projects

30 PYRAMID PATH BRACELET

BARBARA FALKOWITZ AND AMY HAFTKOWYCZ

Use seed beads, SuperDuos, crystals, Czech glass beads, and bead studs to create this layered bracelet that looks intricate but is simple to make

34 CHRYSANTHEMUM BLOSSOMS

CINDY HOLSCLAW

Use two-hole triangle and half Tila beads to encompass sparkly rivoli crystals, then create matching beaded straps to present these components in a dazzling necklace

40 RISING PHOENIX EARRINGS

PENNY DIXON

Embellish cubic right-angle-weave strips with two-hole triangles and add an intricate beaded-bead drop to make these dramatic earrings

Feature

23 BEAD CROCHET ROPES 101

BARB SWITZER

Learn a new technique or freshen up your skills with this in-depth look at tubular bead crochet

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by Alicia Grebe

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Project Rating

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

○○○

BEGINNER LEVEL

Quick and easy

○○○

INTERMEDIATE LEVEL

Moderate time commitment

○○○

ADVANCED LEVEL

Longer time commitment



74



54




PRECIOSA Ripple™ Pressed Beads
ART No.: 111 01 351, SIZE: 12 mm



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DESIGN BY HELENA CHMELIKOVA

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Top 10 Lessons Learned from Beads

This issue we asked our project contributors, “What has beading taught you about yourself?” (See page 10 for their answers.) While beadweaving has taught me patience, as it has many of our contributors, here are some of the more surprising lessons I’ve learned. (Who doesn’t love a good Top 10 list?)

1. “Just one more row” really means “just one more hour.”
2. Bead names are the only thing more complicated than ordering at Starbucks.
May I please have a non-fat caramel grande frappuccino no-whip mocha latte to sip while I work prismatic right-angle weave with my new color-lined magenta AB luster rainbow hex-cut two-hole triangle cylinders?
3. There’s no easy way to decipher how beads are numbered: #460 is raspberry bronze . . . no, wait, #460F is blue . . . no, #460D is purple. Huh?
4. Sometimes it’s wise to call beads “groceries” so that your husband doesn’t know how much you spend on beads.
5. When focused on a project for days on end, your only form of daylight might come from a fancy-schmancy lamp claiming to be the sun.
6. The black line left on the side of your finger (from FireLine) helps you find other beaders in public places.
7. Shaped beads are like smartphones and tablets—they make it impossible to keep up with the latest inventions.
8. The refrigerator isn’t the oddest place you’ve found stray beads.
9. Bifocals are cool!
10. There’s no better friend than one who understands your love of beads.
What has beading taught you about yourself? Dive into one of the many irresistible projects in this issue and enjoy the process of finding out.
Want more laughs? Search “Stuff Beaders Say” at YouTube.com!

Happy beading,

Melinda

Melinda Barta
Editor, *Beadwork* magazine
mbarta@interweave.com

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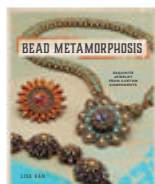


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happenings

➤ **Must-Have Book.** Lisa Kan’s new book, *Bead Metamorphosis: Exquisite Jewelry from Custom Components*, delivers gorgeous projects, clear instructions, and easy-to-follow illustrations. Visit your favorite bead or book retailer or interweavestore.com.



➤ **Project Video + Kits!** Bead along with Associate Editor Barb Switzer while she bead-crochets Katie Wall’s Diamondback Bangle (page 26) in our newest *Beadwork* Magazine Project Workshop. Purchase the download at interweavestore.com. Plus, a limited quantity of kits for this project are available at shop.beadindaily.com/DiamondbackBangle.

➤ **More Material Listings.** Do you love our project variations and want to know more about the colors and materials? Visit beadingdaily.com/AprilMay2015Colorways for information on select alternate colorways featured in this issue.

BEADWORK.

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READER'S TIP

WITH A LITTLE TWEAK TO THE PATTERN AND AN ADDED BAND, THE RING TOOK SHAPE. I USED A FLAT COIN FOR THE CENTERPIECE SO IT WOULD LAY FLATTER ON THE FINGER THAN THE ORIGINAL ROUND BEAD WOULD HAVE.



KIMBERLY ANDERSON of Kanab, Utah, used Michelle McEnroe's Four Corners Earrings pattern (*Beadwork*, August/September 2013) to make a ring.

READER'S TIP

I BEADED THE NECKBAND USING BRICKS AND TILES AND ADDED SUPERDUOS, SEED BEADS, AND 4MM FIRE-POLISHED BEADS. I ATTACHED THE GRADUATED FRINGE WITH DAGGERS, BRICKS, AND TILES BY WORKING WITH TWO NEEDLES FROM THE CENTER OUT.



GAIL MCLAIN of Sequim, Washington, presents her adapted version of Maria Teresa Moran's Tile-Bead Blast necklace (*Beadwork*, April/May 2013).

READER'S TIP

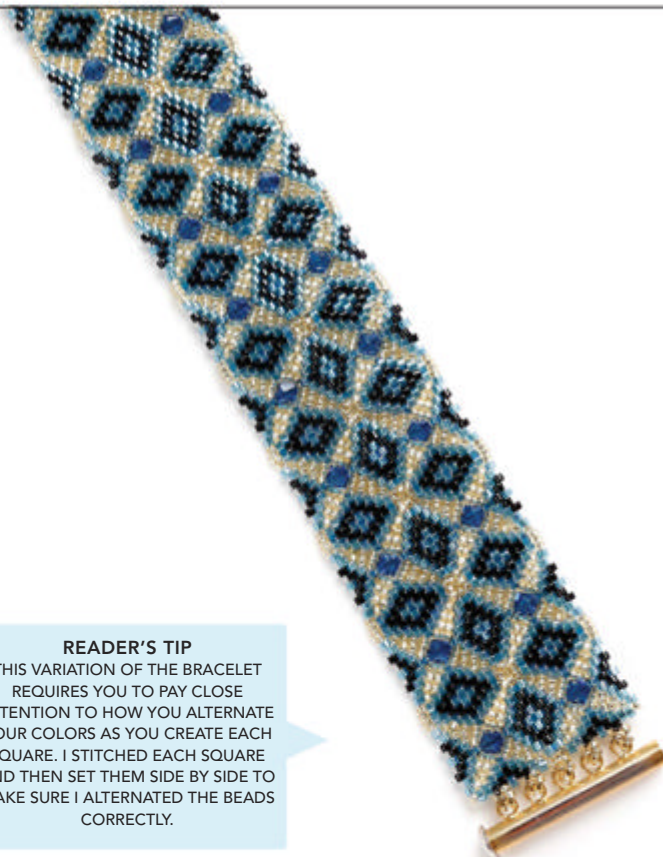
THE PENDANT IS MADE BY TRAPPING SWAROVSKI RIVOLIS IN SMALL AND MEDIUM COMPONENTS FROM PENNY'S DESIGN. I ADDED A SIMPLE BAIL AND A SWAROVSKI DROP.



DIANA LOVE of West Richland, Washington, used the component in Penny Dixon's Tilt-a-Whirl Bracelet (*Beadwork*, October/November 2013) to craft an eye-catching pendant.

READER'S TIP

THIS VARIATION OF THE BRACELET REQUIRES YOU TO PAY CLOSE ATTENTION TO HOW YOU ALTERNATE YOUR COLORS AS YOU CREATE EACH SQUARE. I STITCHED EACH SQUARE AND THEN SET THEM SIDE BY SIDE TO MAKE SURE I ALTERNATED THE BEADS CORRECTLY.



ELAINE DOTSON of Deadwood, Oregon, shares her rendition of Alice Coelho's Double Diamondback Bracelet (*Beadwork*, June/July 2013).

WE WANT TO HEAR FROM YOU! If you've been inspired by projects in our magazine or have tips to share, email us at beadwork@interweave.com.

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

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What has beading taught you about yourself?



Beading has taught me about self-expression and that anything is possible when you believe in yourself.

—*Svetlana Chernitsky*



Beadwork has taught me that I have the determination and creativity to tackle and finish bigger projects than I ever thought possible. Beadwork has also taught me to embrace life's vagaries, letting mistakes and even haphazard arrangements of beads on my table guide and inspire me.

—*Charlotte Hirschberger*



Beading has taught me that my imagination is without limit. Beads, with their simple and standardized shapes, are the Legos of the art world—predetermined in many ways but infinite in their potential for recombination.

—*Amee K. Sweet-McNamara*



Working with beads has taught me to believe in myself and to get involved in the game. I've learned to express my emotions through my designs. It's a joy to share my passion by teaching and creating.

—*Monica Vinci*



I've learned that I'm more patient and more creative than I ever thought I could be. Beading makes me happy, quiets my mind, and relaxes me. I couldn't imagine my life without beads!

—*Alicia Grebe*



Beading has taught me how much I love working with color. The design is great, but combining color is what I really love the most.

—*Lanai Kinsky*



Beadwork has taught me to be quiet.

—*Mary Tafoya*



Beading has taught me how to enjoy the process of making something—to be patient and not rush through to get to the finish. I've also learned to not be hard on myself if an idea doesn't work out. I just keep playing with it and try something different!

—*Katie Wall*

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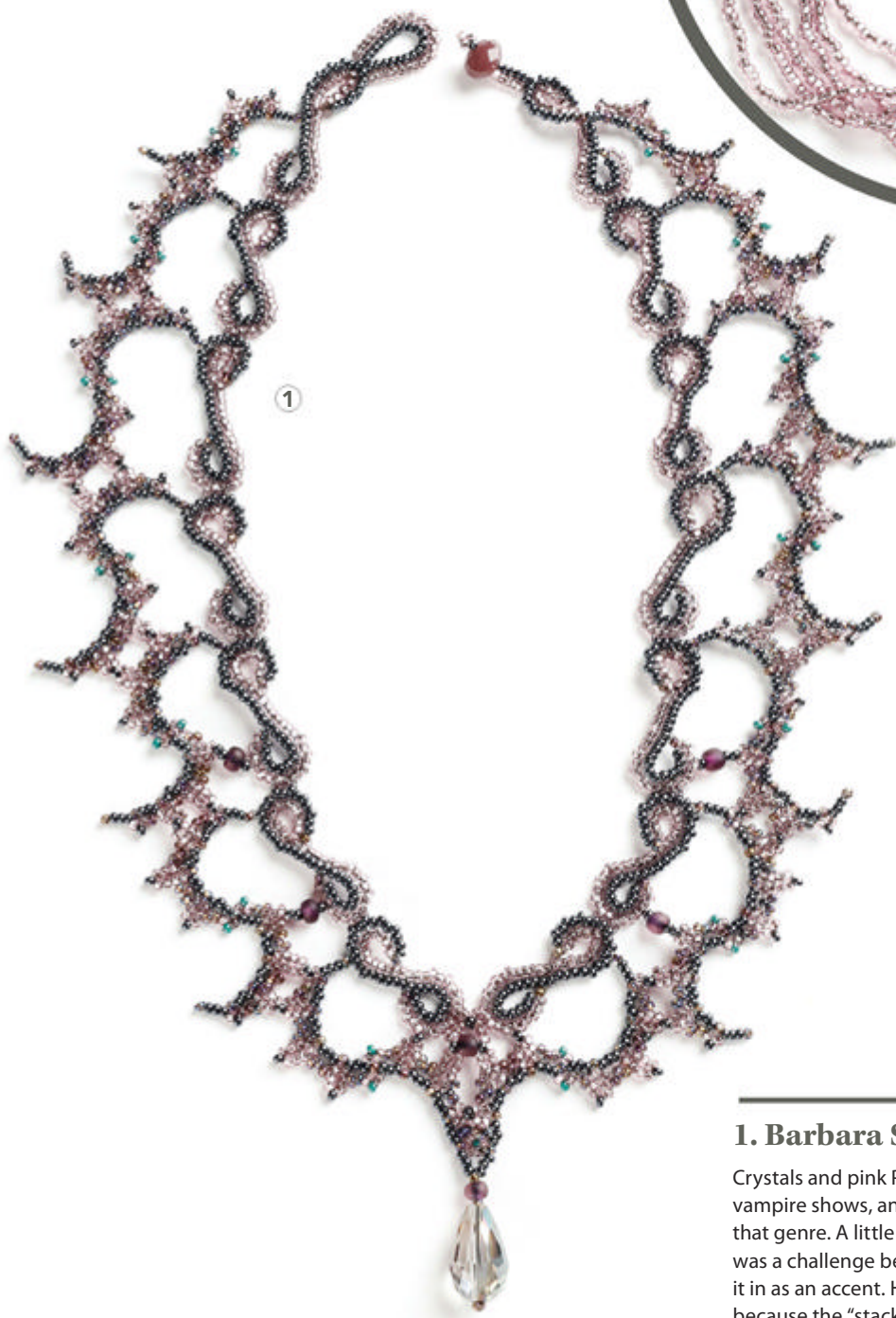
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the challenge

THREE DESIGNERS, ONE STASH

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1. Barbara Sienkiewicz (READER PARTICIPANT)

Crystals and pink Preciosa just had to be lace. I watch all the current vampire shows, and I wanted to design something that would suit that genre. A little romance, a little punk, a little Gothic. The green was a challenge because it's not my preferred color, but I worked it in as an accent. Herringbone stitch was perfect for this project because the "stacks" mimicked lace points.

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

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

THE STASH: This gorgeous collection of peacock-hued beads included amethyst/gold Czech glass teardrop beads, peacock size 6° Czech seed beads, purple/amethyst Chinese crystals, and iridescent gold potato pearls.

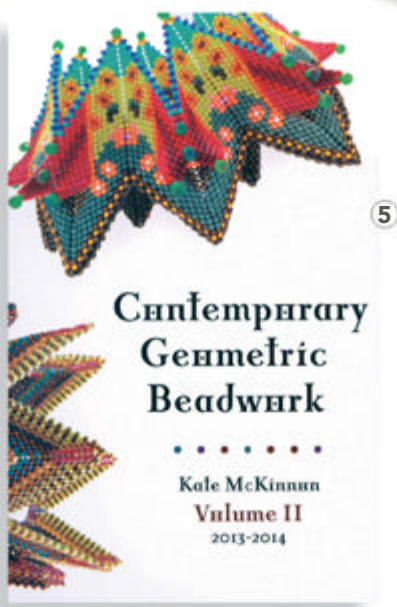


2. Michelle Gowland (READER PARTICIPANT)

When I opened the kit, I was very excited to see one of my favorite color palettes: peacock! I tried to use a little of each of the materials from the kit. What an adventure this project has had—it traveled from South Carolina to upstate New York and back. It even started out as a collar, but new inspiration struck about halfway through and this is the result.

3. Ronda Rice (READER PARTICIPANT)

I already had flowers on my mind—with thoughts of prom season and Mother's Day swirling in my head—before the beads even showed up on my doorstep. When I opened the package, the tiniest Czech beads caught my eye and I thought, "What perfect flower centers!" The rich, beautiful jewel tones played right into the vision I had in my mind, so I pulled out my kumihimo disc and got started immediately.



1. This Bead and Embellishment Tower (left) from Creative Options includes six round compartments with removable self-contained organizers perfect for storing beads, findings, and more; available at www.amazon.com for \$24.99. The Stow 'N' Go Shoulder Tote (right) that holds four medium utility organizers is available for \$19.97 at Walmart. Visit www.creativeoptionscrafts.com.
 2. The BeadSmith is the exclusive distributor of Khéops par Puca, a new

two-hole 6mm triangle bead. The holes of this bead run horizontally from one flat end of the triangle and exit on either side of the opposite point. Visit www.helby.com (wholesale only) or check your favorite bead retailer.
 3. Add an unexpected element to your beaded designs with these garnet, black onyx, and druzy agate links from Fire Mountain Gems and Beads. Stones are set in sterling silver and gold-finished sterling silver. Visit

www.firemountaingems.com for links starting around \$7.56.
 4. Crystaletts is the creator of the world's smallest crystal buttons, available in 3mm and 5mm. Also available from Crystaletts are micro spike buttons and stud buttons. Visit www.crystaletts.com (wholesale only) or check your favorite bead retailer.
 5. *Contemporary Geometric Beadwork, Volume II*, is an extension of Kate McKinnon's successful first volume. Kate presents four introductory

projects that will be "your key to a world of architectural wonder, filled with improbably delightful shapes crafted in a glittering fabric of glass"; www.contemporarygeometricbeadwork.com, \$40.
 6. If you're looking for a selection of elegant projects to stitch, the *10 Party Perfect Projects* eBook is the answer. The designs in this pattern collection include handpicked favorites by the editors of *Beadwork* magazine and use a variety of bead stitches, such as

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



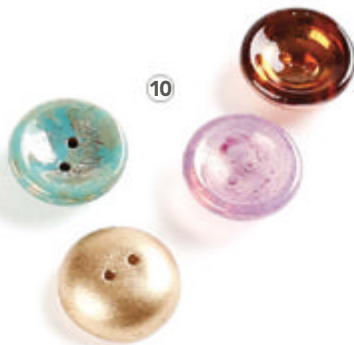
7



8



9



10



11

tubular peyote stitch, right-angle weave, netting, and more; interweave store.com, \$9.99.

7. Listed by *Time* magazine as one of the world's top fifty inventions, Sugru is a moldable glue that feels like play dough but acts like a superglue and turns into a strong, flexible rubber overnight. Sugru has endless uses and can be used to make beads, cabochons, etc. Visit www.sugru.com for packs of three (\$12) and eight (\$22).

8. In order to create kumihimo braids in half the time, Steve Leonhardt created the Kumimojo, a stand that allows crafters to use both hands while working with the traditional kumihimo disc. The 27" stand is designed to be used while seated, with your feet resting on the long crossbar of the base. Minor assembly required; foam disc not included. Visit www.kumimojo.etsy.com, \$64.

9. The new 8×6mm Tango bead features a two-hole triangle shape that allows for many configurations, including cubes, pyramids, and other geometric shapes. It also mixes well with other two-hole beads. Visit www.beadmasterusa.com (wholesale only) or check your favorite bead retailer.

10. New from the Potomac Bead Company, 14mm cup buttons are similar in shape to piggy beads, but their two holes are at the center of

the beads. Visit www.potomacbeads.com for beads in twenty-two colors and finishes, starting at \$2.99 for packs of five.

11. The 15.5×10mm Double Interchangeable Infinity Trigger Clasp from Artbeads.com has a lever on one side that opens both ends of the clasp at the same time. This makes it easy to add or remove strands from necklace and bracelet designs. Visit Artbeads.com, \$8.92.



SPRING

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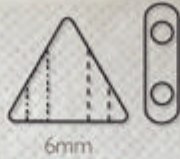


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Bead Embroidery Basics

Guest contributor Mary Tafoya



Road Trip by Mary Tafoya

Bead embroidery is so simple that beginners excel at it, yet the possibilities of this technique are so vast that advanced artists will never run out of ideas and materials to explore. Bead embroidery is the same whether you're constructing jewelry, wall art, or sculptural pieces, so once you learn a couple of easy stitches, you're on your way to creative self-expression. Add to that a few tips on layering your materials, and you'll be armed with enough knowledge to get started on a project of your choice.

MATERIALS & TOOLS

Seed beads in various sizes and colors

Size D nylon or 6 lb braided beading thread

Scissors

Beading needle

Beading surface such as Ultrasuede, leather, or heavy nonwoven polyester beading foundation

Backing material such as Ultrasuede or leather

Reinforcement material such as thin sheet metal or a plastic lid from a coffee can; best for jewelry projects

Flexible white craft glue

GETTING STARTED

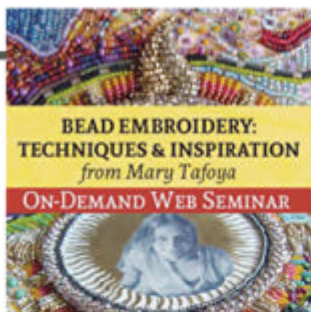
Begin by cutting your beading surface to the desired size and shape. Set out a variety of seed beads and other embellishment beads. Add a needle to the end of an arm's length of thread (about 2') and tie a knot at the other end, leaving about a 4" tail.

SPOT STITCH

Spot stitch is a quick and easy way to anchor a bead to a beading surface with a stopper bead (also called a turnaround or fringe bead). To work, pass the needle up from the back of the

beading surface and string 2 beads. Skip the last bead strung, then pass back through the first bead added and down through the beading surface. Pull the thread snug (Fig. 1).

Notice that the first bead you strung is anchored to the beading surface, thanks to the second bead, which serves as a stopper bead. Experiment with various sizes and colors. Then, experiment by stringing more than 2 beads (as in the third example in Fig. 1). You can get interesting effects by stacking the beads higher and varying the number of beads at the top of the stitch or at the base of the stitch.



MASTER THE TECHNIQUE

Learn more bead embroidery techniques with Mary Tafoya in her on-demand web seminar, *Bead Embroidery: Techniques & Inspiration*. Purchase the download at interweavestore.com.

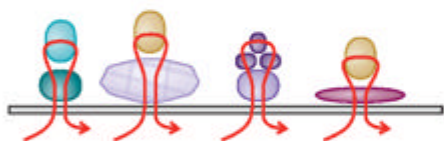


Fig. 1: Working spot stitch

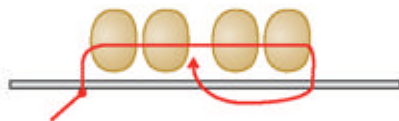


Fig. 2: Starting running stitch

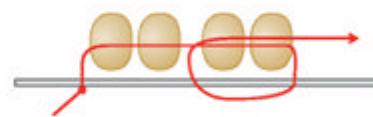


Fig. 3: Completing the first running stitch

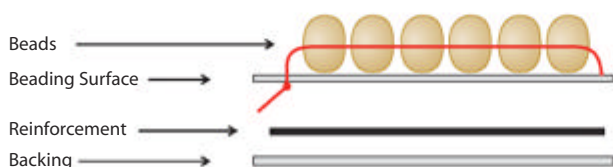


Fig. 4: Forming a "bead embroidery sandwich"

RUNNING STITCH

Running stitch is perfect for creating straight and flowing lines. Because running stitch moves forward in the direction of the line, it's well suited for spacing your beads precisely. To fill in an area, sew your lines side by side.

Pass the needle up through the back of the beading surface and string 4 beads. Pull the beads snug against the beading surface and pass the needle down through the beading surface at the end of the last bead strung. Pull the thread snug. Pass up through the beading surface between the second and third beads (Fig. 2).

Pass through the third and fourth beads again (Fig. 3). Notice that the thread is coming out of the last bead, ready to string 4 more beads. To continue the line, repeat Figures 2 and 3.

To smooth and reinforce an uneven line after stitching, you can pass a single thread through the entire line of beads.

SECURING THE THREAD

One of the easiest ways to secure the thread ends is to tie the working and tail threads together on the back side of the beadwork. But if your thread ends don't meet up, here's how to

knot one end to the back of the beading surface: Take a small stitch on the back of the fabric, and before pulling the stitch tight, pass the needle through the loop of thread three times, then pull the knot snug; repeat to tie an extra knot for added durability.

FINISHING TECHNIQUES

For a clean, professional finish that's durable and strong, create a "bead embroidery sandwich" as follows (Fig. 4).

Cut your reinforcement material a little smaller than the project. *Note:* A reinforcement layer isn't required for all projects, but it is recommended for stiffening jewelry. Glue the reinforcement material to the back of the bead-embroidered surface.

Cut a piece of leather or Ultrasuede backing material the same size as the project. Add a needle to the end of 6' of thread and tie a knot at the other end, leaving about a 4" tail.

Sew the beading surface and backing together along the edges, using a blanket stitch or any beaded edging. *Note:* The reinforcement material will be sandwiched between these layers. When you've reached the starting point, tie the thread ends together and take a stitch to hide the ends inside the project. ●

TRY THIS!

WORKING WITH OTHER MATERIALS & STITCHES

► When adding cabochons, glass, rocks, and other unusual objects, be sure to reinforce the objects as much as possible. Consider combining reinforcement techniques. For example, use glue and extra stitching rather than just one or the other. One way to securely stitch objects without holes to the beading surface is to form peyote-stitch bezels around and up the edges.

► It's fun to add other beading techniques to bead embroidery. You can add swatches of flat peyote stitch, brick stitch, right-angle weave, and more, simply by sewing them onto the beading surface. Stitch through the beads or anchor the swatch by couching the thread between the beads.

MARY TAFOYA teaches classes in mixed-media surface embellishment, beadweaving, and bead embroidery. Her beadwork, jewelry, and art have been juried into numerous exhibitions, including the The Dairy Barn Arts Center, where she won Best of Show at Bead International in 2004. Mary lives in Albuquerque, New Mexico, with her family, where she works as an instructional designer. Visit Mary's blog at www.seriousbeader.blogspot.com and her vintage supply shop at www.seriousbeader.etsy.com.

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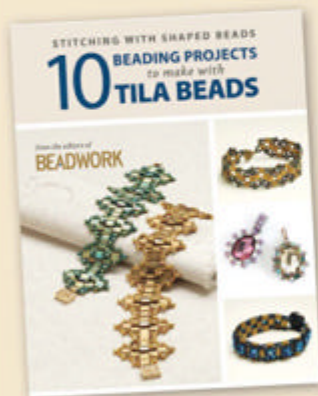
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Bead Crochet Ropes 101

Barb Switzer

I'm not going to lie, bead crochet takes some practice—but once you've conquered the first few rounds, you'll be on your way to making beautiful ropes. Let the following tutorial be your guide to learning this intriguing technique, using this pattern that consists of three different colors of beads to form a rope that's six beads around. A combination of different-colored beads creates an orderly pattern that's easy to learn and follow.



TRY THIS!

CREATE A FUN SPIRALING PATTERN USING SIX DIFFERENT BEAD COLORS FOR YOUR ROPE.

MATERIALS & TOOLS

Bead crochet hook
Bead crochet thread
Tapestry needle
Scissors
Size 11° or 8° seed beads

Tips for Choosing Materials

› Choosing the correct hook size depends on several factors: tension, bead size, and thread choice. There is no exact formula. Start with the size recommended for the project at hand, but if the hook feels awkward, switch to one that is a size larger or smaller.

› Crochet hook numbers (or letters) are a bit confusing. Instead of shopping by number, focus on the size of the hook.

› If the beads are floppy and move too easily, switch to a heavier cord. Use a cord that is specifically recommended for bead crochet, in a size ranging from 0.5–0.8 mm.

› The easiest way to learn this technique is to use different colors of size 8° seed beads, then size down to 11°s once you've mastered the basics.

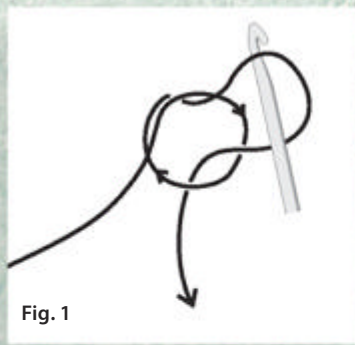


Fig. 1

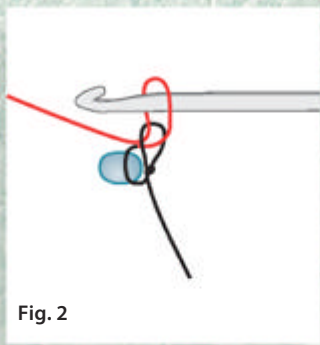


Fig. 2

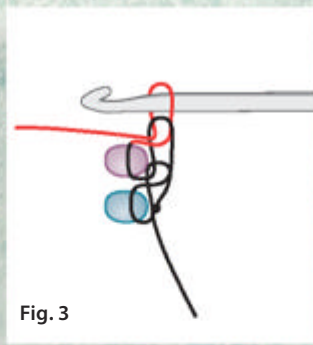


Fig. 3

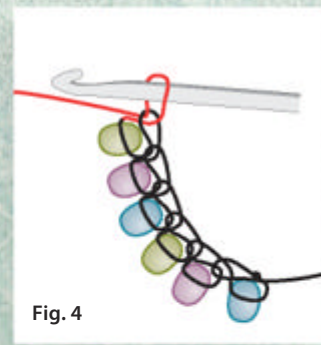


Fig. 4

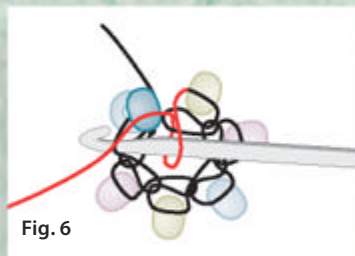


Fig. 6



Fig. 7

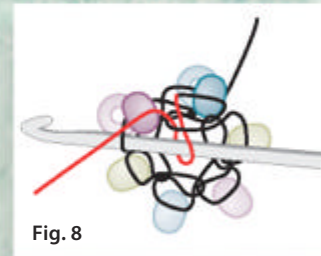


Fig. 8

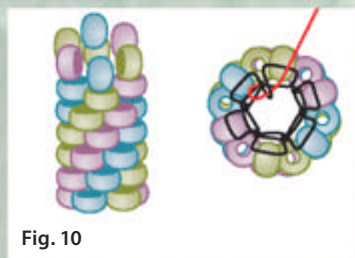


Fig. 10

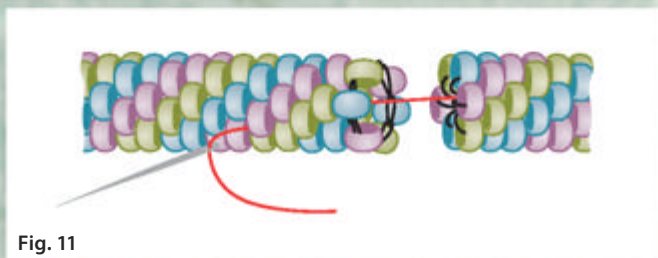


Fig. 11

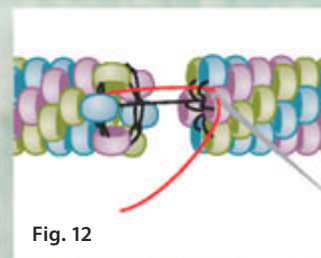


Fig. 12

tips

- › When working with a pattern, it is critical that the beads be strung in the correct order. Once the rope is underway, it is impossible to change the order of the beads.
- › Although a bead cannot be added, if there is an extra bead strung, carefully break it using crimping or chain-nose pliers.†
- › No matter what, the first few rounds are a challenge! Be patient and don't hesitate to pull out the first few rounds and start again. Bead crochet takes practice.
- › Attach a safety pin through the working loop to prevent the work from unraveling. The same safety pin makes an excellent tool to pick up a dropped stitch.†
- › Tension is held with the nondominant hand, using a wrapping technique that varies from one user to another. Try out different ways to wrap the working cord around your fingers so that it feeds easily, and the tension can be adjusted.†

† Thanks to Judith Bertoglio Griffin for her expertise, moral support, and great tips.

1) STRINGING BEADS. With the thread attached to a spool, add a small tapestry needle to the end, leaving a 10" tail. String all of the beads needed for your project onto the thread. Be careful to get the stringing order correct if a pattern is being used, and be sure to string enough because you won't be able to add more later. Remove the needle. *Note:* For the rope shown here, the beads are strung by repeating three different colors.

2) SLIPKNOT START. Make a slipknot about 8" from the end of the thread: Make a small loop by overlapping the working end of the thread on top of the tail thread. Reach down through the loop, then grasp the working thread and pull it through the first loop. Insert the crochet hook into the second loop formed (Fig. 1) and pull the knot snug around the crochet hook.

3) ROUND 1. Slide the first bead down and position it underneath the crochet hook. Bring the thread up from the back and bring it over the hook to the front. Catch the thread in the

hook and pull it through the loop of the slipknot to create a new loop (Fig. 2).

*Slide the next bead down until it sits underneath the crochet hook. Bring the thread up from the back, bring it over the hook, catch the thread in the hook, and pull it through the loop. This is a basic chain stitch (Fig. 3). Repeat from * four more times (for a 6-bead rope) to complete a 6-bead chain (Fig. 4).

4) CLOSING ROUND 1. Start with the crochet hook in the loop next to the last bead added. Pull the chain into a circle with the first bead on the left. To close the circle, slide the hook under the thread that passes through the first bead of the left side, opposite from the slipknot. The bead will naturally roll sideways, so the hole will be visible (Fig. 5).

5) ROUNDS 1 AND ON. With the crochet hook inserted through the loop next to the last bead added, pull the working thread forward, across the hook, and slide the next bead down so it sits over the top of the first bead of the previous round (Fig. 6). Catch the thread

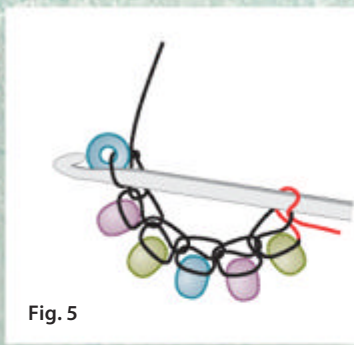


Fig. 5



Fig. 9

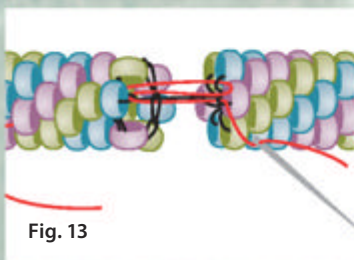


Fig. 13



in the hook and pull it through the other 2 loops around the hook (Fig. 7). *Note:* If you're working with three different colors, the color of the bead being added will match the bead below.

**Slide the hook under the thread coming out from the left side of the next bead in the circle. As in the previous stitch, pull the working thread across the crochet hook and slide the next bead into position (Fig. 8). *Note:* A properly executed stitch is started with the bead that's being stitched under, as well as the bead that's being placed, on the right side of the hook. The working thread then crosses over the top of the hook from right to left. Catch the thread and pull it through the 2 loops (Fig. 9). *Note:* It's important to make sure that the bead on the previous round under which you are stitching is always to the right of the needle during the stitch.

Repeat from ** until the rope is the desired length. As the rope forms, the end round of beads will be positioned with their holes perpendicular to the other beads in the rope (Fig. 10).

6) JOINING THE ROPE ENDS. To join the ends and keep the pattern continuous, the last bead added should be the same color as the first bead added. On a pattern without three different colors, it might be necessary to add beads so the ends will fit together correctly. Thread a tapestry needle onto the starting tail of the rope. Pass the needle through the middle of the other rope end, exiting between beads along the side about 1/4" into the rope. It is fine if the thread passes through other threads in the center of the rope, but avoid passing through any of the beads. Pull the ends together and line up the pattern to make sure they join correctly (Fig. 11).

Thread a needle onto the working thread. Pull the ends of the rope together and pass the needle under the thread coming out of the same color bead on the opposite end of the rope, exiting toward the outside of the rope (Fig. 12).

*Pass back to the opposite end of the rope, counterclockwise, and pass under the thread coming out of the next bead over. Cross back to the other rope end and pass under the thread the next

bead over. Pull the tension snug, and the end bead on the working side will flip into the same position as the other beads (Fig. 13).

Repeat from * four more times, until each end bead is stitched to the corresponding bead on the opposite side and all the end beads are flipped into the correct position.

After the last bead is stitched in place, insert the needle down the center of the opposite side of the rope and pull it back to the outside about 5 beads down. Do not pass through any beads, only through loops of thread. Continue to stitch to the center and back to the outside through half of the rope and then cut the thread. No knots are used to secure the attachment. Use the same technique to bury the other thread.

BARB SWITZER is associate editor of *Beadwork* magazine. She has been beading with abandon since 1995 and has taught classes at shows, stores, and retreats all over the United States. Although she started as a wireworker, her first project using right-angle weave and seed beads changed everything.

Diamondback Bangle Katie Wall

The crocheted diamond pattern is an old favorite, especially when used with a great combination of glass and copper seed beads. See “Bead Crochet Ropes 101” on page 23 if you’re new to bead crochet or need a refresher.



ON THE COVER

TECHNIQUE

tubular bead crochet
(see page 23 for how-to)

PROJECT LEVEL ●●○

MATERIALS

- 2 g matte opaque dark pink AB size 11° Japanese seed beads (A)
- 2 g matte opaque midnight blue size 11° Japanese seed beads (B)
- 2 g matte opaque sunshine yellow size 11° Japanese seed beads (C)
- 2 g matte opaque turquoise size 11° Japanese seed beads (D)
- 2 g matte mustard yellow size 11° Japanese seed beads (E)
- 2 g matte opaque rusty brown size 11° Japanese seed beads (F)
- 7 g antiqued copper-plated size 11° metal seed beads (G)
- Brown 0.12mm nylon micro cord

TOOLS

- 1.00 mm crochet hook (no. 6)
- Size 10 beading needles
- Tapestry needle

FINISHED SIZE

6¾" (inside diameter)

Main
Colorway

OPTION

REPEAT STEPS 1 AND 2 TO MAKE A FUN PAIR OF MATCHING EARRINGS WITH ONE SIMPLE CHANGE: STRING 4 REPEATS OF ROUNDS 1-12 (INSTEAD OF THE 11 REPEATS USED FOR THE BANGLE) WHEN PREPARING THE THREAD IN STEP 1.



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* SEE P. 6 FOR MORE
INFO ON INSTRUCTIONAL
VIDEO.

artist's tips

- › String the beads very carefully. The pattern is quite detailed, and one missed bead can ruin the whole pattern.
- › Change the color of metal beads or replace them with glass Japanese seed beads to create a whole new look!
- › If experimenting with a new color combination, create a sample section with one or two repeats to make sure you are satisfied before stringing the entire length of the bangle.



1) STRING. Place the size 10 beading needle onto the cord without cutting the thread from the spool. Following the Rounds below or Chart A, carefully string the following pattern. *Note:* Once the beads have been strung and crocheting begins, the pattern cannot be changed.

Round 1: String 1G, 1A, 1B, 1C, 1B, 1A.
Round 2: String 2G, 1A, 2B, 1A.
Round 3: String 1G, 1D, 1G, 1A, 1B, 1A.
Round 4: String 1G, 2D, 1G, 2A.
Round 5: String 1G, 1D, 1E, 1D, 1G, 1A.
Round 6: String 1G, 1D, 2E, 1D, 1G.
Round 7: String 1G, 1D, 1E, 1F, 1E, 1D.
Round 8: String 2G, 1D, 2E, 1D.
Round 9: String 1G, 1A, 1G, 1D, 1E, 1D.
Round 10: String 1G, 2A, 1G, 2D.
Round 11: String 1G, 1A, 1B, 1A, 1G, 1D.
Round 12: String 1G, 1A, 2B, 1A, 1G.
 Repeat Rounds 1–12 ten times to form a 7½" bangle. *Note:* If adjusting the size of the bangle, each pattern repeat measures about ¾".

2) ROPE. Following the "Bead Crochet Ropes 101" instructions on page 23, crochet a 6-bead rope. Once all beads have been crocheted, join the ends as described. ●

KATIE WALL has been working with beads since 1993. She loves to work with bright, bold colors, and her favorite stitch is right-angle weave. She happily goes to work every day at FusionBeads.com with her dog, Gus.

RESOURCES Check your favorite bead retailer or contact: Tulip crochet hook, C-Lon cord, and all other materials: FusionBeads.com, (888) 781-3559. Kits: [shop.beadindaily.com/
DiamondbackBangle](http://shop.beadindaily.com/DiamondbackBangle).

Round 1	G	A	B	C	B	A
Round 2	G	G	A	B	B	A
Round 3	G	D	G	A	B	A
Round 4	G	D	D	G	A	A
Round 5	G	D	E	D	G	A
Round 6	G	D	E	E	D	G
Round 7	G	D	E	F	E	D
Round 8	G	G	D	E	E	D
Round 9	G	A	G	D	E	D
Round 10	G	A	A	G	D	D
Round 11	G	A	B	A	G	D
Round 12	G	A	B	B	A	G

Chart A: The stringing pattern
for Rounds 1–12

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2015
designer
of the *year*

Pyramid Path Bracelet



Main
Colorway



Use seed beads, SuperDuos, crystals, Czech glass beads, and bead studs to create this layered bracelet that looks intricate but is simple to make.

1) **BASE.** Use netting to form the bracelet base:

Base Row 1, Unit 1: Add a stop bead to 3' of thread, leaving a 6" tail. String 1G, 1J (bottom hole), 3B, 1C, 2B, 1C, and 3B; pass through the J (bottom hole) just strung (Fig. 1, blue thread). *Note:* When stringing the J, make sure all points are facing up.

Base Row 1, Units 2–10: String 1G, 1J (bottom hole), 3B, 1C, 2B, 1C, and 3B, then pass through the J (bottom hole) just added (Fig. 1, red thread); repeat eight times.

End 1: String 2G; pass through the second hole of the last J exited (Fig. 2, blue thread).

Base Row 2, Unit 1: String 3B, 1C, 2B, 1C, and 3B; pass through the last J exited (top hole). String 1G and pass through the J (top hole) of the next unit of Base Row 1 (Fig. 2, red thread).

Base Row 2, Units 2–10: Repeat Base Row 2, Unit 1 eight times. String 3B, 1C, 2B, 1C, and 3B; pass through the top hole of the current J.

End 2: String 1G; pass through the G of Base Row 1, Unit 1 (Fig. 3, blue thread).

Base Row 3, Unit 1: String 3B, 1F, and 3B; pass through the G of the next unit in Base Row 1 (Fig. 3, red thread). *Note:* Make sure the beads of Rows 3 and 4 sit on top of the beads of Rows 1 and 2.

Base Row 3, Units 2–10: Repeat Base Row 3, Unit 1 eight times. String 3B, 1F, and 3B; pass through the 2G of the nearest end of the bracelet.

Base Row 4, Units 1–10: Repeat Base Row 3, Units 1–10, working off the G of Base Row 2.

TECHNIQUES

netting
peyote stitch

PROJECT LEVEL ○○○

MATERIALS

- 3 g bronze size 15° seed beads (A)
- 5 g emerald luster size 11° seed beads (B)
- 3 g beige luster Picasso 5×2.5mm 2-hole seed beads (C)
- 2 aqua celsian 3×2mm crystal rondelles (D)
- 20 bronze 4×3mm crystal rondelles (E)
- 20 halo shadows 4mm fire-polished rounds (F)
- 22 dark bronze 4mm pressed-glass rounds (G)
- 18 beige Picasso 4mm pressed-glass rounds (H)
- 10 opaque green luster 11mm 2-hole bead studs (J)
- 1 antiqued gold 15mm toggle clasp
- Smoke 6 lb braided beading thread

TOOLS

- Scissors
- Size 10 beading needle

FINISHED SIZE

7½"

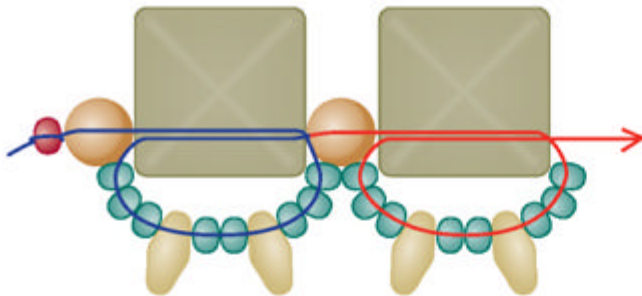


Fig. 1: Forming Base Row 1, Units 1 and 2

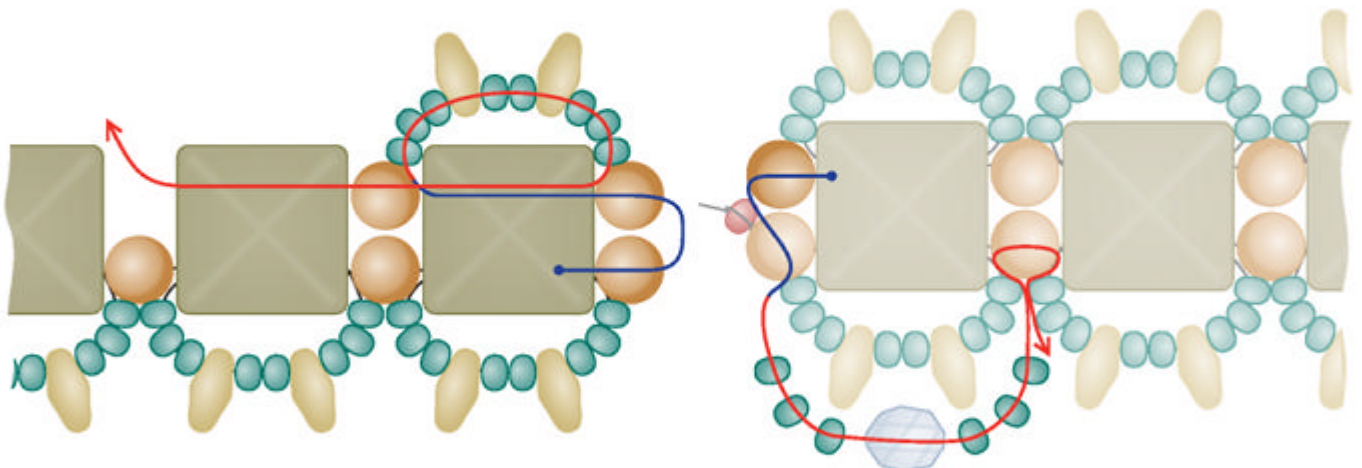


Fig. 2: Adding End 1 and Base Row 2, Unit 1

Fig. 3: Working End 2 and Base Row 3, Unit 1

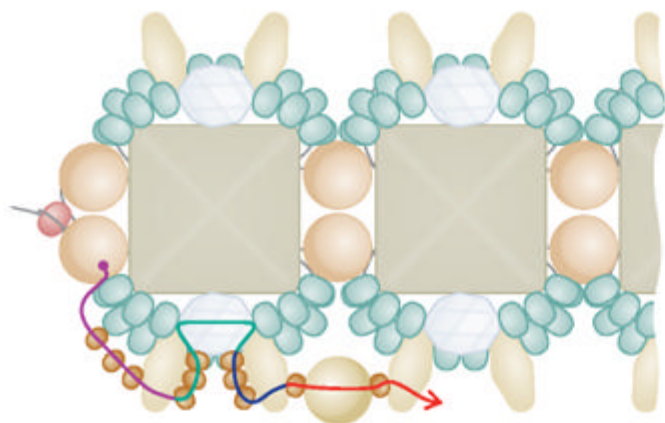


Fig. 4: Stitching Edge Row 1

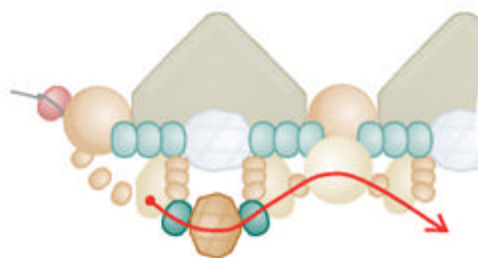


Fig. 5: Working Edge Row 3

2) EDGE EMBELLISHMENTS. Use netting to embellish the outside edge of the base:

Edge Row 1: String 3A; pass through the second (outside) hole of the next C in Base Row 1 (Fig. 4, purple thread). *String 3A; pass through the nearest F of Base Row 3 (Fig. 4, green thread). String 3A; pass through the outside hole of the next C in Base Row 1 (Fig. 4, blue thread). String 1A, 1H, and 1A; pass through the outside hole of the next C in Base Row 1 (Fig. 4, red thread). Repeat from * eight times. String 3A; pass through the nearest F of Base Row 3. String 3A; pass through the outside hole of the next C in Base Row 1. String 3A; pass through the 2G of the nearest end.

Edge Row 2: Repeat Edge Row 1, working off the C of Base Row 2 and the F of Base Row 4. Weave through beads to exit from the outside hole of the first C in Base Row 1, toward the center of the beadwork.

Edge Row 3: String 1B, 1E, and 1B; pass through the outside hole of the next C in Base Row 1, the next 1A/1H/1A of Edge Row 1, and the outside hole of the following C in Base Row 1 (Fig. 5; side view shown and B of Row 1 removed for clarity). Repeat from the beginning of this row eight times. String 1B, 1E, and 1B; pass through the outside hole of the next C in Base Row 1. Weave through beads to exit from the outside hole of the first C in Base Row 2, toward the center of the beadwork.

Edge Row 4: Repeat Edge Row 3, working off the C of Base Row 2 and the 1A/1H/1A of Edge Row 2; do not weave through beads to exit from 1C of the base. Instead, weave through beads to exit from the first G of Base Row 1.

Edge Row 5: String 4A; lay the beads along the top of the nearest J and over the nearest 3B of the base, then pass through the next F of Base Row 3. String 4A; pass through the next G of Base Row 1 (Fig. 6; side view shown and B of Row 1 removed for clarity). Repeat from the beginning of this row nine times. Pass through the second G at the nearest end of the bracelet.

Edge Row 6: Repeat Edge Row 5, working off the F of Base Row 4 and the G of Base Row 2. Remove the bead stop. Secure the threads and trim.

3) CLASP. Start 2' of new thread that exits from 1G of one end of the bracelet, toward the other G. String 1B, 1D, 1B, 2A, one half of the clasp, and 2A; pass back through the 1B/1D just added. String 1B and pass through the other G on the end of the bracelet (Fig. 7). Repeat the thread path several times to reinforce. Secure the thread and trim.

Repeat this entire step on the other end of the bracelet, using the other half of the clasp. ●

BARBARA FALKOWITZ and **AMY HAFTKOWYCZ**, along with Barbara's daughter Laina Goodman, are co-owners of Artful Beads

Studio and Workshop in Pennington, New Jersey, and run an Etsy shop: www.artfulbeadstudio.etsy.com. Their signature style of work often combines a love of beadweaving techniques with pressed-glass beads and other interesting findings. Contact Barbara and Amy at www.artfulbeadstudio.com and info@artfulbeadstudio.com.

RESOURCES Check your favorite bead retailer or contact: Chinese crystals, SuperDuo 2-hole seed beads, Czech druk pressed-glass rounds, FireLine beaded braiding thread, and all other materials: Artful Beads Studio and Workshop, (609) 737-1077, www.artfulbeadstudio.com, www.artfulbeadstudio.etsy.com.

artists' tips

- › Cull the SuperDuos, making sure each hole is hollow before starting your project.
- › The net of the edge embellishments will flip under the bead studs as you work the base. Push them back up as you work; they will tighten up as you progress with the steps.
- › If it becomes difficult to pass through beads multiple times, switch to a size 12 or 13 beading needle.

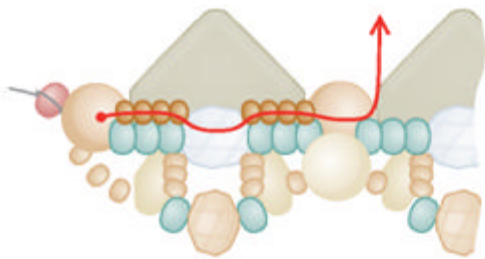


Fig. 6: Starting Edge Row 5

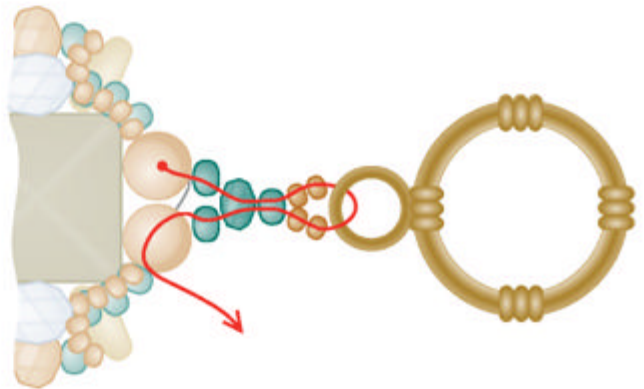


Fig. 7: Adding the clasp



2015
designer
of the *year*

Chrysanthemum Blossoms

CINDY HOLSCLOW



Main
Colorway

Use two-hole triangle and half Tila beads to encompass sparkly rivoli crystals, then create matching beaded straps to present these components in a dazzling necklace.



1) **COMPONENTS.** Use circular peyote stitch and right-angle weave to form the circular components:

Round 1: Use 5' of thread to string {1D (left hole) and 1B} twelve times; pass through all the beads again to form a tight circle, leaving an 8" tail. Pass through the first D strung (left hole) and the right (outside) hole of the same D to step up to the next round (Fig. 1, blue thread). *Note:* String the D and E so they always point up, passing through their left or right holes as indicated. You will now begin working in the opposite direction.

Round 2: String 1C and pass through the second hole of the next D of the previous round; repeat eleven times for a total of 12C. Repeat the thread path to reinforce. Pass through the first then second hole of the first C added (Fig. 1, red thread).

Rounds 3 and 4: Turn the beadwork over. String 1B and pass through the second hole of the next C; repeat eleven times for a total of 12B. Insert a rivoli into the center

of the beadwork so the front touches the D of Round 1. Pass through all the B and C again and exit through the first B of this round (Fig. 2, purple thread). String 2A and pass through the next B; repeat eleven times for a total of 24A (Fig. 2, blue thread). Pass through the nearest hole of the next C, the outside hole of the same C, and the nearest hole of the next D to exit from the front of the component (Fig. 2, red thread).

Round 5: Turn the beadwork faceup. String 1A, 1B, and 1A, then pass through the outside hole of the next D; repeat eleven times. Pass through the first 1A/1B of this round to step up to the next round (Fig. 3, blue thread).

Round 6: String 1A, 1E (left hole), 1A, 1B, 1A; pass through the right (second) hole of the E. String 1A; pass through the next B of the previous round. Repeat from the beginning of this round eleven times. Weave through beads to exit from the third A of this round (Fig. 3, red thread).

TECHNIQUES

circular peyote stitch
circular netting
square stitch
right-angle weave

PROJECT LEVEL ○○○

MATERIALS

6 g transparent teal luster size 15° seed beads (A)
6 g Duracoat sea green size 11° seed beads (B)
13 g metallic green iris 5×2.5mm half Tilas (C)
11 g Persian turquoise-bronze Picasso 6mm flat 2-hole triangles (D)
15 g polychrome indigo orchid 6mm flat 2-hole triangles (E)
5 luminous green 14mm crystal rivolis
2 sterling silver 6mm soldered jump rings
1 sterling silver 11×20mm S-clasp
Size B teal nylon thread or smoke 6 lb braided beading thread

TOOLS

Scissors
Size 11 or 12 beading needle

FINISHED SIZE

18½"

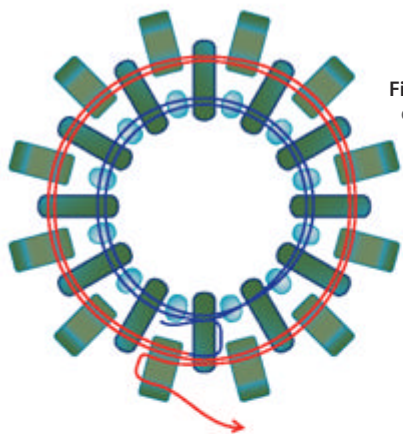


Fig. 1: Forming Rounds 1 and 2 of the component

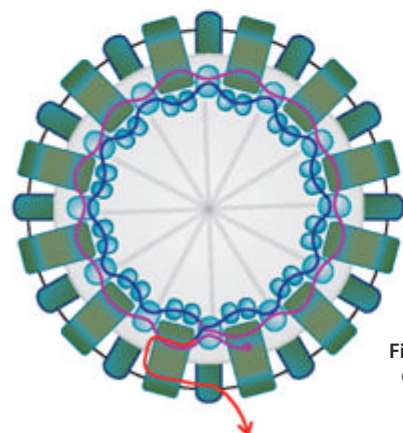


Fig. 2: Stitching Rounds 3 and 4 of the component

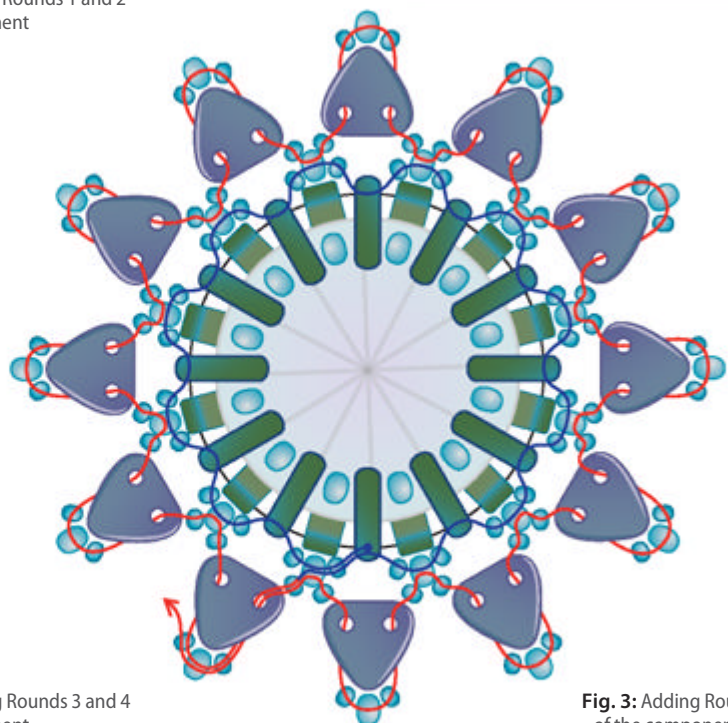


Fig. 3: Adding Rounds 5 and 6 of the component

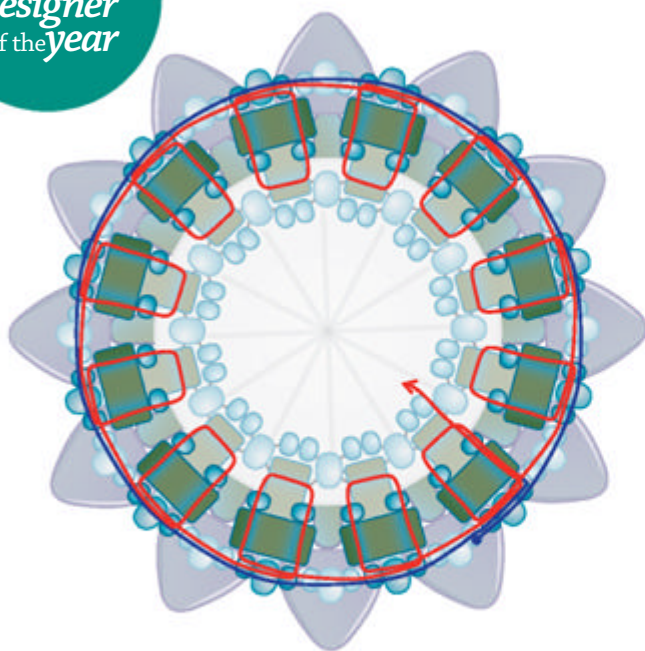


Fig. 4: Forming Rounds 7 and 8 of the component

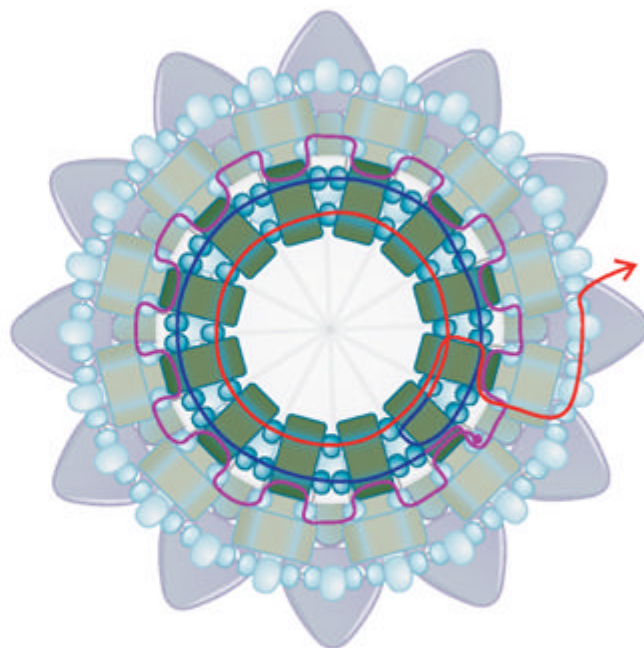


Fig. 5: Stitching Rounds 9–11 of the component

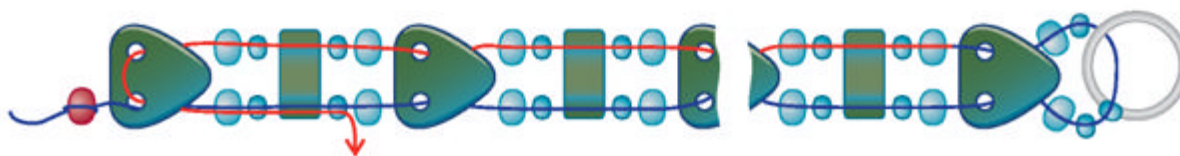


Fig. 6: Forming the strap base

Round 7: Turn the beadwork facedown.

String 1A, 1B, and 1A and pass through the 1A/1B/1A sitting on the back of the next Round 6 triangle; repeat eleven times. Step up through the first 1A/1B/1A added in this round (Fig. 4, blue thread).

Round 8: String 1C and 1A; pass through the inside hole of the nearest C in Round 1 (right next to the rivoli). String 1A; pass through the second hole of the C just added. Weave through beads to exit from the next 1A/1B/1A of the previous round to form a square stitch. Repeat from the beginning of this round eleven times. Pass through the first 1C (first hole)/1A of this round (Fig. 4, red thread).

Round 9: String 1C, pass down through the next A of Round 8, and pass up through the following A; repeat eleven times. Pass through the first C (first hole) added in this round (Fig. 5, purple thread).

Round 10: String 2A and pass through the next C (first hole) of Round 9; repeat eleven

times. Step up through the second hole of the current C (Fig. 5, blue thread). *Note:* You will now begin stitching in the opposite direction.

Round 11: String 1A and pass through the next C (second hole) of the previous round; repeat eleven times. Weave through beads to exit from an edge 1A/1B/1A that sits at the back of 1E (Fig. 5, red thread). Don't trim the thread; set the component aside. Repeat this entire step four times for a total of 5 components.

2) STRAPS. Use a combination of stitches to form the straps of the necklace:

Base: Add a stop bead to 6' of thread, leaving an 8" tail. String {1D (right hole), 1B, 1A, 1C, 1A, and 1B} fifteen times (increase the repeats for a longer necklace). String 1D (right hole), 1B, 2A, 1 soldered ring, 1A, and 1B; pass through the second hole of the last D added (Fig. 6, blue thread). String

1B and 1A, pass through the second hole of the next C, then string 1A and 1B and pass through the second hole of the following D; repeat fourteen times to finish the row. Pass through the right hole of the first D strung and the following 1B/1A/1C (first hole)/1A (Fig. 6, red thread).

Side 1: String 1E (right hole), 1A, 1B, and 1A; pass through the left (second) hole of the E. Pass through the last 1A/1C (first hole)/1A exited on the base and the next 1B/1D (right hole)/1B/1A/1C (first hole)/1A. Repeat from the beginning of this unit to the end of the strap, then weave through beads to exit from the second hole of the final D and the following 1B/1A/1C (second hole)/1A (Fig. 7).

Side 2: String 1E (right hole) and 1A; pass through the B on the top of the mirror E on Side 1. String 1A; pass through the left (second) hole of the E just strung, the last 1A/1C (second hole)/1A exited on this side of the base, and the next 1B/1D (second

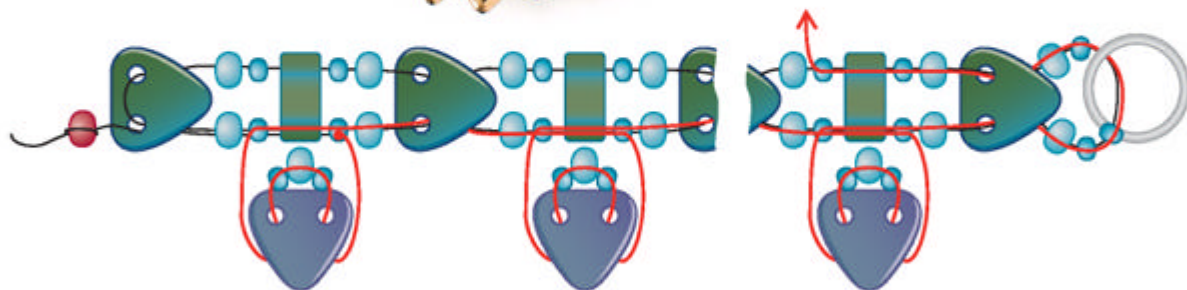


Fig. 7: Adding Side 1 of the strap

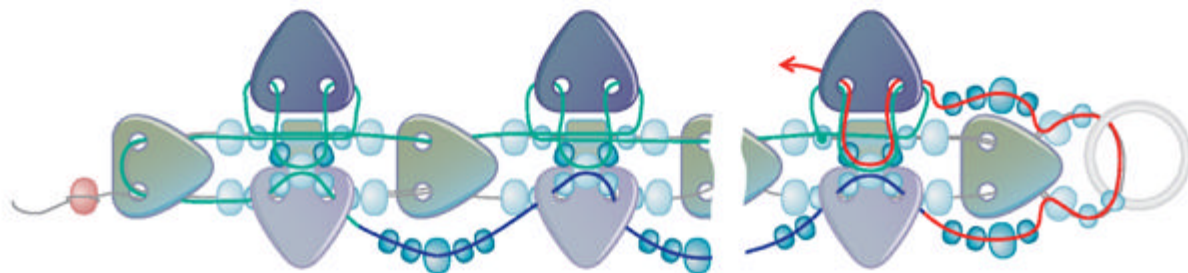


Fig. 8: Stitching Side 2 of the strap and beginning the edging

hole)/1B/1A/1C (second hole)/1A. Repeat from the beginning of this unit fourteen times. Weave through beads to exit back down through the second hole of the first E of Side 1 (Fig. 8, green thread).

Edging: String 2A, 1B, and 2A, then pass up through the nearest hole of the next E of Side 1, through the following 1A/1B/1A, and down through the other hole of the same E; repeat fourteen times (Fig. 8, blue thread). String 2A, 1B, and 1A; skip the next B and D, then pass through the 1B/2A/soldered ring/1A/1B at the end of the strap. String 1A, 1B, and 2A, then pass up through the nearest hole of the next E of Side 2, through the following 1A/1B/1A, and down through the other hole of the same E (Fig. 8, red thread). Repeat from the beginning of this unit to embellish the other side of the base. Don't trim the thread; set the strap aside.

Repeat this entire step for a second strap.

artist's tips

› Half Tila beads can chip under stress; pass through them carefully to avoid chipping them.

› Try creating a bracelet out of a single length of the strap, multiple lengths of the strap, or from several of the components stitched together.

› If necessary, switch to a smaller needle size to avoid breaking any of the size 15° beads while connecting the components.





Fig. 9: Connecting the components and straps

3) ASSEMBLY. Connect the components and straps:

Arrange: Turn all the components and straps facedown and align them up in a slightly offset manner, following Fig. 9 for placement.

Components: Use the working thread of 1 component to string 1B; pass through a 1A/1B/1A set between 2E on the next component. String 1B; pass through the last 1A/1B/1A exited on the first component. Repeat this thread path to reinforce (Fig. 9, pink thread). Secure the thread and trim. Repeat to connect all 5 components together.

Straps: Remove the stop bead on 1 strap and add a needle to this thread. String 1B; pass through the 1A/1B/1A between 2E on the end component. String 1B; pass through the other hole of the D at the end of the strap. Pass through the next 1B/1A/1C (first hole), the second hole of the same C, the next 1A/1B/1D (first hole),

and the beads in the connection again to secure it to the component, exiting from the second B added (Fig. 9, orange thread). String 1A, 1B, and 2A; pass down through the nearest hole of the next E to exit from the front of the strap. Pass through the 1A/1B/1A on top of the E on the front of the strap and up through the other hole of the same E to exit from the back of the strap. Pass through the next 1A/1B/1D (first hole), the second hole of the same D, the next 1B/1A/1E (first hole), and the strap front's nearest 1A/1B/1A. Pass up through the other hole of the last E exited. String 2A, 1B, and 1A; pass through the nearest B on the connection (Fig. 9, red thread; figure shows the back view of the strap and components so the 1A/1B/1A sets on the strap front are concealed by the E). Secure the thread and trim. Repeat to connect the other strap to the other end component. Attach the S-clasp to one of the soldered rings. ●

CINDY HOLSCLAW is a beading designer and a national teacher who specializes in beadwork inspired by science, geometry, and the natural world. As a trained biochemist, Cindy's background in science shapes her approach to her designs, and she loves incorporating geometric and chemical structures into her beadwork. Visit interweavestore.com for Cindy's on-demand webinar, *How to Make Beaded Beads*. Visit her website at www.beadorigami.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki half Tilas: Caravan Beads, (800) 230-8941, www.caravanbeads.net. CzechMates 2-hole triangle beads, seed beads, FireLine braided beading thread, and all other materials: Out On A Whim, (800) 232-3111, www.whimbeads.com. Kits: Bead Origami, www.beadorigami.com.

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PENNY DIXON



Main
Colorway



Embellish cubic right-angle-weave strips with two-hole triangles and add an intricate beaded-bead drop to make these dramatic earrings.



1) **CENTER COMPONENT.** Use netting and picots to form the center of the earring:
Center Round 1: Use 2' of thread to string {1C and 1J} four times, leaving a 6" tail. Use the working and tail threads to tie a knot, forming a tight circle. Pass through the first 1C/1J/1C (Fig. 1, blue thread).

Center Round 2: String 1E, 1G, and 1E, then pass through the last C exited in Center Round 1 and the next 1J/1C; repeat twice. String 1E, 1G, and 1E; pass through the last C exited in Center Round 1. Weave through beads to exit back through the first G of this round (Fig. 1, red thread).

Center Round 3: String 2B, 1F, and 2B; pass through the last G exited. Weave through beads to exit back through the next G of Center Round 2. Repeat from the beginning of this round three times. Weave through beads to pass through the first (inside) hole of the first F in this round, then pass through the second (outside) hole of the current F (Fig. 2).

Center Round 4: String 1C and pass through the outside hole of the next F in Center Round 3; repeat three times. *Note:* This will pull the F toward the center of the beadwork to sit on top of Center Round 1; the outside hole of each F now becomes an inside hole. Pass through the first 1C/inside

hole of 1F/1C/inside hole of 1F. Weave through beads to exit from the third G of Center Round 2 (Fig. 3, green thread).

Center Round 5: String 1D, 1E, and 1D; pass through the last G exited and the next E of Center Round 2. String 6A; pass through the next 1E/1G of Center Round 2.* String 1B, 3G, and 1B; pass through the last G exited of Center Round 2 and the next E of Center Round 2. String 6A; pass through the next 1E/1G of Center Round 2. Repeat from the beginning of this round to * twice, but do not pass back through the 1G on the final repeat (Fig. 3, blue thread).

Center Round 6: Weave through beads to exit through the second G of Center Round 5. String 7A; pass through the last G exited. *Note:* This forms the ear-wire loop. Weave through beads to exit through the first E of Center Round 5 (Fig. 3, red thread). Repeat the thread path to reinforce the A of Center Round 5 and the ear-wire loop. Secure the thread and trim.

TECHNIQUES

cubic and tubular right-angle weave
 peyote stitch
 netting
 picot

PROJECT LEVEL

MATERIALS

- 1 g bronze size 15° seed beads (A)
- 1 g matte iris teal size 15° seed beads (B)
- 2 g bronze size 11° seed beads (C)
- 1 g higher metallic violet luster size 11° seed beads (D)
- 1 g bronze size 8° seed beads (E)
- 1.5 g moon dust turquoise 5×2.5mm 2-hole seed beads (F)
- 1 g bronze 3.4mm Japanese drops (G)
- 2 bronze 4mm fire-polished rounds (H)
- 8 opaque bronze smoke luster 6mm fire-polished rounds (J)
- 32 oxidized bronze 6mm flat 2-hole triangles (K)
- 1 pair of bronze 20mm ear wires
- Smoke 6 lb braided beading thread

TOOLS

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

FINISHED SIZE

1 7/8 × 2 1/2"

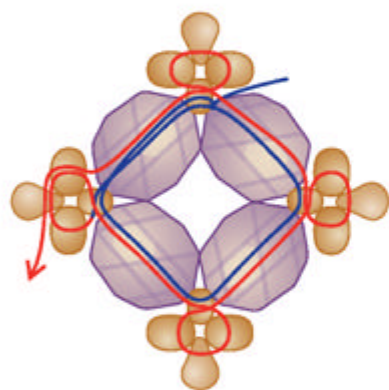


Fig. 1: Forming Center Rounds 1 and 2

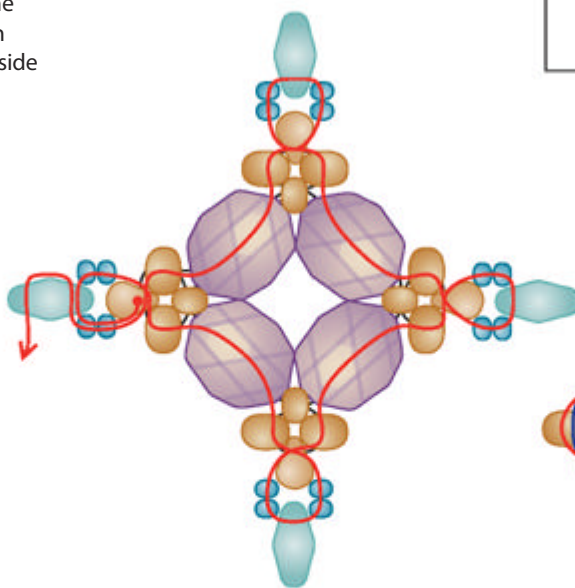


Fig. 2: Stitching Center Round 3

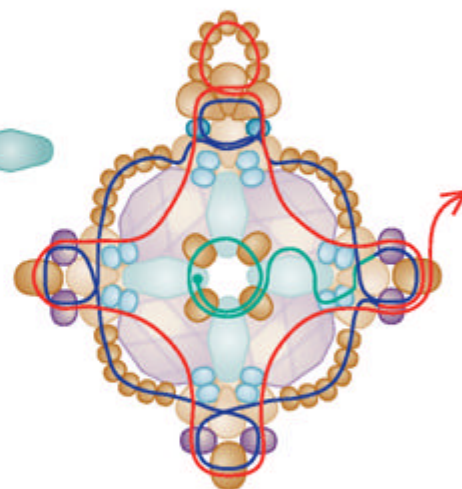


Fig. 3: Working Center Rounds 4-6

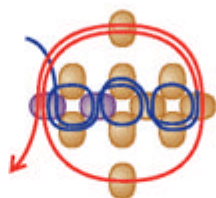


Fig. 4: Forming
Cube 1 of Wing 1

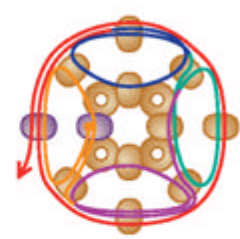


Fig. 5: Stitching
Cube 2 of Wing 1

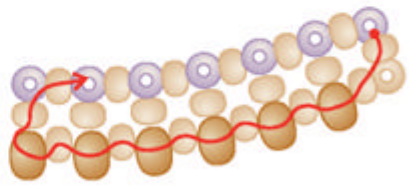


Fig. 6: Adding Embellishment
Row 1 of Wing 1

artist's tips

Keep tension tight when adding the two-hole triangle beads to create the bend in the wings.

2) WING 1. Use cubic right-angle weave and peyote stitch to form a wing:

Cube 1: Use 3' of thread to string {1D and 1C} twice, leaving a 6" tail; pass through first 3 beads again to form the first face of the cube. String 3C; pass through the last D exited and the first 2C just added for the second face. String 3C; pass through the last C exited and the first 2C just added for the third face (Fig. 4, blue thread). String 1C, pass through the end D of the first face, and string 1C; pass through the last C exited in the third face, the first C just added, and the first D of the first face (Fig. 4, red thread).

Cube 2, Face 1: String 1C, 1D, and 1C; pass through the last D exited in the previous Cube and the first C just added (Fig. 5, orange thread).

Cube 2, Face 2: String 2C; pass back through the next top C of the previous cube, up through the first side C of the previous face, and through the 2C just added and the next top C of the previous cube (Fig. 5, purple thread).

Cube 2, Face 3: String 2C; pass through the nearest side C of Cube 2, Face 2. Pass through the last C exited in the previous

cube and the first C just added (Fig. 5, green thread).

Cube 2, Face 4: String 1C; pass down through the nearest side C of Cube 2, Face 1. Pass back through the next top C of previous cube and up through the nearest side C of Cube 2, Face 3. Pass through the C just added (Fig. 5, blue thread).

Cube 2, Top: Pass through all the top beads of Faces 1–4; pull the thread tight to complete the cube. Pass through the top D of Cube 2, Face 1 again (Fig. 5, red thread).

Cubes 3–6: Repeat Cube 2, Faces 1–4 and Cube 2, Top four times, using the top of the previous cube as the bottom of each new cube.

Embellishment Row 1: Turn the beadwork so Face 2 is faceup. Pass down through the nearest side C of Face 1 and through the bottom C of Face 2. String 1E and pass through the bottom C of the next cube; repeat four times. String 1E; pass up through the side C of Cube 1, Face 2 and through the top C of the same face (Fig. 6).

Embellishment Row 2: String 1K (left hole) and 2B, then pass through the top C of the next cube; repeat four times. Weave through beads to exit from the first E of

the previous row, toward the center of the beadwork (Fig. 7, blue thread).

Note: Be sure the points of the K face outward when stringing.

Embellishment Row 3: String 2B, then pass through the second hole of the nearest K and the next E of the previous row; repeat four times (Fig. 7, red thread). Secure the threads, but do not trim the working thread. Trim the tail thread. Weave the working thread through beads to exit from the end D of Cube 1, away from the nearest K. Set aside.

3) WING 2. Repeat Step 2, this time working Embellishment Rows 1–3 Face 4 instead of Face 2 of the cubes to form a wing that mirrors Wing 1.

4) BEADED DROP. Use netting and tubular right-angle weave to form a beaded drop:

Drop Round 1: Use 3' of thread to string {1C and 1F} three times. Use the working and tail threads to tie a knot, forming a tight circle. Pass through the first 1C/1F (inside hole), then pass through the second (outside) hole of the current F (Fig. 8, green thread).

Drop Round 2: String 1A, 1F, and 1A, then pass through the second (outside) hole of the next F in the previous round; repeat twice. Pass through the first 1A/1F (inside hole)/1A of this round (Fig. 8, blue thread).

Drop Round 3: String 5A and pass through next 1A/1F (inside hole)/1A of the previous round; repeat twice. Pass through the first 5A of this round and the next A of the previous round (Fig. 8, red thread).

Drop Round 4: String 1A; pass through the nearest C of Drop Round 1. String 1A; pass through the next A of Drop Round 2, 5A of Drop Round 3, and A of Drop Round 2. Repeat from the beginning of this round twice. Weave through beads to exit from the first 3A of the next 5A in Drop Round 3 (Fig. 9, orange thread).

Drop Round 5: String 1K (left hole) and pass through the outside hole of the next F in Drop Round 2. String 1K (left hole) and pass through the center A of the next 5A in Drop Round 3. Repeat from the beginning of this round twice. Weave through beads to exit from the second K of this round (inside hole), then pass through the second (outside) hole of the same K (Fig. 9, purple thread). *Note:* Be sure the points of the K face outward when stringing. You will now begin stitching in the opposite direction.

Drop Round 6: String 1G and pass through the outside hole of the next K in the previous round; repeat five times (Fig. 9, green thread).

Drop Round 7: String 1A, 1D, and 1A; pass through the outside hole of the last K exited and the first A just added. *String

1D and 1A; pass back through the outside hole of the next K in Drop Round 5, up through the nearest A of this round, and through the 1D/1A just added and the outside hole of the next K in Drop Round 5. String 1A and 1D; pass down through the nearest A of the previous unit, through the outside hole of the K just exited, and up through the A just added. Repeat from *. String 1D; pass down through the nearest A of this round, back through the outside hole of the nearest K in Drop Round 5, up through the last A of this round, and through the D just added (Fig. 9, blue thread).

Drop Round 8: Pass through all the D of Drop Round 7; pull the thread tight (Fig. 9, red thread). Weave through beads to exit from 1C of Drop Round 1. Secure the tail thread and trim; don't trim the working thread.

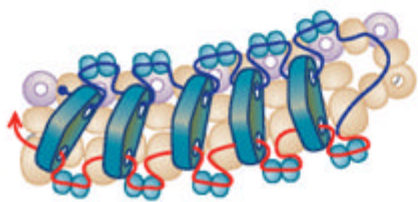


Fig. 7: Completing Embellishment Rows 2 and 3 of Wing 1

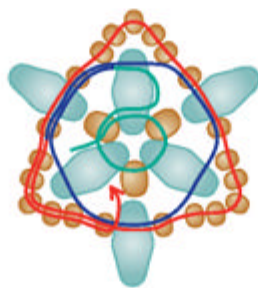


Fig. 8: Beginning the beaded drop

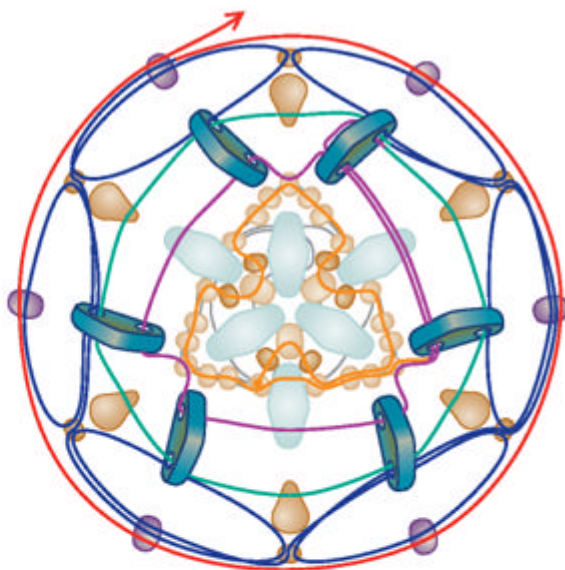


Fig. 9: Working Drop Rounds 4-8





5) **ASSEMBLY.** Use netting to connect the wings and components:

Connection 1: Use the working thread of Wing 1 to pass up through the leftmost E of the center component. String 1E and 1C; pass through the last D exited in Wing 1, the last E exited in the center component, and the 1E/1D just added. Repeat the thread path to reinforce (Fig. 10, orange thread). Secure the thread and trim.

Connection 2: Use the working thread of Wing 2 to repeat Connection 1, attaching the wing to the rightmost E of the center component (Fig. 10, purple thread).

Connection 3, Stitch 1: Use the working thread of the beaded drop to string 1A, 1D, 1H, 1D, and 1A; pass up through the end D on the free end of Wing 1, up through the 1D/1G/1D at the bottom of the center component, and down through the end D on the free end of Wing 2. String 1A; skip 1A and pass back down through the following 1D/1H/1D/1A of this stitch and through the last C exited in the beaded drop (Fig. 10, green thread).

Connection 3, Stitch 2: Pass through the top hole of the following F and through the next C. String 1A; pass up through the 1D/1H/1D/1A of Connection 3, Stitch 1 and the end D of Wing 1. Pass through the 1D/1G/1D at the bottom of the center component and down through the end D of Wing 2 and the following A of Connection 3, Stitch 1. Pass back down through the 1D/1H/1D of Connection 3, Stitch 1 and the A just added. Pass through the last C exited in the beaded drop, the top hole of the following F (not shown in Fig. 10 for clarity), and the next C (Fig. 10, blue thread).

Connection 3, Stitch 3: Repeat Connection 3, Stitch 2, adding 1A and repeating the same thread path as Stitches 1 and 2 (Fig. 10, red thread). Secure the thread and trim.

Ear wire: Attach 1 ear wire to the ear-wire loop by opening and closing the loop as you would a jump ring.

6) Repeat Steps 1–5 for a second earring. ●

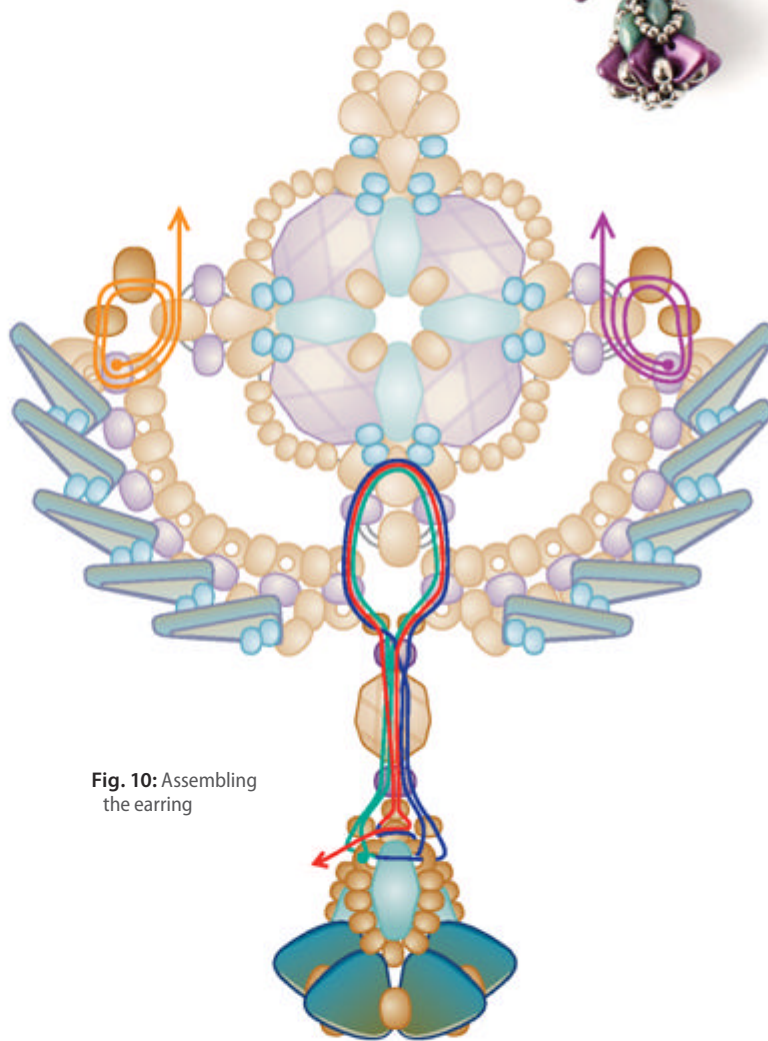


Fig. 10: Assembling the earring

PENNY DIXON became captivated with beading in 2009. She loves the constant learning and limitless creativity that beading offers. Teaching and being a TrendSetters designer for Starman Inc. has only enhanced her love for beading and design. Contact her at pendixon@gmail.com or visit her at www.pennydixondesigns.com.

RESOURCES Check your favorite bead retailer or contact: Japanese drops, ear wires, and FireLine braided beading thread: FusionBeads.com, (888) 781-3559. Japanese seed beads, CzechMates 2-hole triangle beads, and fire-polished rounds: Bohemian Beads and Buttons, (208) 221-2053.

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Cleopatra's Collar SVETLANA CHERNITSKY

This elegant necklace is deceptively easy to stitch using two-hole seed and tile beads.



TECHNIQUES

flat peyote stitch netting

PROJECT LEVEL ○○○

MATERIALS

5 g transparent smoky topaz rainbow size 15° seed beads (A)
5 g galvanized yellow gold size 11° seed beads (B)
5 g metallic gold iris size 11° seed beads (C)
20 g Picasso lavender opaque 5×2.5mm 2-hole seed beads (D)
7 g opaque matte olive rose luster 5mm Japanese flat 2-hole squares (E)
33 transparent amethyst 6mm pressed-glass bicones (F)
3 antiqued brass 6mm jump rings
1 antiqued brass 9mm toggle clasp
Smoke 6 lb braided beading thread

TOOLS

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

FINISHED SIZE

18"

1) **BASE.** Work flat peyote stitch and netting to form the necklace base:

Rows 1 and 2: Attach a stop bead to the end of 6' of thread, leaving an 8" tail. String 1D, 1E, 1B, and 4D (Fig. 1, blue thread).

Row 3: String 1C and 1D; pass through the second hole of the next D of the previous row. String 1D; pass through the second holes of the next 1D and 1E of the previous row. String 1B; pass through the second hole of the following D. String 1D, 1C, 1F, and 1C; pass back through the last F strung (Fig. 1, red thread).

Row 4: String 1C; pass through the second hole of the nearest D of the previous row. String 1D, 1B, 1E, and 1D; pass through the second hole of the following D of the previous row. String 1D; pass through the second hole of the next D of the previous row (Fig. 2, blue thread).

Row 5: String 1C and 1D; pass through the second hole of the nearest D of the previous row. String 1D; pass through the second hole of the following D. String 1B; pass through the second holes of the following 1E and 1D of the previous row (Fig. 2, red thread).

Row 6: String 6A, 1D, 1E, 1B, and 1D; pass through the second hole of the nearest D of the previous row. String 1D; pass through the second hole of the next D of the previous row (Fig. 3).

Rows 7–130: Repeat Rows 3–6 thirty-one times or to 1½" short of the desired length.

Rows 131–133: Repeat Rows 3–5.

Row 134: String 1A; pass back through the second holes of the last 1D and 1E strung. Pass up through beads to exit down through the second hole of the first D added in row 133 (Fig. 4, blue thread).

Row 135: String 2A; pass through the second hole of the next D of the previous row, and pass up through the first hole of the same D. Weave through beads to exit down through the second hole of the original D exited in this step (Fig. 4, red thread). Repeat the thread path to reinforce. Secure the thread and trim.

Row 136: At the other end of the beadwork, remove the stop bead and place the needle on the tail thread. String 1A; pass up through beads to exit down through the second hole of the last D added in Row 2.

Row 137: Repeat Row 135 to finish the starting end of the base.

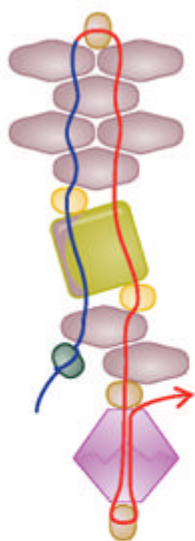


Fig. 1: Forming Rows 1–3 of the base

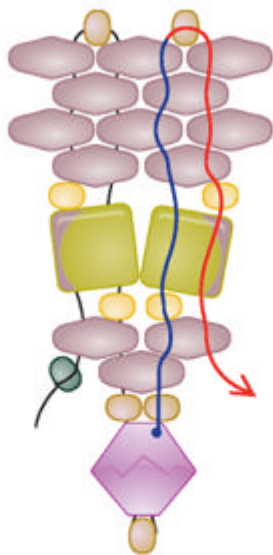


Fig. 2: Stitching Rows 4 and 5 of the base

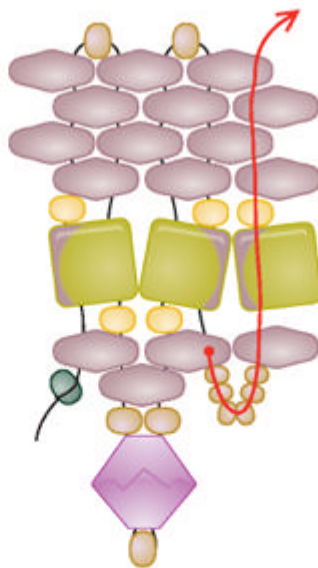


Fig. 3: Adding Row 6 of the base

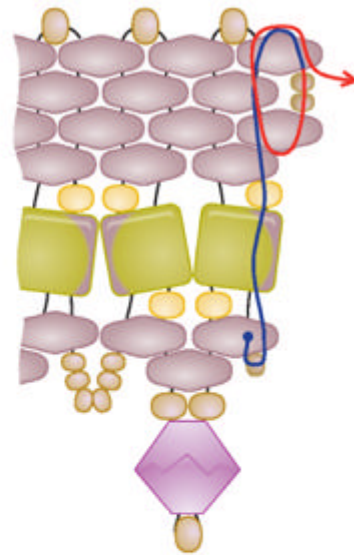


Fig. 4: Ending the base

Cleopatra's Collar

2) **CLASP.** Use pliers and 1 jump ring to connect the clasp ring to the end of the base in the loop formed in Row 135. Connect 1 jump ring to the loop formed in Row 137. Use 1 jump ring to connect the bar half of the clasp to the jump ring just placed. ●

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

RESOURCES Check your favorite bead retailer or contact: SuperDuo 2-hole seed beads and Czech pressed-glass bicones: 8beads.com. Miyuki Tila flat 2-hole squares: Aura Crystals, www.auracrystals.com. Miyuki size 11° seed beads: [Caravan Beads, \(800\) 230-8941, www.caravanbeads.net](http://Caravan Beads, (800) 230-8941, www.caravanbeads.net). Toho size 15° seed beads, clasp, jump rings, and FireLine braided beading thread: [Beadaholique, \(866\) 834-4618, www.beadaholique.com](http://Beadaholique, (866) 834-4618, www.beadaholique.com).



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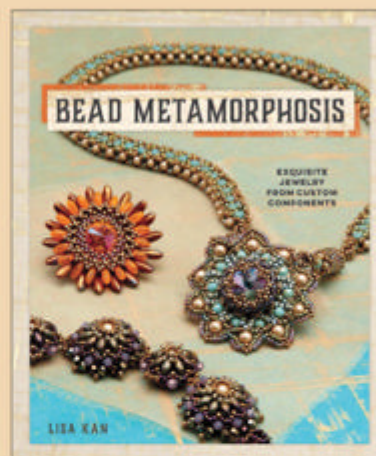
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Main
Colorway



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TECHNIQUES

soutache bead embroidery
brick stitch

PROJECT LEVEL ●●○

MATERIALS

2 g taupe pearl size 11° seed beads (A)
2 g gilt-lined opal size 11° seed beads (B)
2 g cream-lined clear size 8° seed beads (C)
42 cream 6mm glass pearls (D)
9' of gray/ivory striped 1/8" soutache braid
9' of textured metallic gold 1/8" soutache braid
4 1/2' of gray 1/8" soutache braid
2 antiqued gold 5.5x9mm round magnetic clasps
Gold size B nylon beading thread
2 x 8" piece of tan Ultrasuede
Fabric glue

TOOLS

Scissors
Size 10 beading needle
Toothpicks
10 oz soup can
Rubber band

FINISHED SIZE

7"

1) **BRAID STACK.** Prepare and assemble a stack of braids:

Prepare thread: Add a needle to 30" thread; tie a large knot at the other end by forming 2 overhand knots one on top of another. Trim the tail close to the knot.

Stack: Cut the striped and gold braids in half. Orient all 5 lengths of braid so the grain is pointed in the same direction and stack them in this order: striped, gold, gray, gold, striped. *Note:* When the grain of the braids is aligned correctly, all the fibers will lay on the same diagonal when looking at the braids from the side (see detail photo on page 52).

Secure: Pass down through the stack 3" away from the left end. *Note:* Keep the ribs (the inverted centerline running down each strand of soutache) aligned and be sure the needle is passing through the rib of each strand. Working from right to left, pull the thread through until the knot rests on top of the stack, and pass up through the stack to exit very close to the knot (Fig. 1, green thread).

2) **LADDERS.** Stitch rows of beads between folds of the braids:

Row 1, Stitch 1: String 1D; wrap the long end of the stack snug up and around the bead and pass up through the stack about 8mm away from the last place exited (Fig. 1, blue thread). Pass down through the top stack and back through the D and the bottom stack. Working from right to left, pass up through the bottom stack to exit 2mm away from the last bead added, toward the tail end of the stack (Fig. 1, red thread). *Note:* You will make 2 passes through each 6mm bead added in this step, as shown here.

Row 1, Stitch 2: String 1C; pass up through the top stack, down through the top stack, back through the C just added, and down through the bottom stack (Fig. 2, blue thread). Pass up through the bottom stack, through the C just added, and up through the top stack. Pass down through the top stack to exit 1mm from the last bead added, toward the long end of the stack (Fig. 2, red thread). *Note:* You will make 3 thread passes for each seed bead added in this step, as shown here.

Use the techniques used in Row 1, Stitches 1 and 2 when working the following stitches:

Row 1, Stitch 3: Add 1B; exit 2mm from the B just added.

Row 1, Stitch 4: Add 1C; exit 3mm from the C just added.

Row 1, Stitch 5: Add 1D; exit 2mm from the D just added.

Row 1, Stitch 6: Add 1C; exit 1mm from the C just added.

Row 1, Stitch 7: Add 1B, but do not pass down through the stack at the end of the stitch; instead, exit up through the top stack above the B just added (Fig. 3).

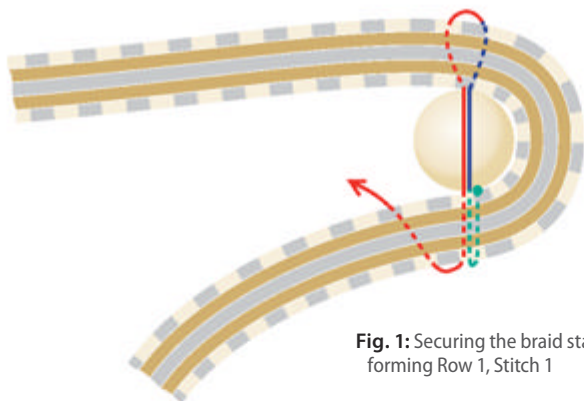


Fig. 1: Securing the braid stack and forming Row 1, Stitch 1

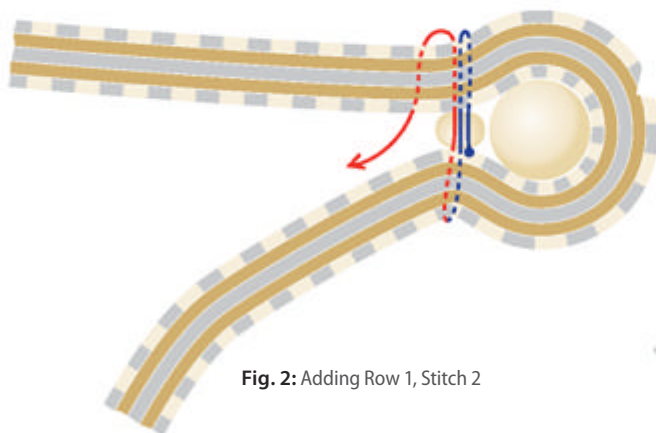


Fig. 2: Adding Row 1, Stitch 2

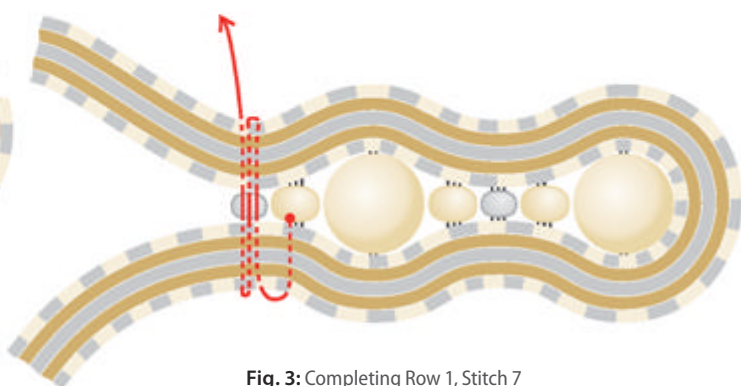


Fig. 3: Completing Row 1, Stitch 7

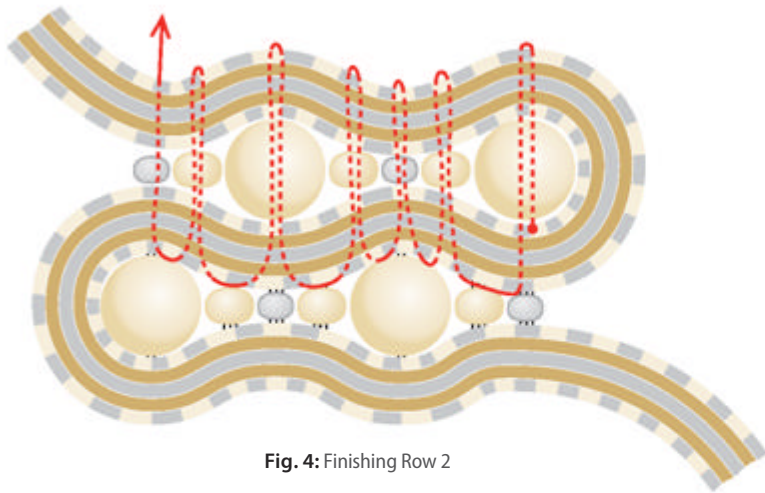


Fig. 4: Finishing Row 2

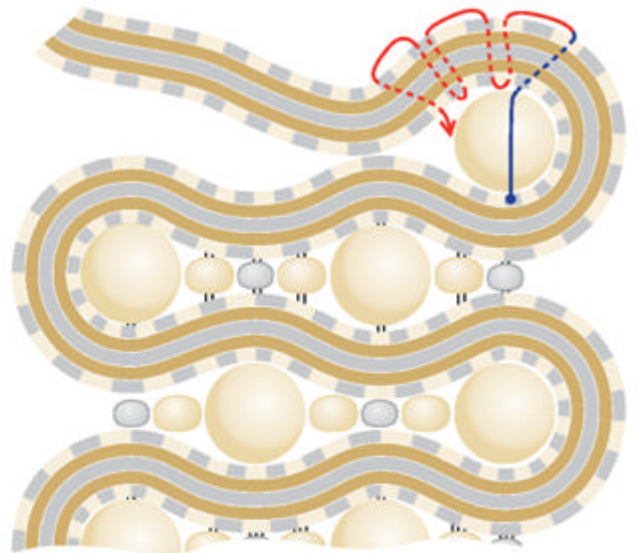


Fig. 5: Starting End 1

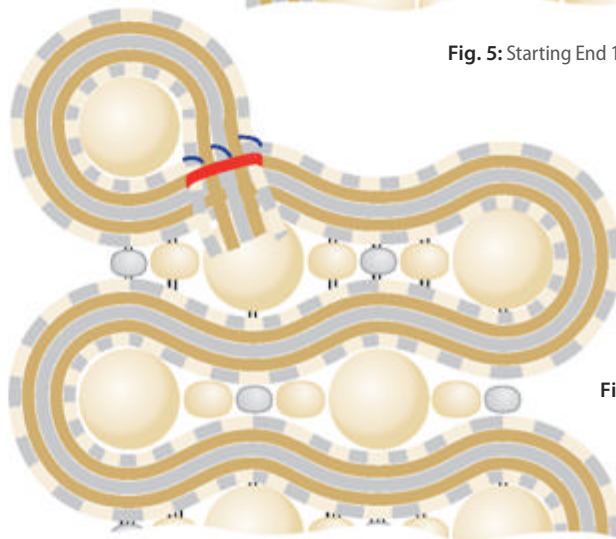


Fig. 6: Finishing End 1

Rows 2–20: Flip the work horizontally at the end of each row to continue working right to left as you repeat Stitches 1–7 (Fig. 4; reinforcing stitches not shown for clarity) nineteen times for a total of 20 rows. *Note:* When sewing down through the bottom stack, tilt the needle upward to avoid the beads in the previous row.

3) END 1. String 1D; fold the stack tightly over the D and pass up through the top stack (Fig. 5, blue thread). Work 4 running stitches through the stack, longer on the outside than the inside, to curve the stack around the bead (Fig. 5, red thread). Tuck the end of the stack behind the work and flip the work horizontally. Holding the stack on the back of the work between the thumb and forefinger of your nondominant hand, sew from back to front through both layers of braid, tacking the stack's braids securely in place (Fig. 6,

blue thread). Sew from front to back, taking care to insert the needle very close to where the thread last exited. *Note:* Don't form these stitches through the ribs of the soutache but through the sides of individual strands or even between strands. Sewing through the ribs of the stack, whipstitch the braids of the stack together very close to the tacking stitches several times to build a smooth girdle of thread (Fig. 6, red thread). Trim the end of the stack close to the stitches.

4) CLASP. Sew through the work to exit the stack above the last D added. Pass through one loop of 1 magnetic clasp and through the braid again at the same location; repeat five to six times to firmly secure the clasp (Fig. 7, green thread). Make shallow stitches across the back of the work to exit the stack above the end D of the last row (Fig. 7, blue thread). Attach one half of the second clasp

in the same manner (Fig. 7, red thread). Secure the thread and trim.

5) END 2. Secure 3' of new thread at the unfinished end of the bracelet by passing through the last C of the first row, hiding the knot in the bead and exiting away from the stack. Repeat Steps 2 and 3 to finish the end of the bracelet and attach the second halves of the clasps, taking care to avoid mismatching the polarity of the magnets.

6) BACKING. Apply small dabs of fabric glue to the back of the work. Use your finger or a toothpick to spread the glue evenly, without pushing the glue through beaded areas. Lay the work, glue side down, onto the wrong side of the Ultrasuede, then wrap the bracelet (Ultrasuede side in) around the soup can. Stretch the Ultrasuede slightly if needed to keep the inside of the bracelet smooth.

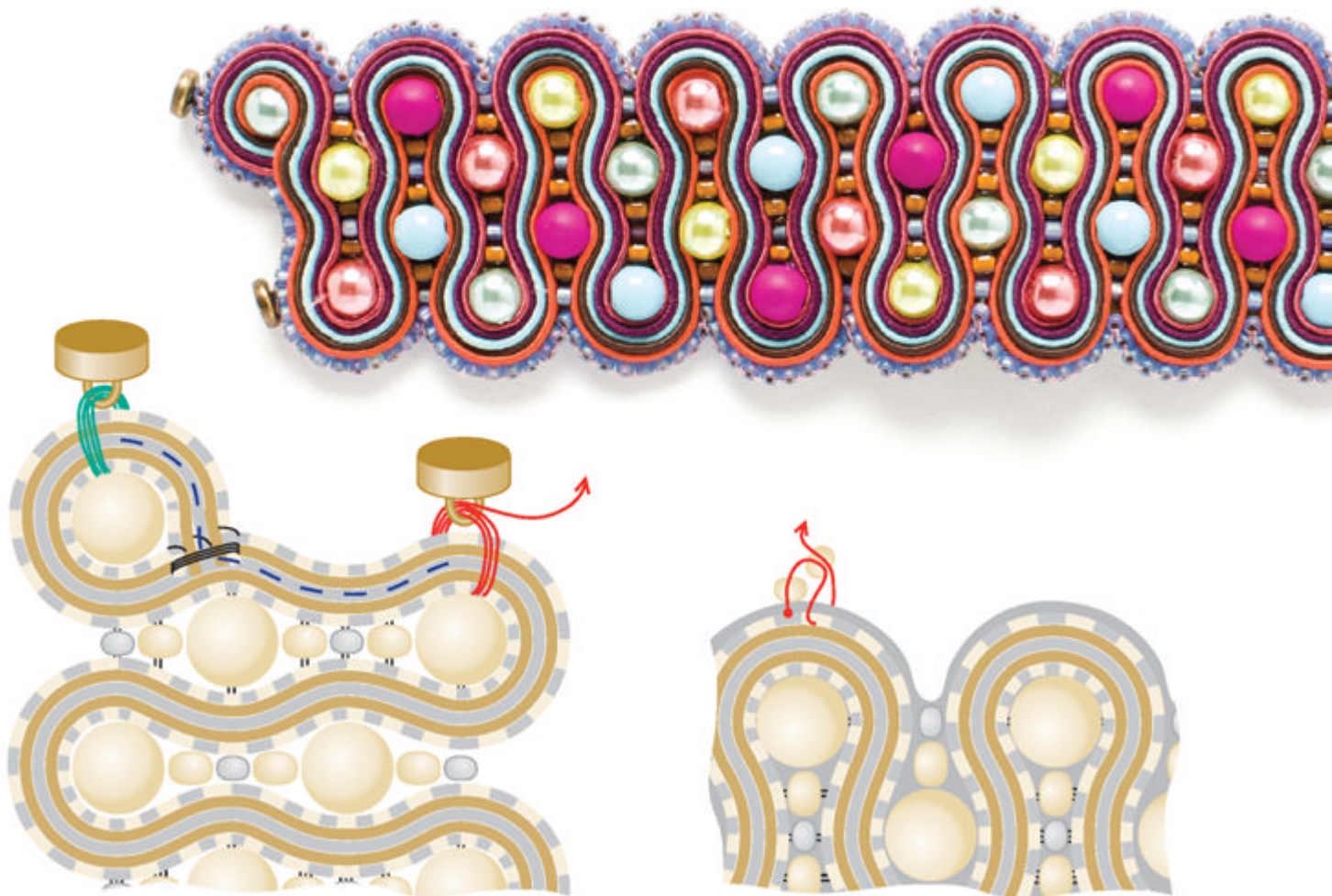


Fig. 7: Attaching one half of both clasps to one end

Fig. 8: Edging with brick stitch

Secure the work with the rubber band and allow to dry completely. Trim the Ultrasuede 1–2mm away from the work all around.

7) EDGE. Start 3' of new thread that exits from the edge stack, between ribs. String 2A; pass down through the stack 1 bead's width away from the last exit point and pass through the backing. Pull the thread toward you and over the edge of the work, then pass back through the last A added (Fig. 8). *String 1B and pass through the rib of the stack and the backing 1 bead's width away; pull taut and pass back through the bead just added. Repeat from * around the bracelet's edge, working a pattern of 1A, 1A, 1B, 1B. To finish, pass down through the first A of the edging, the rib of the stack, and out through the backing. Pass back up through the first A, down through the second A of the edging, the rib of the stack, and out through the

backing. Sew under 3 or 4 of the edge stitches that have been formed on the back of the work. Trim the thread. ●

AMEE K. SWEET-MCNAMARA is an artist, teacher, writer, and the owner of Amee Runs with Scissors. She is the author of *Soutache & Bead Embroidery* (Kalmbach, 2013) and a juried member of the League of New Hampshire Craftsmen. Contact Amee at www.ameerunswithscissors.com.

RESOURCES Check your favorite bead retailer or contact: BeadSmith soutache, Ultrasuede, API Crafter's Pick Washable Fabric glue, Nymo nylon beading thread, and magnetic clasps: Amee Runs with Scissors, www.ameerunswithscissors.com. Seed beads: Out On A Whim, (800) 232-3111, www.whimbeads.com. Pearls: Artbeads.com, (866) 715-2323.

artist's tips

- › To keep the bracelet's shaping intact, it's important to hold the piece while you're working on it, rather than stitching it flat on the work surface.
- › The stack is truly only in alignment at the place where it's held between your thumb and forefinger. Get in the habit of running the needle, either up or down, at that place on the braid stack.
- › Pull your thread tight only until the stack reaches the desired shape. Unlike beadweaving techniques, you'll be more successful with soutache using low-to-moderate thread tension.

Incanto Earrings MONICA VINCI

Use circular netting, picot, and fringe techniques to create these charming rivoli earrings for any special occasion.



Main
Colorway

TECHNIQUES

circular netting
picot
fringe

PROJECT LEVEL ●●○

MATERIALS

3 g silver size 15° seed beads (A)
18 silver size 11° seed beads (B)
1 g lilac Picasso 5×2.5mm 2-hole seed beads (C)
12 cyclamen opal 3mm crystal bicones (D)
2 foil-back amethyst 12mm crystal rivolis
28 powder rose 4mm crystal pearl rounds (E)
24 blackberry 4mm crystal pearl rounds (F)
8 white 6mm crystal pearl rounds (G)
16 chalk white pink luster 8×4mm piggy beads (H)
2 amethyst gold luster 6mm 3-cut faceted pressed-glass rounds
1 pair of silver-plated 4mm crystal rhinestone ear posts
Rose size B nylon beading thread

TOOLS

Size 12 beading needle
Scissors

FINISHED SIZE

1¼ × 2½"

1) **BODY.** Use circular netting to bezel a rivoli for the earring body:

Body Round 1: Use 3' of thread to string {1G and 1B} four times, leaving a 4" tail.

Use the working and tail threads to tie a knot, forming a tight circle. Pass through the first G strung (Fig. 1).

Body Round 2: String 1A, 1F, 1A, 1E, 1A, 1F, and 1A; pass through the last G exited and the following 1B/1G of Body Round 1. Repeat from the beginning of this round three times. Step up by passing through the first 1A/1F/1A/1E/1A/1F (Fig. 2, green thread).

Body Round 3: String 2H (side hole inside to outside, then side hole outside to inside) and pass through the next 1F/1A/1E/1A/1F of Body Round 2; repeat three times. *Note:* Each H has a hole through the center of

the bead and a hole through one side of the bead. We will refer to them as the center hole and the side hole, respectively. For this round, you will pass through only the side hole of each H. Weave through beads to exit from the next E of Body Round 2 (Fig. 2, blue thread).

Body Round 4: String 1A, 1F, and 1A, then pass through the next E of Body Round 2; repeat three times (Fig. 2, red thread). Place 1 rivoli faceup into the beadwork so the face touches this round. Snug the beads so this round tightens around the rivoli. Repeat the thread path of this round to reinforce. Weave through beads to exit from the center hole of the first H in the 2H pair at the top of the beadwork, toward the next H in the pair.

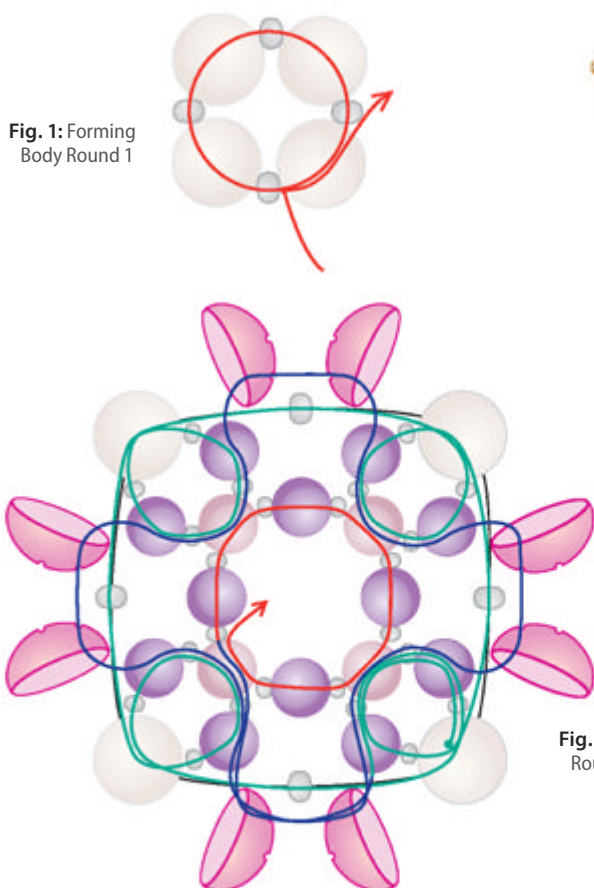


Fig. 1: Forming Body Round 1

Fig. 2: Working Body Rounds 2-4



Fig. 3: Adding Embellishment Rounds 1 and 2 and the fringe drop

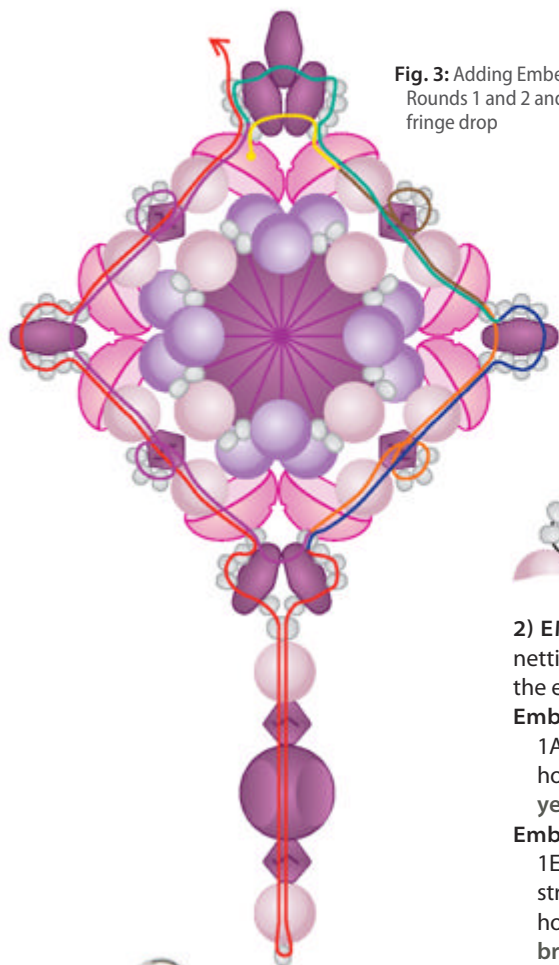
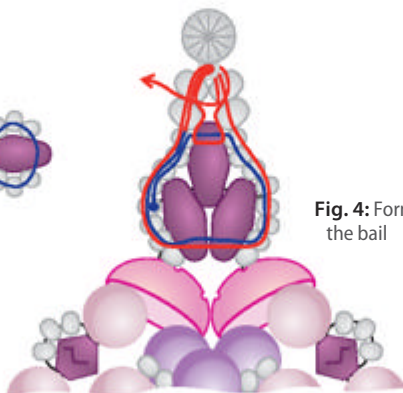


Fig. 4: Forming the bail



2) EMBELLISHMENT. Use circular netting, picot, and fringe to embellish the earring body:

Embellishment Round 1, Stitch 1: String 1A, 2C, and 1A; pass through the center hole of the next H in Body Round 3 (Fig. 3, yellow thread).

Embellishment Round 1, Stitch 2: String 1E, 1D, and 3A; pass through the D just strung. String 1E; pass through the center hole of the next H in Body Round 3 (Fig. 3, brown thread).

Embellishment Round 1, Stitches 3 and 4: String 1A, 1C, and 1A; pass through the center hole of the next H in Body Round 3. Repeat Embellishment Round 1, Stitch 2 (Fig. 3, orange thread).

Embellishment Round 1, Stitches 5–8: Repeat Embellishment Round 1, Stitches 1–4. Step up through the first A of Embellishment Round 1 (Fig. 3, purple thread).

Embellishment Round 2, Stitch 1: String 3A; pass through the second (outside) hole of the nearest C in the previous round. String 1C; pass through the outside hole of the next C in the previous round. String 3A; pass through the next A of the previous round and the center hole of the nearest H. Weave through beads to exit from the first A of Embellishment Round 1, Stitch 3 (Fig. 3, green thread).

Embellishment Round 2, Stitch 2: String 3A; pass through the outside hole of the nearest C. String 3A; pass through the next 1A/1H (center hole) of the previous rounds. Weave through beads to exit from the next H (center hole) and 1A (Fig. 3, blue thread).

Fringe drop: String 3A; pass through the outside hole of the nearest C in Embellishment Round 1. String 1A, 1B, 1E, 1D, 1 pressed-glass round, 1D, 1E, and 1A; skip 1A and pass back through the 1E/1D/pressed-glass round/1D/1E/1B just strung. String 1A; pass through the outside hole of the next C in Embellishment Round 1. String 3A; pass through the next 1A/1H (center hole) of the previous rounds. Weave through beads to exit from the next H (center hole) and 1A.

Embellishment Round 2, Stitch 3: Repeat Embellishment Round 2, Stitch 2. Pass through the first 3A of Embellishment Round 2, Stitch 1 (Fig. 3, red thread).

Bail: String 4A; pass through the outside hole of the C in Embellishment Round 2, Stitch 1. String 4A; pass through the next 3A of Embellishment Round 2, Stitch 1. Weave through beads to exit from the first 4A of this stitch (Fig. 4, blue thread). String 2B, 1 ear post, and 2B; pass through the last 4A added and weave through beads to exit from the first 4A of this stitch. Pass through the nearest 2B/ear post/1B just added, skip 1B, then pass through the outside hole of the nearest C. Skip the first B added and pass through the following 1B/ear post/1B again (Fig. 4, red thread). Repeat the thread path to reinforce. Secure the thread and trim.

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

Italian beader **MONICA VINCI** has always been attracted to working with her hands and learned peyote stitch as a very young girl from her mother and grandmother. As an adult she found Swarovski crystals, and it was love at first sight. Monica teaches private classes at local bead shops and can be reached through her website, www.loscrignodegiouielli.blogspot.it.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads; Swarovski crystal bicones, rivolis, and pearls; piggy beads; and ear posts: FusionBeads.com, (888) 781-3559. Miyuki nylon beading thread: Caravan Beads, (800) 230-8941, www.caravanbeads.net.





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Sláinte Necklace

LANAI KINSKY

This Gaelic-inspired necklace design is certain to bring luck to the maker and the wearer! It's a very fashion-forward design combining several stitches with chain and metal charms.



TECHNIQUES

right-angle weave
picot
circular netting
peyote stitch

PROJECT LEVEL **OOO**

MATERIALS

2 g emerald green luster size 15° seed beads (A)
3 g bronze size 15° seed beads (B)
8 g emerald green luster size 11° seed beads (C)
4 g bronze size 11° seed beads (D)
16 matte emerald green size 8° seed beads (E)
30 indicolite 3mm crystal bicones (F)
2 topaz 3mm crystal bicones (G)
7 gold 6mm crystal pearl rounds (H)
8 copper 4mm (165S) crystal rose montées (J)
11 milky light aqua 4mm fire-polished beads (K)
1 antiqued brass 15×36mm key charm
1 antiqued brass 19×25mm lock-shaped 1-to-3 connector
1 antiqued brass 19×25mm lock-and-key toggle set
23" of bronze 9×11mm textured oval chain
Teal size B nylon beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

30½" (with 3⅞" focal)

1) **COMPONENT CENTER.** Use a combination of stitches to form the center of the component:

Center Round 1: Use 6' of thread to string 1H and 8C, leaving a 3' tail; pass through the H (Fig. 1, blue thread). String 8C; pass through the H again and through all 16C added in this round and the next C to tighten (Fig. 1, red thread).

Center Round 2, Stitch 1: String 3C; pass through the last C exited and the next 3C of Center Round 1 (Fig. 2, orange thread).

Center Round 2, Stitch 2: String 3C; pass through the last C exited and the next 2C of Center Round 1 (Fig. 2, purple thread).

Center Round 2, Stitch 3: String 2C; pass down through the side C of the previous stitch, through the last C exited in Center Round 1, and through the next 3C of Center Round 1 (Fig. 2, blue thread).

Center Round 2, Stitches 4–6: Repeat Center Round 2, Stitches 1–3. Pass through the third, second, then first C added in this round (Fig. 2, red thread).

Center Round 3: String 1A, 1F, and 1A; pass up through the nearest side and top C of the next Center Round 2 stitch, then weave through beads to exit down through the farthest side C of the next Center Round 2 stitch (Fig. 3, purple thread). String 1A, 1F, and 1A; pass through the 3C of the following Center Round 2 stitch (Fig. 3, blue thread).

Repeat from the beginning of this round. Weave through beads to exit from the top C of the next Center Round 2 stitch (Fig. 3, red thread). Don't trim the thread.

Center Round 4: Place a needle on the tail thread. String 8D and pass through the H; repeat. Pass through the 16D again and the next 2D to tighten. *Note:* You should be exiting from 1D below an F of Center Round 3 (Fig. 4, blue thread).

Center Round 5: String 2A; pass back through the nearest F of Center Round 3. String 2A; pass through the last D exited and the next 5D in Center Round 4 to exit from the D below the next F of Center Round 3. String 2A; pass back through the nearest F of Center Round 3. String 2A; pass through the last D exited and the next 3D in Center Round 4 to exit from the D below the next F of Center Round 3. Repeat from the beginning of this round (Fig. 4, red thread). Secure the tail thread and trim.

2) **COMPONENT TABS.** Stitch and embellish tabs to turn the Center Component into a Long Component:

Base Rows 1–3: Rotate the beadwork so the unit from which the working thread exits points down. Use the working thread, C, and tight tension to stitch a tab of right-angle weave 2 units wide and 3 rows long, working off of the right-angle-weave unit of Center Round 2 last exited and the next right-angle-weave unit of Center Round 2 (Fig. 5, blue thread).

Rose montée: Weave through beads to exit from the center side C of Base Row 2. String 1A; pass through the center side C of Base Row 1. Press the A into the base below (Fig. 5, red thread). String 1J; pass through the center side C of Base Row 2, the A just added, the center side C of Base Row 1, and the J, taking care that the crystal side is faceup (Fig. 6). String 4B and

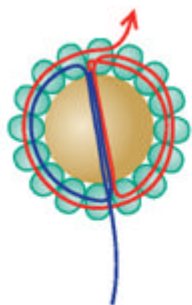


Fig. 1: Forming Center Round 1

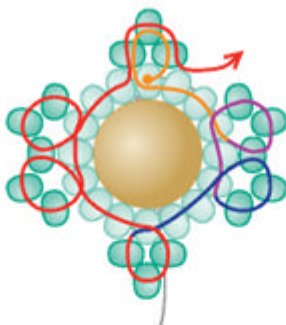


Fig. 2: Stitching Center Round 2

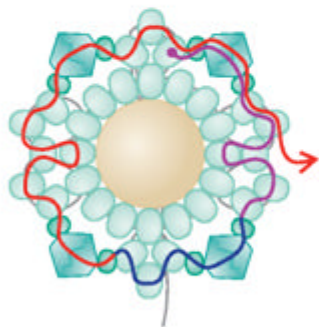


Fig. 3: Adding Center Round 3

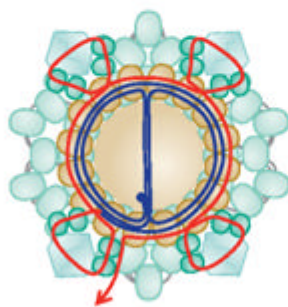


Fig. 4: Stitching Center Rounds 4 and 5

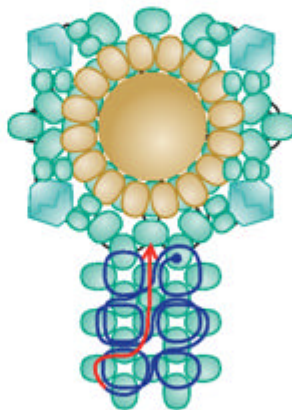


Fig. 5: Forming the base of the first tab of Long Component 1

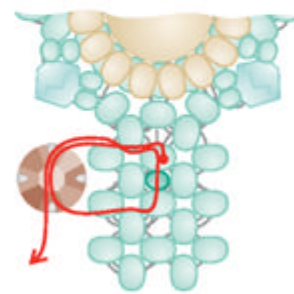


Fig. 6: Adding a rose montée to the tab

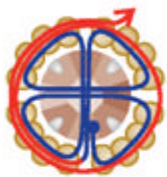


Fig. 7: Encircling the rose montée

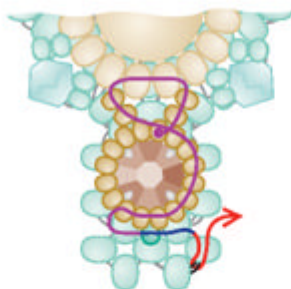


Fig. 8: Attaching the rose montée to the tab

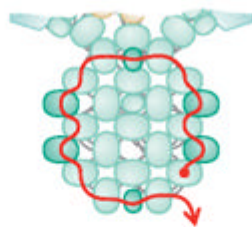


Fig. 9: Stitching the sides of the tab

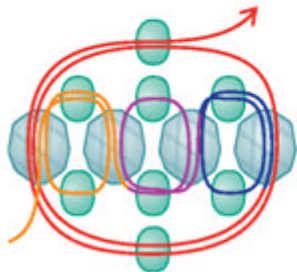


Fig. 11: Forming Bead Round 1 of the beaded bead

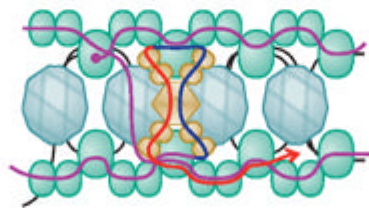
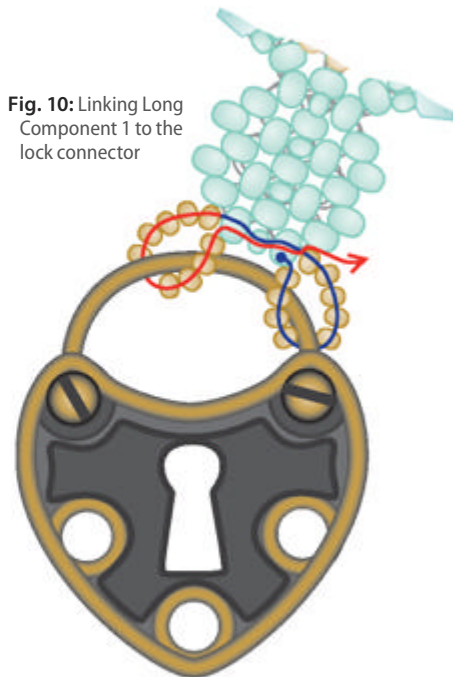


Fig. 12: Working Bead Rounds 2 and 3 of the beaded bead

Fig. 10: Linking Long Component 1 to the lock connector



pass through the nearest hole of the J; repeat three times to encircle the J (Fig. 7, blue thread). Pass through the 16B just added to tighten. Exit from 2B centered between prongs, nearest the H (Fig. 7, red thread).

Attach: String 2B; pass through the nearest 2D of Center Round 4. String 2B; pass through the last 2B exited that encircle the J. Weave through beads to exit from the mirror 2B at the bottom of the J, plus the following 1B. Pass through the nearest bottom C of Base Row 2, toward the center (Fig. 8, purple thread). String 1A; pass through the next bottom C of Base Row 2 (Fig. 8, blue thread). Weave through beads, making a turnaround as necessary, to exit up through the nearest edge C of Base Row 3, toward the beadwork (Fig. 8, red thread).

Sides: String 1C and pass through the next edge C; repeat. Pass through the nearest C of Center Round 2. String 1A; pass through the next C of Center Round 2 and the nearest edge C of Base Row 1. String 1C and pass through the next edge C; repeat. Pass through the nearest bottom C of Base Row 3. String 1A; pass through the bottom C of the next unit (Fig. 9; rose montée and B not shown for clarity). Don't trim the thread.

Other tab: Start 3' of new thread on the opposite side of Center Round 2. Repeat this entire step to form a tab on the other

side of the long component. Don't trim the thread; set Long Component 1 aside.

3) REMAINING COMPONENTS. Repeat Steps 1 and 2 to form a second component (Long Component 2). Repeat Steps 1 and 2 twice to form 2 more components (Long Components 3 and 4), using B for A in Center Round 5.

4) BOTTOM CONNECTION. Attach Long Components 1 and 2 to the connector and to chain:

Chain: Separate the chain into four 3-link segments (short chains) and two 25-link segments (long chains). Set aside.

Link: Using a working thread of Long Component 1, string 9B; pass through the large top loop of the lock connector and back through the last 1C/1A/1C exited on Long Component 1 (Fig. 10, blue thread). String 9B; pass through the large top loop of the lock connector and back through the last 1C/1A/1C exited on Long Component 1 (Fig. 10, red thread). Repeat the entire thread path to reinforce; secure this working thread and trim. Use the working thread at the other end of Long Component 1 to repeat this Link section, connecting to an end link of 1 short chain. Repeat this entire Link section to connect Long Component 2 to the large top loop of the lock connector and to an end link of a new short chain. Set aside.

5) BEADED BEADS. Stitch 2 beaded beads: **Bead Round 1, Unit 1:** Use 3' of thread to string {1K and 1E} twice, leaving an 8" tail; pass through the first 1K/1E/1K strung (Fig. 11, orange thread).

Bead Round 1, Unit 2: String 1E, 1K, and 1E; pass through the last K exited and the first 1E/1K just added (Fig. 11, purple thread).

Bead Round 1, Unit 3: Repeat Unit 2 (Fig. 11, blue thread).

Bead Round 1, Unit 4: String 1E; pass up through the end K of Unit 1. String 1E; pass down through the end K of Unit 3, through the first E just added, through the nearest K, and through the second E just added to form a ring (Fig. 11, red thread).

Bead Round 2: String 2C and pass through the next E of the previous round; repeat three times. Weave through beads to exit from 1E at the bottom of the previous round. Repeat from the beginning of this round, exiting from the nearest E (Fig. 12, purple thread; shown flat for clarity).

Bead Round 3: String 2B, 1G, and 2B; pass through the nearest top E (Fig. 12, blue thread). String 2B; pass back through the last G added. String 2B; pass through the original E exited at the beginning of this round, the following 2C, and the next E (Fig. 12, red thread). Repeat from the beginning of this round three times.

Middle: String 6D and pass through the middle of the beaded bead. Pull tight to seat the 6D into the center of the beaded bead.

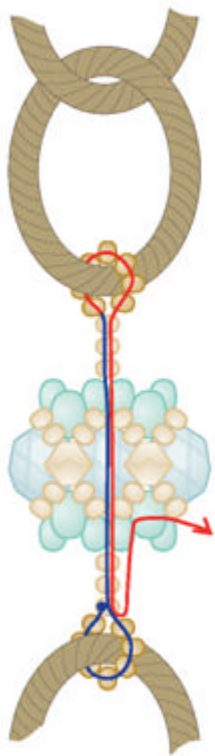


Fig. 13: Adding the center and loops of the beaded bead

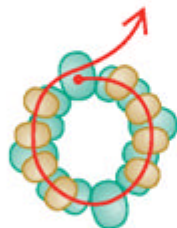


Fig. 14: Stabilizing the beaded bead

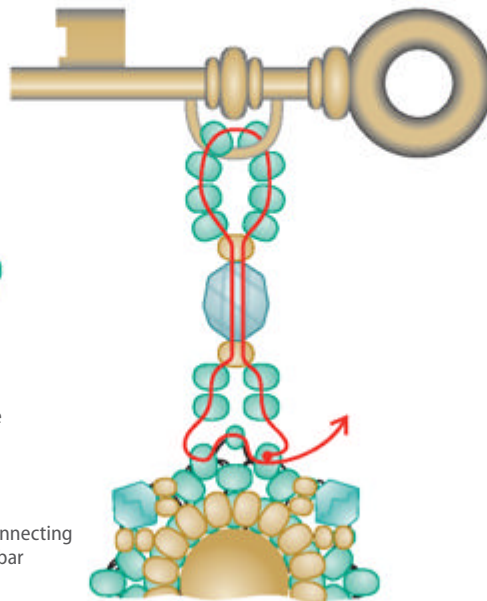


Fig. 15: Connecting the clasp bar

Loops: String 7D; pass through the open end link of the short chain that connects to Long Component 1 and back through the 6D at the middle of the beaded bead (Fig. 13, blue thread; 6D from Middle shown for clarity). String 7D; pass through an end link of one of the remaining short chains, the 6D at the middle of the beaded bead, and the nearest E (Fig. 13, red thread).

Stabilize: *String 4D and pass through the E opposite the first E exited in this unit on the same end of the beaded bead; repeat (Fig. 14; bottom view of beaded bead). Weave through beads to exit from an E on the other end of the beaded bead. Repeat from * to stabilize this side of the beaded bead. *Note:* This helps seat the beaded bead so it won't spin. Secure the thread and trim. Set aside.

Repeat this entire step to add a beaded bead to the open end link of the short chain that connects to Long Component 2.

6) LONG COMPONENTS 3 AND 4.

Repeat the Link section in Step 4 to connect one end of Long Component 3 to the open end link of a short chain added in Step 5, then connect the other end of the same Long Component to an end link of a long chain. Secure the thread and trim.

Repeat this entire step to add Long Component 4 to the other side of the necklace and to connect the remaining long chain.

7) CLASP. Stitch Center Components to connect the chain to the clasp:

Clasp ring: *Use 4' of thread to repeat Step 1, using B for A in Center Round 5. Pass through the nearest 1C of Center Round 2, the next 1A/1F/1A of Round 3, and the next 2C of Round 2. String 1A; pass through the next top C of Round 2. Repeat the Link section of Step 4 to connect the last 1C/1A/1C exited to the open end link of a long chain. Weave through beads to add a mirror A on the other end of the Center Component just formed as before.** Repeat the Link section of Step 4 to connect the last 1C/1A/1C exited to the clasp ring. *Note:* Take care to keep everything faceup. Secure the thread and trim.

Clasp bar: Repeat from * to ** to form a second Center Component that attaches to the open end link of the remaining long chain. String 2C, 1D, 1K, 1D, 4C, the clasp bar, and 4C; pass back through the last 1D/1K/1D strung. String 2C; pass through the last 1C/1A/1C exited on the beadwork (Fig. 15). Repeat the thread path several times to reinforce; secure the thread and trim.



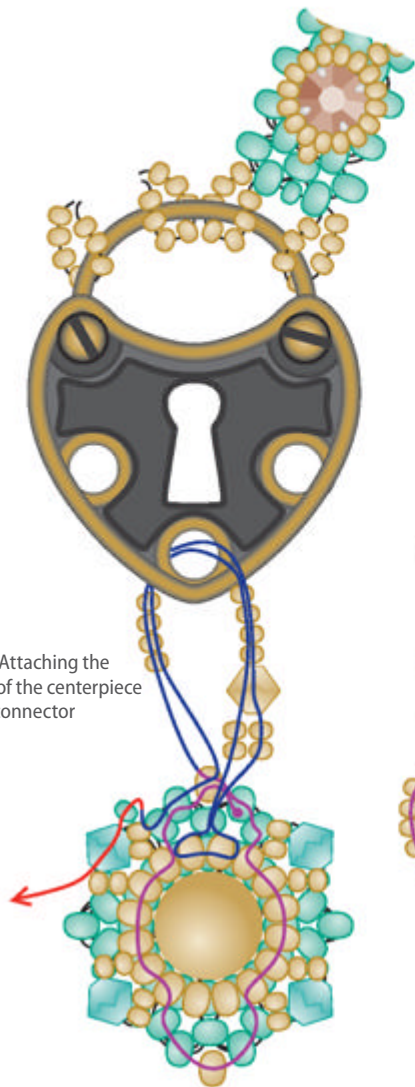


Fig. 16: Attaching the center of the centerpiece to the connector

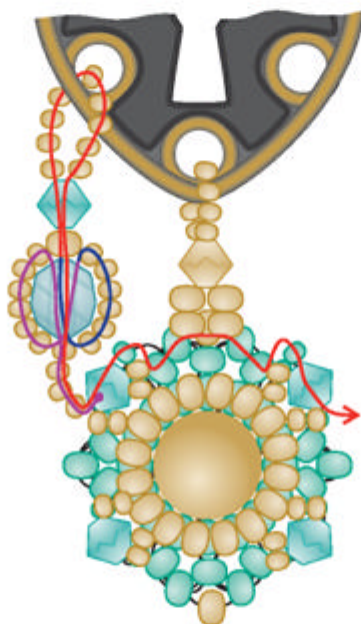


Fig. 17: Connecting the left side of the centerpiece to the connector

OPTION
 CREATE A COORDINATING EARRING BY REPEATING STEP 1 TO FORM A COMPONENT CENTER, THEN WORK A TAB OFF OF ONE SIDE FOLLOWING STEP 2. STITCH A SMALL LOOP OF SEED BEADS TO ATTACH THE TAB TO AN EAR WIRE, AND FURTHER EMBELLISH THE TOP OF THE TAB WITH SEED BEADS AND A BICONE, IF DESIRED. REPEAT FOR A SECOND EARRING.



8) CENTERPIECE. Stitch embellishments to complete the centerpiece of the necklace:

Center: Use 5' of thread to repeat Step 1, using B for A in Center Round 5. Weave through beads to add 1D between the top C of the units created in Stitches 2 and 3 and 5 and 6 of Center Round 2 (Fig. 16, purple thread). Exiting from one of the D just added, *string 4B, the bottom center hole of the lock connector, 4B, 1G, and 2B; pass through the top center 2D of Center Round 4. String 2B; pass back through the 1G/4B/lock connector/4B just added and through the following 1D/2C of the beadwork** (Fig. 16, blue thread). String 1A; pass through the nearest F on the left (Fig. 16, red thread).

Left side: String 4B, 1K, and 6B; pass through the K just added and pull tight (Fig. 17, purple thread). String 6B; pass through the K again (Fig. 17, blue thread). String 1D, 1F, and 9B; pass through the

bottom-left hole of the lock connector and back through the 1F/1D just added. Weave through beads to exit from the C before the nearest F to the right. String 1A; pass through the nearest F (Fig. 17, red thread).

Right side: Repeat the Left side, this time connecting to the bottom-right hole of the lock connector. Weave through beads to exit from the other D added in this step, at the bottom of the centerpiece.

Key: String 4B, the bottom center hole of the lock connector, 2B, 1G, and 2B; pass through the top center 2D of Center Round 4. String 2B; pass back through the 1G/4B/lock connector/4B just added and through the following 1D/2C of the beadwork. *Note:* Take care that all of the elements are faceup. Secure the thread and trim. ●

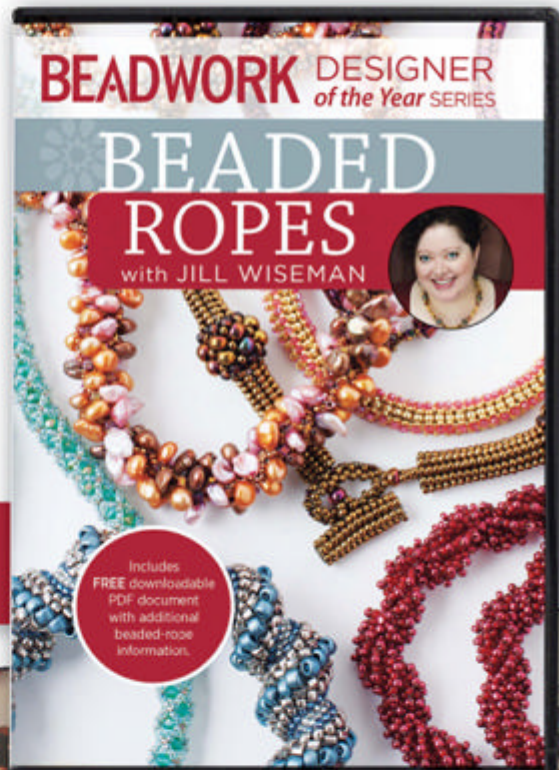
LANAI KINSKY loves making art, and beading is one of the mediums she enjoys. Lanai has been published in *Perlin Posie* and *Beadwork* several times in addition to two special editions, and she sells her designs professionally. Contact her at lanai@lanaikinsky.com.

RESOURCES Check your favorite bead retailer or contact: Czech fire-polished rounds, Swarovski crystal bicones, pearls, and rose montées; TierraCast antiqued brass-plated pewter charms, connector, and clasp; and chain: FusionBeads.com, (888) 781-3559. Seed beads: [Out On A Whim](http://OutOnAWhim.com), (800) 232-3111, www.whimbeads.com. Kits: Lanai Kinsky, (503) 686-8974, www.lanaikinsky.com.

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Triple Treat Bracelet

ALICIA GREBE

Use simple peyote stitch and right-angle weave to work up this wearable bracelet with three distinct design elements.

Main
Colorway



TECHNIQUES

right-angle weave
circular peyote stitch

PROJECT LEVEL ○○○

MATERIALS

1 g green tea gold luster size 15° seed beads (A)
2 g opaque green gold luster 5×2.5mm 2-hole seed beads (B)
17 dark bronze 3mm fire-polished rounds (C)
10 transparent green gold luster 4mm fire-polished rounds (D)
55 goldenrod 3mm glass pearl rounds (E)
1 turquoise 6mm round
1 brown/brass 11mm shank button
Smoke 8 lb braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

6½"

1) **FOCAL.** Use circular peyote stitch to form the focal of the bracelet:

Round 1: Use 6' of thread to string {1E and 1B} six times, leaving a 10" tail. Use the working and tail threads to tie a square knot, forming a tight circle. Pass through the first 1E/1B (inside hole) strung, then step up by passing through the second (outside) hole of the current B (Fig. 1). *Note:* This will change the stitching direction.

Round 2: String 2B, skip 1E of the previous round, and pass through the outside hole of the following B; repeat five times. Repeat the thread path to reinforce, then pass through the first 2B (inside holes) of this round. Step up through the outside hole of the last B exited (Fig. 2, green thread). *Note:* This will change the stitching direction again.

Round 3: String 1B; pass through the outside hole of the next B in the previous round. String 1E; pass through the outside hole of the next B in the previous round. Repeat from the beginning of this round five times. Pass through the inside then the outside hole of the first B added in this round (Fig. 2, blue thread). *Note:* This will change the stitching direction again.

artist's tip

For a longer bracelet, add repeats of Units 1 and 2 in Band or work more units of right-angle weave using E.

Round 4: String 3A; pass back through the next E of the previous round. String 3A; pass through the outside hole of the next B in the previous round. Repeat from the beginning of this round five times (Fig. 2, red thread). Do not trim the working thread.

Center: Add a needle to the tail thread and pass through the first E of Round 1. String the turquoise round; pass through the E on the opposite side of Round 1 (the fourth E added), back through the turquoise round, and through the first E exited. Repeat the thread path to reinforce. Weave through beads to exit from the outside hole of the B in Round 3 that sits opposite from where the working thread exits (Fig. 3, blue thread).

2) **CLASP BUTTON.** String 4A, 1E, and 4A; pass through the outside hole of the last B exited in the focal and the first 4A just added. String 6A, the button, and 5A; pass through the second set of 4A of this step and the outside hole of the last B exited (Fig. 3, red thread). Repeat the thread path to reinforce. Secure the current thread and trim; do not trim the working thread.

Fig. 1: Forming Round 1 of the focal

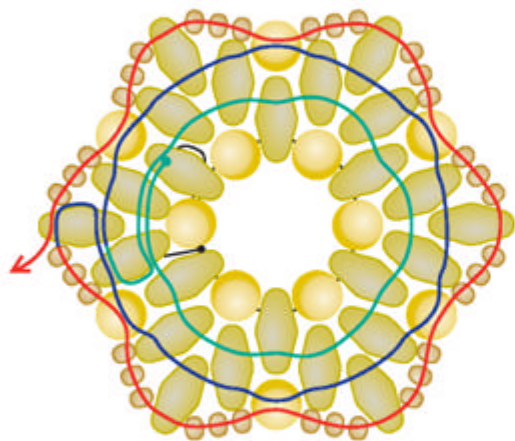
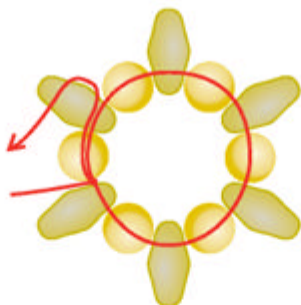


Fig. 2: Working Rounds 2-4 of the focal

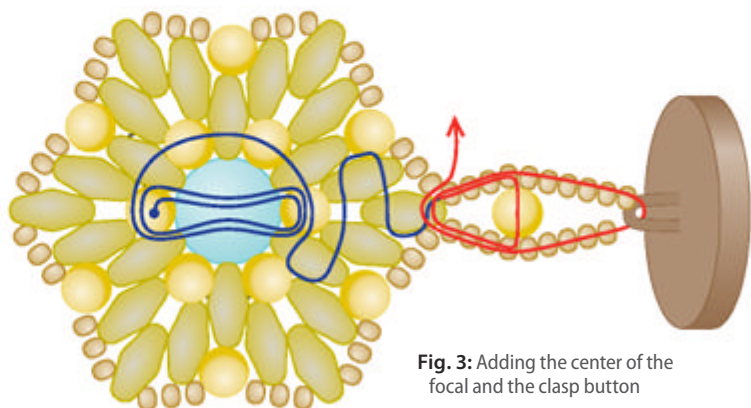


Fig. 3: Adding the center of the focal and the clasp button

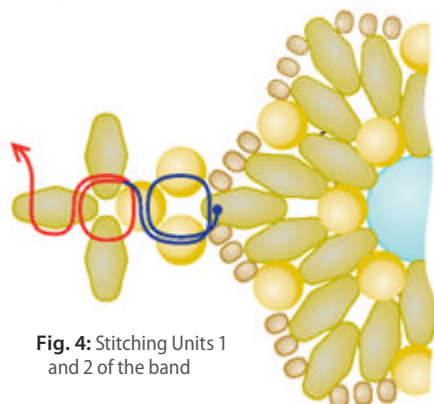


Fig. 4: Stitching Units 1 and 2 of the band

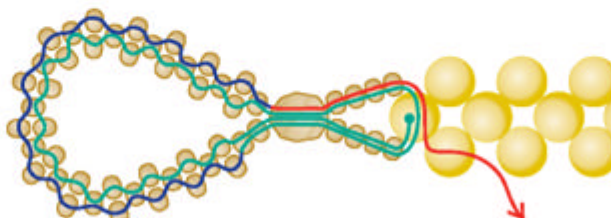


Fig. 5: Adding the clasp loop

3) BAND. Use right-angle weave to form the band of the bracelet:

Unit 1: Use the working thread to string 3E; pass through the outside hole of the last B exited and the first 2E just added (Fig. 4, blue thread).

Unit 2: String 3B; pass through the last E exited and the first 2B (inside holes) just added. Step up through the outside hole of the last B exited (Fig. 4, red thread).

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

Units 11–19: Work 9 units of right-angle weave using E. Exit from the second E of Unit 19.

4) CLASP LOOP. String 4A, 1C, and 30A; pass back through the C just added. String 4A; pass through the last E exited and the first 4A/1C/2A of this step (Fig. 5, green thread). String 1A, skip 1A previously strung, and pass through the following A; repeat thirteen times (Fig. 5, blue thread). Lay the bracelet horizontally with the clasp loop to the left. Weave through beads to exit from the bottom E of Unit 19 in the band, toward the focal (Fig. 5, red thread).

5) EMBELLISHMENTS. Use peyote stitch to embellish the edges of the band:

Edge Row 1: String 1C and pass through the bottom E of the next unit in the band; repeat seven times (Fig. 6, green thread).

*String 1D; pass through the outside hole of the bottom B in the next unit of the band. String 3A; pass through the bottom E of the next unit in the band. Repeat from * four times. Weave through beads to exit from the top E of Unit 1 in the band, away from the focal (Fig. 6, blue thread).

Edge Row 2: String 3A; pass through the outside hole of the top B in the next unit of the band. String 1D; pass through the top E of the next unit in the band. Repeat from the beginning of this row four times. String 1C and pass through the top E of the next unit in the band; repeat seven times (Fig. 6, red thread). Secure the thread and trim. ●

ALICIA GREBE has been beading since 2000. She lives in Waterford, Connecticut, where she loves teaching beading classes and creating new pieces. You can contact her at aliciagrebe@sbcglobal.net or at www.facebook.com/beadingaway.

RESOURCES Check your favorite bead retailer or contact: Seed beads, fire-polished rounds, glass pearls, and FireLine braided beading thread: Artbeads.com, (866) 715-2323. SuperDuo 2-hole seed beads: Lima Beads, (734) 929-9208, www.limabeads.com.

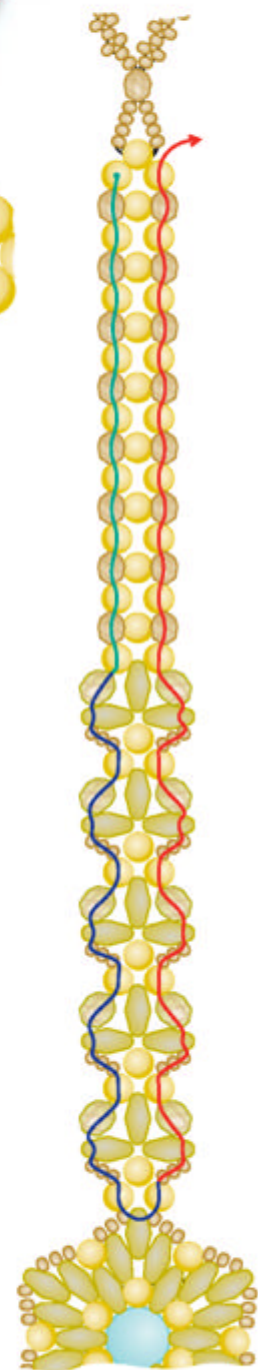
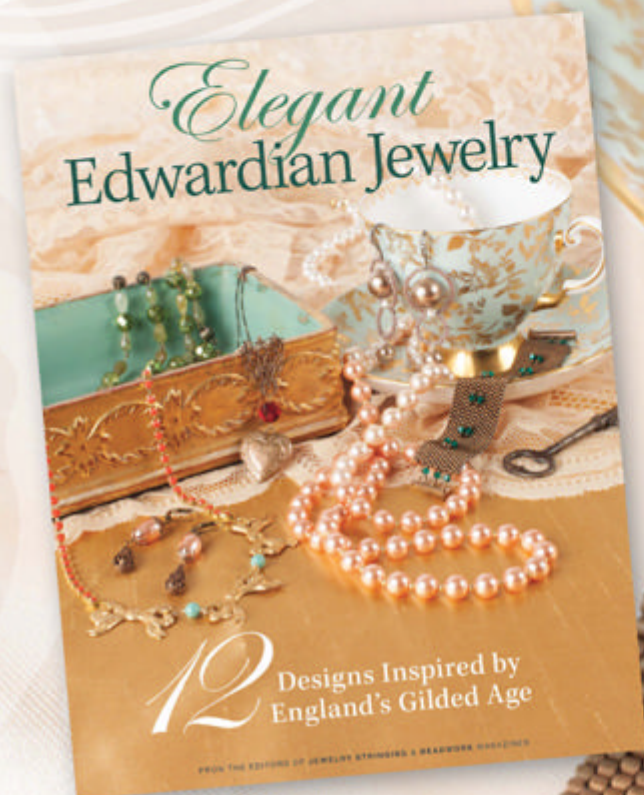


Fig. 6: Embellishing the band

DIVINE DESIGNS

from the Abbey



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Gazania Pendant

CHARLOTTE HIRSCHBERGER

Utilizing peyote stitch for both structure and decoration, this dimensional floral pendant features sparkling crystal ovals, bicones, and sequins, plus a rivoli.



Main
Colorway

TECHNIQUES

fringe
netting
circular and tubular peyote stitch
picot
right-angle weave variation

PROJECT LEVEL **○○○**

MATERIALS

0.5 g bright pink-lined amethyst size 15° Japanese seed beads (A)
0.5 g metallic dark gold iris size 15° Japanese seed beads (B)
0.5 g transparent light gold violet size 15° Japanese seed beads (C)
0.5 g metallic violet size 15° Japanese seed beads (D)
1 g mauve-lined light topaz rainbow size 15° Japanese seed beads (E)
0.5 g sparkly purple-lined sapphire size 15° Japanese seed beads (F)
0.5 g metallic gold size 15° Japanese seed beads (G)
2 g dark pink-lined amethyst size 11° Japanese seed beads (H)
3 g raspberry-lined chartreuse AB size 11° Japanese seed beads (J)
0.5 g deep magenta-lined AB size 11° Japanese seed beads (K)
0.5 g bronze gold luster iris size 11° Japanese seed beads (L)
0.5 g mixed size 11° Japanese seed beads in 2 colors to complement your pendant (M) (a mix of H and J)
0.5 g color-lined crystal/medium plum size 11° cylinder beads (N)
0.5 g color-lined poinsettia rainbow size 11° cylinder beads (P)
0.5 g metallic dark gold size 8° Japanese seed beads (Q)
8 bronze metallic iris 3.4mm magatama drops (R)
8 hyacinth AB 3mm crystal bicones (S)
8 foil-back tanzanite 3mm crystal sequins (T)
6 blackberry 4mm crystal pearl rounds (U)
6 amethyst 6×8mm crystal ovals (V)
8 smoked topaz 8×10mm crystal ovals (W)
1 foil-back rose 10.5mm crystal rivoli
Gold size B nylon beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

2⅞ × 2½"

1) **BEZEL.** Work tubular peyote stitch to form the pendant's bezel and core:

Bezel Rounds 1 and 2: Use 5' of thread to string {1P and 1B} twelve times, leaving a 6" tail; pass through the first P strung to form a circle (Fig. 1, yellow thread).

Bezel Round 3: String 1N, skip 1B, and pass through the next P of the previous round; repeat eleven times. Step up through the first N added (Fig. 1, green thread).

Bezel Rounds 4 and 5: Use slightly loose tension to work 12 stitches with 1H in each stitch, then step up through the first H added; repeat (Fig. 1, blue thread).

Bezel Round 6: Place the rivoli into the beadwork so the front touches Bezel Round 1. Work 12 stitches with 1A in each stitch. Pull the thread tight to form the lip that the back of the rivoli rests on. Do not step up (Fig. 1, red thread).

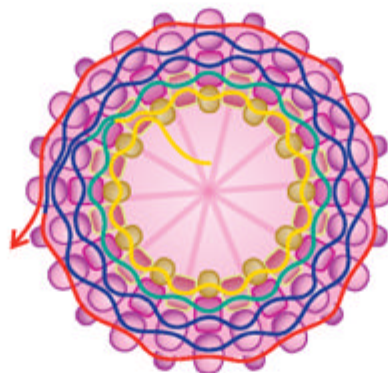


Fig. 1: Forming Rounds 1–6 of the bezel

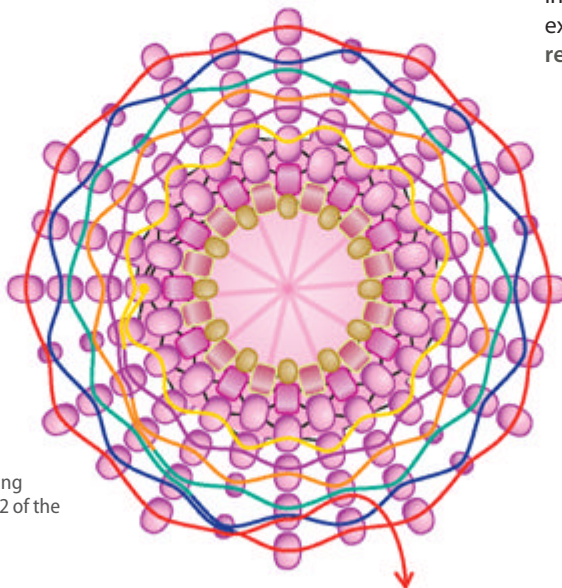


Fig. 2: Working Rounds 7–12 of the bezel



Bezel Round 7: Working off of an H of Round 5, string 1H and pass through the next H of Bezel Round 5; repeat eleven times. Step up through the first H added (Fig. 2, yellow thread). *Note:* Because the round is worked off of Round 5, the A of Round 6 are hidden beneath the H added in this round.

Bezel Round 8: Work 12 stitches with 1H in each stitch. Step up through the first H added (Fig. 2, purple thread).

Bezel Round 9: Work 1 stitch with 1H and 1 stitch with 1A; repeat five times. Step up through first H added (Fig. 2, orange thread).

Bezel Round 10: Work 12 stitches with 1H in each stitch. Step up through first H added (Fig. 2, green thread).

Bezel Round 11: Work 1 stitch with 1A and 1 stitch with 1H; repeat five times. Step up through first A added (Fig. 2, blue thread). *Note:* The A of this round should line up with the A of Bezel Round 9.

Bezel Round 12: Work 12 stitches with 1H in each stitch. Weave through beads to exit from an H of Bezel Round 9 (Fig. 2, red thread).

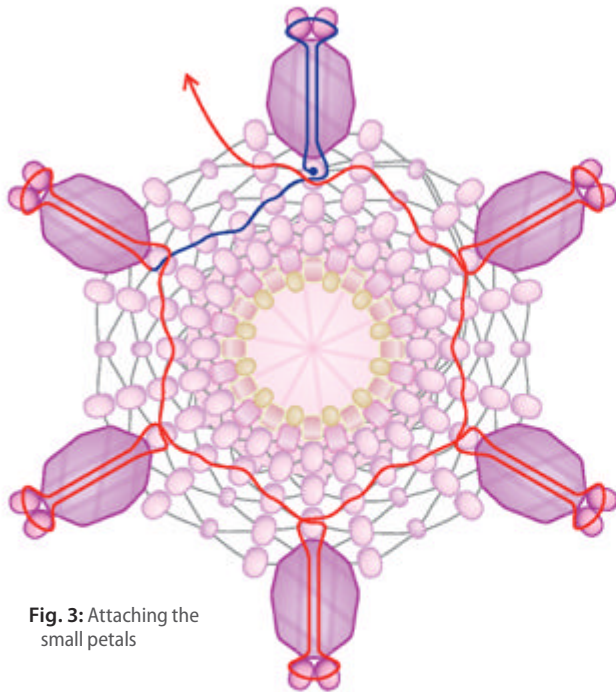


Fig. 3: Attaching the small petals

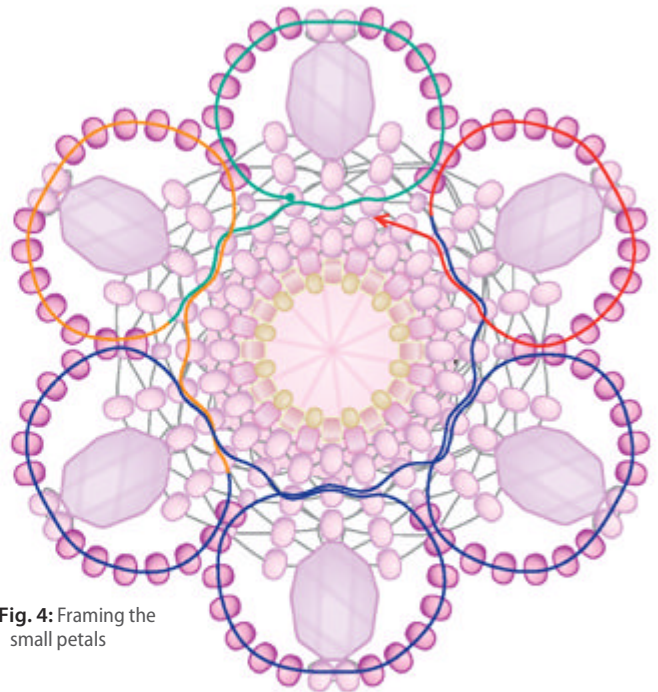


Fig. 4: Framing the small petals

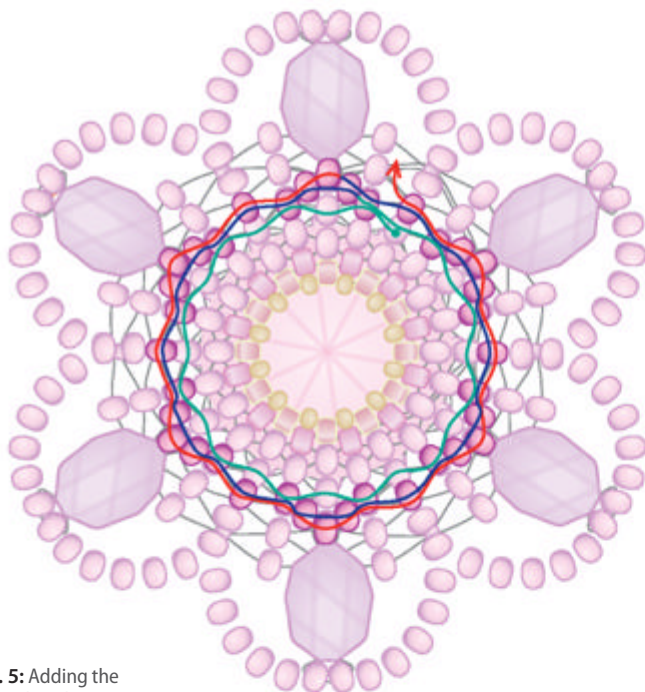


Fig. 5: Adding the front bezel points

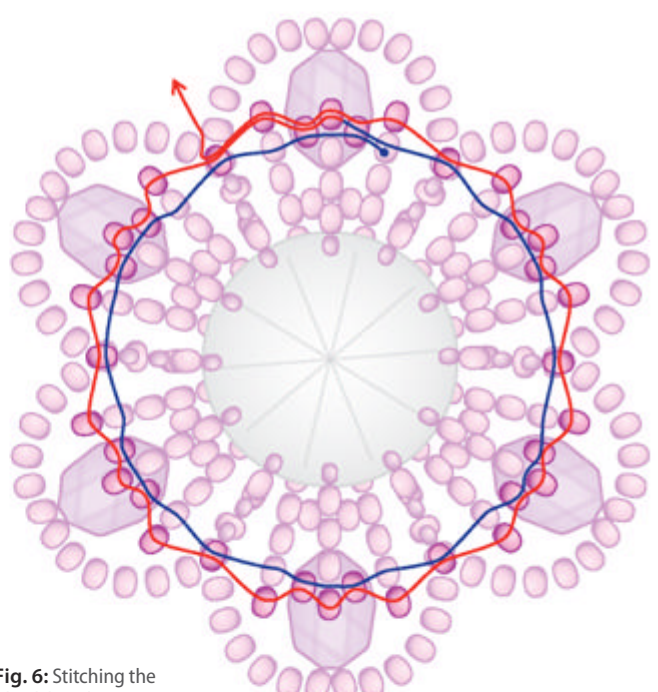


Fig. 6: Stitching the back bezel points

2) SMALL PETALS. Rotate the beadwork so the thread exits the top of the work. String 1V and 2H; pass back through the V and the last H exited to form Petal 1. Weave through beads to exit from the next H of Bezel Round 9 (Fig. 3, blue thread). Repeat from the beginning of this step five times, forming Petals 2–6. Weave through beads to exit from the nearest H of Bezel Round 10 (just to the left of the first V added) (Fig. 3, red thread).

3) FRAMING THE PETALS. Stitch loops of seed beads to frame the small petals:
Petal 1: String 7H; pass through the 2H at the end of Petal 1. String 7H; pass through the H of Bezel Round 8 that is on the bottom-right side of Petal 1. Weave through beads to exit from the H of Bezel Round 8 on the bottom-left side of Petal 2 (Fig. 4, green thread).
Petal 2: String 7H; pass through the 2H at the end of Petal 2. String 5H; pass back through the first 2H surrounding the previous petal and weave through beads to exit

from the H of Bezel Round 8 on the bottom-left side of the next petal (Fig. 4, orange thread).
Petals 3–5: Repeat Petal 2 three times (Fig. 4, blue thread).
Petal 6: Pass back through the last 2H added in Petal 1. String 5H; pass through the 2H at the end of Petal 6. String 5H; pass back through the first 2H surrounding Petal 5 and weave through beads to exit from the nearest H of Bezel Round 7 on the bottom-left side of Petal 6 (Fig. 4, red thread).

4) FRONT AND BACK BEZEL POINTS.

Work tubular peyote stitch points in front of and in back of the petals to embellish the bezel and prepare for the pearl loops:

Front Points Round 1: Working off of the H of Bezel Round 7, work 12 stitches with 1H in each stitch. Step up through the first H added (Fig. 5, green thread).

Front Points Round 2: Working off of Front Points Round 1, work 1 stitch with 2H and then 1 stitch with 1H; repeat five times, pulling very tightly. *Note:* The 2H pairs should sit beneath the V. If necessary, repeat the thread path to reinforce. Step up through the first H added (Fig. 5, blue thread).

Front Points Round 3: String 1H and pass through the next 5H (belonging to Front Points Rounds 1 and 2); repeat five times (Fig. 5, red thread). Secure the thread and trim.

Back Points Round 1: Turn the work over. Start 5' of new thread that exits from an H of Bezel Round 12 on the right side of a petal, toward the petal. Working off of Bezel Round 12, repeat Front Points Round 2 (Fig. 6, blue thread).

Back Points Round 2: Work 18 stitches with 1H in each stitch, splitting the 2H sets of Back Points Round 1. Weave through beads to exit from 1H of Back Points Round 1 that sits between 2 petals (Fig. 6, red thread).

5) PEARL LOOPS. String 1N, 6D, 1U, and 1C; loop the thread to the front of the bezel and pass through the nearest H of Front Points Round 2 (between 2 petals and 2 points) (Fig. 7, blue thread). Pass back through the 9 beads just added and through the H last exited from Back Points Round 1 (Fig. 7, red thread). Repeat the thread path to reinforce. Weave through beads to exit from the next H of Back Points Round 1 that sits between 2 petals. Repeat from the beginning of this step five times.

6) BACK. Work tubular peyote stitch to increase the beadwork on the back of the bezel:

Back Round 1: Weave through beads to exit from 1H of Back Points Round 2 that sits behind a V. Work 1 stitch with 1H, 1 stitch with 2A (these will line up with the pearl loops), and 1 stitch with 1H; repeat five times. Step up through the first H added (Fig. 8, yellow thread).

Back Round 2: String 1J; pass through the first A of the next 2A of the previous round. String 1E; pass through the next A. Work 2 stitches with 1J in each stitch. Repeat from the beginning of this round five times. Step up through the first J added (Fig. 8, green thread).

Back Round 3: Work 24 stitches with 1J in each stitch. Step up through the second J added (Fig. 8, blue thread).

Back Round 4: String 1Q and pass through the next 5 beads of Back Rounds 2 and 3; repeat seven times. Exit from the first Q added (Fig. 8, red thread). *Note:* Two of the Q will line up with the E of Back Round 2 and 2 of the Q will line up with the V of the small petals.

7) LARGE PETALS. Form the large petals, embellish with picots, and connect with fringe:

Petals: Working counterclockwise around the flower, string 1W and 2J; pass back through the W and through the last Q exited (Fig. 9, orange thread). String 10J; pass through the 2J at the end of the W just added. String 10J and pass through the last Q exited (Fig. 9, purple thread). Weave through beads to exit from the next Q. Repeat from the beginning of this step seven times for a total of 8 large petals. Weave through beads to exit from the first 10J of the first petal (Fig. 9, green thread). *Note:* You will now begin working clockwise around the flower.

Picot: String 1L, 1R, and 1L; skip 2J and pass through the next 7J (Fig. 9, blue thread).

Fringe: Pass up through the fourth and fifth J of the next petal. String 1E, 2K, and 3G; pass back through the 2K and 1E, pulling tight to form a fringe. Pass down through the last 2J exited on the previous petal and up through the fourth through tenth J of the next petal (Fig. 9, red thread).

Repeat Picot and Fringe seven times to embellish and connect all of the large petals. Weave through beads to exit from the third J of a large petal.

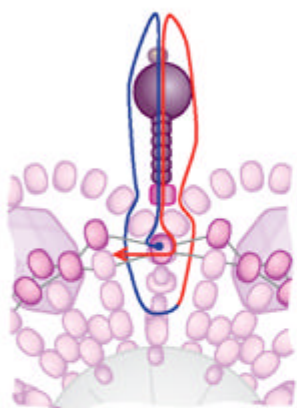


Fig. 7: Adding the first pearl loop

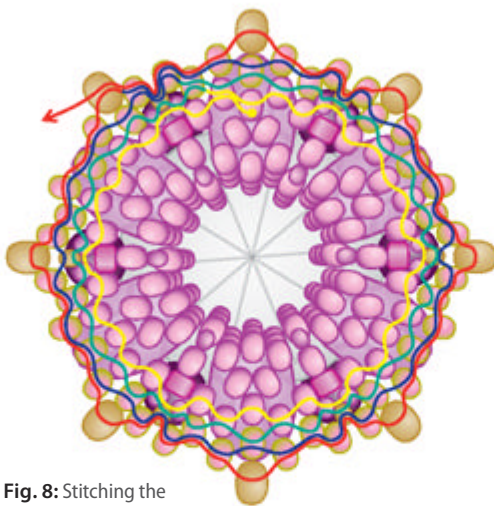


Fig. 8: Stitching the back of the bezel

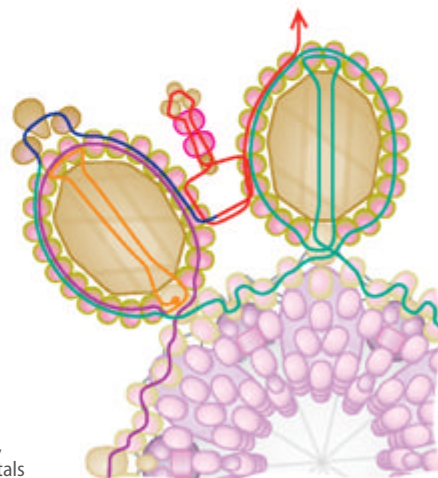


Fig. 9: Forming, embellishing, and connecting the large petals

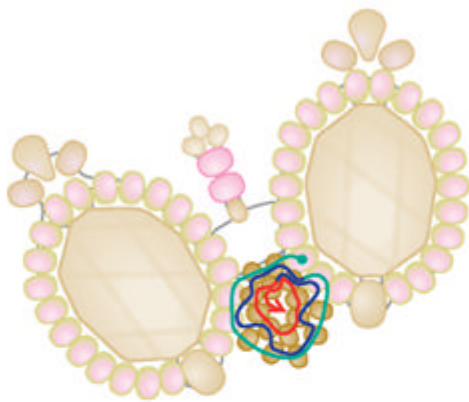


Fig. 10: Stitching the riser

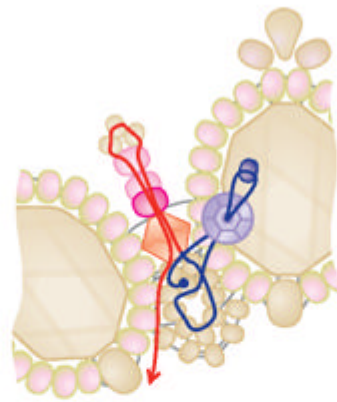


Fig. 11: Embellishing the riser

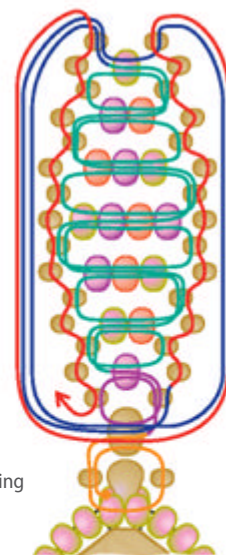


Fig. 12: Forming the bail

artist's tips

› To prevent scratching the lining of color-lined beads, avoid weaving back through the 15's of the bezel whenever possible. Also avoid passing through color-lined beads with your needle at an angle. It may help to switch to a size 13 needle after a couple of thread passes to further preserve the lining.

› For a smaller pendant or for bracelet links, work only Steps 1–5. Work a pendant bail off the centermost 2H at the outer end of a small petal.

› It can be tricky to keep thread from becoming exposed when working fringe with tiny beads, like the sequins used here, so let gravity help you. Hold your thread perpendicular to your work so that the beads slide down, flush to your work, and then pinch the thread directly above the fringe beads. Weave through the beads and release the thread at the last possible moment.

8) RISER. Work tubular peyote stitch to fill the gaps between the large petals and to form tiny risers, then embellish the risers with sequins and bicones:

Base ring: String 2E; pass down through the twentieth and twenty-first J of the next petal. String 5E; pass through the second J of the first petal exited (Fig. 10, green thread). *Note:* You will now be working counterclockwise around the flower.

Riser Round 1: String 1E; pass through the next 2E of the base ring. String 1E; pass through the twenty-first J of the next petal. String 1E; pass through the center 3E of the 5E set. String 1E; pass through the second J of the original petal. Step up through the first E of this round (Fig. 10, blue thread).

Riser Round 2: Work 4 stitches with 1E in each stitch. Step up through the first E of this round (Fig. 10, red thread).

Sequin: String 1T and 1F; pass back through the T and through the last E exited. Weave through beads to exit from the first E added in Step 8 (Fig. 11, blue thread).

Bicone: String 1S and 1K; pass through the second K of the nearest fringe of Step 7, through the nearest 3G, and back through the next K of Step 7. Pass back through the last 1K/1S added and the second E added in Step 8 (Fig. 11, red thread).

Repeat the sequin and bicone thread paths to reinforce, then weave through beads to exit from the third J of the next large petal.

9) Repeat Step 8 between each large petal. Weave through beads to exit from 2J at the end of a large petal, behind the picot.

10) BAIL. Use a variation of right-angle weave to form the bail:

Unit 1: String 1B, 1Q, and 1B; pass through the last 2J exited and the first 1B/1Q just added (Fig. 12, orange thread).

Unit 2: String 1B, 1M, and 1B; pass through the last Q exited and the first 1B/1M just added (Fig. 12, purple thread).

Units 3–8: Continue working right-angle weave units in the following order, always

exiting from the set of M to begin the next unit and using 1B at each side of each unit; the top and bottom sets of M will change count each unit (Fig. 12, green thread):

Unit 3: 1B, 2M, 1B.

Unit 4: 1B, 3M, 1B.

Unit 5: 1B, 4M, 1B.

Unit 6: 1B, 3M, 1B.

Unit 7: 1B, 2M, 1B.

Unit 8: 1B, 1M, 1B.

Unit 9: String 1B; pass through the Q of Unit 1, being careful to not twist the strip. String 1B; pass through the M of Unit 8, the first B just added, the nearest Q, and the nearest B of Unit 1 (Fig. 12, blue thread).

Edging: String 1B and pass through the side B of the next unit; repeat to completely edge both sides of the bail, avoiding the area between Units 1 and 2 (Fig. 12, red thread). Weave through both edges again to reinforce. Secure the thread and trim. ●

CHARLOTTE HIRSCHBERGER is a teacher and designer who specializes in beadwork and fused glass. She teaches regularly at local schools and venues, including the Fletcher Farm School in Ludlow, Vermont, and she loves crystals, ruffled bits, and bright colors. See more of her work or contact her via www.firebirdglass.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Swarovski crystal sequins, size 11° seed beads (labeled K and L), and magatama drops: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. All other seed beads, Nymo nylon beading thread, and Swarovski crystal bicones, rivoli, mini ovals, and pearl rounds: FusionBeads.com, (888) 781-3559.

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Merry-Go-Round Bangle

CSILLA CSIRMAZ

Combine right-angle weave and peyote stitch to form this cheery bangle festooned with SuperDuos, pressed-glass rounds, and bicone crystals.



Main
Colorway

TECHNIQUES

right-angle weave
peyote stitch

PROJECT LEVEL ●●○

MATERIALS

5 g silver-lined opal size 11° seed beads (A)
10 g matte metallic ivory size 11° seed beads (B)
15 g matte metallic silver size 9° seed beads (C)
15 g turquoise Picasso 5×2.5mm 2-hole seed beads (D)
15 fuchsia opal 8mm pressed-glass rounds (E)
15 Caribbean blue opal 4mm crystal bicones (F)
Smoke 6 lb braided beading thread

TOOLS

Scissors
Size 10 beading needle

FINISHED SIZE

7" (inside circumference)

1) BASE. Use right-angle weave to form the bracelet base:

Strip: Use 6' of thread and C to form a strip of right-angle weave 44 units long and 3 rows wide.

Ring: Making sure the beadwork isn't twisted, align the short ends of the strip and stitch them together as follows: String 1C; pass down through the end C of the first unit of Row 3. String 1C; pass up through the end C of the last unit of Row 3, through the first C just added, down through the end C of the first unit of Row 3, through the second C just added, and down through the end C of the first unit of Row 2 (Fig. 1, green thread). String 1C; pass up through the end C of the last unit of Row 2, through the second C just added, down through the end C of the first unit of Row 2, through the third C just added, and down through the end C of the first unit of Row 1 (Fig. 1, blue thread). String 1C; pass up through the end C of the first unit of Row 1, through the third C just added, down through the end C of the first unit of Row 1, through the fourth C just added, and up through the end C of the last unit of Row 1 (Fig. 1, red thread).

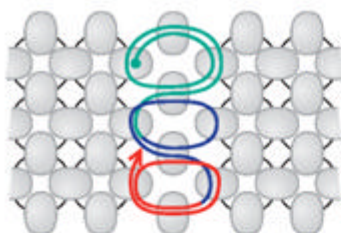


Fig. 1: Turning the strip into a ring

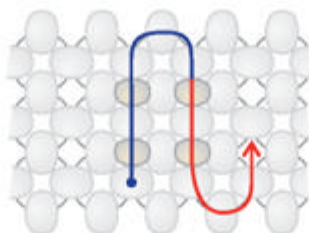


Fig. 2: Forming the inner embellishment

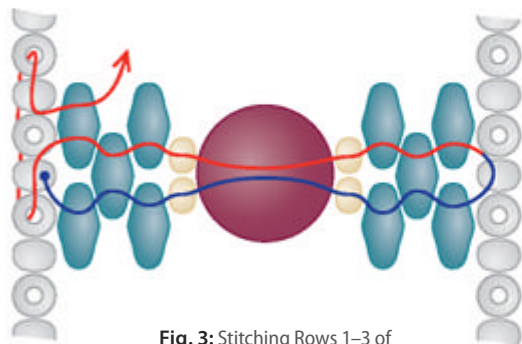


Fig. 3: Stitching Rows 1-3 of the outer embellishment

artist's tips

➤ To form a chunkier bangle, increase the width of the peyote-stitched rows.

➤ If you have trouble finding size 9° seed beads, the irregularity of size 8° beads will come to your advantage. Use the smallest beads in a tube of size 8° seed beads in place of the size 9°s.

2) INNER EMBELLISHMENT. String 1A and pass up through the nearest side C of the same unit of the next row; repeat. Pass through the nearest 2C of the next unit (Fig. 2, blue thread). String 1A and pass down through the nearest side C of the same unit in the next row; repeat. Pass through the nearest 2C of the next unit (Fig. 2, red thread). Repeat from the beginning of this step around the entire ring. Secure the thread and trim.

3) OUTER EMBELLISHMENT. Use odd-count peyote stitch to embellish the base:

Rows 1 and 2: Hold the base vertically. Start 6' of new thread that exits down through a side C at the left edge of the base. String 3D, 1B, 1E, 1B, and 3D; pass up through the mirror side C on the right edge of the base (Fig. 3, blue thread; all base beads, other than the edge C, removed for clarity).

Row 3: String 1D; skip 1D of the previous row and pass through the second (top) hole of the next D. String 1D and 1B; pass back through the E of the previous row. String 1B and 1D; skip 1D of the previous row and pass through the top hole of the following D of the previous row. String 1D; pass down through the first C exited in the previous row, then weave through beads to exit left edge of the base and pass through the top hole of the last D added (Fig. 3, red thread).



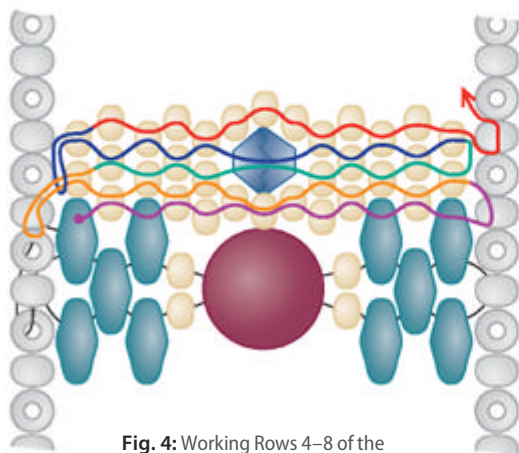


Fig. 4: Working Rows 4–8 of the outer embellishment

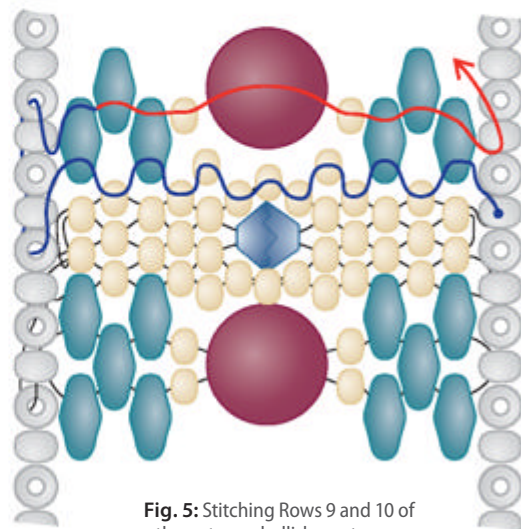


Fig. 5: Stitching Rows 9 and 10 of the outer embellishment

Row 4: String 1B; pass through the top hole of the next D in the previous row. String 7B; pass through the top hole of the following D in the previous row. String 1B; pass through the top hole of the next D in the previous row and up through the nearest side C on the right edge of the base (Fig. 4, purple thread).

Row 5: Work 2 peyote stitches with 1B in each stitch. String 1B; pass back through the next 3B of the previous row. Work 2 peyote stitches with 1B in each stitch. String 1B; pass down through the nearest side C on the left edge of the base. Weave through beads to work a turnaround and exit back through the last B added (Fig. 4, orange thread).

Row 6: Work 2 peyote stitches with 1B in each stitch. String 1F; skip the next 3B of Row 4 and pass back through the following B. Work 2 peyote stitches with 1B in each stitch (Fig. 4, green thread).

Row 7: Work 2 peyote stitches with 1B in each stitch. String 1B; pass back through the F of the previous row. Work 2 peyote stitches with 1B in each stitch. String 1B; work an odd-count peyote turnaround by passing under the thread at the end of Row 5 and passing back through the B just added (Fig. 4, blue thread).

Row 8: Work 2 peyote stitches with 1B in each stitch. String 3B; pass back through the next B of the previous row. Work

2 peyote stitches with 1B in each stitch. Weave through beads to exit up through the nearest side C on the right edge of the base (Fig. 4, red thread).

Row 9: Work 2 peyote stitches with 1D in each stitch. String 1B; pass back through the next 3B of the previous row. Work 1 peyote stitch with 1B and 1 stitch with 1D. String 1D; pass down through the nearest side C on the left edge of the base, then weave through beads to exit down through the next side C on the left edge and through the top hole of the last D added (Fig. 5, blue thread).

Row 10: String 1D; pass through the top hole of the next D in the previous row. String 1B, 1E, and 1B; pass through the top hole of the following D in the previous row. String 1D; pass through the top hole of the next D in the previous row and up through the nearest side C on the right edge of the base (Fig. 5, red thread).

Rows 11–115: Repeat Rows 3–10 thirteen times.

Rows 116–121: Repeat Rows 3–8.

Row 122 (connection): Pass through the second (bottom) hole of the nearest D in Row 1, back through the next B of Row 121, through the bottom hole of the following D in Row 1, and back through the next B of Row 121. String 1B; pass back through the following 3B of Row 121. String 1B; pass back through the next B of

Row 121. Pass through the bottom hole of the next D in Row 1, back through the next B of Row 121, through the bottom hole of the following D in Row 1, and through the nearest edge C to fully connect the outer embellishment. *Note:* Be sure to exit from a side C that sits between 2D.

4) INSIDE EDGES. To add beads between the side C on one edge of the base, work 1 peyote stitch with 2B, 1 stitch with 1B, and another stitch with 2B; repeat for the entire length of the edge. Weave through beads to exit from a side C on the other edge of the base, between 2D. Repeat from the beginning of this step. ●

CSILLA CSIRMAZ has been making beaded jewelry since 2006. Her favorite beads include Japanese seed beads and crystals, but she hopes to learn to make her own lampwork beads one day. Hungarian by nationality, she now lives in London. Visit her shop at www.shila66.etsy.com and email her at shilabead@gmail.com.

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0.5 g smoky topaz transparent rainbow size 15°
seed beads (A)
2 g metallic gold iris size 11° seed beads (B)
2.5 g rosaline amber 3.8×1mm O beads (C)
3 g magic orchid 5×2.5mm 2-hole seed beads (D)
40 vitrail medium 3mm crystal bicones (E)
16 vitrail medium 4mm crystal bicones (F)
46 transparent light sage 6mm two-hole
Silky beads (G)
1 antiqued bronze 14mm toggle clasp
2 antiqued bronze 6mm jump rings
White .008 thermally bonded beading thread

TOOLS

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

FINISHED SIZE

8"

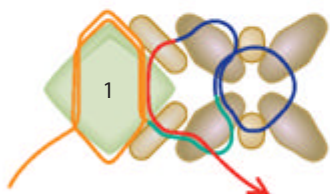


Fig. 1: Forming Petal 1 and the center of Rosette 1

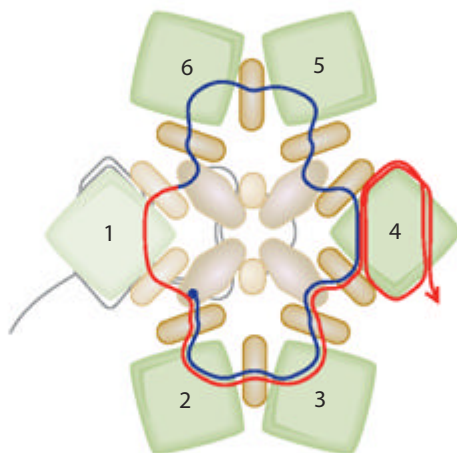


Fig. 2: Stitching Petals 2-6

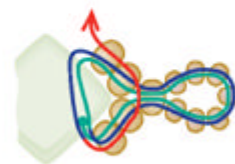


Fig. 3: Adding a clasp loop

1) ROSETTES. Use a variation of netting to stitch a series of rosettes:

Petal 1: Use 6' of thread to string 1G (left hole), leaving an 8" tail; pass down through the right hole, up through the left hole, and down through the right hole. This forms Petal 1 (Fig. 1, orange thread).

Note: The thread will wrap around the outside edges of the G. Take care that the G are all pointing faceup; these beads have a front and back profile.

Center: String 1C and 1D; pass through the second hole of the D just added (Fig. 1, green thread). String 1D, 1B, 2D, and 1B; pass through the second hole of first D added, the first hole of the second D added, and the outside hole of the same D (Fig. 1, blue thread). String 1C; pass down through the right hole of the G in Petal 1, through the nearest C, and through the first hole of the first D added (Fig. 1, red thread).

Petals 2-6: String 1C, 1G, 1C, 1G, and 1C; pass through the second (outside) hole of the next D. String 1C, 1G, and 1C; pass through the outside hole of the following D. String 1C, 1G, 1C, 1G, and 1C; pass through the outside hole of the next D (Fig. 2, blue thread). Weave through beads to exit from the C before the G of Petal 4, then pass up and down through both holes of the G of Petal 4 twice (as in Petal 1) to secure, exiting down through the right (outside) hole of the G (Fig. 2, red thread).

Repeat from Center eight times for a total of 9 rosettes.

2) CLASP LOOP. String 3B and 7A; pass back through the last B added. String 2B; pass down through the right (outside) hole of the last G exited (Fig. 3, green thread). Repeat the thread path to reinforce (Fig. 3, blue thread). Pass through the first 2B, skip the third B and 7A, and exit through the last 2B added (Fig. 3, red thread). Don't trim the working thread.

Use the tail thread to repeat this entire step at the other end of the bracelet; secure the tail thread and trim.



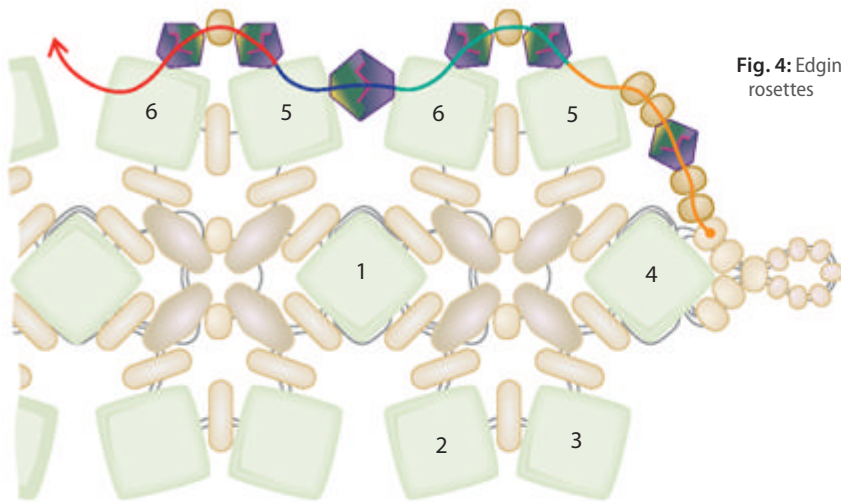


Fig. 4: Edging the rosettes

3) EDGING. Connect the rosettes with a seed bead and bicone edging:

Stitch 1: Use the working thread to string 2B, 1E, and 2B; pass through the second (outside) hole of Petal 5 in the ninth rosette (Fig. 4, orange thread).

Stitch 2: String 1E, 1B, and 1E; pass through the outside hole of Petal 6 in the ninth rosette (Fig. 4, green thread).

Stitch 3: String 1F; pass through the outside hole of Petal 5 in the eighth rosette (Fig. 4,

blue thread). Pull the thread tight to close the space between the G.

Stitch 4: String 1E, 1B, and 1E; pass through the outside hole of Petal 6 in the eighth rosette (Fig. 4, red thread).

Repeat Stitches 3 and 4 seven times, moving along the top edge of Rosettes 7–1, in that order.

End: String 2B, 1E, and 2B; pass through the 4B at the edge of the end G.

Repeat this entire step along the bottom edge of the bracelet, working from Rosette 1–9. Secure the thread and trim.

4) ASSEMBLY. Use 1 jump ring to connect one half of the clasp to one end of the bracelet via the clasp loop; repeat for the other end.

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

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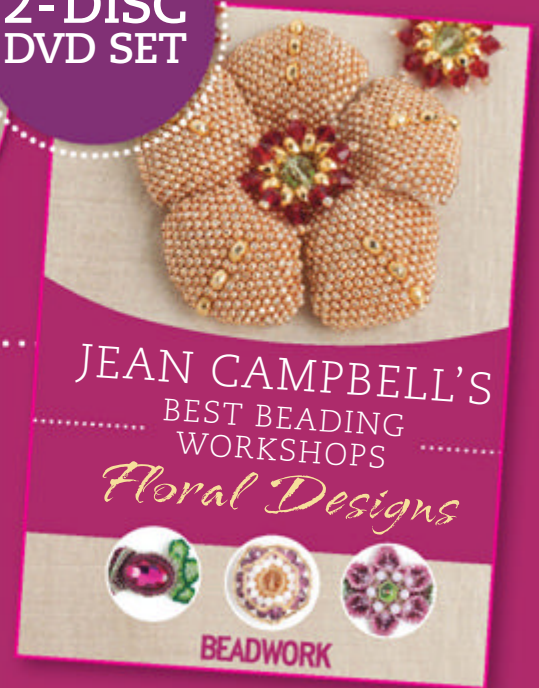
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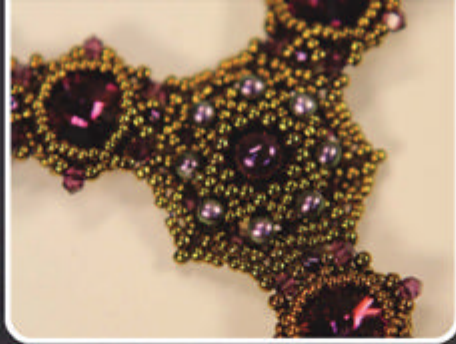


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11928 N. Washington (303) 451-1900

Beadsong—Salida

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

107 F St. (719) 530-0110

Connecticut

The Bead Hive—Guilford

www.beadhivect.com

Exceptional, ever-changing selection of semiprecious and glass beads, silver, findings, seed beads, Delicas, pendants, charms, pearls. Classes and individualized lessons. Mon-Fri 12-6, Sat 10-5, Sun 12-5. thebeadhivect.com (Strawberry Hill)

1310 Boston Post Rd. (203) 453-6681

Thistle Beads—Niantic

www.thistlebeads.com

Family owned and operated bead store right near the shore with jewelry and gifts too. Come in and enjoy the casual atmosphere and make a necklace or bracelet. We also offer classes, private parties, and custom work. We offer a large variety of beads including seed beads, Swarovski's, fire polish, Czech glass and rare finds. Hours: Open 7 days a week! Mon-Sat 10-6pm Thurs 10-8pm, Sunday 11-5pm.

55 Pennsylvania Ave. (860) 739-6552

KanduBeads—Wallingford

www.KanduBeads.com

We specialize in hard to find gemstones in their natural state. Druzy beads, crystal points, agate beads, gemstone nuggets, geodes, African trade beads, Tibetan & Indian Mala. Classes, open studio, Coupon "BW10".

346 Quinmpiac St., Bldg. 1 (203) 793-7348

Florida

Beaded Envisions—Cape Coral

www.BeadedEnvisions.com

Beads & handcrafted creations that embrace your soul. A unique Bead Store offering not only an array of beads but a place that's also warm, inviting and nurturing to your creativity. Come spend a day with us and enjoy complimentary coffee & soothing music while you shop. Browse through our selection of Miyuki Seed beads, Swarovski crystals, Czech glass, Semi-Precious Stones, Indian & Greek Leather, tools, findings as well as unique handcrafted jewelry & gifts from our local artists and much more. We also offer daily classes, beading & birthday parties. See our website for a list of classes and upcoming events. SEASONAL HOURS (November- March) MON 10am-2pm, TUES, WED & FRI 10am-7pm, THURS & SAT 10am-4pm, Sundays CLOSED. OFF SEASON (April-October) Sun & Mon CLOSED, TUES, WED & FRI 10am-7pm, THURS & SAT 10am-4pm.

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

Laura's Beads—Hudson

www.laurasbeads.com

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

8143 State Rd. 52 (727) 495-0803

Bead & Art—Lighthouse Point (Pompano)

www.beadandart.com

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

5034 N. Federal Hwy. (954) 418-3390

Beads Etc.—Maitland

www.beadstoreorlando.com

Beads Etc. is Orlando's Premier Teaching Center & Full Service Bead Store. Featuring Japanese Seed Beads, Swarovski, Gemstones, Pearls, Thunder Polished Crystals, Fine metals & MIXED Metal Findings and Chain. Lots of Kits and a Special order Catalog.

110 N. Orlando Ave. (407) 339-BEAD (2323)

The Bead Strand—Ocala

www.thebeadstrand.com

Come visit Ocala's hidden treasure! Offering a wide selection of gemstones, Swarovski crystals, seed beads, and now featuring a huge selection of findings, Czech glass, and lampwork beads. Also newly added is our accessory boutique offering unique gifts and jewelry. Visit our website for more information or to see our class schedules.

6140 SW Hwy. 200 (352) 620-2323

Bead Bar Full Service Bead Store—Orlando

www.beadbar.com

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

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

Donna's Beads—Sarasota

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

2717 Beneva Rd. (941) 444-7457

BEADS!—Tampa

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

12807 W. Hillsborough Ave., Ste. H (813) 258-3900

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

Sears Town Mall, 3550 S. Washington Ave., Ste. 15 (321) 383-1556

Beads Gone Wild/Crystal Creations—West Palm Beach

Capture the complete beading experience at Florida's largest most COMPLETE bead shop since 1990. Meet Glenda, Beadwork's 2014 Designer of the Year! Go wild in 2300 Sq. feet of beads and everything bead related including original design kits. Over 100 Original Classes not taught elsewhere. Email: info@beadsgonewild.com.

4058 Forest Hill Blvd. (561) 649-9909

Georgia

Beadjoux—Braselton

New bead store northeast of Atlanta! Great products including Swarovski, Czech fire polish, seed beads, a great selection of clasps and featuring a full line of vintage V. German and Japanese glass beads, lucite beads and crystals! Check our website for class schedule, national instructor calendar, directions and hours.

6750 HWY 53, Ste. 103 (770) 283-4411

A Bead Garden—Clarkesville on the Square

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

1442 Washington St. (706) 499-5336

Artzy Beads LLC—Lawrenceville, Gwinnett County

The artsy jewelry design center for NE Georgia. Offering basic to advanced classes, Girl Scouts jewelry making classes and jewelry repair. We also host jewelry making events such as bridal, birthday parties and ladies night out. Wide selection of Toho beads, gem stones, metal, Swarovski crystals, findings, Lava, wood and bone beads, hand crafted jewelry gifts and more! artzybeads@gmail.com

178 E Crogan St., Ste. #250 (770) 545-8000

Gone With The Bead—Watkinsville (Athens)

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

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

Idaho

Pandora's Baubles and Beads—Idaho Falls

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

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

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

Studio Beads—Deerfield

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—Des Plaines

Best selection—lowest prices! Japanese & Czech seeds. Semi-precious stone. Pearls. Area's widest variety Swarovski beads & pendants. Vintage & new Czech glass including many 2-hole beads. Fire polish. Sterling, gold-filled & base metal findings. 150+ chains. Tools. Mon-Sat 10-6. Tues til 8. Near O'Hare.

1942 River Rd. (847) 699-7959

Chelsea's Beads—Highland Park

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

Pumpkin Glass—Morton

Dazzling original lampwork, crystals, Bali Silver, seed beads, wire and findings. Lampwork glass rods, tools and supplies for beadmakers. Finished Art Jewelry. Lots of Classes!

2059 S. Main St. (309) 266-7884

Bead In Hand—Oak Park

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

145 Harrison St. (708) 848-1761

Bead World—Palatine

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

8 S. Brockway (847) 776-BEAD (2323)

Facets of Isis—Palatine

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

Free to Bead—Peoria

The only full-service bead store in the Peoria area. We have silver, Bali, semiprecious, crystals, pearls, glass, seed beads, supplies, tools, and classes. Everything you need and more. Come bead with us.

3301 N. Prospect Rd. (309) 682-2323

Beads N Botanicals—Urbana

Beginner or seasoned pro, you will find inspiration & help from our small but friendly staff. Check out our ever-changing assortment of findings, seed beads, freshwater pearls, Swarovski Crystals™, Semiprecious beads, and finished jewelry from local artists. Classes from beginner to advanced: wire wrapping, Kumihimo, loomwork & more. Classes—Parties—Repairs—Custom designs—Trunk Shows. Check out our Facebook, Twitter and website online for more information.

HOURS: Tue 11-4:30, Wed-Fri 11-6, Sat 10-5, Sun 12-5.

117 N. Broadway Ave. (217) 365-9355

Indiana

Bead Palace—Indianapolis (Greenwood)

Largest selection (5,000 sq ft) of Gemstone & Diamond Beads, Swarovski, Sterling Silver beads & findings in the country. Direct manufacturer from India & China means lowest prices. Beadalon distributor.

Mon-Sat 10:30-6. sales@beadpalaceinc.com (317) 882-5522

Imagine Beads—Valparaiso

Largest seed bead and Swarovski dealer in the area. Classes available. Large selections of books, findings, and stones, from the rare to the unique. Hours: Mon, Tues, Thurs 10-5; Wed, Fri 10-6; Sat 10-4; Sun Closed.

103 E. Morthland Dr., Ste. 1 (219) 299-2270

Kansas

Heartland Bead Market—Lenexa

Come to browse. Stay to bead. Awesome selection. Friendly service. Swarovski, Czech glass, semiprecious, seed beads, Bali silver, hill tribe silver, and more. We love to help you create. Classes—Parties—Repairs—Custom designs. Open beading always. Visit our sister location, The Bead Shop in Overland Park.

13964 Santa Fe Trail Dr. (913) 888-0231
9009 Metcalf (Overland Park) (913) 642-3131

Louisiana

Baton Rouge Bead Company—Baton Rouge

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

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

Maine

BEADS ON THE KENNEBEC—AUGUSTA

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

333 Water St. (207) 622-1666

Maryland

BEAD BOUTIQUE—Prince Frederick

FREE classes every week! Chain Maille kits, Jump Rings, Colored Wire. Large variety of unique and quality semi-precious beads, freshwater pearls, seed beads, Swarovski & Czech. Precious metals, PMC, Metal-smithing, Findings, Charms, Tools & eclectic fun stuff at great prices! Free work space. Classes. Parties. Experienced instructors! Share our synergy!

28 Solomons Island Rd. South (410) 535-6337

Accents Beads—Rockville (White Flint area)

Large showroom with a huge selection of semi-precious gemstones, Swarovski crystals, pearls, seed beads including Delicas, 14k, gold-filled, sterling silver beads findings, and classes for all skill levels.

12112 Nebel St. (877) 262-9245

Atlantic Gems, Inc.—Silver Spring

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

2000 sq ft of fabulous beads and beading supplies. We carry many name brands, including Czech glass, Kazuri, Lillypilly, Miyuki, Thunderpolish crystal, Swarovski, Fuseworks, TerraCast, 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

Munro Crafts—Berkley

Great Prices and Discounts. Swarovski, Czech, pearls, wood, bone, glass, metal, acrylics, Sterling Silver, Silver Filled and Gold Filled beads and findings. Polymer Clay, Beadalon, craft supplies, charms, books, tools, beading supplies and classes. Please see our website for discount information. Email: webmail@munrocrafter.com

3954 12 Mile Rd. (248) 544-1590

the market {stop to shop}

Raisin River Beads—Dundee
www.raisinriverbeads.com

An ever-growing selection of Delicas, charms, Japanese seed beads, buttons, Czech, Bali silver, Swarovski, semiprecious, and findings. Classes and birthday parties. Mon-Sat 11-5, Sun 12-5.
141 Riley St. (734) 529-3322

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

Pam's Bead Garden—Farmington
www.pamsbeadgarden.com

We specialize in Japanese seed beads. Full-service bead store featuring Czech glass, pearls, Swarovski crystal, Delicas, silver, and tools. Free classes, visiting artists, and lots more. Open six days, closed Sunday. Call for more information.
22836 Orchard Lake Rd. (248) 471-2323

Too Cute Beads—Farmington
www.toocutebeads.com

Our business is based on one principle—giving everyone the opportunity to create beautiful and unique jewelry at a reasonable price. We carry Swarovski crystal, pendants, pearls, gold-filled beads, chain, sterling silver beads, cultured pearls, Murano glass, artist glass, tools and wire, kits, and much more. Visit our website for class schedule and for our sale of the week.
31711 Grandriver (866) 342-3237

Bead Haven—Frankenmuth
www.beadhaven.com

Come shop 5,000 sq. ft. of Michigan's largest bead store! Filled with the best selection of beads from around the world, no matter what type of beading you're doing. Free classes, open 7 days, and now shop online! We carry everything!
925 S. Main St., E-1 (989) 652-3566

The Creative Fringe LLC—Grand Haven
www.thecreativefringe.com

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

Wicks and Stones Plus—Downtown Wyandotte

www.wicksandstonesplus.com/ - Find us on Facebook
We are the ONLY Full Service Bead Store in the Downriver Area. We carry everything for your beading needs: Seed beads, Swarovski crystals, Czech glass, Semi-precious stones, Tools, Beading thread, Artistic wire and more. If we don't have it, we'll order it for you. We offer monthly stitch and wire groups, metal and silversmithing are offered on request. Individual classes, birthday parties, ladies night out, open studio time & free classes. Call store for more information.
3138 Biddle Ave. (734) 759-0112

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 Mondays. Tue-Fri 10-6, Sat 10-4, Sun 10-2. 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 different colors in AIKO Precision Cylinder beads. Beautiful handmade beads, findings by our own silversmiths in Bali and Java. Largest Full-Line Bead Store in Minnesota! info@bobbybead.com.
2831 Hennepin Ave. South (888) 900-2323

Stormcloud Trading Co. (Beadstorm)—St. Paul

www.beadstorm.com
20+ 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

Lady Bug Beads—St. Louis
www.ladybugbeads.net

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

Nevada

Bead Jungle—Henderson (Las Vegas area)
www.beadjungle.com

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

Bead Haven—Las Vegas
www.beadhavenlasvegas.com

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

New Hampshire

Bead It!—Concord
www.beadit.biz

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

Just Beading Around—Epping
www.justbeadingaround.com

We carry a huge selection of high quality beads, findings and beading supplies. Miyuki and Toho seed beads, Swarovski, Preciosa, Pearls, Kazuri, Czech, Lampwork, Gemstones & more. Classes and Parties. Plenty of parking. Handicap accessible. Awesome staff!
285 Calef Highway, Rte. 125 (603) 734-4322

Santerre's Stones 'N Stuff—Exeter
www.santerresstones.com

Looking for the real thing? We have a huge selection of semi-precious & precious gemstone beads, Miyuki seed beads, Delicas, Swarovski, Kazuri, Czech & more. Custom cutting & drilling. Classes/parties. Easy to locate. Helpful, friendly staff.
42 Water St. (603) 733-9393

Bella Beads—Meredith
www.bellabeadsnh.com

"The Chic Boutique on the Bay" Bella's features and takes pride in the finest beads, findings, and tools from around the world. We've expanded our seed bead collection. Come by car or by boat, we'd love to meet you!
48 Main St. (603) 279-0122

Bead With Style—Salem
www.beadwithstyle.com

We offer a large selection of bead weaving, stringing and wirework classes. We carry a large selection of seed beads, precious stones, crystals, stringing supplies, findings & more. Located close to the MA border in southern NH exit 2 off 93.
22 Stiles Rd., Unit 104 (603) 458-2730

Ladybead and Rook—Wilton
www.ladybeadandrook.com

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

New Jersey

Beads by Blanche—Bergenfield
www.beadsbyblanche.com

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

Jubili Beads & Yarns®—Collingswood
www.jubilibeadsand yarns.com

Everything you need under one roof! Fabulous full-service source for Miyuki & Czech beads, crystals, yarns, supplies. Eight-torch lampworking studio, weaving, knitting, crocheting, PMC, & more! Repairs, custom jewelry, and parties. Contact us via email at info@jubilibeadsand yarns.com.
713 Haddon Ave. (856) 858-7844

Sojourner—Lambertville
www.sojourner.biz

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

The Birds and the Beads—Morganville
www.thebirdsandthebeads.com

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

Bead Dazzle—Point Pleasant
www.BeadDazzlePoint.com

Bead Dazzle: Ocean County's largest full service Bead Store. We have a huge selection of seed beads (all sizes and shapes), Swarovski Crystal, Semi-Precious Stones, and much more. We offer many classes in a warm and friendly atmosphere.
2319 Bridge Ave. (732) 295-6679

Bazaar Star Beadery—Ridgewood
www.bazaarstarbeadery.com

Take a journey into the colorful wonderland of beads galore. Eclectic collection gathered from around the world awaits you! Come one, come all, sit and stay, we'll help you create it all. Ladies' parties/birthdays/original kits and instructions.
216 E. Ridgewood Ave. (201) 444-5144

New Mexico

Thunderbird Supply Company—Albuquerque
www.thunderbirdsupply.com

A beader's candy store! Albuquerque's largest and must complete bead store! Filled with findings, metal beads, strands, seed beads, stringing and wire wrapping supplies. We carry a complete line of fabricated metal sheet and wire in silver, nickel, and copper product. Mon-Fri 9am-6pm, Sat 10am-5pm MST
2311 Vassar NE (505) 884-7770

The Beaded Iris—Albuquerque

Specializing in Japanese seed beads, Delicas, rare vintage beads, and handmade beads, just to name a few. A relaxed atmosphere with cheerful gals to help you!
1512 F Wyoming Blvd. NE (505) 299-1856

Thunderbird Supply Company—Gallup
www.thunderbirdsupply.com

Our main showroom store is just off I-40, located just minutes from the Navajo and Zuni Nation, is filled with over 13,000 items; fabricated metal sheet and wire (silver, nickel, and copper), findings, metal beads, metalsmithing tools, beading supplies, natural and man-made strands.
Mon-Sat 8:30am-6pm MST
1907 W Highway 66 (800) 545-7968

New York

Let's Bead!—East Rochester
www.letsbead.com

3,200 sq. ft. bright full-service bead shop. Ever-growing selection of tools, books, beads, stringing materials, findings, wire, chain mail, kumihimo, Swarovski crystals, classes, and more! Relax, use our tools, and get friendly help at our in-store design station.
349 W. Commercial St. (585) 586-6550

Beads Mosaic—Nanuet
www.BeadsMosaic.com

Exclusive beads boutique! Huge selection of quality semiprecious, precious and gem stones, sterling silver beads, charms and findings, copper and brass beads/findings, seed beads, pearls, shell pearls, raku, Swarovski, Kazuri, artist lampwork, beading supplies, tools, and more! Open 7 days/week. Exit 14 off I-87/NY Thruway, 40 minutes north of NYC. Beading classes and store hours at www.BeadsMosaic.com.
78 S. Middletown Rd. (845) 501-8295

Beads World Inc.—New York
www.beadsworldusa.com

From beads to crystals to leather cords and more. Beads World is your one-stop shop. Quality selections in the heart of NYC's fashion district. Mon-Fri 9-7, Sat-Sun 10-5.
57 W. 38th St. (near the corner of 6th Ave.) (212) 302-1199

BEAD SHOP at Lady Jane Craft Center—Queens (Ozone Park)
www.ladyjanecraftcenter.com

Largest selection outside Manhattan, Classes, Swarovski, Preciosa, Pearls, Fire polish, Hanks, Myuki, TOHO, Glass beads, Leather, Semi-precious Strands, Pendants, Cabachons, Findings, Chains, Metal, Stamps, Tools, Books. Open 7 days. Off Belt Parkway, Exit 17.
137-20 Crossbay Blvd. (718) 835-7651

Park Ave Beads—Wantagh
www.ParkAveBeads.com

Long Island bead store with friendly, experienced staff with over 30 years of experience, carrying gemstones, freshwater pearls, seed beads, Swarovski, Thunder Polish, Czech, findings, sterling silver, gold filled, threads, tools, leather and chain at the lowest prices. Classes, parties, and groups. gail@parkavebeads.com.
3341 Park Ave. (516) 221-7167

North Carolina

Chevron Trading Post & Bead Co.—Asheville

www.chevronbeads.com

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

40 N. Lexington Ave. (Downtown) (828) 236-2323

Ain't Miss Bead Haven—Mooresville

www.aintmissbeadhaven.com

We are a full-service bead store offering classes, handmade jewelry, and beading supplies. Birthday and private parties, Wine & Bead Night, BYOB Socials (bring your own beads), and Girls Night Out. We offer a large variety of Vintage jewelry and components, Seed beads, Swarovski Crystals, Precious and Semi-precious gemstones, Crystals strands, Sterling Silver, Silver filled, Gold filled, and Vermeil findings. Hours: Monday-Saturday 10-6; Email: aintmissbeadhaven@gmail.com

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

Ohio

Beaded Bliss Designs—Cincinnati (Harrison)

www.followyourbeadedbliss.com

The tri-state's best bead shop: create your own jewelry from our ever-growing selection of Swarovski crystal, semiprecious glass, metals, pendants, lampwork, clay beads, books, tools, and much more! Project assistance, classes & parties, too. Always follow your bliss!

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

BEAD PARADISE—Cleveland (Oberlin)

www.beadparadise.com

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

29 W. College St. (440) 775-2233

1 Stop Bead Shop—Columbus

www.1stopbeadshop.com

Columbus' premier bead store - over 3000 sq feet of beads & Studio tables. 90+ classes per quarter - beadweaving, wire, metals, Kumihimo, Soutache & more. Czech Glass, 2000+ seed beads - Japanese & Czech. Swarovski, Semi-precious & more. Online sales welcome.

6347 Sawmill Rd., Dublin, OH (614) 573-6452

Bloomin' Beads, Etc.—Columbus (Powell)

Bloomin' Beads Etc is a full service bead store and more! Everything from crystals to terra cast to yarn and knitting classes.

4040 Presidential Parkway (740) 917-9008

Gahanna Bead Shop—Gahanna

www.gahannabeadstudio.com

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

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

Oklahoma

Beadles—Broken Arrow

www.beadlesbeadshop.com

Beads to beat the band! Beads take center stage in our showroom and classroom. Whether you are looking for a rock-star centerpiece or some great back-up beads, our selection and service are sure to make you twist and shout.

114 W. Dallas St. (918) 806-8945

Alouette-a unique bead shoppe—Oklahoma City Metro

www.alouettebeadsok.com

The area's largest collection of beads & findings—2,400 sq. ft. of stock, featuring Japanese Seed Beads & a full selection of Czech Hanks. Swarovski, Tierra Cast, Natural Stones, Czech Glass Beads, and Tools. Full service from a Professional Staff in a Creative Environment.

2150 S. Douglas Blvd., Ste. H (405) 733-5300

Oregon

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www.azillionbeads.net

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910 Harriman St., #100 (541) 617-8854

Root's Beads—Depoe Bay

www.roots-beads.hostedbywebstore.com

2000 square feet of beads including over 2500 seed bead choices, plus thousands of strings of stones, pearls, glass, crystal, bone, shell, coral, and wood, and everything else you need for your projects. Open daily 10:00-5:00. Located 2 miles north of Depoe Bay on 101.

3150 Fogarty Ave. (541) 764-5040

Beads At Dusti Creek—Portland

www.beadsatdusticreek.com

Portland's Premier Bead Shop. High quality Unique & Unusual products, as well as the basics. Friendly, Helpful, Experienced Staff & Outstanding Instructors. Everything you expect a Quality bead store to be! Mon-Fri 10-6; Sat 10-5; Sun 12-4.

4848 SE Division Ave. (503) 235-4800

Pennsylvania

KAT'S BEAD BOUTIQUE—Allentown

www.katsbeadboutique.com

Biggest Little Bead Shop in PA. Full selection of crystals, seed beads, findings, books, tools, unusual items, and one-of-a-kind jewelry. Classes by local and nationally known teachers. Once a month stitch-for-free day.

725 N. 19th St. (610) 432-7545

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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

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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

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Your Place to Bead—Horse Feathers—Campobello

www.horsefeathers1.com

South's best source for the best selection of Delicas, trim beads, gold and silver findings, Swarovski, semiprecious beads, cabochons, dichroic glass and wire. We offer classes daily or by your schedule. Mon-Fri 11-5, Sat 10-2:00.

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(864) 457-2422

Tennessee

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whitefoxbeads.com

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5111 Homberg Dr. (865) 980-0237

Texas

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www.lapislanebeads.com

Share your passion with our friendly, professional staff. We are West-lake's premier Bead Boutique, minutes away from downtown Austin. Our showroom is bursting with gemstone and glass beads, tools, supplies, and ideas. Our vast seed bead collection includes new 2-hole shapes. We offer classes, parties, repairs, and finished jewelry from 15+ local artists. All ages and skill levels are welcome. 10-6 Mon-Sat.

3654-D Bee Caves Rd. (512) 458-3141

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

Spring Beads—Houston/Spring

www.springbeads.com

Best full-service bead store in Texas where we feed your need to bead! Great selection of Swarovski crystals, pearls, gemstones, Czech glass, lampwork, sterling silver, gold-filled, pewter, and copper findings, tools, leather, books, Kazuri and Tagua beads, wire, and so much more! Classes, parties, jewelry design, and repair services offered. Outstanding customer service with friendly faces and bead smart! Old Town Spring.

421 Gentry, #202 (281) 288-9116

Virginia

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

www.studiobaboo.com

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

1933 Commonwealth Dr. (434) 244-2905

Gu's Haus of Beads—Chesapeake

www.hausofbeads.com

Huge selection of Miyuki Seed Beads, Czech glass, Swarovski crystals and pearls. Classes in bead weaving, ladies night. Our motto is "You can do it". Swing by and bead happy.

501 Kempsville Rd., Ste. H (757) 549-BEAD (2323)

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www.beadparade.com

Just getting started or a pro, come be inspired by our huge selection of Czech glass, seed beads, silver, pewter, pearls, semiprecious stone, and Swarovski. Great prices and the friendliest staff in town. Classes ongoing.

10013 Jefferson Davis Hwy., Ste. 105 (540) 710-0705

Off the Beading Path—Historic Occoquan

www.offthebeadingpath.biz

Located within a mile of I-95 (exit 160) in a historic river town. Browse an eclectic array of beads (Toho, Delica, Shaped, Art, Fair Trade, Kazuri, Vintage, Gemstone, Swarovski, and Pearls), Findings, Chain Maille Supplies, Tools, and Wire. Our full-service shop offers classes, repairs, and parties. Open Tues-Sat. 11am-6pm, Sun 12-5pm. Bring this ad for 10% off regular priced merchandise.

310 Mill St., Ste. E (703) 492-BEAD (2323)

A Bead Abode—Lynchburg

www.abeadabode.com

We welcome you to our full service bead shop. You'll find an ever expanding selection of Japanese and Czech seed beads, Czech pearls, pressed glass and fire polish, Swarovski crystals, semi-precious stones, findings, leather and stamping supplies, books, magazines and tools. We have classes suited for everyone. Open Tue-Sat 10am-5pm, Thursdays until 7. Open studio ("Bead Social") on Thursdays from 12-7.

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Washington

Beads and Beyond—Bellevue

www.quiltworksnnw.com

Now partnered with QuiltWorks Northwest. Full range of seed beads, charms, sterling, vintage, books, Swarovski, tools, trade beads along with unique fabrics and patterns for the quilter and sewer. This is your shop for creative inspiration. Great local and national instructors. Mon, Wed, Fri, Sat 10-6; Tue, Thu 10-9; Sun 12-5.

121A 107th Ave. NE (425) 453-6005

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

Rings & Things Wholesale—Spokane

Visit our Spokane, WA, warehouse for hands-on access to our entire line of cataloged items (everything in our print catalog and online store) plus special cash and carry gemstones, red-tagged sale items, African art, and more! Reseller Permit or \$50 minimum purchase required Mon-Fri 10-6 (except first Tue of each month). First Tuesday of each month noon-6, Sat 11-4.

304 E. 2nd Ave. (509) 252-2900

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.

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, tool, cords, leather cords and lots more. See website for more.
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. Tue–Sat 10–7.
931 N. 8th 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.
1264 W. Main St. (608) 837-5900

Stoned & Wired, LLC Studio/Boutique—Wausau

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Interesting selection of stones, gorgeous pearls, glass, metals & findings, Swarovski crystals, seed beads, kumihimo supplies, buttons & more. Unique jewelry designs by Leocadia. Come visit us in our charming atmosphere. Located in downtown Wausau in the historic Landmark Building. Call us for our class schedule. Wed, Fri, Sat 11–5; Tue, Thu 11–6; closed Sundays and Mondays.
221 Scott St. (715) 298-0862

Canada

Capilano Rock & Gem—North Vancouver, BC
www.capilano-rock.ca

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

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

Over 400 colors of delicias; Miyuki seeds in size 15, 11, 8, 6; crystals; fringe & decorative beads; wire; tools; pattern books; needles; thread; Swarovski; classes & findings. Central to London, Hamilton, Kitchener. Call for store hours.
51 Ball St. (519) 442-7454

Country Beads—Vancouver, BC
www.countrybeads.com

Semiprecious stones, freshwater pearls, sterling silver and gold findings, and beads. Chain by the foot, Swarovski crystals, Delicias, Czech fire-polished, and more. Books, tools, and classes. Wholesale prices to public. A unique shopping experience! Now you can conveniently shop online at our new updated website www.countrybeads.com.
2015 W. 4th Ave. (604) 730-8356

Fabucraft—Woodbridge, ON
www.fabucraft.com

www.etsy.com/shop/BeadsFABUCRAFT
Full-service bead store. Direct importer. Swarovski, Miyuki, Czech seed beads Beadalon, Sterling Silver and much more. Open 7 days a week.
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Online

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Traditional, fine quality czech beads products. Glass beads directly from Czech. Wholesale - retail pack.
2-hole Czech beads, Czech pressed beads, crystal beads, fire polished beads.

CLASSIFIED WORD

SCHOOLS & EDUCATION

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

BEAD SOCIETIES

Michigan

Great Lakes Beadworkers Guild

PO Box 1639
Royal Oak, MI 48068
Web address: 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
Email: coprez2@southjerseybeadsociety.org
Web address: www.southjerseybeadsociety.org
Meetings are held the 1st Thursday of the month September–June, at Mount Laurel Fire House, 69 Elbo Ln., from 7–9. SJBS also offers workshops taught by local and national teachers. For more info see the web site.

Texas

Dallas Bead Society

Email: info@dallasbeadsociety.org
Web address: www.dallasbeadsociety.org
Yahoo Group: http://groups.yahoo.com/group/dallasbeadsociety/

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

International

Toronto Bead Society

Ste. 43, 155 Tycos Dr. (mail only)
Toronto, ON, Canada M6B 1W6
Email: info@torontobeadsociety.org
Web address: www.torontobeadsociety.org
Meetings 2nd Wednesday 7 p.m., September–June. Ryerson University, 380 Victoria St. (East of Yonge, between College and Dundas), Toronto Bead Society has a fair twice a year, 1st weekend in May and 2nd weekend in November. All info on our website, under Fairs.

BEAD BROWSER

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

www.FusionBeads.com
Fusion Beads is where your jewelry begins. We offer over 45,000 beads & supplies, hundreds of step-by-step techniques & over 1700 FREE Inspiration project designs. Unleash your creativity & come bead with us! FREE US SHIPPING!

www.jubilibeandsandyarns.com
Don't miss our easy-to-use e-commerce website with ever-expanding inventory! Seed beads coming soon! Check out our beautiful focal beads, vintage treasures, finished jewelry, and mixed media kits. Come back often as we're growing fast!

www.thebeadcagebeads.com
The Beadcage. Large selection of seed beads, Crystallized Elements recommended store, large classroom with national instructors often, large gemstone strand selection, and most available with designer discounts. Freshwater-pearl importer. Mon–Sat 10–7.

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

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

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

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BeadforLife

BeadforLife (www.beadforlife.org) is a nonprofit organization that gives women in Uganda the opportunity to overcome poverty by starting their own small businesses. The organization works with women, many of whom are living on less than \$1 a day, to train them in the skills and knowledge necessary to become entrepreneurs. Some of the skills the women learn include bookkeeping and customer service. BeadforLife also provides health classes and mobile money accounts, which are electronic wallets accessible via mobile phone, for its participants.

Women who participate in BeadforLife training learn to make paper beads and jewelry made from the beads. They then sell the beads and jewelry back to BeadforLife, and the company resells the beads and jewelry



to consumers around the world. The women receive business training during the eighteen-month BeadforLife program while also earning money from the sale of their beads and jewelry. The money they make goes toward purchasing nutritious food and paying for their children's healthcare and education.

Since 2004, BeadforLife has reached more than 40,000 Ugandans through

its health initiatives and business-training programs. As of January 2015, 3,236 women have participated in BeadforLife entrepreneurial training, and 81 percent of women who started a small business are still running that business successfully.

Support BeadforLife by purchasing loose beads, finished jewelry, and shea products at www.beadforlife.org.



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shop.beadindaily.com
/ExplorationsBeadweaving

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.

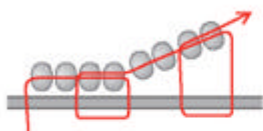
STOP BEAD

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.



BACKSTITCH BEAD EMBROIDERY

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



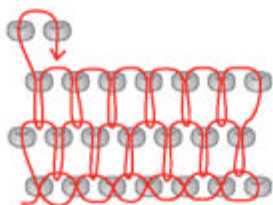
COUCHING

Tie a knot at the end of one thread. Pass the needle up through the foundation from front to back. String a number of beads and lay them onto the foundation in the chosen design. Tie a knot at the end of a second thread. Pass the second needle up through the foundation, over the thread between 2 beads, and back down through the foundation; repeat every three to four beads until all the beads lie flat.



BRICK STITCH

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

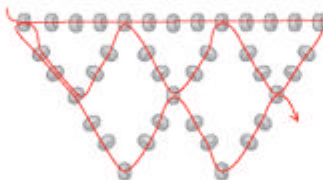


BEAD CROCHET

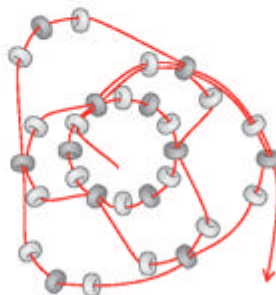
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NETTING

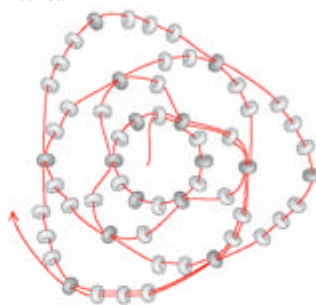
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net).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



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

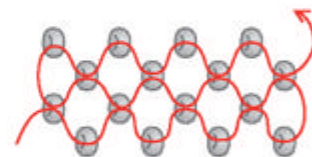


For **circular netting**, string {1A and 1B} six times; pass through them again to form a circle for the foundation round and pass through the next 1B. *String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from * twice, then step up for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

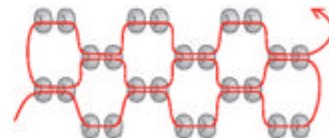


PEYOTE STITCH

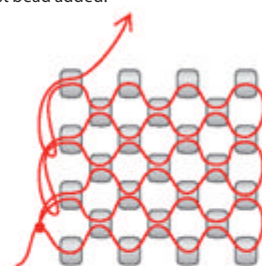
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous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



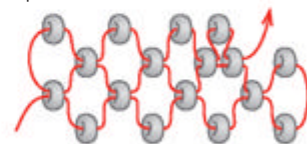
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



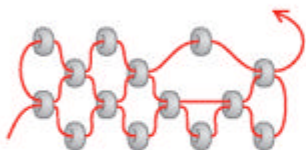
For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads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



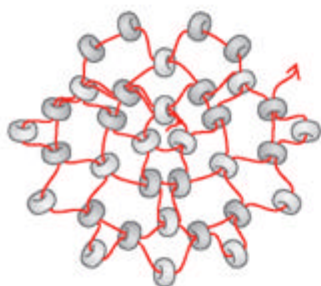
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



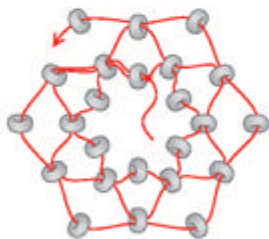
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



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



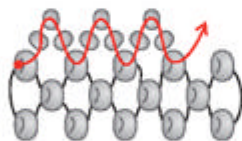
For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number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



Work **odd-count tubular peyote stitch** the same as even-count tubular peyote stitch; however, it isn't necessary to step up at the end of each round.

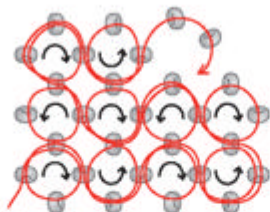
PICOT

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

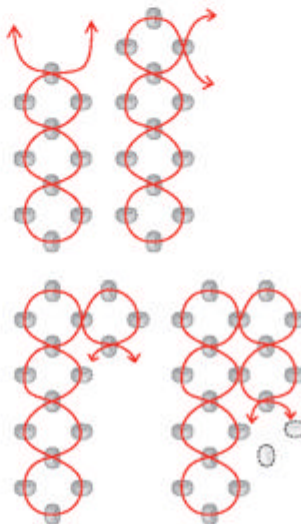


RIGHT-ANGLE WEAVE

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

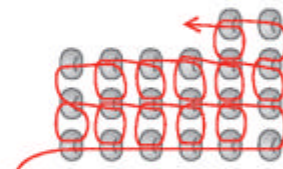


To begin **two-needle right-angle weave**, add a needle to each end of the thread. Use one needle to string 3 beads and slide them to the center of the thread. *Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from * to form a chain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



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 through the bead just strung. Repeat this looping technique to the end of the row.



HALF-HITCH KNOT

Half-hitch knots may be worked with two or more strands—one strand is knotted over one or more other strands. Form a loop around the cord(s). Pull the end through the loop just formed and pull tight. Repeat for the length of cord you want to cover.



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.



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Sigi Contreras

Sigi Contreras, a bead artist living in Puerto Vallarta, Mexico, specializes in making elaborate and elegant Hollywood red-carpet-style jewelry designs. His career in the jewelry business was inspired and has flourished ever since he received a copy of *Beadwork* magazine as a gift ten years ago. After overcoming many obstacles as an artist, today Sigi creates glamorous, jaw-dropping designs adored by both men and women.



Q: Describe your beading style.

A: I do not see my jewelry as a specific style, yet some people can immediately identify one of my pieces. I bead what I feel inspired by. I am not “married” to one technique; in fact, I use as many techniques as possible to get the results I want.

Q: I see that you make polymer clay components. How do you incorporate them into your jewelry?

A: I found out about working with clay through a friend, but I never thought I would regularly use it in my designs, until I discovered that I could use it to make cabochons. I see it as part of my style to make my own cabochons rather than buy semiprecious ones. I actually think my handmade cabochons are more valuable.

Q: What challenges do you face when beading?

A: In Mexico, where I live, it is really hard to find what I need to make jewelry. For many years I suffered because I had to order everything from the United States, and I had trouble with customs. However, this challenge opened up new possibilities because I had to be more creative. I had to force myself to experiment with many types of threads, seed beads, glues, foundations, and backing materials for bead embroidery.

Q: What has motivated you to continue beading over the years?

A: My love, passion, imagination, and inspiration for designing, as well as the need to make a living, keep me beading. Sometimes I feel like finding another job would be easier, but then I look at my designs, and I regret the thought immediately. The support of my friends and family is the main thing that keeps me going.

Q: How do you keep your designs fresh?

A: Thankfully, I have a great imagination that drives my creativity. Incorporating new bead shapes, even when I do not love them, helps. Learning new techniques and integrating the ones I already know is key.

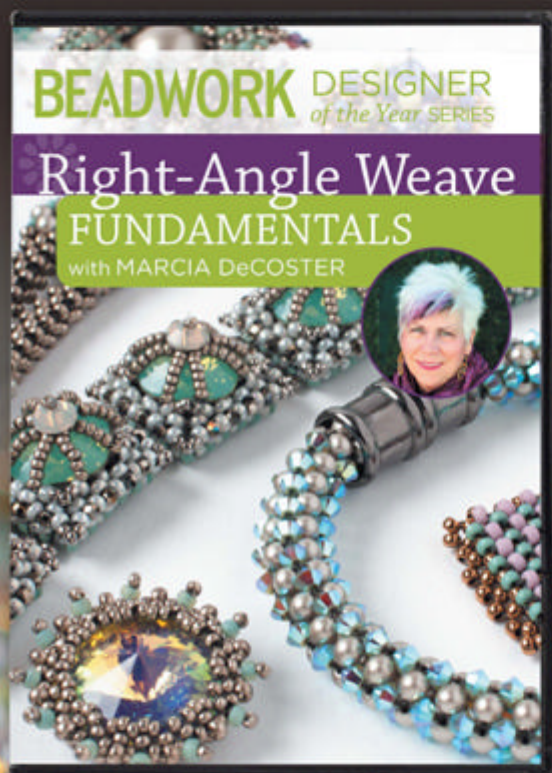
Q: Who is your audience?

A: It’s funny, because most of the time I don’t think I am designing for women, although the end results of most of my designs are suitable for women. I wear some of my jewelry, and men around my age want to buy it when they see me wearing it. ●

See more of Sigi’s work at www.facebook.com/SigiContreras.

Your *must-have* guide for all things right-angle weave

FINALLY MASTER ALL THE VARIATIONS OF THIS VERSATILE STITCH



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