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APRIL/MAY 2018

Braid this Convertible Kumihimo

Necklace & Bracelet Set

Stitch a Reversible Bracelet

with Honeycomb Beads p. 28

LEARN DAISY CHAIN IN 6 EASY STEPS p. 10

Get The Kit p. 34

Kumihimo 3 Ways, by Maggie Thompson





Homespun
by Cynthia Kimura

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contents

APRIL/MAY 2018 VOLUME 21 NUMBER 3

Designer of the Year Projects

20 WINTER FLOWER NECKLACE

Laura Graham

Transform beveled rivolis into beautiful connected flowers for a mesmerizing necklace focal

24 AVONLEA BRACELET

Melinda Barta

Use netting to stitch a trellis-inspired cuff with a sweet button clasp

28 MIRROR IMAGE BRACELET

Shanna Steele

This reversible, double-layered bracelet is made from just Honey-comb beads and seed beads



24



20

Departments

4 Passing Through

6 Cool Stuff

10 Stitch Tips

18 Bead Artist: *Laura Graham*

86 Techniques

86 Stitch Index

88 Bead Buzz



46



56

KITS
AVAILABLE



Projects

14 SIMPLY SEEDS: TWISTED ROAD NECKLACE

Shirley J. Moore

34 KUMIHIMO 3 WAYS

Maggie Thompson

40 ENGLISH GARDEN EARRINGS

Debora Hodoyer

43 PONDO LACE BRACELET

Cristie Prince

46 WATERFALL PENDANT

Mandi Bugatti

50 DOUBLE PRIMROSE BRACELET

Kathy Simonds

53 OCULI CUFF

Marie New

56 ANUNNAKI PENDANT

Penny Dixon

60 WILD SAGE BRACELET

Debora Hodoyer

64 PROTEA FLOWER BRACELET

Iulia Postica



On the Cover

Kumihimo 3 Ways
by Maggie Thompson
page 34

English Garden Earrings
by Debora Hodoyer

page 40



14



43



50



64



68



69



28



70



71

Project Rating

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

○○○
BEGINNER LEVEL
Quick and easy

○○○
INTERMEDIATE LEVEL
Moderate time commitment

○○○
ADVANCED LEVEL
Longer time commitment

For *Stitch Index*, see page 86.

Fast & Fabulous Projects

68 TROPICAL PUNCH
ANNE POTTER

69 LANCEOLATA
ERIN PRAIS-HINTZ

70 WOODLAND WHIMSY
JESS LINCOLN

71 RUBY ROSE
REJETTA SELLERS

72 AKHET
ANNE PERRY

73 JEWEL-TONED POTPOURRI
KATIE WALL

74 SAPPHIRE AFTERNOON
MICHELLE MACH



Ultra Violet Is Ultra Popular

Pantone chose Ultra Violet for its 2018 Color of the Year. Ultra Violet is a rich purple—not so dark that it looks black, but not so light that you think of lavender. Along with its announcement of the Color of the Year, Pantone shares a range of justifications for the color choice, including the reasons we “need” the color and explanations of how it will affect us not only from head to toe but also at home.

As we’ve seen examples of Ultra Violet and how it’s being applied in fashion, home décor, and accessories, it’s clear to me that people have welcomed the color with open arms—which isn’t always the case with the “Color of the Year.” I wonder if this year’s positive reception is due to the “meaning” of the color purple or what it often represents: royalty, nobility, luxury, power, and ambition—to list just a few associations. Or do people love Ultra Violet simply because it’s purple? Or perhaps there’s another universal attraction to the color that I haven’t even considered.

I’m not sure of the answer, but I’m definitely a fan, and I’m happy to see the color popping up all over. You’ll even find it in this issue—not that we knew the color announcement ahead of time! Along with purple, you’ll also find other bold, strong, rich colors in the pages that follow. (See the Fast & Fabulous section on page 68.)

In addition, you’ll find plenty of traditional spring colors. Vibrant greens—like the color of grass when it first starts to grow (see Shirley J. Moore’s Twisted Road Necklace on page 14). Pale, dusty pink—like the tulips in my yard (see Debora Hodoyer’s English Garden Earrings on page 40). Bright blues that remind me of the sky before the summer haze takes over (see Laura Graham’s Winter Flower Necklace on page 20). And that purple I mentioned—see Shanna Steele’s Mirror Image Bracelet on page 28, which combines purple with other spring colors.

Spring brings us not only color but also change—and by now you’ve likely noticed that there’s a new face as the editor of your favorite magazine. It’s my genuine pleasure to now be working with the amazing *Beadwork* team. We look forward to bringing you each issue as you’ve grown to love it, as well as to finding new ways to inspire your passion for bead weaving.

I welcome your thoughts, ideas, questions, and comments—always.

Happy spring!

Tamara Honaman
Beadwork Editor/Editorial Director,
Bead and Jewelry Group
tamara.honaman@fwmedia.com

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Get the Kumihimo 3 Ways Kit!

Braid an interchangeable necklace and bracelet set with Maggie Thompson’s Kumihimo 3 Ways kit (page 34).
www.interweave.com



Be sure to tune in to PBS and catch the latest episode of *Beads, Baubles & Jewels*. For information on the show, visit www.interweave.com/beading/beads-baubles-and-jewels.

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EDITOR Tamara Honaman
MANAGING EDITOR Lavon Peters
TECHNICAL EDITOR Meredith Steele
ASSISTANT EDITOR MARRISSA BOUSKA
COPY EDITOR Nancy Arndt

MARKETING & ADVERTISING

ADVERTISING MANAGER Marilyn C. Koponen
Marilyn.Koponen@fwmedia.com, (877) 613-4613
CLASSIFIED ADVERTISING Stephanie Griess
Stephanie.Griess@fwmedia.com, (877) 613-4630
AD TRAFFICKER Cari Ullom
MARKETING MANAGER Hollie Kuhlmann

CREATIVE SERVICES

SENIOR DESIGNER Connie Poole
PRODUCTION DESIGNER Mark Dobroth
ILLUSTRATOR Laura Shell
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Beadwork (ISSN 1528-5634) is published bimonthly by Interweave, a division of F+W Media, Inc., 4868 Innovation Dr., Fort Collins, CO 80525-5576. (866) 949-1646. USPS #018-351. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. © 2018 F+W Media, Inc. All rights reserved. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$29.95/one year in the U.S., \$34.95/one year (U.S. funds) in Canada, and \$39.95 (U.S. funds) in other countries (surface delivery). Printed in the U.S.A. POSTMASTER: Please send address changes to *Beadwork*, PO Box 433289, Palm Coast, FL 32143.

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

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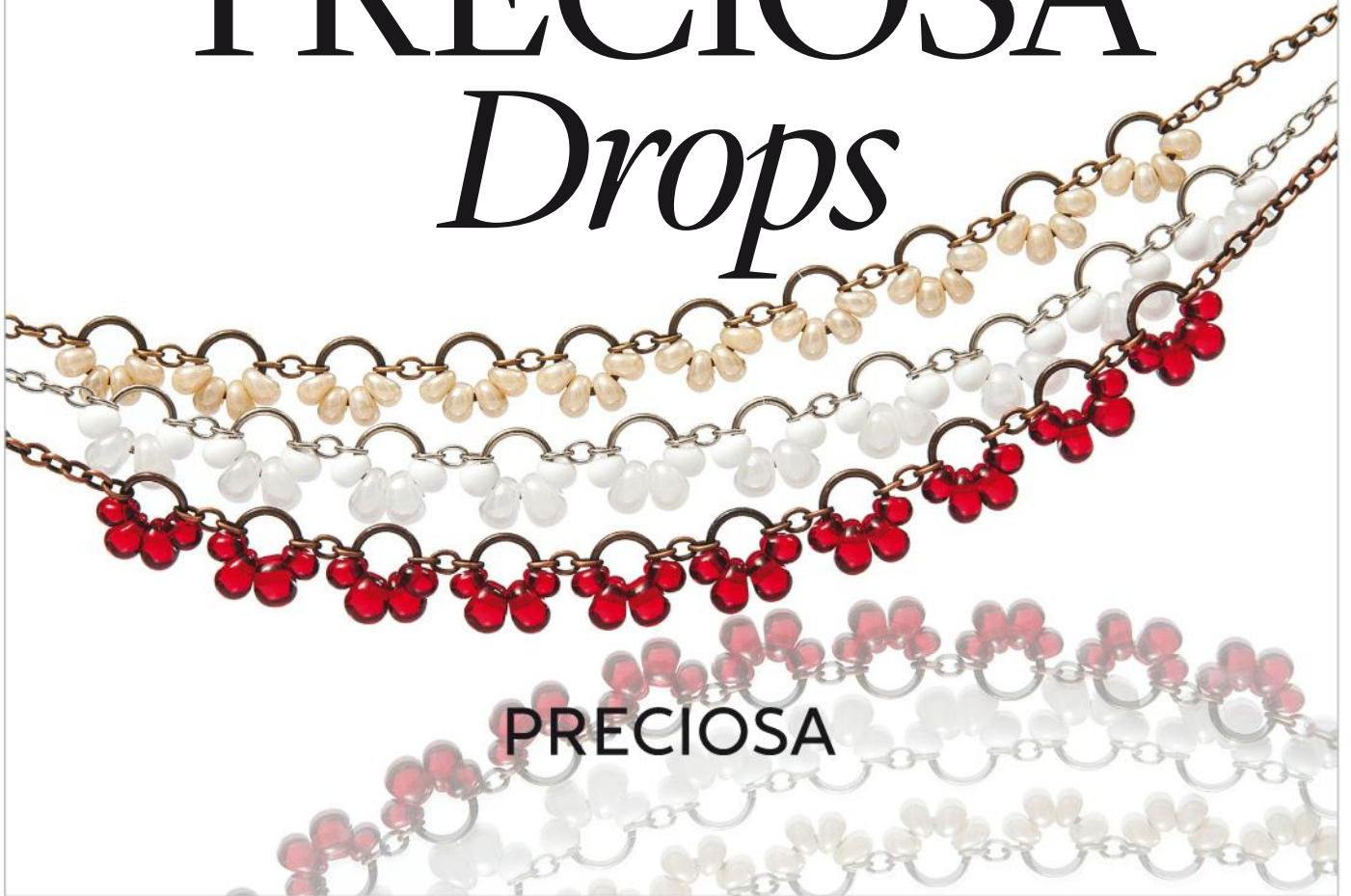
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DESIGN BY HELENA CHMELÍKOVÁ

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1. New two-hole shaped beads from Potomac Bead Company include 8x5mm bell beads, 7x10mm LeafDuos, and 3x6mm DropDuos. All are available in a variety of colors and finishes. Find these and other shaped beads at www.potomacbeads.com.
 2. Newly available from Fusion Beads are Miyuki Picasso size 10° and 11° Delicas. Featuring six new colors, including rattlesnake, key

lime, painted turquoise, garnet, creamy jasper, and smoky obsidian, these beads lend an earthy, organic feel to any project. Find them at www.fusionbeads.com or your favorite bead retailer.
 3. ImpressArt is now offering premium stamping blanks in copper, brass, Alkemé, and aluminum in about fifty different shapes and sizes. These blanks feature thicker gauges, a brighter

finish, and smooth, rounded edges. Also new are metal stamps featuring both letters and numbers in Sailor font. To learn more, visit www.impressart.com or www.pjtooljewelry.com.
 4. Available from Caravan Beads, Miyuki's 2.5x4.5mm berry beads feature the same nesting shape as peanut beads, with a single large hole in the narrow center of the bead that can fit cord or wire up to

20 gauge. These shaped beads are sure to add texture to your next project. Visit www.caravanbeads.com or your favorite bead retailer.
 5. TierraCast's new Soulful Spirit collection features beads and findings modeled after three of today's hottest trends: geometric shapes, global influences, and the bohemian spirit. Using unique shapes, patterns, and textures, this collection makes jewelry design fun

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7



8



9

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Discover new ways of incorporating shaped beads into your kumihimo projects with Maggie Thompson's *10 Kumihimo Patterns to Braid: Kumihimo Bracelet & Necklace Patterns with Shaped Beads* eBook. Featuring projects in a variety of styles and colors, this collection will expand your beading repertoire and give you endless inspiration. Visit www.interweave.com to download your copy now.

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and easy. Available at www.tierracast.com (wholesale only) or check your favorite bead retailer. **6.** New Beadaholique Basics variety packs feature jewelry findings in a variety of sizes and finishes. Designed to match any project, these assortments include clasps (shown on page 6), earring wires, knot cups, and head pins. Also new is black satin FireLine thread, manufactured from raw black

materials rather than coated—so the black color doesn't rub off on your fingers or your beadwork. Visit www.beadaholique.com. **7.** Perfect for Mother's Day, combine a 6mm "Mother" and bow pendant necklace with a pair of 12mm round lever-back earrings by Las Vegas Rhinestones. Personalize these settings with Swarovski crystals to fit any style or occasion. Visit www.lasvegasrhinestones.com.

8. From Swarovski comes a new geometric collection featuring three-dimensional square, round, and hexagon spike beads. Available in one-hole 5.5mm and two-hole 7.5mm sizes and in several finishes, these beads make eye-catching additions to any project. Visit www.swarovski.com (wholesale only) or check your favorite bead retailer. **9.** The BeadSmith's new releases include exclusive two-hole backlit

baroque 7mm cabochons, available in a variety of colors such as purple haze (shown above), and new polychrome finishes in seven colorways for shaped beads such as SuperDuos, Rullas, Nib-bits, and SuperDuo Duets. Visit www.beadsmith.com (wholesale only) or check your favorite bead retailer.

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Daisy Chain Jean Cox

When you ask a fellow beader which stitch they learned first, the answer is often that they learned daisy chain—sometimes from their grandmother or at summer camp. There’s no doubt why it’s one of the first stitches people try since it’s certainly one of the easiest, fastest, and prettiest stitches out there. That doesn’t mean daisy chain isn’t sophisticated, however. The stitch has many variations; it can be done in a chain or stitched in rows, and the opportunities for embellishment are vast.

For those of you who aren’t familiar with this stitch, I’ll get you started with this basic version that truly shows off the individual “daisies.”

MATERIALS & TOOLS

Seed beads in 3 contrasting colors (blue, green, and yellow size 11° seed beads shown here)

Beading thread in color to match seed beads

Scissors

Size 10 beading needle

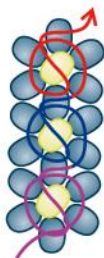


Try This!

There are several variations to daisy chain. Here are two that make lovely chains for necklaces or bracelets:

CONTINUOUS DAISIES. Instead of adding strands of beads between the daisies, make a chain with connecting daisies: String 6 blue beads and pass through them again to form a circle, exiting the first bead strung. String 1 yellow bead and pass back through the opposite bead from the last one exited (Fig. 1, purple thread). *String 5 blue beads and pass through the last blue bead exited. String 1 yellow bead and pass back through the blue bead opposite the one that connects the last 2 daisies (Fig. 1, blue thread). Repeat from * to the desired length (Fig. 1, red thread).

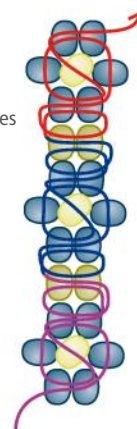
Fig. 1: Stitching continuous daisies

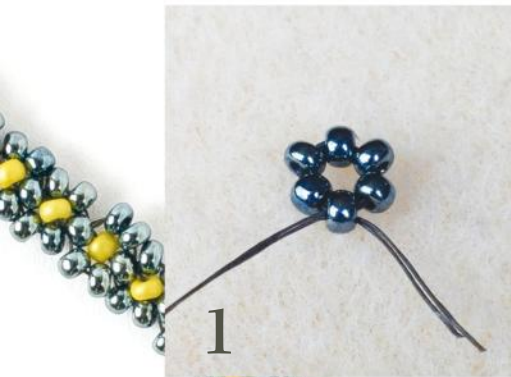


SQUARE-STITCHED DAISIES. In this version, separate the daisies with blocks of square stitch:

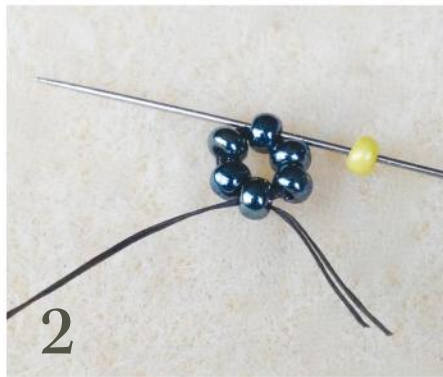
String 6 blue beads and pass through them again to form a circle, exiting from the first 2 beads strung. String 1 yellow bead and pass back through the 2 blue beads that sit opposite the last 2 blue beads exited. String 2 green beads; pass through the last 2 blue beads exited and the 2 green beads just added (Fig. 2, purple thread). **String 2 blue beads; pass through the last 2 green beads exited and the 2 blue beads just added. String 4 blue beads; pass through the last 2 blue beads exited. String 1 yellow bead; pass back through the third and second blue beads last added. String 2 green beads; pass through the last 2 blue beads exited and the 2 green beads just added (Fig. 2, blue thread). Repeat from ** to the desired length (Fig. 2, red thread).

Fig. 2: Square-stitching daisies





1



2



3



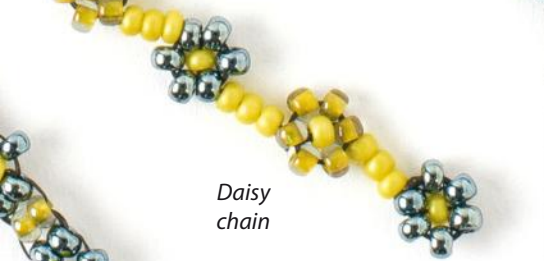
Continuous daisies



4



5



Daisy chain



6



7



Square-stitched daisies

1) Use 3' of doubled thread to string 6 blue beads, leaving a 4" tail; tie a knot with the working and tail threads to form a tight circle and exit from the first bead strung (Photo 1).

2) String 1 yellow bead and pass back through the blue bead opposite the one you're currently exiting. This should seat the yellow bead firmly in the center of the ring of blue beads (Photos 2 and 3).

3) String 3 yellow beads and 6 green beads; pass through the green beads again (Photo 4). *Note:* As you can see here, I like to pass through all of the green beads once more after stringing them because it makes the chain stronger

and more shapely, but if you're in this for speed, you can certainly skip that extra pass-through and simply go through that first green bead once to form the loop.

4) Pull the thread tight to form a loop. Pass through the first green bead strung (Photo 5).

5) String 1 yellow bead, pass back through the fourth green bead strung (opposite the last one exited) in the previous step, and pull tight (Photos 6 and 7).

6) Repeat Steps 3–5 to reach the desired length, alternating green and blue beads for the "daisies." ●

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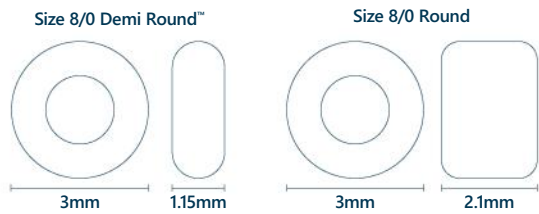
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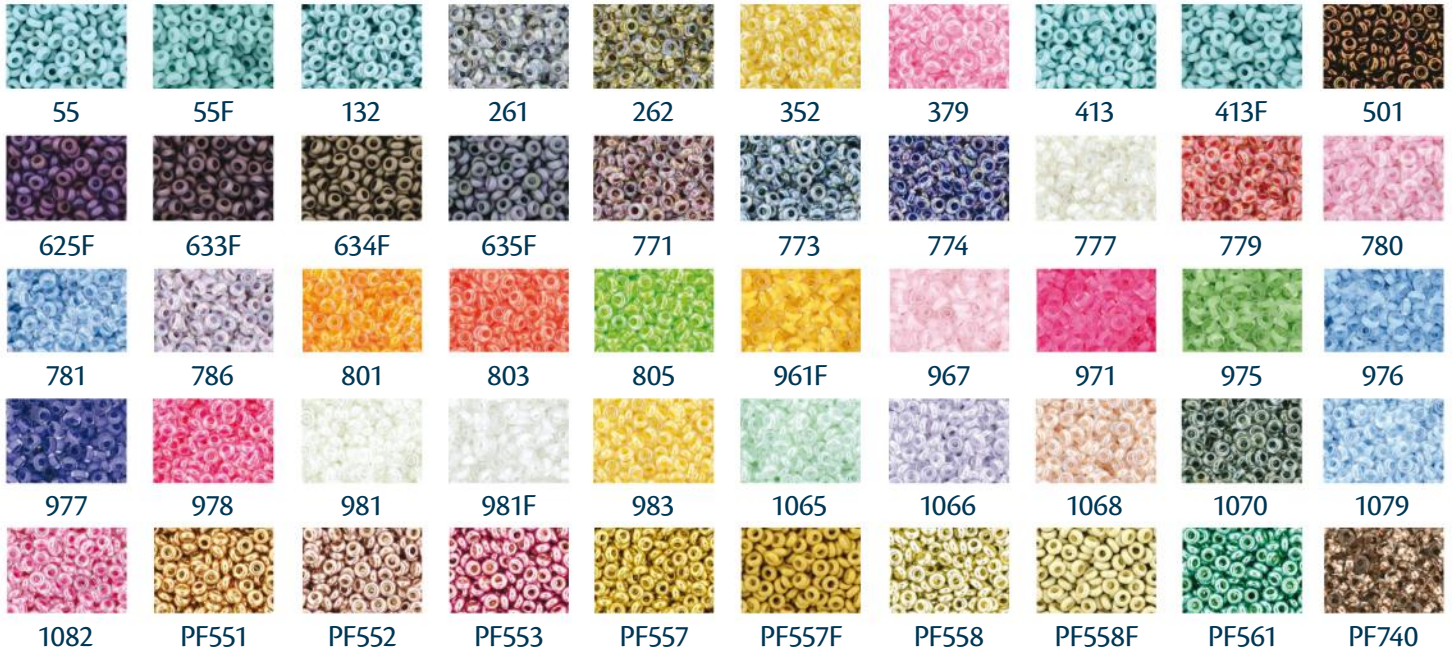
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Twisted Road Necklace

Shirley J. Moore

Need a sturdy rope technique? This rope, formed with a right-angle weave variation embellished with netting and a peyote- and herringbone-stitched clasp, can support a focal bead or shine on its own.



TECHNIQUES

Right-angle weave variation

Netting

Flat and tubular peyote stitch

Herringbone stitch

PROJECT LEVEL ●●○

MATERIALS

3 g champagne galvanized size 15° seed beads (A)

2 g matte turquoise galvanized size 15° seed beads (B)

1 g champagne galvanized size 11° seed beads (C)

4 g bronze-lined aqua rainbow size 11° seed beads (D)

20 g matte light green galvanized size 8° seed beads (E)

10 g aqua bronze-lined rainbow size 8° seed beads (F)

2 matte gray 5×3mm fire-polished rondelles (G)

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

24"

artist's tips

➤ Use a contrasting bead color to work peyote stitch off of the right-angle weave. It makes it easier to see where to add the embellishment.

➤ Pull the thread firmly after each embellishment to encourage the rope to twist.

1) ROPE BASE. Work a right-angle-weave strip to form the rope base:

Unit 1: Use 3' of thread to string 4E, leaving an 8" tail; pass through the 4E again to form a tight circle.

Units 2–145: String 3E, pass through the last 1E exited, and continue through the first 2E just added; repeat 143 times.

Sides: String 1F and pass through the nearest 1E on the base; repeat to connect all the E along one side of the base, then repeat for the other side of the base.

Weave through beads to exit from the first side 1E at the end of the base (Fig. 1).

2) EMBELLISH. Form a twisted rope with netted embellishments:

Pass 1: String 1A, 1B, and 1A; lay the bead strand across the bottom 1E of the nearest right-angle-weave unit and pass down through the nearest 1E at the side of the next right-angle-weave unit (Fig. 2). Turn the work over. *Note:* Turning the work over after each pass is vital for this technique to work correctly. Repeat Pass 1 to the end of

the base, pulling the thread tight with each stitch to form a twisted rope. *Note:* Be sure you're passing through the E, not the F, when you form the netted embellishments. Encourage the twist by manipulating the rope with your fingers as you work.

Pass 2: Weave through beads to exit from the other side of the unit at the end of the base. Repeat Pass 1 to add another set of netted embellishments between each of those formed in Pass 1. Secure the thread but don't trim.

3) TOGGLE BAR. Form a peyote-stitched toggle bar:

Tube: Use 3' of thread to form a peyote-stitched strip 14D wide and 12 rows long. Fold the strip so that Rows 1 and 12 interlock like a zipper. Weave through the beads to form a seamless tube. Exit from 1D at the end of the tube.

Ends: String 1C, 1G, and 1D; pass back through the G. String 1C; pass down through the next 1D at the edge of the tube and up through the following 1D

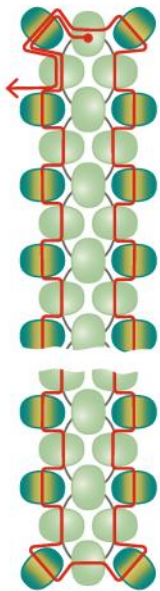


Fig. 1: Adding the sides to the base

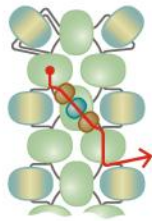


Fig. 2: Stitching the first netted embellishment

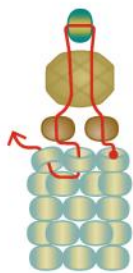


Fig. 3: Adding the first end of the clasp bar

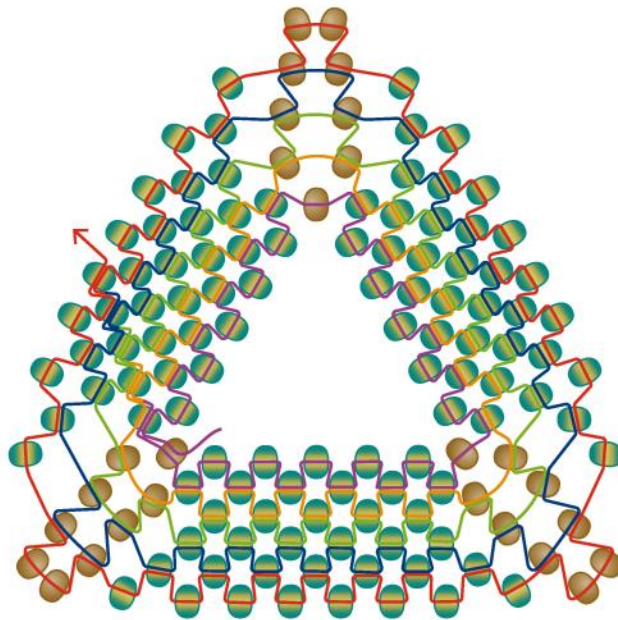


Fig. 4: Stitching Rounds 1–6 of the triangular clasp loop

(Fig. 3). *String 1C; pass through the 1G/1D and back through the G. String 1C; pass down through the next 1D at the edge of the tube and up through the following 1D. Repeat from *. Weave through beads to exit from the other end of the tube. Repeat this step at the other end of the tube. Secure the threads and trim. Set the toggle bar aside.

4) CLASP LOOP. Work tubular peyote and herringbone stitches to form a triangular clasp loop:

Rounds 1 and 2: Use 3' of thread to string {1C and 11D} three times, leaving a 6" tail; pass through the first 1C and 1D to form a tight circle (Fig. 4, purple thread).

Round 3: String 1D and pass through the next 1D of the previous round; repeat four times. String 2C and pass through the next 1D. Repeat from the beginning of this round twice. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 4, orange thread).

Round 4: Work 5 peyote stitches with 1D in each stitch. Work 1 herringbone stitch with 2C and 6 peyote stitches with 1D in each stitch; repeat. Work 1 herringbone stitch with 2C and 1 peyote stitch with 1D (Fig. 4, green thread).

Round 5: Working in the same fashion as Round 4, add 7D along each side of the triangle and 2C in each corner (Fig. 4, blue thread).

Round 6: Working in the same fashion, add 8D along each side of the triangle and 2C in each corner. Weave through beads to exit from 1D next to 1C of Round 1 (Fig. 4, red thread).

Rounds 7–10: Repeat Rounds 3–6 on the other side of Round 1.

Round 11: Working in the same fashion as before, add 9C along each side of the triangle, but add 1C in the corners.

Zip: Interlock the beads of Rounds 6 and 11 and weave them together to form a seamless join. Secure the threads and trim. Set the clasp loop aside.



Alternate Colorway Materials

3 g silver galvanized size 15° seed beads (A)
 2 g metallic copper size 15° seed beads (B)
 1 g metallic brown iris size 11° seed beads (C)
 2 g metallic gold size 11° seed beads (D1)
 2 g silver galvanized size 11° seed beads (D2)
 20 g bronze size 8° seed beads (E)
 10 g metallic brown iris size 8° seed beads (F)
 Smoke 6 lb FireLine braided beading thread

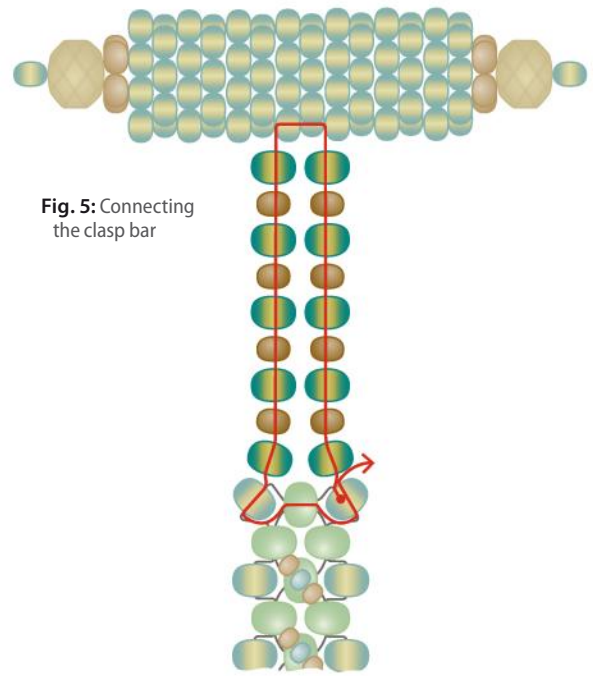


Fig. 5: Connecting the clasp bar

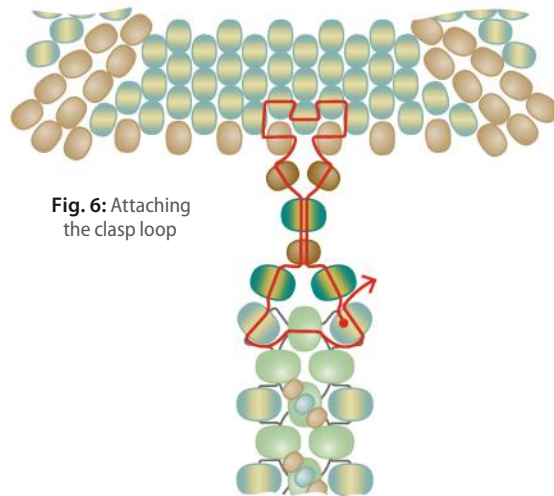


Fig. 6: Attaching the clasp loop

5) ASSEMBLY. Attach the clasp to the twisted rope:

Toggle bar: Weave the working thread of the rope through beads to exit up through 1F at the end. String {1F and 1C} four times. String 1F; pass through 2D at the center of the toggle bar. String {1F and 1C} four times. String 1F; pass down through the 1F at the end of the rope near the F last exited, through the nearest 1E, and up through the original 1F (Fig. 5). Repeat the thread path to reinforce. Secure the thread and trim.

Clasp loop: Weave the rope's tail thread through beads to exit up through 1F at the end. String 1F, 1C, 1F, and 1C; pass through the fourth 1C along one edge of the triangular loop. Weave through beads to exit through the fifth 1C along the same edge. String 1C; pass back through the last 1F/1C added. String 1F; pass down through the 1F at the end of the rope near the F last exited, through the nearest 1D, and up through the original 1F (Fig. 6). Repeat the thread path to reinforce. Secure the thread and trim.

SHIRLEY J. MOORE is a huge fan of seed beads, and creating patterns with them is her obsession. Shirley teaches classes at her local bead store and has published several patterns. She can be contacted at shirleymooredesigns@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads: Moonstone Beads, (843) 839-3535, www.moonstonebeads.com. Rondelles: Beads and More by Yashma, www.beadsandmorebyyashma.etsy.com. Thread: Bass Pro Shops, (800) 227-7776, www.basspro.com. ●

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Laura Graham

Laura Graham started beading as a way to cope with a serious medical diagnosis. She has since become an award-winning beadwork designer. Laura beads every day, runs an Etsy shop, and teaches her designs. We're honored to have her as one of our 2018 Designers of the Year! (See page 20.) Read on to learn how Laura got started beading and why she loves shaped beads.



Q: How did you get started beading?

A: I started beading in late 2007 after I was diagnosed with lupus. I was out of work and depressed, and I was looking for an inexpensive way to make Christmas gifts to fill some of my empty hours. I stopped in a bead store, and I was immediately hooked. (How little I knew . . . inexpensive—ha!)

Q: What inspires your creativity?

A: I'm mostly inspired by all the new beads. The shapes and multiple holes get my mind thinking of new ways to create. I'm also inspired by architecture and geometric patterns.

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

A: Very little planning goes into my designs. Often, one project will spawn another. The rest of the time, the beads tell me what to do.

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

A: Beader's block happens, and sometimes you have to let it run its course. I will clean and organize, pull apart or finish UFOs [unfinished objects], or play with another media such as paper crafts. Sometimes I'll go back and remake an older design or try another artist's pattern, which usually sparks a new idea.

Q: How do you approach the use of color?

A: I love color! Big, bold color! I actually have a hard time working in muted and neutral tones; doing so takes some thought and challenges me more than working in my favorite blues, purples, and metallics.

Q: What's your favorite stitch or technique?

A: With the new multi-hole beads, the stitches I use are modified, but I work mostly with right-angle weave and some peyote stitch. These stitches are so versatile. If I want to sit and relax, I will do a peyote-stitched project such as a Cellini spiral.



Q: What's was the inspiration for your 2018 Designer of the Year projects?

A: Being honored with this title, I wanted to use my favorite beads but elevate my designs and give the finished pieces more of a traditional beaded feel by using more crystals and seed beads. I tried to get away from my typical hard-line, geometric feel and go with more flowing, softer shapes. My ultimate goal is to inspire people who've said they would never work with the new shaped beads to try them!

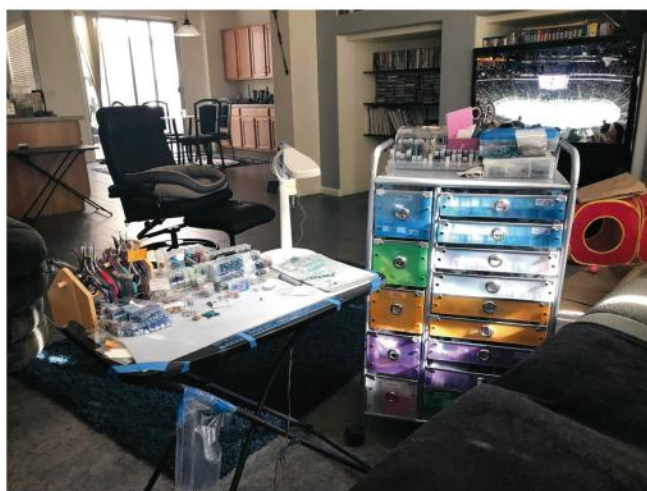
Q: What message do you have for other beaders?

A: I want people who consider themselves "traditional" beaders to try shaped beads. Those who have been strictly seed bead folks seem to be against the new shapes. To me, shaped beads are just another tool for creating something beautiful. Break out of the norm and try something different! If you don't know what to buy, try a kit. Shaped beads are fun and add so much to our craft.

To see more of Laura's work, visit her Etsy shop, Desert Star Creations.



PHOTOS COURTESY OF LAURA GRAHAM



Laura's Beading Space

Take a peek at Laura's beading space, which is both organized and portable!

Q: Where is your current workspace located?

A: I have a craft room that houses my computer, beading materials, and paper-craft supplies, but I also have a folding worktable and rolling cart with most of my supplies, so I can bead anywhere in my house.

Q: How is your workspace organized?

A: My space is organized into beads, paper crafts, and computer/office. I have a separate desk for each. My beads are in

drawers by style: crystals, seed beads, shaped beads, fire-polished beads—and they're separated within the drawers by color.

Q: What do you love about your beading space?

A: It's anywhere I want it to be: family room, formal living room, craft room, master bedroom, or outdoor courtyard. My beading space is the entire first floor of my house, indoors and out, with my rolling cart and folding table!

Q: What would you change about your studio?

A: I wish my craft room were larger. I would love to have a comfortable chair or loveseat with a TV, as well as lots of shelves to get my beads out of the drawers and on display to see all the colors together.

Q: What's your favorite beading tool?

A: It's a toss-up between my Tulip needles and my thread burner! ●

2018
designer
of the *year*

Winter Flower Necklace

LAURA GRAHAM



Use tubular netting, right-angle weave, and picots to transform beveled rivolis into beautiful connected flowers that create a mesmerizing necklace focal.



1) **SMALL FLOWERS.** Use tubular netting, right-angle weave, and picots to form the small flowers:

Round 1: Use 6' of thread to string {1B, 1G, 1B, and 1D} six times, leaving a 4" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first 1B/1G strung (Fig. 1, green thread).

Round 2: String 5A, skip the next 1B/1D/1B, and pass through the following G; repeat five times. Repeat the thread path of this round to reinforce, then pass through the first 3A of this round (Fig. 1, blue thread).

Round 3: String 3A and pass through the third A of the next 5A set in Round 2; repeat five times. Repeat the thread path of this round to reinforce, then weave through beads to exit from the nearest G of Round 1 (Fig. 1, red thread). Flip the beadwork over.

Round 4: Repeat Round 2, this time exiting from the first 4A of this round (Fig. 2, blue thread; beads of Rounds 2 and 3 removed for clarity).

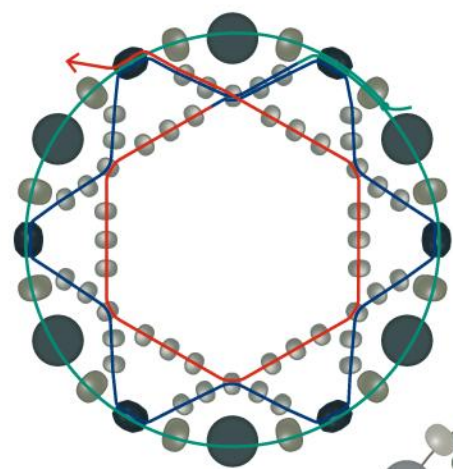


Fig. 2: Forming Small Flowers, Rounds 4 and 5

Round 5: Working with loose tension, string 1G and pass through the second, third, and fourth A of the next 5A set in Round 4; repeat five times (Fig. 2, red thread).

Insert one 12mm rivoli faceup into the beadwork so the back touches Round 3. Repeat the thread path of this round, this time only passing through the second and fourth A of each 5A set in Round 4 to snug the beadwork over the front of the rivoli. Weave through beads to exit from 1B after 1D in Round 1 (see the purple start dot in Fig. 3).

Round 6: String 2A, skip the next G, and pass through the following 1B/1D/1B; repeat four times. String 2A; skip the next G and pass through the following 1B/1D (Fig. 3, purple thread).

Round 7: String 3D and pass through the last D exited; repeat the thread path to reinforce, then pass through the next 1B/1A (Fig. 3, green thread). String 1A; pass through the next 1A/1B/1D (Fig. 3, blue thread). Repeat from the beginning of this round five times. Repeat the thread path of this round to reinforce. Pass through the first 2D of this round (Fig. 3, red thread). *Note:* You'll now begin working in the opposite direction.

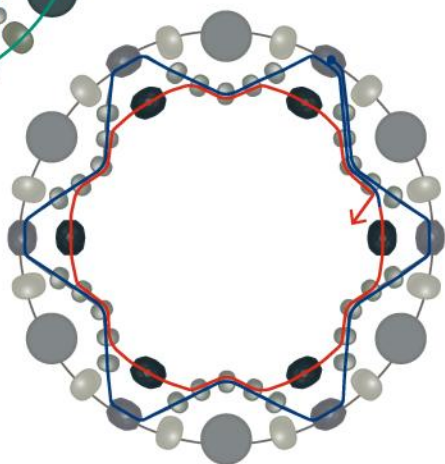


Fig. 1: Stitching Small Flowers, Rounds 1-3

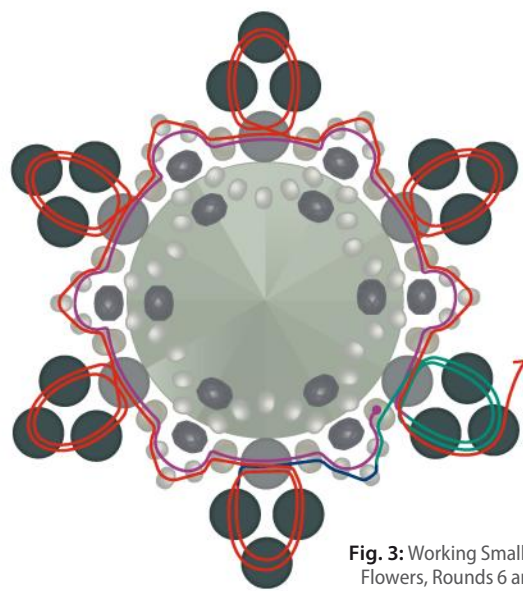


Fig. 3: Working Small Flowers, Rounds 6 and 7

TECHNIQUES

Tubular netting
Right-angle weave
Picot
Peyote stitch

PROJECT LEVEL ○○○

MATERIALS

3 g dark seafoam galvanized Duracoat size 15° Japanese seed beads (A)

1 g seafoam luster size 11° Japanese seed beads (B)

2 g dark seafoam galvanized Duracoat size 11° Japanese seed beads (C)

16 g matte metallic blue 2.5×3mm Minos par Puca beads (D)

19 matte metallic blue 10×5mm 3-hole Arcos par Puca beads (E)

46 Chrysolite 3mm crystal bicones (F)

2 foil-back mint green 12mm crystal rivolis

1 foil-back mint green 14mm crystal rivoli

78 Montana blue pastel 2mm fire-polished rounds (G)

1 silver 15×42mm hook clasp
Crystal 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

20"

artist's tips

- › Check all three holes of the Arcos par Puca beads to make sure they aren't blocked before stringing them.
- › You may need to use a size 12 beading needle when connecting the components because of the number of passes through the size 15° seed beads.
- › Take care when stitching through the fire-polished rounds in the bezel. Don't pull the thread too tightly, or the beads or your thread could break.

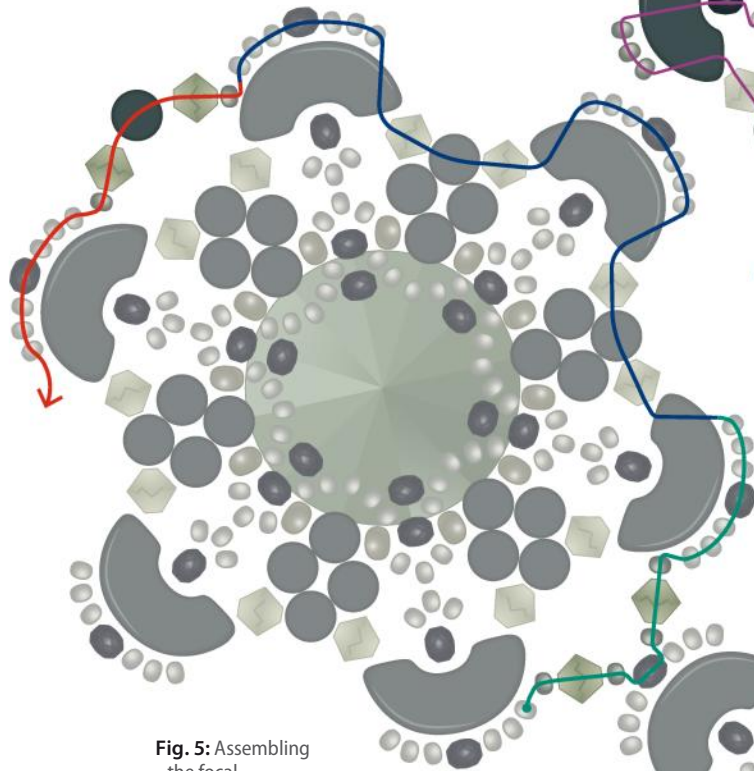


Fig. 5: Assembling the focal

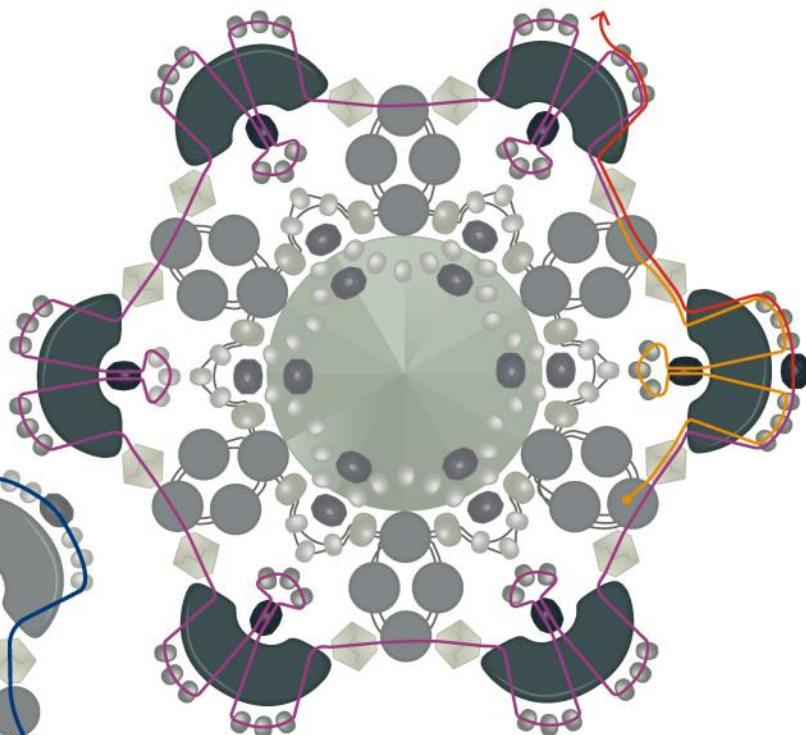


Fig. 4: Adding Small Flowers, Rounds 8 and 9

Round 8: Orient 6E on your work surface with the inside curve facing down. String 1F, 1E (right hole, bottom to top), and 3A; pass down through the center hole of the last E strung. String 1G and 3A; pass back through the G and pass up through the center hole of the last E exited. String 3A; pass down through the left hole of the last E exited. String 1F; pass through the second D of the next 3D set in Round 7 (Fig. 4, orange thread). Repeat from the beginning of this round five times. Pass through the first 1F/1E (right hole, bottom to top)/3A of this round (Fig. 4, purple thread).

Round 9: String 1G and pass through the next 3A, 1E (left hole, top to bottom), 1F, 1D, 1F, 1E (right hole, bottom to top), and 3A (Fig. 4, red thread); repeat five times. Pass through the next 1G/3A. Secure and trim the tail thread, but don't trim the working thread. Set aside. Repeat this entire step for a second small flower.

2) LARGE FLOWERS. Repeat Step 1, repeating the stringing sequence in Round 1 seven times instead of six, adjusting the repeats in each round accordingly, and using

the 14mm crystal rivoli. Secure and trim both threads of the large flower.

3) FOCAL ASSEMBLY. Exiting from one 3A/1G/3A set on 1 small flower, string 1A, 1F, and 1A; pass through 1G of one 3A/1G/3A set on the large flower, taking care that the components are both faceup. String 1A, 1F, and 1A; pass through the next 3A/1G/3A of the small flower (Fig. 5, green thread). Weave through beads to exit from the second 3A/1G/3A set from the last set exited (Fig. 5, blue thread). String 1A, 1F, 1D, 1F, and 1A; pass through the next 3A/1G/3A of

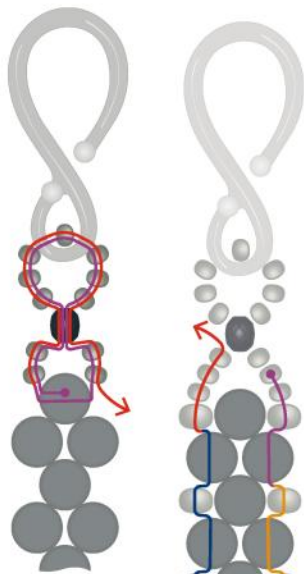


Fig. 6: Attaching the clasp

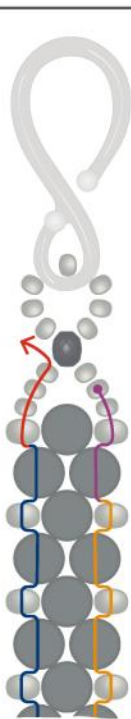
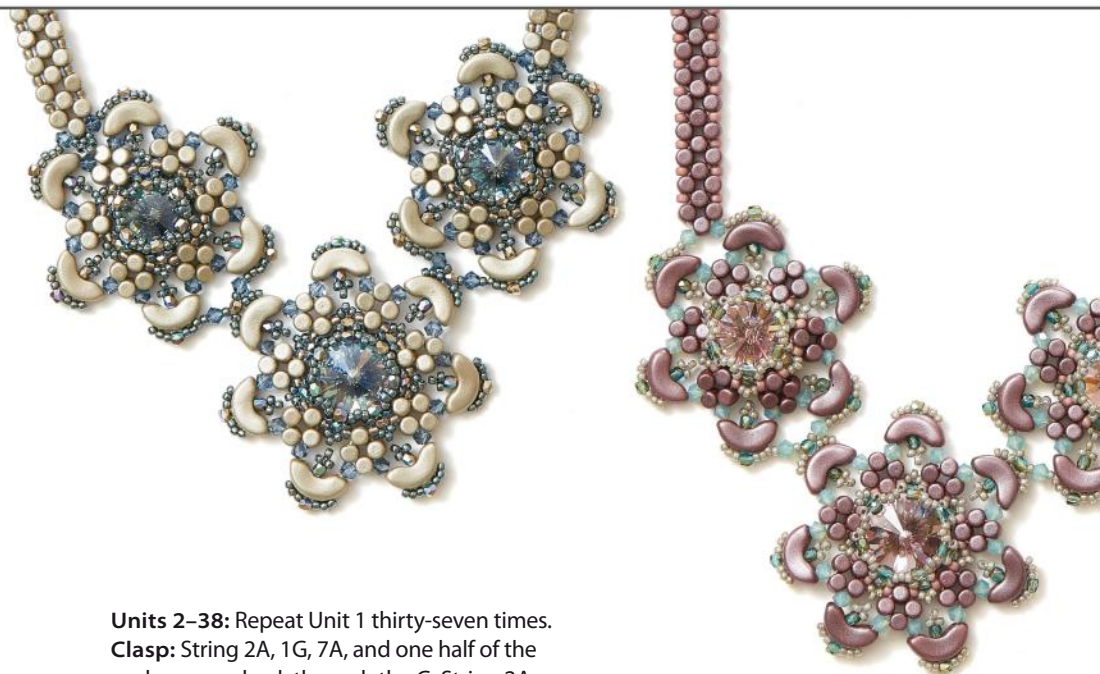
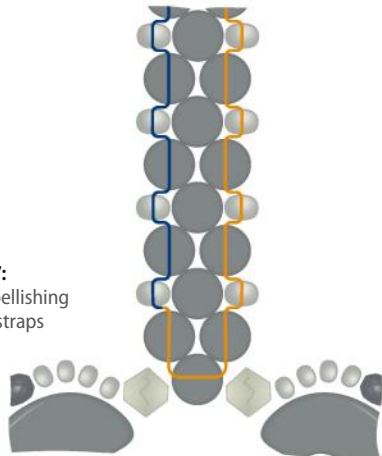


Fig. 7: Embellishing the straps



the small flower (Fig. 5, red thread). Weave through beads to exit from the first 3A/1G/3A exited in this step. Repeat the thread path of this step to reinforce the beadwork, exiting from the D of this step. Don't trim the thread. Set aside. Use the working thread of the other small flower to repeat this entire step, attaching the other small flower to the second 3A/1G/3A set of the large flower from the previous connection so that there's 1E between the connections at the top of the large flower. Set the working thread aside and don't trim it.

4) STRAPS. Use right-angle weave and peyote stitch to form the straps:

Unit 1: Use the working thread of 1 small flower to string 3D and pass through the last D exited; repeat the thread path and pass through the first 2D of this unit.

Units 2–38: Repeat Unit 1 thirty-seven times.

Clasp: String 2A, 1G, 7A, and one half of the clasp; pass back through the G. String 2A; pass through the last D exited (Fig. 6, purple thread). Repeat the thread path of the clasp to reinforce, exiting from the last 2A added (Fig. 6, red thread).

Strap Embellishment: *String 1A and 1C; pass through the next D along the same edge of the strap (Fig. 7, purple thread). String 1C and pass through the next D along the same edge of the strap; repeat thirty-six times. Pass through the next 2D (Fig. 7, orange thread). String 1C and pass through the next D along the same edge of the strap; repeat thirty-six times (Fig. 7, blue thread). String 1C and 1A; pass through the next 2A of the clasp (Fig. 7, red thread). Secure the thread and trim. Repeat this entire step to add a second strap to the other small flower, using the second half of the clasp.

LAURA GRAHAM started beading in 2007 after she was diagnosed with lupus. Making jewelry became her way of coping with the disease, and now she is an award-winning designer and practices bead weaving therapy every day. She lives in Las Vegas with her husband, has an Etsy shop, and has started teaching her designs. You can reach her at www.desertstarcreations.etsy.com or at laura@desertstarcreations.com.

RESOURCES Check your favorite bead retailer or contact: All materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Kits: Desert Star Creations, www.desertstarcreations.etsy.com. ●

Alternate Colorway Materials



BEIGE

3 g metallic denim size 15° Japanese seed beads (A)
 3 g gold-lined Montana size 11° Japanese seed beads (B and C)
 16 g matte metallic beige 2.5×3mm Minos par Puca beads (D)
 19 matte metallic beige 10×5mm 3-hole Arcos par Puca beads (E)
 46 denim blue 3mm crystal bicones (F)
 2 foil-back mystique 12mm crystal rivolis
 1 foil-back mystique 14mm crystal rivoli
 78 nickel AB 2mm fire-polished rounds (G)
 1 gunmetal 15×42mm hook clasp
 Smoke 6 lb FireLine braided beading thread

PLUM

3 g gray-gold luster size 15° Japanese seed beads (A)
 3 g frosted rose beige size 11° Japanese seed beads (B and C)
 16 g matte metallic plum pink 2.5×3mm Minos par Puca beads (D)
 19 matte metallic plum pink 10×5mm 3-hole Arcos par Puca beads (E)
 46 Pacific opal 3mm crystal bicones (F)
 2 foil-back light amethyst 12mm crystal rivolis
 1 foil-back light amethyst 14mm crystal rivoli
 78 aqua Celsian 2mm fire-polished rounds (G)
 1 matte gold 15×42mm hook clasp
 Crystal 6 lb FireLine braided beading thread

2018
designer
of the year

Avonlea Bracelet

MELINDA BARTA



Main
Colorway

artist's tip

If you like the extra embellishment worked in Rounds 3 and 4 on the clasp button, add the same nets of A to the melon rounds in any of the bracelet sections.

This trellis-inspired cuff, fit for the ultimate nature-lover Anne of Green Gables, is made with netting and finished with a sweet button clasp.



1) **SECTION 1.** Use a variation of circular netting to form the first section:

Round 1: Working clockwise, use 6' of thread to string {1E, 1A, 1C, and 1A} three times, leaving a 6" tail. Pass through the beads (same holes of the E) again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first E (first/inside then second/outside holes) strung (Fig. 1, turquoise thread). *Note:* You'll now begin working counterclockwise.

Round 2: String 1B, 1D, and 1B and pass through the next E (outside hole); repeat twice. Pass through the first B of this round (Fig. 1, red thread).

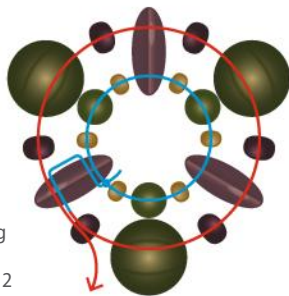


Fig. 1: Stitching Section 1, Rounds 1 and 2

Left Join: *Note:* Take care to add the F faceup. String 1A, 1B, 1A, 1F (left hole/top to bottom), 1A, 1B, and 1A (Fig. 2, green thread).

Round 3: String 1B, 1E, 1B, and 1D; repeat twice. Working counterclockwise, pass through the first 1B and 1E (first/outside then second/inside holes) of this round (Fig. 2, turquoise thread). *Note:* You'll now begin working clockwise.

Round 4: String 1A, 1C, and 1A and pass through the next E (inside hole); repeat twice. Pass through the next 1A, 1C, 1A, 1E (inside then outside holes), and 1B (Fig. 2, red thread).

Right Join: String 1A, 1B, and 1A; pass back through the right hole (bottom to top) of the F. String 1A, 1B, and 1A; skip the nearest D and pass through the next 1B, 1E (outside hole), and 1B (Fig. 3).

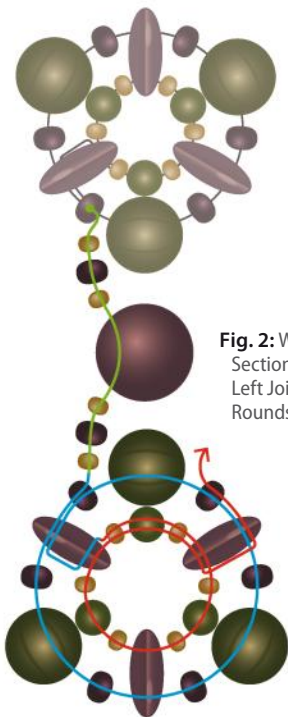


Fig. 2: Working Section 1, Left Join and Rounds 3 and 4

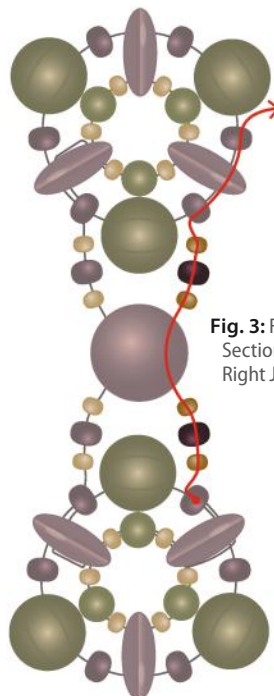


Fig. 3: Forming Section 1, Right Join

TECHNIQUE
Circular netting variation

PROJECT LEVEL ○○○

MATERIALS

1.5 g metallic bronze size 15° seed beads (A)

2 g metallic raspberry luster size 11° seed beads (B)

74 metallic gold suede 2mm pressed-glass rounds (C)

57 brown iris 5mm melon rounds (D)

57 metallic pink suede 6mm 2-hole lentils (E)

9 saturated metallic butterum 7mm 2-hole CzechMates cabochons (F)

Purple One-G nylon beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

7¼"



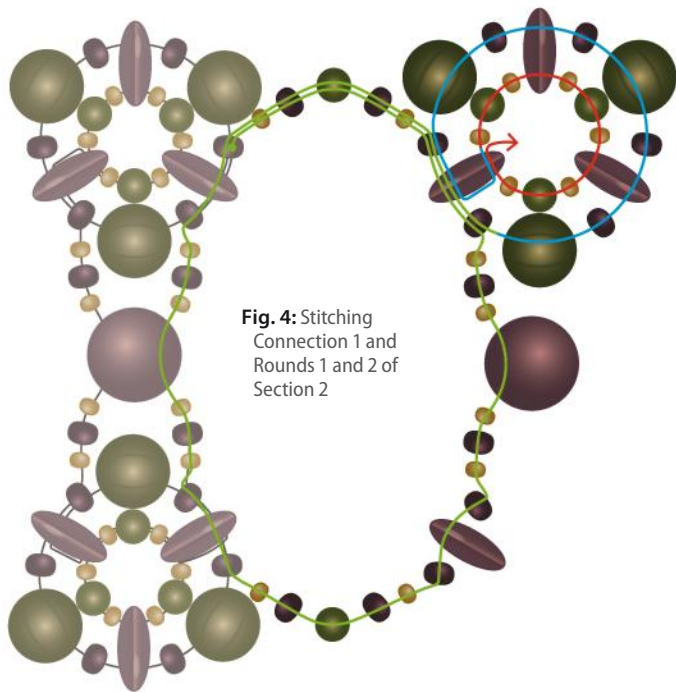


Fig. 4: Stitching Connection 1 and Rounds 1 and 2 of Section 2

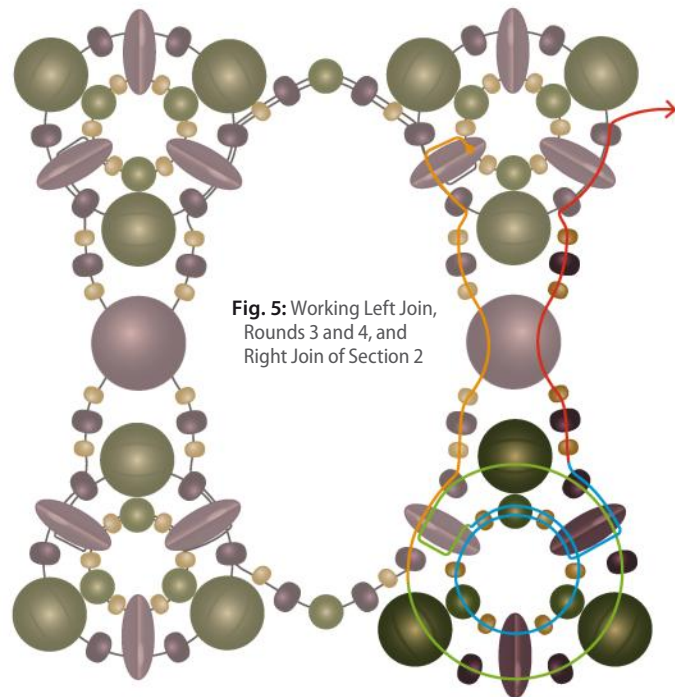


Fig. 5: Working Left Join, Rounds 3 and 4, and Right Join of Section 2

2) CONNECTION 1. String 1A, 1B, 1C, 1B, 1A, 1B, 1E, 1B, 1A, 1B, 1A, 1F (left hole/top to bottom), 1A, 1B, 1A, 1B, 1E, 1B, 1A, 1B, 1C, 1B, and 1A; pass through the 1B, 1E (outside hole), and 1B on the right side of the previous section, then weave through beads to exit from the fourth B just added (Fig. 4, green thread).

3) SECTION 2. Work the second section:
Round 1: Working counterclockwise, string 1D, 1B, 1E, and 1B; repeat. String 1D; pass through the last 1B, 1E (first/outside then second/inside holes) exited (Fig. 4, turquoise thread). *Note:* You'll now begin working clockwise.

Round 2: String 1A, 1C, and 1A and pass through the next E (inside hole); repeat twice (Fig. 4, red thread).

Left Join: Pass through the outside hole of the last E exited and weave through beads to exit from the next E (first/outside hole) and the following B (Fig. 5, orange thread).

Round 3: String 1D, 1B, 1E, and 1B; repeat. Working counterclockwise, string 1D; pass through the last 1B and 1E (outside then inside holes) exited (Fig. 5, green thread). *Note:* You'll now begin working clockwise.

Round 4: Repeat Section 1, Round 4 (Fig. 5, turquoise thread).

Right Join: Repeat Section 1, Right Join (Fig. 5, red thread).

4) SECTIONS 3–9. Repeat Steps 2 and 3 seven times for a total of 9 sections. Weave through beads to exit from the first 1A/1B/1A of Section 9, Right Join.

5) CLASP LOOP. String 3A, 1C, and 31B; pass back through the C. String 3A; pass back through the right (outside) hole of the F in Section 9 (Fig. 6, turquoise thread). Repeat the thread path through all the beads of the clasp loop and pass through the next A of Section 9, Right Join (Fig. 6, red thread). Secure the threads and trim.

6) CLASP BUTTON. Use a variation of circular netting to form the button:

Rounds 1 and 2: Use 2' of new thread to repeat Section 1, Rounds 1 and 2.

Round 3: String 7A and pass through the next B, then string 3A and pass through the following B; repeat twice (Fig. 7, green thread).

Round 4: String 7A and pass through the next 1B/3A/1B; repeat twice (Fig. 7, red thread). Pass through the next D. Flip the beadwork over.

Round 5: String 1A, 1B, and 1A and pass through the next D; repeat twice. Pass through the first 1A/1B (Fig. 8, green thread; back of beadwork shown).

Round 6: String 4A and pass through the next B of Round 5; repeat twice. Pass through the first 2A just added (Fig. 8, turquoise thread).

Round 7: String 1B; pass through the next 2A/1B/2A. Pass back through the B just



Alternate Colorway Materials

GREEN

- 1.5 g metallic bronze size 15° seed beads (A)
- 2 g metallic raspberry luster size 11° seed beads (B)
- 58 opaque purple-bronze Picasso 2mm pressed-glass rounds (C)
- 73 Atlantis blue luster iris 5mm melon rounds (D)
- 57 luster opaque green 6mm 2-hole CzechMates lentils (E)
- 9 oxidized bronze 7mm 2-hole CzechMates cabochons (F)
- Brown One-G nylon beading thread

SINGLE-STRAND MAUVE

- 0.5 g metallic bronze iris size 15° seed beads (A)
- 1 g metallic raspberry luster size 11° seed beads (B)
- 24 opaque rose/gold topaz luster 2mm fire-polished rounds (C)
- 24 opaque rose/gold topaz luster 5mm melon rounds (D)
- 24 saturated metallic golden lime 6mm 2-hole CzechMates lentils (E)
- 7 saturated metallic pale dogwood 7mm 2-hole CzechMates cabochons (F)
- 1 antiqued brass 6×12mm lobster clasp
- Brown One-G nylon beading thread

OPTION

TO MAKE A NARROW VERSION OF THE BRACELET, USE THE TECHNIQUES IN STEP 1 TO CREATE AND JOIN SMALL COMPONENTS. FOR SOME OF THE JOINS, YOU WILL NEED TO CONNECT LENTILS INSTEAD OF MELONS TO KEEP THE BRACELET IN A STRAIGHT LINE.

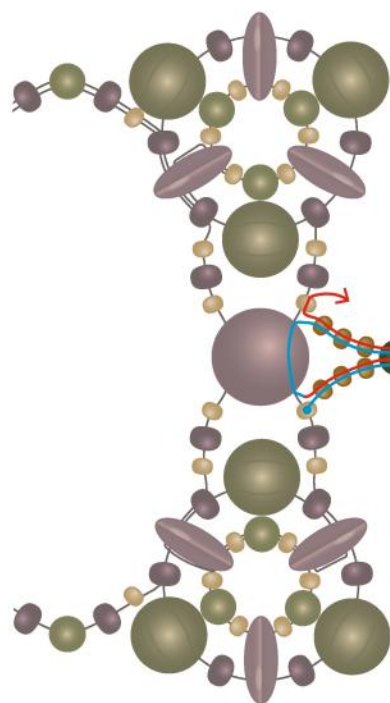
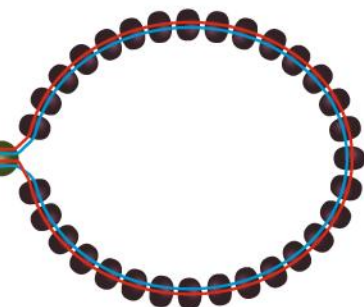


Fig. 6: Forming the clasp loop



added and the next 2A/1B/2A. Pass back through the B of this round (Fig. 8, red thread). Weave through beads to reinforce the thread path of this round and snug the beads, exiting from the B of this round.

Connection: String 5B and 3A; pass through the F (outside hole) of Section 1. String 3A; pass back through the 5B just added and the B of Button, Round 7. Repeat the thread path of this connection to reinforce. Secure and trim the threads.

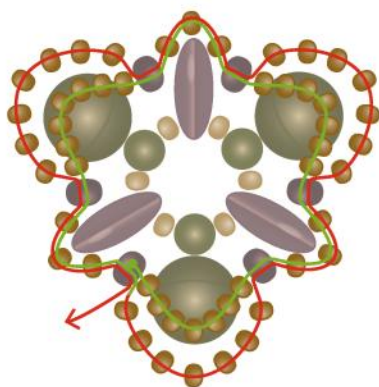


Fig. 7: Adding Rounds 3 and 4 of the clasp button

MELINDA BARTA is a former editor of *Beadwork* magazine and the author of six books published by Interweave. She has filmed many instructional DVDs on bead-weaving techniques, taught at craft schools and bead shows nationwide, and shared her love of crafting on DIY, PBS, HGTV, Style, and local television networks. Melinda is a consultant for Starman, Inc. and a Starman TrendSetter. Visit www.MelindaBarta.com and www.MelindaBartaStudio.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads and thread: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. All other materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com. ●

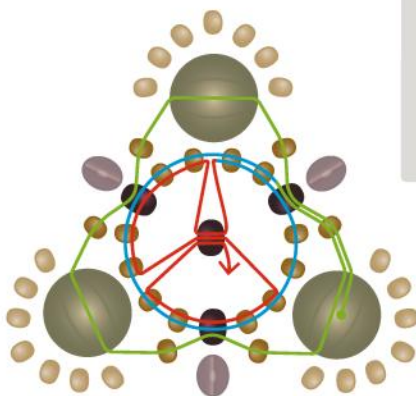
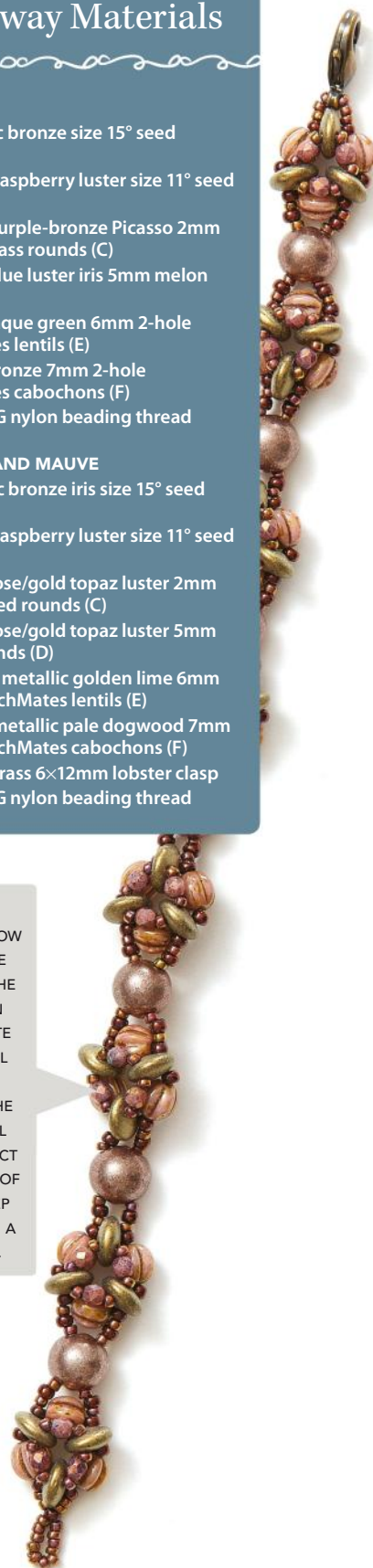


Fig. 8: Working Rounds 5-7 of the clasp button



2018
designer
of the *year*

Mirror Image Bracelet

SHANNA STEELE



Use two-needle right-angle weave and netting techniques to create a reversible, double-layered bracelet made of Honeycomb beads and Japanese seed beads.



1) FOUR-UNIT LINKS. Use two-needle right-angle weave to create two-layer links:
Link, Front: *Note:* Orient each honeycomb bead on your work surface with the holes oriented vertically. Place a needle at each end of 2' of thread. Use one needle to string 1B to the center of the thread (Fig. 1, purple thread). *Use the right needle to string 1A, 1F (right hole), 1A, and 1B (Fig. 1,

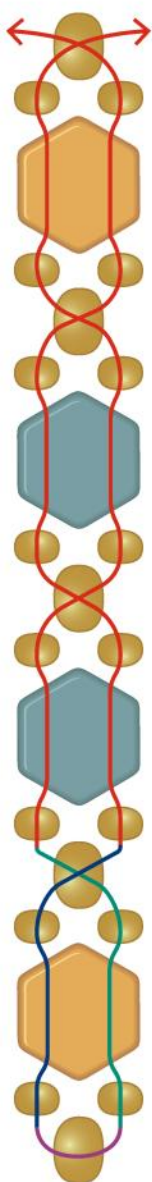


Fig. 1: Stitching Link, Front of a four-unit link

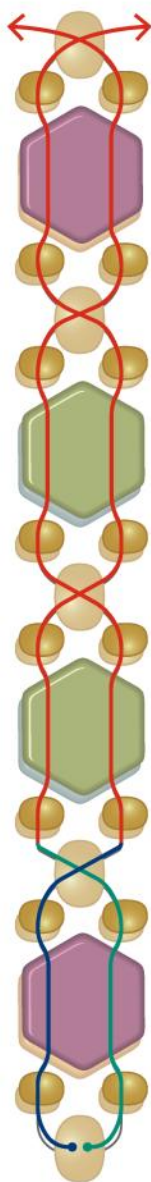


Fig. 2: Working Link, Front of a four-unit link

green thread). Use the left needle to string 1A and pass through the left hole of the F just strung, then string 1A and pass back through the B just strung (Fig. 1, blue thread). Repeat from * three times, adding 2D and 1F (Fig. 1, red thread). Flip the beadwork over and rotate it so the last bead added is nearest you, with the working thread pointing away.

Link, Back: **Use the right needle to string 1A, 1C (right hole), and 1A; pass through the nearest B of Link, Front (Fig. 2, green thread). Use the left needle to string 1A and pass through the C (left hole) just added, then string 1A and pass back through the nearest B of Link, Front (Fig. 2, blue thread). Repeat from ** three times, adding 2E and 1C (Fig. 2, red thread). Repeat the thread path of Link, Front and Back to reinforce the beadwork. Secure and trim the threads. Set aside.

Repeat this entire step seven times for a total of 8 four-unit links.

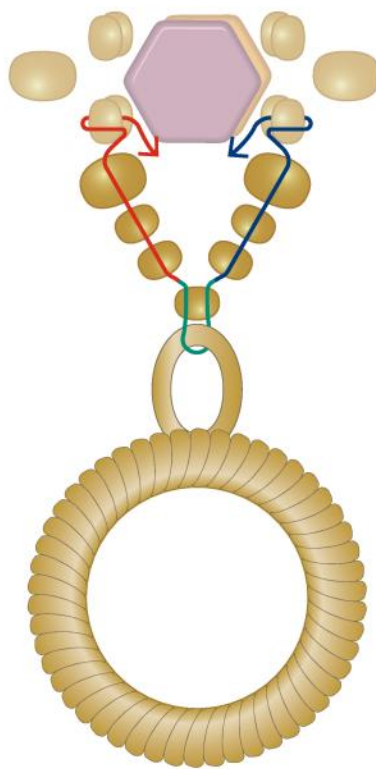


Fig. 3: Forming Clasp, End 1

TECHNIQUES

Two-needle right-angle weave
 Netting

PROJECT LEVEL ○○○

MATERIALS

15 g metallic gold iris size 8° seed beads (A)
 8 g metallic gold iris size 6° seed beads (B)
 27 bordeaux pastel 6mm 2-hole Honeycomb beads (C)
 38 petrol pastel 6mm 2-hole Honeycomb beads (D)
 38 olive pastel 6mm 2-hole Honeycomb beads (E)
 27 matte metallic antique brass 6mm 2-hole Honeycomb beads (F)
 1 antiqued gold 17mm toggle clasp
 Black 6 lb WildFire thermally bonded beading thread

TOOLS

Scissors
 2 size 12 beading needles

FINISHED SIZE

7"

2) THREE-UNIT LINKS. Use two-needle right-angle weave to create two-layer links:
Link, Front: Repeat Link, Front of Step 1, adding 1E, 1C, and 1E.

Link, Back: Repeat Link, Back of Step 1, adding 1D, 1F, and 1D.

Repeat this entire step eight times for a total of 9 three-unit links.

3) TWO-UNIT LINKS. Use two-needle right-angle weave to create two-layer links:
Link, Front: Repeat Link, Front of Step 1, adding 2D.

Link, Back: Repeat Link, Back of Step 1, adding 2E.

Repeat this entire step for a total of 2 two-unit links.

4) ONE-UNIT LINKS. Use two-needle right-angle weave to create two-layer links:
Link, Front: Repeat Link, Front of Step 1, adding 1C.

Link, Back: Repeat Link, Back of Step 1, adding 1F.

Repeat this entire step for a total of 2 one-unit links.

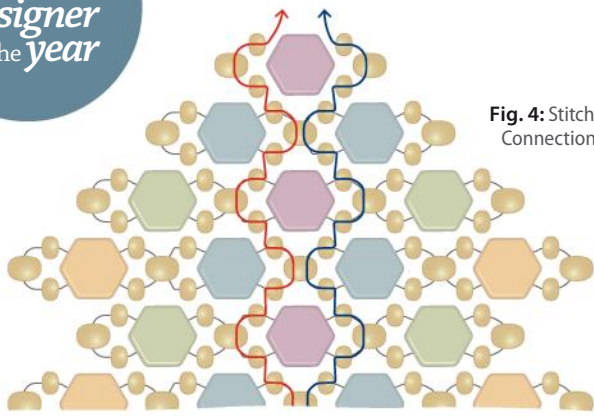


Fig. 4: Stitching Center Connection, Front

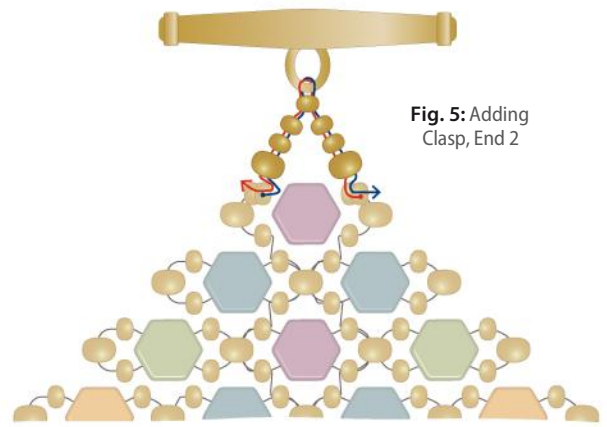


Fig. 5: Adding Clasp, End 2

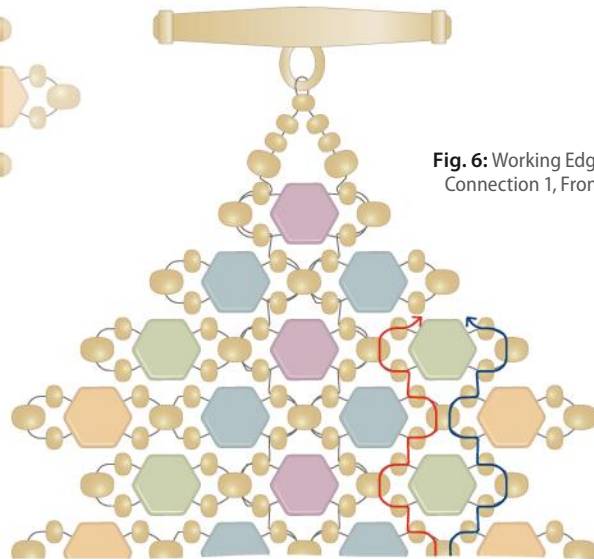
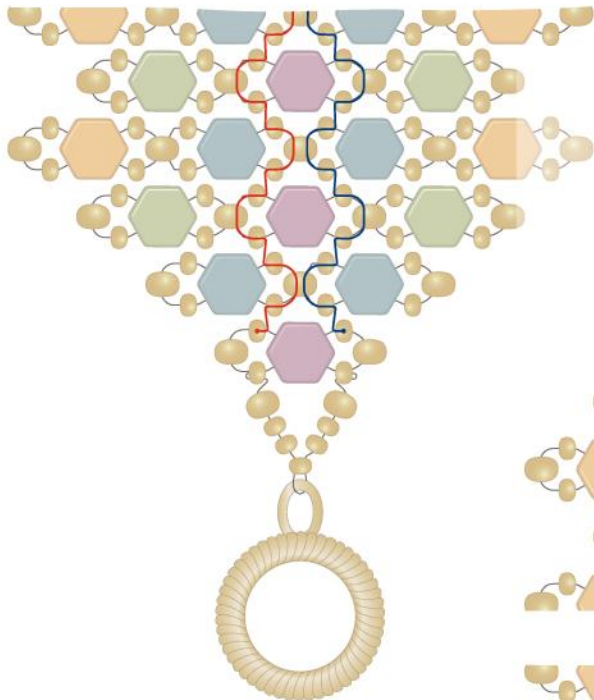
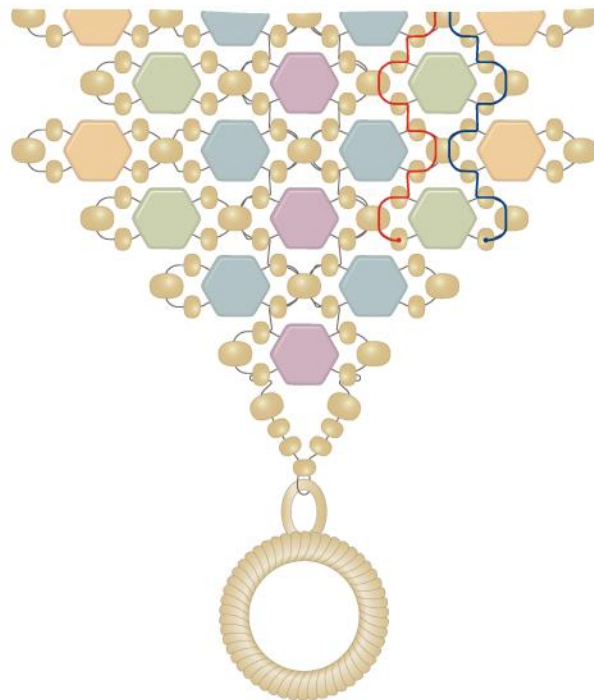


Fig. 6: Working Edge Connection 1, Front



5) **ASSEMBLY.** Connect the links and assemble the bracelet:

Clasp, End 1: Place a needle at each end of 4' of thread. Use one needle to string the ring half of the clasp to the center of the thread. Use both needles as one to string 1A (Fig. 3, green thread). Use the right needle to string 2A and 1B, then pass through 1A at the front of 1 one-unit link, away from the beadwork, and the nearest A at the back of the same link, toward the beadwork (Fig. 3, blue thread); repeat using the left needle and passing through the nearest A at the other end of the same one-unit link (Fig. 3, red thread). Use the right needle to weave through beads and exit from the opposite 1A/1B/1A at the front of the same link; repeat using the left needle, exiting from the other 1A/1B/1A at the front of the link.

artist's tips

› A and D will always mirror each other on reverse sides of the bracelet.
B and C will always mirror each other on reverse sides of the bracelet.

› Lay the stringing sequence of Honeycomb beads in each link on your work surface before you stitch so you can easily see the pattern.

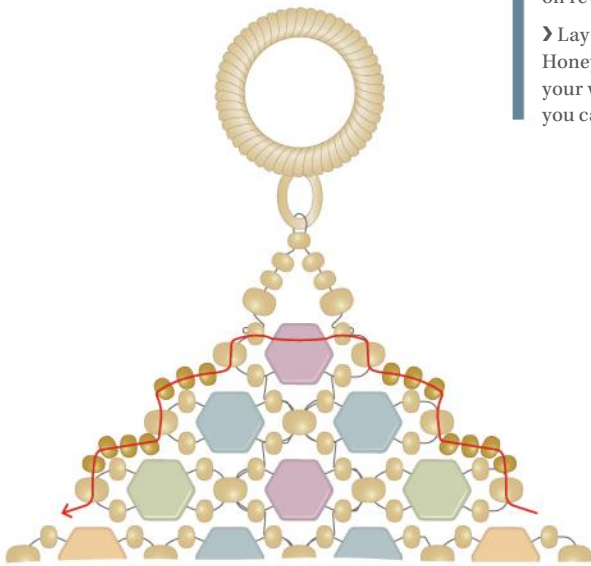
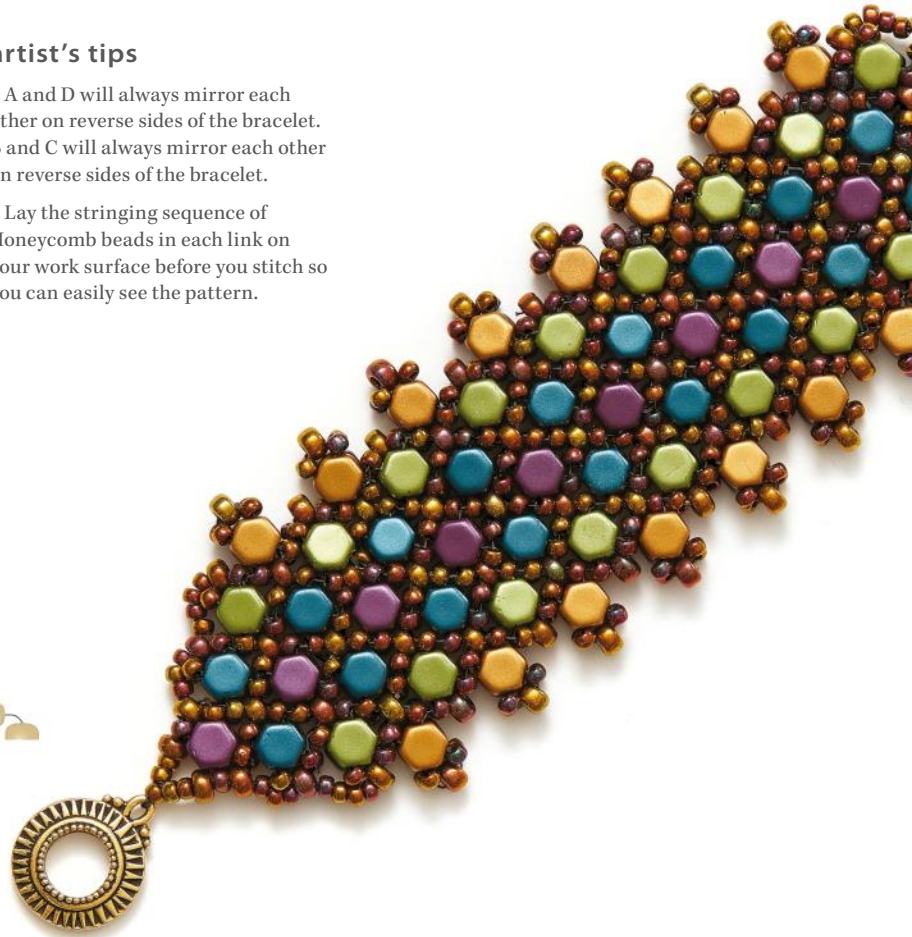


Fig. 7: Forming the end embellishments



Center Connection, Front: Align the links faceup on your work surface according to Fig. 4. Use the right needle to weave through beads (A and B only), following the blue thread path in Fig. 4, to connect the links at the front/center (Fig. 4, blue thread); repeat using the left needle (Fig. 4, red thread).

Clasp, End 2: With the needles exiting from the 1A/1B/1A sets at the front of the last one-unit link added, use the left needle to string 1B, 3A, and the clasp bar; pass back through the last A added, then string 2A and 1B and pass through the nearest A at the other end of the front of the one-unit link, away from the beadwork (Fig. 5, blue thread), and the nearest A at the back of the same link, toward the beadwork. Use the right needle to repeat the thread path in reverse (Fig. 5, red thread). Flip the beadwork facedown. Use the right needle to exit from the nearest 1A/1B/1A set at the end of the one-unit link, toward the beadwork; repeat using the left needle and exiting from the opposite 1A/1B/1A set.

Center Connection, Back: Repeat Center Connection, Front to connect the back side

of the beadwork at the center. Secure and trim the thread. Flip the beadwork faceup.

Edge Connection 1, Front: Place a needle at each end of 3' of thread. Use one needle to pass through the end 1A/1E/1A of one end three-unit link. Use the right needle to weave through beads (A and B only), following the blue thread path in Fig. 6, to connect the links at the front (Fig. 6, blue thread); repeat using the left needle (Fig. 6, red thread). Use the right needle to pass through the nearest A at the back of the current link, away from the beadwork; repeat using the left needle. Flip the beadwork facedown.

Edge Connection 1, Back: Repeat the thread path of Edge Connection 1, Front to connect the back side of the beadwork at this edge. Secure and trim the threads. Flip the beadwork faceup.

Edge Connection 2, Front and Back: Repeat Edge Connection 1, Front and Back to connect the front and back of the beadwork at the other edge of the bracelet.

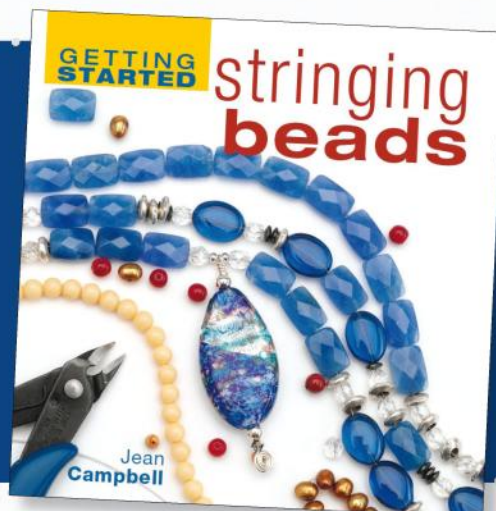
6) END EMBELLISHMENTS. Start 2' of new thread that exits from the B at one end of one end three-unit link, away from the

beadwork. String 4A; pass through the end B of the next two-unit link. String 3A; pass through the end B of the next one-unit link and the following 1A, 1C (outside hole), 1A, and 1B. String 3A; pass through the end B of the next two-unit link. String 4A; pass through the end B of the next three-unit link (Fig. 7). Secure and trim the threads. Repeat this entire step at the other end of the beadwork.

SHANNA STEELE is a self-taught jewelry designer who worked for many years as an instructional designer and purchasing/product manager in the bead and jewelry-supply industry. She lives in Fort Worth, Texas, with her husband, their toddler and two dogs, and a room full of beads. To see more of Shanna's designs and purchase PDF instructions and kits of some of her favorite projects, visit www.steelemagnolia.com.

RESOURCES Check your favorite bead retailer or contact: Honeycomb beads: Bead 3 Buddies, (813) 671-4375, www.bead3.com. All other materials: Auntie's Beads Direct, direct.auntiesbeads.com. ●

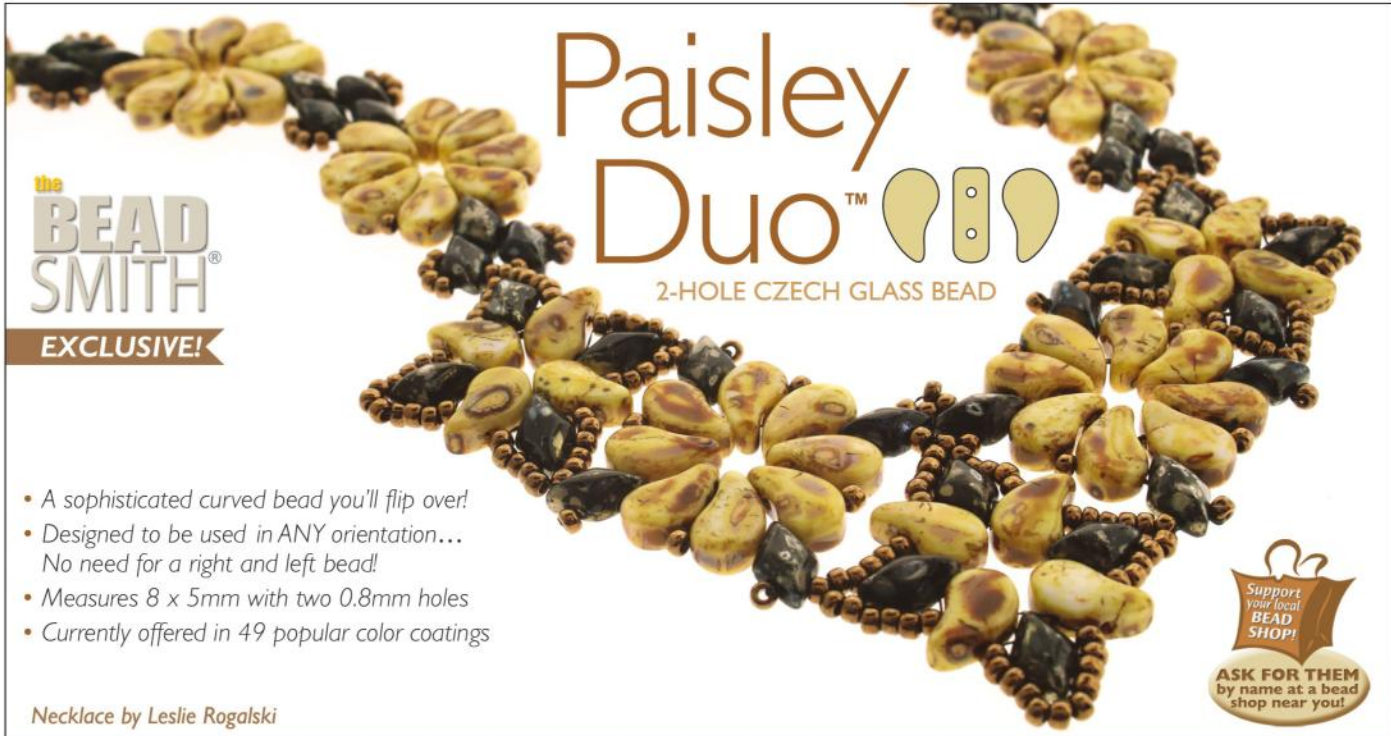
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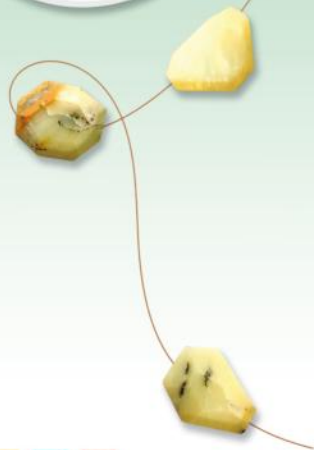
Necklace by Leslie Rogalski



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TECHNIQUES

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MATERIALS

Bib-Style Necklace, Upper Section:

12 g pewter galvanized permanent-finish size 8° Japanese seed beads (A)
12 g seafoam lustre AB size 8° Japanese seed beads (B)
1 silver-plated 18mm daisy shank button
34' of gray S-Lon medium weight cord
Super Glue gel

Bib-Style Necklace, Lower Section/Bracelet:

3 g pewter galvanized permanent-finish size 8° Japanese seed beads (A)
3 g seafoam lustre AB size 8° Japanese seed beads (B)
148 larimar 4–14×1–9mm stone chips (approximately 14–15" of strung chips)
1 silver-plated 18mm daisy shank button
19' of gray S-Lon medium weight cord
Super Glue gel

Flapper-Style Necklace:

18 g pewter galvanized permanent-finish size 8° Japanese seed beads (A)
18 g seafoam lustre AB size 8° Japanese seed beads (B)
160 larimar 4–14×1–9mm stone chips (approximately 16–17" of strung chips)
1 silver-plated 18mm daisy shank button
67' of gray S-Lon medium weight cord
Super Glue gel

Tassel:

7 g pewter galvanized permanent-finish size 8° Japanese seed beads (A)
120 larimar 4–14×1–9mm stone chips (approximately 12–13" of strung chips)
1 antiqued silver 10×5mm textured crimp end
10' of gray S-Lon medium weight cord
Smoke 6 lb FireLine braided beading thread or other strong thread
Super Glue gel

TOOLS

Scissors
Thread burner
6" round kumihimo disk
50 g kumihimo weight
8 clear 2.5" kumihimo bobbins
Big-eye needle
Chain-nose pliers

FINISHED SIZE

Bib-style necklace/bracelet: 18" (upper section); 9½" (lower section/bracelet)
Flapper-style necklace: 34¼"; tassel: 5½"



artist's tips

- › 6 size 8° seed beads or stone chips per cord = 1" of braid.
- › Steam your cords flat for easier handling.
- › If your cord ends fray, re-iron them. You can also add a dot of glue to stiffen the cord ends.
- › Stringing the stone chips can be tricky because a big-eye needle won't fit through the holes. In addition, you should be picky about the stone chips you use because not all of them have the same size hole.

BIB-STYLE NECKLACE, UPPER SECTION

1) PREPARING THE CORDS. Cut 4 lengths of cord, each 100" long. Gather the cords together and string the button to the center of the cords; tie an overhand knot as close to the button as possible.

2) PLACING THE CORDS. Clip the weight onto the knot behind the button (not on the button shank) and hang it down through the center hole of the disk. Arrange the cords so there is 1 cord on each side of the four numbered dots on the disk. *Note:* The number is printed to the right of the slot, so there will be cords in slots 32, 1, 8, 9, 16, 17, 24, and 25. These are Cords 1–8.

3) STRINGING THE BEADS. Use the big-eye needle to string beads onto each cord as follows:

Cord 1: String 108A.

Cord 2: String 108A.

Cord 3: String 108B.

Cord 4: String 108B.

Cord 5: String 108A.

Cord 6: String 108A.

Cord 7: String 108B.

Cord 8: String 108B.

Cut a ½" slit in the back side of each bobbin. Place the end of 1 cord into the cut slit of 1 bobbin and wind it up; repeat to wind all the cords onto bobbins.

4) BRAIDING THE BEADS. Braid the rope:

End 1: Work one complete round of braiding (see Kumihimo 101, page 36) without beads.

Center: Braid all the beads (see Kumihimo 101, page 36), keeping your tension taut and even.

End 2: Continue braiding without beads for another 2" to form the button loop (1½" for double the diameter of the button, plus ½" for extra wiggle room). *Note:* Stretch out this braided section to measure an accurate length. Remove the weight from the braid, the bobbins from the cords, and the braid from the disk.

5) MAKING THE BUTTON LOOP. Trim the loose cord ends to 6". Fold the 2" length of plain braid back onto itself and use the big-eye needle to weave the loose cords back into the braid (not the beads), one at a time. Tie hidden knots within the braid. Use the thread burner to trim the cord ends close to the work, sealing the knots. Take care not to burn the cords that form the braid. Place a drop of glue onto each knot to secure. Set the upper section of the bib-style necklace aside.

Kumihimo 101

1. Hold the disk parallel to the floor with number 32 held away from you. Tuck the cords into the slots around the disk and place the wire/knot/button through the center hole (Fig. a). Add a weight to the wire/knot/button below the disk to maintain correct tension. The braid will form at the center hole, extending below the disk as you work. Do not allow the cords to tangle, and keep the weight suspended.

2. Move the bottom left cord between notches 16 and 17 up to the notch between 30 and 31. Move the top right cord between notches 32 and 1 down to the notch between 14 and 15 (Fig. b). Rotate the disk one-quarter turn clockwise so number 24 is now at the farthest (top) position where number 32 used to be (shown at the top of Fig. c).

3. Move the bottom left cord between notches 8 and 9 up to the notch between 22 and 23. Move the top right cord between notches 24 and 25 down to the notch between 6 and 7 (Fig. c). Rotate the disk one-quarter turn clockwise.

4. Using the cords that are now the farthest and closest to you after the turn, repeat Steps 2 and 3 until the braid is the desired length.

5. When making beaded braids, slide each bead to the center hole and tuck it firmly under the cord that crosses to the right or left to lock the bead in place. Do not allow the bead to pop up.

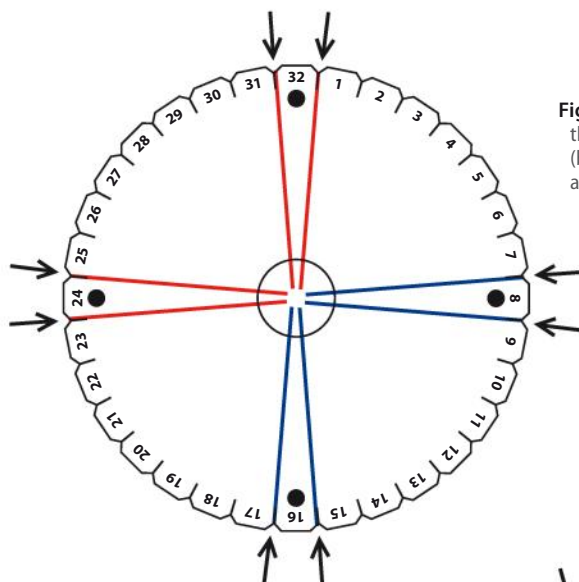


Fig. a: Load 1 cord into each of these slots: 7/8, 8/9, 15/16, 16/17 (blue thread), 23/24, 24/25, 31/32, and 32/1 (red thread).

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

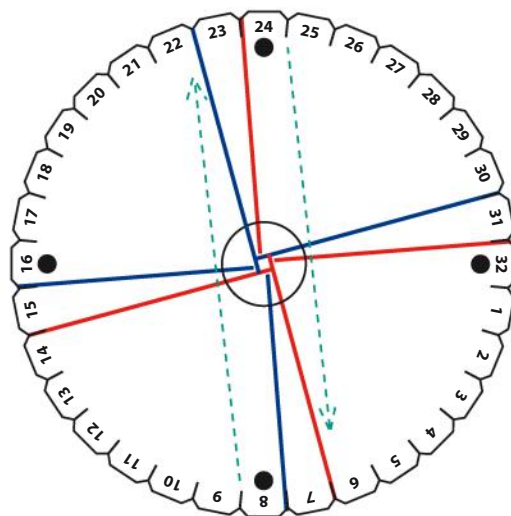
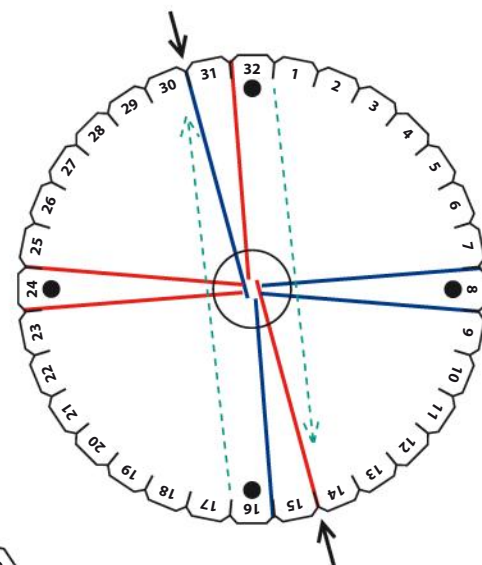


Fig. c: Moving the second two cords after making the quarter turn. The dotted green line shows the cord's movement from its starting point to its new position. After the next quarter turn, number 16 will be at the farthest (top) position.



**BIB-STYLE NECKLACE,
LOWER SECTION/BRACELET**

1) PREPARING THE CORDS. Cut 4 lengths of cord, each 56" long. Gather the cords together and string the button to the center of the cords; tie an overhand knot as close to the button as possible.

2) PLACING THE CORDS. Repeat Bib-Style Necklace, Upper Section, Step 2.

3) STRINGING THE BEADS. String beads onto each cord as follows, using the big-eye needle for the seed beads:

Cord 1: String 37 stone chips.

Cord 2: String 38A.

Cord 3: String 37 stone chips.

Cord 4: String 38B.

Cord 5: String 37 stone chips.

Cord 6: String 38A.

Cord 7: String 37 stone chips.

Cord 8: String 38B.

Note: Stringing one less chip than beads onto the cords ensures that the braids begin and end with one round of beads, which results in a neater braid.

Cut a 1/2" slit in the back side of each bobbin. Place the end of 1 cord into the cut slit of 1 bobbin and wind it up; repeat to wind all the cords onto bobbins.

4) BRAIDING THE BEADS. Braid the rope:
End 1: Repeat Bib-Style Necklace, Upper Section, Step 4, End 1.

Center: Repeat Bib-Style Necklace, Upper Section, Step 4, Center.

End 2: Repeat Bib-Style Necklace, Upper Section, Step 4, End 2.

5) MAKING THE BUTTON LOOP. Repeat Bib-Style Necklace, Upper Section, Step 5.

Whether you make the bib necklace or the flapper necklace, you can style it three ways. And if you make both necklaces, you can wear them together for a truly bold statement!

Bib-Style Necklace/Bracelet and Tassel



Version 1: Place the button from the bib-style necklace, upper section, through the lower section/bracelet loop, then place the button from the lower section/bracelet through the upper section loop.

Version 2: Wear the upper and lower sections of the bib-style necklace separately, as a rope necklace and a bracelet.

Version 3: Place the button from the bib-style necklace, upper section, through its own loop, then place the tassel loop over the necklace button. Wear the lower section as a matching bracelet.

Flapper-Style Necklace and Tassel



Version 1: Place the tassel loop over the button of the flapper-style necklace.

Version 2: Loop the flapper-style necklace twice around your neck and place the tassel loop over the button.

Version 3: Wear the flapper-style necklace without the tassel.



FLAPPER-STYLE NECKLACE

1) PREPARING THE CORDS. Cut 4 lengths of cord, each 200" long. Gather the cords together and string the button to the center of the cords; tie an overhand knot as close to the button as possible.

2) PLACING THE CORDS. Repeat Bib-Style Necklace, Upper Section, Step 2.

3) STRINGING THE BEADS. String beads onto each cord as follows, using the big-eye needle for the seed beads:

Cord 1: String 20 stone chips, 144A, and 20 stone chips.

Cord 2: String 184A.

Cord 3: String 20 stone chips, 144B, and 20 stone chips.

Cord 4: String 184B.

Cord 5: String 20 stone chips, 144A, and 20 stone chips.

Cord 6: String 184A.

Cord 7: String 20 stone chips, 144B, and 20 stone chips.

Cord 8: String 184B.

Note: Adjust the length by adding or subtracting seed beads from the 144-bead center sections for Cords 1, 3, 5, and 7; make the same adjustments for Cords 2, 4, 6, and 8. Cut a ½" slit in the back side of each bobbin. Place the end of 1 cord into the cut slit of 1 bobbin and wind it up; repeat to wind all the cords onto bobbins.

4) BRAIDING THE BEADS. Braid the rope:

End 1: Repeat Bib-Style Necklace, Upper Section, Step 4, End 1.

Center: Repeat Bib-Style Necklace, Upper Section, Step 4, Center.

End 2: Repeat Bib-Style Necklace, Upper Section, Step 4, End 2.

5) MAKING THE BUTTON LOOP. Repeat Bib-Style Necklace, Upper Section, Step 5.

TASSEL

1) PREPARING THE CORDS. Cut 4 lengths of cord, each 30" long. Gather the cords together and fold them in half. Wrap a length of thread around the folded end and tie tightly. Trim the thread ends and place a drop of glue onto the knot to secure; let dry.

2) PLACING THE CORDS. Clip the weight onto the cord loop and hang it down through the center hole of the disk. Arrange the cords so there is 1 cord on each side of the four numbered dots on the disk.

3) BRAIDING THE CORDS. Braid the cords for 2" to form the tassel loop. *Note:* Stretch out the braided section to measure an accurate length. Remove the weight from the braid and the braid from the disk.

4) MAKING THE TASSEL LOOP. Thread the cords and the tassel loop through the crimp end, taking care to center the cords. *Note:* Make sure the cords don't come out of the left or right sides of the crimp end. Use

chain-nose pliers to squeeze the crimp end closed. Use the thread burner to burn off the loop ends, taking care not to burn any of the cords.

5) STRINGING THE BEADS. String a pleasing combination of seed beads and stone chips onto the 8 cords.

6) FINISHING THE TASSEL. Tie a knot at the end of each cord and burn off the excess cord. Place a drop of glue onto each knot to secure.

MAGGIE THOMPSON has been making things all her life. She discovered beading in the early 1990s and fell in love. Maggie's designs have been featured in classes and in kits. Her work appears in several galleries, and she has won numerous awards for her kumihimo designs. Maggie's patterns and kits are available on her website, www.maggietdesigns.etsy.com. Contact her at maggie.t.designs@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads, larimar stone chips, and buttons: Beadville USA, (952) 448-1846, www.beadvillechaska.com. Crimp: Lima Beads, (734) 929-9208, www.limabeads.com. S-Lon cord and beading thread: Beadaholique, (866) 834-4618, www.beadaholique.com. Toho seed beads also available from Out On A Whim, (800) 232-3111, www.whimbeads.com; buttons also available from Supplies & Sundries, www.supplies-sundries.etsy.com. ●

English Garden Earrings DEBORA HODOYER

Use circular netting with Arcos par Puca beads to create romantic earrings with a pattern reminiscent of English gardens.

*beginner
friendly!*



Main
Colorway

TECHNIQUES

Circular netting

Picot

Fringe

PROJECT LEVEL ○○○

MATERIALS

0.5 g olive semi-glazed size 15° Japanese seed beads (A)

1 g matte lilac galvanized permanent-finish size 11° Japanese seed beads (B)

8 olive semi-glazed size 8° Japanese seed beads (C)

8 matte chalk white vitrail 3.8×1mm O beads (D)

12 white shimmer 10×5mm 3-hole Arcos par Puca beads (E)

16 topaz luster rose gold opaque 4mm pressed-glass rounds (F)

2 powder almond 8×11mm pear-shaped crystal pearl drops

1 pair of silver 18mm ear wires

Purple size D S-Lon beading thread

TOOLS

Scissors

Size 12 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE

1 × 3"

artist's tips

› Check to make sure there aren't any blocked holes in each of the Arcos par Puca beads before stringing them.

› Flatten the beadwork on your work surface after each round.

› Use moderate tension when stitching the earrings. Give a gentle tug on the working thread after each round.

› The center hole of each Arcos par Puca bead will remain unused. Pay close attention to the instructions and illustrations when stringing each to ensure they are oriented correctly.

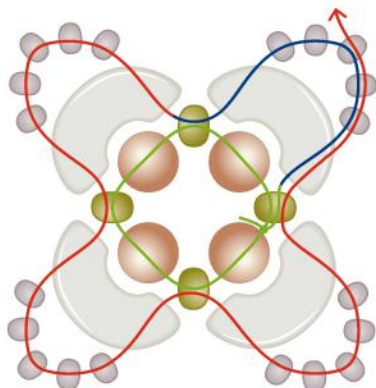


Fig. 1: Forming Rounds 1 and 2

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

Round 1: Working counterclockwise, use 3' of thread to string {1C and 1F} four times, leaving a 4" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first C (Fig. 1, green thread).

Round 2: *Note:* Lay 4E horizontally on your work surface with the curves facing down. String 1E (right hole/bottom to top) and 5B, then pass back through the E (left hole/top to bottom) and through the next C of Round 1 (Fig. 1, blue thread); repeat three times. Weave through beads to exit from the third B added in this round (Fig. 1, red thread).

Round 3: *Note:* Lay 2E horizontally on your work surface with the curves facing up. String 3B; pass through the last B exited and the next 2B of Round 2. String 1D, 1E (right hole/bottom to top), 1A, 1F, and 1A; pass back through the E (left hole/top to bottom). String 1D; pass through the next 3B. String 3B; pass through the last B exited and the next 2B. String 1A, 1F, and 1A; pass through the next 3B (Fig. 2, blue thread). Repeat from the beginning of this round, this time exiting from the first B of Round 2 (Fig. 2, red thread).

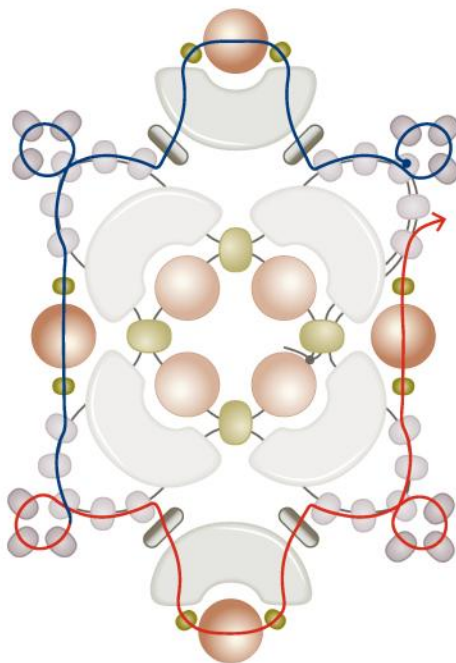


Fig. 2: Adding Round 3



Round 4: String 2A; pass through the next 3B of Round 3. String 6A; pass through the next 1A of Round 3. String 5B; pass through the next 1A of Round 3. String 6A; pass through the next 3B of Round 3. String 2A; skip the nearest 1B of Round 2 and pass through the following B of Round 2, the next 1A/1F/1A of Round 3, and the next 1B of Round 2 (Fig. 3, blue thread). Repeat from the beginning of this round and weave through beads to exit from the third B added in this round (Fig. 3, red thread).

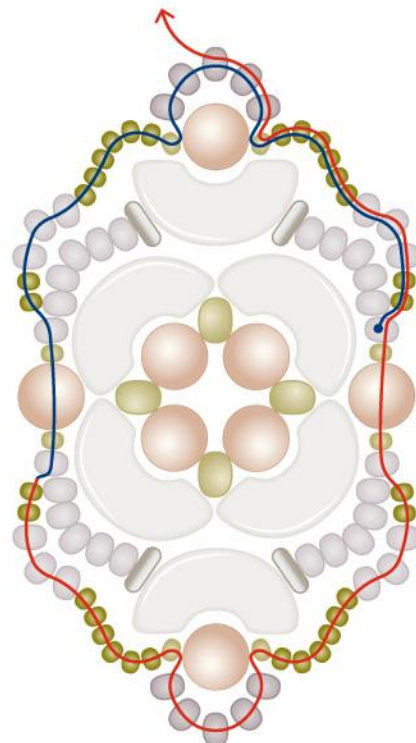


Fig. 3: Working Round 4

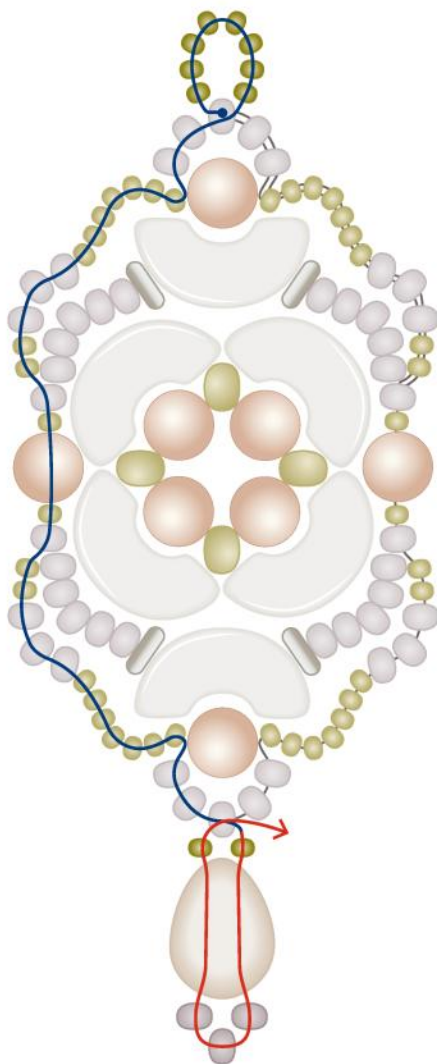


Fig. 4: Adding the ear-wire loop and fringe

Alternate Colorway Materials

BLACK/GOLD

- 0.5 g matte metallic gunmetal size 15° Japanese seed beads (A)
- 1 g matte starlight galvanized permanent-finish size 11° Japanese seed beads (B)
- 8 matte opaque gray size 8° Japanese seed beads (C)
- 8 matte chalk white Azuro 3.8×1mm O beads (D)
- 12 matte metallic brass gold 10×5mm 3-hole Arcos par Puca beads (E)
- 16 white Picasso 4mm pressed-glass rounds (F)
- 2 mystic black 8×11mm pear-shaped crystal pearl drops
- 1 pair of gold 18mm ear wires
- Black size D S-Lon beading thread

TEAL/PURPLE

- 0.5 g frosted bronze size 15° Japanese seed beads (A)
- 1 g matte green teal galvanized permanent-finish size 11° Japanese seed beads (B)
- 8 matte dark olive size 8° Japanese seed beads (C)
- 8 matte chalk white vitrail 3.8×1mm O beads (D)
- 12 white vega luster 10×5mm 3-hole Arcos par Puca beads (E)
- 16 green Picasso opaque 4mm pressed-glass rounds (F)
- 2 blackberry 8×11mm pear-shaped crystal pearl drops
- 1 pair of antiqued copper 18mm ear wires
- Purple size D S-Lon beading thread

Ear-wire Loop: String 8A; pass through the last B exited. Weave through beads to exit the opposite B at the bottom of the earring (Fig. 4, blue thread).

Fringe: Add 1A, 1 pearl drop (narrow end first), and 3B; pass back through the drop. String 1A; pass through the last B exited (Fig. 4, red thread). Secure the threads and trim.

2) **EAR WIRE.** Use chain-nose pliers to add 1 ear wire to the ear-wire loop.

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

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

RESOURCES Check your favorite bead retailer or contact: Seed beads, O beads, 4mm rounds, and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Arcos par Puca beads: Potomac Bead Company, www.potomacbeads.com. Swarovski crystal drops (#5821): Artbeads.com, (866) 715-2323. Ear wires: www.jewelrystore.com, (866) 380-7464. ●

Pondo Lace Bracelet

CRISTIE PRINCE

Demi Round seed beads bring a new lacy look to the centuries-old Pondo stitch. The diagonal stripe the beads form makes it fun to stitch and creates a fashion-forward design.



Main
Colorway

Pondo Lace Bracelet

TECHNIQUE

Pondo stitch variation

PROJECT LEVEL ●●○

MATERIALS

- 8 g Montana blue gold luster size 8° Demi Round seed beads (A)
- 79 Pacifica strawberry 3mm melon rounds (B)
- 79 Pacifica tangerine 3mm melon rounds (C)
- 77 Pacifica macadamia 3mm melon rounds (D)
- 2 gold 5×12mm lobster clasps
- 2 gold 6mm split rings
- Smoke 6 lb FireLine braided beading thread

TOOLS

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

FINISHED SIZE

6¾"

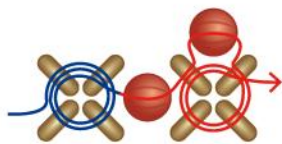


Fig. 1: Forming Row 1, Stitches 1 and 2

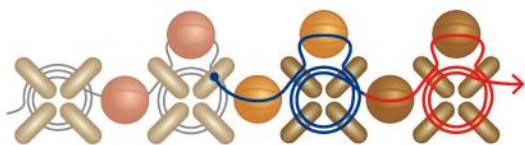


Fig. 2: Adding Row 1, Stitches 3 and 4

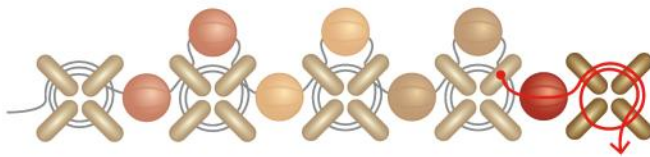


Fig. 3: Completing Row 1, Stitch 5

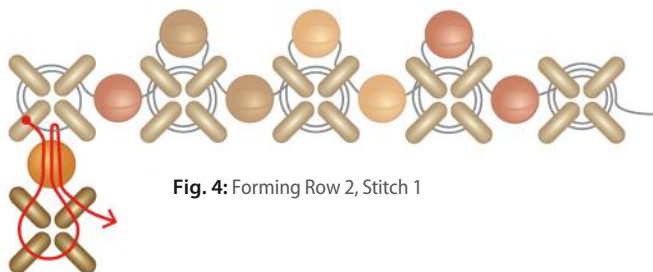


Fig. 4: Forming Row 2, Stitch 1

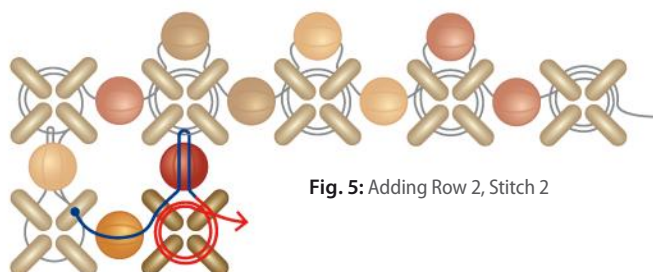


Fig. 5: Adding Row 2, Stitch 2

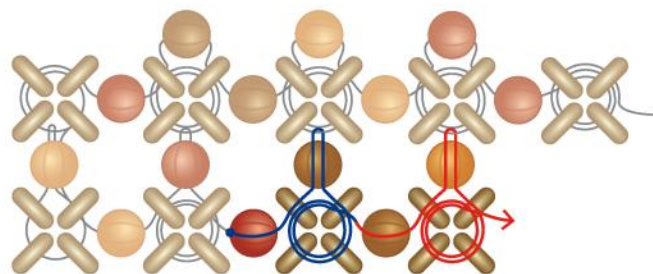


Fig. 6: Forming Row 2, Stitches 3 and 4

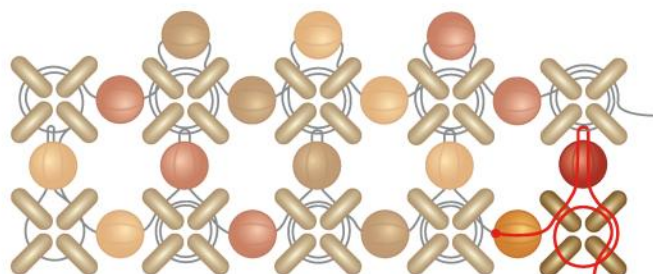


Fig. 7: Completing Row 2, Stitch 5

1) **BRACELET BODY.** Work a Pondo stitch variation to form the bracelet body:

Row 1, Stitch 1: Use 6' of thread to string 4A, leaving a 12" tail; pass through the beads again to form a tight circle. Exit through the first 2A strung (Fig. 1, blue thread).

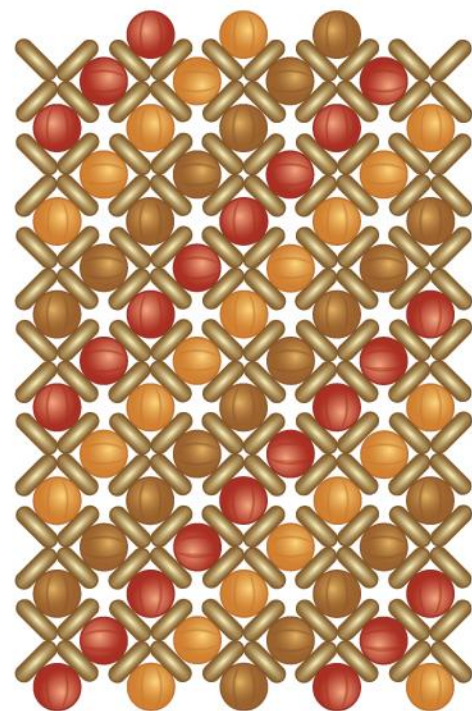
Row 1, Stitch 2: String 1B, 1A, 1B, and 3A; pass through the last 4A added and exit through the first 2A added in this stitch (Fig. 1, red thread) and pull tight.

Row 1, Stitch 3: Repeat Row 1, Stitch 2, substituting C for B (Fig. 2, blue thread).

Row 1, Stitch 4: Repeat Row 1, Stitch 2, substituting D for B (Fig. 2, red thread).

Row 1, Stitch 5: String 1B and 4A; pass through the last 4A added and exit through the first 3A added in this stitch (Fig. 3). Flip the work over.

Row 2, Stitch 1: String 1C and 4A; pass back through the 1C, through the adjacent circle of 4A from the previous row (looping between beads), through the 1C just strung, and back through the fourth 1A just added (Fig. 4).



CHART

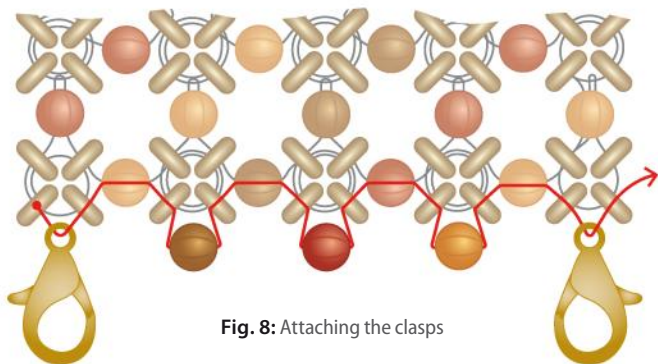


Fig. 8: Attaching the clasps

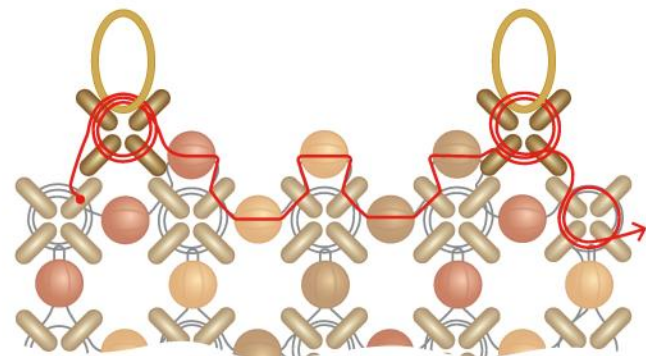


Fig. 9: Connecting the rings

artist's tips

- › Keep tension snug with each stitch.
- › Using split rings for the clasp will ensure a secure connection.



Row 2, Stitch 2: String 1C, 1A, and 1B; pass through the adjacent circle of 4A from the previous row and back through the last 1B strung (Fig. 5, blue thread). String 3A; pass through the 1A added at the beginning of this stitch, through all 4A again, and through the first 1A of the 3A just added (Fig. 5, red thread).

Row 2, Stitch 3: Repeat Row 2, Stitch 2, using 1B/1A/1D instead of 1C/1A/1B and passing back through 1D (Fig. 6, blue thread).

Row 2, Stitch 4: Repeat Row 2, Stitch 2, using 1D/1A/1C instead of 1C/1A/1B and passing back through 1C (Fig. 6, red thread).

Row 2, Stitch 5: Repeat Row 2, Stitch 2, but exit through the first 3A added in the stitch (Fig. 7). Flip the work over.

Rows 3–26 (or to desired length): Repeat Row 2, following the color chart as shown on page 44 for melon bead placement. *Note:* The diagonal stripe repeat is completed every 7 rows.

2) CLASPS. String 1 clasp; pass through the next 1A of the 4A set just exited, the adjacent 1C, and the following 1A of the next 4A set. String 1D; pass through the next 1A/1D/1A. String 1B; pass through the next 1A/1B/1A. String 1C; pass through the next 1A/1C/1A. String 1 clasp

(making sure it faces the same way as the previously placed clasp); pass through the next 1A (Fig. 8). Repeat the entire thread path in reverse to reinforce; secure the thread and trim.

3) RINGS. Place a needle on the tail thread. Weave through beads to exit from the 1A next to the first 1B. String 1A, 1 split ring, and 3A; pass through the 4A and the ring twice more and through the nearest 1B at the end of the bracelet. Weave through beads to exit from 1D at the end of the bracelet. String 3A, 1 split ring, and 1A; pass through the 4A and the ring twice more and through the nearest 4A next to 1B as shown in Fig. 9. Repeat the entire thread path in reverse to reinforce. Secure the thread and trim.

CRISTIE PRINCE creates beaded jewelry that captures the look and feel of heirloom fine jewelry pieces. Her work has been published internationally, and she teaches bead weaving classes across the United States. To see more of Cristie's work, visit www.glassyjewels.com.

RESOURCES Check your favorite bead retailer or contact: Toho Demi Round seed beads, melon rounds, and all other materials: Eureka Crystal Beads, (401) 603-0983, www.eurekacrystalbeads.com. ●

Alternate Colorway Materials

- 8 g dark amethyst gold luster size 8° Demi Round seed beads (A)
- 79 ginger Pacifica 3mm melon rounds (B)
- 79 lilac luster opaque 3mm melon rounds (C)
- 77 matte metallic iris bronze 3mm melon rounds (D)
- 2 gold 5×12mm lobster clasps
- 2 gold 6mm split rings
- Smoke 6 lb FireLine braided beading thread

Waterfall Pendant

MANDI BUGATTI

The cascading colors and texture of the English-cut rounds in this chevron-inspired prismatic right-angle-weave pendant are sure to keep you on trend.

Main
Colorway

artist's tips

- › Use 3mm crystal bicones for a pavé look.
- › Play with the design by making shorter or longer tubes and connecting them in different spots.
- › Choose a thread color that closely matches your beads so it blends into the design.

TECHNIQUE

Prismatic right-angle weave

PROJECT LEVEL ○○○

MATERIALS

- 1 g metallic nebula size 11° Japanese seed beads (A)
- 1 g blue-lined crystal luster size 11° Japanese seed beads (B)
- 1 g mint julep-lined topaz size 11° Japanese seed beads (C)
- 1 g matte starlight galvanized permanent-finish size 11° Japanese seed beads (D)
- 20 matte metallic flax 6mm flat 2-hole front-drilled triangles (E)
- 75 metallic dark blue suede 3mm English-cut rounds (F)
- 60 metallic blue suede 3mm English-cut rounds (G)
- 60 metallic light green suede 3mm English-cut rounds (H)
- 30 matte metallic flax 3mm English-cut rounds (J)
- 1 gold 8×14mm lobster clasp
- 2 gold 5mm jump rings
- 2 satin Hamilton gold 7½" pieces of 2×3mm/2×4mm infinity chain
- Gray One-G nylon beading thread

TOOLS

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

FINISHED SIZE

18¾" necklace (with 2 × 1½" focal)



Back of pendant



Fig. 1: Working Unit 1, Top, Faces 1–3, and Bottom

1) **TUBES.** Use three-sided prismatic right-angle weave to make 5 tubes:

Unit 1, Top: Use 6' of thread to string 3F, leaving a 6" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first F strung (Fig. 1, yellow thread).

Unit 1, Face 1: String 3F; pass through the last F exited and the next F just added (Fig. 1, purple thread).

Unit 1, Face 2: String 2F; pass back through the nearest F of the top of the unit, pass down through the last F exited on Face 1, and pass through the first F just added. Pass up through the next F of Face 2, pass through next F of the top of the unit, and pass down through the nearest F of Face 1 (Fig. 1, green thread).

Unit 1, Face 3 and Bottom: String 1F; pass up through the nearest F of Face 2, pass through the nearest F at the top of the unit, pass down through the next F of Face 1, and pass through the F just added (Fig. 1, blue thread). Pass back through the next F at the bottom of the unit, then pass through the next 2F at the bottom of the unit to close the bottom (Fig. 1, red thread).

Unit 2, Faces 1–3 and Bottom: Note: The beads at the bottom of the previous unit will act as the top of this unit. Repeat Unit 1, Faces 1–3 and Bottom.

Units 3 and 4: Repeat Unit 2 two times, using G instead of F. Exit a side G of Unit 4.

Units 5 and 6: Repeat Unit 2 two times, using H instead of F. Exit a side H of Unit 6.

Unit 7: Repeat Unit 2, using J instead of F. Exit a side J of Unit 7.

Repeat this entire step four times for a total of 5 tubes. Don't trim the threads.

2) EMBELLISHMENTS AND CONNECTIONS.

Embellish and connect the tubes with spines of seed beads and triangle beads:

Tube 1, Bottom: String 1D and pass through the next J in Unit 7; repeat twice, then pass through the first D added and the adjacent J to begin Spine 1 (Fig. 2, orange thread; beadwork shown flat for clarity in Step 2).

Tube 1, Spine 1 and Top: String 1C and pass through the next H; repeat. String 1B and pass through the next G; repeat. String 1A and pass through the next F; repeat, then pass through the adjacent F. String 1A and pass through the next F; repeat twice (Fig. 2, purple thread).

Tube 1, Loop: Weave through beads to exit from the third A added at the top of Spine 1. String 1A, the end link of one of the pieces of chain, and 1A; pass through the last A exited. Repeat the thread path of this entire step twice to reinforce, then pass through the next F and the adjacent F to begin Spine 2 (Fig. 2, green thread).

Tube 1, Spine 2: String 1A and pass through the next F. String 1A and pass through the next G. String 1B and pass through the next H. String 1B and pass through the next H. String 1C and pass through the next J and the adjacent 2J to begin Spine 3 (Fig. 2, blue thread).

Tube 1, Spine 3: String 1E (left hole) and pass through the next H; repeat. String 1E and pass through the next G; repeat. String 1E and pass through the next F. String 1A and pass through the next F (Fig. 2, red thread). Secure the threads and trim.

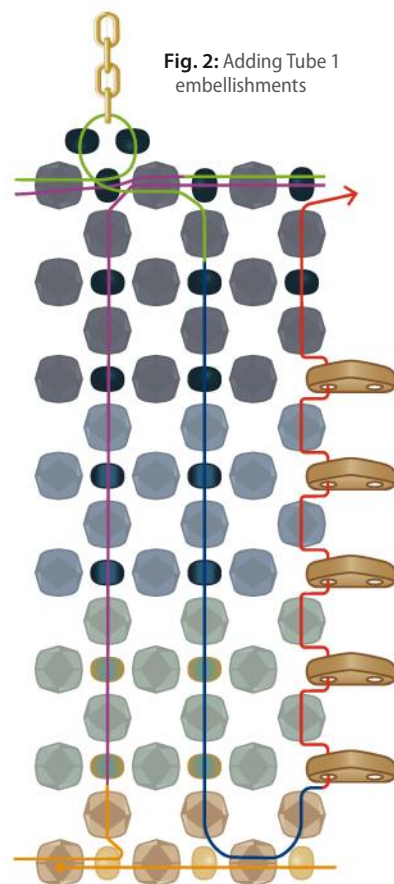


Fig. 2: Adding Tube 1 embellishments

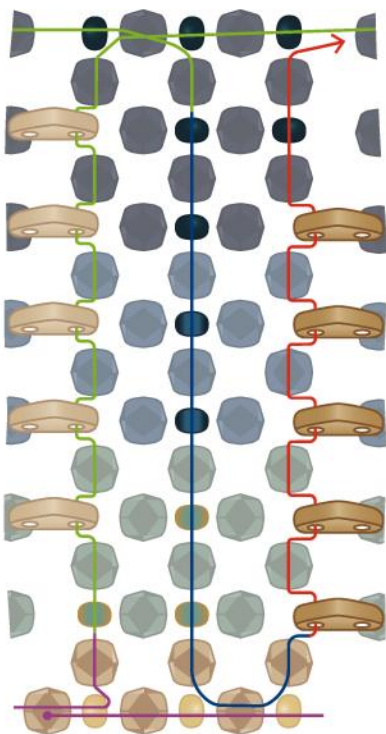


Fig. 3: Embellishing and connecting Tube 2

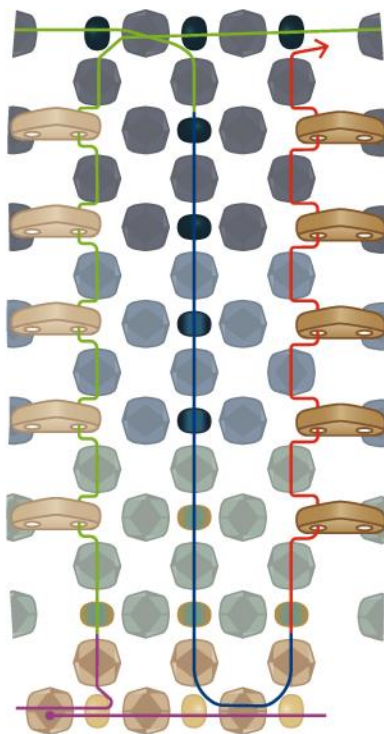


Fig. 4: Working Tube 3 embellishments and connections

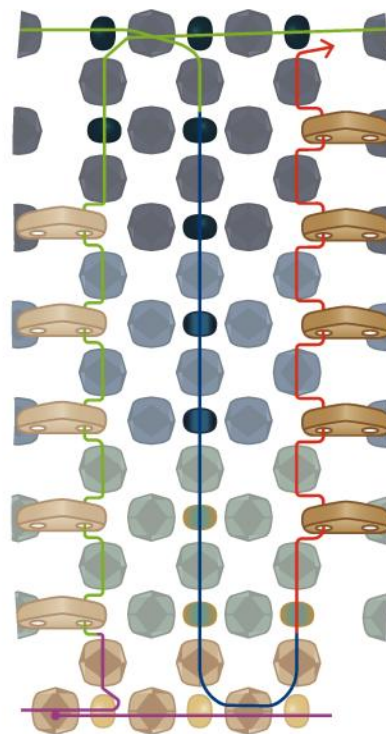


Fig. 5: Embellishing and connecting Tube 4

Tube 2, Bottom: Repeat Tube 1, Bottom (Fig. 3, purple thread).

Tube 2, Spine 1 and Top: String 1C and pass through the next H. Pass through the bottom E (right hole) of Tube 1 and the next H of Tube 2. Pass through the next E (right hole) of Tube 1 and the next G of Tube 2; repeat. Pass through the next E (right hole) of Tube 1 and the next F of Tube 2; repeat. Pass through the adjacent F. String 1A and pass through the next F; repeat twice, then pass through the adjacent F to begin Spine 2 (Fig. 3, green thread).

Tube 2, Spine 2: Repeat Tube 1, Spine 2 (Fig. 3, blue thread).

Tube 2, Spine 3: Repeat Tube 1, Spine 3 (Fig. 3, red thread).

Tube 3, Bottom: Repeat Tube 1, Bottom (Fig. 4, purple thread).

Tube 3, Spine 1 and Top: Repeat Tube 2, Spine 1 and Top (Fig. 4, green thread).

Tube 3, Spine 2: Repeat Tube 1, Spine 2 (Fig. 4, blue thread).

Tube 3, Spine 3: String 1C and pass through the next H. String 1E (left hole) and pass through the next H. String 1E (left hole) and pass through the next G; repeat. String 1E (left hole) and pass through the next F; repeat (Fig. 4, red thread). Secure the threads and trim.

Tube 4, Bottom: Repeat Tube 1, Bottom (Fig. 5, purple thread).

Tube 4, Spine 1 and Top: Pass through the bottom E (right hole) of Tube 3 and the next H of Tube 4; repeat. Pass through the next E (right hole) of Tube 3 and the next G of Tube 4; repeat. Pass through the next E (right hole) of Tube 3 and the next F of Tube 4. String 1A; pass through the next F and the adjacent F. String 1A and pass through the next F; repeat twice, then pass through the adjacent F to begin Spine 2 (Fig. 5, green thread).

Tube 4, Spine 2: Repeat Tube 1, Spine 2 (Fig. 5, blue thread).

Tube 4, Spine 3: Repeat Tube 3, Spine 3 (Fig. 5, red thread).

Tube 5, Bottom: Repeat Tube 1, Bottom (Fig. 6, orange thread).

Tube 5, Spine 1 and Top: Repeat Tube 4, Spine 1 and Top (Fig. 6, purple thread).

Tube 5, Spine 2: Repeat Tube 1, Spine 2 (Fig. 6, green thread).

Tube 5, Spine 3: String 1C and pass through the next H; repeat. String 1B and pass through the next G; repeat. String 1A and pass through the next F; repeat. Pass through the next A (Fig. 6, blue thread).

Tube 5, Loop: String 1A, the end link of the other piece of chain, and 1A; pass through the last A exited (Fig. 6, red thread). Repeat the thread path of this entire step twice to reinforce. Secure the threads and trim.

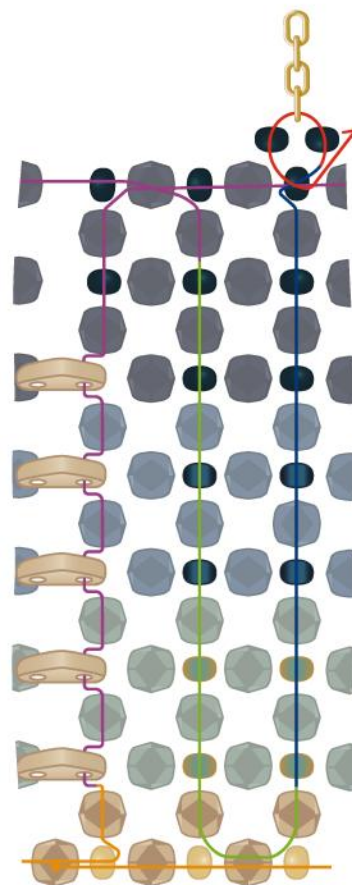


Fig. 6: Stitching Tube 5 embellishments and connections

Alternate Colorway Materials

- 1 g lilac-lined transparent light amethyst size 11° Japanese seed beads (A)
- 1 g African sunset gold luster size 11° Japanese seed beads (B)
- 1 g saffron galvanized permanent-finish size 11° Japanese seed beads (C)
- 1 g matte starlight galvanized permanent-finish size 11° Japanese seed beads (D)
- 20 matte metallic flax 6mm flat 2-hole front-drilled triangles (E)
- 75 metallic purple suede 3mm English-cut rounds (F)
- 60 matte metallic lava 3mm English-cut rounds (G)
- 60 matte metallic antique copper 3mm English-cut rounds (H)
- 30 matte metallic flax 3mm English-cut rounds (J)
- 1 gold 6x12mm lobster clasp
- 4 gold 4mm jump rings
- 21¼" of gold 2x3mm flat oval chain
- Gray One-G nylon beading thread

3) ATTACHING THE CLASP. Attach 1 jump ring to the free end of the chain. Use 1 jump ring to attach the clasp to the end of the other chain.

MANDI BUGATTI is a bead artist and creativity coach. She is known for combining bead weaving with mixed-media materials and adding a touch of vintage flair. Visit her website, www.beadcircle.com, and email her at mandibeads@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Triangle beads and thread: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. English-cut rounds, clasp, jump rings, and chain: Artbeads.com, (866) 715-2323. ●



OPTION

ADDING JUMP RINGS IN BETWEEN SHORT SECTIONS OF CHAIN MAKES IT POSSIBLE TO ADJUST THE NECKLACE LENGTH.

We made it for you.

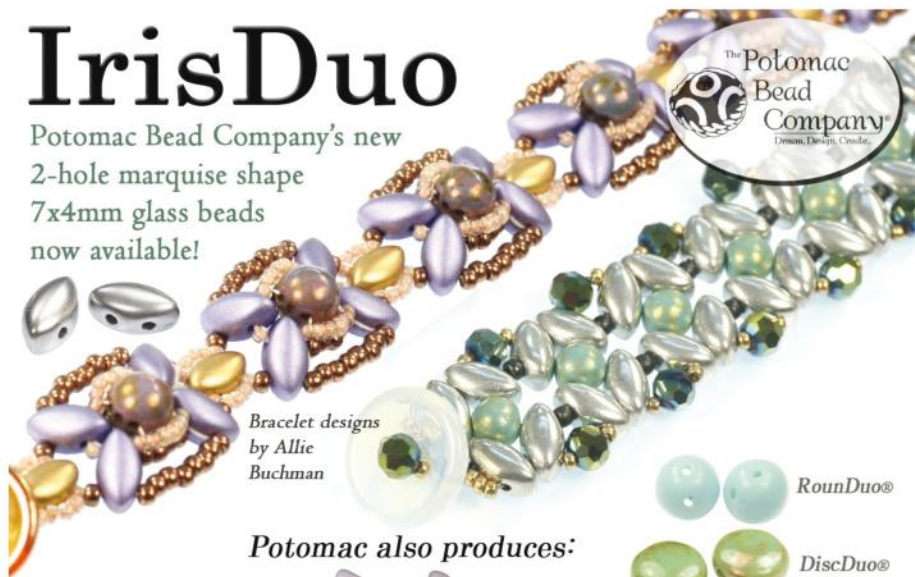
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Potomac Bead Company's new 2-hole marquise shape 7x4mm glass beads now available!



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AVA® Bead



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Double Primrose Bracelet KATHY SIMONDS

Combine Nib-bit two-hole beads with versatile CzechMates QuadraTiles for a reversible bracelet made from quick-and-easy components.



TECHNIQUE

Circular peyote stitch variation

PROJECT LEVEL ○○○

MATERIALS

- 1.5 g metallic bronze size 11° Japanese seed beads (A)
- 1 g metallic bronze size 8° Japanese seed beads (B)
- 28 matte metallic flax 6mm 4-hole QuadraTiles (C)
- 28 metalust yellow gold 6×2.5–5.5mm 2-hole Nib-bit beads (D)
- 28 metallic suede gold 6×2.5–5.5mm 2-hole Nib-bit beads (E)
- 1 antiqued brass 11×16mm round magnetic clasp
- 18 antiqued brass 20-gauge 6mm jump rings
- Smoke 6 lb FireLine braided beading thread

TOOLS

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

FINISHED SIZE

9"

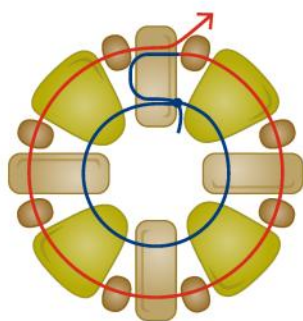


Fig. 1: Forming Rounds 1 and 2

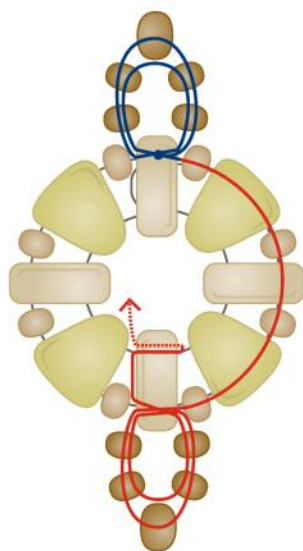


Fig. 2: Adding the links

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

Round 1: Use 3' of thread to string 1C and 1D (short hole); repeat three times, leaving a 4" tail. Pass through the beads (same holes) again to form a tight circle; use the working and tail threads to tie a square knot. Pass through the first (top/inside) hole of the first C strung and the top/outside hole of the same C (Fig. 1, blue thread). *Note:* You'll now begin working in the opposite direction. The first holes of the C strung will be referred to as the top/inside holes; when in the upright position, these holes will sit at the inside of the circle formed by this round, at the top of the component. Each C also has one top/outside hole, one bottom/outside hole, and one bottom/inside hole.

Round 2: String 1A and pass through the nearest D (long hole) of Round 1, then string 1A and pass through the nearest C (top/outside hole) of Round 1; repeat three times (Fig. 1, red thread). Repeat the thread path of this round to reinforce.

Links: *String 2A, 1B, and 2A; pass through the last C (top/outside hole) exited. Repeat the thread path to reinforce, skipping the B (Fig. 2, blue thread).** Weave through beads to exit from the opposite C (top/outside hole). Repeat from * to **. Pass through the top/inside then bottom/inside holes of the last C exited (Fig. 2, red thread). *Note:* The dotted red thread in Fig. 2 indicates the thread passing through the bottom/inside hole of the C. Flip the beadwork over. Once the beadwork is flipped, the bottom of the component will be faceup; in the following

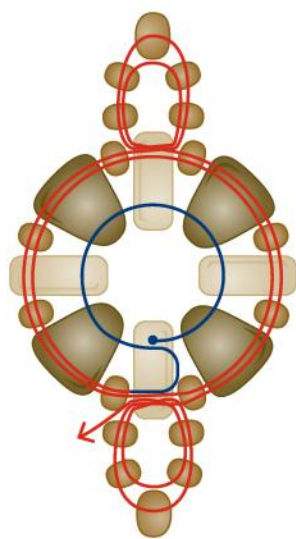


Fig. 3: Stitching Rounds 3 and 4 and links

2 rounds, the previous bottom holes will be referred to as the top holes. *Note:* You'll now begin working counterclockwise.

Round 3: String 1E (short hole) and pass through the nearest C (top/inside hole); repeat three times. Repeat the thread path of this round to reinforce. Pass through the top/outside hole of the same C (Fig. 3, blue thread; back view of beadwork shown).

Round 4 and Links: Repeat Round 2 and Links, this time passing through the nearest E (long hole) of Round 3 (Fig. 3, red thread; back view of beadwork shown). Secure the threads and trim. Set aside.

Repeat this entire step six times for a total of 7 components.

Alternate Colorway Materials

OLIVE/PICASSO

- 1.5 g metallic bronze size 11° Japanese seed beads (A)
- 1 g metallic bronze size 8° Japanese seed beads (B)
- 24 opaque luster Picasso 6mm 4-hole QuadraTiles (C)
- 24 opaque luster Picasso 6×2.5–5.5mm 2-hole Nib-bit beads (D)
- 24 polychrome olive mauve 6×2.5–5.5mm 2-hole Nib-bit beads (E)
- 1 antiqued brass 11×16mm round magnetic clasp
- 16 antiqued brass 20-gauge 6mm jump rings
- Smoke 6 lb FireLine braided beading thread

BLUE/PURPLE

- 1 g each metallic bronze and aluminum galvanized permanent-finish size 11° Japanese seed beads (A)
- This variation uses 2 colors of material A.*
- 0.5 g each metallic bronze and aluminum galvanized permanent-finish size 8° Japanese seed beads (B)
- This variation uses 2 colors of material B.*
- 24 matte iris blue 6mm 4-hole QuadraTiles (C)
- 24 metallic suede purple 6×2.5–5.5mm 2-hole Nib-bit beads (D)
- 24 metallic suede blue 6×2.5–5.5mm 2-hole Nib-bit beads (E)
- 1 antiqued silver 14mm toggle clasp
- 8 each antiqued brass and antiqued silver 20-gauge 6mm jump rings
- Smoke 6 lb FireLine braided beading thread



OPTION
ENHANCE THE REVERSIBLE LOOK BY USING TWO DIFFERENT COLORS OF SEED BEADS AND JUMP RINGS.

OPTION
FOR AN 8 1/2" BRACELET, MAKE ONLY SIX COMPONENTS.

artist's tips

- › A strong magnetic clasp or a safety chain is recommended due to the weight of the components.
- › Be sure to test your jump rings to ensure that they will fit through the holes of the size 8° seed beads.

2) CONNECTIONS. Lay all the components with the D faceup. *Use 1 jump ring to attach the top links of 2 components, passing through the B of each; repeat to attach the bottom links of the same components. Repeat from * five times to join all components, attaching each new component to the opposite end of the previous component.

3) CLASP. Attach 1 jump ring to each end B at one end of the bracelet. Use 1 new jump ring to attach the previous jump rings to one half of the clasp. Repeat this entire step on the other end of the bracelet, using the second half of the clasp.

KATHY SIMONDS is an Idaho native who has been beading since 2000. She is fascinated with all shapes and sizes of beads and enjoys the challenge of combining them in her designs and patterns. Kathy feels fortunate to be a Starman TrendSetter. Contact her at kbsimonds@gmail.com and www.kathysimondsdesigns.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads, Czech-Mates QuadraTiles, and Nib-bits: Bohemian Beads and Button, (208) 221-2053. Clasp and thread: Artbeads.com, (866) 715-2323. Snapeez jump rings: (877) 842-6872, www.viamurano.com. Limited kits: Kathy Simonds Designs, www.kathysimondsdesigns.etsy.com. ●

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Oculi Cuff

MARIE NEW

Use Demi Round seed beads and 3mm melon rounds to create a lacy bracelet inspired by the oculus of a dome in classic architecture.



TECHNIQUE

Circular netting

PROJECT LEVEL **○○○**

MATERIALS

- 2 g inside-color jonquil hyacinth-lined size 15° Japanese seed beads (A)
- 2 g transparent cranberry gold luster size 11° Japanese seed beads (B)
- 2 g marbled avocado/pink opaque size 8° Japanese seed beads (C)
- 6 g higher metallic iris violet size 8° Demi Round seed beads (D)
- 90 Pacifica elderberry 3mm pressed-glass melon rounds (E)
- 30 ultra green luster opaque 6mm pressed-glass rounds (F)
- 1 gunmetal 25×10mm 4-strand tube clasp
- Smoke 4 lb FireLine braided beading thread

TOOLS

- Scissors
- Size 12 beading needle

FINISHED SIZE

7¼"

artist's tip

Working with loose tension throughout the entire project will help the beads lay flat.

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

Round 1: Working clockwise, use 4' of thread to string {1C, 1A, 1D, and 1A} six times, leaving a 6" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first C strung (Fig. 1, blue thread).

Round 2: String 1B, 1E, and 1B, then pass through the last C exited and the next 1A/1D/1A/1C of Round 1; repeat five times. Pass through the first 1B/1E of this round (Fig. 1, red thread).

Round 3: String 1D, 2A, 1B, 1F, 1B, 2A, and 1D; pass through the last E exited and the next B of Round 2. Pass through the next 1C/1A/1D/1A/1C of Round 1 and the next 1B/1E of Round 2. Repeat from the beginning of this round four times. String 1D, 2A, 1B, 1F, 1B, 2A, and 1D; pass through the

last E exited and the first D just added (Fig. 2). *Note:* You'll now begin working counterclockwise.

Round 4: String 1C and pass through the next D of Round 3, E of Round 2, and D of Round 3; repeat five times. Pass through the next 2A/1B/1F of Round 3 (Fig. 3, blue thread). *Note:* You'll now begin working clockwise.

Round 5: String 1B, 1D, 1E, 1D, and 1B, then pass through the next F of Round 3; repeat five times. Pass through the first 1B/1D/1E/1D/1B of this round (Fig. 3, red thread).

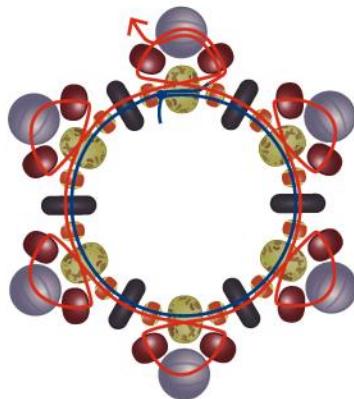


Fig. 1: Forming Component, Rounds 1 and 2

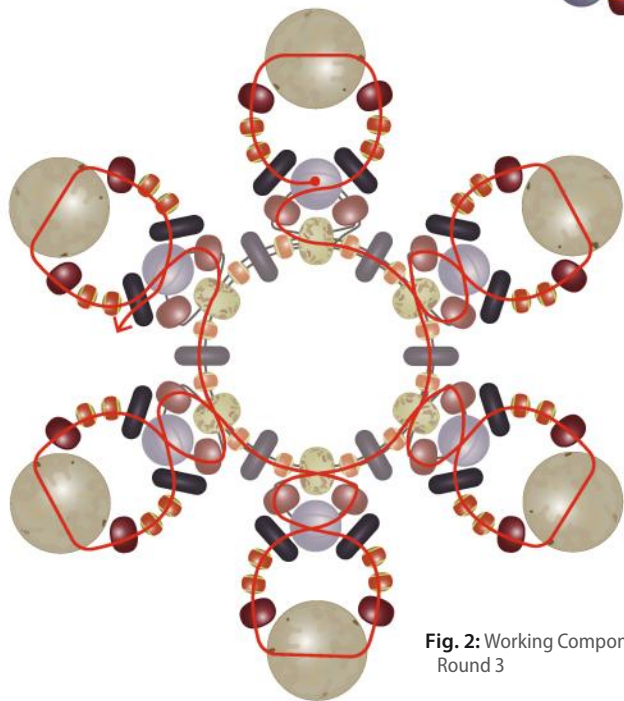


Fig. 2: Working Component, Round 3

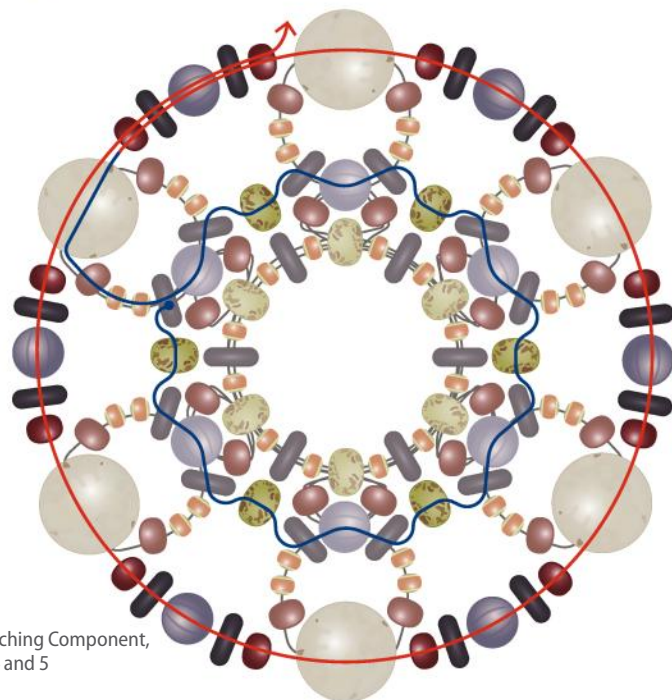


Fig. 3: Stitching Component, Rounds 4 and 5

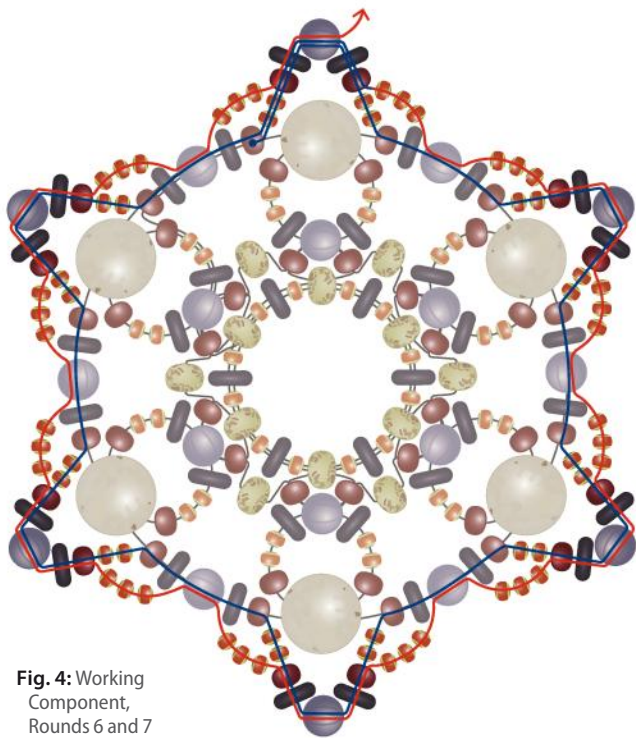


Fig. 4: Working Component, Rounds 6 and 7

Round 6: String 2A, 1B, 1D, 1E, 1D, 1B, and 2A, skip the next 1F, then pass through the next 1B/1D/1E/1D/1B of Round 5; repeat five times. Pass through the first 2A/1B/1D/1E/1D/1B of this round (Fig. 4, blue thread).

Round 7: String 3A; skip the nearest 2A/1B/1D and pass through the next E. String 3A; skip the nearest 1D/1B/2A and pass through the next 1B/1D/1E/1D/1B. Repeat from the beginning of this round five times, skipping the last 1D/1B (Fig. 4, red thread). Secure and trim the tail thread, but don't trim the working thread. Set aside.

Repeat this entire step four times for a total of 5 components; secure and trim the working and tail threads of the fifth component.

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

Top Connection: Align 2 components on your work surface according to Fig. 5 with the working thread of each component at the top right. Use the working thread of the first component to string 1B, 1D, 1C, 1D, and 1B; pass through the mirror E of Round 6 on the second component and the E exited on the first component. Repeat the thread path of this connection multiple times to reinforce. Weave through beads to exit from the bottom-left E of Round 6 on the second component, below the connection just formed (Fig. 5, blue thread).

Bottom Connection: String 1B, 1D, 1C, 1D, and 1B; pass through the mirror E of Round 6 on the first component and the E exited on the second component (Fig. 5, red thread). Repeat the thread path of this connection multiple times to reinforce. Secure the thread and trim.

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

3) CLASP. Start 16" of new thread that exits from the bottom-right E of 1 end component. Pass through the first loop of the clasp and through the next 1D/1B/2A. Pass through the second loop of the clasp and through the next 1A/1E/1A. Pass through the third loop of the clasp and through the next 2A/1B/1D. Pass through the fourth loop and through the next 1E (Fig. 6). Repeat the thread path of this entire step to reinforce. Secure and trim the threads.

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

MARIE NEW is a United Kingdom-based textile teacher, an award-winning beadwork designer, and a Starman TrendSetter. She loves experimenting with colors and texture. Contact Marie at www.maztexdesigns.co.uk.

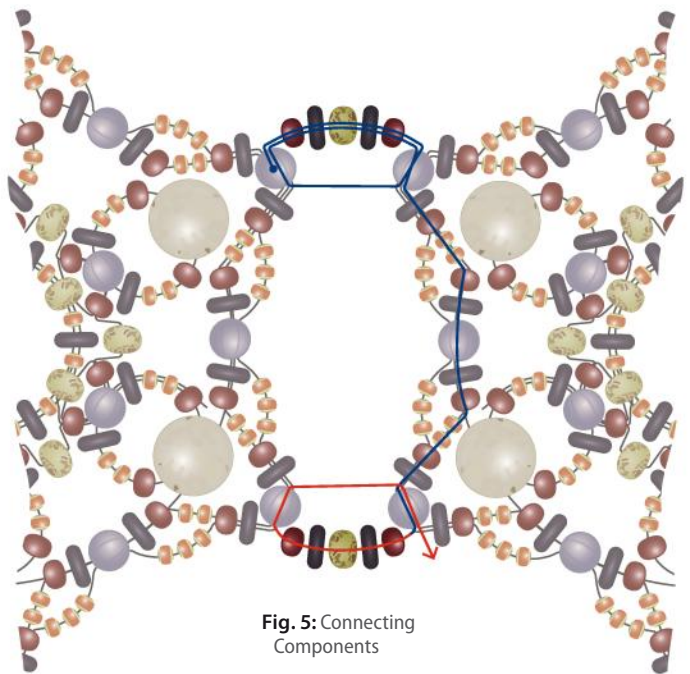


Fig. 5: Connecting Components

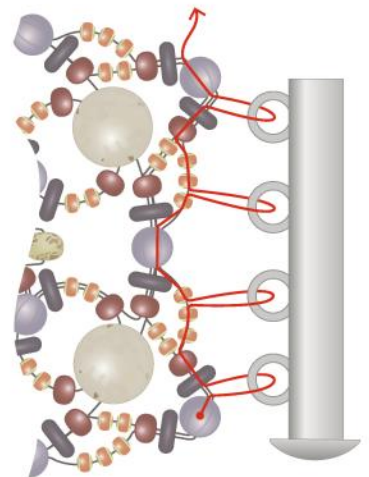


Fig. 6: Adding the clasp

RESOURCES Check your favorite bead retailer or contact: Size 15° Toho seed beads, Toho Demi Round seed beads, 6mm Czech glass rounds, clasp, and thread: Beadaholique, (866) 834-4618, www.beadaholique.com. Size 11° Toho seed beads and 3mm melon rounds: Fusion Beads, (888) 781-3559, www.fusionbeads.com. ●

Anunnaki Pendant PENNY DIXON

Use right-angle weave, netting, and a mix of Czech-glass beads to form a stunning pendant with an eight-pointed star motif, similar to the symbol of Anu, the main god of Anunnaki.



Main
Colorway

TECHNIQUES

Right-angle weave variation
Tubular and circular netting
Fringe

PROJECT LEVEL **ooo**

MATERIALS

4 g bronze antique gold size 15° seed beads (A)
1 g semi-glazed burnt orange size 15° seed beads (B)
1 g bronze size 15° seed beads (C)
2 g bronze size 11° seed beads (D)
1 g semi-glazed blue turquoise size 11° seed beads (E)
1 g semi-glazed olive rainbow size 8° seed beads (F)
32 blue turquoise bronze Picasso 4×2mm 2-hole MiniDuos (G)
8 matte metallic flax 6mm 4-hole QuadraTiles (H)
16 matte metallic flax 10×3mm 2-hole crescent beads (J)
10 halo sandalwood 3mm fire-polished rounds (K)
8 oxidized bronze clay 4mm fire-polished rounds (L)
32 smoky topaz gold luster transparent 3mm pressed-glass rounds (M)
16 antique beige iris luster 4mm pressed-glass rounds (N)
1 oxidized bronze clay 12×16mm pear drop
1 antiqued bronze 7×12mm lobster clasp
4 antiqued bronze 4mm jump rings
18" of antiqued bronze 4×6mm oval chain
Smoke 6 lb FireLine braided beading thread

TOOLS

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

FINISHED SIZE

1¾ × 2½"

1) **BASE.** Use a variation of right-angle weave to form the foundation of the pendant:

Base Round 1, Unit 1: Use 6' of thread to string 1H, 1D, 1L, and 1D; pass down through the back-left hole of the H just strung. String 1D, 1M, and 1D; use the working and tail threads to tie a knot, then pass up through the H (first/back-right hole) strung and the next D (Fig. 1, purple thread).

Base Round 1, Unit 2: String 1D, 1A, 2G, 1A, 2D, 1H, 1D, and 3M; pass up through the nearest 1D, 1H (back-right hole), and 1D of the previous unit and the first 1D/1A of this unit (Fig. 1, green thread). String 2A; pass through the second (outside) hole of the nearest G. String 1G; pass through the next G (outside hole). String 2A; pass through the following 1A, 2D, 1H (first/back-left hole), and 1D (Fig. 1, turquoise thread).

Base Round 1, Unit 3: String 1M and 1D; pass up through the back-right hole of the last H exited. String 1D and 1L; pass down through the nearest 1D, 1H (back-left hole), and 1D of the previous unit and pass through the next 1M, 1D, 1H (back-right hole), and 1D (Fig. 1, red thread).

Base Round 1, Units 4–15: Repeat Base Round 1, Units 2 and 3 six times.

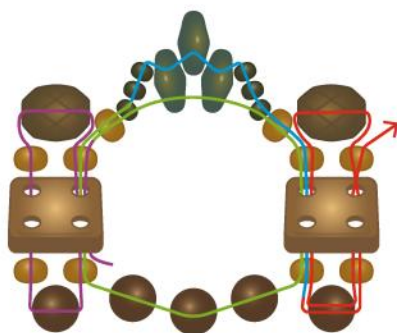


Fig. 1: Stitching Base Round 1, Units 1–3

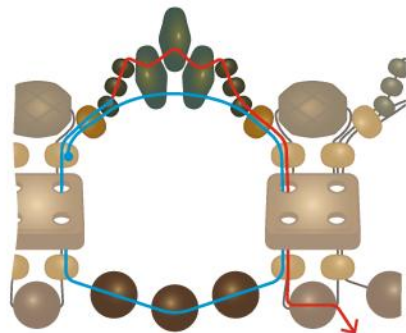


Fig. 2: Forming Base Round 1, Unit 16

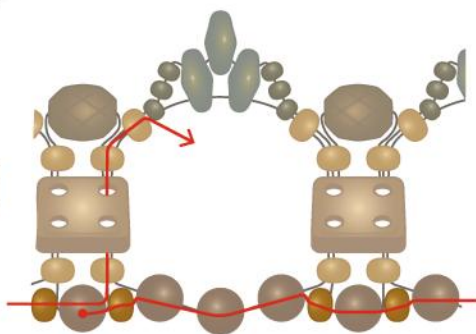


Fig. 3: Adding Base Round 2

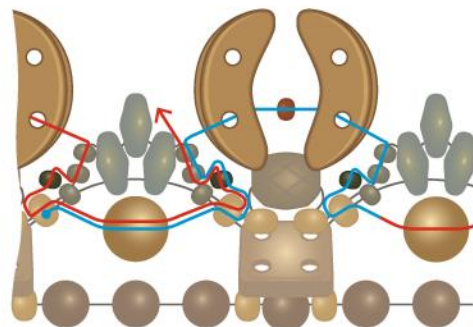


Fig. 4: Working Dome Round 1

artist's tip

When stitching the top of the pendant dome, where the spacing is tight, it's helpful to switch to a short beading needle.

Base Round 1, Unit 16: Note: Make sure the open holes of the H remain on the outside edge of the base ring when joining the ends. String 1D, 1A, 2G, 1A, and 1D; pass down through the nearest 1D, 1H (back-left hole), and 1D of Base Round 1, Unit 1. String 3M; pass up through the nearest 1D, 1H (back-right hole), and 1D of Base Round 1, Unit 15 and pass through the first 1D/1A of this unit (Fig. 2, turquoise thread). String 2A; pass through the nearest G (outside hole). String 1G; pass through the next G (outside hole). String 2A; pass through the following 1A, 2D, 1H (back-left hole), 1D, and 1M of Base Round 1, Unit 1 (Fig. 2, red thread).

Base Round 2: String 1D and pass through the next 3M, then string 1D and pass through the following M; repeat seven times. Pass up through the next 1D, 1H (back-right hole), and 2D (Fig. 3).

2) **DOMES.** Use circular and tubular netting to finish the front of the pendant:

Dome Round 1: Lay each J vertically on your work surface with the inside curves facing to the right. String 1N; pass through the next D. String 1A; skip the nearest A and pass up through the following 2A. String 1J (bottom hole, front to back), 1B, and 1J (bottom hole, back to front); pass down through the nearest 2A. String 1A; skip the nearest A and pass through the following D (Fig. 4, turquoise thread). Repeat from the beginning of this round seven times. Pass through the next 1N/1D/3A (Fig. 4, red thread). Note: You'll now begin working in the opposite direction.

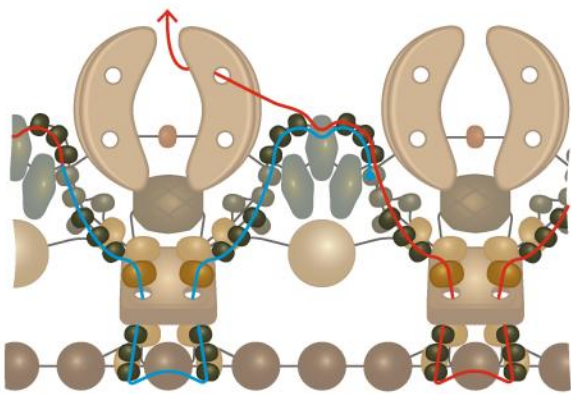


Fig. 5: Stitching Dome Round 2

Dome Round 2: String 3A; pass through the nearest G (outside hole). String 3A; pass down through the next 2A. String 3A and 1D; pass down through the nearest H (front-right hole). String 3A; pass through the nearest M. String 3A; pass up through the last H (front-left hole) exited. String 1D and 3A; skip the nearest A and pass up through the next 2A (Fig. 5, turquoise thread). Repeat from the beginning of this round seven times. Pass through the first 3A of this round, the next G (outside hole), and the second (outside) hole of the next J (Fig. 5, red thread).

Dome Round 3: String 1N and pass through the next 1J (outside hole), 1G (outside hole), and 1J (outside hole); repeat seven times (Fig. 6, purple thread).

Dome Round 4: String 2A, 1D, and 2A and pass through the next 1J (outside hole), 1G (outside hole), and 1J (outside hole); repeat seven times. Pass through the first 2A/1D/2A of this round (Fig. 6, green thread).

Dome Round 5: String 1F and pass through the next 2A/1D/2A of Dome Round 4; repeat six times. String 1F; pass through the next 2A/1D (Fig. 6, turquoise thread).

Dome Round 6: String 1C, 1K, and 1C and pass through the next D of Dome Round 4; repeat seven times. Pass through the first 1C/1K of this round (Fig. 6, red thread).

Dome Round 7: String 1G and pass through the next K; repeat seven times. Pass through the first (inside) and second (outside) holes of the first G in this round (Fig. 7, black thread). *Note:* You'll now begin working in the opposite direction.

Dome Round 8: String 1C and pass through the next G (outside hole); repeat seven times. Pass through the first C of this round and the next G (outside and inside holes) and weave through beads to exit from the D before the front-right hole of the next H (Fig. 7, pink thread).

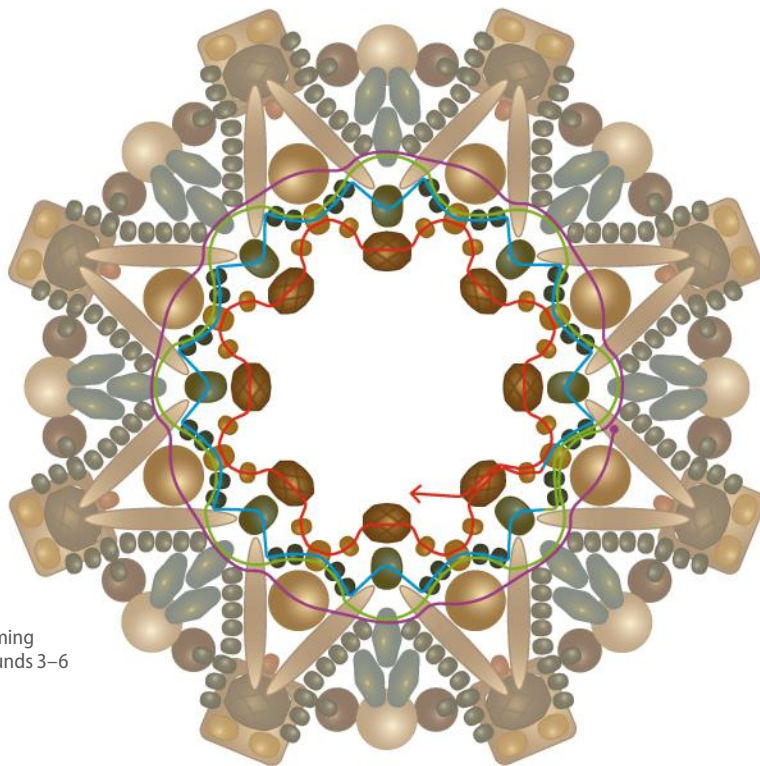


Fig. 6: Forming Dome Rounds 3-6

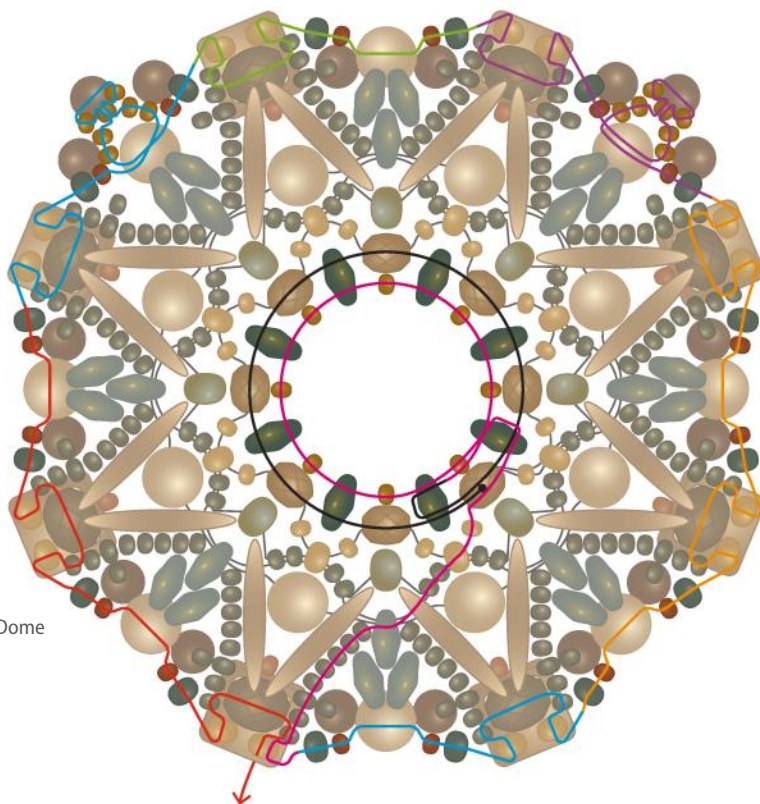


Fig. 7: Adding Dome Rounds 7-9

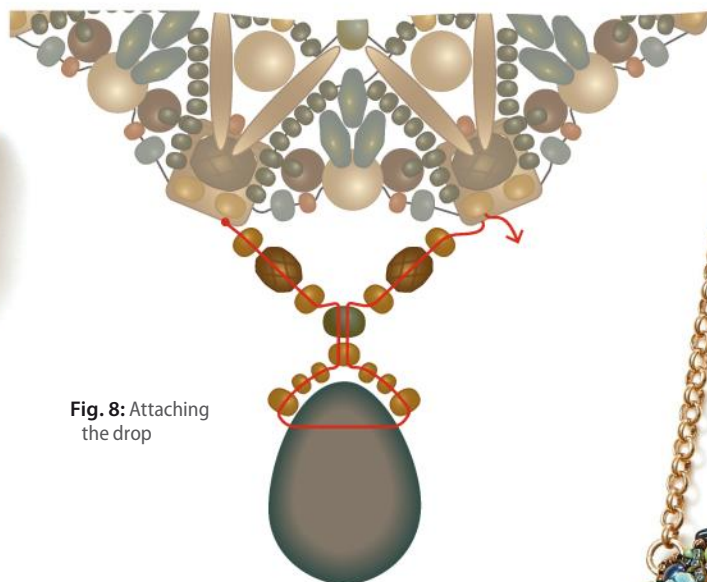


Fig. 8: Attaching the drop

Dome Round 9, Unit 1: String 1E and 1B; pass through the nearest N. String 1B and 1E; pass through the next 1D/1A/1L/1A/1D (Fig. 7, turquoise thread).

Dome Round 9, Units 2 and 3: Repeat Dome Round 9, Unit 1 twice (Fig. 7, orange thread).

Dome Round 9, Unit 4 (Bail): String 1E and 1B; pass through the nearest N. String 4C; pass back through the center M of the nearest 3M set. String 1C; pass back through the third C of the 4C just added. String 2C; pass through the last N exited. String 1B and 1E; pass through the next 1D/1A/1L/1A/1D (Fig. 7, purple thread).

Dome Round 9, Unit 5: Repeat Round 9, Unit 1 (Fig. 7, green thread).

Dome Round 9, Unit 6 (Bail): Repeat Round 9, Unit 4 (Fig. 7, turquoise thread).

Dome Round 9, Units 7 and 8: Repeat Round 9, Unit 1 twice. Pass down through the front-right hole of the nearest H (Fig. 7, red thread).

3) DROP. String 1D, 1K, 1D, 1F, 1D, 2C, 1D, the pear drop, 1D, and 2C; pass back through the third D of this step and the F. String 1D, 1K, and 1D; pass up through the next H (front-left hole) so that the drop is centered across from Dome Round 9, Unit 4 and Dome Round 9, Unit 6 (Fig. 8). Secure and trim the threads.



4) FINISH. Use 1 jump ring to attach one 9" piece of chain to the bail made of C in Dome Round 9, Unit 4. Attach 1 jump ring to the end of the chain. Use 1 jump ring to attach one 9" piece of chain to the bail made of C in Dome Round 9, Unit 6. Use the remaining jump ring to attach the lobster clasp to the end of this piece of chain.

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. Learn more about working with shaped beads and wire in her video workshops from www.interweave.com. Contact Penny at pendixon@gmail.com or visit her at www.pennydixondesigns.com.

RESOURCES Check your favorite bead retailer or contact: Japanese seed beads, QuadraTiles, crescent beads, pressed-glass rounds, and pear drop: Bohemian Beads and Button, (208) 221-2053, www.bohemianbeadsandbutton.com/Home_Page.php. MiniDuos: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Fire-polished rounds: Glitz Beadz, (208) 286-9923, www.glitzbeadz.com. Vintaj clasp, jump rings, and chain; thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. ●



Find alternate colorway materials for this project at www.interweave.com/beading

Wild Sage Bracelet

DEBORA HODOYER

Combine a variation of right-angle weave with Arcos par Puca beads, DiamonDuos, O beads, and fire-polished rounds to create this bracelet evocative of sage blossoms.



Main
Colorway

TECHNIQUES

Right-angle weave variation
Circular netting variation

PROJECT LEVEL ●●○

MATERIALS

1 g white lila vega luster size 15° Japanese seed beads (A)
2 g gray opaque size 11° Japanese seed beads (B)
2 g chalk white lilac vega luster 3.8×1mm O beads (C)
16 matte silver 8×5mm 2-hole DiamonDuos (D)
18 white shimmer 10×5mm 3-hole Arcos par Puca beads (E)
18 rose water opal 4mm crystal bicones (F)
8 chalk lila luster 3mm fire-polished rounds (G)
26 chalk lila luster 4mm fire-polished rounds (H)
10 white lila vega luster 6mm fire-polished rounds (J)
1 gold 16mm toggle clasp
4 gold 4mm jump rings
Purple size D S-Lon beading thread

TOOLS

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

FINISHED SIZE

7½"

1) **BAND.** Use a variation of right-angle weave and circular netting to form the band:
Note: Lay all E horizontally on your work surface with the curves facing down. The center holes of the Arcos par Puca beads remain unused.

Row 1, Unit 1: Add a stop bead to 9' of thread, leaving a 4" tail. String 1J, 3B, 1E (right hole/top to bottom), 1H, 1E (left hole/bottom to top), 3B, 1J, and 3B; pass back through the last E added (right hole/top to bottom). String 1H; pass back through the next E (left hole/bottom to top). String 3B; pass through the first J added. Weave through beads to exit from the next J (Fig. 1).

Row 1, Unit 2: *Note:* Take care to string each DiamonDuo so that the faceted side is faceup. String 2C, 1D, 1G, 1D, 2C, 1J, 2C, 1D, 1G, 1D, and 2C; pass through the last J exited in Unit 1. Weave through beads to exit from the next J (Fig. 2, blue thread).

Row 1, Unit 3: String 3B, 1E (right hole/top to bottom), 1H, 1E (left hole/bottom to top), 3B, 1J, and 3B; pass back through the last E added (right hole/top to bottom). String 1H; pass back through the next E (left hole/bottom to top). String 3B; pass through the last J exited in Unit 2. Weave through beads to exit from the next J (Fig. 2, red thread).

artist's tips

Use a comfortable length of thread to start the bracelet to avoid fraying and because you'll need to add some new thread during the beadwork.

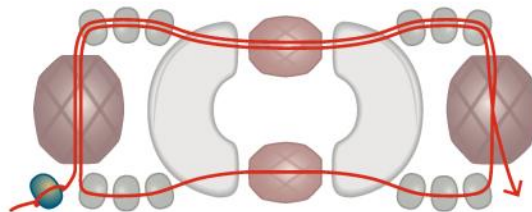


Fig. 1: Forming Row 1, Unit 1

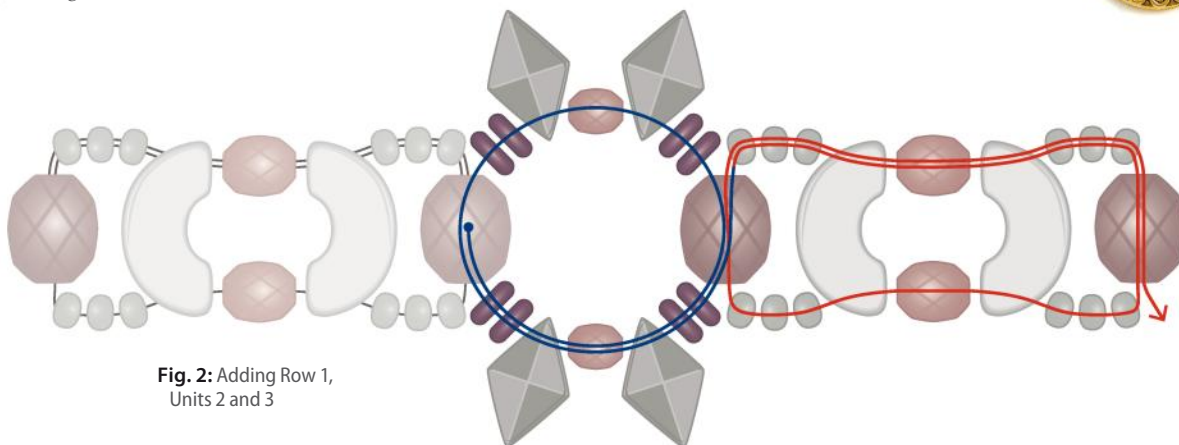


Fig. 2: Adding Row 1, Units 2 and 3



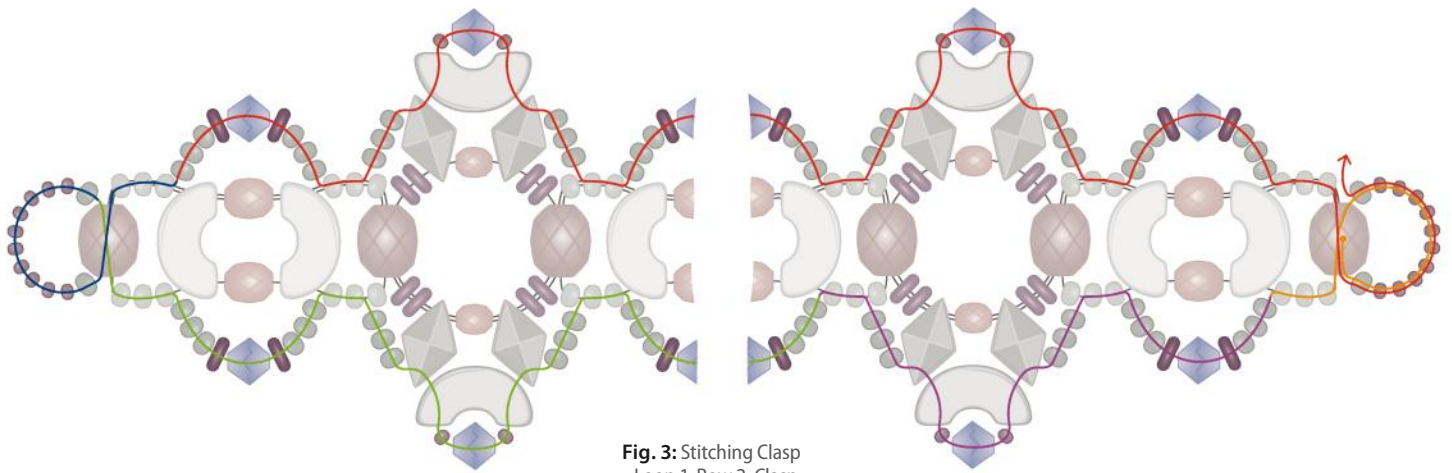


Fig. 3: Stitching Clasp Loop 1, Row 2, Clasp Loop 2, and Row 3

Alternate Colorway Materials

GREEN

- 1 g matte pale seafoam opaque size 15° seed beads
- 2 g dark cream opaque size 11° seed beads
- 2 g jade opaque 3.8×1mm O beads
- 16 chalk white champagne luster 5×8mm 2-hole DiamonDuos
- 18 brass gold 5×10mm 3-hole Arcos par Puca beads
- 18 peridot AB 4mm crystal bicones
- 8 matte metallic Aztec gold 3mm fire-polished rounds
- 26 opaque olive Picasso 4mm fire-polished rounds
- 10 matte metallic Aztec gold 6mm fire-polished rounds
- 1 gold 16mm toggle clasp
- 4 gold 4mm jump rings
- Brown size D S-Lon beading thread

BLUE/GOLD/PURPLE

- 1 g dyed semi-frost shale opaque size 15° Japanese seed beads
- 2 g matte dyed wine opaque size 11° Japanese seed beads
- 2 g matte white vitrail 3.8×1mm O beads
- 16 white lumi blue 8×5mm 2-hole DiamonDuos
- 18 brass gold 10×5mm 3-hole Arcos par Puca beads
- 18 purple velvet 4mm crystal bicones
- 8 chalk blue luster 3mm fire-polished rounds
- 26 metallic lila 4mm fire-polished rounds
- 10 blue turquoise 6mm fire-polished rounds
- 1 gold 16mm toggle clasp
- 4 gold 4mm jump rings
- Purple size D S-Lon beading thread

Row 1, Units 4–9: Repeat Row 1, Units 2 and 3 three times.

Clasp Loop 1: String 1B, 10A, and 1B; pass through the last J exited. Repeat the thread path of the loop to reinforce. Pass through the next 3B (Fig. 3, orange thread).

Row 2: String 3B, 1C, 1F, 1C, and 3B; skip the next 1E/1H/1E and pass through the next 2B. String 3B; skip the next 1B/2C and pass through the second (outside) hole of the next D. String 1E (right hole/top to bottom), 1A, 1F, and 1A; pass back through the E just added (left hole/bottom to top) and through the second (outside) hole of the next D. String 3B; skip the next 2C/1B and pass through the next 2B (Fig. 3, purple thread). Repeat from the beginning of this row three times. String 3B, 1C, 1F, 1C, and 3B; skip the next 1E/1H/1E and pass through the next 3B/1J (Fig. 3, green thread).

Clasp Loop 2: Repeat Clasp Loop 1 (Fig. 3, blue thread).

Row 3: Repeat Row 2. Weave through beads to exit the second B of Clasp Loop 1 (Fig. 3, red thread).

Row 4: String 1B; pass back through the next 6B/1C/1F/1C/1B (Fig. 4, purple thread). *String 1H; skip the next 6B and pass through the next B of Row 3. String 6A; skip the next 1D/1E and pass through the next 1A/1F/1A of Row 3. String 6A; skip the next 1E/1D and pass through the next B of Row 3. String 1H; skip the next 6B and pass through the next 1B/1C/1F/1C/1B of Row 3 (Fig. 4, green thread). Repeat from * three times. Weave through beads to exit from the second B added in Clasp Loop 2 (Fig. 4, blue thread).

Row 5: Repeat Row 4 (Fig. 4, red thread). Remove the stop bead; secure the threads and trim.

2) CLASP. Use 2 jump rings to attach the ring half of the clasp to Clasp Loop 1; repeat on Clasp Loop 2 using the toggle half of the clasp.



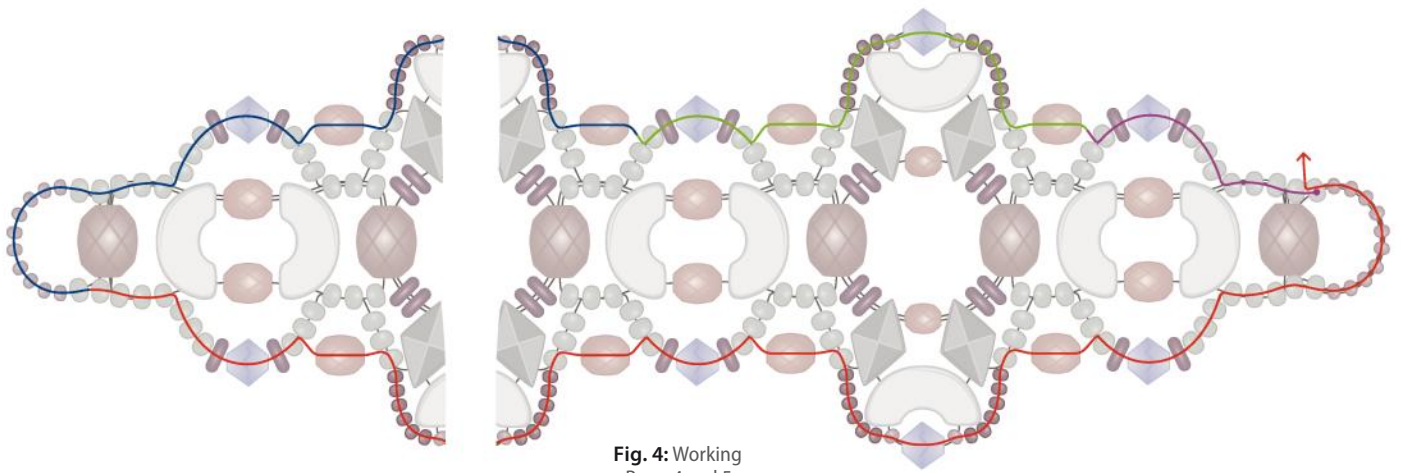


Fig. 4: Working Rows 4 and 5

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

RESOURCES Check your favorite bead retailer or contact: Miyuki size 15° seed beads, DiamonDuos, Arcos par Puca beads, and 6mm fire-polished rounds: Potomac Bead Company, www.potomacbeads.com. Toho size 11° seed beads, O beads, and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

Swarovski crystal bicones: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. 3mm and 4mm fire-polished rounds: Scara Beads, www.scarabeads.com. Clasp and jump rings: PandaHall, www.pandahall.com. ●

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Main
Colorway

TECHNIQUE**Circular netting****PROJECT LEVEL** ●○○**MATERIALS**

3 g matte transparent amber AB size 11°
Japanese seed beads (A)

3 g matte transparent smoky topaz AB size 11°
Japanese seed beads (B)

42 Pacifica avocado 3mm melon rounds (C)

42 ultra luster green opaque 3×6mm
CzechMates prongs (D)

42 matte metallic bronze copper 10×3mm
2-hole crescent beads (E)

1 silver 8mm round magnetic clasp

Olive size D C-Lon beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

7"

1) COMPONENT 1. Work circular netting to form the first component of the bracelet:

Round 1: Use 3' of thread to string {1E (inner hole) and 1D} six times, leaving a 4" tail; tie a knot to form a fairly loose circle. Pass through the first 1E (inner hole) and exit through the same 1E (outer hole) (Fig. 1, purple thread).

Round 2: String 4A and pass through the next 1E (outer hole) of Round 1; repeat five times. Exit through the first 3A of this round (Fig. 1, green thread).

Round 3: String 4A and pass through the middle 2A of the next 4A set of Round 2; repeat five times. Exit through the first 4A of this round (Fig. 1, blue thread).

Round 4: String 1C and pass through the next 4A of Round 3; repeat five times. Exit from the first 1C added in this round (Fig. 1, red thread). Flip the work over.

Round 5: String 7B; pass through the last 1C exited to form a loop and continue through the next 4A of Round 3 and the following 1C of Round 4. Repeat from the beginning of this round five times. Exit through the first 4B of this round (Fig. 2, blue thread).

Round 6: String 1A and pass through the fourth 1B of the next loop added in Round 4; repeat five times. Repeat the thread path to reinforce, then weave through beads to exit from the first 3A of a 4A set added in Round 3 (Fig. 2, red thread).

2) COMPONENTS 3, 5, AND 7. Repeat Component 1 three times.

3) COMPONENTS 2, 4, AND 6. Repeat Component 1 three times, using A for B and B for A.

4) FIRST HALF OF THE CLASP. Use the working thread of Component 1 to string 3B, one half of the clasp, and 3B; pass through the last 2A exited. Repeat the thread path to reinforce. Weave through beads to exit from the 2A of Round 3 opposite the 2A just exited (Fig. 3).

5) ASSEMBLY. String 2B; pass through the mirror 2B of Component 2, Round 3. String 2B; pass through the last 2A exited on Component 1 (Fig. 4). Repeat the thread path to reinforce. Secure the thread and trim. Use the working thread of Component 2 to connect to Component 3 in the same way. Repeat this entire step twice to connect all of the components in order.

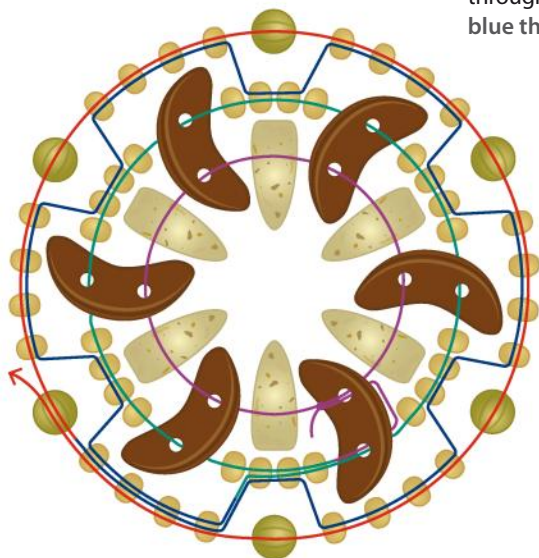


Fig. 1: Stitching Rounds 1–4 of Component 1

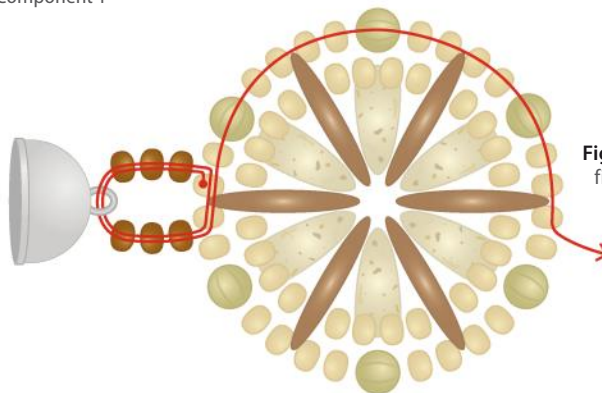


Fig. 3: Attaching the first half of the clasp

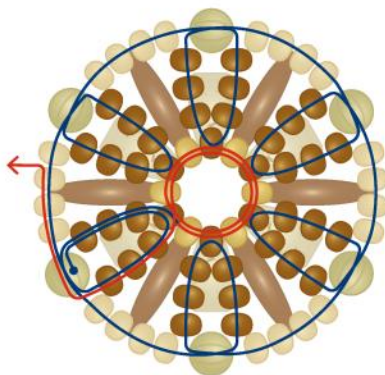


Fig. 2: Adding Rounds 5 and 6 of Component 1

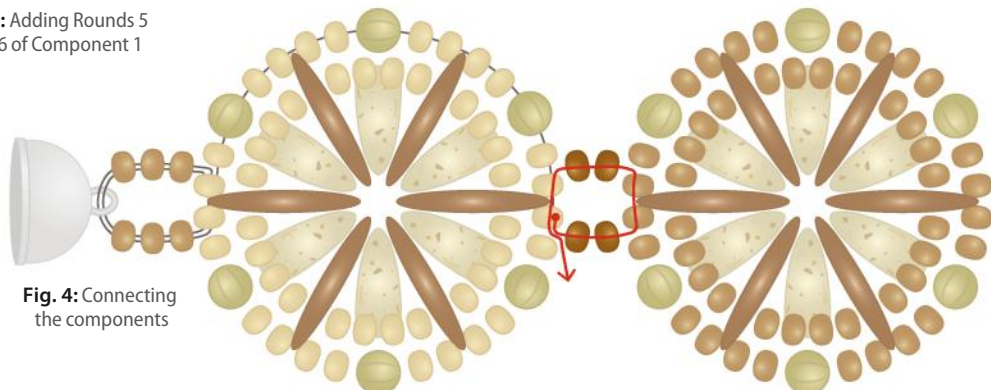


Fig. 4: Connecting the components



Back of bracelet

artist's tips

- › You may substitute 3mm English-cut or fire-polished rounds for the melon rounds.
- › Use this design to make matching earrings or a pendant.

6) SECOND HALF OF THE CLASP. Repeat Step 4 using the other half of the clasp.

IULIA POSTICA is a jewelry designer from Moldova, with a career in the protection of cultural heritage. In addition to her passion for beadwork, she loves gardening, cats, travel, soapmaking, and sci-fi movies. To contact Iulia and see more of her work, go to www.beadedtreasury.com.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads: Aura Crystals, (888) 213-9484, www.auracrystals.com. CzechMates crescent beads and prongs and melon rounds: Red Panda Beads, www.redpandabeads.com. Clasp: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Thread: Lima Beads, (734) 929-9208, www.limabeads.com. ●

Alternate Colorway Materials

- 3 g equal mix of matte transparent emerald AB and matte transparent moss AB size 11° Japanese seed beads (A)
- 3 g matte transparent dark amber AB size 11° Japanese seed beads (B)
- 42 Pacifica watermelon 3mm melon rounds (C)
- 42 matte metallic copper 3×6mm CzechMates prongs (D)
- 42 turquoise bronze Picasso opaque 3×10mm CzechMates crescent beads (E)
- 1 silver 8mm round magnetic clasp
- Teal size D C-Lon beading thread

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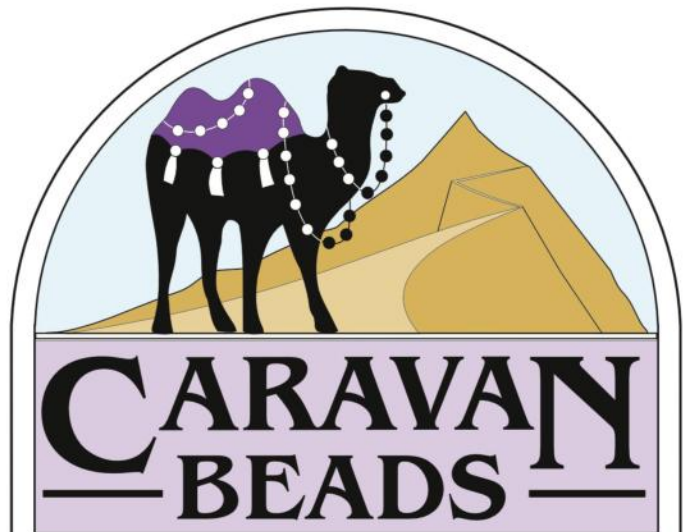
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(Instructions follow on page 76.)



*Use similar techniques
to make matching
earrings.*

Tropical Punch Anne Potter

This juicy duo is perfect any time of year, but it's especially wearable as spring emerges.



Lanceolata
Erin Prais-Hintz

The focus of this beautiful design includes emerald green, the glint of gold, and a touch of sparkle.



**Woodland
Whimsy**
Jess Lincoln

This vintage-inspired design uses sapphire blue as its backdrop and unifying color.



*Use similar techniques
to make a matching
bracelet.*

Ruby Rose Rejetta Sellers

Royal red and rich gold fill this set with warmth, and the eclectic elements provide a sense of whimsy.



Akhet
Anne Perry

This Egyptian-inspired design is brought into the 21st century yet still fit for a queen.

Jewel-Toned Potpourri

Katie Wall

Jewel tones unite to create these
fun and stylish bracelets.

Main
Colorway





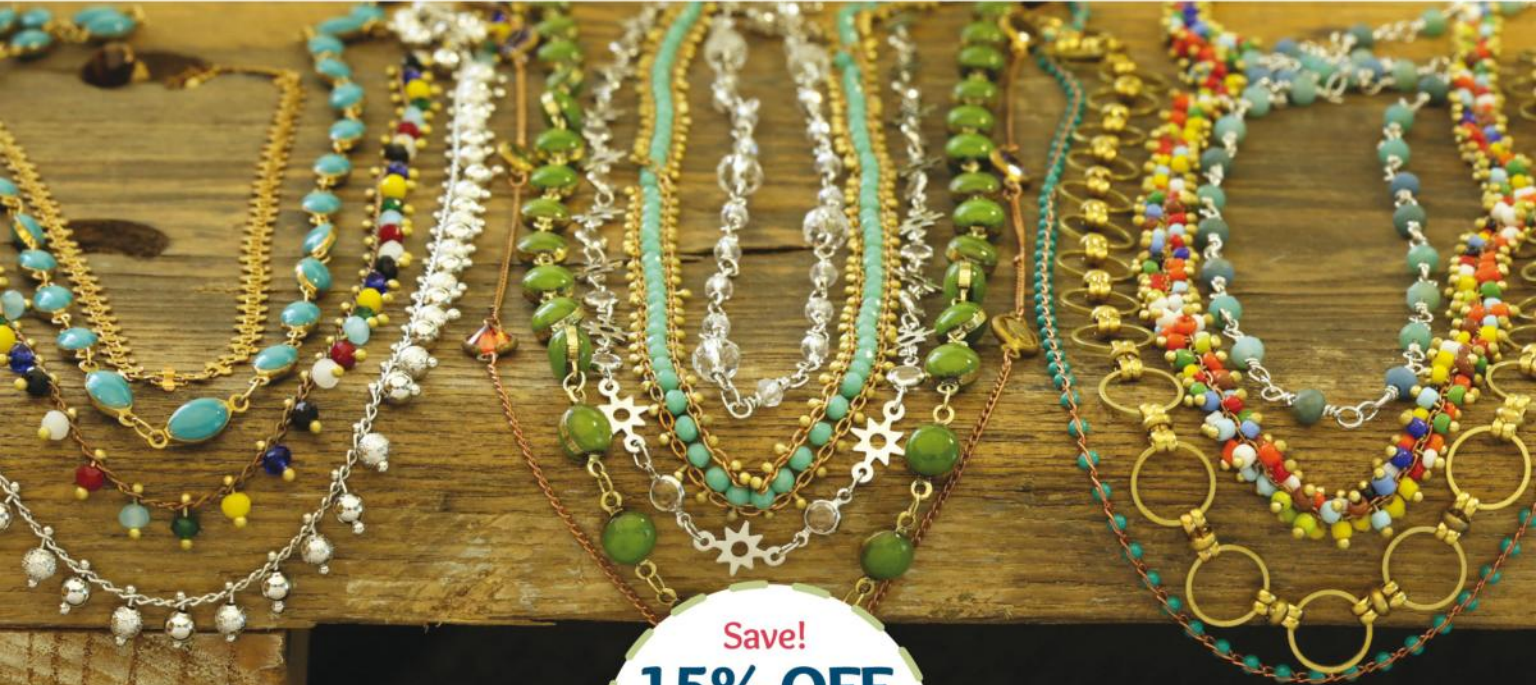
**Sapphire
Afternoon**
Michelle Mach

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Tropical Punch

Anne Potter

TECHNIQUES

Knotting
Stringing

MATERIALS

10 matte red 18–24×18–22mm sea glass freeform pebbles
2 chrysocolla 8×14mm rondelles
2 turquoise agate 10mm faceted rounds
2 coral red 12–13×10–12mm paper bicones
4 antiqued brass 3.3mm cornerless cubes
1 coral 25mm cotton tassel
1 gold 7mm jump ring
1 antiqued brass 8mm jump ring
1 antiqued brass 10mm lobster clasp
24" of red .65mm waxed linen cord

TOOLS

2 pairs of chain- or flat-nose pliers
Scissors

FINISHED SIZE

8½"

1. Attach the 7mm jump ring to the tassel. Fold the cord in half and use a lark's head knot on the 8mm jump ring.
2. Use both strands to string 1 cube, the tassel, 1 cube, 1 round, 1 rondelle, and 1 bicone.
3. Use one strand to string 5 sea glass pebbles. Repeat for second strand.
4. Repeat Step 2, reversing the stringing sequence and omitting the tassel. Use both cords to string the clasp. Form a double overhand knot. Hide the cord inside the cubes. Trim.

ANNE POTTER lives and beads in Illinois with her husband and five children. When not beading, Anne loves traveling, knitting, crocheting, watching all her kids' sports, and garage sales. She is the author of *Global Style Jewelry* (Interweave, 2016). You can keep up with her at annepotter.com and on Facebook at Handmade by Anne Potter.



RESOURCES Check your favorite bead retailer or contact: Sea glass: Cherry Tree Beads, (828) 505-2328, www.cherrytreebeads.com. Rondelles: Backgard, www.backgard.etsy.com. Rounds: Love To Crafts: www.lovetocrafts.etsy.com. Bicones: Bead Amigas, www.beadamigas.etsy.com. Tassel and cornerless cubes: St. Katherine's Supply Co., www.stkatherines.com. Jump rings, lobster clasp, and waxed linen cord: Hobby Lobby, (800) 888-0321, www.hobbylobby.com. ●



Lanceolata

Erin Prais-Hintz

TECHNIQUES

Stringing
Simple wireworking
Crimping

MATERIALS

18 matte gold charlotte size 11° seed beads
20 emerald green copper luster 6×3mm fire-polished rondelles
20 light emerald 6mm fire-polished rounds
9 light emerald AB 8mm fire-polished rounds
6 olive 13×33mm cultured sea glass marquise spindle pendants
9 gold 8mm disc charms
1 gold/green/red/blue/black 25×77mm mosaic feather pendant
36 gold-plated 5×1mm square spacers
9 gold-plated 2" eye pins

8 gold-plated 7mm jump rings
2 copper 2×3mm crimp tubes
18" of gold-plated 6×10mm elongated oval chain
14" of .015 beading wire

TOOLS

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

FINISHED SIZE

30" (with 4" focal)

1. Attach 1 disc charm to 1 eye pin. String 1 green 8mm round; form a wrapped loop. Repeat entire step eight times to create a total of 9 dangles.
2. Attach 1 jump ring to the top hole on the feather pendant. Use 1 jump ring to attach 1 dangle to the bottom hole.
3. Attach 1 jump ring to 1 marquise pendant. Repeat five times to create a total of 6 marquise pendant dangles.
4. Use the beading wire to string 1 crimp tube and one end of the chain. Pass back through the crimp tube and crimp. String {1 rondelle and 1 seed bead} nine times. String 1 rondelle. String {1 spacer and one 6mm round} three times. String {1 spacer, 1 dangle, 1 spacer, one 6mm round, 1 spacer, 1 marquise pendant dangle, 1 spacer, and one 6mm round} three times. String 1 spacer, 1 dangle, 1 spacer, one 6mm round, and 1 spacer.
5. String the pendant. Repeat Step 4, reversing the stringing sequence and attaching the beading wire to the free end of the chain.



ERIN PRAIS-HINTZ loves to mix patterns, textures, and colors to create one-of-a-kind wearable treasures for her company, Tesori Trovati Jewelry. Her work has been featured in dozens of publications, as well as in instructional videos and art exhibits. Erin lives in Stevens Point, Wisconsin, with her husband and two kids. Find her work at www.tesoritrovati.com.

RESOURCES

Check your favorite bead retailer or contact: Seed beads, Bead Gallery spacers, Bead Landing eye pins and jump rings, crimp tubes, and Beadalon beading wire: Michaels, (800) 642-4235, www.michaels.com. Fire-polished rondelles: Maya Honey, www.mayahoney.etsy.com. Fire-polished rounds: Beadaholique, (866) 834-4618, www.beadaholique.com. Marquise pendants: ZNET Shows, (301) 528-0828, www.znetshows.com. Disc charms: Bohemian Findings, www.bohemianfindings.etsy.com. Pendant: Tesori Trovati, www.tesoritrovati.com. Chain and other materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com. ●



Woodland Whimsy

Jess Lincoln

TECHNIQUE

Simple wireworking

MATERIALS

- 2 Siam AB 4mm crystal bicones
- 2 amethyst 6mm crystal bicones
- 2 emerald matte 8×12mm pressed-glass leaves
- 1 blue Picasso 20×9mm pressed-glass drop
- 1 brass 27×30mm engraved hoop
- 1 brass 28×33mm delicate crest filigree link
- 1 arte metal 19mm woodland bird charm
- 1 blue-and-brass 30×35.5mm viola scrollwork pendant
- 1 brass 7mm flower-petal bead cap
- 1 brass 8mm foliage bead cap
- 1 brass 6×8mm lobster clasp
- 3 brass 21-gauge 1.5" eye pins
- 2 brass 21-gauge 2" head pins
- 1 brass 21-gauge 3" head pin
- 4 brass 21-gauge 3mm jump rings (small)
- 6 brass 16-gauge 7.25mm jump rings (medium)
- 1 brass 16-gauge 10.25mm jump ring (large)
- 17½" brass 3.6×4.8mm extra fine oval chain

TOOLS

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

FINISHED SIZE

18" (with 4" focal)

1. Use one 1.5" eye pin to center the bird charm. Form a faux wrapped-loop bail by wrapping 1 wire around another up to the simple loop. Use one 1.5" eye pin to form a faux wrapped-loop bail on 1 leaf. Repeat for a total of 2 leaf dangles. Use one 2" head pin to string one 4mm bicone, 1 small jump ring, and one 6mm bicone. Form a wrapped loop. Repeat for a total of 2 crystal dangles. Use the 3" head pin to string the flower-petal bead cap, the foliage bead cap, and the pressed-glass drop. If necessary, press the bead cap against the base of the drop. Form a wrapped loop. Set aside.

2. Use 1 medium jump ring to connect the blue pendant, the hoop, and the bird charm.
3. Use 1 large jump ring to attach the top of the filigree to the bottom of the hoop, opposite the premade loop.
4. Use 1 medium jump ring to attach the drop to the center bottom hole of the filigree link.
5. Use 1 medium jump ring to attach 1 leaf drop to the second hole right of the center of the filigree. Use 1 medium jump ring to attach 1 crystal dangle to the second hole right of the previous dangle. Repeat entire step to attach the remaining 2 links on the left side of the filigree.
6. Attach 1 small jump ring to one end of the chain. String the chain through the medium jump ring of the pendant. Use the remaining small jump ring to attach the clasp to the free end of the chain.

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

RESOURCES Check your favorite bead retailer

or contact: Crystal bicones, pressed-glass beads, and bird charm: Vintaj Salvage, www.vintajsalvage.etsy.com. Vintaj Vogue pendant, hoop, link, bead caps, clasp, eye pins, head pins, jump rings, and Vintage Vogue chain: Lima Beads, (734) 929-9208, www.limabeads.com. ●



Ruby Rose

Rejetta Sellers

TECHNIQUES

Knotting
Simple wireworking

MATERIALS

- 2 opaque red Picasso 12×17mm pressed-glass leaves
- 1 red 40mm lampwork 5-petal flower
- 1 red/orange/beige 15×10mm ceramic flowered rondelle
- 1 brass 25×60mm vintage skeleton key

- 1 red/green/brown 23×43mm ceramic rose girl pendant
- 3 gold-filled 5mm daisy spacers
- 1 gold-filled 7×20mm hook-and-eye clasp
- 2 gold-plated 30mm hoop ear wires
- 17" of 8mm brass unsoldered coin/2mm ruby crystal dangle chain
- 12" of dark rust Irish 4-ply waxed linen cord

TOOLS

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

FINISHED SIZE

18½" (with 6½" focal)



1. Separate the chain into 2 pieces, opening and closing the links around the crystal dangles as you would jump rings. Attach the hook half of the clasp to 1 piece of chain. Attach the ring half to the second piece of chain.
2. Use 1 ear wire to string the flower in between 2 petals. Attach the non-clasp end of 1 chain to the premade ear-wire loop. Use round-nose pliers to form a simple loop that attaches to the ear wire's loop. Repeat entire step to attach the opposite side of the flower to the non-clasp end of the second chain.
3. Center the linen on the bottom of the flower opposite the ear wires. Form an overhand knot. String 1 spacer, the rondelle, and 1 spacer; form an overhand knot. String the pendant and 1 spacer; form an overhand knot. Place the key in between the 2 strands and form an overhand knot. Use 1 strand to string 1 leaf and form a double overhand knot close to the previous knot. Use the remaining strand to string the remaining leaf. Form a double overhand knot about ½" from the previous strand.

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

RESOURCES Check your favorite bead retailer or contact: Leaves, Zola Arts chain, ceramic pendant, and waxed linen cord: Lima Beads, (734) 929-9208, www.limabeads.com. Flower: Thornburg Bead Studio, www.thornburgbeadstudio.etsy.com. Ceramic rondelle: Golem Studio, www.golemstudio.com. Key: Anything Goes Here, www.anythinggoeshere.etsy.com. Spacers: Hobby Lobby, (800) 888-0321, www.hobbylobby.com. Clasp: Nomad Beads, (303) 786-9746, www.nomadbeads.com. Ear wires: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. ●



Akhet

Anne Perry

TECHNIQUES

Simple wireworking

Crimping

Stringing

MATERIALS

- 1 g metallic mix 3.8x1mm O beads
- 2 blue 7-8x44-48mm vintage-glass curved tubes
- 8 gold 5x15mm pearl tubes
- 2 kyanite 10x20mm rectangles
- 8 brass 3mm rounds
- 1 blue/turquoise/brass 18x22mm Tibetan flat oval
- 20 gold 6.5x2mm brass heishi
- 1 blue 85mm tassel with gold cap, with attached 6mm jump ring
- 1 gold 2" head pin
- 2 gold 2mm crimp tubes
- 2 gold 5mm crimp covers
- 18" of gold .75mm cable chain with 2 attached 2x4mm oval jump rings
- 18" gold .75mm cable chain necklace with attached 6mm spring-ring clasp
- 16" of gold .015" beading wire

TOOLS

Round-nose pliers

Wire cutters

Crimping pliers

FINISHED SIZE

18" (short necklace); 30½" (with 3¾" focal) (long necklace)

SHORT NECKLACE:

1. Use the head pin to string 1 O bead, 2 heishi, and the flat oval; form a wrapped loop that attaches to the 18" chain necklace.

LONG NECKLACE:

1. Use the beading wire to string 1 crimp tube and 1 attached jump ring on the 18" chain. Pass back through the crimp tube and crimp. Cover the tube with 1 crimp cover.

2. String {1 pearl tube and 3 O beads} twice. String 1 pearl tube, 2 heishi, 1 kyanite rectangle, 3 heishi, 1 curved tube, 4 heishi, and 1 pearl tube. String 1 round, 3 O beads, 1 round, 2 O beads, 1 round, 3 O beads, and 1 round.

3. String the tassel. Repeat Step 2, reversing the stringing sequence. String 1 crimp tube and the jump ring on the free end of the chain. Pass back through the crimp tube. Crimp and cover.



ANNE PERRY is the director of two learning centers in Southern California. She has been beading in her spare time ever since her best friend cleaned out her craft closet and gave Anne all of her beads.

RESOURCES

Check your favorite bead retailer or contact: O beads and crimp covers: Beadaholique, (866) 834-4618, www.beadaholique.com. Glass tubes: Craft Caravan, (505) 983-1146, www.travelersmarket.net/craft-caravan.html. Pearl tubes, head pin, crimp tubes and covers, chain, and wire: Michaels, (800) 642-4235, www.michaels.com. Kyanite rectangles and brass rounds: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Oval: Tenzin Imports, (562) 235-5032, www.tenzinimports.com. Heishi: The Bead Bungalow, www.thebeadbungalow.etsy.com. Tassel: Beads 'n Other Needs, (661) 799-9595, www.beadsnotheneeds.com. ●



Jewel-Toned Potpourri

Katie Wall

TECHNIQUE

Simple wireworking

MATERIALS

- 6 g light blue-lined transparent matte dark blue size 8° Japanese seed beads
- 140 matte metallic purple iris size 11° Japanese triangles
- 140 metallic denim blue size 11° Japanese triangles
- 6 g nickel-plated 2x4mm Japanese peanut beads
- 140 purple iris gold 4mm tri-beads
- 42 matte metallic copper 3mm fire-polished rounds
- 35 saturated fuchsia 4mm fire-polished rounds
- 21 alabaster pastel Bordeaux 6mm fire-polished rounds
- 12 rounds of silver 2.25" diameter round bracelet memory wire

TOOLS

Memory-wire cutters

Round-nose pliers

FINISHED SIZE

2¼" (inner diameter)

Tip: Always use memory-wire cutters (or strong hardware-store cutters) to cut memory wire; the hard steel will ruin your nice jewelry-making wire cutters.



1. Use the round-nose pliers to form a loop at one end of the wire.

2. String {20 purple triangles, 30 seed beads, 5 fuchsia fire-polished rounds, 20 blue triangles, 6 copper fire-polished rounds, 30 peanut beads, 3 alabaster pastel Bordeaux fire-polished rounds, and 20 tri-beads} seven times. Form a loop at the end of the wire.

KATIE WALL has been working with beads for over twenty-five years. She loves to work with bright, bold colors, and she is currently obsessed with bead crochet. She lives in Seattle with her pup, Scout, and works at Fusion Beads.

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



Sapphire Afternoon

Michelle Mach

TECHNIQUES

Stringing
Crimping
Hole punching
Simple wireworking
Gluing
Knotting

MATERIALS

45 cobalt size 11^o seed beads
273 cobalt 3mm fire-polished rounds
114 cobalt 4mm fire-polished rounds
1 cobalt 6mm pressed-glass rondelle
1 cobalt 8mm melon round
1 old silver pewter 7×33mm ribbed filigree connector link
1 old silver pewter 22×25mm filigree flower connector link
1 silver-plated 5mm daisy spacer
1 aluminum 25mm 18-gauge circle blank
1 silver-plated 2" head pin
4 silver-plated 4×5mm oval jump rings

10 silver-plated 5mm round jump rings
1 silver-plated 10×5mm barrel clasp
12 silver-filled 2×3mm twisted crimp tubes
60" of .014 flexible beading wire
Black 10 lb WildFire beading thread
Jewelry adhesive

TOOLS

Scissors
Wire cutters
Wire crimp
2 pairs of chain- or flat-nose pliers
Round-nose pliers
Metal hole punch

FINISHED SIZE

20" (with 2" focal)



1. Glue the rondelle to the indented center of the flower link. Let dry.
2. Tie 16" of beading thread with a surgeon's knot to the flower connector, around one of the narrow metal parts near the center rondelle. String 3 seed beads and pass the thread down one side and up the other side of the petal center near the edge. String 3 seed beads and pass the thread down one side and up the other side of the petal center near the rondelle. Working counterclockwise, repeat 5 times until all 6 petals have 6 seed beads each. Secure the threads and trim.
3. Tie 8" of beading thread with a surgeon's knot to the ribbed filigree connector link, around the second rib from the right. String 3 seed beads and wrap the thread around the edge of the link. Repeat twice to create 3 rows of seed beads in the center of the link. Secure the threads and trim.
4. Use the head pin to string the 8mm melon round and spacer; form a wrapped loop. Use the hole punch to punch a hole about 1/8" from the edge of the circle blank. Punch a second hole directly across from the first hole. Lay the embellished flower link on top of the circle blank, aligning the holes. Use 1 round jump ring to attach the melon bead dangle to the circle blank and bottom hole of the flower link. Use 1 round jump ring to attach the top of the flower link and the top hole of the circle blank to the center bottom of the ribbed filigree link.
5. Attach 1 round jump ring to one half of the clasp. Attach 1 oval jump ring to the previous jump ring.
6. Use 10" of beading wire to string 1 crimp tube

and the previous oval jump ring. Pass back through the crimp tube and crimp. String 8" of fire-polished rounds in the pattern of your choosing (about 40–50 beads). String 1 crimp tube and 1 oval jump ring. Pass back through the crimp tube and crimp. Repeat entire step twice to create a total of 3 beaded strands.

7. Attach the previous oval jump ring opposite the clasp to a pair of round jump rings. Use 1 round jump ring to attach the previous pair of jump rings to the left hole on the filigree link.


8. Repeat Steps 5–7 using the right hole on the filigree link for the other side of the necklace.



MICHELLE MACH finds inspiration in her favorite books and movies, unusual beads and findings, and her own backyard in Colorado. She is the author of *Unexpected Findings* (Interweave, 2014). Visit her website at www.michellemach.com to see more of her work.

RESOURCES Check your favorite bead retailer or contact: Seed beads: Bead Cache, (970) 224-4322, www.bead-cache.com. Fire-polished rounds and spacer: Lima Beads, www.limabeads.com. Rondelle and 8mm melon round: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Filigree link and flower by B'Sue by 1928: B'Sue Boutiques, www.bsueboutiques.com. Circle blank: Beaducation, (650) 261-1870, www.beaducation.com. Head pin, jump rings, and clasp: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Crimp tubes: Rings & Things, (800) 366-2156, www.rings-things.com. Wire, thread, and E6000 adhesive: Michaels, (800) 642-4235, www.michaels.com. ●

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Connecticut Bead Society

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

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

Maryland

Baltimore Bead Society

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

Monthly program on 2nd Tuesdays (September - June) at the Howard County Community Center for the Arts, 8510 High Ridge Rd., Ellicott City, MD 21043. 2018 Winter Bead and Jewelry Show, Jan 20 -21, 2018 at the Howard County Fairgrounds, 2210 Fairgrounds Rd, West Friendship, MD 21794

New Jersey

South Jersey Bead Society

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

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

84 WWW.INTERWEAVE.COM

Virginia

Northern Virginia Bead Society

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

Meetings: 1st Thurs. of each month, 7pm-9pm, Sept - June at Vienna Community Center, 120 Cherry St. SE, Vienna, VA. 22180 We offer workshops; an annual auction; and a year-end member party. Connect on our website!

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ADVERTISERS' INDEX

Allene's Beads12
 Anne Choi80
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 Bead In Hand12
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 Beads Gone Wild80
 Bead On It Boards80
 Beadaholique67
 Beadalon/Artistic Wire17
 Beadcats12
 Beadies Beadwork80
 BeadwareIL81
 Bedecked & Beadazzled12
 Caravan Beads (ME)67
 Cynthia Rutledge80
 Fire Mountain GemsC4
 Garden of Beadin' (CA)8
 Gem & Lapidary Wholesalers Inc.80
 Golden Twin Clasps12
 Helby Import/Beadsmith33
 Innovative Beads Expo, The8
 Interweave8, 32, 49, 52, 63, 81, 85, C3
 John Bead Corp1
 Leslee Frumin12, 81
 LimaBeads.com75
 Linda Richmond Jewelry Designs80
 Lucy's Bead Boutique12
 Manek-Manek Beads12
 Marcia Balonis/Baubles by Balonis12
 Melinda Barta12
 PJ Tool Jewelry17
 Potomac Bead Company49
 Preciosa Ornela5
 Quilt-Pro Systems80
 Royalwood, LTD80
 School of Beadwork80
 Shipwreck Beads, Inc.67
 Soft Flex Co.33
 Starman, Inc.9
 Team TOHO13
 Tulip Co., Ltd.8
 Venetian Bead Shop80
 Wynwoods Gallery & Studio12
 Xuron8

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STITCH INDEX

Crimping 34, 69, 72, 74
 Fringe 40, 56
 Gluing 74
 Herringbone stitch 14
 Hole punching 74
 Knotting 68, 71, 74
 Kumihimo 34
 Netting 14, 20, 24, 28, 40, 53, 56, 60, 64
 Peyote stitch 14, 20, 50
 Picot 20, 40
 Pondo stitch 43
 Right-angle weave 14, 20, 28, 46, 56, 60
 Stringing 68, 69, 72, 74
 Wireworking 69, 70, 71, 72, 73, 74

PASS THROUGH VS PASS BACK THROUGH

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

FINISHING AND STARTING NEW THREADS

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

STOP BEAD

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



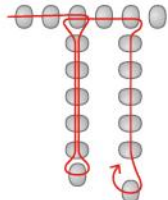
STRINGING

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



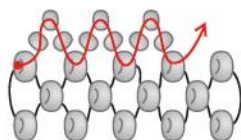
FRINGE

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



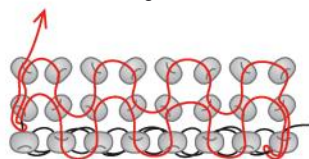
PICOT

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



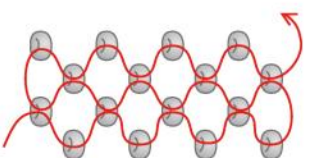
HERRINGBONE STITCH

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

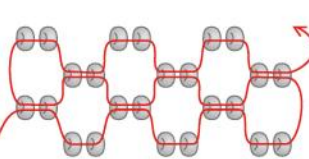


PEYOTE STITCH

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

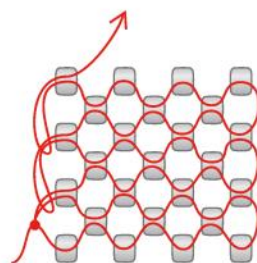


Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.

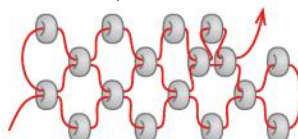


For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by

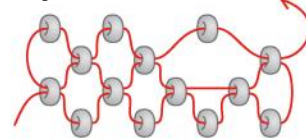
passing back through the last bead added. Continue in peyote stitch, turning as for even-count at the end of this and all even-numbered rows. At the end of all odd-numbered rows, add the last bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.



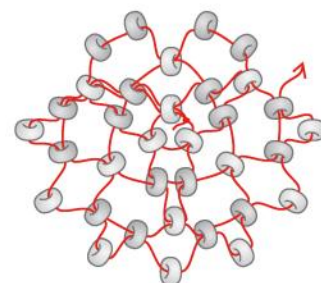
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



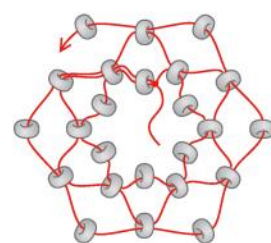
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



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.



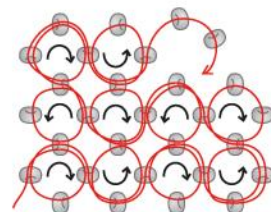
Work **odd-count tubular peyote** stitch the same as even-count tubular peyote stitch; however, it isn't necessary to step up at the end of each round.

GLUING

Place a sparing amount of glue on knots to secure them (we recommend G-S Hypo Cement) or use enough glue to completely secure beads to a surface (E6000, Terrifically Tacky Tape). Allow any glue to dry thoroughly before continuing.

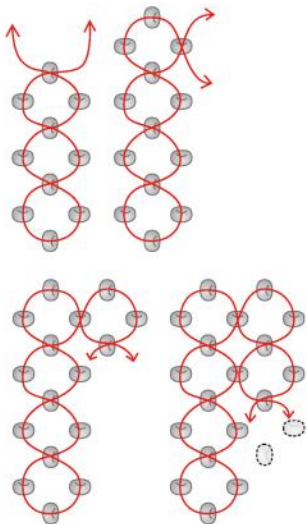
RIGHT-ANGLE WEAVE

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

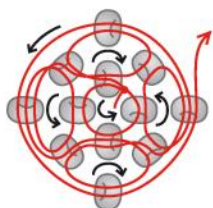


To begin **two-needle right-angle weave**, add a needle to each end of the thread. Use one needle to string 3 beads and slide them to the center of the thread. *Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from * to form a chain of

right-angle-weave units. To turn at the end of the row, use the left needle to string 3 beads, then cross the right needle back through the last bead strung. Use the left needle to string 3 beads, then cross the right needle back through the last bead strung. To continue the row, use the right needle to string 2 beads; pass the left needle through the next bead on the previous row and back through the last bead strung.

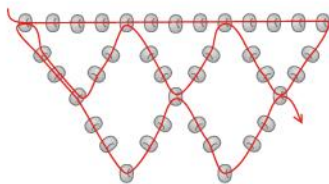


For **cubic right-angle weave**, string 4 beads, leaving a 3" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first bead strung. For the first face of the cube, string 3 beads and pass through the last bead exited at the bottom of the cube, then pass through the first bead just added. For the second face of the cube, string 2 beads and pass back through the next bead at the bottom of the cube, then pass up through the nearest bead on the side of the first face, pass through the 2 beads just added, and pass through the next bead at the bottom of the cube. For the third face of the cube, string 2 beads; pass down through the nearest side bead on face 2, pass through the next bead at the bottom of the cube, and pass up through the first bead just added. For the fourth face of the cube, string 1 bead; pass down through the nearest side bead on face 1, pass back through the next bead at the bottom of the cube, pass up through the nearest side bead of face 3, and pass through the first bead just added. Pass through the 4 beads at the top to complete the cube. For subsequent cubes, the beads at the top of the previous cube will act as the bottom of the new cube.

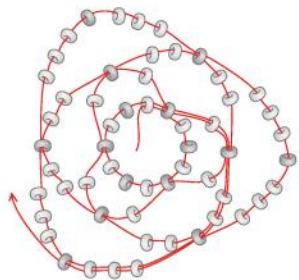


NETTING

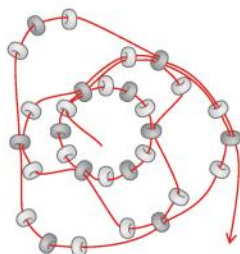
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net).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



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



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



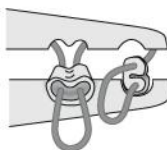
OVERHAND KNOT

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.



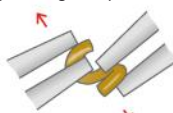
CRIMPING

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



WIREWORKING

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



For a **simple loop**, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire.

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



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



For a **wrapped-loop bail**, center a bead on a 3" or longer piece of wire. Bend both ends of the wire up the sides and across the top of the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it two or three times. Form a wrapped loop with the straight-up wire, wrapping it back down over the already-formed coils. Trim the excess wire.



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Zimbo Arts Cooperative



Zimbo Arts Cooperative is a nonprofit beading co-op dedicated to creating stable employment and empowering communities and individuals by providing education, jobs, and community support in Chitungwiza, Zimbabwe. Founded by Elly and Waddington Raisi, Zimbo Arts focuses on teaching struggling women the trade skill of bead weaving through a beading apprentice program. After graduating from this six-week training, women are employed to make beautiful beaded sculptures, providing them with the financial stability lacking in so much of their community.



Located in Fort Collins, Colorado, Zimbo

Arts sells beaded sculptures at a variety of retail locations, craft fairs, and online. Products range from beaded key chains to lawn ornaments. Zimbo Arts gives back to the community through a variety of programs, including free daycare for workers, on-site meals, sponsorship of football (soccer) teams and traditional dance clubs for both boys and girls, and a pad-pack program that provides sanitary pads for young girls and women.



Above: Elly Raisi
At right: The Raisi family



To donate and learn more about Zimbo Arts, its programs in Zimbabwe, and the beaded sculptures available for sale, visit www.zimboarts.org or find them on Facebook: ZIMBO Arts Co-op.

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