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# BEADWORK®

APRIL/MAY 2020

## 9 New + Inspiring Shaped Beads Projects

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COLORS**

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Quick and easy



INTERMEDIATE LEVEL  
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ADVANCED LEVEL  
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## Shaped Beads Galore

Shaped beads captivate our imaginations in fresh, creative ways. We've packed this issue with beaded jewelry designs

using beads shaped as leaves, diamonds, bars, and more. Bead-hole placement, dimensionality, and beautiful new finishes all contribute to the possibility of creating intriguing patterns. Many designers generously share alternate colorways so you can create the perfect beaded jewelry to suit your style.

This year, we're bringing you a Shaped Beads Guide update (page 15) that spotlights five of our favorite new shaped beads. In Bead Buzz (page 88), we learn how shaped beads go from concept to creation. A tremendous amount of innovation goes into manufacturing these tiny marvels! But if shaped beads aren't your speed, you'll find Patchwork Earrings & Necklace (page 10) and Oyster Bubbles (page 41) to help you use seed beads and crystals from your stash.

Our Bead Artist this issue is former *Beadwork* editor, author, and bead-weaving designer Melinda Barta (page 16). In addition to giving us a glimpse into her creative life, Melinda shares a quick and easy Diamond Mosaic bracelet (page 22) using shaped beads that fit together perfectly. One of Melinda's tips is to gather all the materials you need for a design, then work on it while traveling. Any of the projects in this issue would make great travel projects.

If you're looking for projects you can make in an evening, Fast & Fabulous features seven stylish Knots & Braids designs using macramé, flat braiding, kumihimo, and other quick techniques. Empress Josephine (page 67) stands out as a stylish, streamlined twist on a traditional knotting technique, and we're easing into beaded kumihimo with Hibiscus Rustica (page 64).

We're looking forward to sharing next month's issue with you! Many of the projects are primarily seed beads. And, although the materials are basic, these designs definitely bring the drama. So stay tuned for geometric beadwork and more in June/July 2020.

Did you know Bead Fest class registration and Interweave's new Jewelry, Bead and Gem Arts Awards entry forms are online now? Challenge yourself to make a masterpiece! You'll find all of the details at [www.interweave.com](http://www.interweave.com).

*Katie*

Katie Hacker  
Interim managing editor  
*Beadwork*

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*Beadwork* (ISSN 1528-5634) is published bimonthly by Interweave, a division of Peak Media Properties, LLC, 4868 Innovation Dr., Fort Collins, CO 80525-5576. USPS #018-351. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. © 2019 Peak Media Properties, LLC. 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: Email [sales@peakmediaproperties.com](mailto:sales@peakmediaproperties.com).

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**1.** Caravan Beads' latest jewelry kit is the Bella Braid Necklace. Shown here in the Vanilla colorway, this kit has all of the Miyuki beads, C-Lon bead cord, and findings you need to make this trendy braided necklace. Fully illustrated instructions and needles are in the handy reusable tin. See more colorways and dozens of other jewelry-making kits at [www.caravanbeads.com](http://www.caravanbeads.com).

**2.** These 19x36mm faceted quartz perfume-bottle pendants are just one example from a variety of styles from Cherry Tree Beads. Pleasing to the eye and the nose, you can easily fill these perfume bottles with a

small amount of your favorite perfume or essential oil using the included dropper. Stainless steel or gold-plated chains adjust from 16" to 18". Available in earring styles, too. Visit [www.cherrytreebeads.com](http://www.cherrytreebeads.com) to see the whole collection.

**3.** These two new books from *Beadwork* Editor Tamara Honaman are the ultimate resources for creating one-of-a-kind adornments to keep or give. This curated collection of the 50 most popular techniques and styles in beaded bracelets and beaded earrings from *Beadwork* magazine are bite-sized projects that allow crafters to learn

new bead-weaving techniques without huge time commitments. Fully illustrated, detailed step-by-step directions are given for multiple skill levels. Penguin Random House. ISBN 9781632506863 (*50 Beaded Earrings*) and 9781632506757 (*50 Beaded Bracelets*), from your favorite bookseller.

**4.** These new color-shift rivolis from the Potomac Bead Company are so pretty! The foiled-back crystal rivolis shimmer and shift colors depending on how the light is hitting them. Available in two sizes and many colors. Shown here are the 18mm in

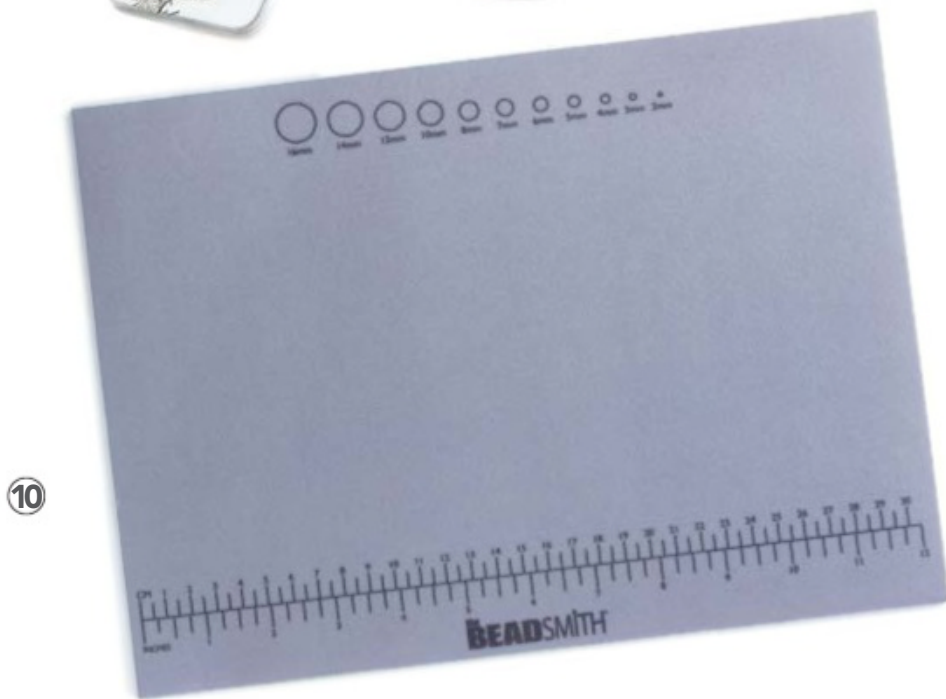
Sphinx and 14mm in Pandora. Get yours at [www.potomacbeads.com](http://www.potomacbeads.com).

**5.** A new addition to The Beadsmith's line of Centerline jewelry components is threaded bangles! Unscrew the bangle to add and replace Delica beadwork in 5- or 7- bead widths. Available in silver, gold, and rose-gold plate. Ask for them at your local bead shop and see more at [www.beadsmith.com](http://www.beadsmith.com) (wholesale only).

**6.** Zola Elements' show-stopping line of beaded chains makes jewelry making a breeze. There are dozens of styles to choose from, including gemstones and Czech glass in every

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

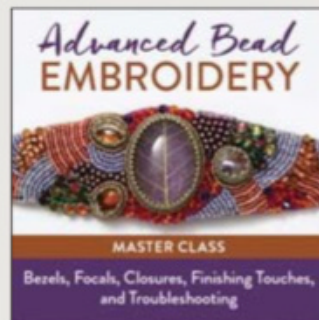




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color you can imagine. Multiple metals are also available. Ask for them at your local retailer and check out [www.zolaelements.com](http://www.zolaelements.com) (wholesale only) to read the blog and learn about everything Zola Elements has to offer!

**7.** The Beadsmith presented these awesome new additions to their Cymbals line of fashion metal elements at the Tucson gem and mineral shows in February. The Cymbal line consists of metal beads and components designed to work with the multi-holed shaped beads. It includes bead substitutes, as well as side beads that nestle into nooks

and crannies, and specialized endings and clasps designed to fit and complement the most popular multi-holed shaped beads. See all of the design examples at [www.beadsmith.com](http://www.beadsmith.com) (wholesale only) or ask your favorite bead retailer.

**8.** This Snow Queen kit is an example of what you can expect from the Soft Flex Company's fun new Mystery Design Kit program. Buy your kit when it goes on sale (limited quantity available so act fast) and join the Soft Flex Very Important Beading (VIB) Facebook group. On the last Wednesday of

each month, watch the kit unboxing and design-inspiration videos. Then have fun designing your own jewelry with the kit's contents and share your finished work with the other group members. You could win the next month's kit for free! Visit [www.softflexcompany.com](http://www.softflexcompany.com) to learn more and get your own Mystery Design Kit.

**9.** The arrival of spring and summer means taking more time to unplug and enjoy nature. These log cabin and tulip stamps from Beaducation are a perfect pairing for the season. With over 50 stamps in just the "nature" section of their shop, the design options are nearly endless. Get these

stamps and all of the blanks, tools, and inspiration you need at [www.beaducation.com](http://www.beaducation.com).

**10.** Check out this clever new kind of bead mat. The Beadsmith's Treasure Mat has a nonslip natural rubber backing that keeps it in place on your desk and has a soft surface that prevents beads from rolling. It is laser printed with handy measurements, so you never have to rummage for your ruler again. Available in 14 x 11" and 12.5 x 9.25" sizes. Look for it at your favorite retailer or learn more at [www.beadsmith.com](http://www.beadsmith.com) (wholesale only).



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# Patchwork Earrings and Pendant

Kathy Simonds

**USE SEED BEADS AND CYLINDER BEADS** with sparkly fire-polished rounds in geometric herringbone and peyote stitches for earrings that are reminiscent of a patchwork quilt.

## TECHNIQUES

Herringbone stitch

Peyote stitch

## PROJECT LEVEL ●●○

## MATERIALS

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

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

2 g light beige luster opaque size 11° cylinder beads (C)

0.5 g turquoise luster opaque size 11° cylinder beads (D)

12 bronze 2mm fire-polished rounds (E)

1 pair of stainless steel 20×22mm ear wires with brass ball and coil

Smoke 6 lb FireLine braided beading thread

## TOOLS

Scissors

Size 10 beading needle

## FINISHED SIZE

Earrings: 1½ × 2¼"

Pendant: 1½"

**1) EARRINGS.** Use herringbone and peyote stitches to create the earring:

**Round 1:** Use 5' of thread to string 4E, 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. Pass through the first E of this round (Fig. 1, blue thread).

**Round 2:** String 2B and pass through the next E of the previous round; repeat three times. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 1, red thread).

**Round 3:** String 2B and pass through the next B of the previous round. Work 1 peyote stitch with 1C. Repeat from the beginning of this round three times (Fig. 2, blue thread).

**Round 4:** String 2B and pass through the next B of the previous round. Work 2 peyote stitches with 1C in each stitch. Repeat from the beginning of this round three times (Fig. 2, red thread).

**Round 5:** String 2B and pass through the next B of the previous round. Work 1 peyote stitch with 1C. Work 1 peyote stitch with 1D. Work 1 peyote stitch with 1C. Repeat from the beginning of this round three times.

**Round 6:** String 2B and pass through the next B of the previous round. Work 1 peyote stitch with 1C. Work 2 peyote stitches with 1D in each stitch. Work 1 peyote stitch with 1C. Repeat from the beginning of this round three times.

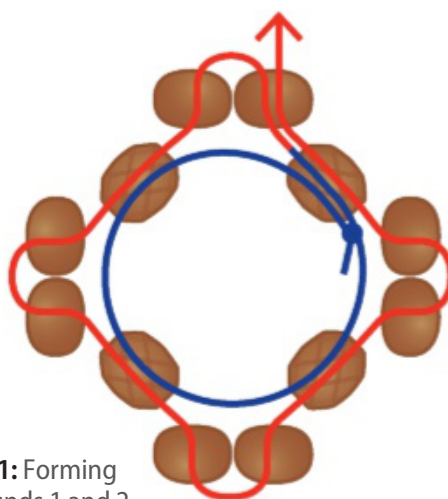




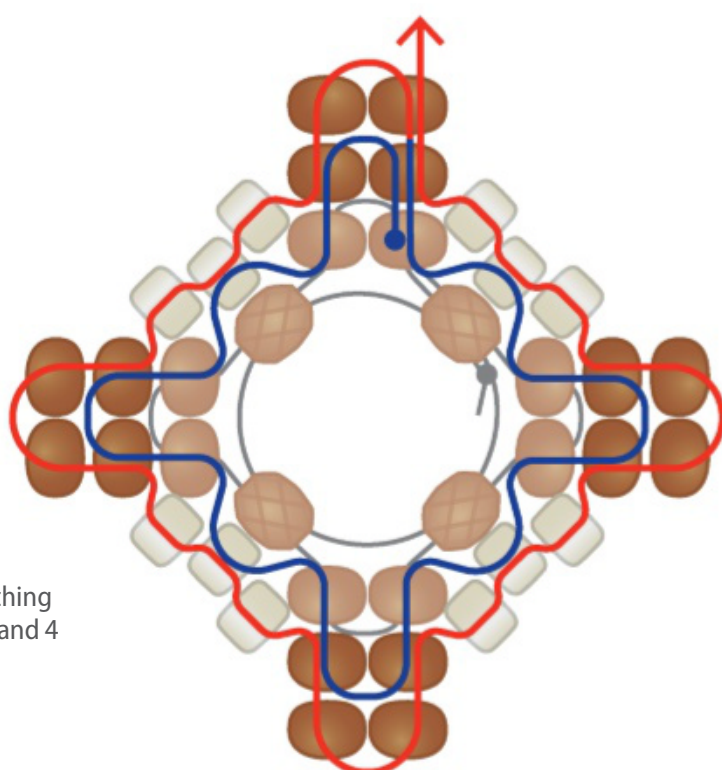
**Round 7:** String 2B and pass through the next B of the previous round. Work 2 peyote stitches with 1C in each stitch. Work 1 peyote stitch with 1D. Work 2 peyote stitches with 1C in each stitch. Repeat from the beginning of this round three times.

**Round 8:** String 2B and pass through the next B of the previous round. Work 6 peyote stitches with 1C in each stitch. Repeat from the beginning of this round three times.

**Round 9:** String 2B and pass through the next B of the previous round. Work 7 peyote stitches with 1C in each stitch. Repeat from the beginning of this round three times.



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



**Fig. 2:** Stitching Rounds 3 and 4

## Alternate Colorway Materials

### LAPIS BLUE

0.5 g bronze size 15° Japanese seed beads (A)  
 2 g hybrid metallic blue suede size 11° Japanese seed beads (B)  
 2 g bronze size 11° cylinder beads (C)  
 0.5 g metallic cosmos size 11° cylinder beads (D)  
 12 saturated lapis blue 2mm fire-polished rounds (E)  
 1 pair of stainless steel 20×22mm ear wires with brass ball and coil  
 Smoke 6 lb FireLine braided beading thread

### VINTAGE ROSE

0.5 g rose-gold galvanized size 15° Japanese seed beads (A)  
 2 g rose-gold galvanized size 11° Japanese seed beads (B)  
 2 g matte vintage rose galvanized permanent-finish size 11° cylinder beads (C)  
 0.5 g gypsy gold galvanized size 11° cylinder beads (D)  
 12 saturated metallic autumn maple 2mm fire-polished rounds (E)  
 1 pair of stainless steel 20×22mm ear wires with copper ball and coil  
 Smoke 6 lb FireLine braided beading thread





**Fig. 3:** Adding Round 10 and the ear-wire loop



**Fig. 4:** Finishing the pendant bail

## artist's tip

Use high-quality cylinder beads to ensure they are uniform in size.

**Round 10:** String 1B and pass through the next B of the previous round. Work 8 peyote stitches with 1A in each stitch. Repeat from the beginning of this round three times (Fig. 3, blue thread).

**Ear-wire Loop:** String 4A, 1 ear wire, and 3A; pass through the last B exited (Fig. 3, red thread). Repeat the thread path of the loop twice to reinforce; secure and trim the threads. Set aside.

Repeat this entire step for a second earring.

**2) PENDANT.** Create a pendant with a seed bead bail:

**Rounds 1–10:** Repeat Earrings, Rounds 1–10.

**Bail:** Pass down through the nearest 5B (see the start dot in Fig. 4). String 10B; pass through the last 3B exited (Fig. 4). Repeat the thread path twice to reinforce; secure and trim the threads.



**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 has been a Starman TrendSetter since 2016. Contact Kathy at [kbsimonds@gmail.com](mailto:kbsimonds@gmail.com) and [www.kathysimondsdesigns.etsy.com](http://www.kathysimondsdesigns.etsy.com).

**RESOURCES** Check your favorite bead retailer or contact: Toho seed beads, Toho Treasure cylinder beads, fire-polished rounds, and thread: [Artbeads.com](http://Artbeads.com), (866) 715-2323. Surgical stainless steel ear wires: Rio Grande, (800) 545-6566, [www.riogrande.com](http://www.riogrande.com). ●



DESIGN BY HELENA CHMELÍKOVÁ

# PRECIOSA *Candy Oval*



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CONTEMPORARY DESIGNS OF TIMELESS ELEGANCE



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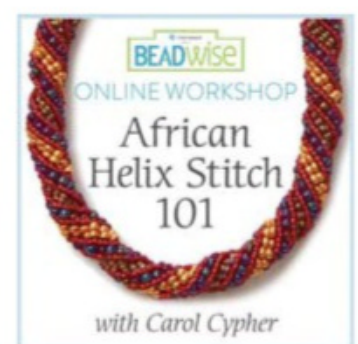
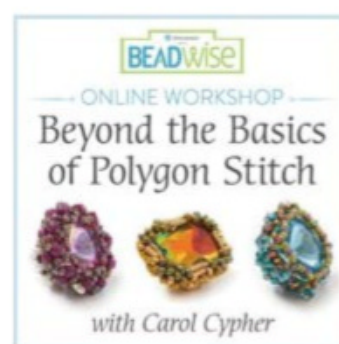
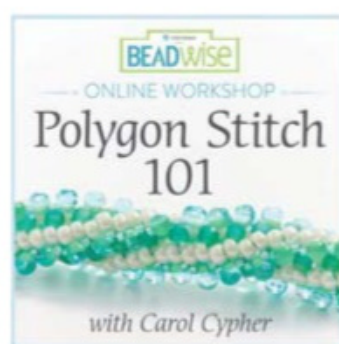
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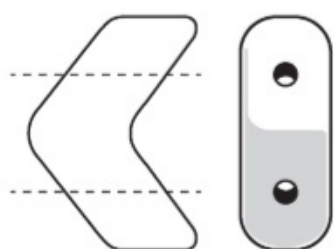
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# the SHAPED BEADS GUIDE: Update!

**SHAPED BEADS PROVIDE MYRIAD WAYS TO KICK YOUR CREATIVITY UP A NOTCH.**

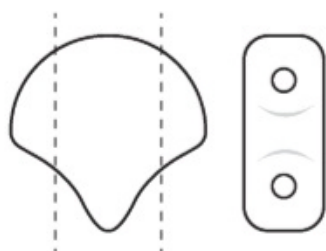
In 2019, *Beadwork* published our 101 Shaped Beads – The Essential Guide. Since then, a few new beads have come onto the market, and we want to share them with you! Look for inspiration using a few of these new shapes in this issue of *Beadwork*. Play with different thread paths and keep flexing your creativity with these new shaped beads!



## **Chevron Duos**

10x4x3mm

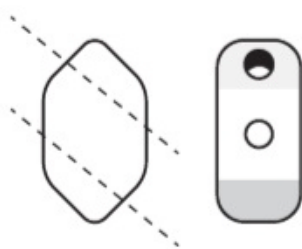
Similar to the EVA bead, but slightly larger. Two vertical holes.



## **Ginkgo Beads**

7.5mm

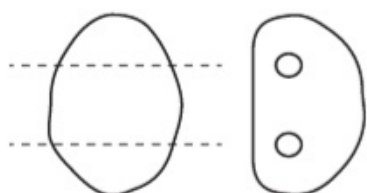
Ginkgo leaf-shaped beads with two vertical holes. Spelled Ginko or Ginkgo, depending on the retailer.



## **Paros par Puca**

7x4mm

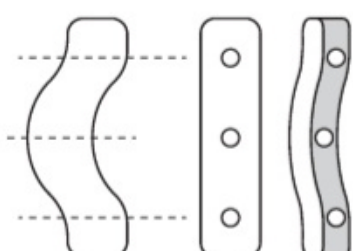
Elongated hexagon beads with two diagonal holes.



## **Oval cabochons**

8x6mm

Textured high dome with a smooth flat back. Two horizontal holes.



## **Bridge beads**

5x12mm

Three-holed long rectangle bead with an arched center.





# Melinda Barta

## Crafting a Life

Melinda Barta pays attention to details. This trait made her a talented editor of *Beadwork* and is one of her secrets to success as a gifted author, instructor, and coordinator of the StarmanTrendSetters. She grew up in a creative household, earned a bachelor of fine arts degree, and has maintained a love for traditional techniques and the importance of craftsmanship throughout her career. She says, “Regardless of which craft I’m dabbling in, I take the final result seriously.”

Both of her parents are entrepreneurs, and Melinda credits them for raising her to take pride in her work. Her dad is an engineer and general contractor. Melinda explains, “My dad loves the business that he’s built so much that he works every day even when he could be retired. When he’s building a house, it’s done right, with no shortcuts.” Besides loving his work and doing it well, Melinda’s dad has built his business making three-dimensional versions of what he sees in his mind’s eye. This is exactly what Melinda does when she creates beading patterns.



Melinda Barta loves the way beads click together. She sees patterns in her mind and then turns them into three-dimensional beaded creations.

PHOTO: COURTESY OF THE ARTIST



## MOTHER OF INVENTION

As the mother of two young children, Melinda has been trying to find a good balance between work and family. She wrote her books *Mastering Peyote Stitch* and *Mastering Herringbone Stitch* right after her oldest was born. She threw herself into both roles, admitting “I could never say ‘please watch my baby so I can go shopping’ without guilt. But, I could say ‘here, take my baby so I can work.’ It was a crazy, busy time.” But, those books gave her the opportunity to really dive into her favorite stitches.

Melinda was authorized to design projects, choose techniques, hire contributors, and pick out products with complete creative control, which gave her the confidence to develop a style of beadwork that she loves.

Melinda has developed a variety of ways to meet her business goals. She acknowledges, “The only way I really get anything



The view from Melinda's studio.  
PHOTO: COURTESY OF THE ARTIST

done in one sitting is if I'm going on a roadtrip. I take one box of supplies, and the design is limited to the colors and shapes that I brought with me. It's a good problem to have, but I get overwhelmed by my beads at home. Each travel box is like a design challenge that I put together for myself.” Melinda enjoys the design challenges that are presented by Starman for the same reasons—when the options are



Melinda takes a travel box on roadtrips so she can work in the car.  
PHOTO: COURTESY OF THE ARTIST







**Sawtooth Cuff**  
PHOTO: BEADWORK, AUGUST/SEPTEMBER 2016

whittled down, the creativity can flow.

Melinda and her family live at 8,500 feet near a picturesque mountain town in Colorado. She and her husband are both self-employed and have found it helpful to rent an office. Even though they frequently work at home, it's useful to have a space where they can get away from household concerns and focus on their work. She enjoys the flexibility of her freelance life-style, which allows her to edit beading patterns, create jewelry designs, and work around her childrens' school schedules.



**Peekaboo Bracelet**  
PHOTO: COURTESY OF STARMAN

**Ruffled Tapestry Cuff**  
PHOTO: QUICK & EASY  
BEADWORK, 2014





Fleur de Lis  
PHOTO: COURTESY OF STARMAN



Edelweiss Necklace  
PHOTO: BEST OF BEADWORK:  
8 BEADED PROJECTS BY MELINDA BARTA

## DEVELOPING A SIGNATURE STYLE

Writing books and creating her own line of kits has allowed Melinda to concentrate on creating her own style. She says, “Sometimes, if I’m having a creative block, my style can be all over the place. So, getting back to finding a signature style is a creative challenge. What I’ve learned is that it’s difficult but so important to stay true to what you love instead of trying to reinvent yourself all the time. Your style will naturally evolve. I’ve learned not to change things just for the sake of change.”

It really helped Melinda to work with a friend to create a logo and color palette for marketing her business. She volunteers, “I started selling my work at a couple of shows and had banners made with the same logos—creating a visual brand and visual style helped get me over the hump.” Now, her marketing materials, website, and



PHOTO: COURTESY OF THE ARTIST





Flirty Framboise  
PHOTO: BEADWORK, OCTOBER/NOVEMBER 2008





**Antique Connections Cuff**

PHOTO: 41 FAVORITE JEWELRY DESIGNS, 2009, INTERWEAVE

Etsy store have a cohesive look that reflects her style, with muted colors and an artistic font.

Melinda's favorite stitch is cubic right-angle weave. She appreciates all of the little structures that go together to make the form. You'll also notice a lot of peyote stitch in Melinda's work because she believes "it's versatile and you can use it to capture other objects like rivolis." She has made so many different variations of peyote bezels that it truly has become her go-to technique.

### **MAKING THINGS THAT LAST**

During college, Melinda worked in textiles and costume preservation, which cemented her attention to detail. She's committed to making things by hand and avoids glue when stitching would provide a more archival solution. Plus, Melinda has become a thread expert!

For bead weaving, Melinda stresses that it's very important to use the appropriate thread size. In her book,

*Mastering Peyote Stitch*, she advises, "Thin threads may break too easily. Thick thread may make your work rigid or fill your beads too quickly, which prevents you from making multiple passes." She also recommends weaving thread ends back into your work rather than cutting it near a knot, since knots are prone to coming undone.

Melinda applies her preservation skills to her own beadwork and other crafts, and she's excited about making heirloom-quality beadwork and textiles. After college, she taught classes at Penland School of Arts & Crafts, where the emphasis was on creating unique artwork with careful attention to detail so the work would last long into the future.

Since her children are getting a little more independent, Melinda is focusing on creating new work that reflects her artistic background and she's excited about making new, one-of-a-kind beadwork designs. Her challenge is finding a voice for more complicated pieces and using her

attention to detail to help her create jewelry that will become heirlooms.

### **ON THE HORIZON**

Like a lot of us, Melinda recently read Marie Kondo's book, *Spark Joy*. It inspired Melinda to tackle her stash. She reveals, "I'm in the thick of choosing which craft supplies I'll actually use again. I'm clearing the old stuff out to allow for the new creative energy to come." Melinda has been finding a lot of her old college projects during this excavation, and it's sparking her imagination. She's thinking about revisiting some of those ideas in new ways, armed with all of the techniques she has learned in the meantime. ●

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### **Contact Melinda**

Get in touch with Melinda and sign up for her newsletter at [www.melindabarta.com](http://www.melindabarta.com) or shop her kits and other creative products at [www.melindabartastudio.etsy.com](http://www.melindabartastudio.etsy.com).

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*beginner  
friendly!*

Main  
Colorway



**TEACUP PRESSED-GLASS BEADS**  
 Give the geometric, diamond-shaped GemDuos a softer look in this mosaic-inspired bracelet.

#### TECHNIQUE

Right-angle weave variation

PROJECT LEVEL ●○○

#### MATERIALS

0.5 g gold-lustered amethyst size 11° Demi Round seed beads (A)  
 0.5 g gold-lustered hydrangea size 8° Demi Round seed beads (B)  
 56 metallic suede light green 4×2mm Teacup beads (C)  
 28 saturated metallic red pear 4×2mm Teacup beads (D)  
 16 polychrome aqua teal 8×5mm 2-hole GemDuos (E)  
 30 matte metallic silver 8×5mm 2-hole GemDuos (F)  
 1 antiqued silver 12mm toggle clasp  
 Smoke 4 lb FireLine braided beading thread

#### TOOLS

Scissors  
 Size 11 beading needle

#### FINISHED SIZE

7"

**1) UNIT 1.** Use a variation of right-angle weave to form the first unit, working from outside to inside:

*Note:* Work the first pass with relaxed tension, then use tighter tension on the reinforcement rounds. Take care to add the E and F faceup.

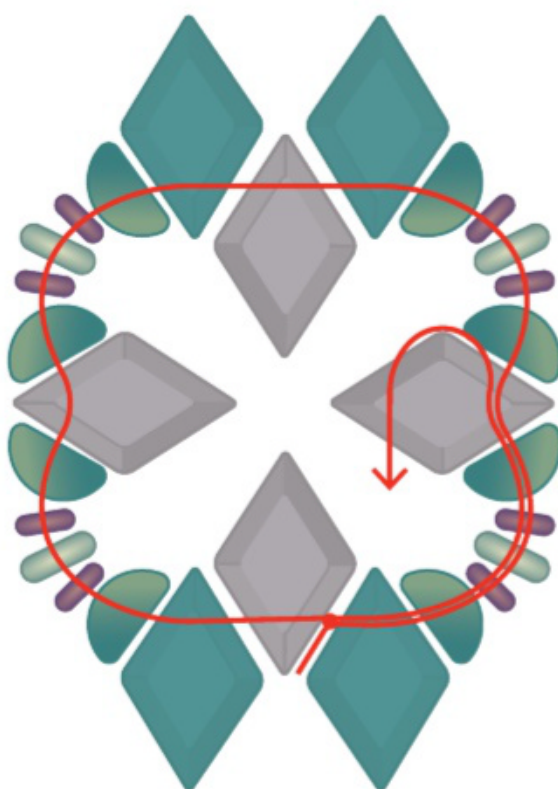
**Outside Round:** *Note:* Place the E and F horizontally on your work surface; string them from bottom to top. Add a needle to the center of 10' of thread and bring the ends together to form a 5' doubled thread. String 1E (left hole), 1C (concave side first), 1A, 1B, 1A, 1C (convex side first), 1F (right hole), 1C (concave side first), 1A, 1B, 1A, 1C (convex side first), 1E (left hole), and 1F (right hole); repeat, leaving a 10" tail. Use the working and tail threads to tie a square knot and form a circle. Repeat the entire thread path to reinforce, then weave through beads to exit from the first (outside) then second (inside) holes of the first F in this unit (Fig. 1). *Note:* You'll now begin working in the opposite direction.

**Inside Round:** String 1D (concave side first); pass through the next F (inside hole). String 1D (convex side first); pass through the next F (inside hole). Repeat from the beginning of this round. Repeat the thread path to reinforce. Pass through the next 1D, 1E (inside hole), 1D, 1E (inside then outside holes). Weave through beads to exit from the second hole of the second E added in Unit 1, Outside Round, away from the beadwork (Fig. 2). *Note:* You'll now begin working in the opposite direction.

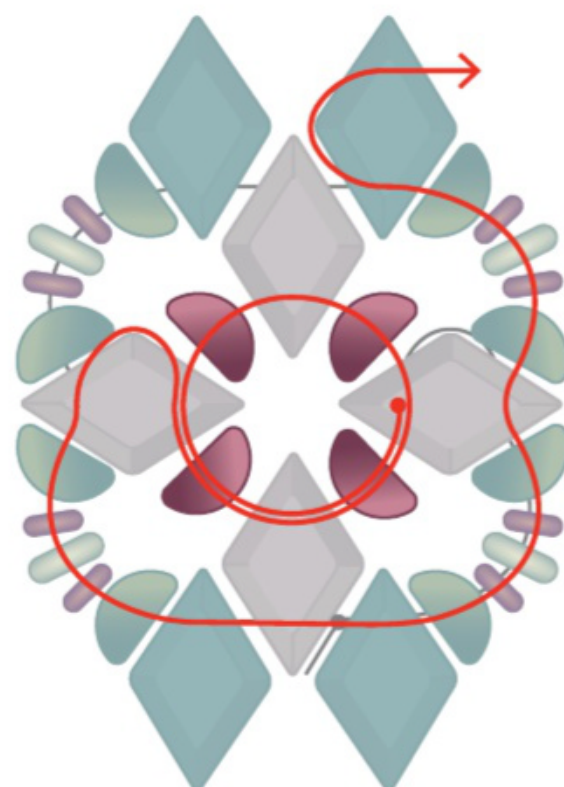
#### artist's tips

› Don't skip the GemDuos when repeating the thread path of the inside rounds, otherwise the Teacup beads will sit crooked.

› Doubled thread can be hard to undo, so work slowly when stringing to make sure you haven't missed a bead or passed through an incorrect hole.



**Fig. 1:** Forming Unit 1, Outside Round



**Fig. 2:** Stitching Unit 1, Inside Round



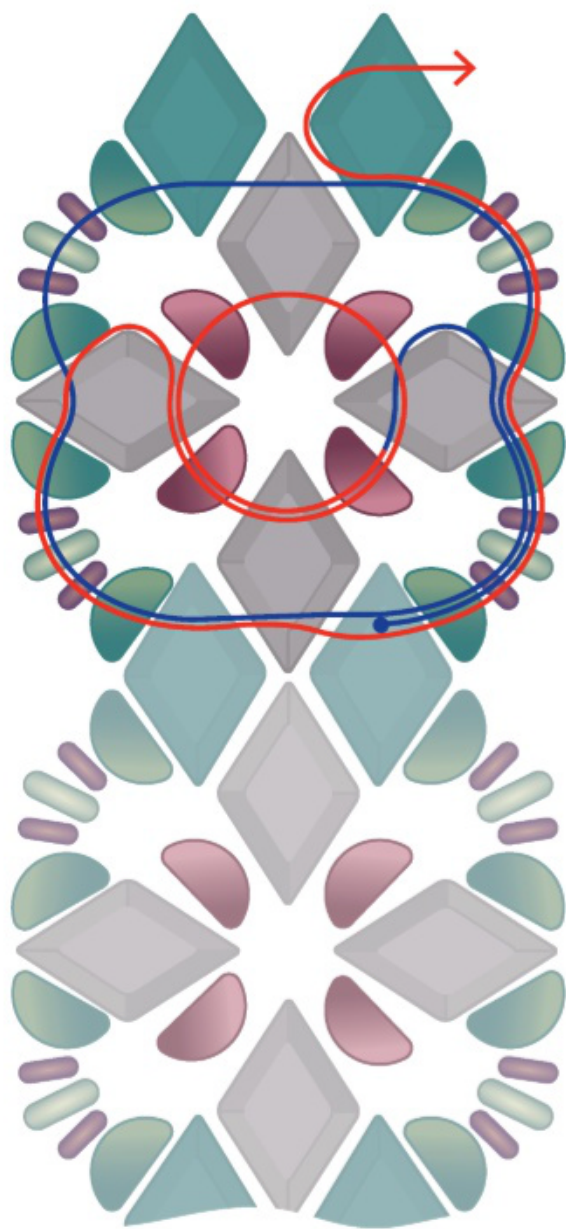


Fig. 3: Weaving Unit 2

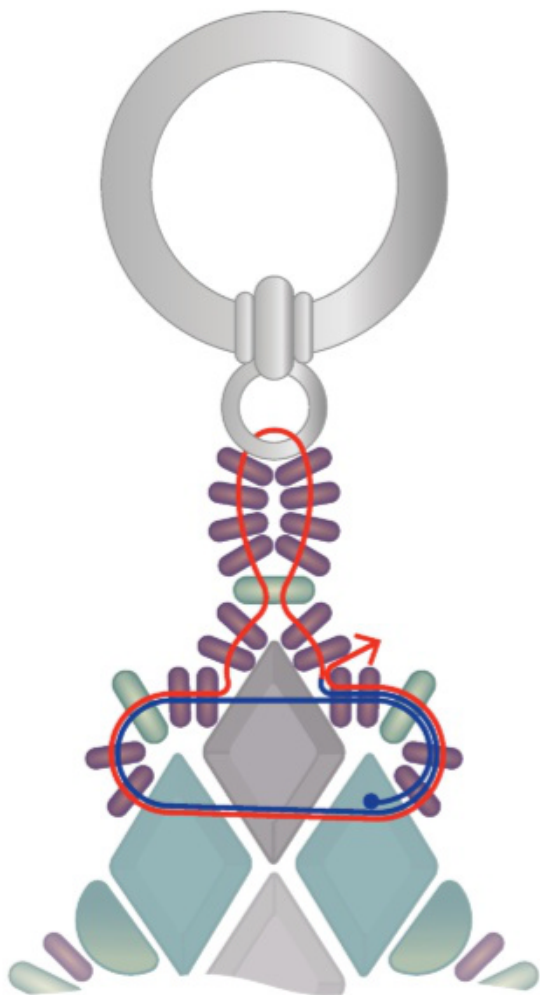


Fig. 4: Finishing the end

### Alternate Colorway Materials

- 0.5 g bronze size 11° Demi Round seed beads (A)
- 0.5 g bronze size 8° Demi Round seed beads (B)
- 56 saturated metallic red pear 4x2mm Teacup beads (C)
- 28 valiant poppy 4x2mm Teacup beads (D)
- 16 metallic suede pink 8x5mm 2-hole GemDuos (E)
- 30 matte metallic flax 8x5mm 2-hole GemDuos (F)
- 1 antiqued gold 12mm toggle clasp
- Smoke 4 lb FireLine braided beading thread

- 2) **UNIT 2.** Add the second unit using the same technique:  
**Outside Round:** Note: Place the E and F horizontally on your work surface; string them from bottom to top. String 1C (concave side first), 1A, 1B, 1A, 1C (convex side first), 1F (right hole), 1C (concave side first), 1A, 1B, 1A, 1C (convex side first), 1E (left hole), 1F (right hole), 1E (left hole), 1C (concave side first), 1A, 1B, 1A, 1C (convex side first), 1F (right hole), 1C (concave side first), 1A, 1B, 1A, and 1C (convex side first). Pass through the outside hole of the nearest E in the previous unit. String 1F (right hole); pass through the next E (outside hole). Repeat the entire thread path to reinforce, then weave through beads to exit from the

- first (outside) then second (inside) holes of the first F in this unit (Fig. 3, blue thread). Note: You'll now begin working in the opposite direction.  
**Inside Round:** Repeat Unit 1, Inside Round. Exit from the first E added in this unit, away from the beadwork (Fig. 3, red thread).  
**3) UNITS 3–7.** Repeat Step 2 five times for a total of 7 units.  
**4) CLASP.** Finish the ends:  
**End 1:** String 2A, 1B, 2A, 1F (right hole), 2A, 1B, and 2A; pass through the outside hole of the nearest E, the second hole of the F just added, and the next 1E (outside hole), 2A, 1B, and 2A (Fig. 4, blue thread). String 2A, 1B, 4A, one half of the clasp, and 4A; pass back through the last B added. String 2A; pass through the next 2A. Weave through beads to exit from the second 2A set added in this end (Fig. 4, red thread). Repeat the red thread path of Fig. 4 to reinforce; secure and trim the working thread. Don't trim the tail thread.  
**End 2:** Use the tail thread to pass through the second hole of the first E added in Unit 1, away from the beadwork. Repeat End 1. Secure and trim the tail thread.

 **MELINDA BARTA** is a former editor of *Beadwork* magazine and the author of six books published by Interweave. She has filmed many instructional videos 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](http://www.melindabarta.com) and [www.melindabarta.studio.etsy.com](http://www.melindabarta.studio.etsy.com).

**RESOURCES** Check your favorite bead retailer or contact: All materials: Red Panda Beads, (757) 641-0002, [www.redpandabeads.com](http://www.redpandabeads.com). ●





# Star Gazing

RENEE KOVNESKY





USE SEED BEADS, CzechMates diamonds, and GemDuos to stitch up this astral-inspired design. This bracelet and earring set is delicate and bold at the same time, like the night sky.

TECHNIQUES

Circular peyote stitch variation

Right-angle weave variation

Picots

PROJECT LEVEL ●●○

MATERIALS

5 g starlight galvanized permanent-finish size 15° seed beads (A)

2 g starlight galvanized permanent-finish size 11° seed beads (B)

40 purple iris 6.5×4mm 2-hole CzechMates diamonds (C)

40 matte metallic flax 8×5mm 2-hole GemDuos (D)

1 gold 7×14mm ball-and-socket clasp

1 pair of matte gold 20×22mm ear wires with Bali spacer and coil

Crystal 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

Bracelet 7"

Earrings 2"

artist's tips

› You may use DiamonDuos in place of the GemDuo beads.

› If you're choosing your own colors for this project, keep in mind that metallic seed beads are slightly larger than uncoated seed beads.

› While working Round 4, take care that the beads added in Round 3 become situated correctly.

1) **COMPONENT 1.** Use variations of circular peyote stitch and right-angle weave and picots to form the first component:

**Round 1:** *Note:* Take care to add the D faceup. Use 3' of thread to string 3A and 1D; repeat three times, leaving a 4" tail. Pass through the first A of this round (Fig. 1, blue thread).

**Round 2:** Skip the next A and pass through the following 1A, 1D (first hole), and 1A; repeat twice. Skip the next A and pass through the following 1A and 1D (first hole); use the working and tail threads to tie a surgeon's knot. Pass through the next A (Fig. 1, red thread).

**Round 3:** *Note:* The beads added in this round may lay oddly until they are held in place by the beads added in the next round. String 1C and 1A; pass back through the C (same hole) just strung. Skip the next 1A and pass through the following 1A, 1D (first hole), and 1A (Fig. 2, blue thread). Repeat from the beginning of this round three times, then pass through the first C (first hole) and A of this round (Fig. 2, red thread). Secure and trim the tail thread; don't trim the working thread.

**Round 4:** String 1B and pass through the next A of the previous round; repeat three times (Fig. 3, blue thread). Pass through the 4B added in this round to reinforce, then weave through beads to exit down through the first C (first hole) of Round 3 (Fig. 3, red thread). Flip the beadwork over.

**Embellishment Pass 1:** Pass through the middle A of the nearest 3A set of Rounds 1 and 2. String 4A; pass through the second hole of the next D (Fig. 4, purple thread). String 2A, 1B, and 2A; pass through the last D (second hole) exited (Fig. 4, green thread). String 4A; pass through the middle A of the next 3A set of Rounds 1 and 2 (Fig. 4, blue thread). Repeat from the beginning of this pass three times, then pass through the first 2A of this pass (Fig. 4, red thread).

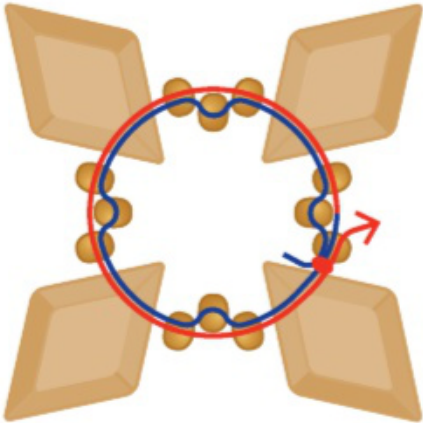


Fig. 1: Forming Rounds 1 and 2

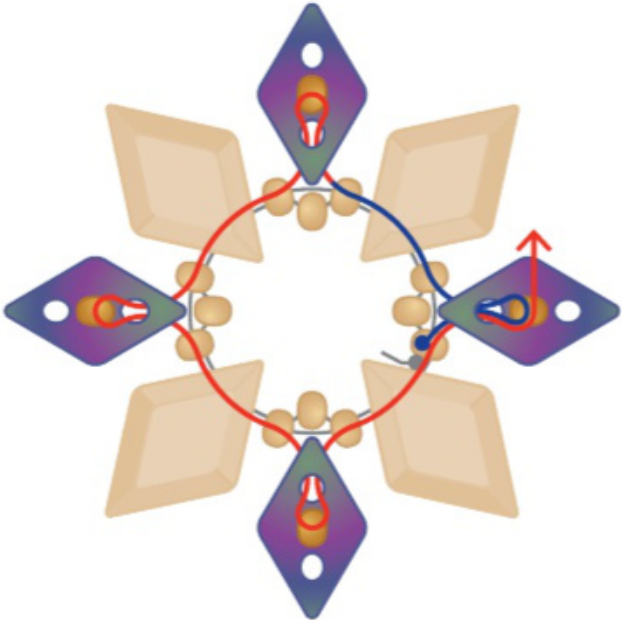


Fig. 2: Stitching Round 3

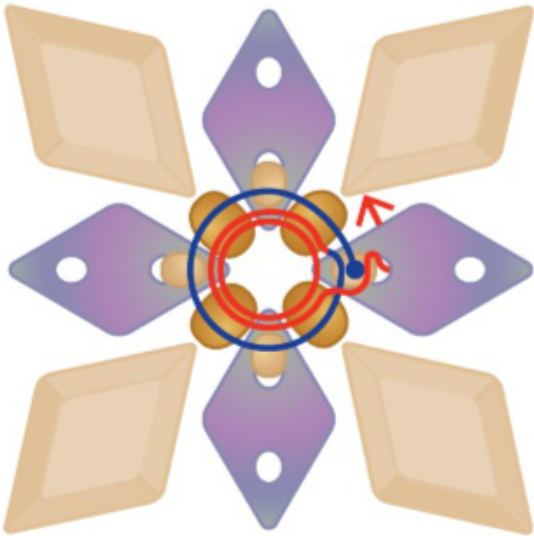


Fig. 3: Weaving Round 4

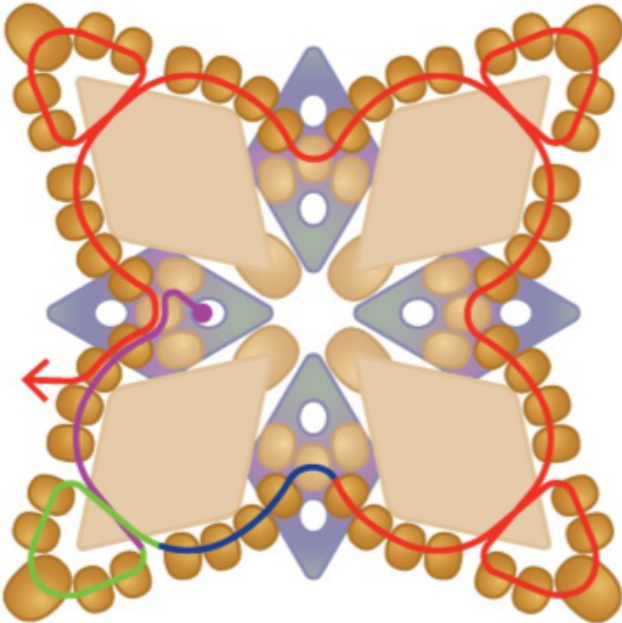
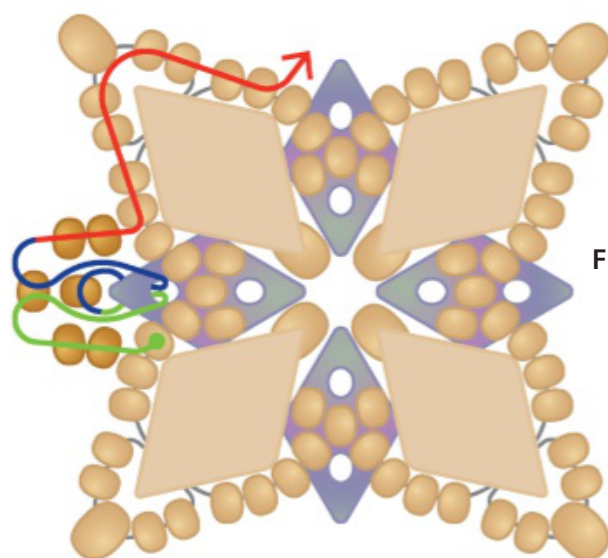
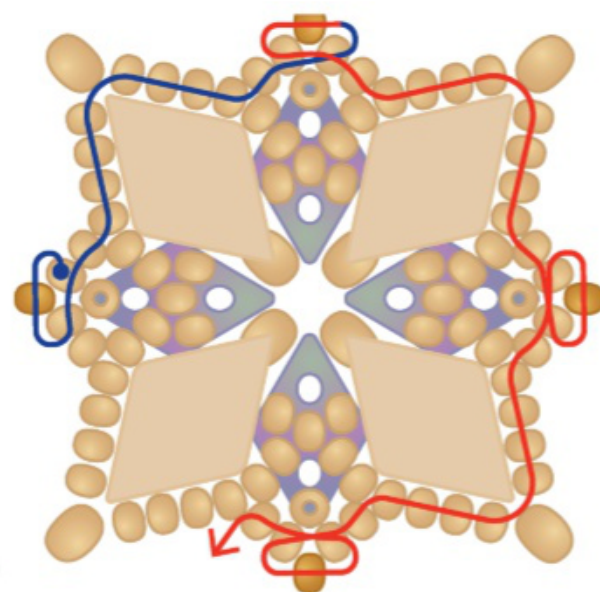


Fig. 4: Forming Embellishment Pass 1





**Fig. 5:** Adding Embellishment Pass 2



**Fig. 6:** Stitching Component 1, Embellishment Pass 3

## Alternate Colorway Materials

### RED

5 g dark bronze size 15° seed beads (A)  
2 g dark bronze size 11° seed beads (B)  
40 matte metallic flax 6.5×4mm 2-hole CzechMates diamonds (C)  
40 matte metallic lava 8×5mm 2-hole GemDuos (D)  
1 antiqued brass 7×14mm ball-and-socket clasp  
1 pair of antiqued brass 20×22mm ear wires with Bali spacer and coil  
Smoke 6 lb FireLine braided beading thread

### BLUE

5 g aluminum galvanized permanent-finish size 15° seed beads (A)  
2 g aluminum galvanized permanent-finish size 11° seed beads (B)  
40 matte metallic silver 6.5×4mm 2-hole CzechMates diamonds (C)  
40 blue luster opaque 8×5mm 2-hole GemDuos (D)  
1 silver 7×14mm ball-and-socket clasp  
1 pair of silver 20×22mm ear wires with Bali spacer and coil  
Crystal 6 lb FireLine braided beading thread

**Embellishment Pass 2:** *Note:* You may wish to flip the component back and forth as you work this pass since you are adding 1A to the second holes of the C on the front of the beadwork. String 3A; pass down through the nearest C (second hole) (Fig. 5, green thread). String 1A; pass back up through the last C (second hole) exited and back through the third A strung in this pass (Fig. 5, blue thread). String 2A; skip the next 2A of Embellishment Pass 1 and pass through the following 4A. Skip the next B and pass through the following 4A (Fig. 5, red thread). Repeat from the beginning of this pass three times, then pass through the next 3A along the outer edge of this pass (see the start dot in Fig. 6).

**Embellishment Pass 3:** String 1A; pass through the last 2A exited. Repeat the thread path to reinforce, then pass through the next 12A (Fig. 6, blue thread). Repeat from the beginning of this pass twice. String 1A; pass through the last 2A exited. Repeat the thread path to reinforce, then pass through the next A (Fig. 6, red thread). Set aside; don't trim the working thread.

**2) COMPONENTS 2–8.** Create and connect the next 7 components:

**Arrange:** Lay Component 1 on your work surface with the working thread pointing down.

**Rounds 1–4:** Repeat Component 1, Rounds 1–4.

**Embellishment Passes 1 and 2:** Repeat Component 1, Embellishment Passes 1 and 2.

**Embellishment Pass 3:** String 1A; pass through the last 2A exited. Repeat the thread path to reinforce, then pass through the next 12A. Repeat from the beginning of this pass. String 1A; pass through the last 2A exited. Repeat the thread path to reinforce, then pass through the next 5A/1B (Fig. 7, purple thread).



**Join Pass 1:** String 1B; pass through the top-right B of the previous component. String 1B; pass through the last B exited on the new component. Repeat the thread path to reinforce, then pass through the next 7A (Fig. 7, green thread).

**Join Pass 2:** Pass through the nearest A of Embellishment Pass 3 in the previous component; pass through the last 2A exited on the new component. Repeat the thread path to reinforce; pass through the next 5A/1B (Fig. 7, blue thread).

**Join Pass 3:** String 1B; pass through the top left B of the previous component. String 1B; pass through the last B exited on the new component (Fig. 7, red thread). Repeat the thread path to reinforce. Secure and trim the thread.

Repeat this entire step six times for a total of 8 connected components. Don't trim the working thread on the final component.

**3) CLASP.** Use the working thread from Component 1 to string 4A and one half of the clasp; pass back through the last A strung. String 3A; pass through the last 4A exited on Component 1 (Fig. 8). Repeat the thread path twice to reinforce; secure and trim the thread.

Use the working thread from Component 8 to weave through beads to repeat Clasp on the opposite end of the bracelet with the second half of the clasp.

**4) EARRINGS.** Make a pair of earrings to match:

**Rounds 1–4:** Repeat Component 1, Rounds 1–4.

**Embellishment Passes 1 and 2:** Repeat Component 1, Embellishment Passes 1 and 2.

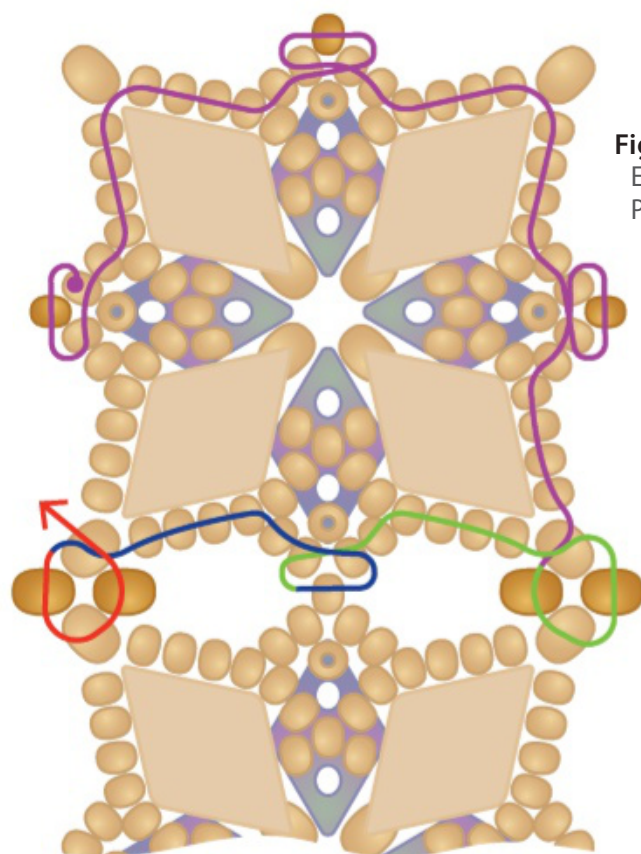
**Embellishment Pass 3:** String 1A; pass through the last 2A exited. Repeat the thread path to reinforce, then pass through the next 12A (Fig. 9, turquoise thread). String 1A; pass through the last 2A exited. Repeat the thread path to reinforce, then pass through the next 5A/1B (Fig. 9, purple thread). String 3B; pass through the last B exited. Repeat the thread path to reinforce, then pass through the next 7A (Fig. 9, green thread). Repeat from the beginning of this pass, exiting from the second B just added (Fig. 9, blue thread). String 4A, one ear wire, and 4A; pass through the last B exited (Fig. 9, red thread). Repeat the thread path twice to reinforce; secure and trim the thread.

Repeat this entire step for a second earring.

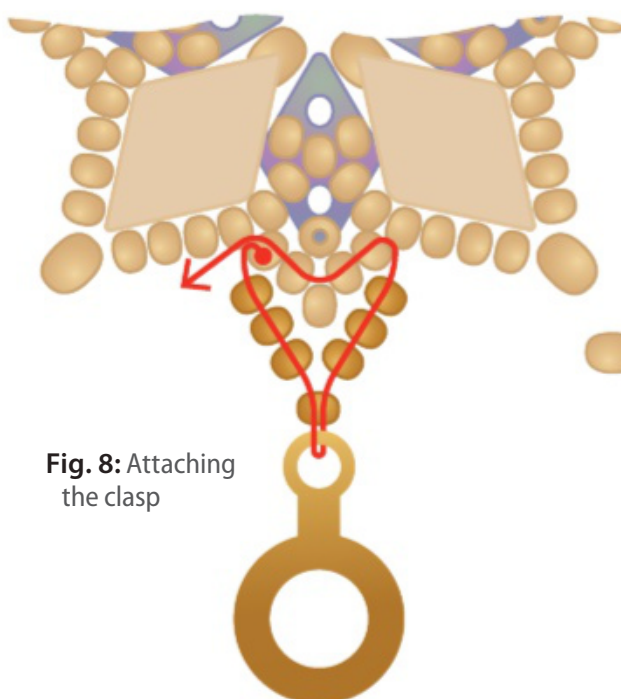


**RENEE KOVNESKY** is a designer and teacher from Wisconsin. She's been teaching locally and internationally since 2014 and is a member of the Starman Trendsetter designer team since 2018. Renee's work has been published in magazines, and she is the author of *Exquisite Stitching with Multi-Hole Beads* (Kalmbach, 2018). You can find her patterns in her online shop [www.elegancebyrenee.etsy.com](http://www.elegancebyrenee.etsy.com) or contact her at [elegancebyrenee1@gmail.com](mailto:elegancebyrenee1@gmail.com).

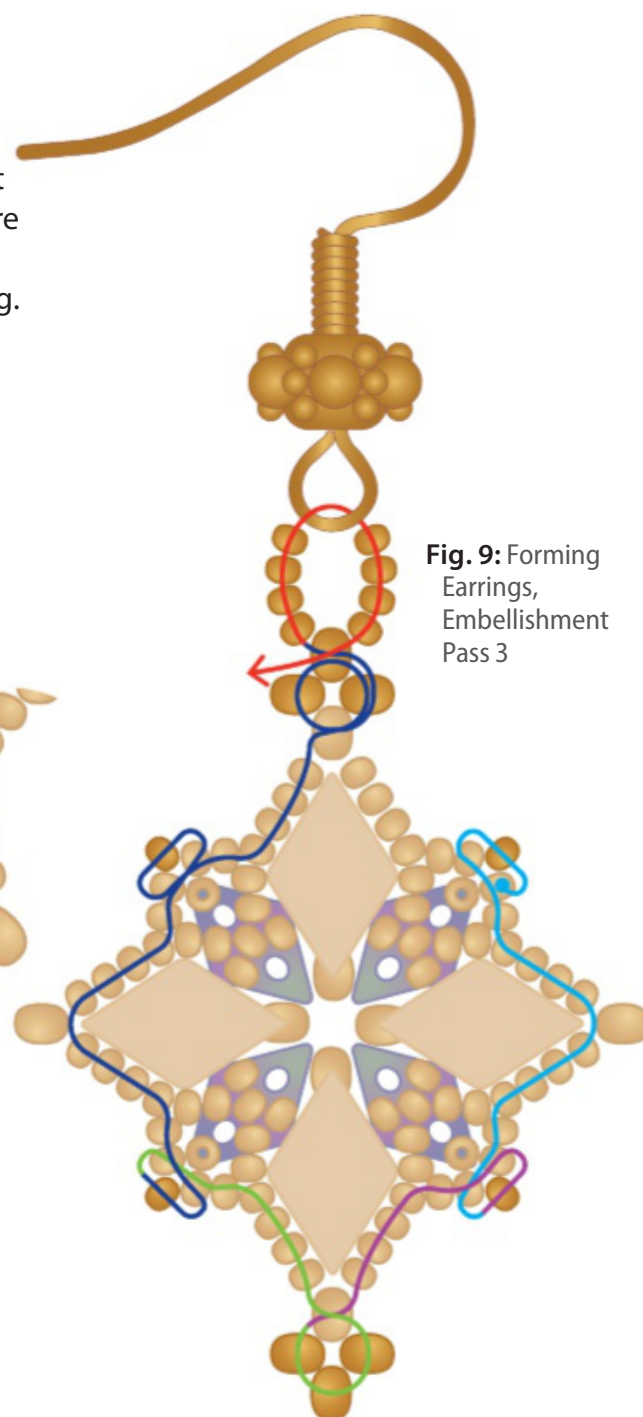
**RESOURCES** Check your favorite bead retailer or contact: Seed beads, CzechMates diamonds, and GemDuos: Starman, (888) 683-2323, [www.czechbeads.com](http://www.czechbeads.com). Clasp, earwires, and thread: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). ●



**Fig. 7:** Weaving Component 2, Embellishment Pass 3 and Join Passes 1–3



**Fig. 8:** Attaching the clasp



**Fig. 9:** Forming Earrings, Embellishment Pass 3



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# Around the Corner

BECKY MITCHELL





**CREATE THIS GEOMETRIC**-themed bracelet by using square stitch and a variety of beads to frame Swarovski crystal rivolis in circular components.

#### TECHNIQUES

Square stitch

Tubular peyote stitch

PROJECT LEVEL ○○○

#### MATERIALS

3 g matte metallic sapphire blue size 15° seed beads (A)

1 g matte metallic silver size 11° seed beads (B)

9 g matte oil slick opaque 3mm cubes (C)

4 g blue luster opaque 4×2mm 2-hole MiniDuos (D)

6 blue satin 4mm pressed-glass round druks (E)

5 foil-back Montana 14mm Swarovski crystal rivolis

1 antiqued silver 16mm toggle clasp

Smoke 6 lb FireLine braided beading thread

#### TOOLS

Scissors

2.5" medium collapsible-eye flexible needle

#### FINISHED SIZE

7½"

**1) LARGE COMPONENTS.** Use square stitch and tubular peyote stitch to form the large components:

**Round 1:** Use 4' of thread to string {1C and 1A} fourteen times, leaving a 4" tail. Pass through the beads again to form a circle; use the working and tail threads to tie a square knot. Pass through the first C of this round (Fig. 1, green thread).

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

**Round 3:** String 1D, then pass through the last A exited and the next 3A of Round 2; repeat thirteen times. Pass through the first D (first hole) of this round (Fig. 2, green thread). *Note:* You'll now begin working in the opposite direction.

**Round 4:** String 1A and pass through the next D (first hole); repeat thirteen times. Pass through the second hole of the last D exited (Fig. 2, red thread). *Note:* You'll now begin working in the opposite direction.

**Round 5:** *Note:* Use firm tension while repeating the thread path of this round to encourage the D to fold to the inside and snug the beads. Pass through the next D (second hole); repeat thirteen times. Repeat the thread path of this round to reinforce. Pass through the first hole of the last D exited and the next 2A of Round 2 (Fig. 3, green thread).

**Round 6:** *Note:* Use light tension in this round. Pass through all of the A added in Round 2, then pass through the nearest C of Round 1 (Fig. 3, red thread). Flip the beadwork over.

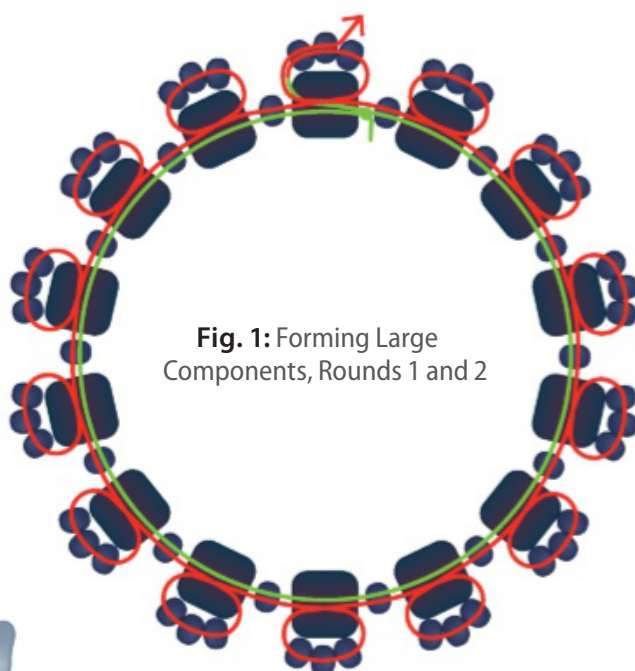


Fig. 1: Forming Large Components, Rounds 1 and 2

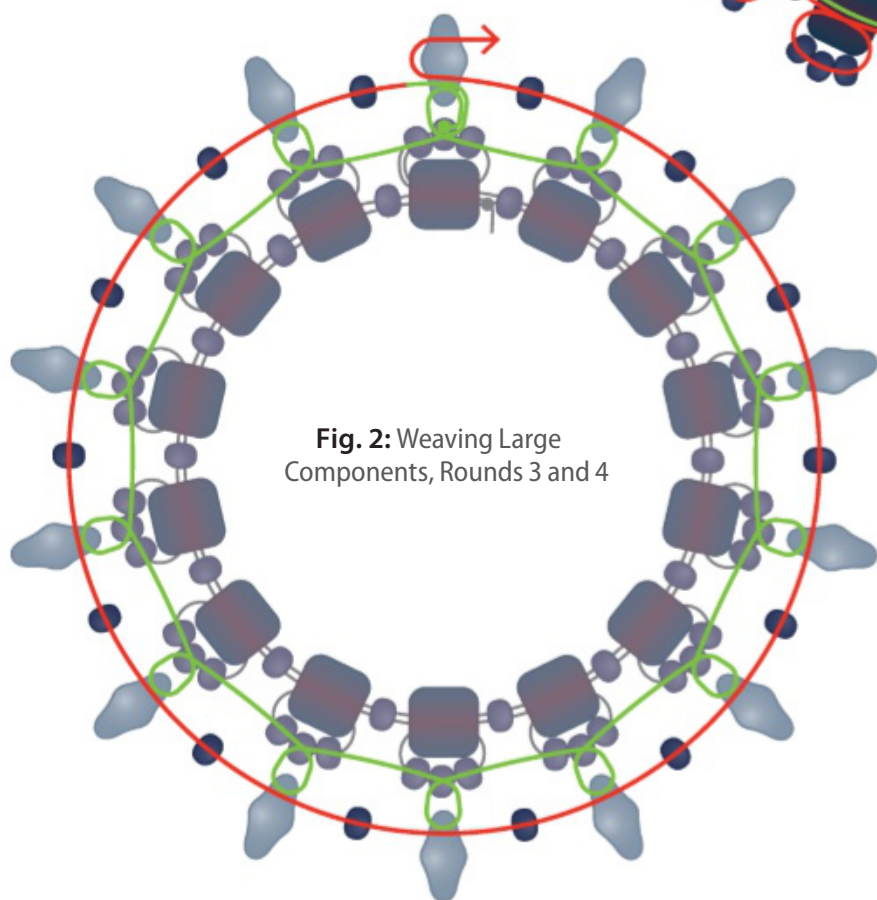


Fig. 2: Weaving Large Components, Rounds 3 and 4

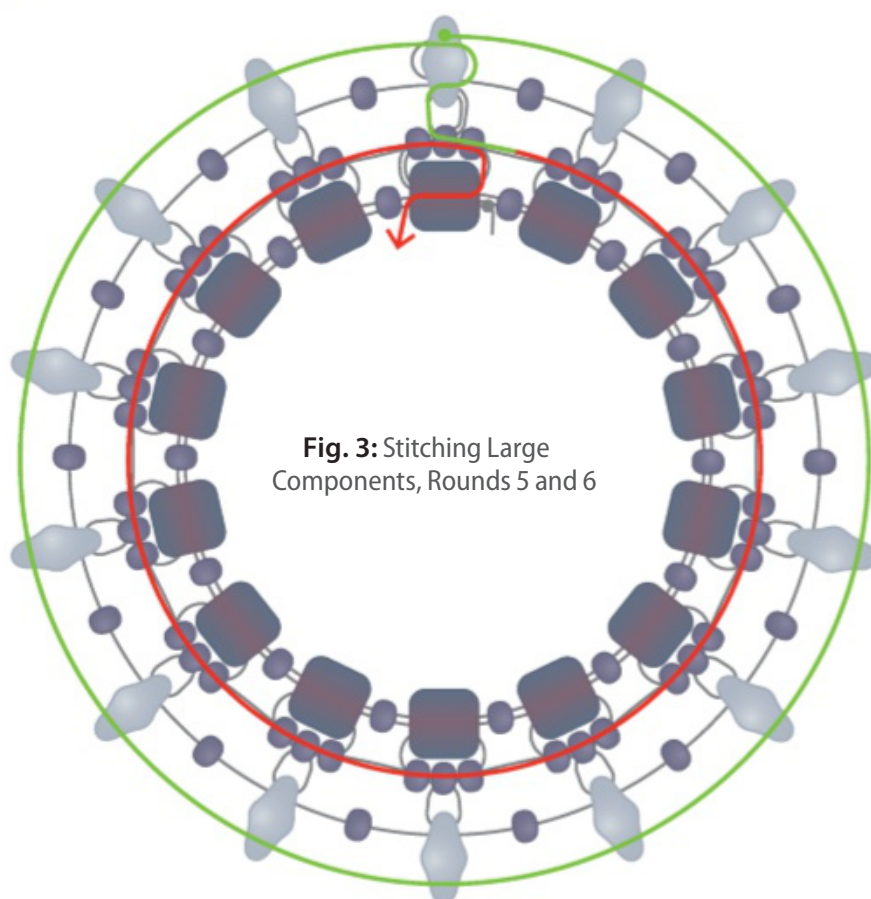


Fig. 3: Stitching Large Components, Rounds 5 and 6



Back of bracelet



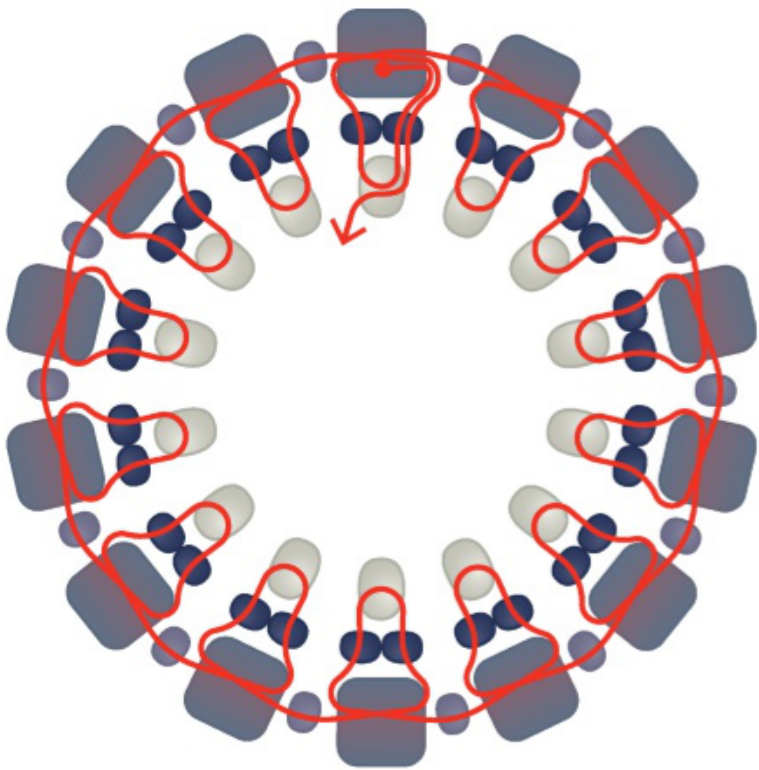


Fig. 4: Forming Large Components, Round 7

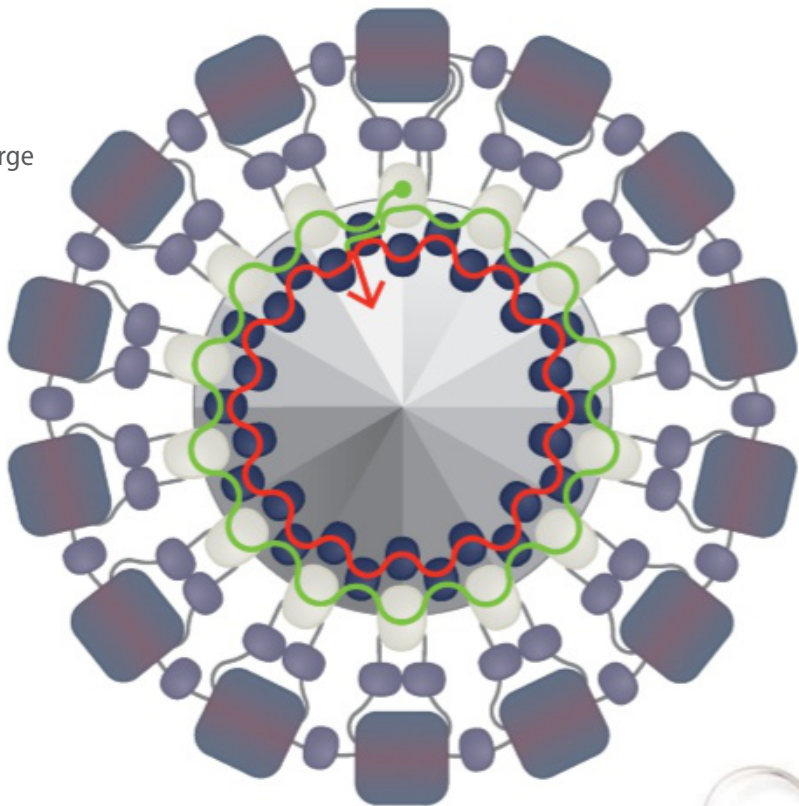


Fig. 5: Adding Large Components, Rounds 8 and 9

### Alternate Colorway Materials

**PINK EARRINGS**

- 1 g metallic dark gold size 15° seed beads (A)
- 1 g pink-lined matte dark transparent pink size 11° seed beads (B)
- 3 g matte metallic light olive green 3mm cubes (C)
- 2 g pink luster opaque 4×2mm 2-hole MiniDuos (D)
- 4 dusty rose 4mm glass pearl rounds (E)
- 2 foil-back antique pink 14mm Swarovski crystal rivolis
- 1 pair of gold-plated 17mm ear wires
- Smoke 6 lb FireLine braided beading thread

**PURPLE EARRINGS**

- 1 g lavender luster size 15° seed beads (A)
- 1 g silver-lined matte plum size 11° seed beads (B)
- 3 g matte oil slick opaque 3mm cubes (C)
- 2 g Bisbee nebula 4×2mm 2-hole MiniDuos (D)
- 4 lilac 4mm pressed-glass round druks (E)
- 2 foil-back tanzanite 14mm Swarovski crystal rivolis
- 1 pair of silver-plated 17mm ear wires
- Smoke 6 lb FireLine braided beading thread

**OPTION**  
Use similar techniques to create a pair of earrings.



**Round 7:** String 1A, 1B, and 1A, then pass through the last C exited and the next 1A/1C; repeat thirteen times. Pass through the first 1A/1B of this round (Fig. 4). *Note:* You'll now begin working in the opposite direction.

**Round 8:** String 1A and pass through the next B; repeat thirteen times. Pass through the first A of this round (Fig. 5, green thread). Insert 1 rivoli facedown into the beadwork so the front of the rivoli touches the D of Round 3. Repeat the thread path of this round to snug the beads over the back of the rivoli.

**Round 9:** String 1A and pass through the next A; repeat thirteen times (Fig. 5, red

thread). Repeat the thread path of this round to reinforce; secure and trim the threads. Set aside. Repeat this entire step four times for a total of 5 large components.

**2) SMALL COMPONENTS.** Continue in square stitch and tubular peyote stitch to form the small components:

**Round 1:** Use 12" of thread to string {1C and 1B} four times, leaving a 4" tail. Pass through the beads again to form a circle; use the working and tail threads to tie a square knot. Pass through the first C of this round (Fig. 6, orange thread).



**Round 2:** String 1C, then pass through the last C exited and the next 1B/1C; repeat three times. Pass through the first C of this round (Fig. 6, green thread). *Note:* You'll now begin working in the opposite direction.

**Round 3:** *Note:* Use firm tension in this round to encourage the C of Round 2 to sit on top of the C of Round 1. String 1B and pass through the next C of Round 2; repeat three times (Fig. 6, red thread). Repeat the thread path of this round to reinforce.

**Round 4:** String 1A; pass through the next B. String 1A; pass through the next C. Repeat from the beginning of this round three times (Fig. 7). Repeat the thread path of this round to reinforce, then pass through the nearest C of Round 1. Flip the beadwork over.

**Round 5:** Repeat Round 4. Secure and trim the threads. Set aside.

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

**3) ASSEMBLY.** Connect the components and attach the clasp:

**Join 1:** Add a stop bead to 10" of thread, leaving a 3" tail. Pass through 1C on 1 large component. String 1A; pass through an opening in the side of 1 small

component between 1B of Round 1 and 1B of Round 3. String 1E; pass through the other side of the small component. String 1A; pass through 1C of 1 new large component. String 1A; pass back through the nearest side of the previous small component, the E just added, and the other side of the small component. String 1A; pass through the last C exited of the first large component (Fig. 8). Repeat the thread path of this entire join to reinforce. Remove the stop bead; secure and trim the threads.

**Joins 2–4:** Repeat Join 1 three times, opposite the previous join, to connect a total of 5 large components and 4 small components.

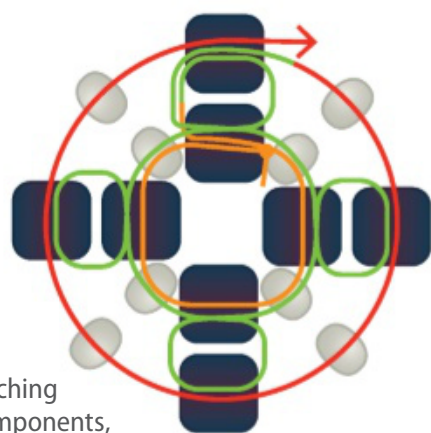
**Clasp Attachment:** Add a stop bead to 10" of thread, leaving a 3" tail. Pass through 1C of 1 end large component opposite the previous join. String 1A; pass through an opening in the side of 1 small component between 1B of Round 1 and 1B of Round 3. String 1E; pass through the other side of the small component. String 1B, 1A, 1B, 1A, 1B, one half of the clasp, 1A, 1B, 1A, 1B, 1A, and 1B; pass back through the nearest side of the previous small component, the E just added, and the other side of the small component. String 1A; pass through the last C exited

of the large component (Fig. 9). Repeat the thread path twice to reinforce. Remove the stop bead; secure and trim the threads. Repeat Clasp Attachment on the opposite end of the bracelet, using the second half of the clasp.

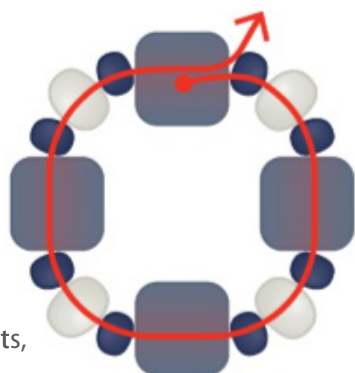


**BECKY MITCHELL** is a retired civil engineer who took up beadwork as a hobby. Since retiring, she has found the time to design her own pieces. Contact Becky at [becky@whro.net](mailto:becky@whro.net).

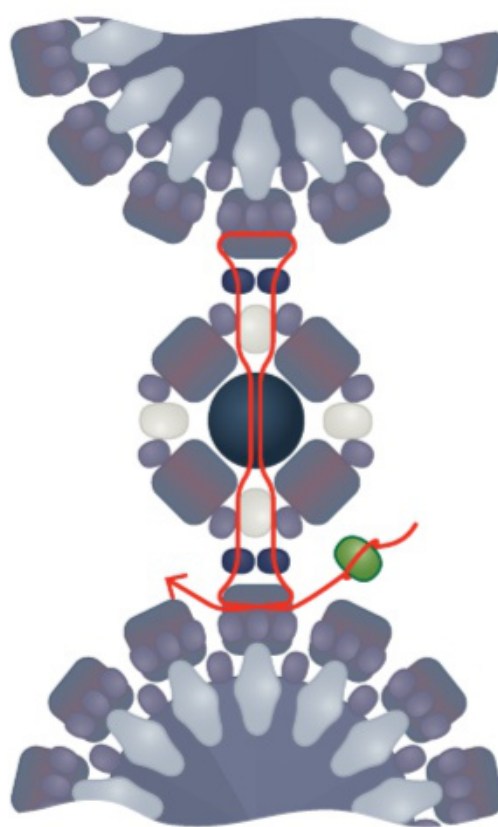
**RESOURCES** Check your favorite bead retailer or contact: Size 15° seed beads: Beads Direct USA, [www.beadsdirectusa.com](http://www.beadsdirectusa.com). Size 11° seed beads, cubes, MiniDuos, and clasp: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Pressed-glass round druks, Swarovski crystal rivoli, and thread: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). Beadalon flexible wire needles: Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com). ●



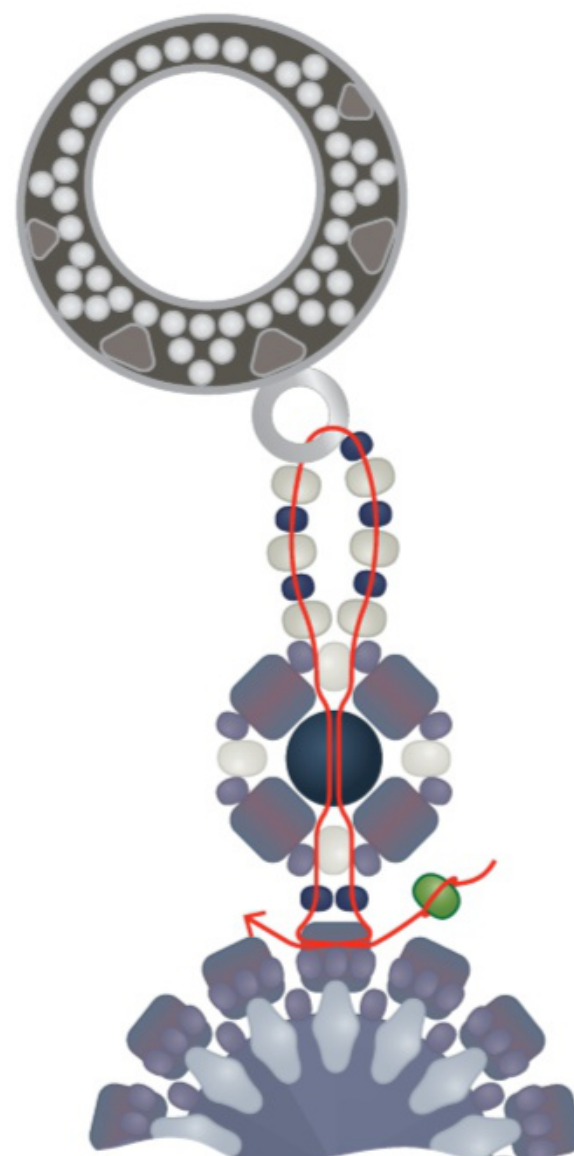
**Fig. 6:** Stitching Small Components, Rounds 1–3



**Fig. 7:** Weaving Small Components, Round 4



**Fig. 8:** Forming Assembly, Join 1



**Fig. 9:** Attaching the clasp





Main  
Colorway



**STITCH THIS SPARKLING**, sunny necklace using circular netting, seed beads, MiniDuos, IrisDuos, two-hole cabochons, crystal bicones, and a 27mm Swarovski crystal fancy stone.

#### TECHNIQUES

Circular netting

Right-angle weave variation

PROJECT LEVEL ●●○

#### MATERIALS

1 g starlight galvanized permanent-finish size 15° Japanese seed beads (A)  
5 g brick red galvanized permanent-finish size 11° seed beads (B)  
2 g starlight galvanized permanent-finish size 8° seed beads (C)  
6 g pastel light coral 4×2mm 2-hole MiniDuos (D)  
43 Aztec gold 7×4mm 2-hole IrisDuos (E)  
14 etched Aztec gold 6mm 2-hole cabochons (F)  
14 crystal argent flare 3mm crystal bicones (G)  
1 foil-back crystal chili pepper Swarovski crystal 27mm fancy stone  
2 gold-plated 5mm split rings  
1 gold-plated 8mm lobster clasp  
Crystal 6 lb FireLine braided beading thread

#### TOOLS

Scissors

Size 11 beading needle

#### FINISHED SIZE

21" with 2½" focal

**1) PENDANT FRONT.** Use circular netting to form the front of the pendant:

**Round 1:** *Note:* Take care to add the F faceup. Use 6' of thread to string {1B and 1F} fourteen times. Tie a knot with the working and tail threads to form a tight circle; pass through the first B of this round (Fig. 1, green thread).

**Round 2:** String 4A and pass through the next B; repeat thirteen times. Pass through the first (inside) hole of the first F of the previous round, then through the second (outside) hole of the same F (Fig. 1, blue thread). *Note:* You'll now begin working in the opposite direction.

**Round 3:** String 2D and pass through the next F (outside hole); repeat thirteen times. Pass through the first 2D (first, inside holes) of this round (Fig. 1, red thread). Flip the beadwork over.

**2) PENDANT BACK.** Continue in circular netting for the back of the pendant:

**Round 1:** String 5B and pass through the next 2D (inside holes); repeat thirteen times. Pass through the first 3B of this round (Fig. 2, green thread).

**Round 2:** Insert the fancy stone facedown into the beadwork so the front of the fancy stone touches Pendant Front. Hold the stone in place while you work this round. String 2B and pass through the middle B of the next 5B set of the previous round; repeat thirteen times. Repeat the thread path to reinforce. Pass through the next 2B and 2D (inside holes), then through the outside hole of the last D exited (Fig. 2, blue thread). Flip the beadwork over.

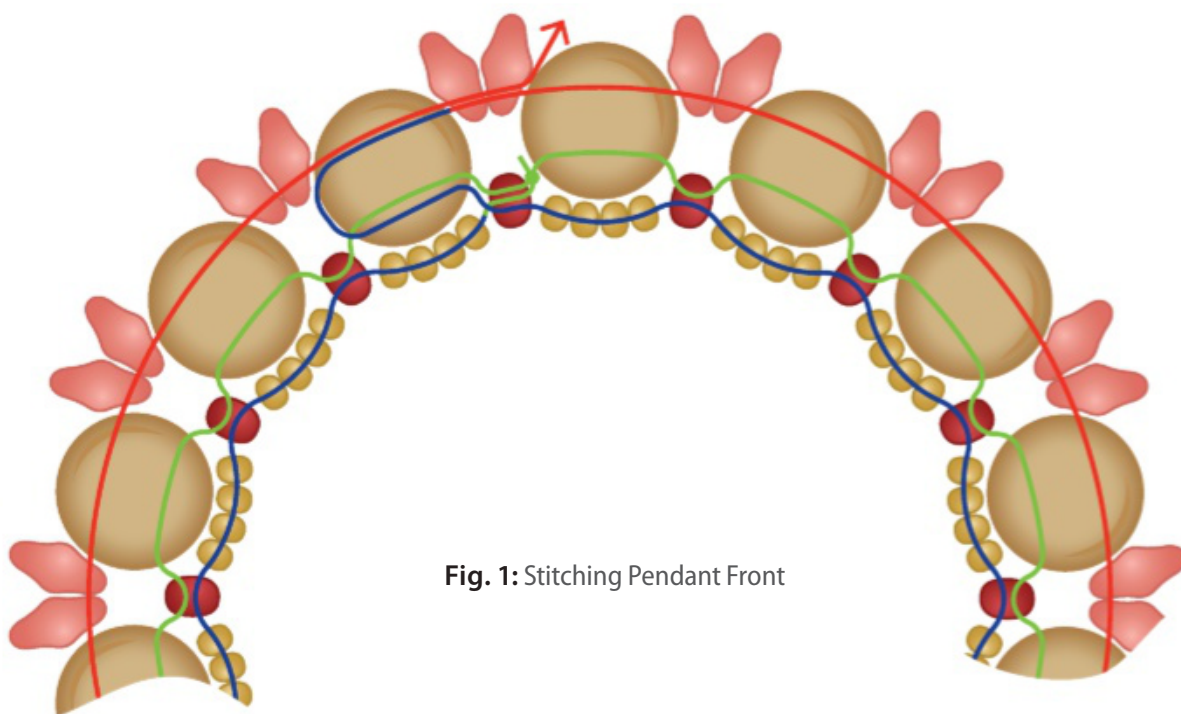


Fig. 1: Stitching Pendant Front

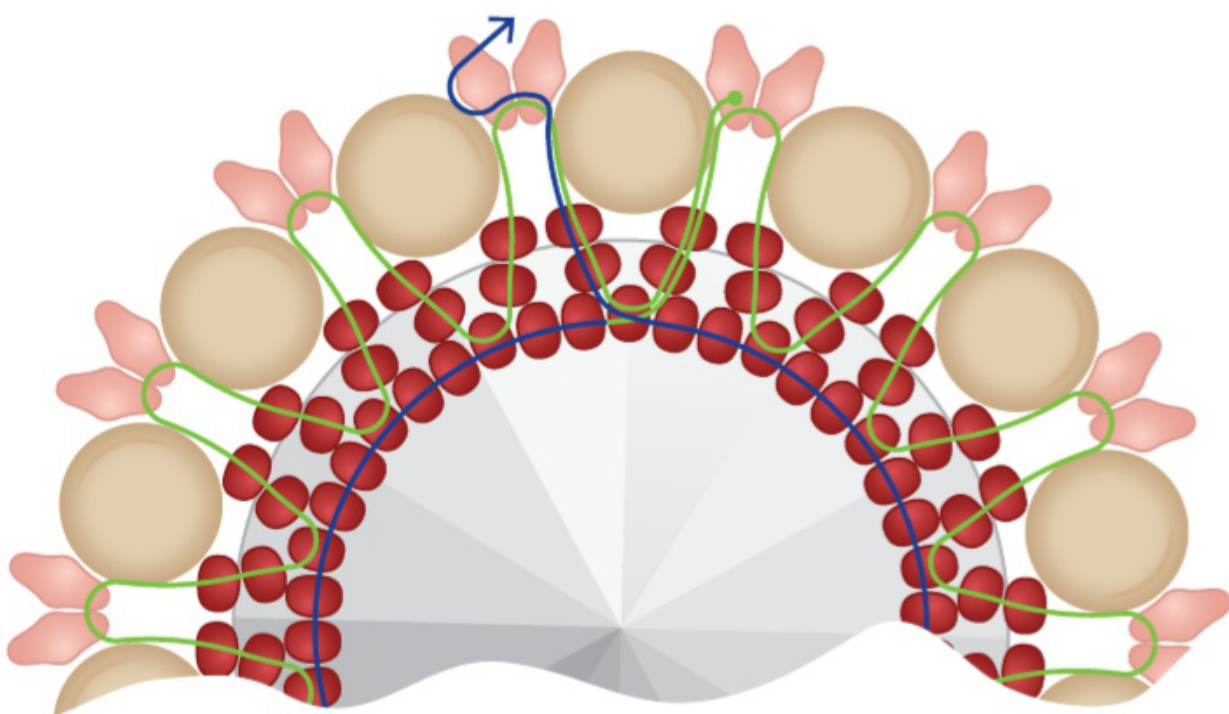


Fig. 2: Weaving Pendant Back

#### artist's tips

› The strap does show some thread along the edge, so choose a thread color that matches your MiniDuo beads.

› For a different look, try matching the color of your Swarovski crystal bicones to the 27mm fancy stone.

› This pendant looks great on a chain or cord, as well! Complete Steps 1–3 and then skip the Strap.





## Alternate Colorway Materials

### TEAL GREEN

1 g 24k gold-plated size 15° Japanese seed beads (A)  
5 g green teal galvanized permanent-finish size 11° seed beads (B)  
2 g starlight galvanized permanent-finish size 8° seed beads (C)  
6 g pearl shine light green 4×2mm 2-hole MiniDuos (D)  
43 Aztec gold 7×4mm 2-hole IrisDuos (E)  
14 etched Aztec gold 6mm 2-hole cabochons (F)  
14 crystal argent flare 3mm Swarovski crystal bicones (G)  
1 foil-back Sahara Swarovski crystal 27mm rivoli  
2 gold-plated 5mm split rings  
1 gold-plated 8 mm lobster clasp  
Crystal 6 lb FireLine braided beading thread

**3) PENDANT OUTSIDE.** Continue in circular netting for the outside of the pendant:

**Round 1:** *Note:* Take care to add the E faceup. String 1C; pass through the next D (outside hole). String 1E; pass through the next D (outside hole). Repeat from the beginning of this round thirteen times. Pass through the first C of this round (Fig. 3, green thread).

**Round 2:** String 2B; pass through the next E (second, outside hole). String 2B; pass through the next C. Repeat from the beginning of this round thirteen times. Pass through the first 2B of this round (Fig. 3, blue thread).

**Round 3:** String 5B; pass through the next B. String 1G; skip the next 1B/1C/1B and pass through the following B. Repeat from the beginning of this round thirteen times. Pass through the first 3B of this round (Fig. 3, red thread). Secure and trim the tail thread; don't trim the working thread. Set aside.

**4) STRAP.** Use a variation of right-angle weave to form the strap:

**Unit 1, Pass 1:** *Note:* Take care to add the E faceup for the entire strap. Use 6' of new thread to string 1B, 1E, 1B, and 2D, leaving an 8" tail; pass through the beads (same holes) again to form a tight circle. Pass through the second (left) hole of the last D exited (Fig. 4, blue thread). String 1C; pass through the next D (left then right hole), then weave through beads to exit from the second (right) hole of the last E added (Fig. 4, red thread).

**Unit 1, Pass 2:** String 1B, 2D, and 1B; pass through the last E (right hole) exited, then weave through beads to exit from the second (right) hole of the second D just added (Fig. 5, blue thread). String 1C; pass through the next D (right hole), then weave through beads to exit from the second B added in this pass, toward the E (Fig. 5, red thread).

**Unit 1, Pass 3:** String 3B; pass through the next 1B, 2D (right holes), and 1B of Pass 1. String 3B; pass through the next B of Pass 2, then weave through beads to exit from the C added in Pass 2 (Fig. 6).

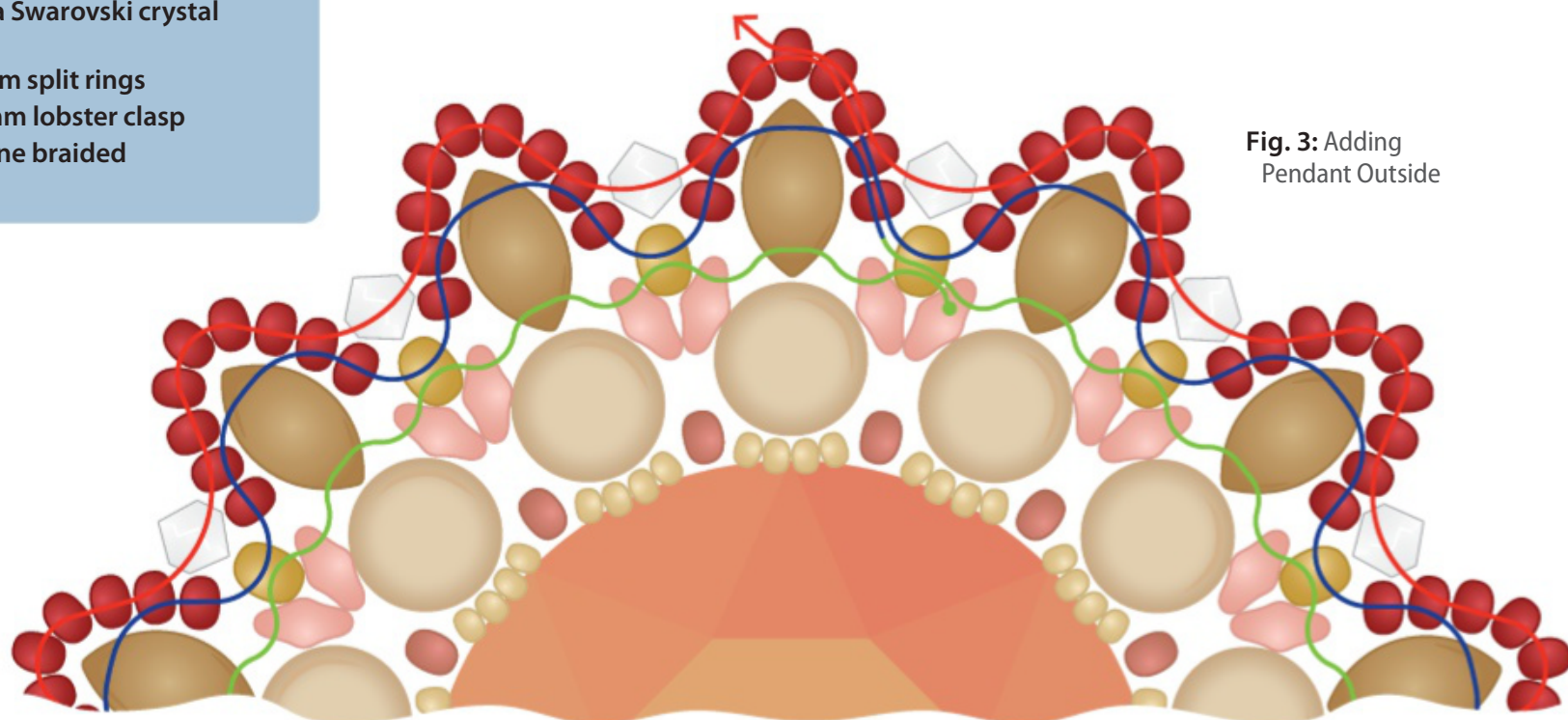


Fig. 3: Adding Pendant Outside



**Unit 2, Pass 1:** String 1D; pass through the second (right) hole of the D just strung. String 1D; pass through the second (left) hole of the D just strung, the nearest C of the previous unit, then weave through beads to exit from the second D (right hole) of this pass (**Fig. 7, blue thread**). String 1B, 1E, and 1B; pass through the last 2D (right holes) exited, then weave through beads to exit from the second (right) hole of the last E added (**Fig. 7, red thread**).

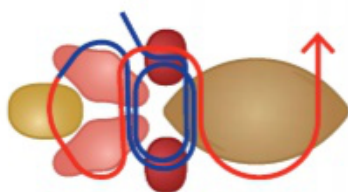
**Unit 2, Passes 2 and 3:** Repeat Unit 1, Passes 2 and 3.

**Units 3–29:** Repeat Unit 2, Passes 1–3 twenty-seven times. Don't trim the threads; set aside.

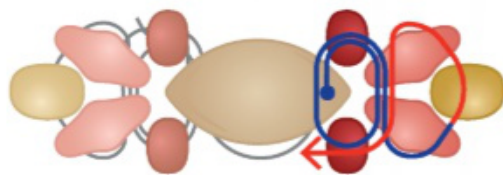
**End 1:** Attach 1 split ring to the lobster clasp. Use the working thread from Unit 29 to string 3B, the split ring just added, and 3B; pass through the last C exited (**Fig. 8**). Repeat the thread path twice to reinforce. Secure and trim the working thread only.

**End 2:** Use the tail thread of Unit 1 to weave through beads and repeat End 1 to attach 1 split ring to this end.

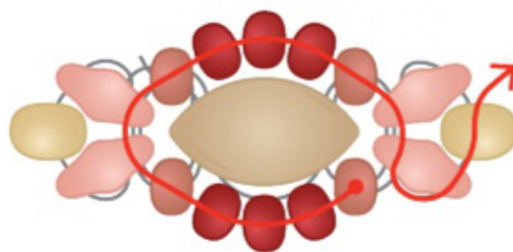
**5) JOIN.** Use the working thread from the pendant to string 1C; pass through the middle B of the 5B set of the middle unit of the strap. String 1C; pass through the last B exited of the pendant (**Fig. 9**). Repeat the thread path twice to reinforce. Secure and trim the thread.



**Fig. 4:** Forming Strap, Unit 1, Pass 1



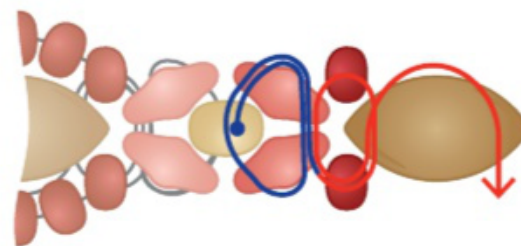
**Fig. 5:** Weaving Strap, Unit 1, Pass 2



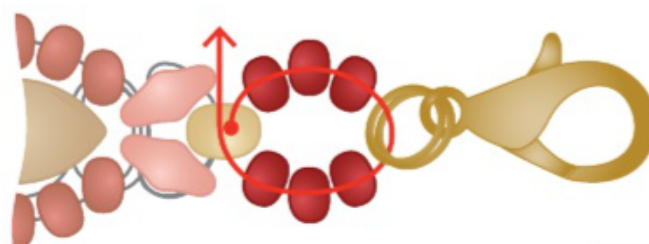
**Fig. 6:** Stitching Strap, Unit 1, Pass 3



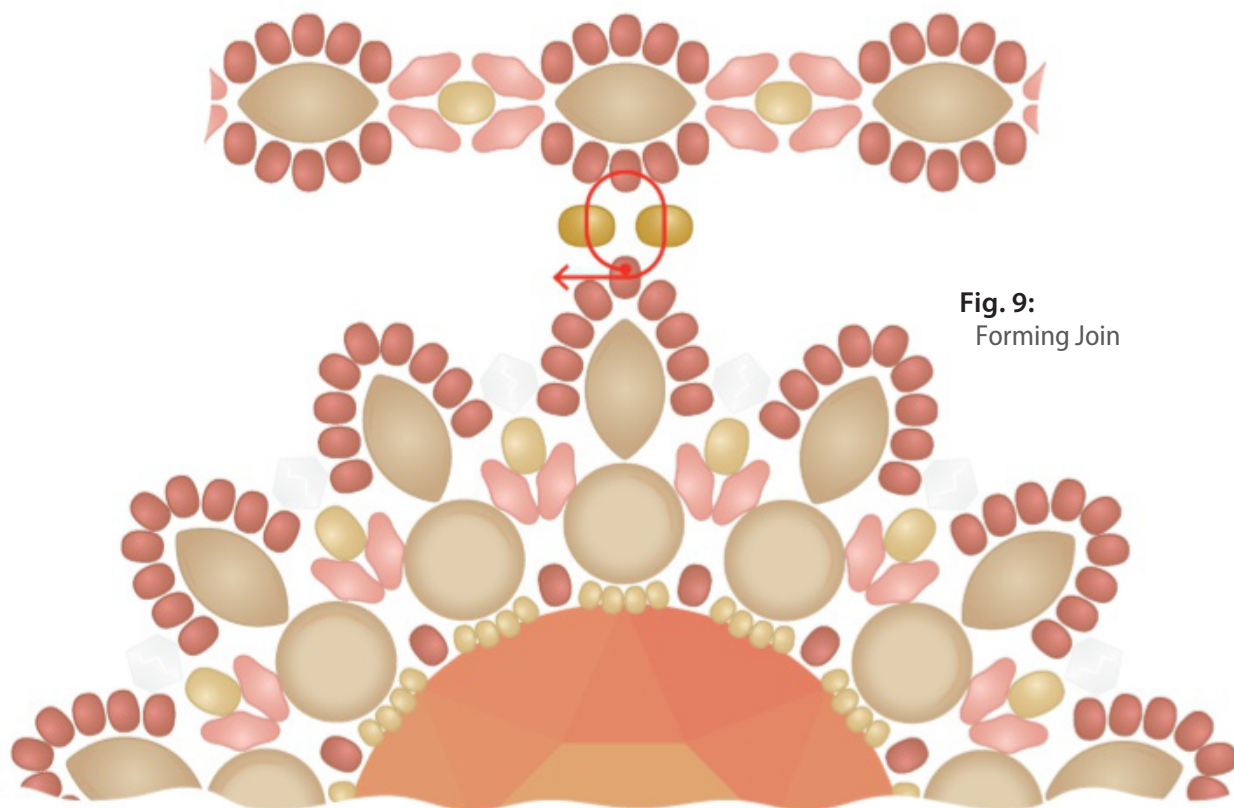
Back



**Fig. 7:** Forming Strap, Unit 2, Pass 1



**Fig. 8:** Stitching Strap, End 1



**Fig. 9:** Forming Join



**EVELÍNA PALMONTOVÁ**

is from the Slovak Republic.

She is a self-taught beader who has written two beaded jewelry books and many patterns. Evelína was a 2016 *Beadwork* Designer of the Year and is a Starman Trendsetter. Visit her website for jewelry and embroidery: [www.svetrucnychprac.sk](http://www.svetrucnychprac.sk). Email: [evemiramato@gmail.com](mailto:evemiramato@gmail.com).

**RESOURCES** Check your favorite bead retailer or contact: Toho seed beads, MiniDuos, and IrisDuos: Red Panda Beads, [www.redpandabeads.com](http://www.redpandabeads.com). 2-hole cabochons: Potomac Bead Company, [www.potomacbeads.com](http://www.potomacbeads.com). Similar Swarovski crystal fancy stone (Article 1201): Dreamtime Creations, (866) 874-6748, [www.dreamtimecreations.com](http://www.dreamtimecreations.com). Preciosa crystal bicones and all other materials: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). ●



# Wayfaring Bracelet

LESLIE A. POPE



*beginner  
friendly!*

Main  
Colorway



**CYMBAL METAL FASHION** elements make great companions to the ChevronDuos and baroque oval cabochons in this statement cuff. Enjoy the journey!

## TECHNIQUES

Right-angle weave variation

Picots

PROJECT LEVEL ○○○

## MATERIALS

- 1 g blue-lined aqua AB size 15° seed beads (A)
- 0.5 g dark sea foam galvanized Duracoat size 11° seed beads (B)
- 13 backlit utopia 8×6mm 2-hole baroque oval cabochons (C)
- 54 polychrome blueberry 10×4mm 2-hole ChevronDuos (D)
- 24 antiqued silver 4×7.6mm Mitakas Cymbal side beads (E)
- 2 antiqued silver 7.6×10mm Fero Cymbal bead endings (F)
- 2 silver 5mm jump rings
- 1 antiqued silver 16mm toggle clasp
- Black satin 6 lb Fireline braided beading thread

## TOOLS

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

## FINISHED SIZE

7¼"

## artist's tips

- › Always check to make sure the holes of any two-hole beads are open before you begin stitching.
- › This project uses a lot of thread, and you will need to add new thread periodically. I suggest using about 5 feet of thread at a time.
- › Working flat on your work surface will help with correct bead orientation and keep the thread from tangling around the beads.
- › When retracing thread paths, be careful not to skip any beads.

**1) BAND.** Use a variation of right-angle weave with picots to form the band:

**Unit 1:** *Note:* Take care to add the C faceup. Add a stop bead to 5' of thread, leaving a 4" tail. String 1D (point down, right hole), 1D (point up, left hole), 1C (right hole), 1D (point down, left hole), and 1D (point up, right hole), 1E (point down, left hole), and 4A; pass back through the second (right) hole of the E just strung (Fig. 1, purple thread). String 1D (point up, left hole); pass through the next D (right hole). String 1C (left hole); pass through the next D (right hole). String 1D (point down, left hole), 1E (point up, right hole), and 4A; pass back through the second (left) hole of the E just strung, then weave through beads to exit from the first 2A of the top 4A set in this unit (Fig. 1, green thread). String 1B; pass through the next 2A, then weave through beads to exit from the first 2A of the bottom 4A set in this unit. String 1B; pass through the next 2A, then weave through beads to exit from the left then right holes of the second C in this unit (Fig. 1, red thread).

**Unit 2:** String 1D (point down, left hole); pass through the next D (right hole). String 1E (point down, left hole) and 4A; pass back through the second (right) hole of the E just strung. String 1D (point up, left hole); pass through the next D (right hole). String 1C (left hole), 1D (point up, right hole), 1D (point down, left hole), 1E (point up, right hole), and 4A; pass back through the second (left) hole of the E just strung, then weave through beads to exit from the first 2A of the top 4A set in this unit (Fig. 2, green thread). String 1B; pass through the next 2A, then weave through beads to exit from the first 2A of the bottom 4A set in this unit. String 1B; pass through the next 2A, then weave through beads to exit from the left then right holes of the C in this unit (Fig. 2, red thread).

**Units 3–12:** Repeat Unit 2 ten times. Remove the stop bead; secure and trim the threads.

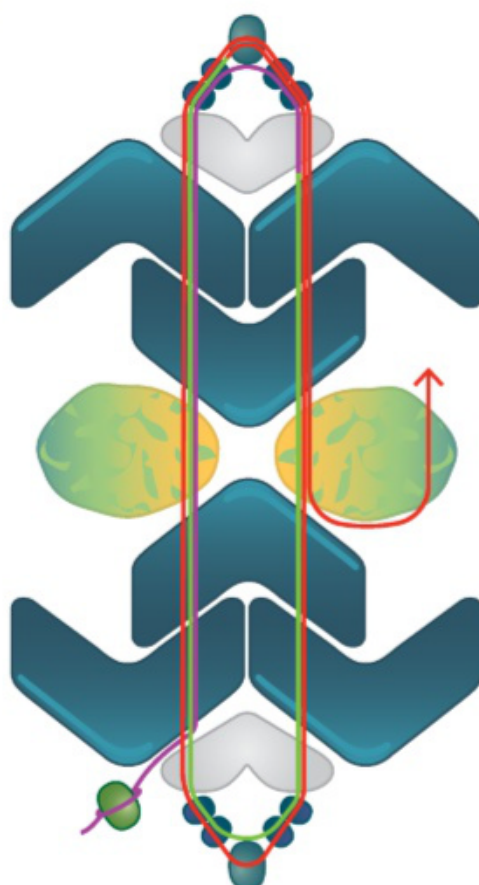


Fig. 1: Forming Unit 1

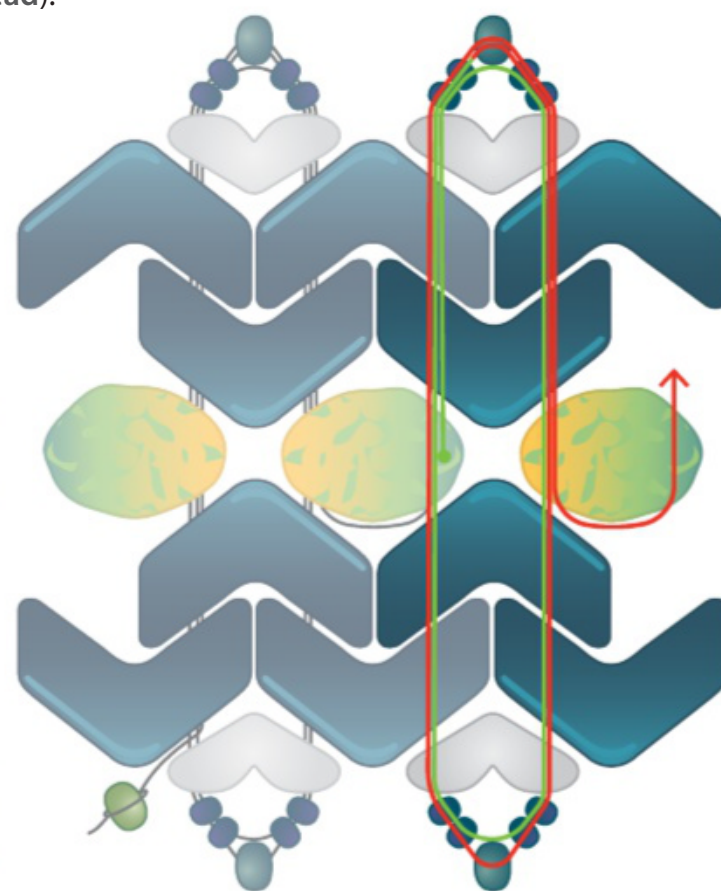
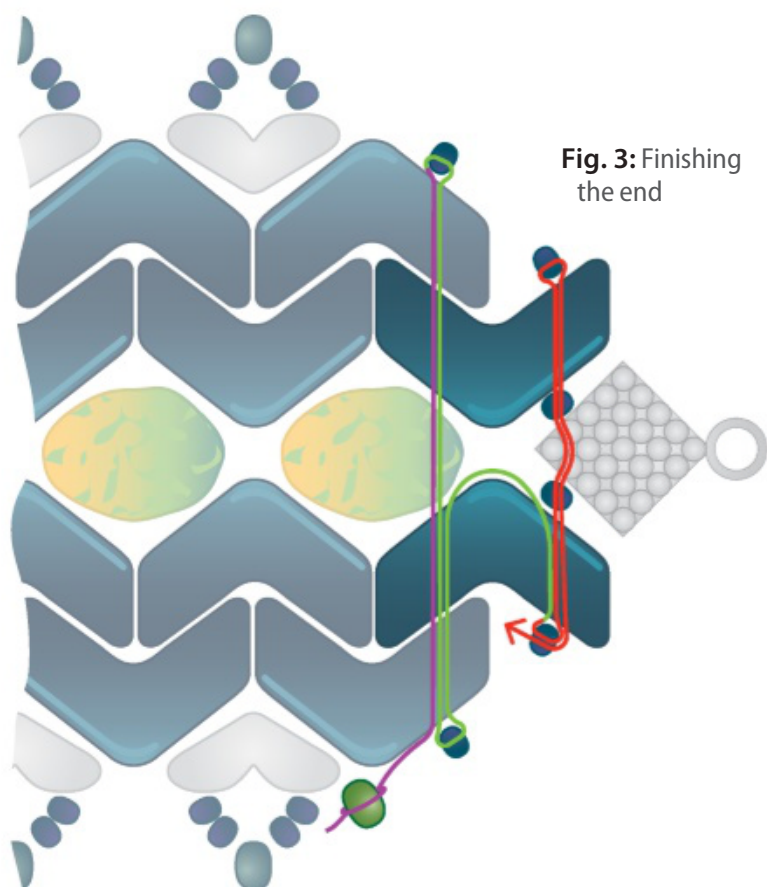


Fig. 2: Stitching Unit 2





**Fig. 3:** Finishing the end

## Alternate Colorway Materials

### TEQUILA

- 1 g silver-lined dyed nutmeg Duracoat size 15° seed beads (A)
- 0.5 g muscat galvanized Duracoat size 11° seed beads (B)
- 13 backlit tequila 8×6mm 2-hole baroque oval cabochons (C)
- 54 bronze fire red 10×4mm 2-hole ChevronDuos (D)
- 24 gold 4×7.6mm Mitakas Cymbal side beads (E)
- 2 gold 7.6×10mm Fero Cymbal bead endings (F)
- 2 gold 5mm jump rings
- 1 gold 16mm toggle clasp
- Black satin 6 lb Fireline braided beading thread

### PETROLEUM

- 1 g amethyst gold luster size 15° seed beads (A)
- 0.5 g silver galvanized Duracoat size 11° seed beads (B)
- 13 backlit petroleum 8×6mm 2-hole baroque oval cabochons (C)
- 54 polychrome black raspberry 10×4mm 2-hole ChevronDuos (D)
- 24 antiqued silver 4×7.6mm Mitakas Cymbal side beads (E)
- 2 antiqued silver 7.6×10mm Fero Cymbal bead endings (F)
- 2 silver 5mm jump rings
- 1 antiqued silver 16mm toggle clasp
- Black satin 6 lb Fireline braided beading thread

**2) FINISH.** Attach the end chevrons and the bead ending:

**Chevrons:** Add a stop bead to 15" of thread, leaving a 4" tail. Pass up through the bottom D (right hole) of the last unit. String 1D (point up, left hole); pass through the nearest C (right hole). String 1D (point down, left hole); pass through the next D (right hole) (Fig. 3, purple thread). String 1A; pass down through the last D (right hole) exited, then weave through beads to exit down through the bottom D (right hole) in this unit. String 1A; pass up through the last D (right hole) exited and pass through the left then right holes of the next D (Fig. 3, green thread).

**Ending:** String 1A; pass up through the last D (right hole) exited. String 1A, 1F, and 1A; pass through the next D (right hole). String 1A; pass down through the last D (right hole) exited, then weave through beads to exit from the first A added in this ending (Fig. 3, red thread). Repeat the thread path of this

ending twice to reinforce; secure and trim the working thread. Remove the stop bead; secure and trim the tail thread.

Rotate the band 180 degrees. Repeat this entire step on the other end of the band.

**3) CLASP.** Use 1 jump ring to attach one half of the clasp to one F; repeat using the second half of the clasp on the other end.



**LESLIE A. POPE** is a designer and teacher who loves creating and teaching off-loom bead weaving projects. She is currently the senior designer at the Beadsmith as well as the owner of Twisted Sistah Beads, a retail company dedicated to all things seed beads, that she began in 2002. Contact Leslie at [www.twistedsistahbeads.com](http://www.twistedsistahbeads.com)

**RESOURCES** Check your favorite bead retailer or contact: All materials: Twisted Sistah Beads, (267) 254-4845, [www.twistedsistahbeads.com](http://www.twistedsistahbeads.com). ●





# Oyster Bubbles

MAGGIE THOMPSON





**B**RAID AN IRRESISTIBLE strand of seed beads, shimmering crystal pearls, and sparkly Swarovski crystals.

TECHNIQUE  
Kumihimo

PROJECT LEVEL ●●○

MATERIALS

- 8 g spruce galvanized permanent-finish size 8° Japanese seed beads (A)
- 8 g metallic purple size 8° Japanese seed beads (B)
- 72 green tourmaline AB 4mm Swarovski crystal bicones (C)
- 40 iridescent purple 4mm Swarovski crystal pearl rounds (D)
- 32 iridescent purple 6mm Swarovski crystal pearl rounds (E)
- 1 antiqued copper 7×34mm hook-and-eye clasp with round glue-in end caps
- Purple Superlon medium-weight Tex 210 beading cord
- Instaneedle cord stiffener
- Superglue gel

- TOOLS
- Scissors
  - Kumihimo weight (25–50 grams)
  - 6" round kumihimo disk
  - Kumihimo Traveller stand (optional)
  - 8 kumihimo bobbins
  - Thread burner
  - 1 pair of chain- or flat-nose pliers

FINISHED SIZE  
19"

Alternate  
Colorway Materials

HYACINTH COLORWAY

- 8 g silver-lined hyacinth opal size 8° Japanese seed beads (A)
- 8 g bronze size 8° Japanese seed beads (B)
- 72 fire opal satin 4mm Swarovski crystal bicones (C)
- 40 antique brass 4mm Swarovski crystal pearl rounds (D)
- 32 antique brass 6mm Swarovski crystal pearl rounds (E)
- 1 antiqued brass 7×34mm hook-and-eye clasp with round glue-in end caps
- Sand Superlon medium-weight Tex 210 beading cord
- Instaneedle cord stiffener
- Superglue gel



artist's tips

- › Use a small awl, large needle, or bead reamer to ream out the pearl holes, if necessary.
- › Do a test braid with the size 8° seed beads to ensure you get 6 beads per braided inch. Make note of any necessary changes and adjust your pattern accordingly.
- › Steam-iron your Superlon cords flat for easier handling.

**1) PREPARING THE CORDS.** Cut 4 lengths of cord, each 90" long. Fold the cords in half to make eight 45" cords. Tie the folded end into an overhand knot.

**2) PLACING THE CORDS.** Clip the weight onto the knotted end. Hang the weight down through the center hole of the disk and arrange the cords so there is 1 cord on each side of the 4 numbered dots.

**3) STRINGING THE BEADS.** Dip your cord ends into Instaneedle cord stiffener and let dry. String each cord as follows, then place the end of each cord into the cut slit of a bobbin and wind it up.

- Cord 32: String 42A, 5D, 8E, 5D, and 42A
- Cord 1: String 42A, 18C, and 42A
- Cord 8: String 42B, 5D, 8E, 5D, and 42B
- Cord 9: String 42B, 18C, and 42B
- Cord 16: String 42A, 5D, 8E, 5D, and 42A
- Cord 17: String 42A, 18C, and 42A
- Cord 24: String 42B, 5D, 8E, 5D, and 42B
- Cord 25: String 42B, 18C, and 42B

**4) BRAIDING THE BEADS.** Braid the rope:

**End 1:** Note: Stretch braided-cord sections before measuring them. Work one complete round of braiding (see "Kumihimo 101," page 43) without beads.

**Center:** Braid all of the beads as in "Kumihimo 101," keeping your tension taut and even.

**End 2:** Continue braiding without beads for about ¼". Remove the weight from the

braid and the bobbins from the cords. Carefully remove the braid from the disk. Tie the cords into an overhand knot and snug to the beadwork. Burn off the long cord ends at this end of the braid and the loops only from the beginning end of the braid.

**5) CLASP ATTACHMENT.** Apply a drop of Superglue gel to the knot on one end of the braid. Insert the knot into 1 clasp end cap and use chain- or flat-nose pliers to pinch it closed. Repeat on the other end of the braid with the second half of the clasp. Let cure.



**MAGGIE THOMPSON** has been making things all her life, from sewing and quilting to knitting and crochet. She discovered beading in the early 1990s and fell in love with it. 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](http://www.maggietdesigns.etsy.com). Contact her at [maggie.t.designs@gmail.com](mailto:maggie.t.designs@gmail.com).

**RESOURCES** Check your favorite bead retailer or contact: Toho Japanese seed beads: Bobby Bead, (888) 900-2323, [www.bobbybead.com](http://www.bobbybead.com). All other materials, Kumihimo Traveller Stand, and all other tools: Maggie T Designs, [www.maggietdesigns.etsy.com](http://www.maggietdesigns.etsy.com). ●



# Kumihimo 101

- › If your nylon cords are curly, lightly steam them to straighten. Doing so will make stringing your beads much easier.
- › Cut a ½" slit in the back side of each bobbin to anchor your cord ends.
- › Using a kumihimo stand allows you to use both hands for braiding instead of using one hand to hold your disk while stringing beads and braiding with the other hand. Your tension will be more uniform, and your project will look more professional. In addition, using a kumihimo stand gives you a tangle-free way to store your project if you are interrupted.

- › If you get interrupted while braiding, move the bottom-left cord to the top position and leave it there. You'll have three cords at the top position and you'll always know exactly where to begin again when you resume your project. When you start again, pull the top right cord down, turn the disk a quarter turn, and continue.
- › Keep your point of braiding centered in the hole of the disk as you work.

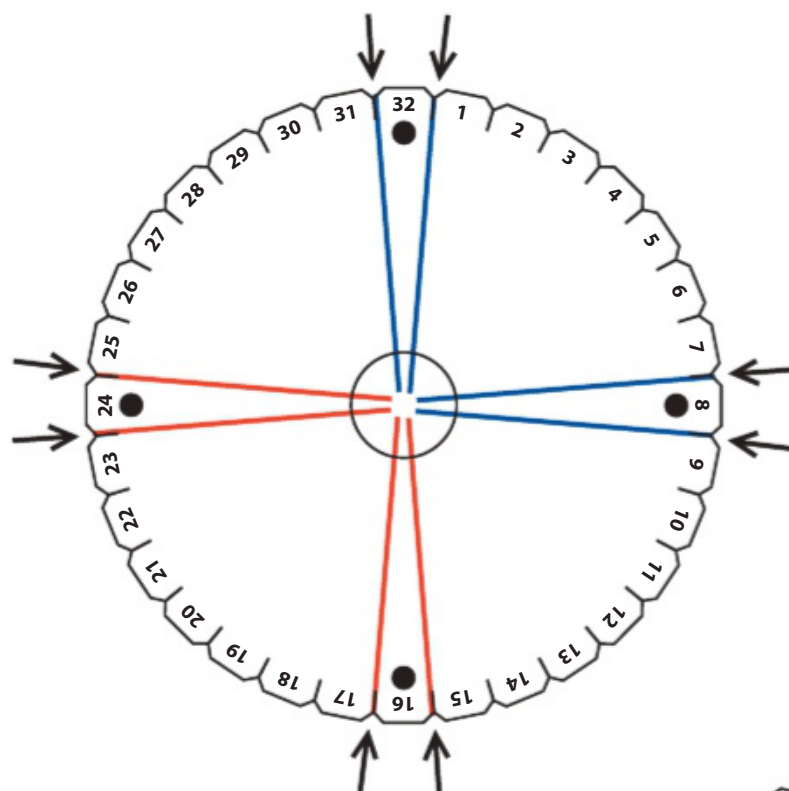
1. Hold the disk parallel to the floor with number 32 held away from you. Tuck the cords into the slots around the disk and place the wire/knot/button through the center hole (Fig. a). Add a weight to the wire/knot/button below the disk to maintain correct tension. The braid will form at the center hole, 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 from slot 17 up to slot 31. Move the top right cord from slot 1 down to slot 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 from slot 9 up to slot 23. Move the top right cord from slot 25 down to slot 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.

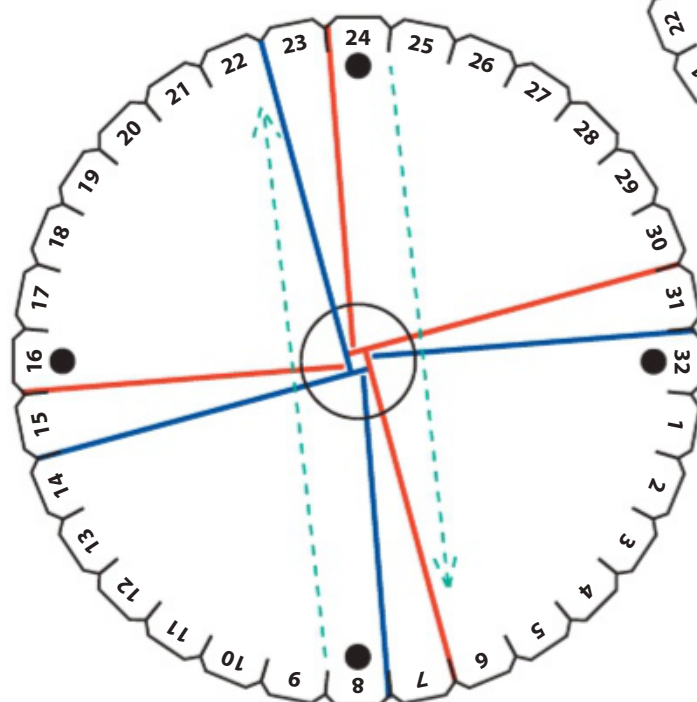
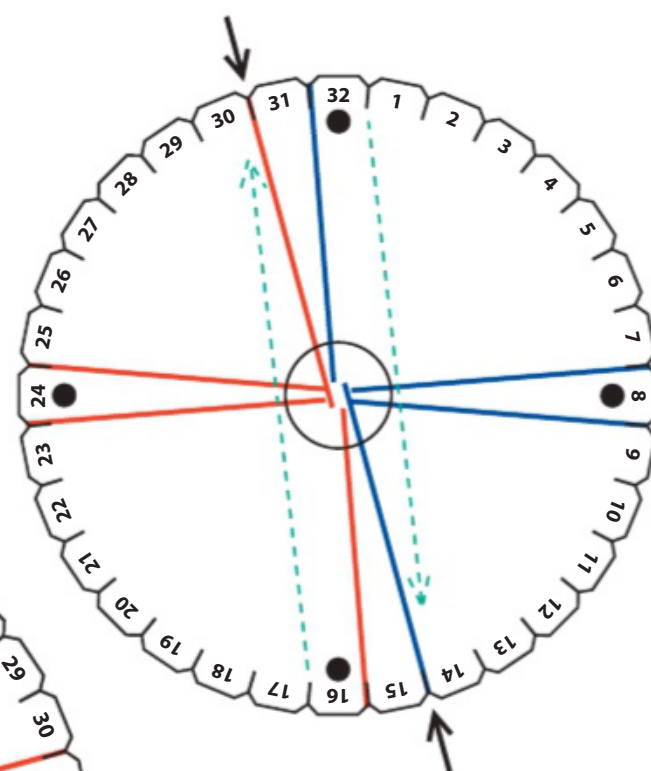
5. When making beaded braids, slide each bead to the center hole and tuck it firmly under the cord that crosses to the right or left to lock the bead in place. Do not allow the bead to pop up.



The numbers of most kumihimo disks refer to the slot on the left. The slot between the numbers 31 and 32 is considered "slot 32." Some kumihimo disks have the numbers directly in line with the slot.

**Fig. a:** Load 1 cord into each of these slots: 32, 1, 8, 9 (blue thread), 16, 17, 24, and 25 (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.





Main  
Colorway

*beginner  
friendly!*



**USE A VARIATION OF** right-angle weave to stitch this pretty band of seed beads, CzechMates diamonds, and Ginko beads.

## TECHNIQUE

Right-angle weave variation

PROJECT LEVEL ●○○

## MATERIALS

1 g gold size 15° seed beads (A)  
1 g bronze size 11° seed beads (B)  
1 g gold size 11° Demi Round seed beads (C)  
13 matte metallic goldenrod 6.5×4mm 2-hole CzechMates diamonds (D)  
24 chalk lazure 7.5mm 2-hole Ginko beads (E)  
26 matte cream 4mm glass pearl rounds (F)  
1 gold 12×17mm triangular box clasp  
Light brown size D One-G nylon beading thread

## TOOLS

Scissors  
Size 12 beading needle

## FINISHED SIZE

7 ¼"

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

**Unit 1:** Note: Lay the E on your work surface with the points facing down. Take care to string them from bottom to top. Add a stop bead to 5' of thread, leaving an 8" tail. String 1E, 1A, 2B, and 1A; pass back through the second hole of the E just strung (Fig. 1, green thread). String 1C, 1F, 1C, 1E, 1A, 2B, and 1A; pass back through the second hole of the E just strung (Fig. 1, blue thread). String 1C, 1F, and 1C (Fig. 1, red thread). Remove the stop bead; use the working and tail threads to tie a square knot. Weave through beads to exit from the first F added in this unit (see the start dot in Fig. 2).

**Unit 2:** String 1A, 1D, 1A, 1F, and 1A; pass back through the second hole of the D just strung. String 1A; pass through the last F exited in the previous unit, then weave through beads to exit from the F added in this unit (Fig. 2, purple thread).

**Unit 3:** String 1C, 1E, 1A, 2B, and 1A; pass back through the second hole of the E just strung (Fig. 2, green thread). String 1C, 1F, 1C, 1E, 1A, 2B, and 1A; pass back through the second hole of the E just strung (Fig. 2, blue thread). String 1C; pass through the nearest F of the previous unit, then weave through beads to exit from the F added in this unit (Fig. 2, red thread).

**Units 4–23:** Repeat Units 2 and 3 ten times.

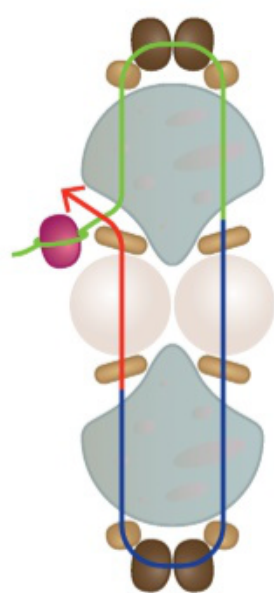


Fig. 1: Forming Unit 1

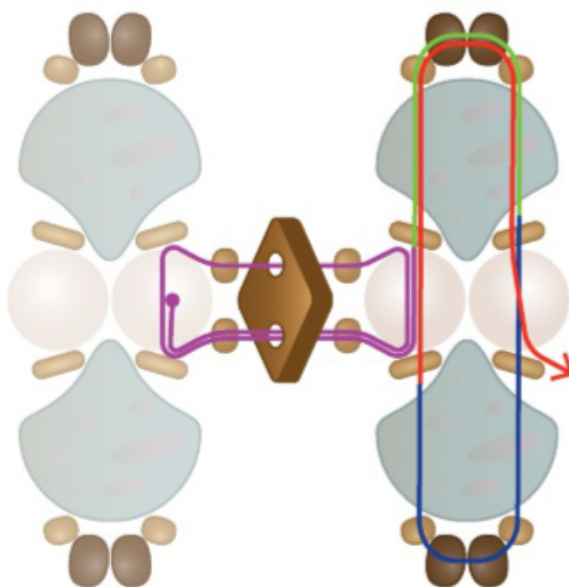


Fig. 2: Stitching Unit 2

## artist's tip

If you bead with loose tension, you may have better results using braided beading thread such as FireLine.



## Alternate Colorway Materials

### COPPER SPLASH

1 g gold size 15° seed beads (A)  
1 g matte old gold galvanized size 11° seed beads (B)  
1 g gold size 11° Demi Round seed beads (C)  
13 matte metallic goldenrod 6.5×4mm 2-hole CzechMates diamonds (D)  
26 jet copper splash 7.5mm 2-hole Ginko beads (E)  
26 antique gold 4mm glass pearl rounds (F)  
1 gold 10×15mm round box clasp  
Light brown size D One-G nylon beading thread

### DARK PURPLE SUEDE

1 g silver size 15° seed beads (A)  
1 g matte pale lilac galvanized size 11° seed beads (B)  
1 g silver size 11° Demi Round seed beads (C)  
13 polychrome orchid aqua 6.5×4mm 2-hole CzechMates diamonds (D)  
26 metallic dark purple suede 7.5mm 2-hole Ginko beads (E)  
26 matte cream 4mm glass pearl rounds (F)  
1 silver 12mm toggle clasp  
Light brown size D One-G nylon beading thread



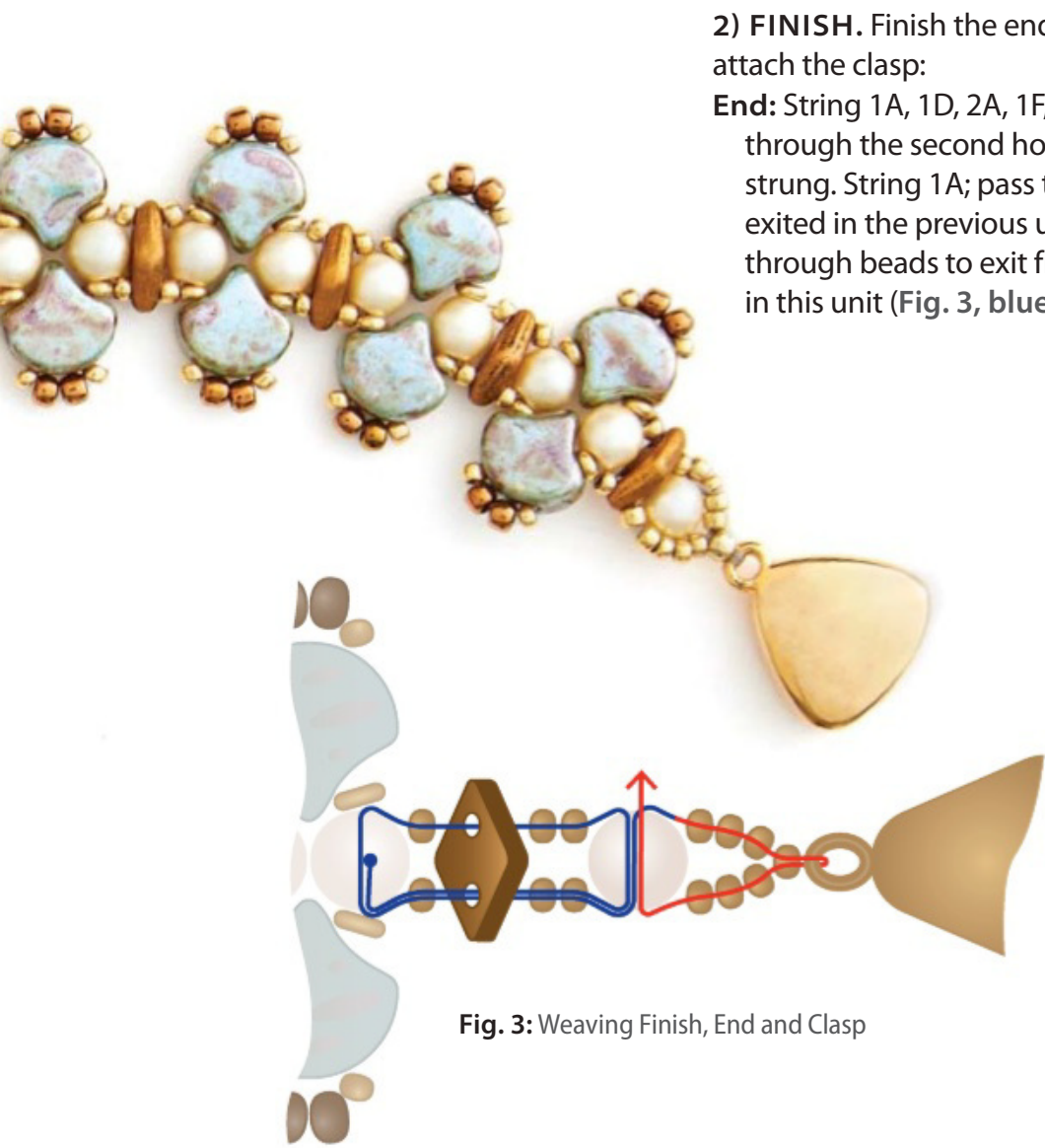


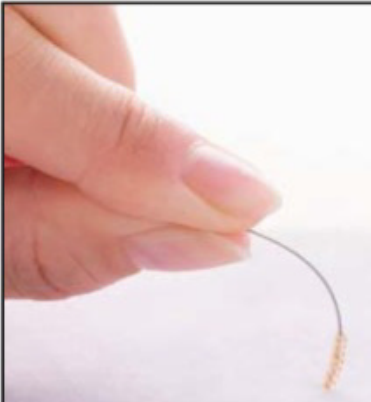
Fig. 3: Weaving Finish, End and Clasp

2) **FINISH.** Finish the end of the band and attach the clasp:  
**End:** String 1A, 1D, 2A, 1F, and 2A; pass back through the second hole of the D just strung. String 1A; pass through the last F exited in the previous unit, then weave through beads to exit from the F added in this unit (Fig. 3, blue thread).

**Clasp:** String 4A and one half of the clasp; pass back through the last A strung. String 3A; pass through the last F exited in the previous unit (Fig. 3, red thread). Repeat the thread path of Clasp twice to reinforce; secure and trim the working thread.  
Remove the stop bead; use the tail thread to pass through the nearest 1C/1F and repeat this entire step on the other end of the band using the second half of the clasp.

 **KIM LEAHY** is a beading teacher and designer, the owner of Esther Beadwork, and a Starman Trendsetter since 2019. Her work has been published in beading magazines. Contact Kim at [kimleahy@estherbeadwork.com](mailto:kimleahy@estherbeadwork.com) or visit [www.estherbeadwork.com](http://www.estherbeadwork.com).

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and Demi Round seed beads: Bobby Bead, (888) 900-2323, [www.bobbybead.com](http://www.bobbybead.com). Czech-Mates diamonds, Ginko beads, and similar pearls: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Clasp: Clasp Garten, [www.claspgarten.com](http://www.claspgarten.com). Thread: Bobby Bead, (888) 900-2323, [www.bobbybead.com](http://www.bobbybead.com). ●



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# Star of St. Petersburg

SUSAN POWELL





**S**TITCH LAYERS OF SEED BEADS and S shaped beads to form a bezel around a Swarovski crystal rivoli and suspend it from eye-catching straps made with St. Petersburg chain.

#### TECHNIQUES

St. Petersburg chain  
Circular and tubular netting  
Picots

#### PROJECT LEVEL **○○○**

#### MATERIALS

8 g dark bronze size 11° seed beads (A)  
2 g turquoise Picasso opaque size 11° seed beads (B)  
2 g matte metallic copper size 11° seed beads (C)  
1 g dark bronze size 8° seed beads (D)  
32 matte copper 2.5×3mm Minos par Puca beads (E)  
62 rose gold ceramic opaque 7×4mm 2-hole Paros par Puca beads (F)  
8 turquoise Picasso 9×5mm 2-hole Kite beads (G)  
1 foil-back topaz 18mm Swarovski crystal rivoli  
2 antiqued copper 5×8mm oval jump rings  
1 antiqued copper 19mm forged toggle clasp  
Smoke 6 lb FireLine braided beading thread

#### TOOLS

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

#### FINISHED SIZE

17"

**1) STRAP SIDE 1.** Use St. Petersburg chain to form the first half of 1 strap:

**Unit 1, Stitch 1:** Add a stop bead to 4' of thread, leaving an 8" tail. String 8A; pass through the fifth and sixth A just strung (Fig. 1, green thread). *Note:* The last 2 beads added form the top column; the previously strung beads form the bottom column.

**Unit 1, Stitch 2:** String 1B; pass back down through the last A exited and the next 3A in the bottom column (Fig. 1, blue thread).

**Unit 1, Stitch 3:** *Note:* The F beads have two diagonal holes that pass through one edge side to one point side. Take care to string the F by the hole on an edge side so that your thread exits a point side. String 1F; pass back up through the nearest 2A in the top column (Fig. 1, red thread).

**Unit 2, Stitches 1–3:** String 6A; pass up through the third and fourth A just added (Fig. 2, green thread). String 1B; pass back down through the last A exited and the next 3A in the bottom column (Fig. 2, blue thread). String 1F; pass back up through the nearest 2A in the top column (Fig. 2, red thread).

**Units 3–27:** Repeat Unit 2 twenty-five times. Secure and trim the working thread. Don't trim the tail thread.

**2) STRAP SIDE 2.** Continue in St. Petersburg chain to complete the other side of the strap:

**Unit 1, Stitch 1:** Add a stop bead to 4' of thread, leaving an 8" tail. Repeat Unit 1, Stitch 1 of Strap Side 1 (Fig. 3, green thread).

**Unit 1, Stitch 2:** Repeat Unit 1, Stitch 2 of Strap Side 1 (Fig. 3, blue thread).

**Unit 1, Stitch 3:** Pass up through the second hole of the first F in Strap Side 1 and the 2A in the top column just added (Fig. 3, red thread).

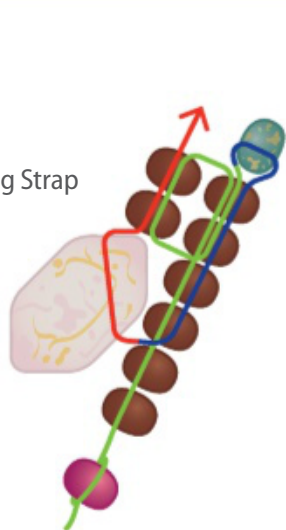
**Unit 2, Stitches 1–3:** String 6A; pass up through the third and fourth A just added (Fig. 4, green thread). String 1B; pass back down through the last A exited and the next 3A in the bottom column (Fig. 4, blue thread). Pass up through the second hole of the next F in Strap Side 1 and the 2A in the top column just added (Fig. 4, red thread).

**Units 3–27:** Repeat Unit 2 twenty-five times. Don't trim the threads.

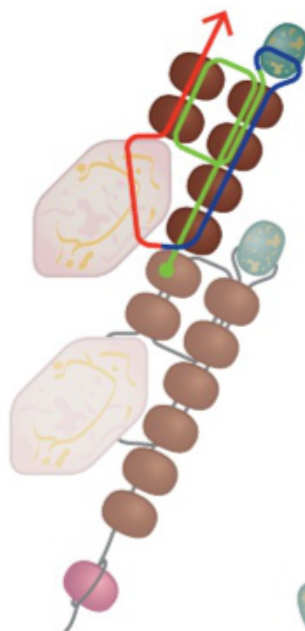
**Clasp Loop:** Use the working thread of Strap Side 2 to string 8A; pass down through the last 2A in the top column of Strap Side 1. Weave through beads and pass back through the 8A just added, then weave through beads to exit from the first A exited in Strap Side 2 (Fig. 5). Repeat the thread path to reinforce; secure and trim the working thread. Don't trim the tail thread. Set aside.

Repeat Steps 1 and 2 for a second strap. Set aside.

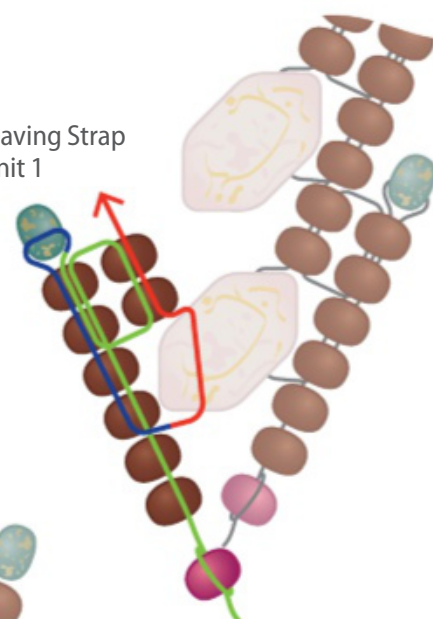
**Fig. 1:** Forming Strap Side 1, Unit 1



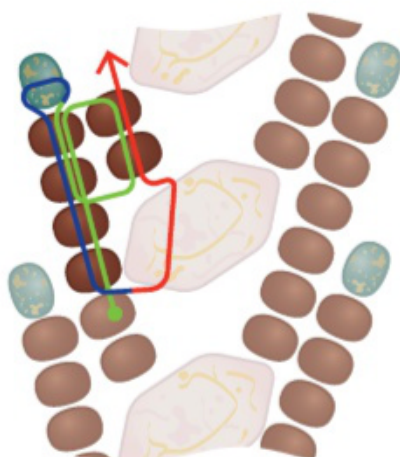
**Fig. 2:** Stitching Strap Side 1, Unit 2



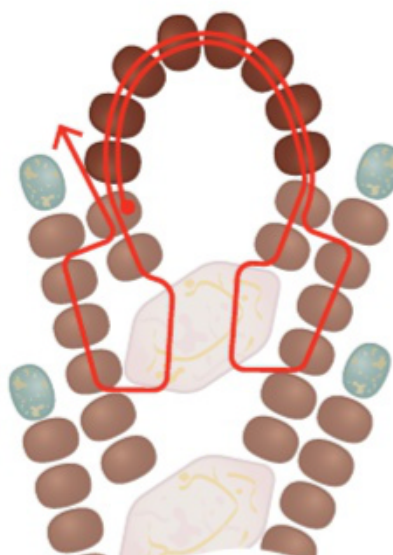
**Fig. 3:** Weaving Strap Side 2, Unit 1



**Fig. 4:** Forming Strap Side 2, Unit 2



**Fig. 5:** Adding the clasp loop







## Alternate Colorway Materials

### EMERALD

- 10 g matte metallic khaki iris size 11° seed beads (A, C)
- 2 g matte metallic dark green size 11° seed beads (B)
- 1 g silver-lined dark green size 8° seed beads (D)
- 32 matte copper 2.5×3mm Minos par Puca beads (E)
- 62 rose gold ceramic opaque 7×4mm 2-hole Paros par Puca beads (F)
- 8 matte metallic gold 9×5mm 2-hole Kite beads (G)
- 1 foil-back emerald 18mm Swarovski crystal rivoli
- 2 antiqued copper 5×8mm oval jump rings
- 1 antiqued copper 19mm forged toggle clasp
- Smoke 6 lb FireLine braided beading thread

### artist's tips

- › Check the holes of all multi-hole beads to be sure both holes are open before using.
- › Check the orientation of the Paros beads on the straps before attaching the straps to the pendant. You want the straps to be mirror images.

**3) PENDANT.** Use circular and tubular netting with picots to form the pendant:

**Round 1:** Note: String the F by the hole on the point side so that your thread exits an edge side. Use 3' of thread to string {1F and 1D} eight times, leaving an 8" tail. Pass through the beads (same holes) again to form a circle; use the working and tail threads to tie a square knot. Pass through the first F (first then second holes) (Fig. 6, blue thread). Note: You'll now begin working in the opposite direction.

**Round 2:** String 1G (wide hole) and pass through the next F (second hole); repeat seven times. Pass through the first G (wide hole) (Fig. 6, red thread). Flip the beadwork over.

**Round 3:** String 3C and pass through the next G (wide hole); repeat seven times. Pass through the first 2C in this round (Fig. 7, blue thread).

**Round 4:** Insert the rivoli facedown into the beadwork so the front of the rivoli touches Round 1. String 3C and pass through the middle C of the next 3C set in the previous round; repeat seven

times. Pass through the first 2C in this round. (Fig. 7, red thread).

**Round 5:** String 5C and pass through the middle C of the next 3C set in the previous round; repeat seven times. Pass through the first 3C in this round (Fig. 8, blue thread).

**Round 6:** String 1C and pass through the middle C of the next 5C set in the previous round; repeat seven times (Fig. 8, red thread). Repeat the thread path of this round twice to reinforce; secure and trim the threads.

**Embellishment:** Add a stop bead to 30" of thread, leaving a 4" tail. Pass through the second (narrow) hole of 1G in Round 2. String 1D and 4E; pass through the first E just strung. String 1D; pass through the next G (narrow hole) (Fig. 9, blue thread). Repeat from the beginning of this embellishment seven times (Fig. 9, red thread). Repeat the thread path of this embellishment to reinforce. Secure and trim the working thread. Remove the stop bead; secure and trim the tail thread.

**4) STRAP ATTACHMENTS.** Remove the stop bead from Strap Side 1 and use the tail thread to pass through a point E of Pendant, Embellishment. Pass through the next 3E, the last E exited, and the first A of Strap Side 2 (Fig. 10). Secure and trim this thread only. Remove the stop bead from Strap Side 2 and repeat the thread path to reinforce. Secure and trim the thread.

Fig. 6: Stitching Pendant, Rounds 1 and 2

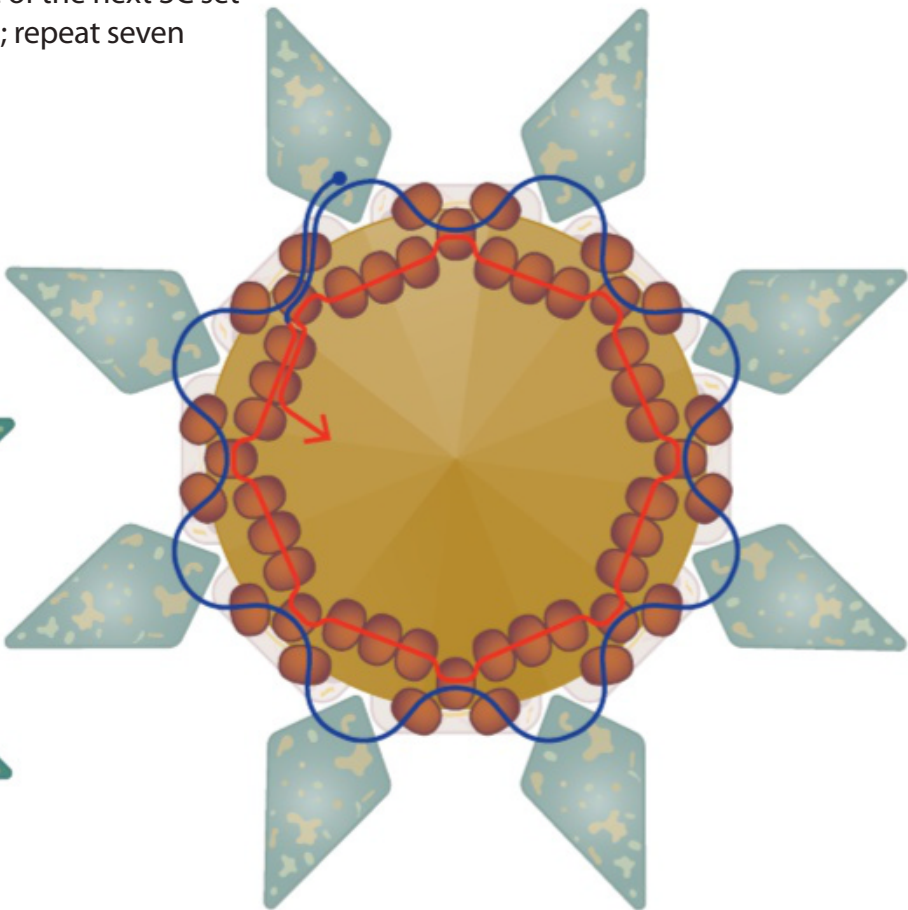
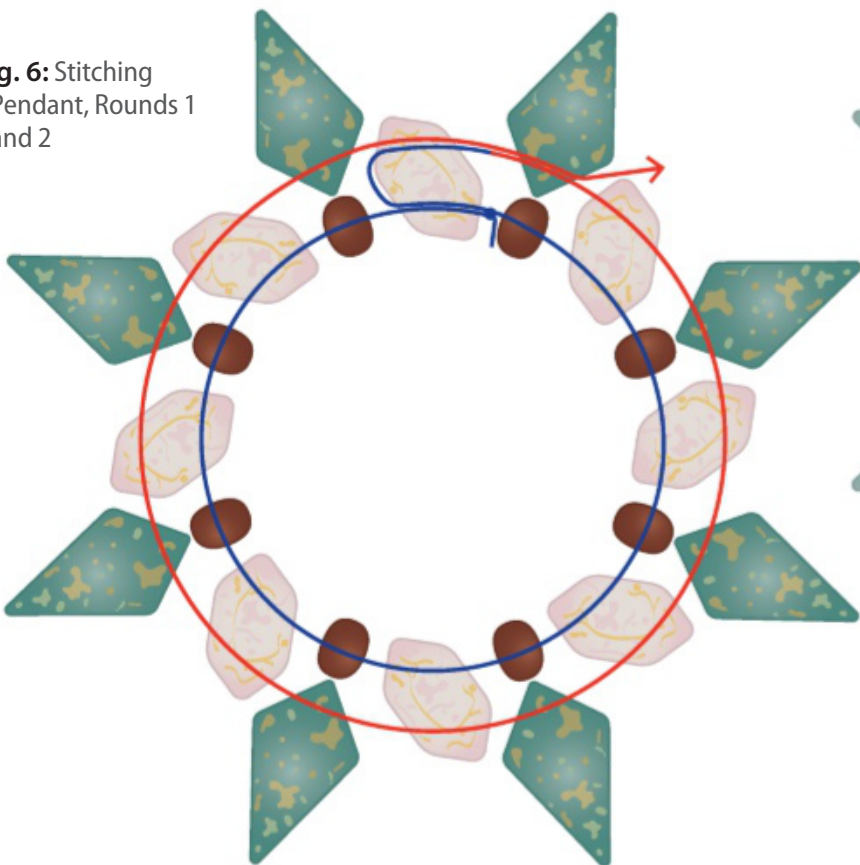


Fig. 7: Weaving Pendant, Rounds 3 and 4





**Fig. 8:** Forming Pendant, Rounds 5 and 6



**Fig. 9:** Adding Pendant, Embellishment

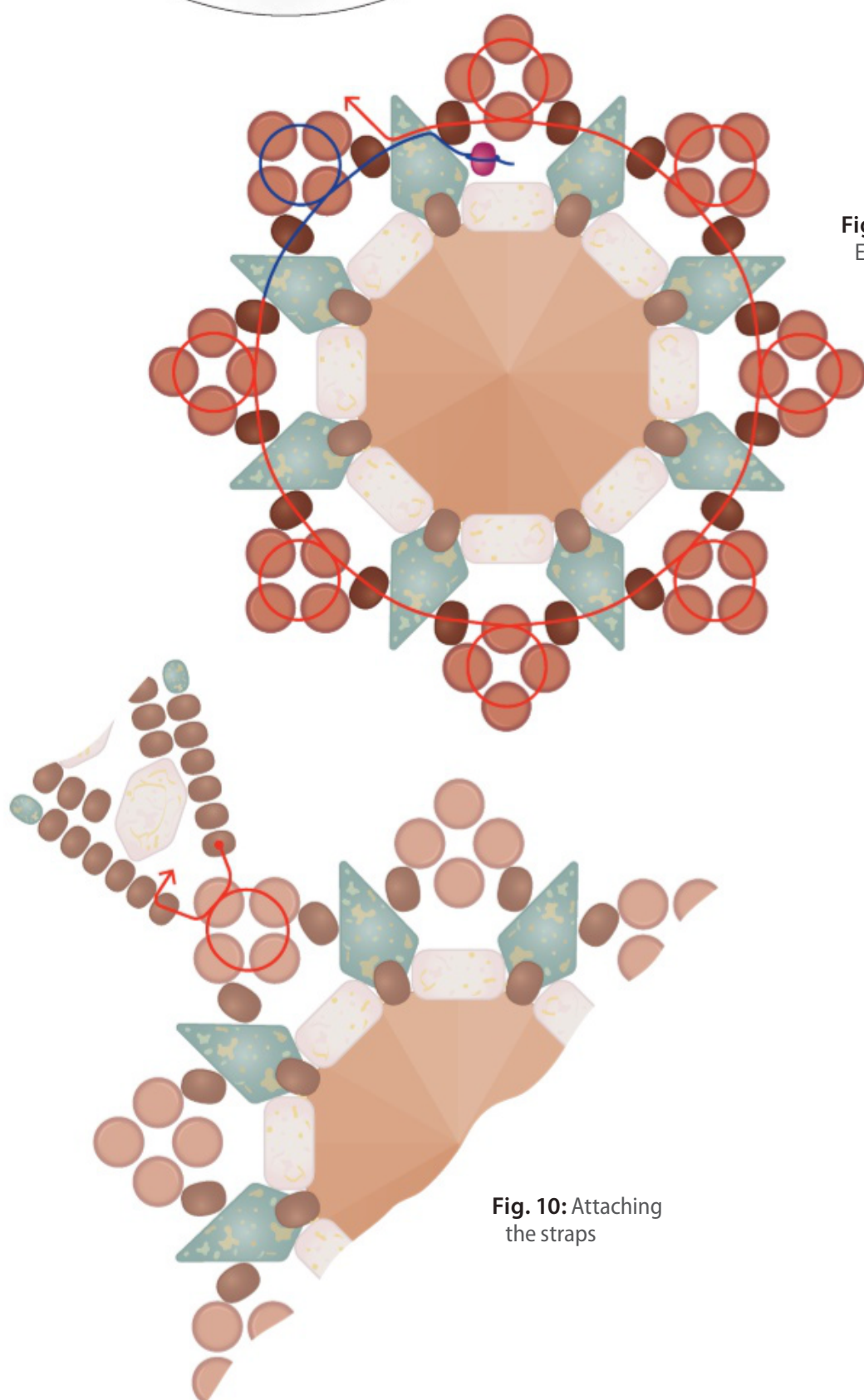
Repeat this entire step to attach the second strap to the other side of the pendant, connecting to the second point E of Pendant, Embellishment from the previous attachment. *Note:* Flip the second strap over before attaching it to the pendant so that the F of the second strap mirror the F of the first strap.

**5) CLASP.** Use 1 jump ring to attach one half of the clasp to one clasp loop; repeat using the second half of the clasp on the other clasp loop.



**SUSAN POWELL** has been beading and teaching beadwork in New Jersey since 2001. She is currently creative partner with Leslie Pope of Twisted Sistah Beads. Contact Sue at [spartjewelry@gmail.com](mailto:spartjewelry@gmail.com)

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and Kite beads: Twisted Sistah Beads, (267) 254-4845, [www.twistedsistahbeads.com](http://www.twistedsistahbeads.com). Minos par Puca beads, similar Swarovski crystal rivoli, jump rings, TierraCast clasp, and thread: Artbeads.com, (866) 715-2323. Paros par Puca beads: Rockin Beads, (303) 317-3003, [www.rockinbeads.com](http://www.rockinbeads.com). Potomac crystal rivoli: Potomac Bead Company, [www.potomacbeads.com](http://www.potomacbeads.com). ●



**Fig. 10:** Attaching the straps



# Tarou Ensemble VEZSUZSI





**THIS PLAYFUL RING-AND-bracelet set** works up quickly using seed beads and shaped beads.

#### TECHNIQUES

Circular netting

Peyote stitch variation

PROJECT LEVEL **○○○**

#### MATERIALS

0.5 g matte olive size 15° seed beads (A)

1 g golden olive luster opaque size 11° seed beads (B)

1 g gold luster olive AB size 11° cylinder beads (C)

1 g purple vega luster 4×2mm 2-hole MiniDuos (D)

25 purple vega luster 5×6mm 2-hole pressed-glass Nib-Bit beads (E)

50 Pacifica avocado 10×3mm 2-hole CzechMates crescent beads (F)

30 metallic suede purple 10×3mm 3-hole CzechMates beams (G)

25 metallic suede purple 4mm fire-polished rounds (H)

1 crystal lavender delite 8mm Swarovski crystal chaton

1 antiqued copper 6mm magnetic clasp

Smoke 6 lb FireLine braided beading thread

#### TOOLS

Scissors

Size 10 beading needle

#### FINISHED SIZE

Ring: 1¼" (ring size 7)

Bracelet: 8"

**1) RING MEDALLION.** Use circular netting to form the ring medallion:

**Round 1:** Use 4' of thread to string {2B and 1H} four times, leaving a 4" tail. Tie a square knot with the working and tail threads to form a circle; pass through the first 2B and 1H (Fig. 1, blue thread).

**Round 2:** String 2A, 1B, and 2A, then pass through the next H; repeat three times. Pass through the first 2A/1B of this round (Fig. 1, red thread).

**Round 3:** Insert the chaton faceup into the beadwork; hold it in place as you work this round. String 4A and pass through the next B of the previous round; repeat

three times. Repeat the thread path twice with firm tension to snug the beads around the front of the chaton. Weave through beads to exit from the nearest H (Fig. 2).

**Round 4:** *Note:* Take care to add the G by one end hole. String 2G and pass through the next H; repeat three times. Repeat the thread path of this round to reinforce; pass through the first 2G (first, inside holes) (Fig. 3, blue thread).

**Round 5:** String 4C and pass through the next 2G (inside holes); repeat three times. Repeat the thread path of this round to reinforce; pass back through the second, middle hole of the next G (Fig. 3, red thread). *Note:* You'll now begin working in the opposite direction.

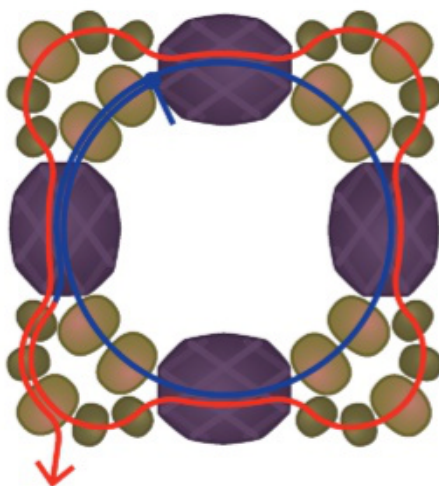


Fig. 1: Forming Rounds 1 and 2

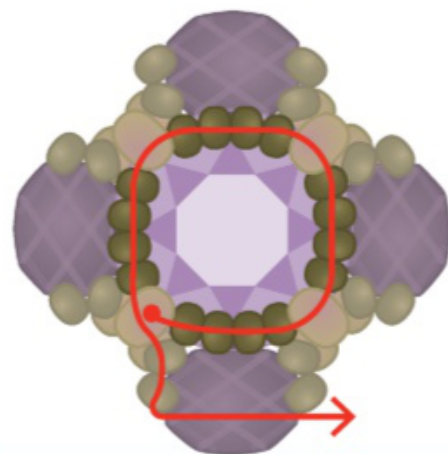


Fig. 2: Stitching Round 3

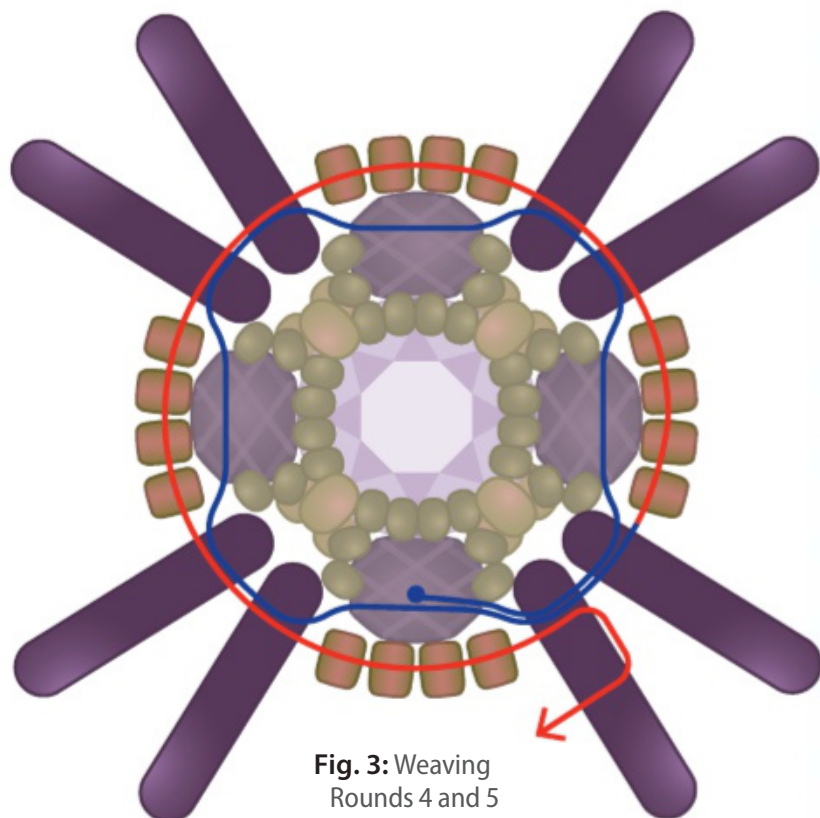
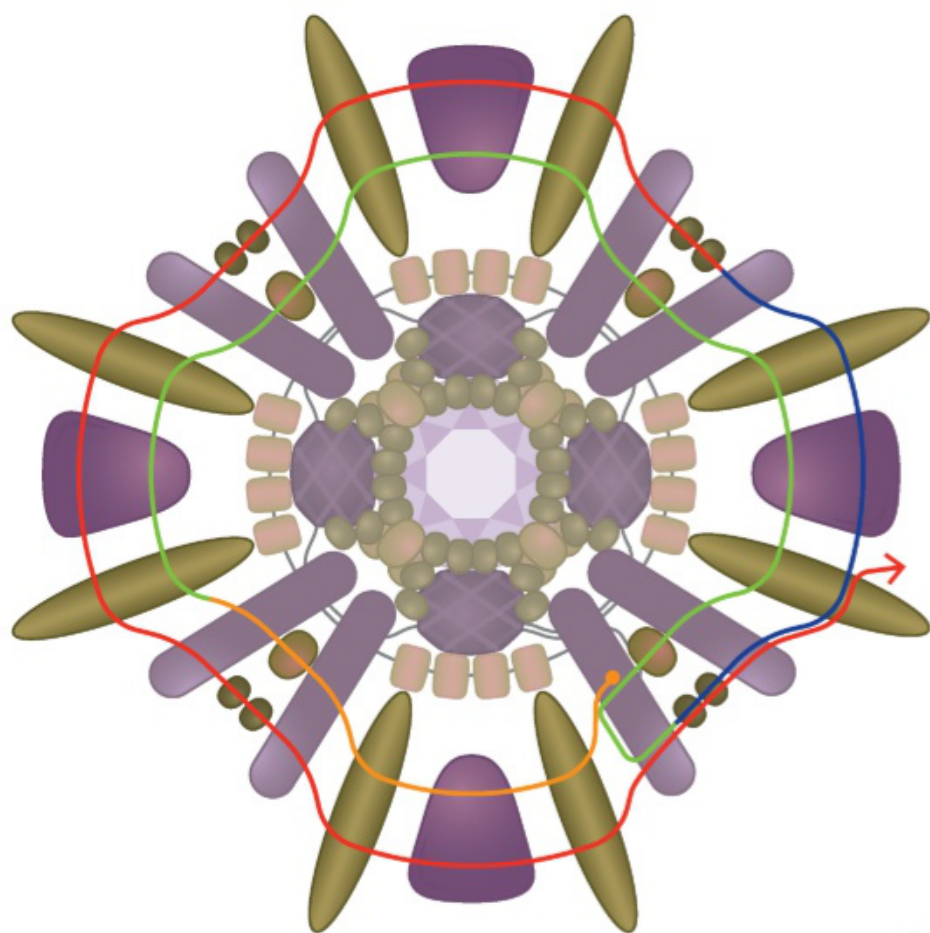


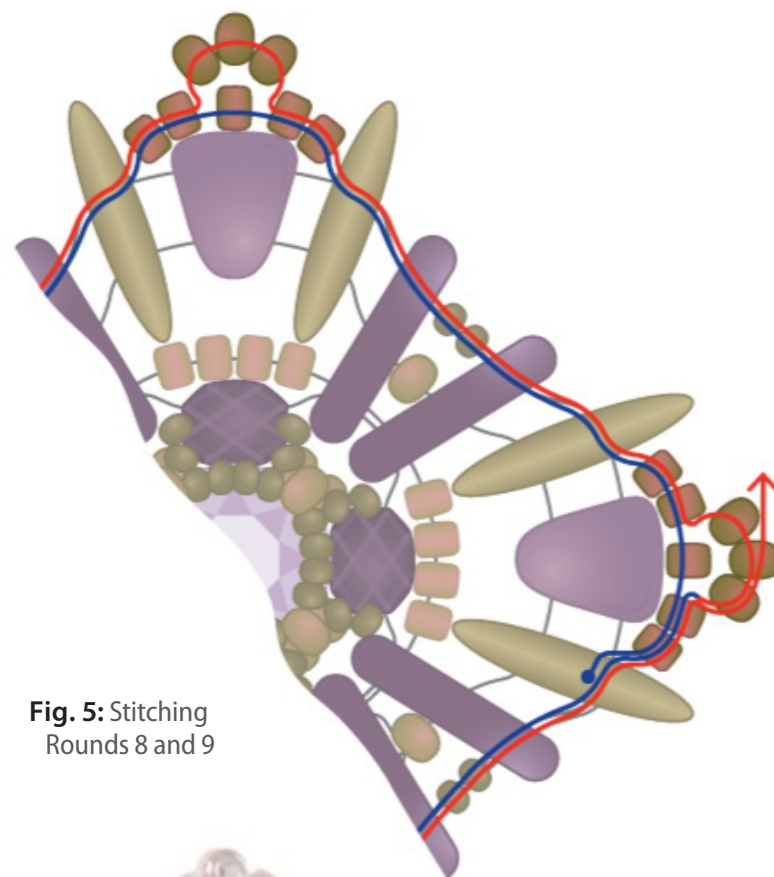
Fig. 3: Weaving Rounds 4 and 5







**Fig. 4:** Forming Rounds 6 and 7



**Fig. 5:** Stitching Rounds 8 and 9



## Alternate Colorway Materials

0.5 g smoke gray luster opaque size 15° seed beads (A)  
 1 g smoke gray luster opaque size 11° seed beads (B)  
 1 g gray galvanized size 11° cylinder beads (C)  
 1 g pastel silver 4×2mm 2-hole MiniDuos (D)  
 25 matte metallic leather 5×6mm 2-hole pressed-glass Nib-Bit beads (E)  
 50 hematite 10×3mm 2-hole CzechMates crescent beads (F)  
 30 metallic silver 10×3mm 3-hole CzechMates beams (G)  
 25 suede gold lamé 4mm fire-polished rounds (H)  
 1 crystal bronze shade 8mm Swarovski crystal chaton  
 1 antiqued brass 6mm magnetic clasp  
 Smoke 6 lb FireLine braided beading thread

**Round 6:** *Note:* Take care to add the F so their points are facing down. String 1F, 1E (narrow hole), and 1F; pass through the next G (middle hole). String 1B; pass through the next G (middle hole) (Fig. 4, orange thread). Repeat from the beginning of this round three times. Repeat the thread path of this round to reinforce; pass back through the third (outside) hole of the last G exited (Fig. 4, green thread). *Note:* You'll now begin working in the opposite direction.

**Round 7:** String 2A, then pass through the next 1G (outside hole), 1F (second, outside hole), 1E (wide hole), 1F (second, outside hole), and 1G (outside hole) (Fig. 4, blue thread); repeat three times. Weave through beads to exit from the nearest F (outside hole) (Fig. 4, red thread).

**Round 8:** String 5C, then pass through the next 1F (outside hole), 1G (outside hole), 2A, 1G (outside hole), and 1F (outside hole); repeat three times. Pass through the first 2C of this round (Fig. 5, blue thread).

**Round 9:** String 3B, skip the next 1C and pass through the following 2C, then weave through beads to exit from the next 2C of the previous round; repeat three times. Pass through the first 2B of this round (Fig. 5, red thread). Secure and trim the tail thread; don't trim the working thread.

**2) RING BAND.** String {1B and 1D} twelve times or to reach desired fit. String 1B; pass through the middle B of the 3B set on the opposite side of Medallion. String 1B; pass



through the second hole of the last D strung. String 1B, then pass through the next D (second hole); repeat ten times. String 1B; pass through the middle B of the first 3B set exited (Fig. 6). Repeat the thread path of the band twice to reinforce; secure and trim the thread.

**3) BRACELET.** Use a variation of peyote stitch to form the bracelet:

**Band:** Note: String all G by the middle hole and all E by the narrow hole. Take care to add the F so their points are facing down. Add a stop bead to 5' of thread, leaving a 4" tail. String 1C, one half of the clasp, and 1C (Fig. 7, orange thread). String

1G, 1F (top hole), 1E, 1F (top hole), 1G, 1F (bottom hole), 1E, and 1F (bottom hole); repeat nine times (Fig. 7, blue thread). String 1G, 1F (top hole), 1E, 1F (top hole), 1G, 1C, the second half of the clasp, and 1C; pass back through the middle hole of the last G strung and through the top hole of the same G just exited (Fig. 7, red thread). Remove the stop bead; secure and trim the tail thread. Don't trim the working thread.

**Embellishment Pass 1:** String 1C; pass through the next C, the clasp, and the following C. String 1C; pass through the last G (bottom hole) exited and the next 1F (bottom hole), 1E (wide hole), 1F (bottom

hole), and 1G (bottom hole) (Fig. 8, pink thread). String 1H, then pass through the next 1G (bottom hole), 1F (bottom hole), 1E (wide hole), 1F (bottom hole), and 1G (bottom hole); repeat nine times (Fig. 8, orange thread). String 1C; pass through the next C, the clasp, and the following C. String 1C; pass through the last G (top hole) exited. String 1H, then pass through the next 1G (top hole), 1F (top hole), 1E (wide hole), 1F (top hole), and 1G (top hole); repeat nine times. String 1H; pass through the next G (top hole), then weave through beads to exit from the next F (bottom hole) along the bottom edge (Fig. 8, blue thread).

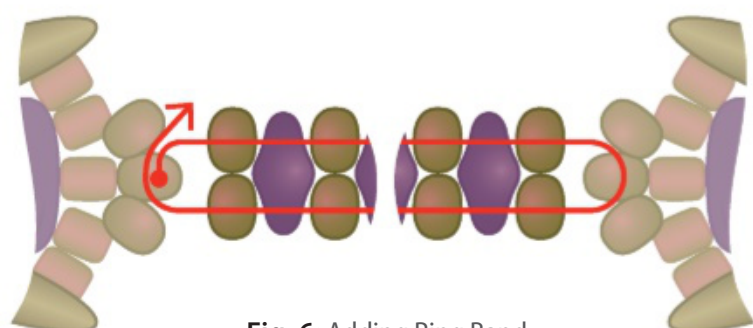


Fig. 6: Adding Ring Band

### artist's tips

- › Check all of the holes of the multi-hole beads before stringing them. Discard any beads with blocked holes.
- › Repeat the thread path of Bracelet Band if it seems too floppy.

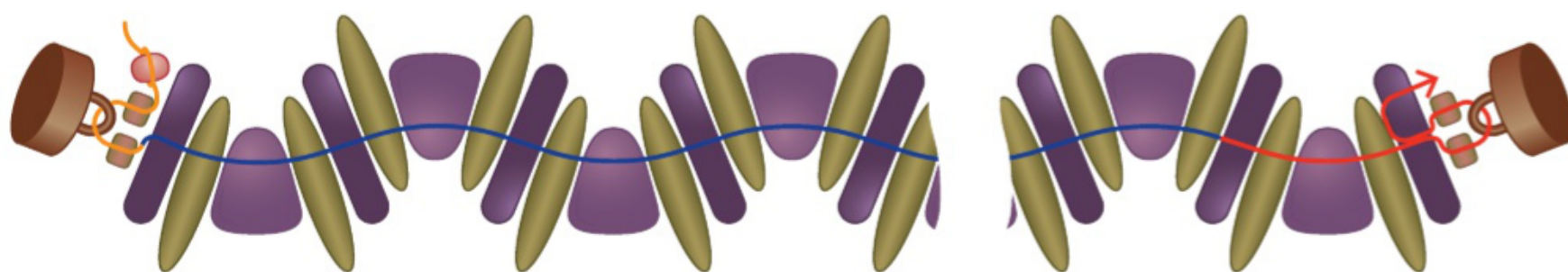


Fig. 7: Stitching Bracelet Band

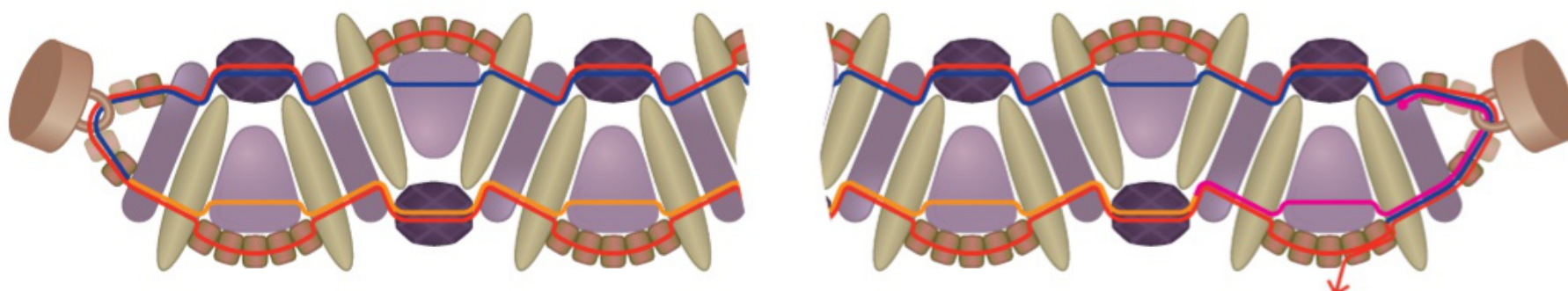


Fig. 8: Weaving Bracelet Embellishment, Passes 1 and 2





Fig. 9: Adding Bracelet Embellishment, Pass 3

**Embellishment Pass 2:** String 5C, then pass through the next 1F (bottom hole), 1G (bottom hole), 1H, 1G (bottom hole), and 1F (bottom hole); repeat nine times. String 5C; pass through the next 1F (bottom hole) and 1G (bottom hole), then weave through beads to exit from the next F (top hole) along the top edge. String 5C, then pass through the next 1F (top hole), 1G (top hole), 1H, 1G (top hole), and 1F (top hole); repeat eight times. String 5C; pass through the next 1F (top hole), 1G (top hole), 1H, and 1G (top hole), then weave through beads to exit from the first 2C of this pass (Fig. 8, red thread).

**Embellishment Pass 3:** String 3B, skip the next C, and pass through the following 2C, 1F (bottom hole), and 1G (bottom hole) (Fig. 9, pink thread). String 4C, skip

the next H, and pass through the following 1G (bottom hole), 1F (bottom hole), 1G (bottom hole), and 2C (Fig. 9 orange thread). Repeat from the beginning of this pass nine times. String 3B, skip the next C, and pass through the following 2C, 1F (bottom hole), and 1G (bottom hole). Weave through beads to exit from the top hole of the nearest G (Fig. 9, blue thread). \*String 4C, skip the next H, and pass through the following 1G (top hole), 1F (top hole), 1G (top hole), and 2C. String 3B, skip the next C, and pass through the following 2C, 1F (top hole), and 1G (top hole). Repeat from \* nine times. String 4C, skip the next H, and pass through the following 1G (top hole) (Fig. 9, red thread). Secure and trim the thread.

**VEZSUZSI** is a Hungarian bead-jewelry designer and teacher who lives in Austria. She started making jewelry in 2007 and is inspired by mathematics, nature, colors, and texture. Vezsuzsi is a member of the Starman TrendSetters team. See her patterns at [www.beadsbyvezsuzsi.etsy.com](http://www.beadsbyvezsuzsi.etsy.com), read her blog at [www.vezsuzsigyongyei.blogspot.com](http://www.vezsuzsigyongyei.blogspot.com), or email her at [vezsuzsi@gmail.com](mailto:vezsuzsi@gmail.com).

**RESOURCES** Check your favorite bead retailer or contact: Nib-Bit beads and fire-polished rounds: Starman, (888) 683- 2323, [www.czechbeads.com](http://www.czechbeads.com). All other materials: The Neat Bead Shop, [www.theneatbeadshop.etsy.com](http://www.theneatbeadshop.etsy.com).



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# Fantasy Flower

BECKY MITCHELL



Main  
Colorway



## USE CIRCULAR NETTING AND

a medley of shaped beads to create this architecturally layered whimsical flower pendant.

### TECHNIQUES

Circular netting

Picots

### PROJECT LEVEL ●●○

### MATERIALS

0.5 g iris variegated blue size 15° seed beads (A)

0.5 g matte soft lilac size 15° seed beads (B)

0.5 g semi-glazed sleeping beauty rainbow size 15° seed beads (C)

0.5 g semi-glazed sleeping beauty rainbow size 11° seed beads (D)

36 brass gold 3.8×1mm O beads (E)

18 matte peridot vitrail 3.8×1mm O beads (F)

2 g chalk green luster 5×2.5mm 2-hole SuperDuos (G)

9 light green luster 5mm 2-hole Mini Silky beads (H)

9 light green suede 6mm 4-hole CzechMates QuadraTiles (J)

9 purple iris 7×4mm 2-hole IrisDuos (K)

18 matte metallic dark violet 8×5mm 2-hole Amos par Puca beads (L)

9 indicolite 3mm Swarovski crystal bicones (M)

1 crystal light vitrail 18mm Swarovski crystal rivoli

1 gold-plated 18-gauge 5mm jump ring

1 antiqued gold 5×13mm bail

Smoke 6 lb FireLine braided beading thread

### TOOLS

Scissors

2.5" medium collapsible-eye flexible needle

2 pairs of chain- or flat-nose pliers

### FINISHED SIZE

1¾ × 2½"

**1) PENDANT CORE.** Use circular netting to form the core of the pendant:

**Round 1:** *Note:* Take care to add the K faceup. Use 5' of thread to string 9K, leaving a 4" tail. Pass through the beads (same holes) again to form a circle; use the working and tail threads to tie a square knot. Pass through the first K (first then second holes) (Fig. 1, blue thread). *Note:* You'll now begin working in the opposite direction.

**Round 2:** *Note:* The first holes of the J 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 on top of the pendant. Each J also has one bottom/inside hole, one top/outside hole, and one bottom/outside hole. String 1A, 1J, and 1A, then pass through the second (outside) hole of the next K; repeat eight times. Pass through the first 1A and 1J (top/inside then bottom/inside holes) (Fig. 1, red thread). *Note:* You'll now begin working in the opposite direction.



**Round 3:** String 3G and pass through the next J (bottom/inside hole); repeat eight times. Pass through the first 3G (first holes), then pass back through the second hole of the last G exited (Fig. 2). Secure and trim the tail thread; don't trim the working thread. Flip the bead-work over.

Fig. 1: Forming Pendant Core, Rounds 1 and 2

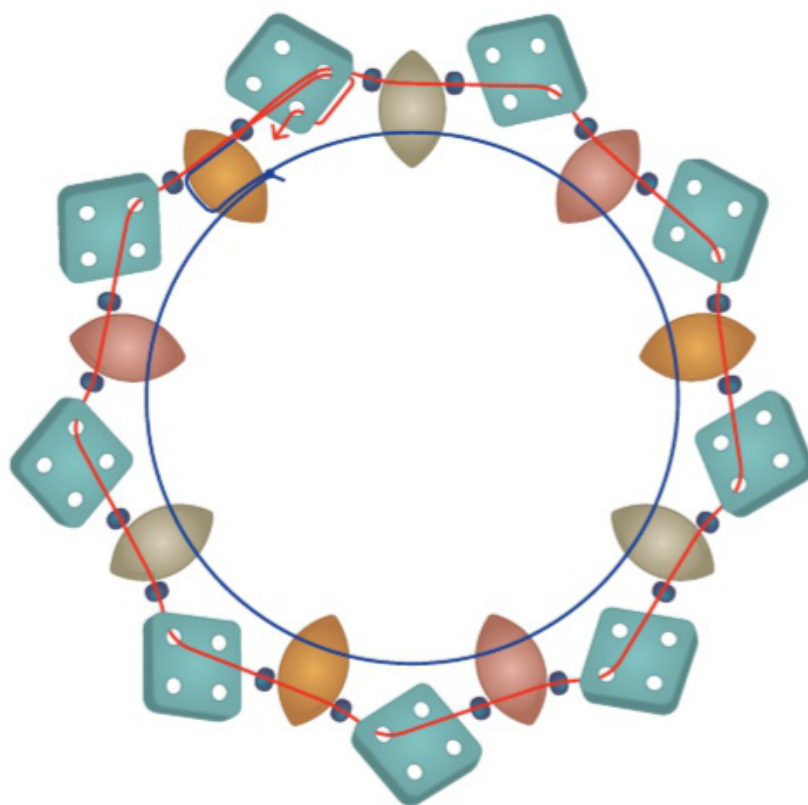
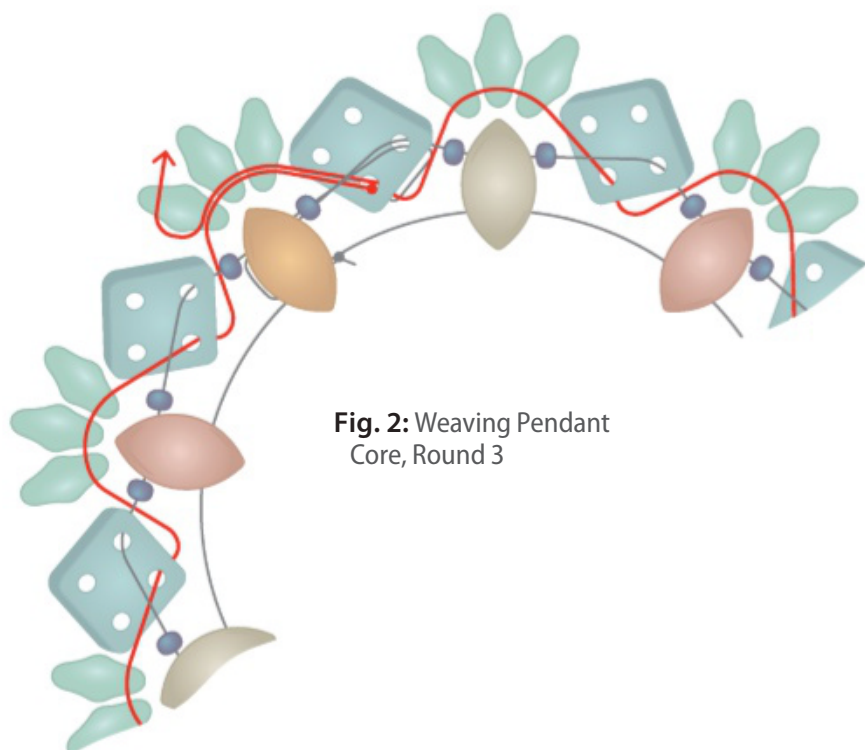


Fig. 2: Weaving Pendant Core, Round 3



Becky used the following colors of Miyuki and Toho seed beads for this project:

Miyuki #455 (A), Toho #765 (B), and Toho #2634F (C, D).



Fig. 3: Stitching Pendant Back

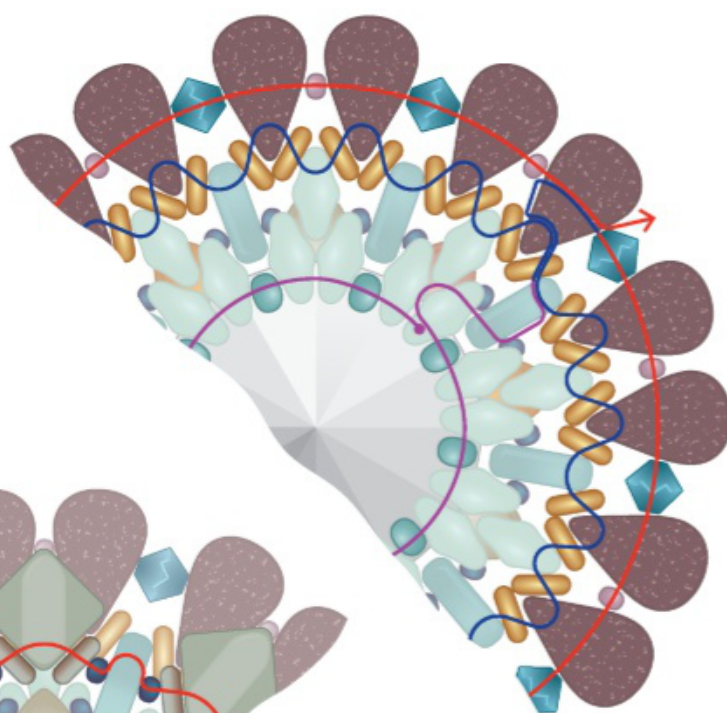


Fig. 4: Forming Pendant Front, Round 1

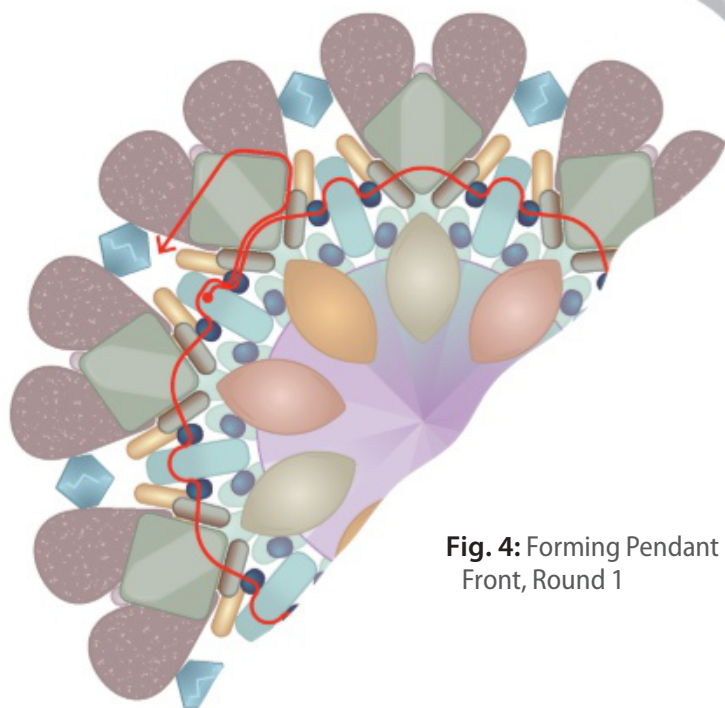
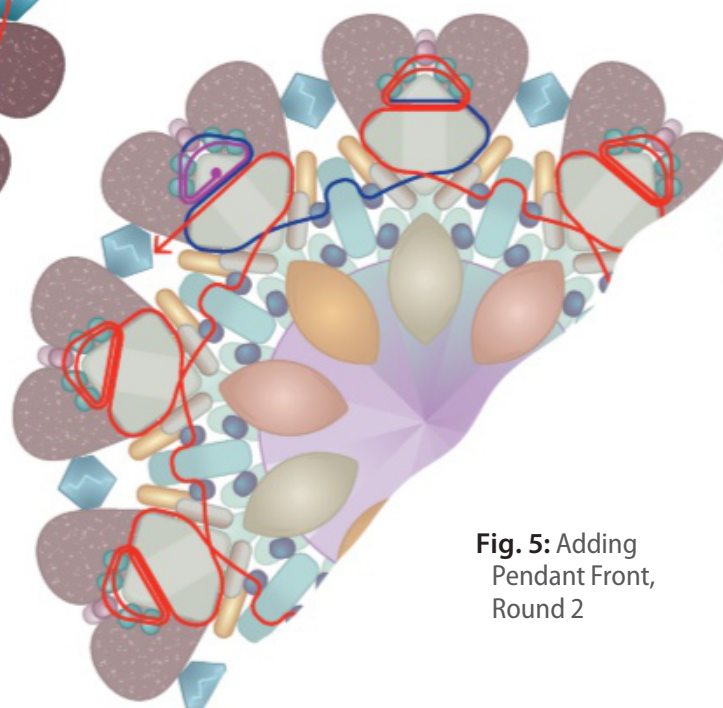


Fig. 5: Adding Pendant Front, Round 2



## artist's tips

- › Use an antique button for a center piece instead of a rivoli for a more customized piece.
- › Flexible beading needles make this project much easier because of the weaving required between tight spaces.
- › When creating your own colorway, use the Amos par Puca and IrisDuo beads as your starting points for choosing colors, as they have the smallest selection.

## Alternate Colorway Materials

### BLUE

- 0.5 g metallic dark gold size 15° seed beads (A)
- 0.5 g semi-matte silver-lined purple size 15° seed beads (B)
- 0.5 g matte metallic sapphire blue size 15° seed beads (C, D)
- 36 matte periwinkle 3.8×1mm O beads (E)
- 18 chalk white lilac vega luster 3.8×1mm O beads (F)
- 2 g matte sapphire Rembrandt 5×2.5mm 2-hole SuperDuos (G)
- 9 purple vega 5mm 2-hole Mini Silky beads (H)
- 9 metallic suede blue 6mm 4-hole CzechMates QuadraTiles (J)
- 9 brass gold 7×4mm 2-hole IrisDuos (K)
- 18 tweedy blue 8×5mm 2-hole Amos par Puca beads (L)
- 9 air blue opal 3mm Swarovski crystal bicones (M)
- 1 light blue 18mm antique plastic shank button
- 1 gold-plated 18-gauge 5mm jump ring
- 1 antiqued gold 9×13mm bail
- Smoke 6 lb FireLine braided beading thread

**2) PENDANT BACK.** Continue in circular netting for the back of the pendant:

**Round 1:** *Note:* Use firm tension in this round to encourage the G passed through to fold to the inside and snug the beads over the back of the rivoli. Insert the rivoli facedown into the beadwork so the front of the rivoli touches Pendant Core, Round 1. Skip the next G and pass through the following G (second hole). String 1D; pass through the next G (second hole). Repeat from the beginning of this round eight times. Repeat the thread path of this round to reinforce. Weave through beads to exit from the bottom/outside hole of the nearest J (Fig. 3, purple thread).

**Round 2:** String 1E, 1L (narrow hole), and 1E; pass through the next G (second hole). String 1E, 1L (narrow hole), and 1E; pass through the next J (bottom/outside hole). Repeat from the beginning of this round eight times. Pass through the first 1E and 1L (narrow then wide holes) of this round (Fig. 3, blue thread). *Note:* You'll now begin working in the opposite direction.

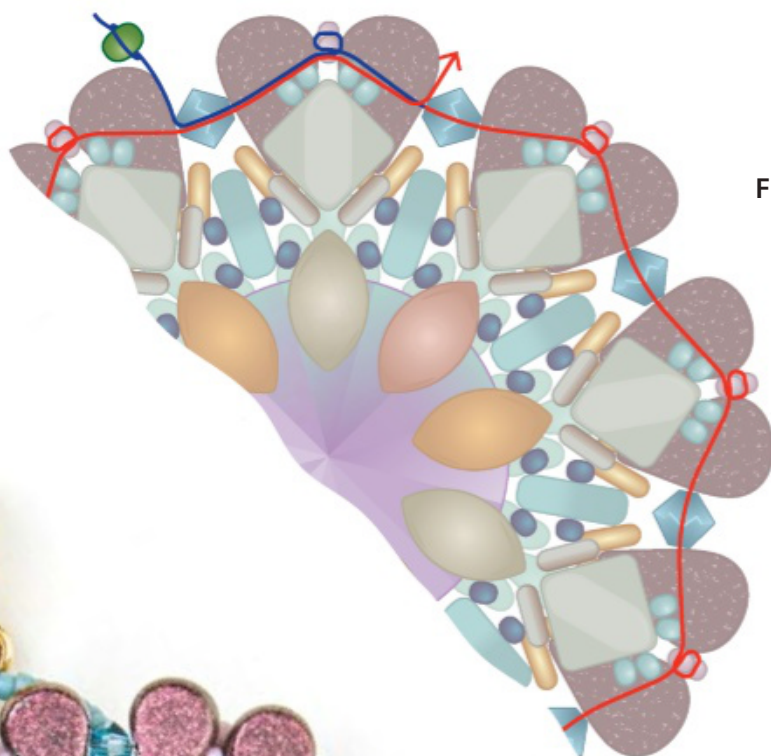
**Round 3:** String 1M; pass through the next L (wide hole). String 1B; pass through the next L (wide hole). Repeat from the beginning of this round eight times (Fig. 3, red thread). Repeat the thread path of this round to reinforce. Flip the beadwork over and weave through beads to exit from the nearest J (top/outside hole) (see the start dot in Fig. 4).

**3) PENDANT FRONT.** Use circular netting with picots for the front of the pendant:

**Round 1:** *Note:* Take care to add the H faceup. String 1A, 1F, 1H, 1F, and 1A, then pass through the next J (top/outside hole); repeat eight times. Pass through the first 1A, 1F, and 1H (first, inside then second, outside holes) (Fig. 4). *Note:* You'll now begin working in the opposite direction.

**Round 2:** String 4C; pass through the last H (outside hole) exited and the first 2C just added (Fig. 5, purple thread). String 1B; pass through the next 2C, then weave through beads to exit from the outside hole of the next H of Round 1 (Fig. 5, blue thread). Repeat from the beginning of this round eight times (Fig. 5, red thread). Secure and trim the thread.





**Fig. 6:** Reinforcing the edge



Back

**4) REINFORCE EDGE.** Add a stop bead to 18" of new thread, leaving a 4" tail. Pass through the top 1M, 1L (outside hole), and 1B of Pendant Front, Round 2. Pass through the adjacent B of Pendant Back, Round 3; pass through the last B exited of Pendant Front, Round 2 and the following L (outside hole) (Fig. 6, blue thread). Repeat from the beginning of this reinforcement eight times. Pass through the next 1M, 1L (outside hole), 1B, and 1L (outside hole) (Fig. 6, red thread). Remove the stop bead; secure and trim the tail thread. Don't trim the working thread.

**5) BAIL.** Attach the jump ring to the bail. Use the working thread from Step 4 to string 9C, the jump ring, and 9C; pass through the last 1L (outside hole), 1B, and 1L (outside hole) exited (Fig. 7). Repeat the thread path of bail twice to reinforce; secure and trim the thread.

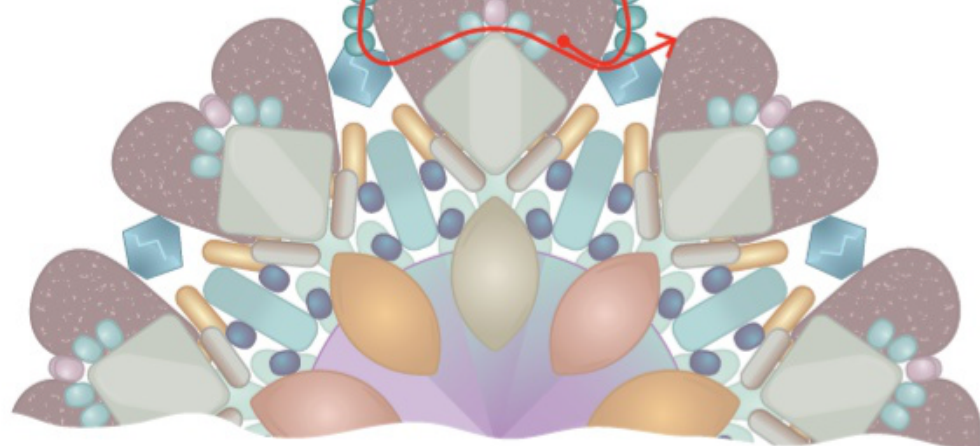


**BECKY MITCHELL** is a retired civil engineer who took up beadwork as a hobby. Since retiring, she has found the time to design her own pieces. Contact Becky at [becky@whro.net](mailto:becky@whro.net).

**RESOURCES** Check your favorite bead retailer or contact: Metallic teal rainbow size 15° seed beads (A), Swarovski crystal bicones, and thread: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). O beads, jump ring, and bail: Artbeads.com, (866) 715-2323. Matte soft lilac and semi-glazed sleeping beauty rainbow size 15° seed beads (B and C), size 11° seed beads, and IrisDuos: The Hole Bead Shoppe, [www.theholebeadshoppe.com](http://www.theholebeadshoppe.com). SuperDuos and Mini Silky beads: Red Panda Beads, [www.redpandabeads.com](http://www.redpandabeads.com). QuadraTiles, Amos par Puca beads, and Swarovski crystal rivoli: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Beadalon flexible wire needles: Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com). ●



**Fig. 7:** Weaving Bail





## Knots & Braids

Don't let the names of some of the following knots and braids intimidate you, like the Josephine knot or the six-strand braid. While they may sound complex, they're actually quite doable and make for some very interesting and diverse necklace designs.

*(Instructions follow on page 70.)*

### Simply Savannah Debbie Blair

This sweet necklace features a pretty braid that is very easy to form using only three doubled strands of leather lace.







**Bohemian  
Raspberry**  
Anne Perry

Macramé around leather cords provides a pleasing texture as well as structure to this delightful boho piece.



## Hibiscus Rustica

Michelle Sepanski

Your spring wardrobe will bloom with this multicolor Picasso-finish kumihimo lariat. The asymmetrical design is earthy, stylish, and works with many necklines.





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## Bollywood Nights

Deb Floros

This bold, colorful statement piece combines kumihimo with several techniques in a fun project worthy of starring in a Bollywood feature!







## Love Story

Anne Perry

An oversized love knot forms the focus of this stylish necklace. Small leather knots also play a part, proving that little details can make a big difference in presenting a polished look.





## Empress Josephine

Michelle Owens

This stylish spin on a traditional design pairs leather and gemstones to create the perfect piece that can be worn day or night.





## Southwest Sunset

Terry Ricioli

Knotted brown waxed cord complements the natural gemstones and copper components in this necklace inspired by the great American Southwest.



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## Simply Savannah

Debbie Blair

### TECHNIQUES

Stringing

Braiding

### MATERIALS

2 bronze size 11° seed beads  
10 bronze 5×6mm faceted-glass bicones  
8 bronze 8mm faceted-glass rounds  
4 salmon 9×8mm faceted-glass rondelles  
6 coral 12mm faceted-glass rounds  
4 metallic-brown 13×11mm faceted-glass barrels  
2 brown 14×20mm wood ovals  
1 gold 5×10mm lobster clasp with tab  
4 gold 2mm crimp tubes  
2 gold 12×5mm cord end caps  
8" of dark brown 34mm round wood chain  
6" of dark brown waxed linen cord  
6" scrap of ribbon or yarn  
3 brown 12mm leather 8-petal flowers  
1 salmon 18mm leather 5-petal flower (small)  
1 salmon 25mm leather 5-petal flower (large)  
1 bronze 50mm leather 8-petal flower  
56" of pink hibiscus 1.5mm suede lace  
28" of cranberry 1.5mm suede lace  
4" of gold 22-gauge wire  
18" of gold .019 beading wire  
Clear craft adhesive  
Tape

### TOOLS

Scissors  
Wire cutters  
Crimping pliers

### FINISHED SIZE

20" (with 2½" focal)

1. Use the ribbon or yarn to form a loop and tape it to the work surface with the loop facing down. Cut the pink hibiscus suede lace into two 28" pieces. Align both pieces of pink hibiscus and the piece of cranberry suede lace next to each other, then fold in half and place the fold through the loop of ribbon; this will secure the suede to the work surface while you form the braid.

## Simply Savannah

2. To create a 6-strand braid, hold the 6 strands so there are 3 in each hand. Working from right to left, bring the far-right strand over the strand immediately to the left, then under the next strand to the left. You should now be holding 4 strands in your left hand and 2 in your right hand.

3. Working from left to right, bring the far-left strand under the strand immediately to the right, over the next strand to the right, and under the next strand to the right. You should now be holding 3 strands in each hand.

4. Repeat Steps 2 and 3 for about 6".

5. Remove the braid from the ribbon and use one 2" piece of 22-gauge wire to wrap tightly around the loop end of the braided section. Slightly curve the braid, adjusting the strands as necessary, then wrap one 2" piece of wire around the other end of the braid. Trim ends if necessary. Add a few drops of clear craft adhesive to each end

of the braid, then place them snugly into the cord ends.

6. Use one 9" piece of beading wire to string 1 crimp tube and 1 cord end; pass back through the crimp tube and crimp. String 1 brown barrel, 1 wood oval, 1 brown barrel, three 12mm coral rounds, 2 salmon rondelles, 4 bronze 8mm rounds, 5 bronze bicones, 1 crimp tube, and one half of the clasp. Pass back through the crimp tube and crimp. Repeat entire step on the other half of the necklace.

7. Use one 3" piece of waxed linen cord to attach one end of the chain to one end of the bottom strand of the braid by threading the linen cord through the end chain link and the bottom edge of the braid several times. Form a double-overhand knot on the back side of the necklace and trim if necessary. Repeat entire step to attach chain to the other end of the braid.





8. Use a few drops of clear craft adhesive to attach the large salmon flower to the front of the cord end on the left side of the braid. Glue a seed bead in the center of the large salmon flower. Use clear craft adhesive to attach 1 brown flower to the front of the cord end on the right side of the braid, then glue a second brown flower to the previous brown flower. Continue gluing the remaining flowers on top of the previous brown flower in the following order: the bronze flower, the small salmon flower, and the remaining brown flower. Glue a seed bead in the center of the final brown flower.

**DEBBIE BLAIR** is a Colorado native who enjoys cooking, gardening, and teaching others how to make art and jewelry. Visit her website at [www.pinkdahliacreative.com](http://www.pinkdahliacreative.com).

**RESOURCES** Check your favorite bead retailer or contact: Seed bead, similar faceted-glass beads, wood ovals, clasp, crimp tubes, and wire: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com). Cord end caps: John Bead (wholesale only), [www.johnbead.com](http://www.johnbead.com). Similar chain: [www.sallyroeslercollection.com](http://www.sallyroeslercollection.com), (757) 463-5552. Flowers: TierraCast (wholesale only), (800) 222-9939, [www.tierracast.com](http://www.tierracast.com). Suede lace: Classic Elements, [www.classicelements.etsy.com](http://www.classicelements.etsy.com).

## Bohemian Raspberry

*Anne Perry*

### TECHNIQUES

Macramé with square knots

Simple wireworking

Stringing

### MATERIALS

- 3 gold 7mm pearls
- 4 garnet 4×2mm rondelles
- 4 green 12mm jasper coins
- 2 green 12mm jasper square tiles
- 1 red 60×65mm mookaite irregular pentagon pendant
- 1 olive green 38×40mm metal filigree pendant
- 1 antiqued copper 13×22mm hook clasp with 7×13mm figure-eight
- 3 brass 22mm 2" head pins
- 6 antiqued brass 5mm jump rings
- 4 gold 2mm crimp tubes
- 2 brass 4mm cord end crimps
- 10" of antiqued brass 5–10mm long-and-short chain
- 12" of olive green 1mm leather cord
- 40" of olive green silk cord
- 8" of gold .012 beading wire

### TOOLS

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

### FINISHED SIZE

19½"

1. Cut the leather cord in half. Cut the chain in half.
2. Use 1 head pin to string 1 pearl and form a wrapped loop; repeat twice. Cut the silk cord in half, then string the filigree, the mookaite pendant, and all 3 pearl dangles to the center of both pieces of silk cord. Form a lark's head knot.
3. Lay both pieces of leather cord parallel to one other and perpendicular to the pendant. Divide the silk cord ends so two go to the left and two to the right. With the leather cords as a core, use the silk cords to form square knots, making sure to alter the direction each time in order to create a flat knot around the leather. Keep forming square knots until



**Bohemian Raspberry**



you reach 1½" on each side of the pendant. Insert one end of the leather and silk cords into one cord end and use pliers to crimp shut; repeat on the other side. Trim loose cord ends.

4. Insert 1 jump ring onto one cord end. Use one 4" piece of beading wire to string 1 crimp tube and one of the previous jump rings; pass back through the crimp tube and crimp. String 1 jasper coin, 1 garnet rondelle, 1 jasper square, 1 garnet rondelle, 1 jasper coin, 1 crimp tube, and 1 remaining jump ring. Pass back through the crimp tube and crimp. Use the previous jump ring to string one end of 1 chain.

5. Repeat Step 4 on the other side of the necklace.

6. Use 1 jump ring to attach one half of the clasp to one end of 1 chain; repeat.

**ANNE PERRY** is the director of a learning center 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: Pearls, garnet, jasper coins and squares, mookaite pendant, and cord end crimps: Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com). Filigree pendant: Walmart, [www.walmart.com](http://www.walmart.com). Clasp, head pins, jump rings, crimp tubes, leather cord, silk cord, and beading wire: A Place to Bead, (626) 219-6633, [www.aplace2bead.com](http://www.aplace2bead.com). Chain: Beads U Need, (714) 534-3420.

## Hibiscus Rustica

Michelle Sepanski

### TECHNIQUES

Kumihimo (with fill the gap technique)  
Stringing

### MATERIALS

- 5 g Picasso mix size 8° seed beads (red Picasso, yellow Picasso, turquoise blue Picasso, hybrid frosted natural Picasso)
- 18 champagne mix 6mm pressed-glass melons
- 3 pressed-glass 21mm 5-petal flowers (one each of turquoise, dandelion, and ruby red Picasso)
- 3 champagne Picasso 9×20mm pressed-glass drops
- 1 gold 5mm jump ring

- 1 gold 30mm hammered ring
- 1 gold 3mm crimp end cap
- Light copper Superlon medium-weight Tex 135 beading cord
- Brushable superglue
- Jewelry cement

### TOOLS

- Scissors
- Kumihimo weight (45 grams)
- 6" round kumihimo disk
- 7 kumihimo bobbins
- Collapsible big-eye needle
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers
- Awl (optional)

### FINISHED SIZE

Adjustable

Note: Refer to "Kumihimo 101" on page 43.



**Hibiscus Rustica**

**1. PREPARING THE DISK.** Draw 4 diagonal lines on the back of the disk, making sure there are 3 empty slots between each line: First draw a line to divide the disk in half, then draw a line to divide the disk in half the other way. Finally, draw lines to divide each section in half again for a total of 8 sections. There should be 3 slots and 4 nubs between each line. Number each section on the disk from 1–8 as illustrated below, starting with number 1 at the top, 6 to the right, and so on. Numbers should be facing inward so when you turn the disk, the number is readable on top (Fig. 1).

**2. PREPARING AND STRINGING THE NECKLACE CORDS.** Cut 3 lengths of cord, each 50 long, and 2 lengths of cord, each 70 long. Align the 3 short cords next to each other and form an overhand knot about 6" from one end (this will become the fringe).



Use all 3 cords to string the big-eye needle, then string {1 seed bead and 1 melon} five times (you may need to use pliers to pull the final cord through the beads).

\*String 1 seed bead and the turquoise flower. String {1 seed bead and 1 melon} three times.\*\* Repeat from \* to \*\* twice, the first time using the yellow flower, and the second time using the red flower. String {1 seed bead and 1 melon} four times. String 1 seed bead.

**3. PLACING THE NECKLACE CORDS.** String the 3 short cords through the center hole of the disk so that the string beads hang under the disk. Place the cords in slots 1, 5, and 4 (in between the lines). Place a counterweight on a piece of nylon cord tied in a loop around a section already strung under the disk. Place the 2 long cords and lay them across the disk so that the first cord lies diagonally in slots 3 and 7 and the second cord in slots 6 and 2.

**4. BRAIDING THE ROPE.** Perform one full round of moves as listed below to secure the cords. Make sure slot 8 is open.

**5. STRINGING THE BEADS FOR ROPE PORTION OF NECKLACE.** Load the seed beads onto each thread so they form an ombré pattern with one color bleeding into the next.

**6. BRAIDING THE BEADS FOR THE NECKLACE.** Start dropping beads according to the Braiding Moves below. Make sure all the beads are under the cord. Keep tension by tightening cords from time to time. Make sure no beads pop out but lie on their sides instead.

#### “Fill the Gap” Braiding Moves

Move Cord 1 to the Empty Slot 8 and rotate so 1 is on the bottom

Move Cord 2 to the Empty Slot 1 and rotate so 2 is on the bottom

Move Cord 3 to the Empty Slot 2 and rotate so 3 is on the bottom

Move Cord 4 to the Empty Slot 3 and rotate so 4 is on the bottom

Move Cord 5 to the Empty Slot 4 and rotate so 5 is on the bottom

Move Cord 6 to the Empty Slot 5 and rotate so 6 is on the bottom

Move Cord 7 to the Empty Slot 6 and rotate so 7 is on the bottom

Move Cord 8 to the Empty Slot 7 and rotate so 8 is on the bottom

REPEAT

**7. ENDING THE CORDS.** Once you have used all of the beads, finish braiding for about 50 moves, or ½". Lift up cords 1 and 2 and form a square knot. Remove cords 4 and 3 and form a square knot. Remove cords from the disk. Brush glue on the ends of the braided cord for about ¾". Cut the cords to fit the barrel portion of the end cap. Brush additional glue onto the cord ends and place into the end cap. Use pliers to crimp in the center using medium tension. Turn the cord end and crimp again. Let dry.

**8. FINISHING THE NECKLACE.** Use the jump ring to attach the end cap to the hammered ring. \*Create a fringe on the opposite end of the necklace by using 1 cord tail to string 20 seed beads, 1 drop, and 1 seed bead. Form an overhand knot and use an awl or round-nose pliers to snug the knot as close to the beaded portion as possible. Form another overhand knot on top of the first. Apply 1–2 drops of jewelry

cement to the knot and let dry. Trim excess cord below the knot. Repeat from \*twice to form 3 fringes.

**MICHELLE SEPANSKI** is passionate about all forms of beading, but her great love is kumihimo. She's an international designer and instructor at the Tucson Gem & Mineral Show, local bead stores, and Bead & Button. Her designs have won numerous awards and appear in several galleries. She is also a proud member of the BeadSmith Inspiration Squad and the AKS. Find her kumihimo kits, tutorials, and supplies at [www.michellemoderne.etsy.com](http://www.michellemoderne.etsy.com).

**RESOURCES** Check your favorite bead retailer or contact: Kits available at [www.michellemoderne.etsy.com](http://www.michellemoderne.etsy.com). Seed beads: Caravan Beads, (800) 230-8941, [www.caravanbeads.com](http://www.caravanbeads.com). All pressed-glass beads and hammered ring: Nirvana Beads (wholesale only), (800) 440-8505, [www.nirvanabeads.com](http://www.nirvanabeads.com). Jump ring: Tierra Cast (wholesale only), (800) 222-9939, [www.tierracast.com](http://www.tierracast.com). End caps and G-S Hypo Cement: Rings & Things, (800) 366-2156, [www.rings-things.com](http://www.rings-things.com).



Fig. 1



## Bollywood Nights

Deb Floros

### TECHNIQUES

Stringing  
Simple wireworking  
Kumihimo

### MATERIALS

1 g metallic gold size 11° seed beads (A)  
1 g silver-lined yellow size 11° seed beads (B)  
1 g matte silver-lined orange size 11° seed beads (C)  
28 antique gold size 8° seed beads (D)  
19 purple jade 8mm faceted rounds  
38 gold 6x2mm bead caps  
1 copper 8mm spring-ring clasp  
4 copper 2mm crimp tubes  
36' of multicolored sari silk yarn  
8" of copper 20-gauge wire  
23" of copper .024 beading wire  
Crystal 6 lb FireLine braided beading thread

### TOOLS

6" round kumihimo disk  
Scissors  
Round-nose pliers  
Flat-nose pliers  
Wire cutters  
Big-eye needle  
Crimping pliers

### FINISHED SIZE

25"

*Note:* Refer to "Kumihimo 101" on page 43.

**1. PREPARING THE DISK.** Cut 4 lengths of cord, each 150" long. Fold the cords in half to make eight 75" cords. Tie the folded end into an overhand knot.

**2. PLACING THE CORDS.** Hang the knotted end down through the center hole of the disk and arrange the cords so there is 1 cord on each side of the 4 numbered dots.

**3. BRAIDING THE ROPE.** Follow Kumihimo 101 (see page 43).

**4. ENDING THE CORDS.** To finish the kumihimo ends, knot and trim the yarn to create a "messy" tassel on each end. Place a big-eye needle on 5' of thread and sew the metallic gold size 11° seed beads (A) to the kumihimo braid in a random pattern.



**Bollywood Nights**

**5. FINISHING THE NECKLACE.** Use one 4" piece of 20-gauge wire to form a loop through one end of the braid, then wrap the tail of the wire around the loop to secure; repeat on the other end of the braid. Use one 11" piece of beading wire to string 1 crimp tube and one wire loop; pass back through the crimp tube and crimp. String 1D and 1C. String {1 bead cap, 1 purple jade round, 1 bead cap, 1C, 1B, 1C, 1D, 1C, 1B, 1C, 1D, 1C, 1B, and 1C} seven times. String 1 bead cap, 1 purple jade round, 1 bead cap, 1B, 1D, 1 crimp tube, and the loop on the clasp. Pass back through the crimp tube and crimp.

Use one 12" piece of beading wire to string 1 crimp tube and the first wire loop from Step 4; pass back through the crimp tube and crimp. String 1D, 1B, 1C, and 1B. String {1 bead cap, 1 purple jade round,

1 bead cap, 1B, 1C, 1B, 1D, 1B, 1C, and 1B} ten times. String 1 bead cap, 1 purple jade round, 1 bead cap, 1B, 1C, 1B, 1D, 1 crimp tube, and the loop on the clasp. Pass back through the crimp tube and crimp. Open the clasp and attach it to the wire loop on the free end of the kumihimo braid.

**DEB FLOROS** is an enthusiastic and passionate jewelry designer, living in Cave Creek, Arizona, with her husband and three crazy kitties. You can find Deb on Etsy, Amazon Handmade, Facebook, Instagram, and Pinterest under the brand-name Deb Luvs Jewelry Designs.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com). Jade: Bead Boat 1, [www.beadboat1.etsy.com](http://www.beadboat1.etsy.com). Bead caps, crimp tubes, and beading wire: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com). Sari silk yarn: Paradise Fibers, [www.paradisefibers.com](http://www.paradisefibers.com). Clasp: JewelrySupply.com. 20-gauge wire: Fusion Beads, (888) 781-3559, [www.fusionbeads.com](http://www.fusionbeads.com).



**Love Story***Anne Perry***TECHNIQUES**

Knotting

Simple wireworking

**MATERIALS**1 cream-and-black 10×12mm  
plastic hexagon

2 antiqued copper 8×2mm bead caps

1 antiqued copper 8×15mm hook

1 antiqued copper 20-gauge 2"  
head pin4 antiqued copper 6mm cord end  
caps8½" of antiqued copper 9×17mm  
pointed oval chain26" of cream-and-black 5mm cotton  
fabric-covered cord

36" of bronze 1mm leather cord

8" of vintage bronze 22-gauge wire

Jewelry cement

**TOOLS**

Scissors

Round-nose pliers

2 pairs of chain- or flat-nose pliers

Wire cutters

**FINISHED SIZE**

Adjustable

1. Cut the leather cord into four 9" pieces. Cut the chain so you have one 2¼" (4-link) piece and one 5⅜" (9-link) piece.

2. Cut the cotton cord in half. Fold both cords in half and lay them so that the loops are facing each other. Pass both ends of 1 cord through the loop of the other cord from bottom to top. Pass both ends of the remaining cord through the loop of the other cord from top to bottom. Use jewelry cement to attach 1 cord end cap to 1 cord end cap; repeat using the remaining cords.

3. Use 1 leather cord to string 1 cord end cap on the left side of the necklace so that it has one 3" tail and one 6" tail; repeat using the second cord end cap on the left side. Make sure the 3" tails are centered between the 2 cord end caps.

4. Use the two 6" leather cord tails from Step 3 to form a square knot around the 3". Form a total of 4 square knots in the same direction each time to create a twist in the leather cords. Fold all four tails over one end of the short chain. Use one 4" piece of wire to wrap tightly around the cord ends. Trim wire if necessary.

5. Repeat Steps 3 and 4 on the right side of the necklace, attaching the cord tails to the long chain.

6. Attach the hook to the free end of the short chain. Use the head pin to string 1 bead cap, the plastic hexagon, and 1 bead cap. Form a wrapped loop that attaches to the free end of the long chain.

**ANNE PERRY** is the director of a learning center 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: Plastic hexagon: Bead Bistro, [www.beadbistro.com](http://www.beadbistro.com). Bead caps, leather cord, and E6000 glue: Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com). Chain: Beads U Need, (714) 534-3420. All other materials: A Place to Bead, (626) 219-6633, [www.aplace2bead.com](http://www.aplace2bead.com).

**Love Story**



## Empress Josephine

Michelle Owens

### TECHNIQUES

Knotting

Stringing

### MATERIALS

6 jade 8×6mm large-hole faceted rondelles

2 stainless steel 3mm cord end caps

6½' of natural gray 1.5mm round leather cord

Tape

Jewelry adhesive

### TOOLS

Scissors

### FINISHED SIZE

20"

1. Cut 2 pieces of leather that are each 33" long. Place the 2 leather cords evenly side by side and fold in half. Tape the top loop of the cords to the work surface.

2. Take the right 2 strands and form a large loop, laying it on top of the left strands. This will create three openings: top, middle, and left.

3. Take the left 2 strands and cross the cord over the tail of the right side and under the base of the top opening. Feed the cord down through the middle opening and up through the left opening.

4. Gently pull both tails while adjusting the knot into place. Be sure to keep the strands flat while pulling.

5. Repeat Steps 2–4 in mirror image: Take the left 2 strands and form a loop, laying it on top of the right strands. Take the right strands and feed the cord over the left tail and under the base of the top opening. Feed the cords back down the middle opening and up through the left opening.

6. Use the 2 inner cords to string 1 rondelle, snugging it up to the base of the knot.

7. Use the 2 left cords to string 1 rondelle, snugging it up toward the previous center bead. Use the 2 right cords to string 1 rondelle, snugging it up toward the center bead.

8. Remove the tape from the leather and turn the knotted section over so that the loop is now at the bottom and the long tails are at the top. Cut one 8" piece of leather cord and fold it in half. Create a



Empress Josephine



lark's head knot through the bottom loop of the knotted leather cords. Use both tails to string 1 rondelle and snug the bead up toward the knotted section. Use one tail to string 1 rondelle; form an overhand knot toward the end of the cord; repeat using the second tail.

9. Apply a drop or two of adhesive to the inside of the end cap and insert 2 of the long leather strands; repeat using the remaining strands and the other end cap.

**MICHELLE OWENS** is the lead designer and COO of LeatherCord USA. She finds inspiration for her designs by spending time outdoors in both the north Georgia mountains and her home state of Colorado. Her designs reflect a free spirit that is one with nature yet speaks to a fashion-forward, functional look.

**RESOURCES** Check your favorite bead retailer or contact: Jade rondelles: Dakota Stones, (866) 871-1990, [www.dakotastones.com](http://www.dakotastones.com). Glu-N-Go cord end caps and leather cord: LeatherCord USA, (770) 928-3993, [www.leathercordusa.com](http://www.leathercordusa.com).

## Southwest Sunset

Terry Ricioli

### TECHNIQUES

Knotting

### MATERIALS

27 jasper-colored mix size 6° seed beads

17 brown-and-cream 8mm picture jasper faceted rounds

6 variegated red-and-white 10×28–33mm red jasper sticks

1 brown-and-cream 10×30mm agate ellipse-shaped tube



1 variegated red-and-white 37x45mm red jasper trapezoid  
 6 antiqued copper-plated 3mm rounds  
 6 antiqued copper-plated 16x5mm bird beads  
 Antiqued copper-plated round triangle 16x19mm toggle clasp with 25mm bar  
 14½" of antiqued copper-plated 6x8mm unsoldered textured cable chain  
 7' of brown waxed-linen thread

#### TOOLS

2 pairs of chain- or flat-nose pliers  
 Scissors  
 Bead stopper

#### FINISHED SIZE

28" (with 3" focal)

1. Cut the thread into two 3' pieces and one 12" piece. Divide the chain into 2 equal pieces.  
 2. String the agate tube to the center of two 3' pieces of thread. Fasten a bead stopper to the thread on one side of the bead. Use both free ends of the thread to form an overhand knot on the other side of the bead. Remove the bead stopper and use both threads to form an overhand knot next to the bead.  
 3. On one side of the center tube, \*use 1 thread to string 1 jasper round, then use both threads to form an overhand knot.\*\* Use 1 thread to string 1 jasper stick, bring the other thread to the front of the same stick, then use both threads to form an overhand knot. Repeat entire step twice on the same side of the center tube.

4. Repeat from \* to \*\* five times on the same side of the necklace. Use both thread tails to wrap around 1 piece of chain. Form a half-hitch knot, letting the thread tails hang down. Form a half-hitch knot on the other side, reversing the knot.  
 5. Use one thread tail to string 3 seed beads, 1 copper bird, 2 seed beads, and 1 copper round. Form an overhand knot, leaving a ¼–½" tail. Repeat entire step using the second tail; use a total of 7 beads instead of 6 and vary the color and placement of the beads. Situate the beads so they hang slightly lower than the beads on the first tail before forming the overhand knot.  
 6. Repeat Steps 3–5 on the other half of the necklace.  
 7. Use the remaining 12" piece of thread to wrap around the center of the agate tube four times, then form an overhand knot at the bottom of the tube. Use both thread tails to string 1 jasper round, then form an overhand knot. If the trapezoid pendant includes a bail, remove the bail and use one thread tail to string the pendant from back to front. Use both threads to form an overhand knot at the front of the pendant.  
 8. Use one tail to string 1 seed bead, 1 bird, 1 seed bead, 1 copper round, and 1 seed bead; form an overhand knot. Repeat using the second tail, varying the number and placement of beads to allow the bird to hang lower than the first.  
 9. Attach one half of the clasp to 1 chain, opening and closing the chain link as you would a jump ring; repeat.

Whether it's the great Southwest or an ocean tide pool, **TERRY RICOLI** finds endless inspiration for her jewelry designs in the natural world. She recently enjoyed exploring six Utah National Parks for fresh creative motivation. See her other creative pursuits on her blog at [terryricolidesigns.blogspot.com](http://terryricolidesigns.blogspot.com)

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, jasper rounds, agate tube, copper rounds, bird beads, and waxed-linen thread: JoAnn Fabric and Craft, (888) 739-4120, [www.joann.com](http://www.joann.com). Red jasper sticks: Bead Gallery from Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com). Red jasper trapezoid: Bead Gallery from Halcraft, [www.halcraftcollection.com](http://www.halcraftcollection.com). Clasp and chain: Artbeads.com, (253) 857-3433. ●



Southwest Sunset





Tanjung Datu SeaForm with  
blown glass base,  
6" h x 7" w x 6" d.  
By Wendy Ellsworth.  
Photo by David Ellsworth.

# New Contest!

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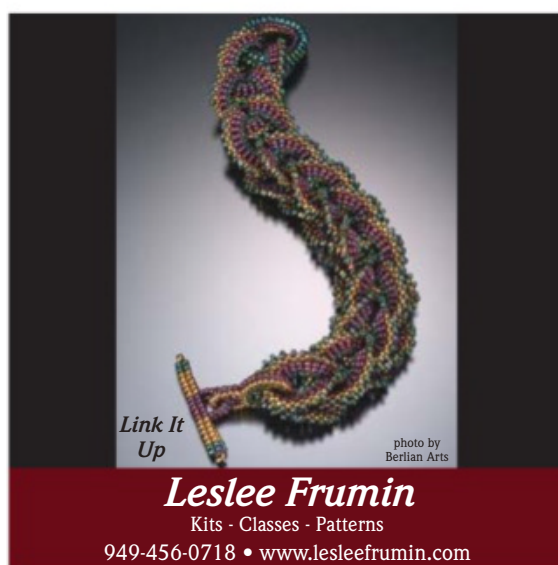
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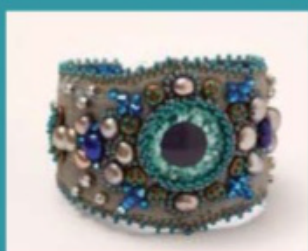



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beaddreams@att.net

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## BEAD SOCIETIES

### Maryland

**Baltimore Bead Society**

Howard County Center for the Arts  
8510 High Ridge Rd.

Ellicott City, MD 21043

info@baltimorebead.org

**www.baltimorebead.org**

Monthly program on 2nd Tuesdays (September – June) at the Howard County Community Center for the Arts, 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.

### 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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### CRIMP BEADS

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

### CRIMP COVERS

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



### CRIMP/CORD ENDS

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

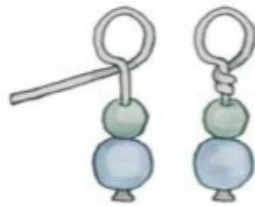


### CRIMPING

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.

### DANGLES

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

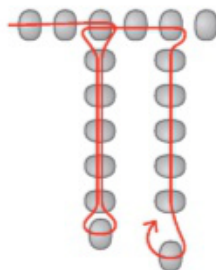


### FINISHING AND STARTING NEW THREADS

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.

### 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.



### 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 cure thoroughly before continuing.



### HALF-HITCH KNOT

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



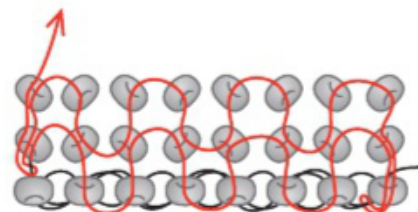
### HEAD PINS/EYE PINS

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

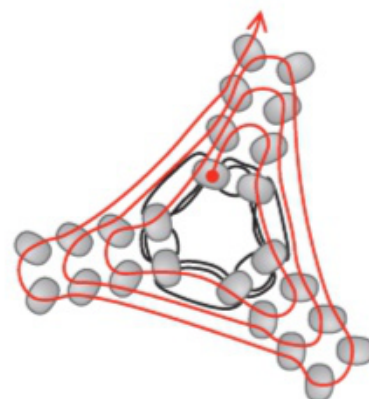


### HERRINGBONE STITCH

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

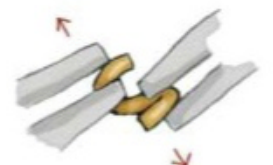


Begin **tubular herringbone stitch** with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and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



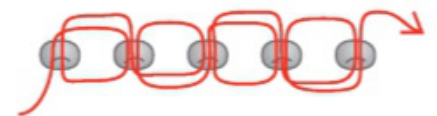
### JUMP RINGS

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

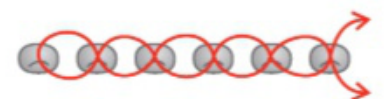


### LADDER STITCH

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



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



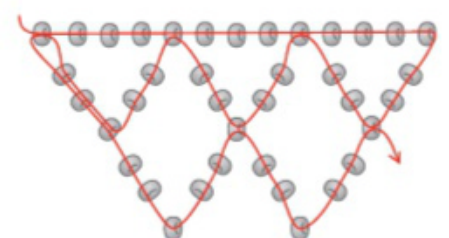
### LARK'S HEAD KNOT

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



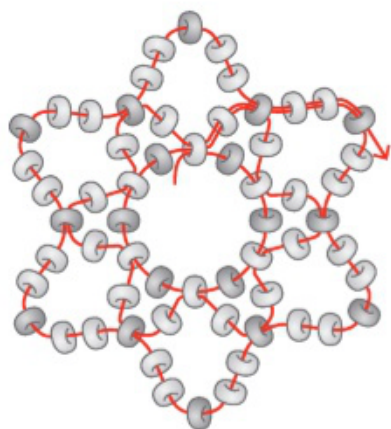
### NETTING

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.

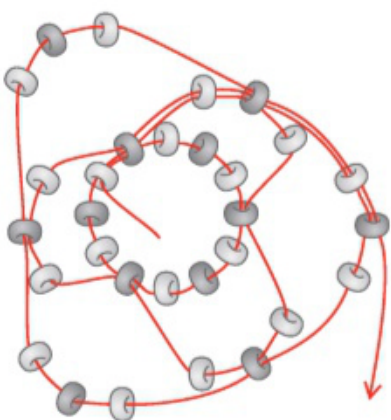




For **circular netting**, string {1A and 1B} six times; pass through the beads again to form a circle for the foundation round and pass through the next 1A. \*String 1A, 1B, and 1A; skip 1 bead and pass through the following bead in the previous round to form a "net." Repeat from \* five times, then 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 five times, 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.

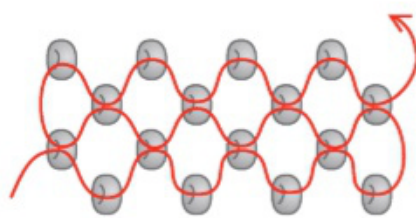


## PASS THROUGH VS PASS BACK THROUGH

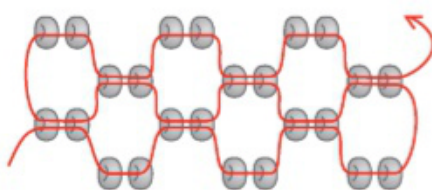
Pass through means to move the needle in the same direction that the beads have been strung. Pass back through means to move the needle in the opposite direction.

## PEYOTE STITCH

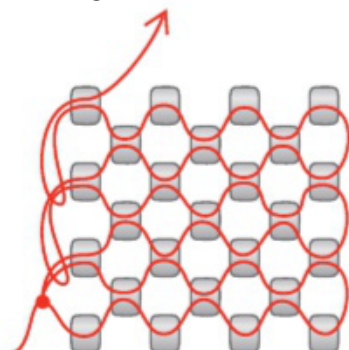
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous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



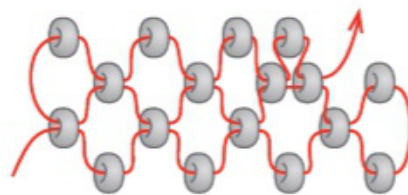
**Two-drop peyote stitch** is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



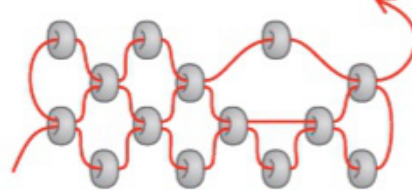
For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads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



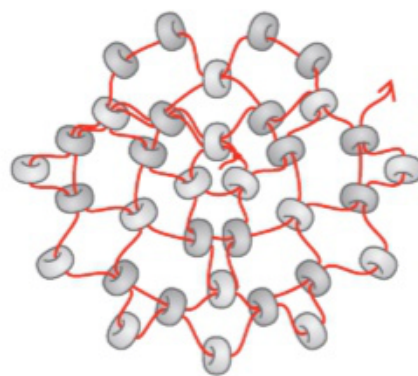
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



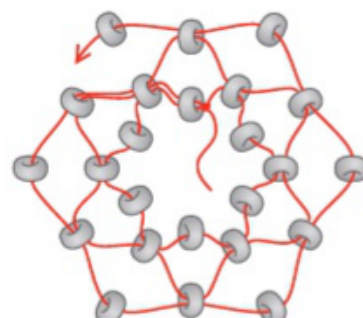
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



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.



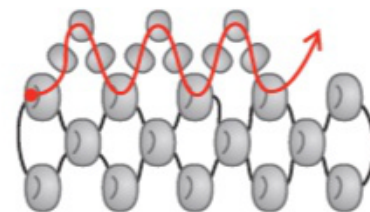
For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number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

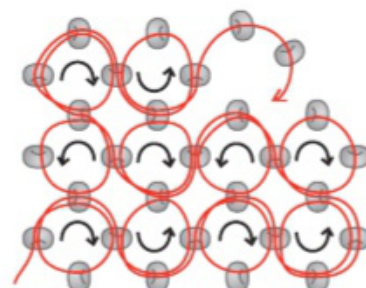
## PICOT

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



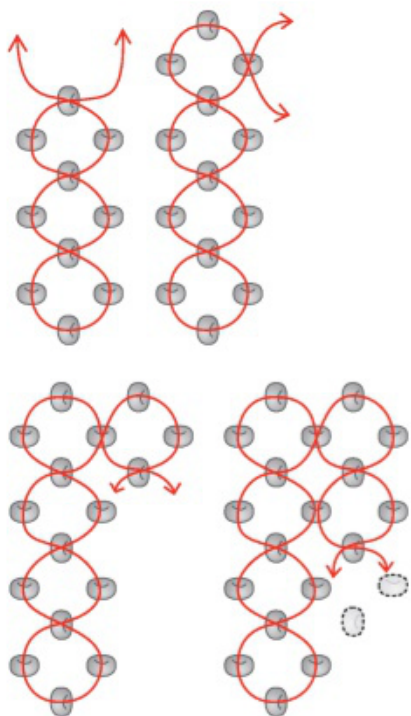
## RIGHT-ANGLE WEAVE

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

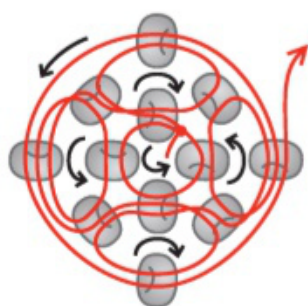


To begin **two-needle right-angle weave**, add a needle to each end of the thread. Use one needle to string 3 beads and slide them to the center of the thread. \*Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from \* to form a chain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



#### SQUARE KNOT

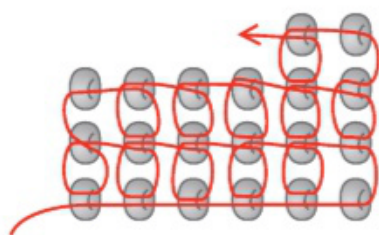
This knot is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another over-

hand knot, this time passing the left end over the right end; pull snug.

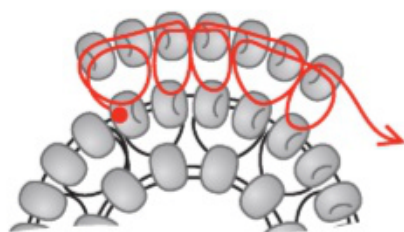


#### SQUARE STITCH

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



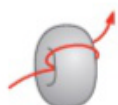
For **circular square stitch**, string the first round of beads and pass through them again to form a circle. Start a new round by stringing 2 beads; pass through the last bead of the first round and through the 2 beads just strung. Repeat around, passing through the next bead of the previous round for each 2 new beads strung. At the end of the round, pass through the whole round again to tighten the beads. Start a new round by stringing 2 beads; pass through the last bead of the previous round and through the 2 beads just strung. String 1 bead and pass through the next bead of the previous round and the bead just strung. Repeat around, stitching 1 or 2 beads to each bead of the previous round, adjusting the count as necessary to keep the work flat.



For **tubular square stitch**, string the first round of beads and pass through them again to form a circle. Start a new round by stringing 1 bead; pass through the last bead of the first round and through the bead just strung. Repeat around, passing through the next bead of the previous round for each new bead strung. At the end of the round, pass through the whole round again to tighten the beads.

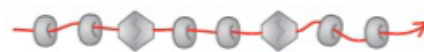
#### STOP BEAD

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.



#### SURGEON'S KNOT

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



#### WIREGUARDS

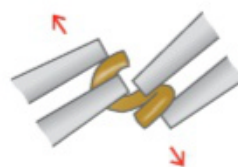
Wireguards provide a smooth metal channel to protect the stringing material from chafing against a connector.



String a crimp tube, then pass up through one half of the guard and down the other half. Pass the guard and wire through the loop of the connector, pass the wire back through the crimp tube, snug the tube up to the guard, then crimp.

#### WIREFORMING

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 **double simple loop**, make the 90° bend at least 1" from the end of the wire. Make a simple loop and continue wrapping the wire around the round-nose pliers to form two complete loops.



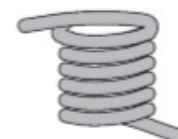
To form a **wrapped loop**, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire two or three times. Trim the excess wire to finish. Make a thicker, heavier-looking wrapped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



For a **coil**, use one hand to hold the end of the wire against a mandrel. With the other hand, wrap the wire around the mandrel in tight loops. To remove the coil, slide it off the mandrel and cut the wire from the spool. Add vertical loops on either end to use the coil as is, or cut the coil at certain intervals to make jump rings or split rings.



For a **spiral**, form a small loop at the end of a wire with round-nose pliers. Enlarge the piece by holding onto the spiral with chain-nose pliers and pushing the wire over the previous coil with your thumb.





# Shaped Beads: Concept to Creation



*GeoMatrix Bracelet by Cecil Rodriguez  
courtesy of BeadMasterUSA.*

SHAPED BEADS CAME ONTO THE SCENE almost a decade ago, and they've sparked our imagination ever since. From squares to diamonds to shells and more, these diminutive two-hole (or more) beads are feats of engineering that inspire creativity. The variety of shapes and colors have absolutely exploded, along with patterns for every style of beaded jewelry.

Harold Medina and Avital Rubin of BeadmasterUSA.com have developed several shaped beads, but they're especially proud of the DiamonDuo. At the time, there weren't many dimensional two-hole beads on the market. Harold explains, "For the facets, we worked very closely with the factory. We wanted it to look like a Ferrari, low to the ground. But, it's tricky to maintain the integrity of the bead structure because of the holes. We worked very closely with a factory in the Czech Republic to achieve the high-end look we wanted."

Typically, prototypes begin with a rough drawing. Sometimes, three-dimensional models are made. Harold admits that their original DiamonDuo sample was a mock-up made out of cardboard. "We

*Original drawing of the  
DiamonDuo bead.*

needed to see something physical, not just the drawing. We passed it around the office and got everyone's comments." Avital adds, "When Harold went to the Czech Republic, he took the cardboard model in his carry-on because he was so protective of it." The factory provided a CAD (computer-aided-design) drawing and insight into the feasibility of producing the shape.

Some shapes won't work because the bead won't support the hole or because there would be too much breakage during manufacturing. If these issues can be resolved and the design is approved, then the factory runs a prototype batch. These beads are scrutinized for quality and sent

to beadwork designers for experimentation and suggestions. The finished bead design incorporates any necessary refinements.

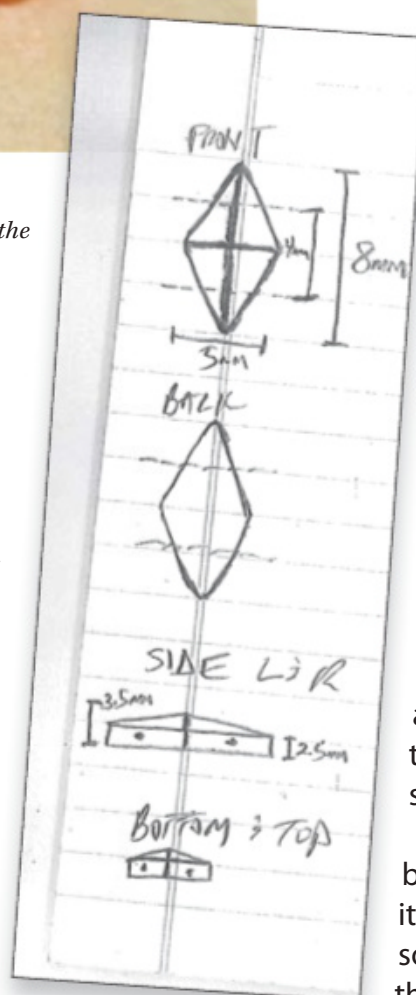
There are two mold makers in the Czech Republic and a limited number of factories to make the beads, so production time can vary from two to five months. The expense of developing a

shaped bead can reach into tens of thousands of dollars, with copyrighting the design, registering the trademark, production, shipping, and marketing.

Avital enjoys seeing a new shaped bead inspire people. She says, "We were introducing a new two-hole bead at the Tucson gem shows and a teenage girl came to our demonstration. You could just see her face light up and her wheels start turning." Harold agrees, "This is a very rewarding experience. We have a rule that we never produce a shape that already exists. If we're going to take a risk, we want it to bring something to the world."

Harold says, "In the end, it's a bead. It's not curing an illness. But, it still feels good to create something and see it go out into the world." As you weave, stitch, or string shaped beads together, take

a minute to consider the long process and many hands that brought them to your beading mat. They're tiny treasures made from imagination, ingenuity, and glass to help you create inventive beadwork and share it with your friends, family, and community.







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