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Interweave Jewelry,
**BEAD & GEM
AWARDS WINNERS**

Crystal Blossom

Veszusi
p. 54



Rain Goddess
by Kim Leahy, p.49

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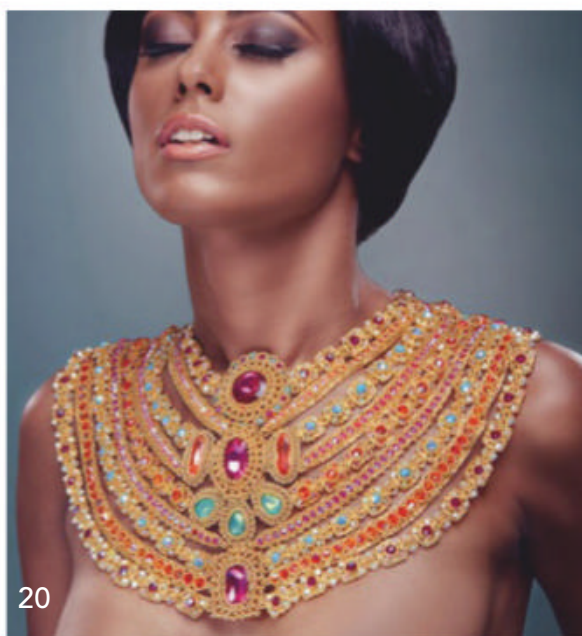
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Project Rating

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

○○○

BEGINNER LEVEL
Quick and easy

○○○

INTERMEDIATE LEVEL
Moderate time commitment

○○○

ADVANCED LEVEL
Longer time commitment



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Inspiration for the New Year

We're ringing in the New Year with intriguing projects you'll want to try. Kim Leahy resolves to do more bead embroidery this year—if you do, too, then we recommend starting with her Rain Goddess necklace on the cover (and page 49). Turn to Bead Buzz (page 80) for more

inspiring resolutions from the designers who contributed to this issue.

Be sure to check out the winning and honorable mention entries in the 2020 Interweave Jewelry, Bead & Gem Arts Awards. We're thrilled that our contributors Edgar Lopez and Sue Neel are recognized for their amazing talents. If stretching your creativity is on your to-do list for 2021, entering this contest is a great way to give yourself the nudge.

From Leslie Pope's innovative Crossing Bridges bracelet (page 42) to Leslie Rogalski's meditative Bridge to Serenity collar (page 26), you'll find intriguing stitches and patterns to make in this issue. New contributor Nóra Tóth's Arabian Nights bracelet (page 37) has a tassel pendant variation so you can start small or make a set.

There are seven Fast & Fabulous layered necklaces in this issue that will help you make a stylish statement or a beautiful gift. We're excited to see Carter Seibels's ideas back in our pages with Layered in Luck (page 64). It's a fun, colorful design that's sure to bring you good fortune. You can also try your hand at resin with Shabby Chic Layers (page 60) by Deb Floros or Layer Leather Leaves (page 62) by Terry Ricioli. Or, mix beads, chain, and stones to create your own lovely layers.

From all of us who work to bring *Beadwork* to you, we wish you a happy, creative New Year.

Katie Hacker
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Beadwork



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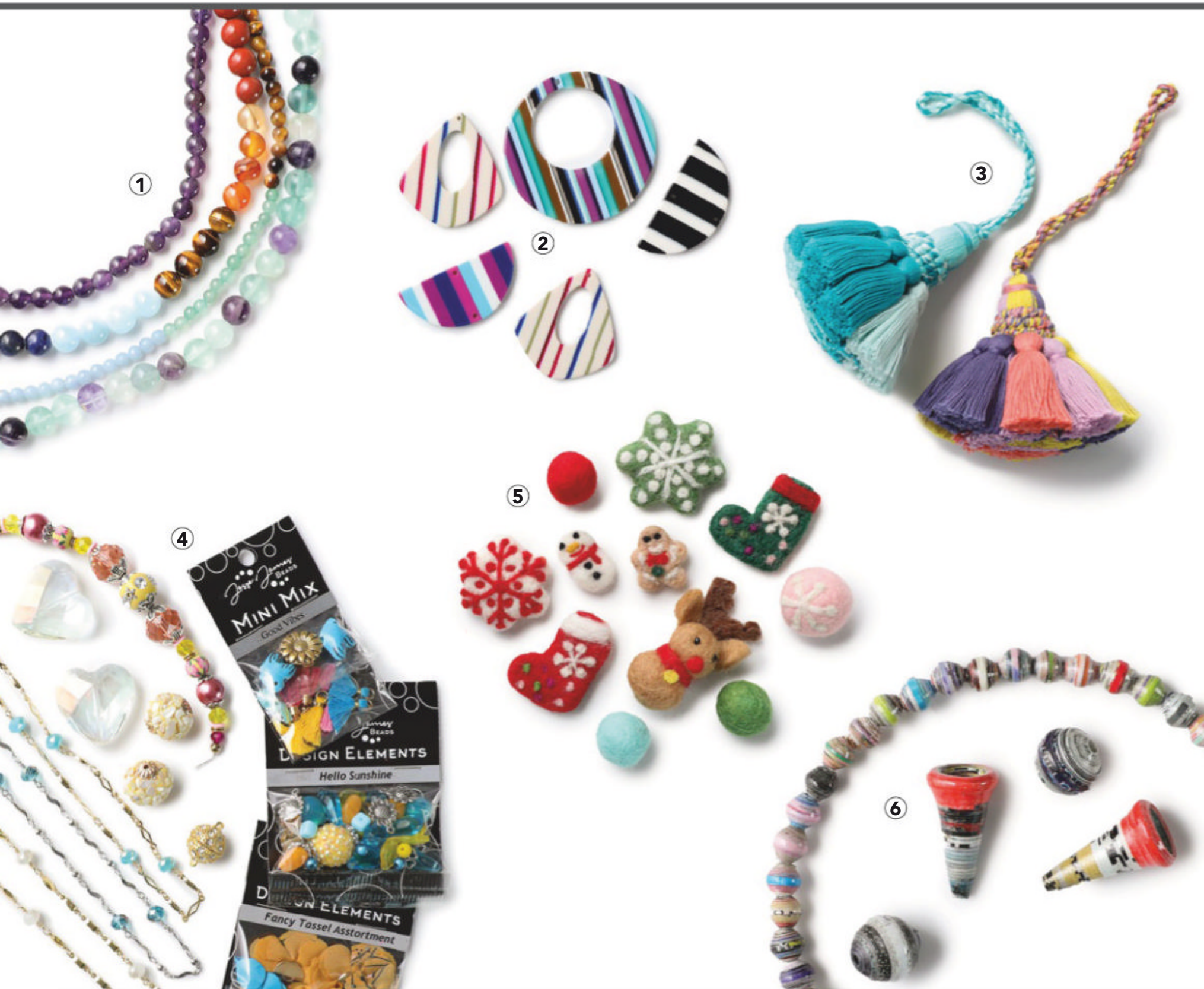
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2. Check out these delectable new acetate focals from Goody Beads! Add a pop of color to your jewelry designs with these inexpensive, lightweight, and versatile pieces. Dozens and dozens of colors, shapes, and sizes to choose from at www.goodybeads.com.

3. These fabulous Temple Belle Tassels from Woman Shops World pack major wow factor in a world with tassels, tassels, everywhere! These luxurious 7" long tassels are made in India by

artisans who are paid fair wages, use natural dyes, and spin the cotton threads by hand. Use them in jewelry or home décor or as a purse charm or bag swag. A portion of all sales go to charity when you shop online at www.shopwomanshopsworld.com.

4. Open up this Magical Mystery Box from Jesse James Beads and say "hello, sunshine!" This box is packed with bright colors and sunny accents. In each one, you'll find a treasure trove of beads, findings, accents, focals, chain, and more! Purchase this box or subscribe to receive the next Magical Mystery Bead Box at www.jessejamesbeads.com.

5. These holiday-themed felt focals and bead collections from Lima Beads are TOO CUTE! Pierce them any way you want to turn them into festive

jewelry, gift decorations, garlands, or follow one of their six holiday projects such as the felt wreath or candy cane ornaments. Tons more ideas and all of the supplies you need are available at www.limabeads.com.

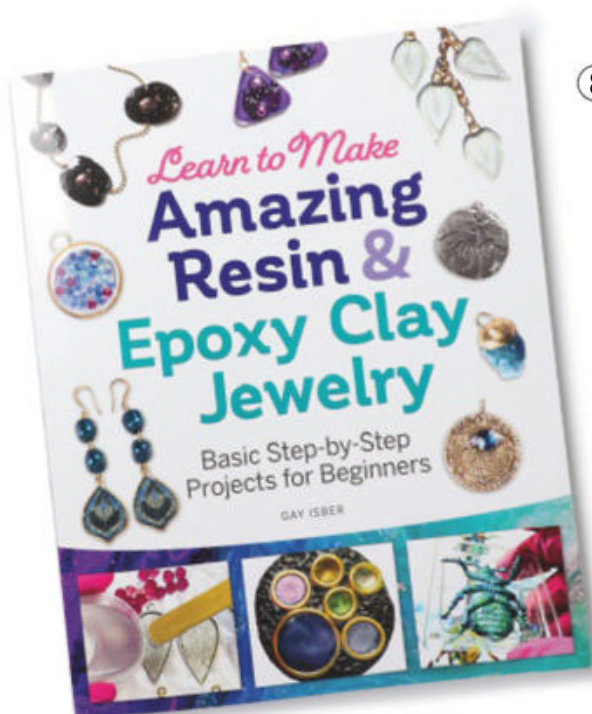
6. These handcrafted paper beads by Janice Mae are not only beautiful, they are a sustainable material upcycled from magazines and made by artisans in the Philippines. Six styles of paper beads to choose from, as well as everything you need to make your own paper beads at home. Available at www.janicemae.com.

7. We adore this Child's Beading Board for Learning Beaded Jewelry Making from Acclaim Crafts, and their five-star rating on Etsy proves that everybody else does, too! The storybook designs laser-etched into the white-coated

7



8



9



10



melamine surface makes this board stand out. This sturdy 9x15" board has a 16" channel and eight deep pockets. Get yours at www.acclaimcrafts.com today!

8. Award-winning designer Gay Isber's latest book is hot off the press! In this book, you will learn all you need to know about working with resin and epoxy clay to create beautiful, wearable works of art. Inside you'll find a total of 26 DIY projects with step-by-step instructions for necklaces, earrings, cuff bracelets, pendants, barrettes, and more. Look for it at your favorite bookseller. ISBN 978-1-4971-0120-3.

9. Stephanie Sersich is reminding us all to do our civic duty and Vote! These colorful and fun

lampwork-glass pendants would be the perfect election-day accessory for you or the poll-worker in your life. Learn more about Stephanie, see her work, and visit her shop at www.sssbeads.com.

10. Take your jewelry designs to the next level with lightweight, durable SilverSilk. Knitted from wires of 99.9 percent pure enameled copper, it can be cut without fraying and is supple to the touch. The unique elasticity of the knit lends a luxurious free-flowing feel to SilverSilk, while the permanently enameled non-tarnish copper ensures a long-lasting beautiful finish. Visit www.silversilkonline.com for design inspiration and to purchase yours today!

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Esmerelda Beaded Bead

Ellie Hamlett

This five-sided beaded bead can be worked up into a variety of beautiful applications! Stitch up some for necklaces, earrings, ornaments, and more.

Create this larger six-sided beaded bead by working the repeat four times in Round 1 instead of three times.

artist's tips

› Any 4mm bead will work in place of G; try using crystal bicones for a more dramatic look.

› Repeat the thread paths of each round to reinforce if your bead feels a bit too squishy.

See the alternate colorway for the materials list to make this entire necklace.

TECHNIQUES

Two-needle ladder stitch
Peyote stitch
Netting

PROJECT LEVEL

MATERIALS

2 g dark topaz gold luster size 15° seed beads (A)
1 g matte dark olive iris size 11° seed beads (B)
1 g polychrome copper ombré 5×2.5mm 2-hole SuperDuos (C)
25 antique silver 8×5mm 2-hole DiamonDuos (D)
30 sage polychrome 9×5mm 2-hole Kite beads (E)
10 half-coated prismatic 3mm fire-polished rounds (F)
5 half-coated prismatic 4mm fire-polished rounds (G)
Smoke 8 lb FireLine braided beading thread

TOOLS

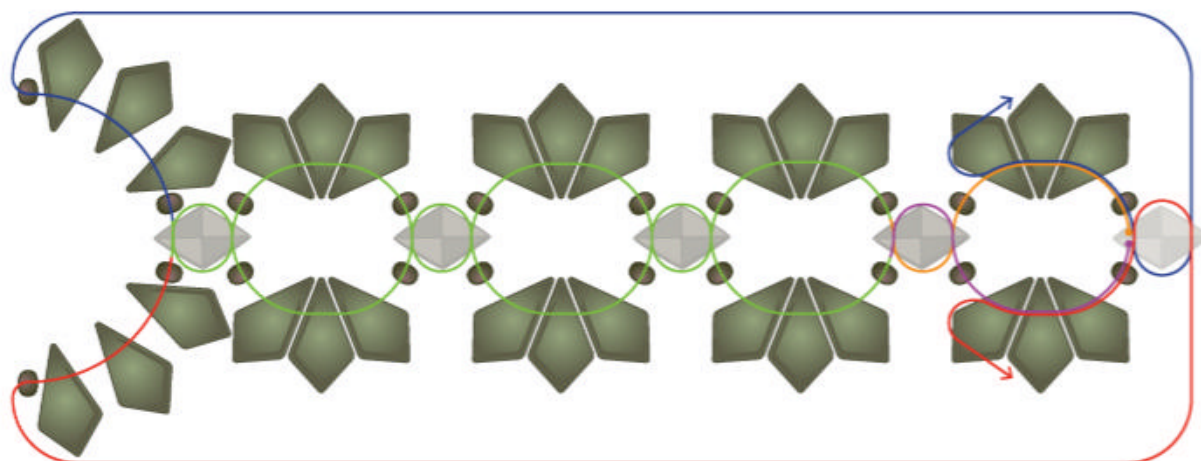
Scissors
Size 11 beading needle

FINISHED SIZE

1 1/8 × 1 1/4"

1) BASE. Use two-needle ladder stitch and peyote stitch to form the base of the bead:
Round 1: Note: Take care to add the D faceup. Place a needle on each end of 10' of thread. Use 1 needle to string 1D (left hole); center it on the thread. *Use the top needle to string 1B, 3E (narrow holes), 1B, and 1D (right hole); pass through the left hole of the last D added (Fig. 1, orange thread). Use the bottom needle to string 1B, 3E (narrow holes), and 1B; pass through the D (right then left holes) (Fig. 1, purple thread.) Repeat from * three times (Fig. 1, green threads). Use the top needle to string 1B, 3E (narrow holes), and 1B; pass down through the right hole of the first D in this round, bringing the beadwork into a ring. Pass through the last D exited (left hole), the next 1B and 3E (narrow holes), then pass through the last E (wide hole) exited (Fig. 1, blue thread). Use the bottom needle to string 1B, 3E (narrow holes), and 1B; pass up through the right hole of

Fig. 1: Forming Base, Round 1



the first D in this round. Pass through the last D exited (left hole), the next 1B and 3E (narrow holes), then pass through the last E (wide hole) exited (Fig. 1, red thread).

Rounds 2 and 3: Use the top needle to string 1A, 1D, and 1A, then pass through the next E (wide hole); repeat. String 1A; pass through the next E (wide hole). Repeat from the beginning of this round four times. Pass through the first 1A and 1D (first, inside then second, outside holes) in this round (Fig. 2, blue thread). Use the bottom needle to repeat this round along the bottom edge of the beadwork (Fig. 2, red thread). Note: You'll now begin working in the opposite direction.

Rounds 4 and 5: Use the top needle to string 1A; pass through the next D (outside hole). String 1A, 1C, and 1A; pass through the next D (outside hole). Repeat from the beginning of this round four times. Pass through the first 1A and 1D (first, inside then second, outside hole) in this round (Fig. 3, blue thread). Use the bottom needle to repeat this round along the bottom edge of the beadwork (Fig. 3, red thread). Note: You'll now begin working in the opposite direction.

Rounds 6 and 7: Use the top needle to string 1A, 1F, and 1A, then pass through the next C (outside hole); repeat four times. Pass through the first A in this round (Fig. 4, blue thread). Use the bottom needle to repeat this round along the bottom edge of the beadwork (Fig. 4, red thread).

Alternate Colorway Materials

DOUBLE BEAD NECKLACE

4 g dark topaz gold luster size 15° seed beads (A)
 2 g matte dark olive iris size 11° seed beads (B)
 2 g polychrome copper ombré 5×2.5mm 2-hole SuperDuos (C)
 55 antique silver 8×5mm 2-hole DiamonDuos (D)
 66 sage polychrome 9×5mm 2-hole Kite beads (E)
 22 half-coated prismatic 3mm fire-polished rounds (F)
 26 half-coated prismatic 4mm fire-polished rounds (G)
 2 silver-plated 4×1mm daisy spacers
 6" of silver 22-gauge craft wire
 Smoke 8 lb FireLine braided beading thread
 Dark brown 3mm suede cord

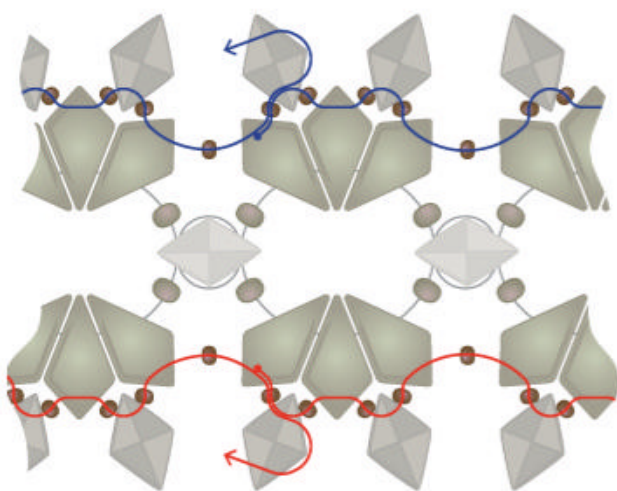


Fig. 2: Stitching Base, Rounds 2 and 3

Fig. 3: Weaving Base, Rounds 4 and 5

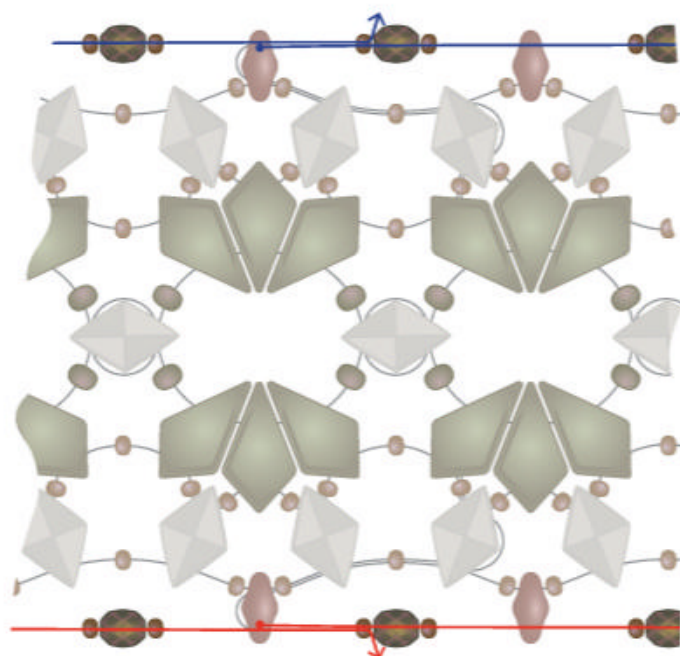
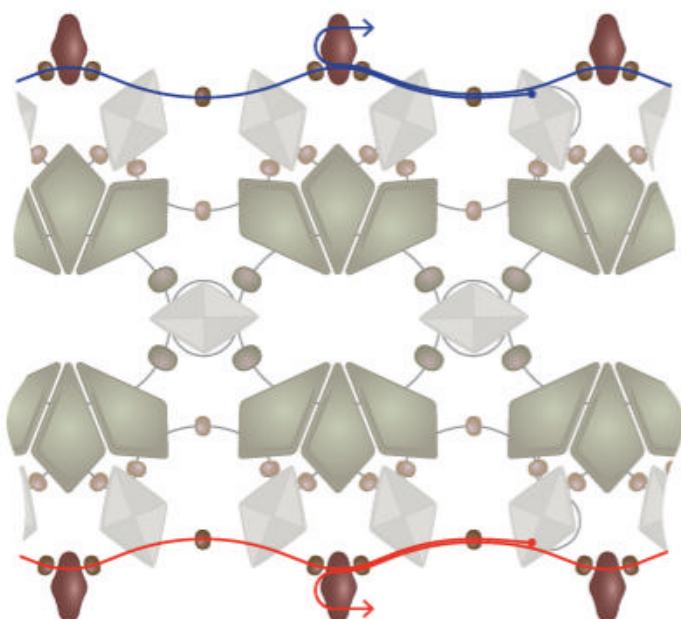


Fig. 4: Adding Base, Rounds 6 and 7

Rounds 8–11: String 5A and pass through the next 1A, 1C (outside hole), and 1A; repeat four times. Pass through the first 3A in this round (Fig. 5, pink thread). String 3A and pass through the middle A of the next 5A set; repeat four times (Fig. 5, blue thread). Repeat the thread path of this round to reinforce. Use the bottom needle to repeat these rounds along the bottom edge of the beadwork (Fig. 5, red thread). Use each needle to weave through beads to exit from 1D (right hole) in Round 1, in opposite directions (see the start dots in Fig 6).

2) EMBELLISHMENT. Use two-needle ladder stitch and netting to embellish the base:

Pass 1: Use both needles to string 1B, 1G, and 1B. Use the top needle to pass down through the left hole of the next D and up through the right hole of the last D exited (Fig. 6, green thread). Use the other needle to pass up through the left hole of the next D and down through the right hole of the last D exited (Fig. 6, blue thread). Repeat from the beginning of this step four times (Fig. 6, red thread). Use both needles to pass through the first 1B/1G/1B in this pass.

Pass 2: Use the top needle to string 7A, 1B, and 3A; pass through the nearest A in Base, Row 3. Pass back through the last 3A/1B strung. String 7A; pass through the next 1B/1G/1B in the previous pass (Fig. 7, blue thread). Use the other needle to repeat from the beginning of this pass on the bottom half of the beadwork (Fig. 7, red thread). Repeat from the beginning of this pass four times. Secure and trim the threads.

 **ELLIE HAMLETT** is an avid beader, creating beaded designs between working at a nonprofit in Washington, D.C., and pursuing a Master's in public policy. She spent five years designing and teaching patterns at the Bead Gallery in Buffalo, New York. Contact Ellie at thebuffalobeadgallery@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Kits: The Buffalo Bead Gallery, www.thebuffalobeadgallery.com/kits. ●

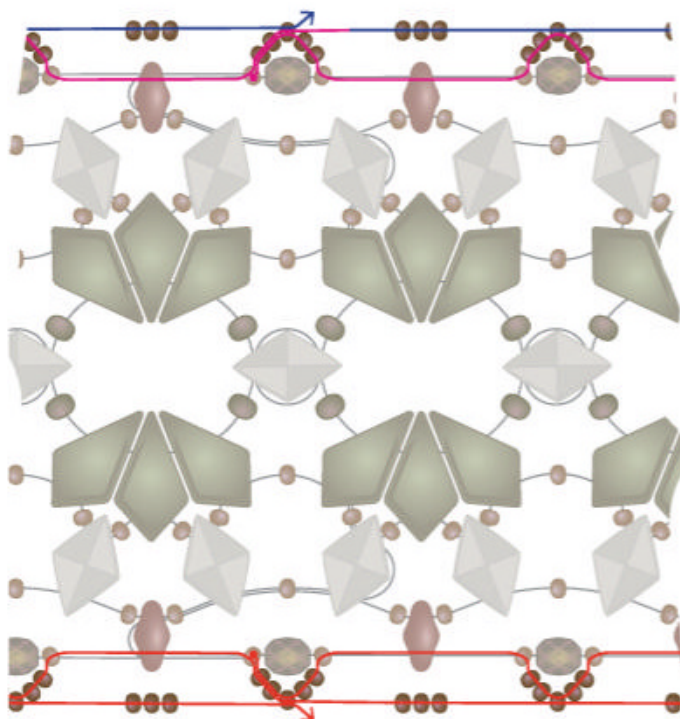


Fig. 5: Stitching Base, Rounds 8–11

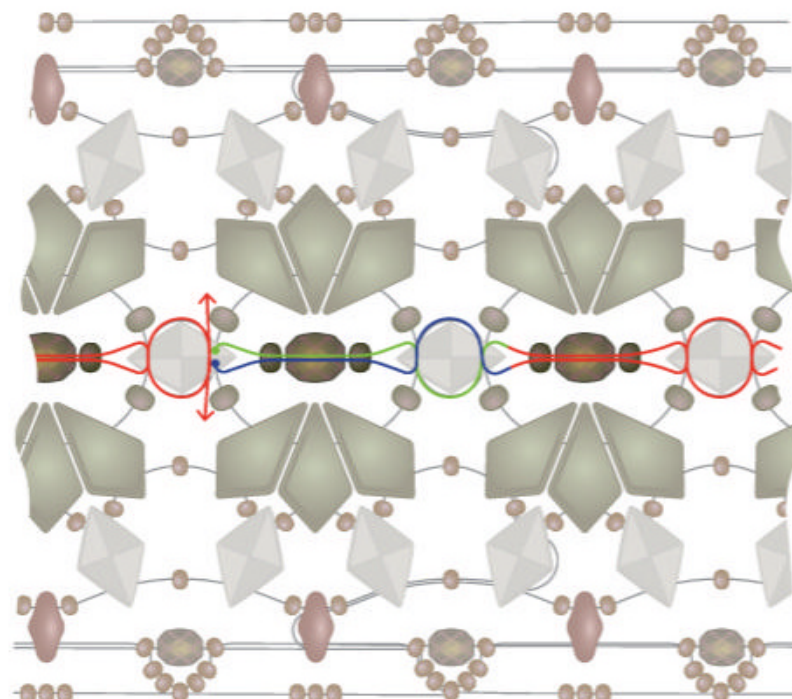


Fig. 6: Weaving Embellishment, Pass 1

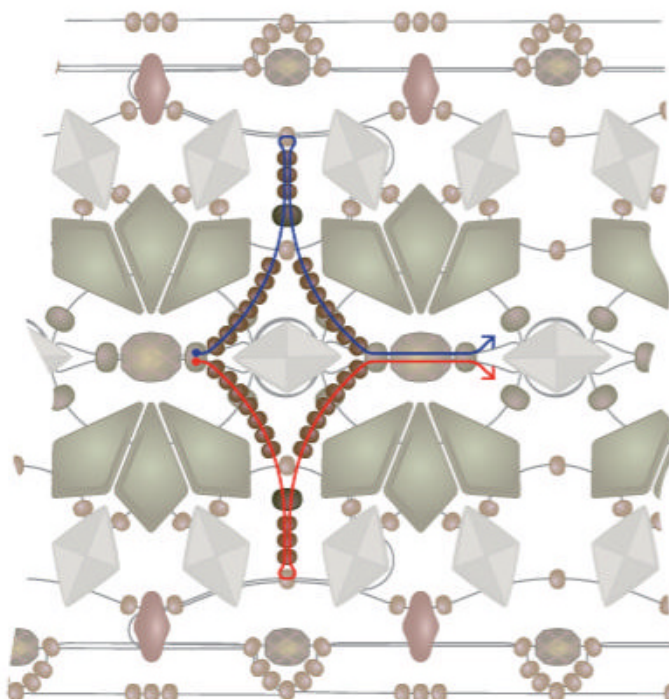


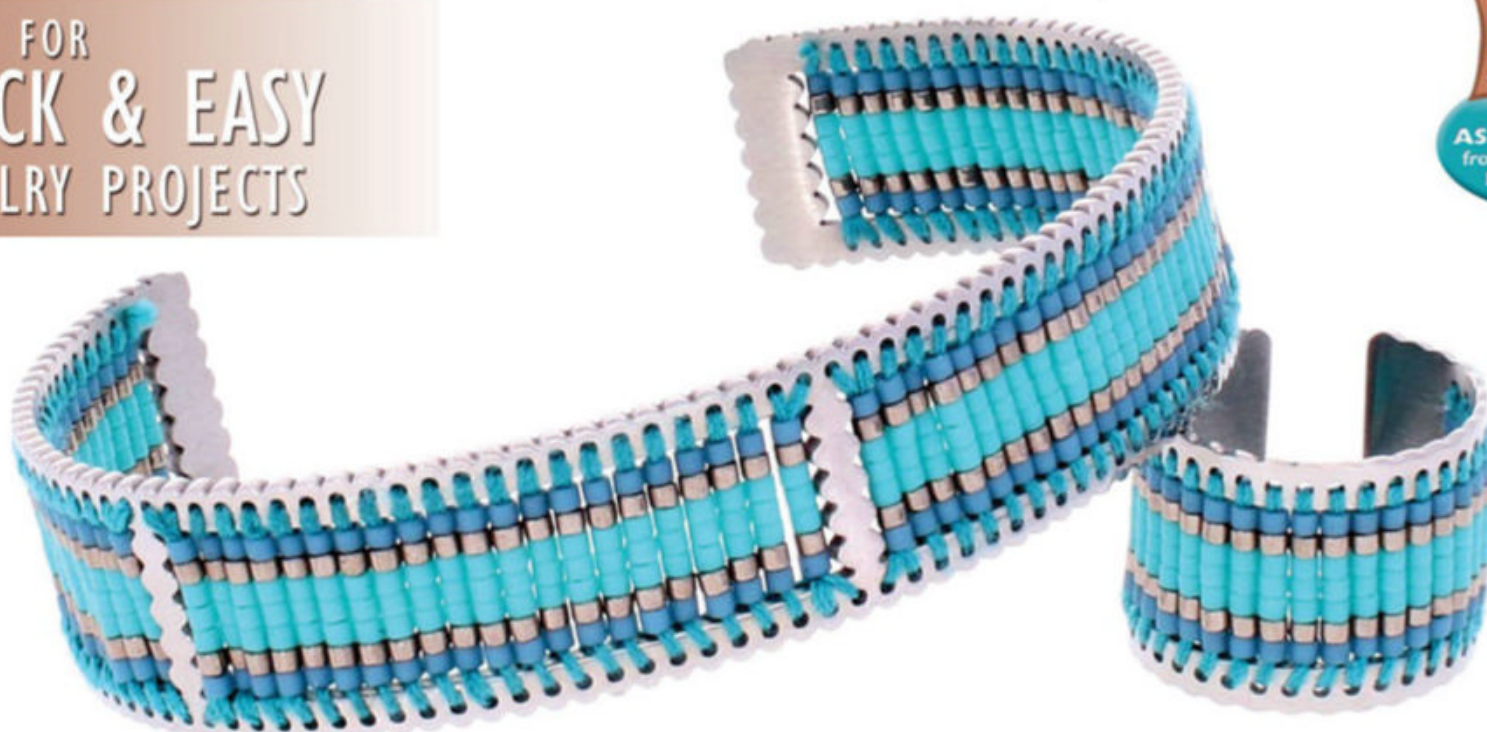
Fig. 7: Adding Embellishment, Pass 2

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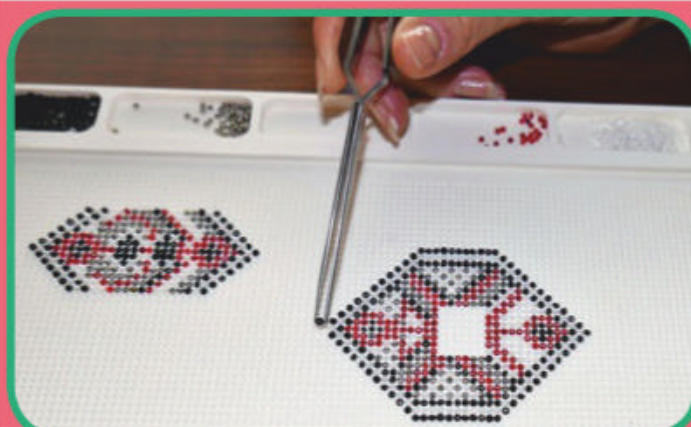
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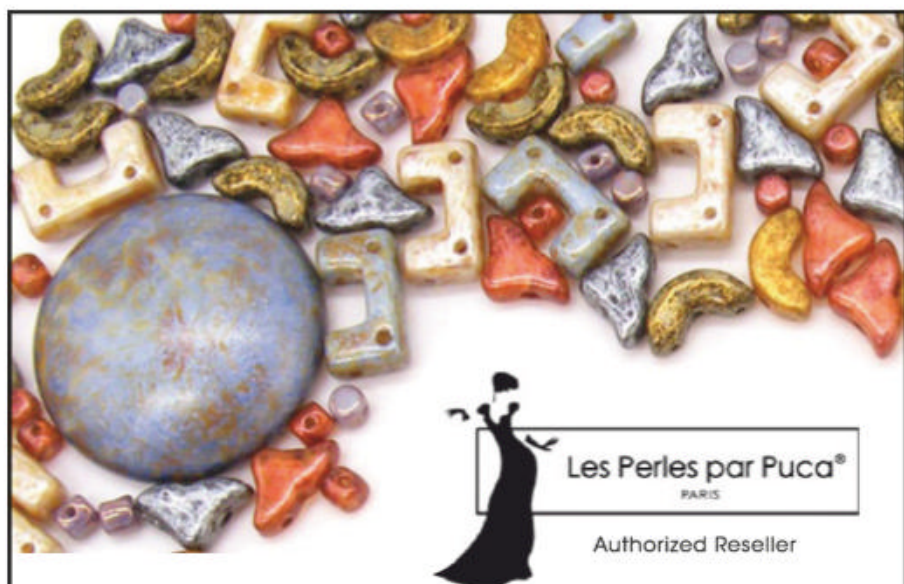
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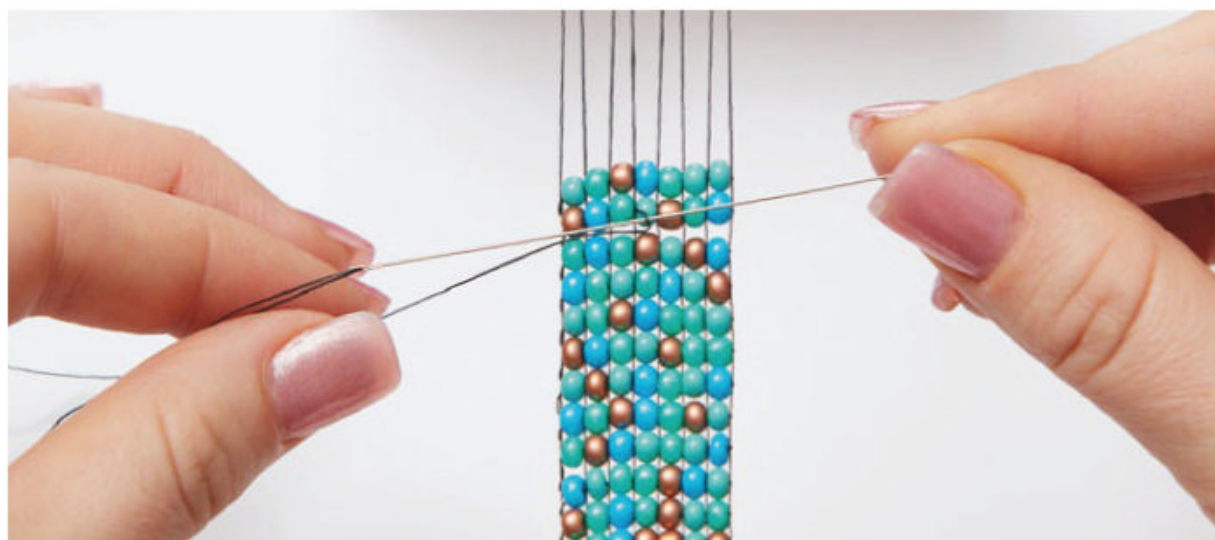
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The Winners!

Interweave's new Jewelry, Bead, and Gem Arts Awards make a splash



Congratulations to the winners of this year's competition! A celebration of all the jewelry-related arts, Interweave's new Jewelry, Bead, and Gem Arts Awards are proudly presented by *Beadwork* and *Lapidary Journal Jewelry Artist* magazines. Here are the Grand Prize and four Division Winners, and our 10 Honorable Mentions.

Because we found so many entries of interest, we couldn't just leave it at that. So our combined editorial staffs also selected other pieces to share online. Find our "Other Notables," all the winner images shown here plus additional angles at www.interweave.com/jewelry-beading-competitions.

Winner: Grand Prize

Jill Tower

Fancy Guppy
Pendant, 3" x 1"
Enamel, fine silver, sterling silver,
blue chalcedony
Cloisonné, fabrication
Stone carving by Jonathan Numer
PHOTO: COLE RODGER

CONTEST BASICS

DIVISIONS

- ✓ Jewelry, Bead
- ✓ Jewelry, Non-Bead
- ✓ Gems
- ✓ Non-Jewelry Objects

CRITERIA

Jewelry, Non-Bead Originality, execution, visual appeal, and impact, and for jewelry, wearability

PRIZES

Grand Prize: \$1,000 plus one-year subscription to *Beadwork* or *Lapidary Journal Jewelry Artist*
Division Prize: \$250 plus one-year subscription to *Beadwork* or *Lapidary Journal Jewelry Artist*
Honorable Mention Prize: One-year subscription to *Beadwork* or *Lapidary Journal Jewelry Artist*

ENTRIES

- ✓ Jewelry, Non-Bead Open to any designer/maker
- ✓ Jewelry, Non-Bead Designs must be original and executed
- ✓ Jewelry, Non-Bead Any single medium or combination of media
- ✓ Jewelry, Non-Bead Digital images only

ENTER THE NEXT ONE!

Details coming soon to www.interweave.com/jewelry-beading-competitions



Winner: Jewelry, Bead

Edgar Lopez, Edgar Lopez Designs

Caona

Necklace, 43.5 x 16.5

Miyuki round seed beads and Delicas, 6mm round

Swarovski, 4mm Swarovski bicones, Swarovski

fancy round, oval, and drops

Cubic right angle weave, peyote stitch, right

angle weave, square stitch, netting variation

Caona means gold flower in the Taino language;

design inspired by a native princess from the

Caribbean

PHOTO: EDGAR NUÑEZ

Honorable Mention

Shirley Moore

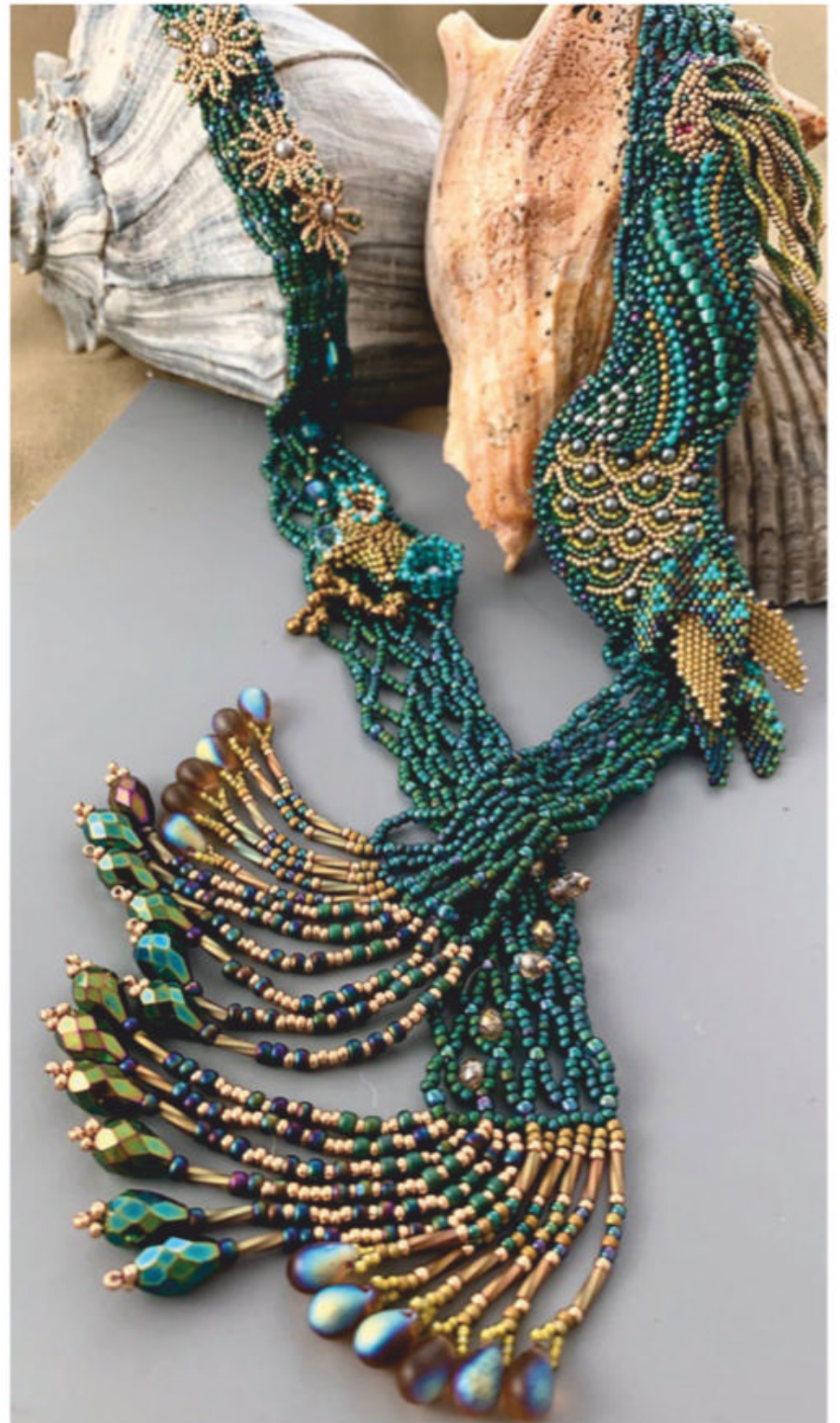
Ocean QueenLariat, 46"
Seed beads, crystals, pearls, Delica beads
Vertical netting, bead embroidery,
diagonal peyote, Cellini diagonal peyote
*Can be worn several ways;
netting modified to suggest ocean waves*
PHOTO: SHIRLEY MOORE



Honorable Mention

**Karen Ovington,
Ovington Glass Studio**

One Voice
Necklace, 24"
Bone, seed beads, glass beads
Lampwork, bead crochet
PHOTO: KAREN OVINGTON



Honorable Mention

Melanie Chouinard

Cora's Garden
Necklace, 19" wide
Miyuki seed beads, Swarovski
crystal, Unicorn beads, freshwater
pearls, Miyuki drops, ultrasuede
Bead embroidery, peyote stitch,
herringbone stitch, netting, fringe/
coraling, stringing
*Clasp is a peyote and herringbone
puffed sea urchin with bead bezeled
paua shell that threads through as
a button*
PHOTO: MELANIE CHOUINARD



Winner: Non-Jewelry Object

Cairn Aran

Young Widow

Self portrait, 64½" x 31½"

Beads, found objects, thread, canvas, velvet ribbon

Bead embroidery

Before my husband died, he made me promise to keep making art.

This is the first piece I didn't get to show him. At sundown, I still listen for his work boots.

PHOTO: ALDO ROMINGER



Honorable Mention

**Sue Neel,
Arcabeadies Designs**

Buttercup

Object, 7" x 5" x 5"

Glass beads

Stringing, bead weaving, peyote stitch, fringe, prismatic right angled weave, and brick stitch

Pufferfish is a see-through lattice design atop the coral with visible eggs

PHOTO: SUE NEEL



HonorableMention

Susan Coddon

Kampai

Sake cups, 4" x 1" x ¾"

Sterling

Roller printing, fabrication

PHOTO: DREW STAUSS



Winner: Jewelry, Non-bead

Debbie Benninger

Dragon of Mordiford

Set, 6" x 3" dragon and wings; 6"x 10" with chain
Copper, fine silver, brass, gold-filled, and
Argentium Sterling wire, silver and copper
beads, labradorite, rainbow moonstone,
Swarovski crystal

Wire weaving, coiling, chain making

*Head attached to wings with latch system and
can be worn separately; earrings and tail on
extension chain*

PHOTO: DEBBIE BENNINGER

Honorable Mention

Saul Ellis, Saul Ellis Gallery

Desert Rose All Sliced Up

Ring, 30mm x 25mm x 10mm

Desert rose quartz, garnet,

black onyx, 18K yellow gold

Fabricated

PHOTO: MAX WELLWANGER





Honorable Mention

Erica Stice

Starry Night at the Colosseum
Pendant, 1.5" x 1.5" x .75"
Fire opal, CZ, Sterling silver
Texturing, forming, soldering, bezel setting
PHOTO: JANELLE HINESLEY



Winner: Gems

John Dyer, John Dyer Gems

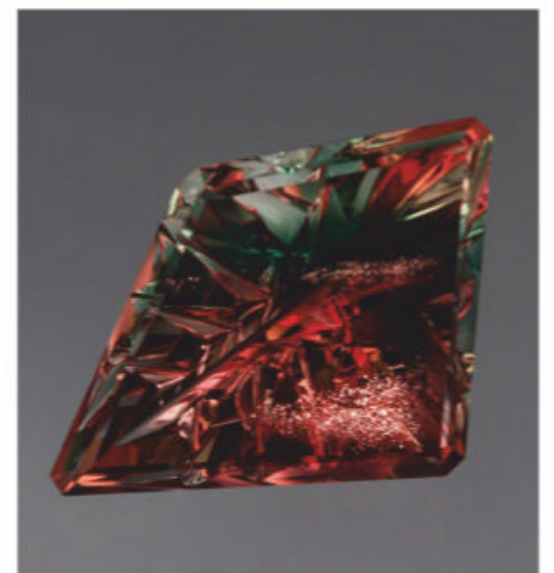
Twirling Trillion cut, 18.2mm
Lime citrine
Flat and concave faceting
PHOTO: LYDIA DYER



Honorable Mention

Robert M'Closkey, M'Closkey Lapidary Design

Montana agate
Gem suite, average:
42mm x 32mm x 4mm
Diamond wheels
PHOTO: JEFF SCOVIL



Honorable Mention

John Dyer, John Dyer Gems

Rich Tricolor
Sunstone (Oregon),
16.3mm x 11.5mm x 6.8mm
Grooving, flat faceting
*Exceptionally strong colors
for the material (natural)*
PHOTO: PRISCILLA DYER ●



Honorable Mention

John Dyer, John Dyer Gems

Internal Flame
Citrine (Bahia, Brazil), 31.73cts.,
31.4mm x 18.3mm x 9.8mm
Carving and faceting
PHOTO: OZZIE CAMPOS



A RIVER OF PEARLS AND BRIDGE
beads are the focus of this lovely
feminine collar-style necklace.

TECHNIQUE

Right-angle weave variation

PROJECT LEVEL ●●○

MATERIALS

10 g matte seafoam green size 8°
Japanese seed beads (A)
58 hematite 5×12mm 3-hole Bridge beads (B)
119 matte gold 3mm fire-polished rounds (C)
142 crystal cream 6mm Swarovski
crystal pearls (D)
1 gold 8×14mm ball-and-socket clasp
2 gold 4mm soldered jump rings
2 gold 6mm jump rings
Green 10 lb WildFire thermally bonded
beading thread

TOOLS

Scissors
Size 12 beading needle
Thread burner (optional)
Bead stopper
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

17¼"

1) COLLAR BASE. Use a variation of right-angle weave to form the collar base:

Unit 1, Pass 1: Use 5' of thread to string 4D, 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 D (Fig. 1, blue thread).

Unit 1, Pass 2: *Note:* Lay the B on your work surface with the inside curves facing down. String 1C, 1B (left hole, concave side first), and 5A; pass down through the third (right) hole of the B just strung. String 1C; pass through the third D added. String 1C, 1B (right hole, convex side first), and 5A; pass up through the third (left) hole of the B just strung. String 1C; pass through the first D added. Weave through beads to exit from the rightmost D in this unit (Fig. 1, red thread). Secure and trim the tail thread; don't trim the working thread.

Unit 2: String 3D; pass through the last D exited and the first 2D just added (Fig. 2).

Unit 3, Pass 1: String 3C; pass through the last D exited and the first 2D just added (Fig. 3, blue thread).

Unit 3, Pass 2: String 1C, 1B (right hole, concave side first), and 5A; pass up through the third (left) hole of the B just strung. String 1C; skip the next D and pass through the following D. String 1C, 1B (left hole, concave side first), and 5A; pass down through the third (right) hole of the B just strung. String 1C; skip the next D and pass through the following D (Fig. 3, red thread).

Units 4–43: Repeat Units 2 and 3 twenty times. Set aside.

Fig. 1: Forming Collar Base, Unit 1

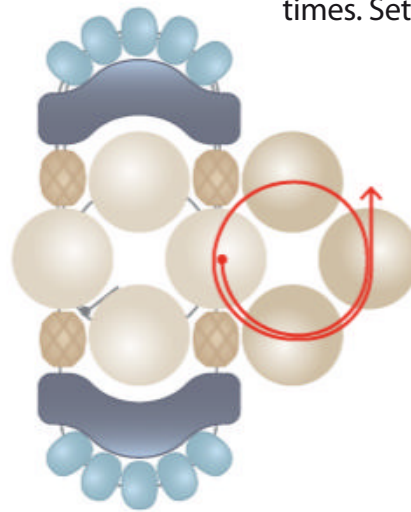
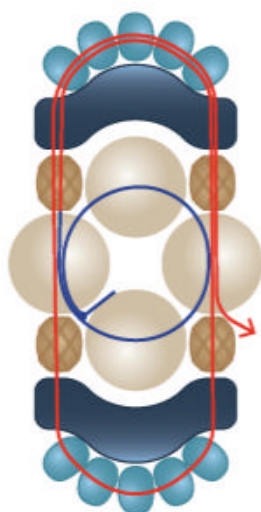


Fig. 2: Stitching Collar Base, Unit 2

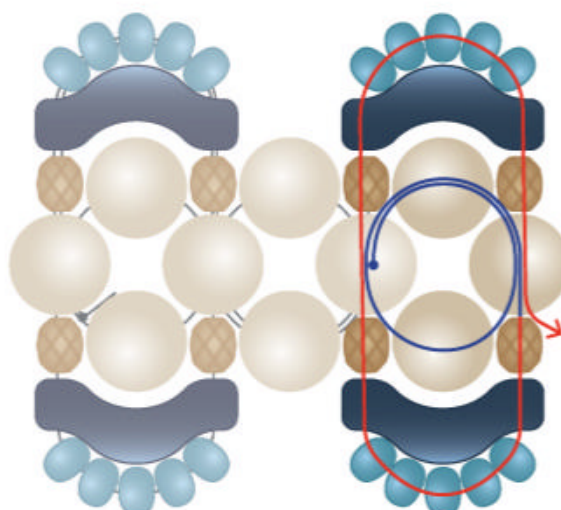


Fig. 3: Weaving Collar Base, Unit 3

artist's tips

- › Use gemstone rounds, pressed-glass druks, or fire-polished rounds in place of the pearl beads for a different look.
- › Check all the holes in the Bridge beads before use to be sure they're clear.
- › If you're using a thread burner, look up the "thread zap fuse method" for adding new thread to your project.
- › If you need just a bit of extra length, try adding extra jump rings to the closed rings before attaching your clasp.



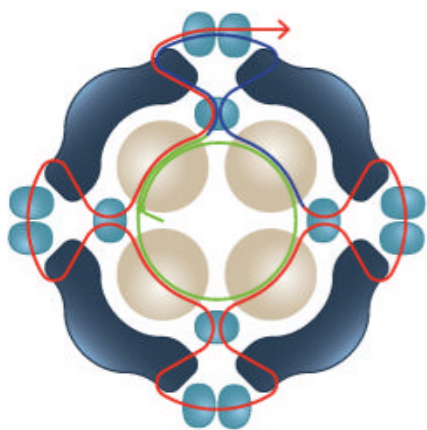


Fig. 4: Working Medallion Dangles, Passes 1 and 2

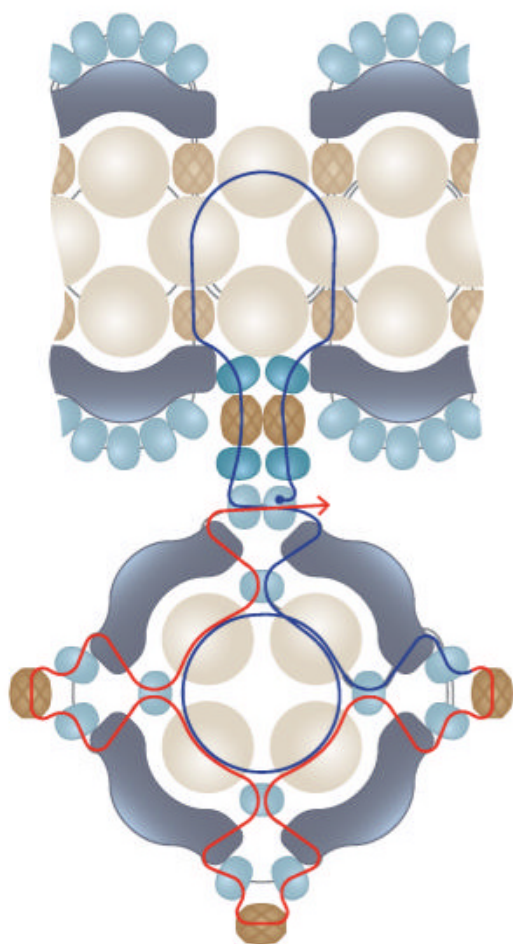


Fig. 5: Adding Medallion Dangle, Pass 3 (Join)

2) MEDALLION DANGLES. Continue in a variation of right-angle weave for the medallion dangles:

Pass 1: *Note:* Use light tension in this entire step to prevent the medallion dangles from buckling. Use 20" of thread to string 4D, 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 D (Fig. 4, green thread).

Pass 2: String 1A, 1B (right hole, concave side first), 2A, and 1B (left hole, convex side first); pass back through the first A strung and through the next D (Fig. 4, blue thread). *String 1A; pass up through the right hole of the last B added. String 2A and 1B (left hole, convex side first); pass back through the nearest 1A and through the next D. Repeat from * twice. Weave through beads to exit from the first 2A set in this pass (Fig. 4, red thread).

Pass 3 (Join): Align the medallion dangle with the center of the collar base (Unit 22). Use the working thread from the medallion dangle to string 1A, 1C, and 1A; pass up through the nearest C in Collar Base, through the nearest 3D of Unit 22, and down through the next C. String 1A, 1C, and 1A; pass through the last 2A exited in Medallion Dangle, then weave through beads to pass through the 4D of Medallion Dangle to reinforce. Weave through beads to exit from the first A in the next 2A set (Fig. 5, blue thread). String 1C and pass through the next A, then weave through beads to exit

from the first A in the next 2A set; repeat twice, exiting from the top 2A on the last repeat (Fig. 5, red thread). Repeat the entire thread path of this pass to reinforce. Secure and trim the threads. Repeat this entire step twice for 1 Medallion Dangle attached to Unit 18 and 1 Medallion Dangle attached to Unit 26.

3) EMBELLISHMENT. Embellish the inside edge of the collar:

End 1: Place a bead stopper on 28" of new thread, leaving an 8" tail. Pass through the 5A at the top of the rightmost unit of Collar Base (see the start dot in Fig. 6). String 1C, 2A, and 1C, then pass through the next 5A; repeat three times (Fig. 6).

Center: String 3A and pass through the next 5A; repeat twelve times (Fig. 7).

End 2: String 1C, 2A, and 1C, then pass through the next 5A; repeat three times. Remove the bead stopper; secure and trim the threads.

4) CLASP. Use 15" of new thread that exits down from the leftmost D in Collar Base, Unit 1 to string 1A, 1B (left hole, concave side first), 3A, and 1 soldered ring; pass back through the last A strung. String 2A; pass through the third (right/top) hole of the B. String 1A; pass through the last D exited (Fig. 8). Repeat the thread path twice to reinforce; secure and trim the threads. Repeat on the opposite end of the collar. Use 1 jump ring to attach one half of the clasp; repeat on the opposite side with the second half of the clasp.

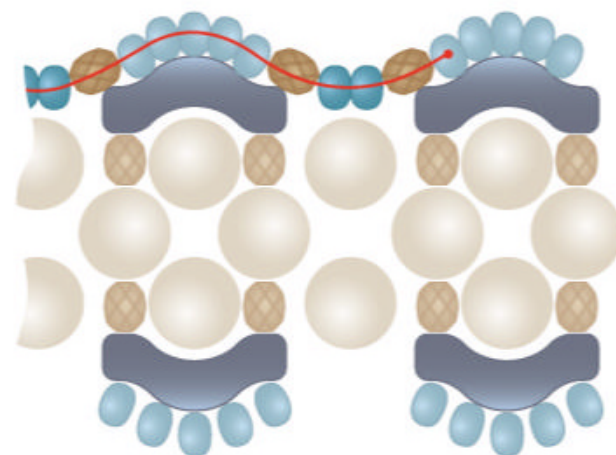
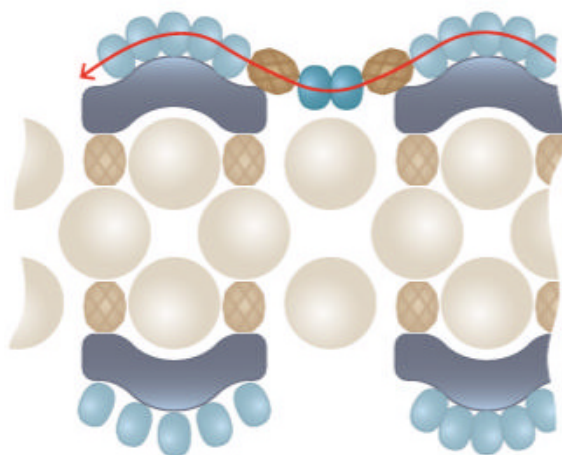


Fig. 6: Weaving Embellishment, End 1

Alternate Colorway Materials

10 g marbled blue size 8° Japanese seed beads (A)
58 jet suede blue 5x12mm 3-hole Bridge beads (B)
119 full Labrador 3mm fire-polished rounds (C)
142 crystal iridescent dreamy blue 6mm Swarovski crystal pearls (D)
1 silver 18mm twisted rope toggle
2 silver 4mm soldered jump rings
2 silver 7mm jump rings
Smoke 6 lb FireLine braided beading thread

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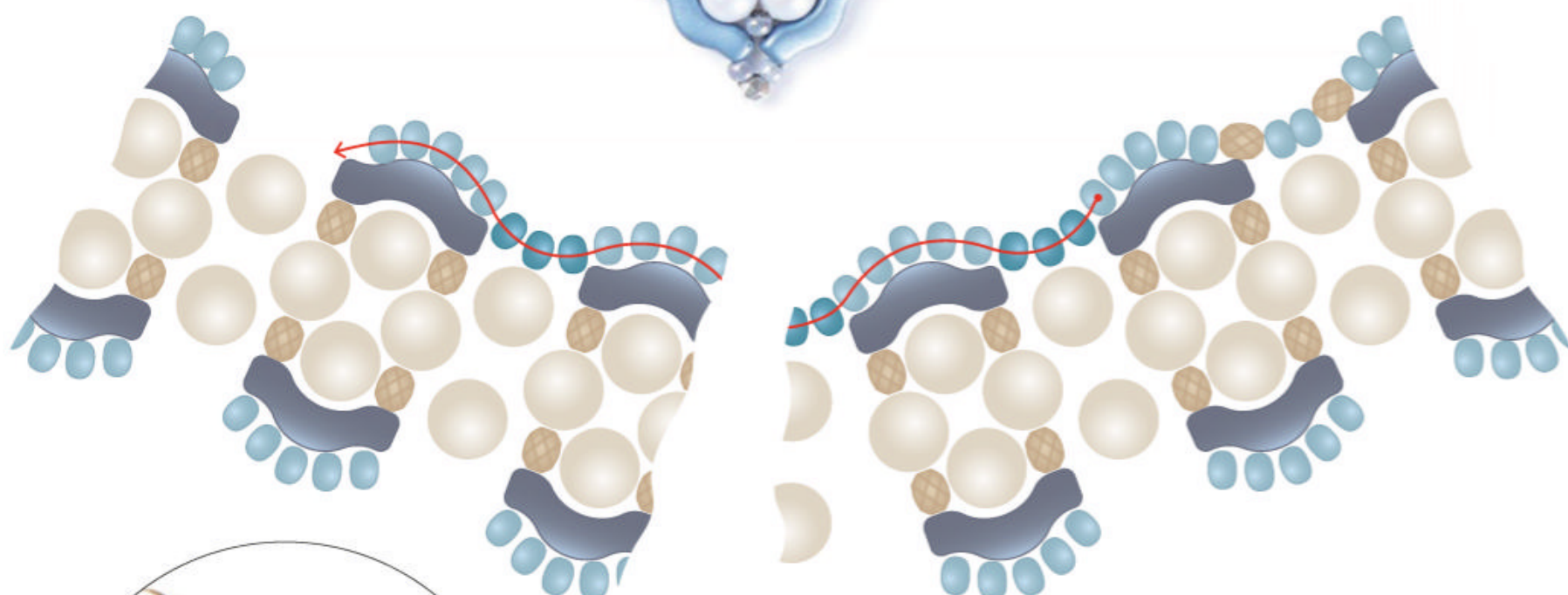
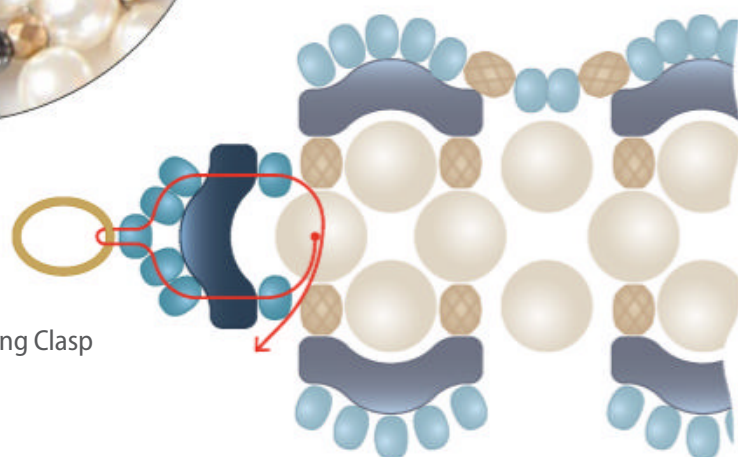


Fig. 7: Working Embellishment, Center



Fig. 8: Adding Clasp



LESLIE ROGALSKI is the creative director for The BeadSmith and a BeadSmith Inspiration Squad designer. She has been the editor in chief and technical editor for bead magazines, a Swarovski ambassador, and a designer for several bead companies. Widely recognized for her videos and TV appearances in the United States and the United Kingdom, Leslie also teaches nationally and is a Master Artisan of her local chapter of the Pennsylvania Guild of Craftsmen. To see more of her work, visit leslierogalskibeadworks.com.

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Galactic Pearls SUE NEEL



ELEVATE YOUR OUTFIT with this modern take on the classic pearl necklace. The components resemble planets, and you get to be the center of the universe!

TECHNIQUE

Circular brick stitch

PROJECT LEVEL ●●○

MATERIALS

5 g metallic oceanic size 15° Japanese seed beads (A)
10 g silver-lined crystal size 11° Japanese seed beads (B)
5 g matte pyrite galvanized permanent-finish size 8° Japanese seed beads (C)
22 black 8mm Swarovski pearl rounds (D)
14 dark grey 12mm Swarovski pearl rounds (E)
1 silver-plated 18mm toggle clasp
2 silver 4×6mm oval jump rings
Crystal 8 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle
Thread burner (optional)
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

19½"

1) LARGE COMPONENTS. Use circular brick stitch to form the large components:
Round 1: Use 3' of new thread to string 1E, leaving a 4" tail. Pass through the E just exited; repeat twice for a total of 4 exterior threads. Arrange the 4 exterior threads so that there are 2 threads on either side of the E. String 2C; pass under a pair of exterior threads and pass back up through the second C just added (Fig. 1, green thread). String 1C and pass under the exterior threads, then pass back up through the C just added; repeat twelve times (Fig. 1, blue thread). Pass down through the first C of this round, pass under the exterior threads, and pass up through the last C exited (Fig. 1, red thread). *Note:* You should end up with 15C in this round.

Round 2: *Note:* You'll be working increases by passing under the same thread between 2 beads of the previous round twice, wherever it is necessary. You should end up with 24A and 24B in this round. String 1B, 1A, and 1B; pass under the nearest thread of the previous round and pass back through the second B just added (Fig. 2, blue thread). String 1A and 1B, pass under the nearest thread of the previous round, and pass back through the B just added; repeat twenty-one times. String 1A and pass down

through the first B of this round, pass under the nearest thread of the previous round, and pass up through the last B exited (Fig. 2, red thread). Weave through beads to exit down from the E so that your working and tail threads are exiting near each other. Use the working and tail threads to tie a square knot; secure and trim the threads.

Repeat this entire step thirteen times for a total of 14 Large Components.

2) SMALL COMPONENT 1. Use circular brick stitch to form the first small component and join it to 2 large components:
Join 1: *Note:* Each small component should end up with 14B. Use 3' of new thread to string 1D, leaving a 4" tail. Pass through the D just exited; repeat twice for a total of 4 exterior threads. Arrange the 4 exterior threads so that there are 2 threads on either side of the D. String 1B, 1A, and 1B; pass under a pair of exterior threads and pass back up through the second B just added (Fig. 3, green thread). String 1A and 1B, pass under the exterior threads, then pass back up through the B just added; repeat six times. Pass back through the last A added (Fig. 3, blue thread). String 1A; pass through 1A on a large component. String 1A; pass through the last A exited of this small component. Repeat the thread path to reinforce, then pass through the next B of this small component, under a pair of exterior threads, and up through the last B added (Fig. 3, red thread).

artist's tips

- › When passing under the exterior threads, be careful not to scratch the pearl surface with your needle.
- › Leave the knotted tail on each pearl and do not clip off until the entire necklace is finished. This helps to ensure that all the knots (no matter how well "hidden") end up on the same side of the necklace and gives a cleaner, smoother look to the finished piece.
- › You may attach a jump ring to the beadwork instead of "hard-stitching" the clasp onto the ends. This will allow for easy replacement.
- › Due to the weight of this piece magnetic clasps are not recommended.

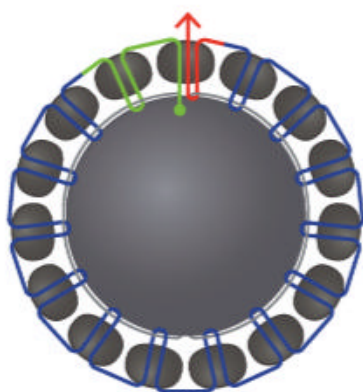


Fig. 1: Weaving Large Components, Round 1

Fig. 2: Forming Large Components, Round 2

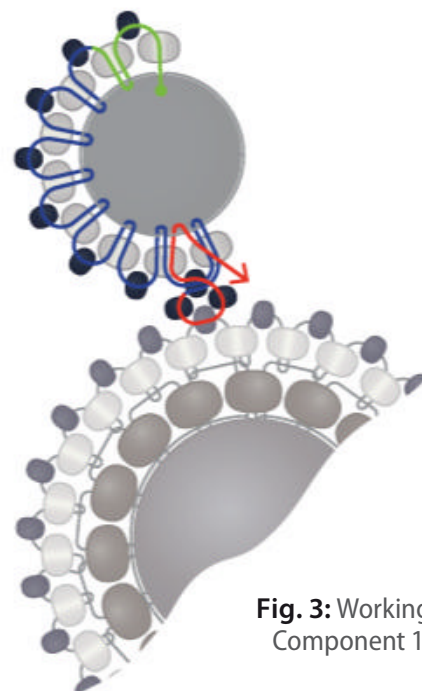
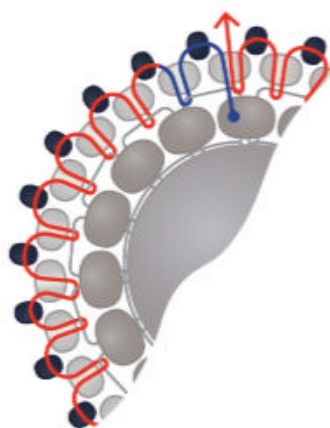


Fig. 3: Working Small Component 1, Join 1

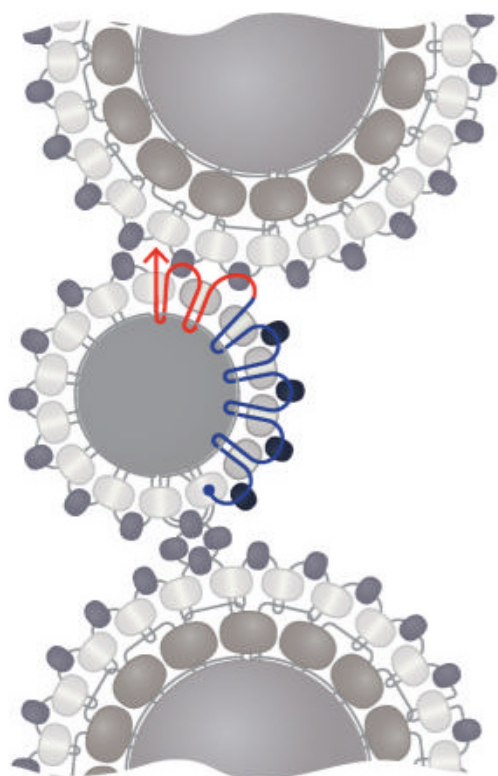


Fig. 4: Stitching Small Component 1, Join 2

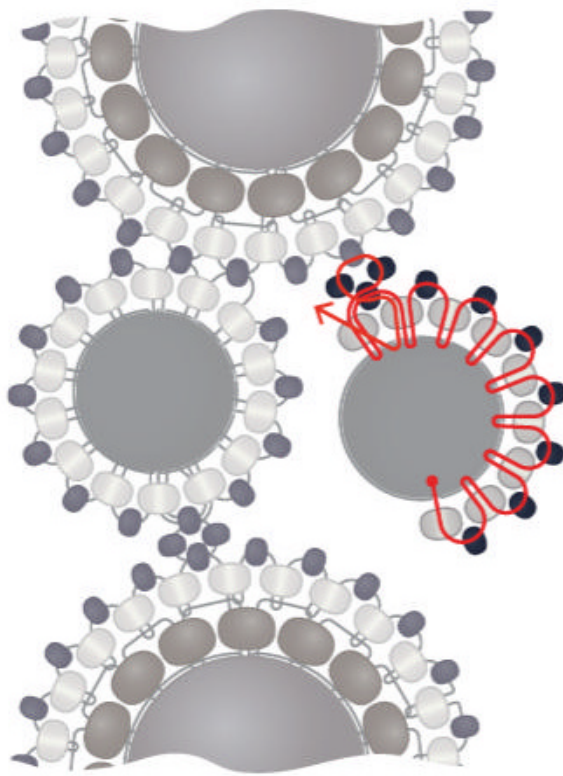


Fig. 5: Forming Small Component 2, Join 1

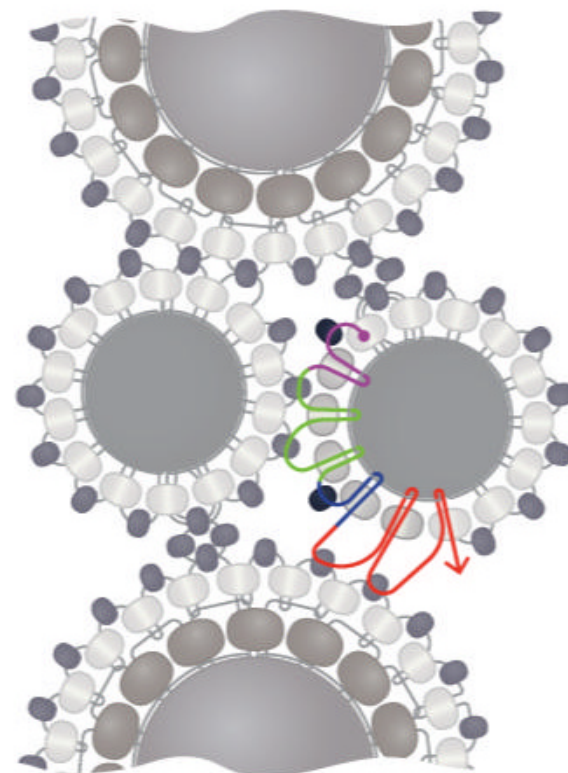


Fig. 6: Weaving Small Component 2, Join 2

Join 2: String 1A and 1B, pass under the exterior threads, then pass back up through the B just added; repeat three times (**Fig. 4, blue thread**). Pass through 1A on a new large component. String 1B; pass under the exterior threads of this small component, then pass back up through the B just added. Pass through the next A on the large component just joined; pass down through the first B of this small component, pass under the exterior threads, then pass back up through the last B exited (**Fig. 4, red thread**). Secure and trim the threads.

3) SMALL COMPONENT 2. Use circular brick stitch to form the second small component and join it to the 2 large components just joined:

Join 1: Repeat Small Component 1, Join 1, joining to the A of the top large component as shown (**Fig. 5**).

Join 2: String 1A and 1B, then pass under the exterior threads, then pass back up through the B just added (**Fig. 6, purple thread**). Skip the next A of the previous small component and pass through the

following A. String 1B; pass under the exterior threads of this small component, then pass back up through the B just added. Pass through the next A of the previous small component. String 1B; pass under the exterior threads of this small component, then pass back up through the B just added (**Fig. 6, green thread**). String 1A and 1B; pass under the exterior threads of this small component, then pass back up through the B just added (**Fig. 6, blue thread**). Skip the next A of the bottom large component and pass through the following A. String 1B; pass under the exterior threads of this small component, then pass back up through the B just added. Pass through the next A of the bottom large component. Pass down through the first B added of this small component, pass under the exterior threads, then pass back up through the last B exited (**Fig. 6, red thread**).

4) SMALL COMPONENT 3. Use 3' of new thread to string 1D, leaving a 4" tail. Pass through the D just exited; repeat twice for a

total of 4 exterior threads. Arrange the 4 exterior threads so that there are 2 threads on either side of the D. String 1B, 1A, and 1B; pass under a pair of exterior threads and pass back up through the second B just added (**Fig. 7, orange thread**). String 1A and 1B, pass under the exterior threads, then pass back up through the B just added; repeat five times (**Fig. 7, purple thread**). Pass through 1A on a new large component. String 1B; pass under the exterior threads of this small component, then pass back up through the B just added. Pass through the next A on the large component just joined. String 1B; pass under the exterior threads of this small component, then pass back up through the last B exited (**Fig. 7, green thread**). String 1A and 1B, pass under the exterior threads, then pass back up through the B just added; repeat twice (**Fig. 7, blue thread**). *Note:* Counting clockwise, you'll be joining this small component to the 8th and 9th A beads from the previous join at the top-right of the large component as shown. Pass through 1A of the previous large component. String 1B; pass under the exterior threads of this small

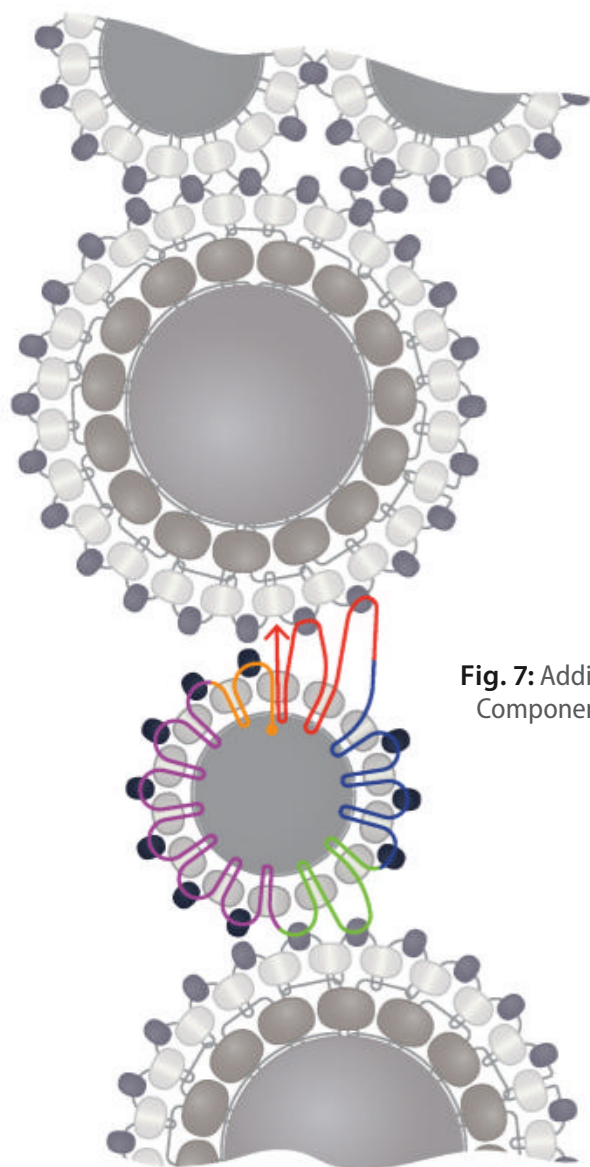


Fig. 7: Adding Small Component 3

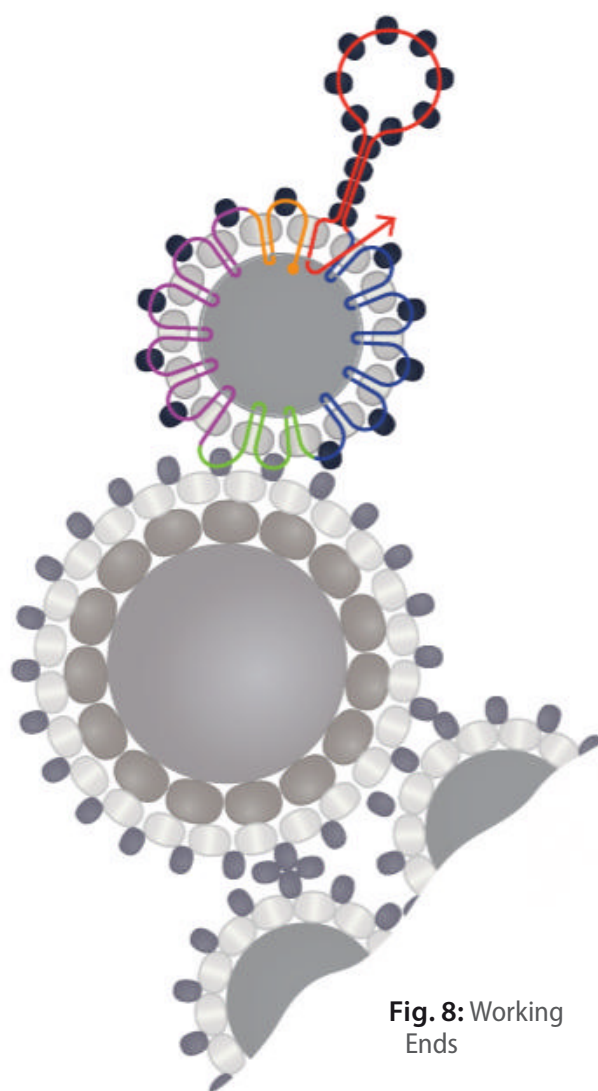


Fig. 8: Working Ends

component, then pass back up through the B just added. Pass through the next A of the large component. Pass down through the first B of this small component, pass under the exterior threads of this small component, then pass back up through the last B exited (Fig. 7, red thread). Repeat Steps 2–4 five times. Repeat Steps 2 and 3.

5) ENDS. Use 3' of new thread to string 1D, leaving a 4" tail. Pass through the D just exited; repeat twice for a total of 4 exterior threads. Arrange the 4 exterior threads so that there are 2 threads on either side of the D. String 1B, 1A, and 1B; pass under a pair of exterior threads and pass back up through the second B just added (Fig. 8, orange thread). String 1A and 1B, then pass under the exterior threads, then pass back up through the B just added; repeat four times (Fig. 8, purple thread). *Note:* Counting counterclockwise, you'll be joining this small component to the 13th and 14th A from the previous join at the bottom-left of the first large component as shown. Pass through 1A on the first large component.

String 1B; pass under the exterior threads of this small component, then pass back up through the B just added. Pass through the next A on the large component just joined; pass down through the next B of this small component, pass under the exterior threads of this small component, then pass back up through the last B exited (Fig. 8, green thread). String 1A and 1B, then pass under the exterior threads, then pass back up through the B just added; repeat four times (Fig. 8, blue thread). String 12A; pass back through the first 4A just strung, down through the next B of this small component, under the exterior threads, and up through the previous B (Fig. 8, red thread). Repeat the thread path to reinforce; secure and trim the threads. Repeat this entire step on the opposite end of the necklace, mirroring this end.

6) CLASP. Use 1 jump ring to connect one half of the clasp to 1 End; repeat with the second half of the clasp on the other end.



SUE NEEL is a beadwork designer who started beading by repairing vintage costume jewelry for friends and relatives. She teaches regularly and sells her work at art shows and through her website. There is always something fun up Sue's sleeve—and it isn't always a bracelet! Visit her website at www.arcabeadies.com and her Facebook page at www.facebook.com/arcabeadies.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads: Bobby Bead, (888) 900-2323, www.bobbybead.com. Swarovski crystal pearls and all other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Kits: ArcaBeadies, www.arcabeadies.com. ●

Touch of Sparkle

CARMELINA CALABRESE



Main
Colorway

*beginner
friendly!*

MAKE A SWAROVSKI CRYSTAL rivoli appear larger with an easy-to-stitch bezel. These sparkly earrings will dress up all your holiday outfits!

TECHNIQUES

Circular netting

Right-angle weave variation

PROJECT LEVEL ○○○

MATERIALS

0.5 g red gold luster opaque size 15° Japanese seed beads (A)

1 g champagne Duracoat size 11° Japanese seed beads (B)

0.5 g champagne Duracoat size 8° Japanese seed beads (C)

16 matte metallic flax 6×2mm 2-hole CzechMates bars (D)

8 crystal aurum 2X 3mm Swarovski crystal bicones (E)

8 light Siam 4mm Swarovski crystal bicones (F)

16 gold 3mm Swarovski crystal pearl rounds (G)

2 foil-back scarlet 10mm Swarovski crystal rivolis

2 crystal AB 5.5×11mm Swarovski crystal drop pendants

1 pair of gold-plated 15×18mm ear wires

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 12 beading needle

FINISHED SIZE

2"

1) BEZEL. Use circular netting to form the bezel:

Round 1: Use 3' of thread to string 1D and 1B; repeat seven times, 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 (inside) hole of the first D; pass through the second (outside) hole of the D just exited (Fig. 1, blue thread).

Round 2: String 1C; pass through the next D (outside hole). String 1F; pass through the next D (outside hole). Repeat from beginning of this round three times. Repeat the thread path of this round to reinforce, then pass through the first 1C and 1D (outside hole) (Fig. 1, red thread).

Round 3: String 1A, 1B, 1C, 1B, and 1A, skip the next F and pass through the following 1D (outside hole), 1C, and 1D (outside hole); repeat three times. Repeat the thread path of this round to reinforce, then pass through the first 1A/1B/1C of this round (Fig. 2).

Round 4: Insert 1 rivoli into the beadwork faceup. Hold the rivoli in place as you work this round. String 1B, 1E, and 1B, then pass through next C in the previous round; repeat three times (Fig. 3). Repeat the thread path of this round twice, then weave through beads to exit from 1F of Round 2 (see the start dot in Fig. 4).

2) EMBELLISHMENT. Continue in circular netting for the embellishment:

Round 1: String 1B, 1G, 1B, 1G, and 1B, then pass through the next F; repeat (Fig. 4, purple thread). String 1B, 1G, 1C, 1G, and 1B; pass through the next F (Fig. 4, green thread). String 1B, 1G, 1B, 1G, and 1B; pass through the next F. Repeat the thread path of this round to reinforce, then pass through the first 1B/1G/1B/1G/1B in this round (Fig. 4, blue thread).

Round 2: String 4A; pass through the next 1B/1G/1B/1G/1B. String 4A; pass through the next 1B/1G/1C/1G/1B. String 4A and pass through the next 1B/1G/1B/1G/1B; repeat, only passing through 1B/1G/1B (Fig. 4, red thread).

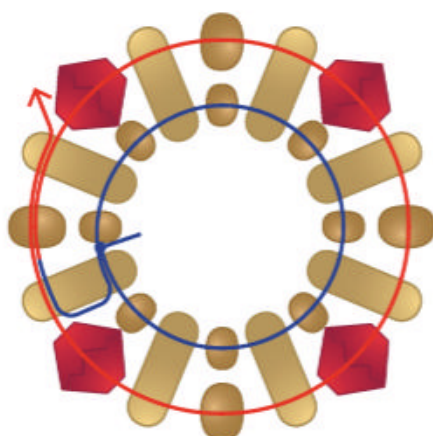


Fig. 1: Weaving Bezel, Rounds 1 and 2

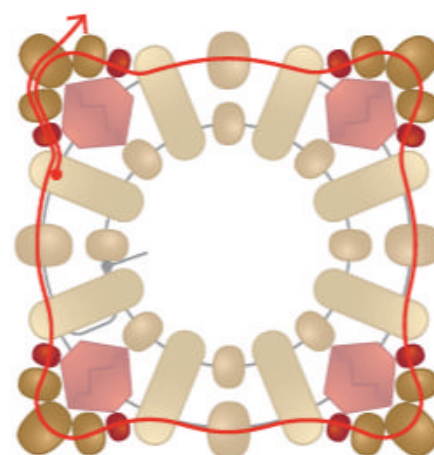


Fig. 2: Stitching Bezel, Round 3

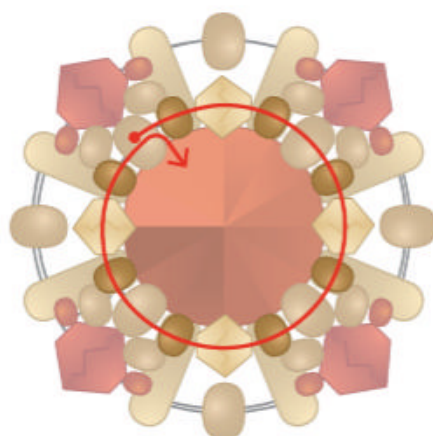


Fig. 3: Forming Bezel, Round 4

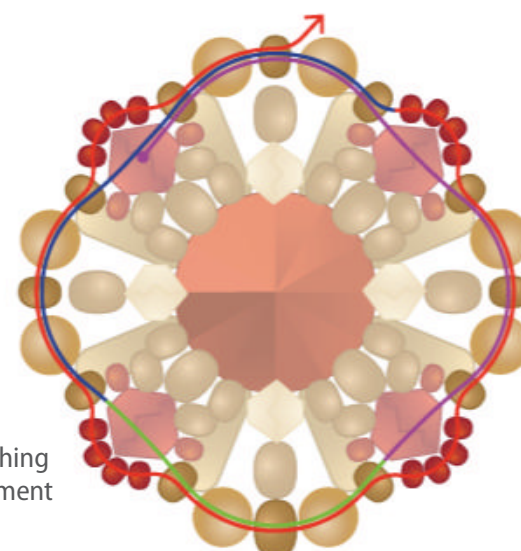


Fig. 4: Stitching Embellishment

artist's tips

› Always make sure to check that both holes are open before stringing 2-hole beads.

› Miyuki seed beads work best; Toho beads will make your bezel too large.

› Always reinforce thread paths of all stress points.



Fig. 5: Adding Ear-Wire Loop and Drop

3) EAR WIRE LOOP. String 3A, 1 ear wire, and 3A; pass through the last B exited. Repeat the thread path twice to reinforce, then weave through beads to exit from the bottom C in Embellishment, Round 1 (Fig. 5, blue thread).

4) DROP. String 2B, 1 drop, and 2B; pass through the last C exited (Fig. 5, red thread). Repeat the thread path twice to reinforce; secure and trim the threads. Repeat Steps 1–4 for a second earring.

 **CARMELINA CALABRESE** has been a beadwork designer and teacher in New York since 2015. She has worked in the fine jewelry field for most of her life, most recently grading diamonds at GIA. You can find her patterns and kits online at www.CarmelinasJewelry.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads and CzechMates bars: Potomac Bead Company, www.potomacbeads.com. Thread and Swarovski crystal bicones and rivolis: Eureka Crystal Beads, (401) 603-0983, www.eurekacrystalbeads.com. Swarovski crystal drop pendants: Beadaholique, (866) 834-4618, www.beadaholique.com. ●

Alternate Colorway Materials

PINK 0.5 g crystal Labrador full size 15° Japanese seed beads (A) 1 g crystal Labrador full size 11° Japanese seed beads (B) 0.5 g crystal Labrador full size 8° Japanese seed beads (C) 16 crystal Labrador full 6×2mm 2-hole CzechMates bars (D) 8 rose peach shimmer 2×3mm Swarovski crystal bicones (E) 8 rosewater opal 2XAB 4mm Swarovski crystal bicones (F) 16 matte flamingo 3mm pressed-glass pearl rounds (G) 2 foil-back crystal AB 10mm Swarovski crystal rivolis 2 crystal AB 5.5×11mm Swarovski crystal drop pendants	BLUE 0.5 g nickel plated size 15° Japanese seed beads (A) 1 g nickel plated size 11° Japanese seed beads (B) 0.5 g crystal Labrador full size 8° Japanese seed beads (C) 16 jet hematite 6×2mm 2-hole CzechMates bars (D) 8 crystal comet argent light 2X 3mm Swarovski crystal bicones (E) 8 crystal comet argent light 4mm Swarovski crystal bicones (F)	ROSE GOLD 0.5 g crystal Labrador full size 15° Japanese seed beads (A) 1 g crystal Labrador full size 11° Japanese seed beads (B) 0.5 g crystal Labrador full size 8° Japanese seed beads (C)	16 iridescent dark blue 3mm Swarovski crystal pearl rounds (G) 2 foil-back Montana blue 10mm Swarovski crystal rivolis 2 crystal AB 5.5×11mm Swarovski crystal drop pendants 1 pair of gold-plated 15×18mm ear wires Smoke 6 lb FireLine braided beading thread	16 crystal Labrador full 6×2mm 2-hole CzechMates bars (D) 8 rose gold 2X 3mm Swarovski crystal bicones (E) 8 rose gold 2X 4mm Swarovski crystal bicones (F) 16 powder almond 3mm Swarovski crystal pearl rounds (G) 2 crystal rose gold 10mm Swarovski crystal rivolis 2 crystal AB 5.5×11mm Swarovski crystal drop pendants 1 pair of gold-plated 15×18mm ear wires Smoke 6 lb FireLine braided beading thread
1 pair of gold-plated 15×18mm ear wires Crystal 6 lb FireLine braided beading thread				



Main
Colorway

CRYSTALS SPARKLE LIKE STARS in the night sky in this beautiful bracelet.

TECHNIQUES

Circular and tubular netting
Tubular peyote stitch

PROJECT LEVEL ○○○

MATERIALS

- 5 g matte grey opaque size 15° Japanese seed beads (A)
- 2 g gunmetal size 15° Japanese seed beads (B)
- 1 g gray luster opaque size 11° Japanese seed beads (C)
- 1 g matte metallic silver gray size 11° Japanese seed beads (D)
- 10 total 3mm Swarovski crystal bicones in a mix of these colors: purple velvet, olivine, fuchsia, light amethyst, aquamarine, air blue opal, and astral pink 3mm Swarovski crystal bicones (E)
- 10 total 4mm Swarovski crystal bicones in a mix of these colors: purple velvet, olivine, astral pink, and sapphire (F)
- 2 scarabaeus green 8mm (SS39) Swarovski crystal rivolis (G)
- 2 light coral Lacquer PRO 8mm (SS39) Swarovski crystal rivolis (H)
- 1 foil-back amethyst 18mm Swarovski crystal rivoli
- 20 rose gold 3mm Swarovski crystal pearl rounds (J)
- 2 light grey 4mm Swarovski crystal pearl rounds (K)
- 2 light green 8mm Swarovski crystal pearl rounds (L)
- 2 gunmetal 4mm jump rings
- 1 gunmetal 6mm split ring
- 1 gunmetal 6×9mm lobster clasp
- Crystal 4 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

7"

- 1) **LARGE RIVOLI COMPONENT.** Use circular netting to form the large rivoli component:
- Round 1:** Use 6' of thread to string 30A, 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 3A (Fig. 1, blue thread).
- Round 2:** String 2A, 1B, and 2A, skip the next 2A of the previous round and pass through the following A; repeat nine times (Fig. 1, red thread). Weave through beads to exit from the second skipped A in Round 1 (see the start dot in Fig. 2).
- Round 3:** String 1B, skip the next A of Round 1 and pass through the following 2A; repeat nine times. Weave through beads to exit from 1B of Round 2 (Fig. 2, purple thread).
- Round 4:** Note: Take care to string any duplicate colors of E so they are opposite each other. String 1A, 1E, and 1A, then pass through the next B of Round 2; repeat nine times. Pass through the first 1A/1E/1A of this round (Fig. 2, blue thread).

- Round 5:** String 1C and pass through the next 1A/1E/1A of the previous round; repeat nine times. Pass through the first C of this round (Fig. 2, red thread).
- Rounds 6 and 7:** Note: Take care that the nets in Round 7 lay on top of the nets in Round 6. String 3A, 1B, and 3A, then pass through the next C of the previous round; repeat nine times (Fig. 3, blue thread). Repeat from the beginning of this round for a second round of nets. Pass through the first 3A/1B of Round 7 (Fig. 3, red thread).
- Round 8:** Insert the 18mm rivoli into the beadwork facedown so that the front of the rivoli touches Rounds 1–3. String 3C and pass through the next point B of Round 7; repeat nine times. Pass through the first 2C of this round (Fig. 4, blue thread).
- Round 9:** String 2B and pass through the middle C of the next 3C set in the previous round; repeat nine times (Fig. 4, red thread). Weave through beads to exit from 1C of Round 5 (see the start dot in Fig. 5).

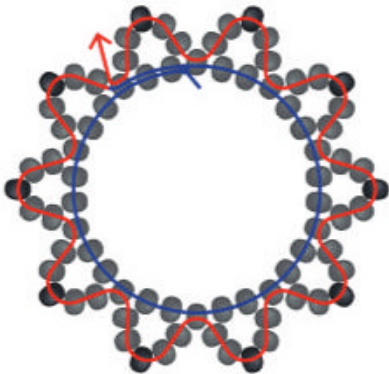


Fig. 1: Forming Large Rivoli Component, Rounds 1 and 2

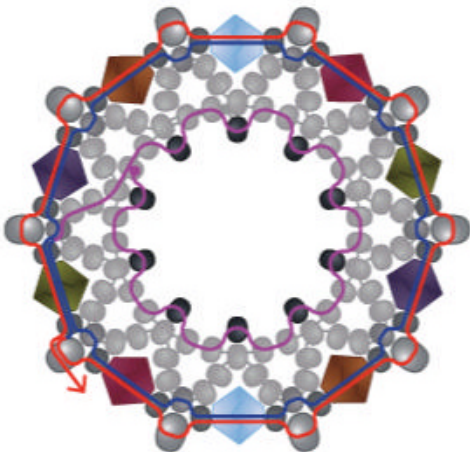


Fig. 2: Stitching Large Rivoli Component, Rounds 3–5

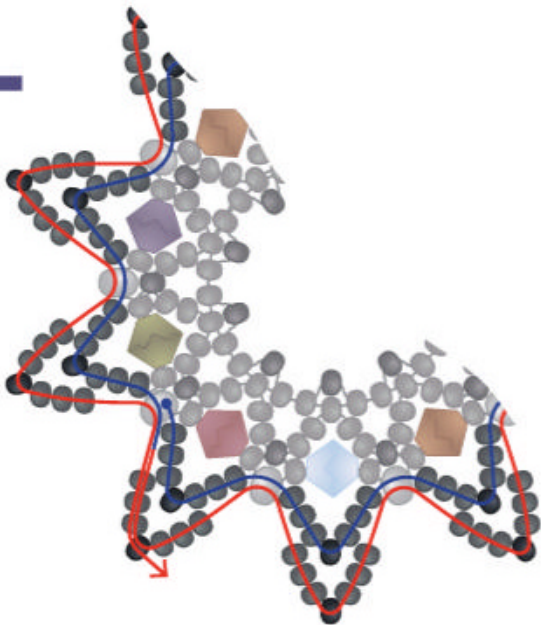


Fig. 3: Weaving Large Rivoli Component, Rounds 6 and 7

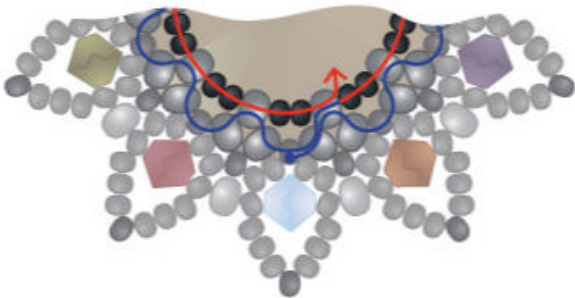


Fig. 4: Adding Large Rivoli Component, Rounds 8 and 9

Round 10: *Note:* Take care that the nets in this round lay on top of the nets in Round 6. String 3A, 1B, and 3A, then pass through the next C of Round 5; repeat nine times. Pass through the first 3A/1B of this round (Fig. 5, blue thread).

Round 11: String 1A, 1B, 1J, 1B, and 1A, then pass through the next point B of the previous round; repeat nine times. Pass through the first 1A/1B/1J of this round (Fig. 5, red thread). Flip the beadwork over.

Round 12: String 1C and 1A; pass through the point B of the next net of Round 6. String 1A and 1C; pass through the next J of Round 11. Repeat from the beginning of this round nine times. (Fig. 6, green thread; some beads removed for clarity).

Round 13: String 3A, 1B, and 3A, then pass through the next J; repeat nine times (Fig. 6, blue thread). Repeat the thread path of this round to reinforce, skipping the B added in this round to encourage the nets to form points (Fig. 6, red thread). Secure and trim the thread. Set aside.

2) SMALL RIVOLI COMPONENTS. Use circular netting to form the small rivoli components:

Round 1: Use 5' of thread to string 15A, 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 3A of this round (Fig. 7, blue thread).

Round 2: String 2A, 1B, and 2A, skip the next 2A of the previous round and pass through the following A; repeat four times (Fig. 7, red thread). Weave through beads to exit from the second skipped A in Round 1 (see the start dot in Fig. 8).

Round 3: String 1B, skip the next A of Round 1 and pass through the following 2A; repeat four times. Weave through beads to exit from 1B of Round 2 (Fig. 8, blue thread).

Round 4: String 3A, 1B, and 3A and pass through the next B of Round 2; repeat four times. Pass through the first 3A/1B of this round (Fig. 8, red thread).

Round 5: Insert 1G into the beadwork facedown so that the front of the rivoli touches Rounds 1–3. String 2C and pass through the next point B of Round 4; repeat four times (Fig. 9). Weave through beads to exit from 1B of Round 2 (see the start dot in Fig. 10). Flip the beadwork over.

Round 6: String 1A, 1J, and 1A, then pass through the next point B of Round 4; repeat four times. Pass through the first 1A/1J/1A of this round (Fig. 10, purple thread).

Round 7: String 1B, 1C, and 1B, then pass through the next 1A/1J/1A; repeat four times. Pass through the first 1B/1C/1B of this round (Fig. 10, green thread).

Round 8: String 3A, 1B, and 3A, then pass through the next 1B/1C/1B; repeat four times (Fig. 10, blue thread). Repeat the thread path of this round to reinforce, skipping the B added in this round to encourage the nets to form points. Pass through the first 3A/1B of this round (Fig. 10, red thread).

Fig. 5: Forming Large Rivoli Component, Rounds 10 and 11

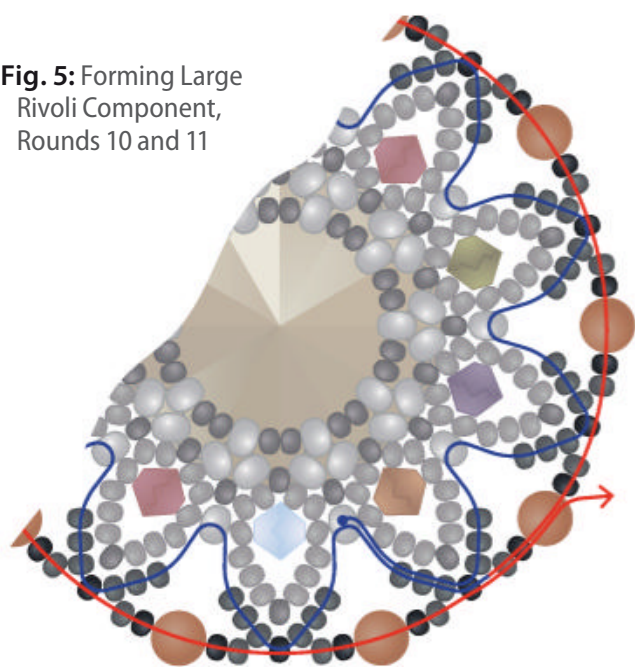


Fig. 6: Stitching Large Rivoli Component, Rounds 12 and 13

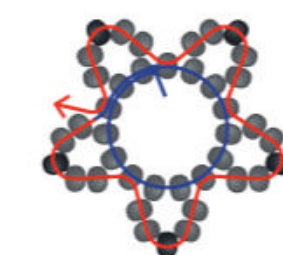
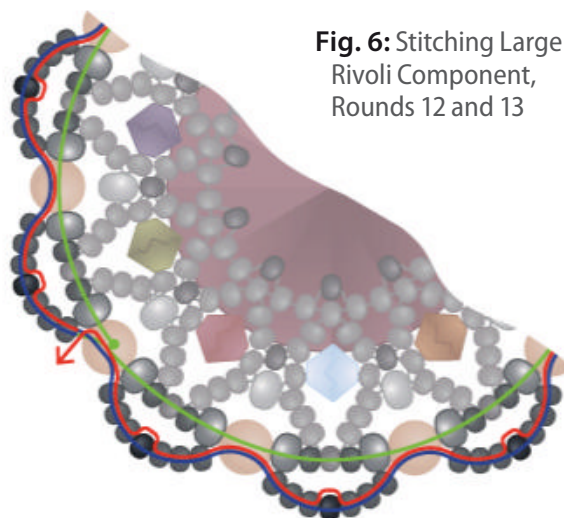


Fig. 7: Weaving Small Rivoli Components, Rounds 1 and 2

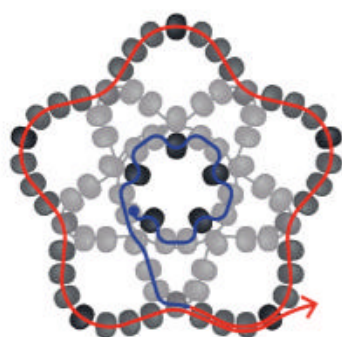


Fig. 8: Adding Small Rivoli Components, Rounds 3 and 4

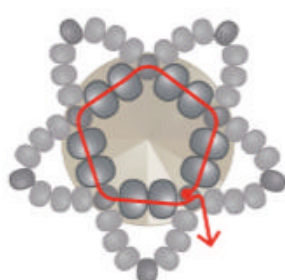


Fig. 9: Forming Small Rivoli Components, Round 5

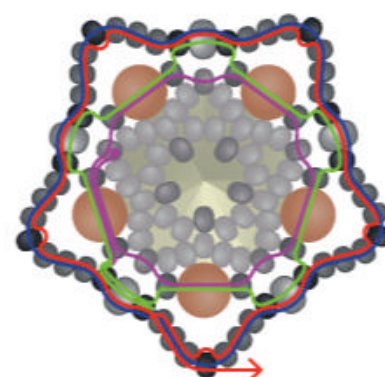


Fig. 10: Stitching Small Rivoli Components, Rounds 6–8

OPTION
Create a pendant using similar techniques.



Alternate Colorway Materials

TURQUOISE AND RED BRACELET

5 g matte metallic dark turquoise size 15° Japanese seed beads (A)
2 g metallic dark bronze size 15° Japanese seed beads (B)
2 g turquoise luster opaque size 11° Japanese seed beads (C, D)
20 scarlet 3mm Swarovski crystal bicones (E, F)
4 scarlet 8mm (SS39) Swarovski crystal rivolis (G, H)
1 foil-back scarlet 18mm Swarovski crystal rivoli
20 bronze 3mm Swarovski crystal pearl rounds (J)
2 gold 4mm Swarovski crystal pearl rounds (K)
2 bordeaux 8mm Swarovski crystal pearl rounds (L)
2 gunmetal 4mm jump rings
1 gunmetal 6mm split ring
1 gunmetal 6×9mm lobster clasp
Crystal 4 lb FireLine braided beading thread

PENDANT

5 g matte metallic dark bronze size 15° Japanese seed beads (A)
2 g metallic dark bronze size 15° Japanese seed beads (B)
2 g metallic gold iris size 11° Japanese seed beads (C, D)
1 g matte root beer transparent size 11° cylinder beads (for tassel wrap)
13 light Colorado topaz 2X shimmer 3mm Swarovski crystal bicones (E, F)
There is no G or H in this colorway
1 jet 27mm Swarovski crystal round fancy stone
13 powder almond 4mm Swarovski crystal pearl rounds (J)
There is no K or L in this colorway
1 gunmetal 3×8mm bail
1 gunmetal 4mm jump ring
1 coffee brown 2½" silk tassel
Crystal 4 lb FireLine braided beading thread

Join: Note: Take care that you join the components faceup. String 1B; pass through 1 point B in Round 13 of the large rivoli component. String 1B; pass through the last B exited on the small rivoli component. Repeat the thread path of this join to reinforce, then weave through beads to exit from the next point B on the small rivoli component. String 1B; pass through the next point B in Round 13 of the large rivoli component. String 1B; pass through the last B exited on the small rivoli component (Fig. 11). Repeat the thread path to reinforce; secure and trim the threads. Repeat this entire step for a total of 2 small rivoli components with J, joined to the opposite side of the large rivoli component. Repeat this entire step two more times, using F in place of J and H in place of G; set these 2 components aside.

3) LARGE PEARL COMPONENTS. Use tubular peyote stitch for the large pearl components:

Pearl: Use 4' of thread to string 1L, leaving an 8" tail. String 1C; pass back through the L. String 1C; pass through the L and the first C added (Fig. 12, green thread).
Rounds 1 and 2: String 10C and pass through the next C; repeat (Fig. 12, blue thread).

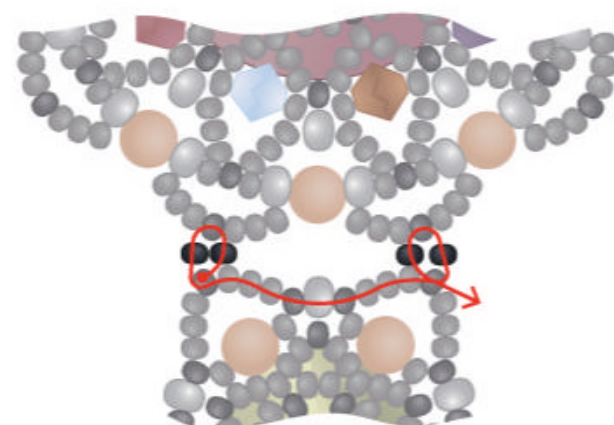


Fig. 11: Joining Small Rivoli Components

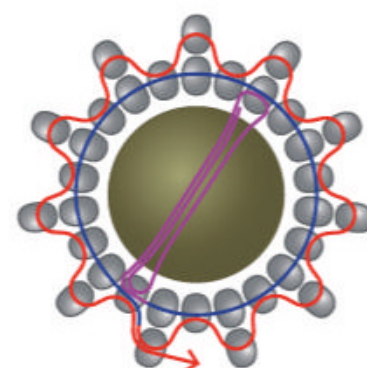


Fig. 12: Forming Large Pearl Components, Pearl and Rounds 1–3

Round 3: String 1C, skip the next C, and pass through the following C; repeat ten times. Pass through the first C of this round (Fig. 12, red thread).

Round 4: Work 11 peyote stitches with 1C in each stitch; pass through the first C of this round (Fig. 13, orange thread).

Round 5: Work 11 peyote stitches with 1B in each stitch; weave through beads to exit from the nearest C of Round 1 (Fig. 13, purple thread).

Connectors: String 1B; pass through the next C of Round 2, then weave through beads to exit from the opposite C of Round 3. String 1B; pass through the next C of Round 3, then weave through beads to exit from the first B added (Fig. 13, blue thread). Set the working thread aside; don't trim it.

Round 6: Use the tail thread to pass through the nearest C of Round 1. Work 11 peyote stitches with 1B in each stitch. Secure and trim the tail thread; don't trim the working thread.

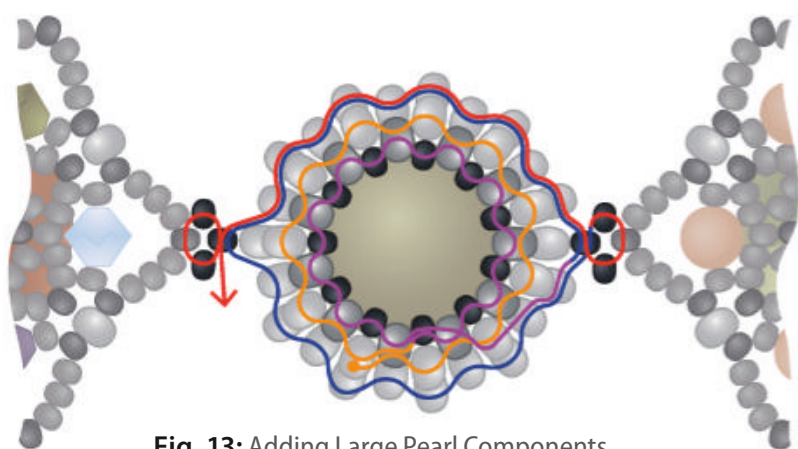


Fig. 13: Adding Large Pearl Components, Rounds 4, 5, and Connectors

Fig. 14: Stitching Small Pearl Components, Pearl and Rounds 1–3

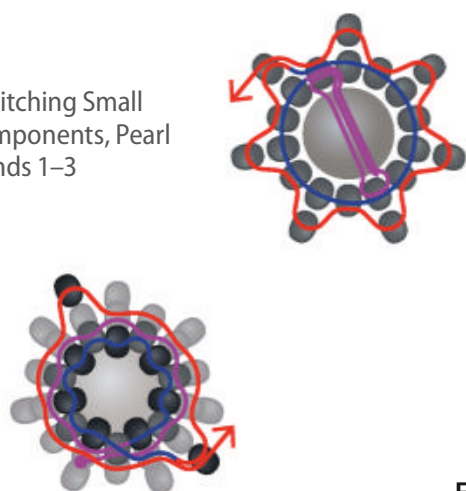


Fig. 15: Weaving Small Pearl Components, Rounds 4, 5, and Connectors

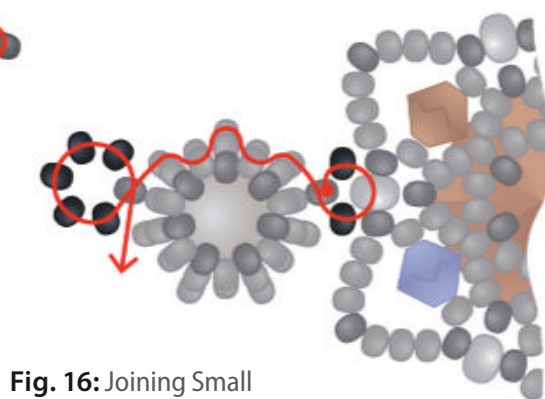


Fig. 16: Joining Small Pearl Components

Join: Use the working thread to string 1B; pass through the point B opposite the previous join on a small rivoli component with J. String 1B; pass through the last B exited on this large pearl component. Repeat the thread path to reinforce, then weave through beads to exit from the other connector. String 1B; pass through a point B on a new small rivoli component (with F). String 1B; pass through the last B exited on this large pearl component (Fig. 13, red thread). Repeat the thread path to reinforce, then secure and trim the thread.

Repeat this entire step to create and join 1 more large pearl component to the opposite end of the bracelet.

4) SMALL PEARL COMPONENTS. Use tubular peyote stitch for the small pearl components:

Pearl: Use 4' of thread to string 1K, leaving a 4" tail. String 1A; pass back through the K. String 1A; pass through the K and the first A strung (Fig. 14, green thread).

Rounds 1 and 2: String 6A and pass through the next A; repeat (Fig. 14, blue thread).

Round 3: String 1A, skip the next A, and pass through the following A; repeat six times. Pass through the first A of this round (Fig. 14, red thread).

Round 4: Work 7 peyote stitches with 1A in each stitch; pass through the first A of this round (Fig. 15, purple thread).

Round 5: Work 7 peyote stitches with 1B in each stitch; weave through beads to exit from the nearest A of Round 3 (Fig. 15, blue thread).

Connectors: String 1B; pass through the next C of Round 3, then weave through beads to exit from the opposite C in Round 3. String 1B; pass through the next C of Round 3, then weave through beads to exit from the first B added (Fig. 15, red thread). Secure and trim the tail thread; don't trim the working thread.

Join: String 1B; pass through the edge C opposite the previous join on a small rivoli component with F. String 1B; pass through the last B exited on this small pearl component. Repeat the thread path to reinforce, then weave through beads



Back

to exit from the other connector. String 5B; pass through the last B exited on this small pearl component (Fig. 16). Repeat the thread path to reinforce, then secure and trim the thread.

5) CLASP. Use 1 jump ring to connect the lobster clasp to one end of the bracelet; use the other jump ring to attach the split ring on the opposite end of the bracelet.

NÓRA TÓTH is a bead weaving and crochet designer and educator living in Hungary. She enjoys traveling and the challenge provided by playing with color in her beadwork. Contact Nóra via email at totnory@gmail.com or on Facebook and read her blog at norigyongyei-needlecat.blogspot.hu.

RESOURCES Check your favorite bead retailer or contact: Matte grey opaque Toho size 15° seed beads (A), 3mm and 4mm Swarovski crystal bicones, jump rings, split ring, clasp, and thread: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Miyuki size 15° and size 11° seed beads (B, C, and D), 8mm Swarovski crystal pearls: Caravan Beads, (800) 230-8941, www.caravanbeads.com. 8mm (SS39) and 18mm Swarovski crystal rivolis, 3mm and 4mm Swarovski crystal pearls: Dreamtime Creations, (866) 874-6748, www.dreamtimecreations.com. ●



Main
Colorway

THE SPARKLE THAT RESULTS from the two-needle technique used to stitch this striking Bridge bead bracelet is worth the journey back and forth.

TECHNIQUES

Two-needle right-angle weave

Picots

PROJECT LEVEL **○○○**

MATERIALS

2 g silver-lined nutmeg Duracoat size 15° seed beads (A)
 1 g muscat galvanized Duracoat size 15° seed beads (B)
 0.5 g muscat galvanized Duracoat size 11° seed beads (C)
 8 backlit tequila 8×5mm 2-hole GemDuos (D)
 36 violet rainbow 5×12mm 3-hole Bridge beads (E)
 32 copper-lined crystal AB 2mm fire-polished rounds (F)
 16 matte metallic copper bronze 3mm fire-polished rounds (G)
 9 saturated metallic grenadine 6mm pressed-glass rounds (H)
 2 rose gold 18.7×12.7mm 3-hole Amatos III Cymbal bead endings
 2 rose gold 5mm jump rings
 1 rose gold 11mm magnetic clasp
 Black satin 4 lb and 6 lb FireLine braided beading thread

TOOLS

Scissors
 2 size 12 beading needles
 2 pairs of chain- or flat-nose pliers

FINISHED SIZE

7"

artist's tips

- › Always check to make sure the holes of any multi-hole beads are open before you begin stitching.
- › When repeating thread paths, be careful not to skip any beads or pierce the thread.
- › You can use 6mm fire-polish rounds instead of smooth 6mm rounds.

1) BAND. Use two-needle right-angle weave for the band:

End 1: Place a needle on each end of 6' of 6 lb thread. Use 1 needle to string 1C and 1E (left hole, convex side first), the first loop of 1 bead ending, 1A, 1E (left hole, convex side first), and 2A; pass through the second loop of the bead ending. String 2A, 1E (left hole, concave side first), and 1A; pass through the third loop of the bead ending. String 1E (left hole, concave side first) and 1C. Center the beads and bead ending on the thread (Fig. 1, green thread).

Pass 1: Use the top needle to string 4A and 1C; pass down through the middle hole of the last E strung. String 2A; pass through the next E (middle hole). String 1A, 1H, and 1A; pass through the next E (middle hole). String 2A; pass through the next E (middle hole) (Fig. 1, blue thread). Use the bottom needle to string 4A and 1C; pass up through the middle hole of the next E, then weave through the beads added in this pass to exit up from the top E (middle hole) (Fig. 2, red thread).

Pass 2: Note: Take care to add the D faceup.

Use the top thread to pass through the nearest C. String 5A; pass down through the right hole of the top E. String 1F; pass through the next E (right hole). String 1B and 1D (left hole, top to bottom); pass through the right hole of the D just strung (Fig. 2, blue thread). Use the bottom thread to pass through the nearest C. String 5A; pass up through the right hole of the bottom E. String 1F; pass through the next E (right hole). String 1B; pass through the D just added (left, then right holes) (Fig. 2, red thread).

Pass 3: Use the top needle to string 1B, 1E (left hole, concave side first), 1F, and 1E (left hole, concave side first) (Fig. 3, pink thread). Repeat from the beginning of this pass with the bottom needle (Fig. 3, green thread). Use the top needle to string 5A and 1C; pass down through the middle hole of the top E. String 2A; pass through the next E (middle hole). String 1A, 1H, and 1A; pass through the next E (middle hole). String 2A; pass through the next E (middle hole) (Fig. 3, blue thread). Use the bottom needle to string 5A and 1C; pass up through the middle hole of the next E, then weave through the beads added in this pass to exit up from the top E (middle hole) (Fig. 3, red thread).

Passes 4–17: Repeat Pass 2 and 3 seven times.

Fig. 1: Forming Band, End 1 and Pass 1

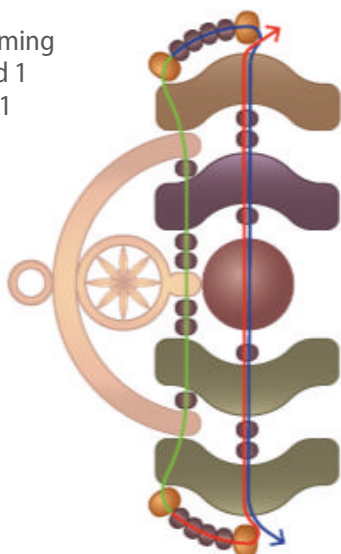


Fig. 2: Stitching Band, Pass 2

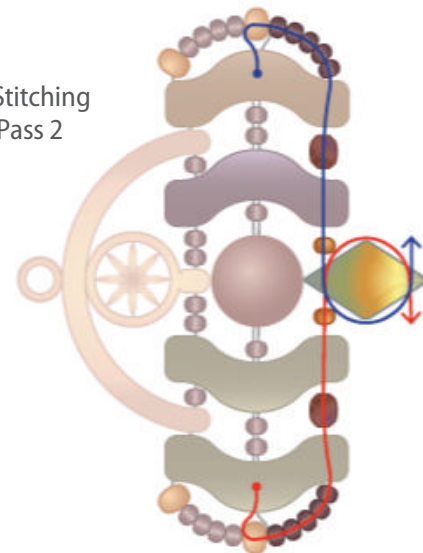
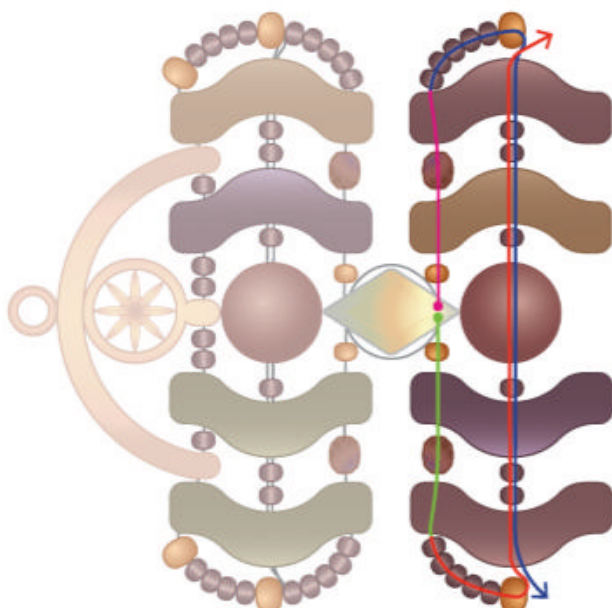


Fig. 3: Weaving Band, Pass 3



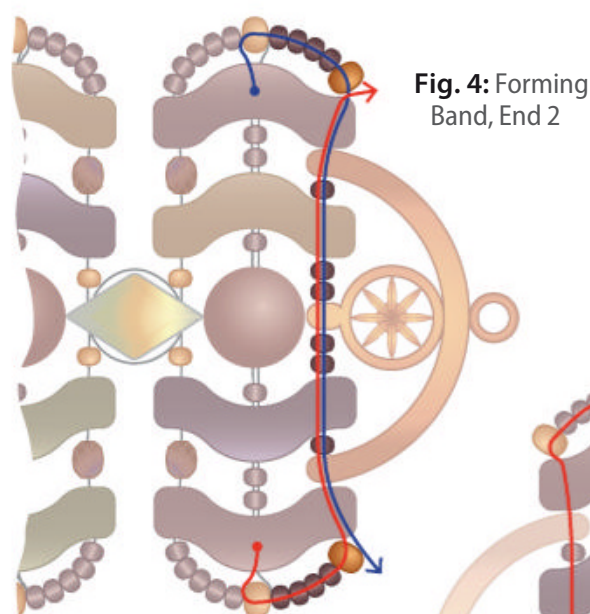
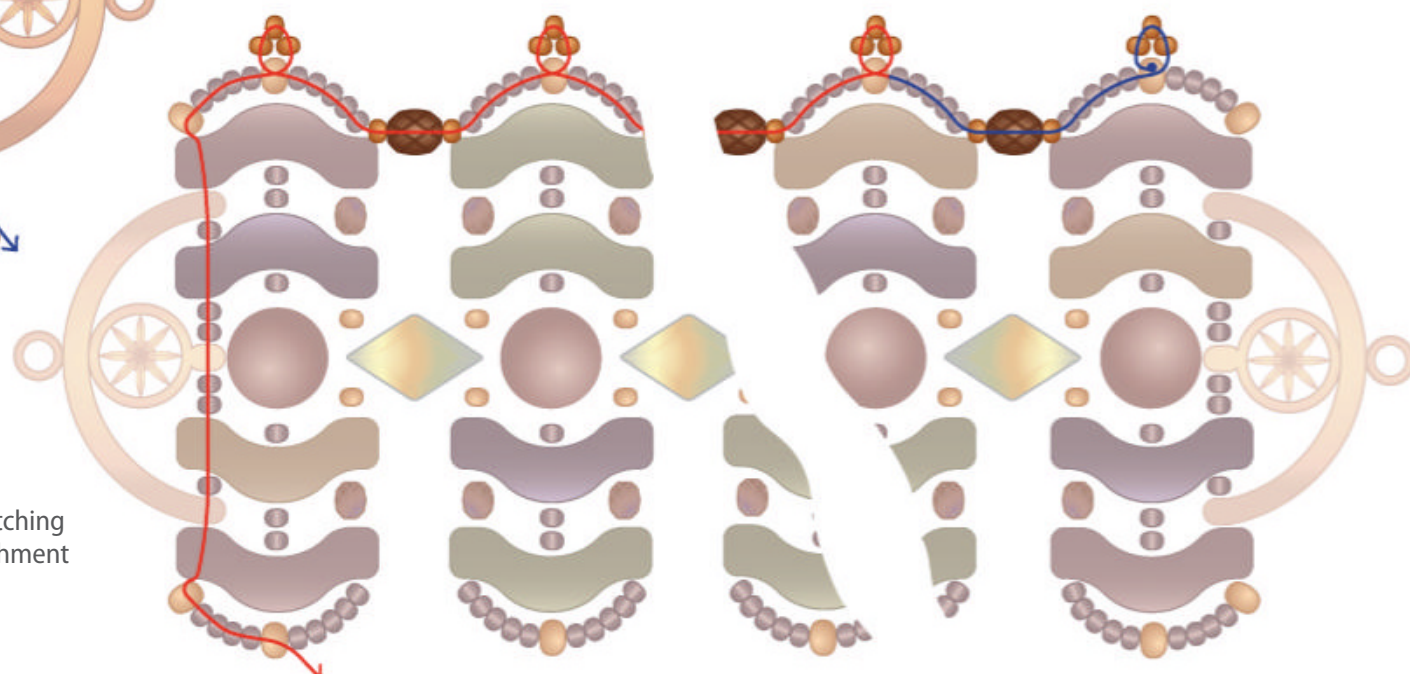


Fig. 4: Forming Band, End 2

Fig. 5: Stitching Embellishment

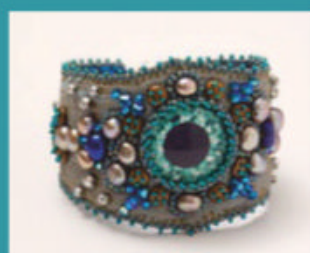


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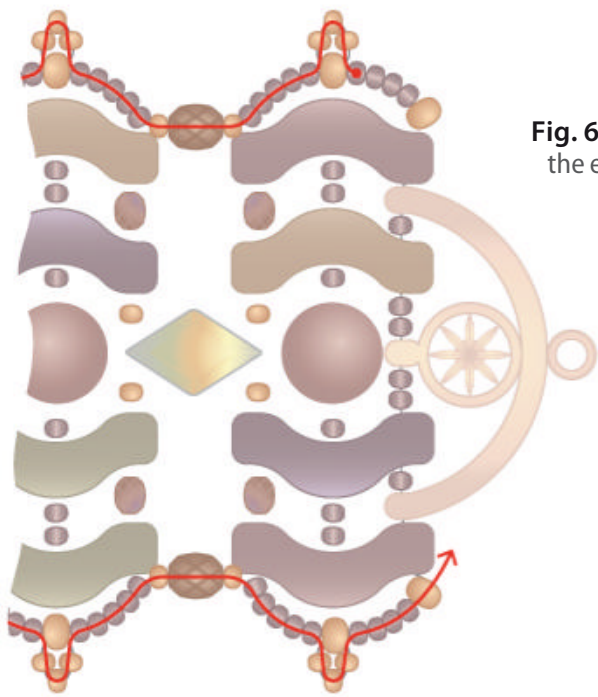
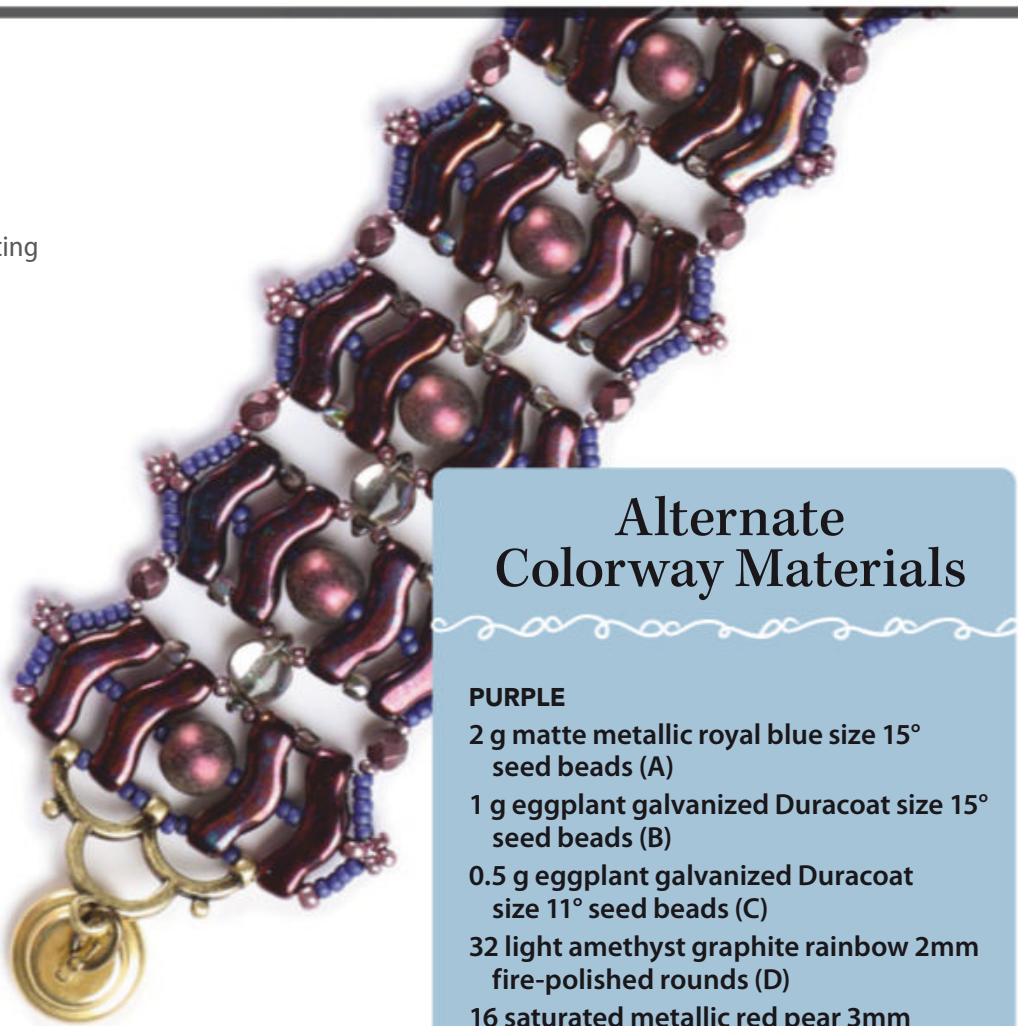


Fig. 6: Reinforcing the edge

OPTION
The Lakos Cymbal end also works well with this bracelet.



Alternate Colorway Materials

PURPLE

2 g matte metallic royal blue size 15° seed beads (A)
1 g eggplant galvanized Duracoat size 15° seed beads (B)
0.5 g eggplant galvanized Duracoat size 11° seed beads (C)
32 light amethyst graphite rainbow 2mm fire-polished rounds (D)
16 saturated metallic red pear 3mm fire-polished rounds (E)
9 pink olive polychrome 6mm pressed-glass rounds (F)
8 backlit vapor 8×5mm 2-hole GemDuos (G)
36 jet iris luster 5×12mm 3-hole Bridge beads (H)
2 antiqued brass 18.7×12.7mm 3-loop Lakos III Cymbal bead endings
2 antiqued brass 5mm jump rings
1 brass 11mm magnetic clasp
Black satin 4 lb and 6 lb FireLine braided beading thread

GREEN

2 g matte metallic patina iris size 15° seed beads (A)
1 g silver galvanized Duracoat size 15° seed beads (B)
0.5 g silver galvanized Duracoat size 11° seed beads (C)
32 crystal Labrador 2mm fire-polished rounds (D)
16 aqua Celsian 3mm fire-polished rounds (E)
9 citrus sage polychrome 6mm pressed-glass rounds (F)
8 backlit petroleum 8×5mm 2-hole GemDuos (G)
36 jet full azuro 5×12mm 3-hole Bridge beads (H)
2 antiqued silver 18.7×12.7mm 3-loop Lakos III Cymbal bead endings
2 silver 5mm jump rings
1 silver 11mm magnetic clasp
Black satin 4 lb and 6 lb FireLine braided beading thread

End 2: Use the top thread to pass through the nearest C. String 4A and 1C; pass down through the right hole of the top E. String the first loop of the remaining bead ending and 1A; pass through the next E (right hole). String 2A; pass through the second loop of the bead ending. String 2A; pass through the next E (right hole). String 1A; pass through the third loop of the bead ending and the next E (right hole) (Fig. 4, blue thread). Use the bottom thread to pass through the nearest C. String 4A and 1C; pass up through the right hole of the bottom E, then weave through the beads added in this pass to exit up from the top E (right hole) (Fig. 4, red thread). Secure and trim the threads.

2) EMBELLISHMENT. Use 5' of 4 lb thread that exits from the top-middle C above the top-right E in Band, toward the beadwork (see the start dot in Fig. 5) to *string 3B; pass through the last C exited and the next 5A. String 1B, 1G, and 1B; pass through the next 5A and 1C (Fig. 5, blue thread). Repeat from * seven times. String 3B; pass through the last C exited and the next 4A and 1C. Weave through beads to exit from the bottom-middle C below the bottom-left E in Band (Fig. 5, red thread). Repeat this entire step to embellish the bottom edge.

Weave through beads to exit from the top-right 4A in End 2, toward the beadwork (see the start dot in Fig. 6).

3) REINFORCE EDGE. Weave through the edge beads to reinforce, skipping the middle C beads (Fig. 6). Secure and trim the thread.

4) CLASP. Use 1 jump ring to attach one half of the clasp to 1 bead ending; repeat with the second half of the clasp to the other bead ending.



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, which she began in 2002. Contact Leslie at www.twistedsistahbeads.com.

RESOURCES Check your favorite bead retailer or contact: Fire-polished rounds: Eureka Crystal Beads, (401) 603-0983, www.eurekacrystalbeads.com. Miyuki seed beads and all other materials: Twisted Sistah Beads, (267) 254-4845, www.twistedsistahbeads.com. ●

*beginner
friendly!*



Main
Colorway

SEED BEADS, GINKGO-LEAF beads, and GemDuos stitch up easily in this eye-catching, regal bracelet.

TECHNIQUES

Right-angle weave variation

Picots

PROJECT LEVEL ○○○

MATERIALS

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

0.5 g gold-lined black diamond size 11° Japanese seed beads (B)

16 chatoyant shimmer khaki 7.5mm 2-hole Ginkgo beads (C)

28 matte velvet maroon 8×5mm 2-hole GemDuos (D)

16 crystal scarabaeus green 3mm Swarovski bicones (E)

1 antiqued brass 15mm toggle clasp

6 antiqued brass 4mm jump rings

Smoke 8 lb FireLine braided beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE

6¾"

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

Unit 1: Note: Take care to add the D faceup.

Use 6' of thread to string 1C (top hole, point side first), 5A, 1C (top hole, round side first), 3A, 1B, 1E, and 1A, leaving a 6" tail. Skip the last A strung and pass back through the 1E/1B (Fig. 1, **turquoise thread**). String 3A; pass through the last C (bottom hole) strung. String 1D (top hole, right to left); pass through the next C (bottom hole) (Fig. 1, **blue thread**). String 3A, 1B, 1E, and 1A; skip the last A strung and pass back through the 1E/1B. String 3A; pass through the last C (top hole) exited. Repeat the thread path of this unit to reinforce, then weave through beads to exit from the bottom hole of the D added in this unit (Fig. 1, **red thread**).

Unit 2: String 1D (top hole, left to right) and 5A; pass through the bottom hole of the

D just strung. String 1D (top hole, right to left), 1D (bottom hole, right to left), and 5A; pass through the top hole of the last D strung. Pass through the last D (bottom hole) exited in the previous unit, then weave through beads to exit from the bottom hole of the second D added in this unit (Fig. 2).

Unit 3: String 1C (top hole, round side first), 3A, 1B, 1E, and 1A; skip the last A strung and pass back through the 1E/1B (Fig. 3, **turquoise thread**). String 3A; pass through the last C (bottom hole) strung. String 1D (top hole, right to left) and 1C (bottom hole, round side first) (Fig. 3, **blue thread**). String 3A, 1B, 1E, and 1A; skip the last A strung and pass back through the 1E/1B. String 3A; pass through the last C (top hole) strung. Weave through beads to exit from the bottom hole of the D added in this unit (Fig. 3, **red thread**).

Units 4–14: Repeat Units 2 and 3 five times. Repeat Unit 2.

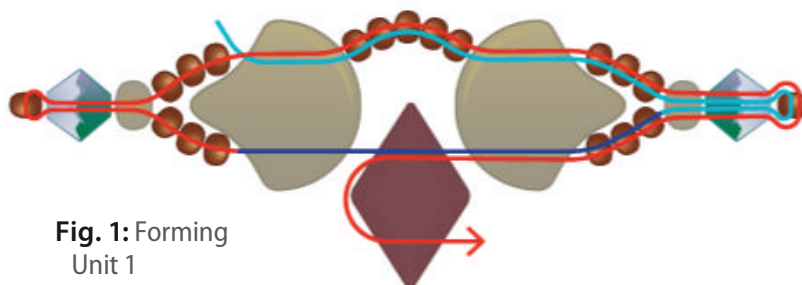


Fig. 1: Forming Unit 1

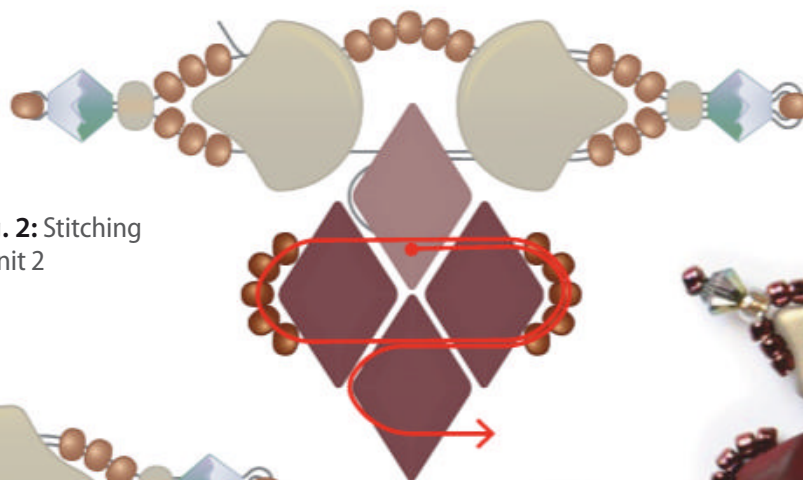


Fig. 2: Stitching Unit 2

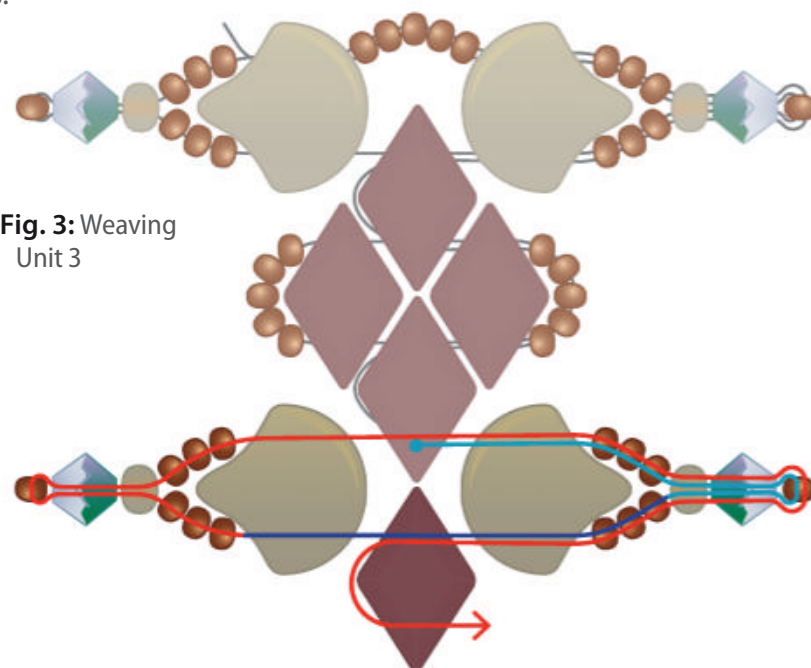


Fig. 3: Weaving Unit 3

artist's tips

› Using different thread or thinner FireLine is not recommended due to the delicate nature of this bracelet and the sharp edges of the crystals.

› Toho seed beads work best in this design. If you choose to substitute for Miyuki seed beads, you may need to add extra A as they are slightly thinner than their Toho counterparts.



Alternate Colorway Materials

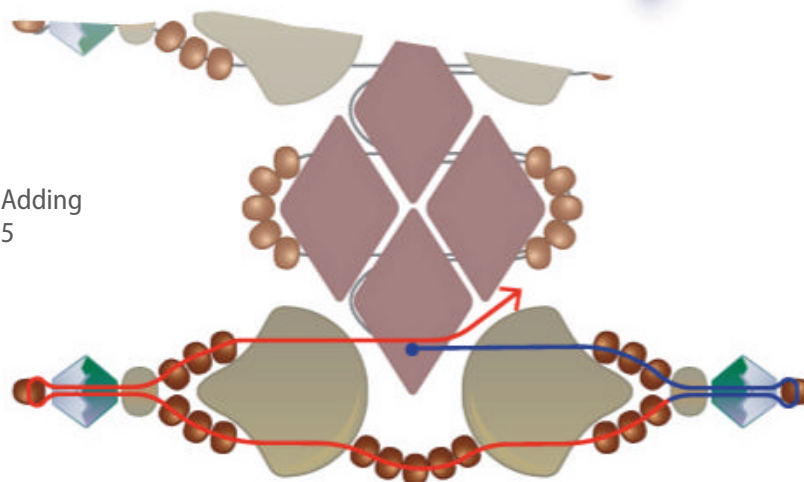
BLUE

1 g aluminum galvanized size 15°
Japanese seed beads (A)
0.5 g gold-lined black diamond size 11°
Japanese seed beads (B)
16 jet azuro 7.5mm 2-hole Ginko beads (C)
28 backlit petroleum 8x5mm 2-hole
GemDuos (D)
16 blue zircon AB 3mm
Swarovski bicones (E)
1 antiqued silver 16mm toggle clasp
8 stainless steel 3mm jump rings
Smoke 8 lb FireLine braided
beading thread

PURPLE/PINK

1 g olivine rainbow transparent size 15°
Japanese seed beads (A)
0.5 g silver-lined milky peach size 11°
Japanese seed beads (B)
16 metallic suede purple 7.5mm
2-hole Ginko beads (C)
28 backlit citrine/pink 8x5mm
2-hole GemDuos (D)
16 fuchsia 3mm Swarovski bicones (E)
1 gunmetal 12mm toggle clasp
4 gunmetal 6mm jump rings
Smoke 8 lb FireLine braided
beading thread

Fig. 4: Adding Unit 15



Unit 15: String 1C (top hole, round side first), 3A, 1B, 1E, and 1A; skip the last A strung and pass back through the 1E/1B (Fig. 4, blue thread). String 3A; pass through the last C (bottom hole) strung. String 5A, 1C (bottom hole, round side first), 3A, 1B, 1E, and 1A; skip the last A strung and pass back through the 1E/1B. String 3A; pass through the last C (top hole) strung (Fig. 4, red thread). Repeat the thread path of this unit to reinforce, then secure and trim the threads.

2) CLASP. Use 2 jump rings to attach the toggle ring to one end of the band. Attach a chain of 2 jump rings to the toggle bar. Use 2 jump rings to attach the free end of the chain to the other end of the band.



SHAYLYNN JAMESON is a teacher and designer who specializes in beadwork. She has been beading since 1997 and loves making new designs and kits for her website. She spends her days working on custom projects and repairs for her clients. Contact Shaylynn at www.thistlebeads.com.

RESOURCES Check your favorite bead retailer or contact: Kits: Thistle Beads, www.thistlebeads.com. ●

Rain Goddess

KIM LEAHY

artist's tip

Take care not to crowd the bead embroidery. It's better to leave some gaps in the beadwork than to have beads crowding each other.



Back

FLEX YOUR BEAD EMBROIDERY
and weaving skills in this gorgeous
Art Deco necklace.

TECHNIQUES

- Backstitch bead embroidery
- Single-stitch bead embroidery
- Circular netting
- Flat, tubular, and circular peyote stitch

PROJECT LEVEL ○○○

MATERIALS

- 1 g turquoise opaque size 15° Japanese seed beads (A)
- 1 g metallic dark bronze size 15° Japanese seed beads (B)
- 0.5 g metallic gold size 15° Japanese seed beads (C)
- 3 g metallic dark bronze size 11° Japanese seed beads (D)
- 2 g turquoise opaque size 11° Japanese seed beads (E)
- 3 g metallic gold size 11° Japanese seed beads (F)
- 1 metallic dark bronze size 8° Demi Round seed bead
- 0.5 g metallic gold size 11° cylinder beads (G)
- 4 g matte metallic dark raspberry size 11° triangle beads (H)
- 6 white luster opaque 6mm flat 2-hole front-drilled CzechMates triangles (J)
- 12 Aztec gold 8×5mm 2-hole GemDuos (K)
- 19 ancient gold 10×3mm 2-hole CzechMates crescent beads (L)
- 1 crystal rainbow dark 16mm Swarovski crystal rivoli
- 1 turquoise-and-gold 27mm pressed-glass shankless button
- 1 Vintaj brass 30×36mm Native Adornment pendant
- 30" of antiqued bronze 4.5mm round leather cord
- 8×8" piece of black beading foundation
- 8×8" piece of decorative brown leather or Ultrasuede
- Gray One-G nylon beading thread
- Smoke 6 lb FireLine braided beading thread
- Clear craft adhesive
- White craft glue
- Gold metallic craft paint

TOOLS

- Scissors
- Size 12 beading needle
- Paint brush
- Toothpick

FINISHED SIZE

16" (with a 5" focal)

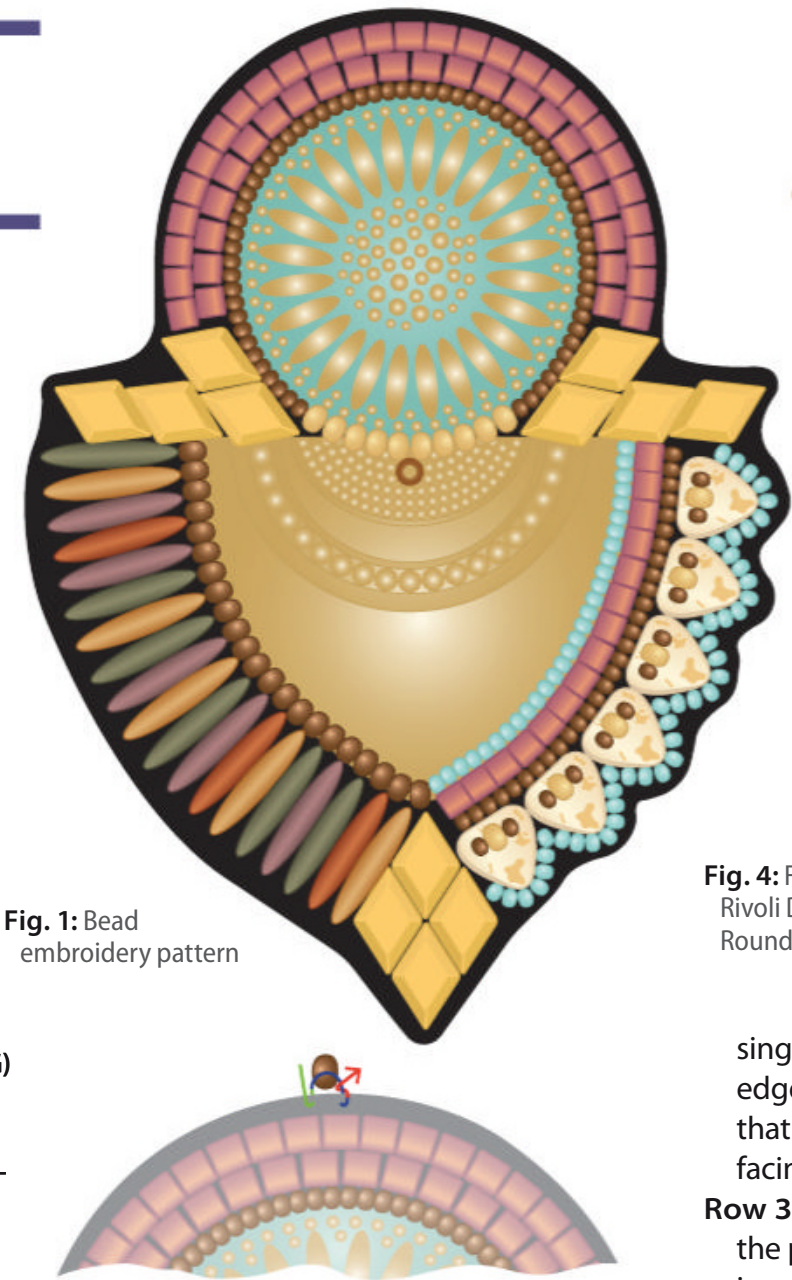


Fig. 1: Bead embroidery pattern

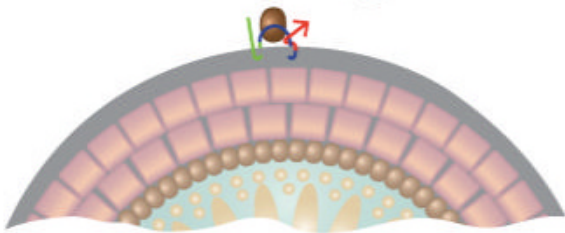


Fig. 2: Adding Edging

- 1) **PREPARE.** Paint the brass pendant; let dry. If applicable, carefully remove the shank from your button with wire cutters. Use clear craft adhesive to attach the button to the top center of the beading foundation, leaving a 1" border. Use clear craft adhesive to attach the brass pendant directly below. Let cure. Tie a knot at the end of 4' of nylon thread; pass up through the foundation from back to front, exiting near where the brass pendant and button meet.
- 2) **FOCAL.** Following Fig. 1, use backstitch bead embroidery, single-stitch bead embroidery, and square stitch to create the focal. *Note:* Bead quantities indicated may vary; adjust the number as needed to avoid large gaps:
- Row 1:** Use single stitch to add 4K to each side of where the brass pendant and button meet. Repeat the thread path of each stitch to reinforce.
- Row 2:** *Note:* There may be some small gaps between the L in this row. Use



Fig. 3: Stitching Rivoli Drop, Rounds 1 and 2

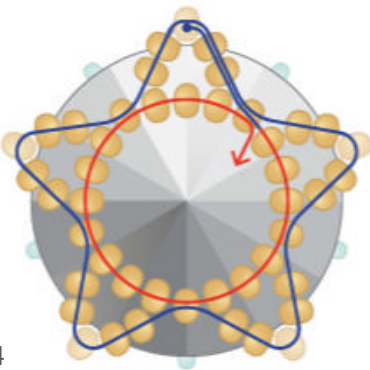


Fig. 4: Forming Rivoli Drop, Rounds 3 and 4

- single stitch to add the L along the left edge of the brass pendant. Take care that the L are laying with the points facing down.
- Row 3:** Use single stitch to add 4K under the point of the brass pendant, arranged in a diamond. Repeat the thread path of each stitch to reinforce.
- Row 4:** Use 2-drop backstitch to add 1 row of H along the right edge of the brass pendant.
- Row 5:** Use 3-drop backstitch to add 1 row of A between the H just added and the brass pendant.
- Row 6:** *Note:* Arrange 6J on the foundation with the points facing outward toward the edge of the beadwork. Work 1 row of single stitch: Pass up through the first hole of the J, string 1B, 1F, and 1B, then pass down through the second hole of the same J; repeat the thread path to reinforce. Repeat five times for a total of 6J.
- Row 7:** Use 3-drop backstitch to add 1 row of B between the 1B/1F/1B just added and the H in Row 4. *Note:* Use light tension so this row sits on top of the J.
- Row 8:** Use backstitch bead embroidery to add 1 row of H on top of the H in Row 4. *Note:* Use light tension so this row sits on top of the H in Row 4.
- Row 9:** Use backstitch to add 1 row of A along the outside points of the J. *Note:* Take care not to crowd these beads. It's

better to leave some gaps in the beadwork than to have beads crowding each other.

Row 10: Use 2-drop backstitch to add 1 row of D between the L and the brass pendant. *Note:* Use light tension so this row sits on top of the brass pendant.

Rows 11 and 12: Use 2-drop backstitch to add 2 rows of H around the button.

Row 13: Use 2-drop backstitch to add 1 row of 10F where the button and brass pendant meet.

Row 14: Use 3-drop backstitch to add 1 row of B around the button that joins with Row 13. *Note:* Use light tension so this row sits on top of the button.

Row 15: Pass up through the hole in the metal piece. String the size 8° Demi Round seed bead and 1C; pass back through the size 8° Demi Round seed bead and the hole in the metal piece. Repeat the thread path to reinforce. Secure and trim the thread.

Backing: Carefully trim the excess beading foundation away from the beadwork; avoid cutting any stitches. Use a toothpick to spread an even layer of white craft glue to the back of the beading foundation, taking care to leave a few millimeters unglued at the edge, and press onto the leather. Let dry for at least 20 minutes before handling again. Carefully trim the leather flush with the beadwork.

3) EDGING. Use 4' of FireLine to pass down through the foundation and backing from front to back, $\frac{1}{8}$ " from the edge, leaving a 6" tail (Fig. 2, green thread). *String 1D; pass through the backing and foundation from back to front, one bead's width from the last stitch (Fig. 2, blue thread). Before pulling the thread taut, pass through the loop of thread (Fig. 2, red thread). Repeat from * until you have beaded the entire edge of the pendant. Pass through all the beads to reinforce and smooth. Secure and trim the thread. *Note:* Your beads should lay along the edge of the foundation and backing.

4) RIVOLI DROP. Use a variation of right-angle weave and circular netting for the rivoli drop:

Round 1: Use 4' of FireLine to string 1H, 1F, 3B, and 1F; repeat four times, leaving a 4" tail. Use the working and tail threads to tie a square knot; pass through the first H (Fig. 3, green thread).

Round 2: String 3F; pass through the last H exited and the next 1F/2B. String 3A; pass through the last B exited and the following 1B/1F/1H (Fig. 3, blue thread).

Repeat from the beginning of this round four times, then pass through the first 2F added in this round (Fig. 3, red thread).

Round 3: String 5F and pass through the next point F in the next 3F set; repeat four times. Pass through the first 3F (Fig. 4, blue thread).

Round 4: Insert the rivoli into the beadwork facedown so that the front of the rivoli touches Round 1. String 3F and pass through the middle F in the next 5F set; repeat four times (Fig. 4, red thread). Repeat the thread path of this round to reinforce. Secure the thread; don't trim it. Weave through beads to exit from a point F in Round 2 (see the start dot in Fig. 5). Flip the beadwork faceup.

Attach: String 2F and 1D; pass through the bottommost D on the focal edging. String 1D and 2F; pass through the last F exited (Fig. 5). Repeat the thread path twice to reinforce; secure and trim the thread.

5) BAIL. Use odd-count peyote stitch to form the bail:

Rows 1 and 2: Add a stop bead to 7' of FireLine, leaving a 3' tail. String 11H.

Row 3: String 1H, then skip the previous H and pass back through the following H; repeat four times. String 1H. Remove the stop bead and tie a square knot with the tail and working threads. Pass back through the last H added.

Rows 4–7: Use odd-count peyote stitch to work 4 more rows with 1H in each stitch. *Note:* See the Techniques section on p. 85 for instructions on odd-count peyote stitch.

Row 8: Work 5 peyote stitches with 1A and 1C in each stitch (Fig. 6, purple thread).

Rows 9 and 10: Use odd-count peyote stitch to work 2 more rows with 1H in each stitch (Fig. 6, green thread).

Row 11: Work 6 peyote stitches with 1B and 1C in each stitch (Fig. 6, blue thread).

Rows 12 and 13: Use odd-count peyote stitch to work 2 more rows with 1H in each stitch (Fig. 6, red thread).

Rows 14–25: Repeat Rows 8–13 twice.

Row 26: Work 5 peyote stitches with 1H in each stitch. To work a decrease in odd-count peyote stitch in this and the

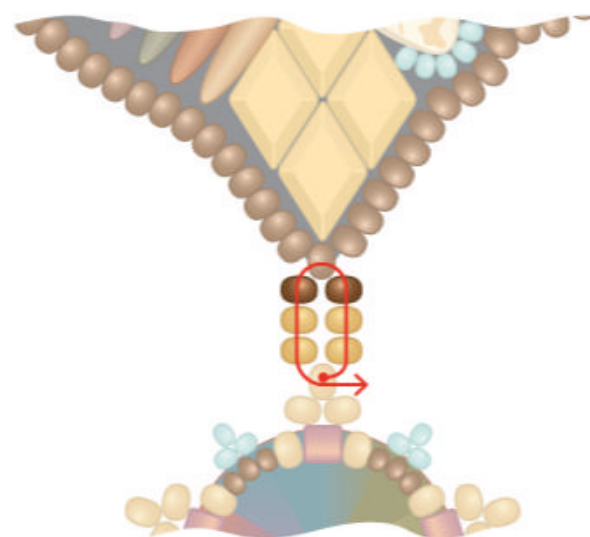


Fig. 5: Attaching Rivoli Drop

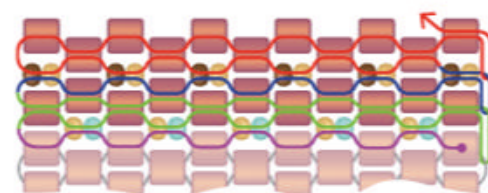


Fig. 6: Working Bail, Rows 8–13

following rows, pass under the nearest thread at the outside edge of the beadwork between the 2 previous rows, then pass back through the last 2 beads exited.

Row 27: Work 4 peyote stitches with 1H in each stitch. Work a decrease.

Rows 28 and 29: Work 2 more rows of odd-count peyote stitch with 1D in each stitch, decreasing by 1D in each row (Fig. 7, green thread).

Row 30: Work 1 peyote stitch with 2D (Fig. 7, blue thread).

Row 31: Work 1 peyote stitch with 1D (Fig. 7, red thread). Repeat the thread path around the last 2 rows to reinforce. Secure the working thread, don't trim the threads.

Use the tail thread to repeat Rows 8–31 on the other end of the Bail. Secure the thread; don't trim it.

Attach: Use the last thread used to pass through the top-center D of Focal Edging; pass through the last D exited in Bail and the next D. String 1D; pass through the top-center 3D of Focal Edging. String 1D; pass through the opposite D in Bail and the next D (Fig. 8). Repeat the thread path to reinforce. Secure and trim this thread only. Use the other thread to repeat this attachment to the same Focal Edging beads.

6) END CAPS. Use even-count peyote stitch for the end caps:

Rows 1 and 2: Add a stop bead to 5' of FireLine, leaving a 4" tail. String 1D, 1E, 1F, 2H, 1F, 1E, and 1D (Fig. 9, blue thread).

Row 3: String 1D, then skip the previous D and pass back through the following E. Work 3 peyote stitches in the following pattern with 1 bead in each stitch: 1F, 1H, and 1E (Fig. 9, red thread).

Rows 4–28: Use even-count peyote stitch to work 25 more rows following the pattern set by Rows 1 and 2. *Note:* See the Techniques section on p. 85 for instructions on odd-count peyote stitch.

Zip: Fold the strip so that Rows 1 and 28 interlock like a zipper. Weave through the beads to form a seamless tube. Secure and trim the tail thread. Secure the working thread, don't trim it. Set aside. Repeat this entire step for a second End Cap.

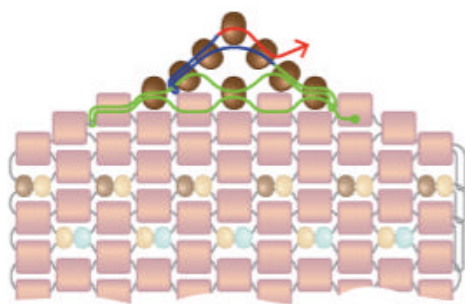


Fig. 7: Weaving Bail, Rows 28–31

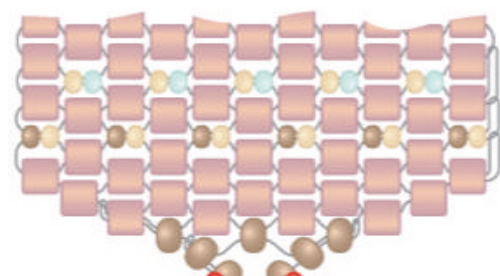


Fig. 8: Attaching Bail



Fig. 9: Forming End Caps, Rows 1–3

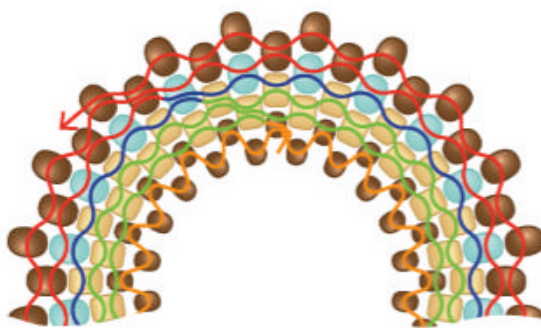


Fig. 10: Stitching Toggle Ring, Rounds 1–7



Fig. 11: Adding Toggle Ring, Rounds 8–12 and Loop

7) TOGGLE RING. Use tubular peyote stitch for the toggle ring:

Rounds 1 and 2: Use 5' of FireLine to string 40B, leaving a 4" tail; use the working and tail threads to tie a square knot. Pass through the first B (Fig. 10, orange thread).

Rounds 3 and 4: String 1G, skip the next B and pass through the following B; repeat nineteen times. *Note:* Step up for this and all subsequent rounds by passing through the first bead in the current round. Work 20 peyote stitches with 1G in each stitch (Fig. 10, green thread).

Round 5: *Note:* The beadwork will start to curl. Encourage the curl to form away from you. Work 20 peyote stitches with 1E in each stitch (Fig. 10, blue thread).

Rounds 6 and 7: Work 20 peyote stitches with 1D in each stitch; repeat (Fig. 10, red thread). Secure and trim the tail thread; don't trim the working thread. Weave through beads to exit from 1B of Round 1. Flip the beadwork over.

Rounds 8–12: Repeat Rounds 3–7 to form the other side of the toggle ring; align the beads of Round 7 and Round 12 so they interlock like a zipper. Weave

through the beads to form a seamless tube. Weave through beads to exit from 1D in Round 12 (see the start dot in Fig. 11).

Loop: String 3F; pass through the next D of Round 12 (Fig. 11). Weave through beads to exit back through the last D exited and repeat the thread path; secure and trim the thread.

8) TOGGLE BAR. Use even-count peyote stitch for the toggle bar:

Rows 1 and 2: Add a stop bead to 5' of FireLine, leaving a 4" tail. String 1D, 1E, 1F, 10H, 1F, 1E, and 1D (Fig. 12, blue thread).

Row 3: String 1D, then skip the previous D and pass back through the following E. Work 1 peyote stitch with 1F. Work 5 peyote stitches with 1H in each stitch. Work 1 peyote stitch with 1E (Fig. 12, red thread).

Rows 4–12: Use even-count peyote stitch to work 9 more rows following the pattern set by Rows 1 and 2. *Note:* See the Techniques section on p. 85 for instructions on even-count peyote stitch.

Zip: Fold the strip so that Rows 1 and 12

interlock like a zipper. Weave through the beads to form a seamless tube. Secure and trim the tail thread. Secure the working thread, don't trim it. Weave through beads to exit from the fourth H of Rows 1 and 2.

Loop: String 8F; skip the next 3H of Rows 1 and 2 and pass through the following H in Row 1 (Fig. 13). Weave through beads to exit back through the last H exited and repeat the thread path to reinforce. Secure and trim the thread. Set aside.

9) ASSEMBLY. Join the end caps to the clasp pieces and attach them to the cords:

Prepare: Cut the leather into 2 equal strips. Slide the focal onto the leather strips via the bail.

End Caps Edging: Use 3' of FireLine that exits one edge D of 1 End Cap to string 1D and pass through the next 2D along the edge; repeat six times. Pass through the first D just added (Fig. 14, blue

thread). String 1D and pass through the next D in this edging; repeat six times (Fig. 14, red thread). Repeat on the other End Cap. Don't trim the thread.

Join Toggle Ring: String 3F and pass through the point F of Toggle Ring Loop. String 3F; pass through the opposite D in End Caps Edging. String 1F; skip the last F strung and pass back through the following 2F, the point F of Toggle Ring Loop, and the next 2F. String 1F; pass through the last D exited on this side of the end cap (Fig. 15). Repeat the thread path of this join to reinforce. Secure and trim the thread.

Join Toggle Bar: Use the thread on the remaining End Cap to string 8F and Toggle Bar Loop; pass through the opposite D in End Caps Edging. Pass through the next 5D in End Caps Edging to exit from the D adjacent the first D exited. Pass through the 8F just added and pass

through the adjacent D in End Caps Edging (Fig. 16). Secure and trim the thread.

Glue: Apply a small amount of glue to about 1/2" of the ends of the leather strips. Insert the leather strips into the end caps; let cure.



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 or visit www.estherbeadwork.com.

RESOURCES Check your favorite bead retailer or contact: All materials available by request: Edie Peterkin & Kim Leahy/ Esther Beadwork on Facebook, <https://www.facebook.com/groups/1743207759034608>. ●

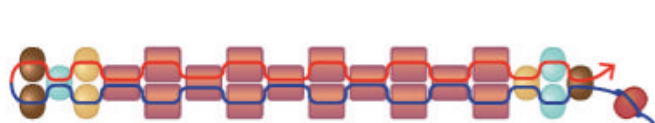


Fig. 12: Forming Toggle Bar, Rows 1-3

Fig. 13: Stitching Toggle Bar, Loop

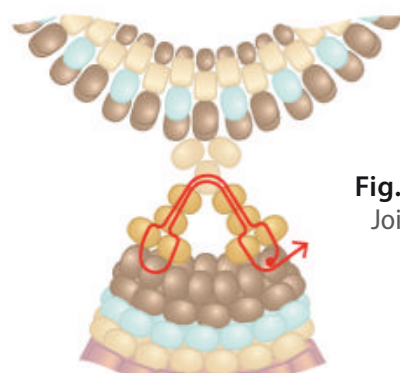
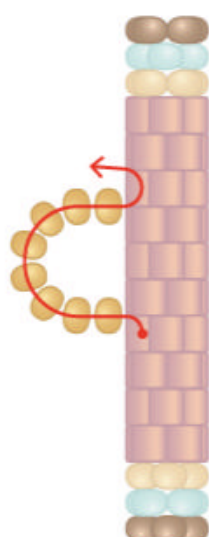


Fig. 15: Stitching Assembly, Join Toggle Ring

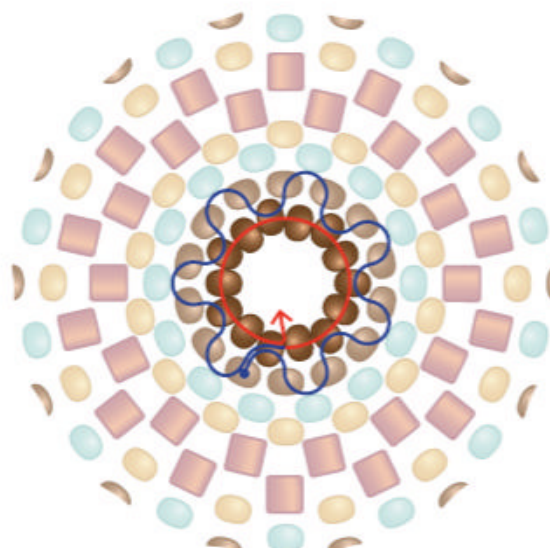


Fig. 14: Working Assembly, End Caps Edging

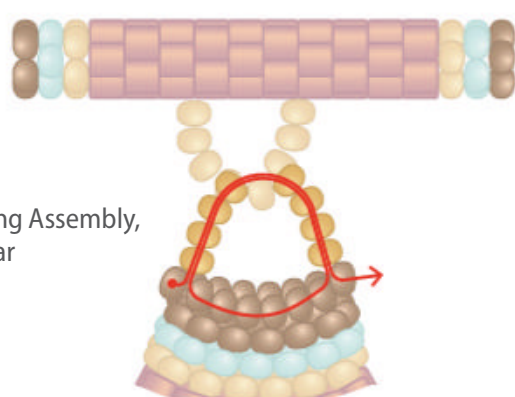


Fig. 16: Weaving Assembly, Join Toggle Bar



Crystal Blossom VEZSUZSI



Main
Colorway

Back

SEED BEADS, SUPERDUOS,
and ginkgo-leaf beads surround
a sparkling Swarovski crystal rivoli in
this playful pendant.

TECHNIQUES

Tubular peyote stitch

Circular netting

Square stitch

PROJECT LEVEL **○○○**

MATERIALS

1 g matte metallic khaki iris size 15°
Japanese seed beads (A)
0.5 g golden olive luster opaque size 11°
Japanese seed beads (B)
0.5 g pink blush galvanized Duracoat size 11°
Japanese seed beads (C)
0.5 g matte metallic patina iris size 8°
Japanese seed beads (D)
0.5 g golden olive luster opaque size 11°
cylinder beads (E)
2 g crystal violet rainbow 5×2.5mm
2-hole SuperDuos (F)
8 metallic bronze iris 7.5mm 2-hole
Ginkgo beads (G)
1 foil-back crystal bronze shade
12mm Swarovski crystal rivoli
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 10 beading needle

FINISHED SIZE

2"

1) BEZEL. Use tubular peyote stitch to form the bezel:

Rounds 1 and 2: Use 6' of thread to string 32E, 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 2E (Fig. 1, purple thread).

Round 3: String 1E, skip the next E, and pass through the following E; repeat fifteen times. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 1, green thread).

Rounds 4 and 5: Work 16 peyote stitches with 1A in each stitch (Fig. 1, blue thread). Repeat this entire round (Fig. 1, red thread). Weave through beads to exit from 1E in Round 1 (see the start dot in Fig. 2).

Rounds 6 and 7: Insert the rivoli into the beadwork facedown so that the front of the rivoli touches Rounds 4 and 5. Work 16 peyote stitches with 1A in each stitch; repeat (Fig. 2, back of beadwork shown). Flip the beadwork over. Weave through beads to exit from 1E of Round 2 (see the start dot in Fig. 3).

2) MEDALLION. Use tubular peyote stitch and circular netting for the medallion:

Round 1: String 1C and pass through the next E of Bezel, Round 2; repeat fifteen times. Pass through the first C in this round (Fig. 3, blue thread).

Round 2: String 1D and pass through the next C in the previous round; repeat fifteen times. Pass through the first D in this round (Fig. 3, red thread).

Round 3: String 1C; pass through the next D in the previous round. String 1G (round side first), 1D, 3B, and 1D; pass through the second hole of the G just strung, then pass through the next D in the previous round. Repeat from the beginning of this round seven times. Pass through the first C in this round (Fig. 4).

Round 4: String 5A; pass through the next D in the previous round. String 1B, 3F, and 1B; skip the next 3B and pass through the following D. String 5A; pass through the next C in the previous round. Repeat from the beginning of this round seven times. Pass through the next 5A/1D/1B (Fig. 5).

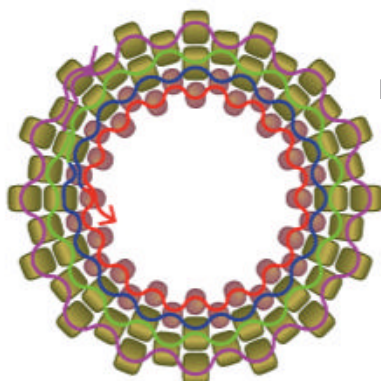


Fig. 1: Forming Bezel, Rounds 1-5

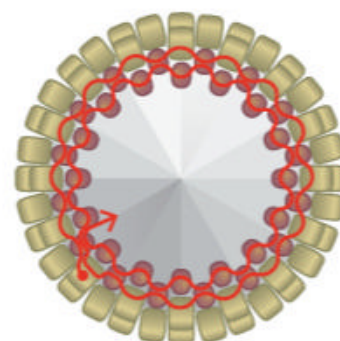


Fig. 2: Stitching Bezel, Rounds 6 and 7

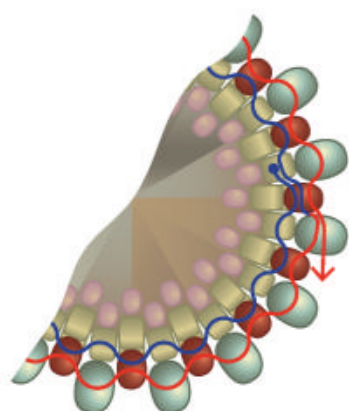


Fig. 3: Weaving Medallion, Rounds 1 and 2

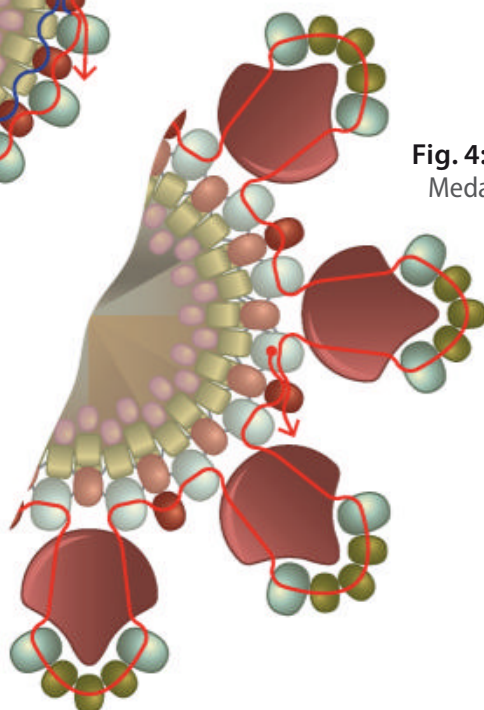


Fig. 4: Forming Medallion, Round 3

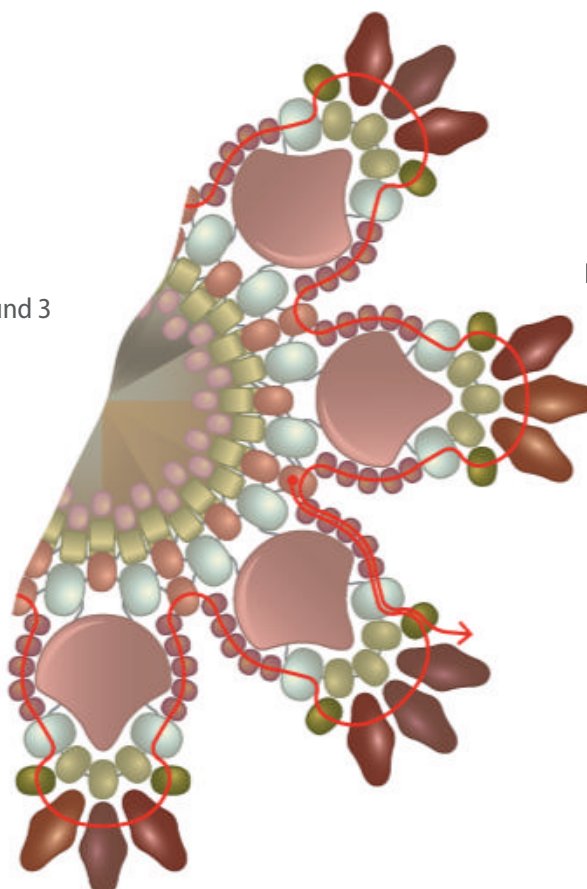


Fig. 5: Stitching Medallion, Round 4

artist's tips

Use firm tension throughout and double up on thread paths if your beadwork feels too floppy.

Alternate Colorway Materials

GRAY/GOLD

1 g smoke gray luster opaque size 15° Japanese seed beads (A)
 1 g smoke gray luster opaque size 11° Japanese seed beads (B, C)
 0.5 g metallic spicy mustard size 8° Japanese seed beads (D)
 0.5 g gray luster galvanized size 11° cylinder beads (E)
 2 g Aztec gold 5×2.5mm 2-hole SuperDuos (F)
 8 metallic dark green 7.5mm 2-hole Ginko beads (G)
 1 foil-back crystal AB 12mm Swarovski crystal rivoli
 Smoke 6 lb FireLine braided beading thread

BLUE/GREEN

1 g matte metallic khaki iris size 15° Japanese seed beads (A)
 1 g golden olive luster opaque size 11° Japanese seed beads (B, C)
 0.5 g matte metallic patina iris size 8° Japanese seed beads (D)
 0.5 g golden olive luster opaque size 11° cylinder beads (E)
 2 g turquoise nebula 5×2.5mm 2-hole SuperDuos (F)
 8 metallic suede blue 7.5mm 2-hole Ginko beads (G)
 1 army green DeLite 12mm Swarovski crystal rivoli
 Smoke 6 lb FireLine braided beading thread

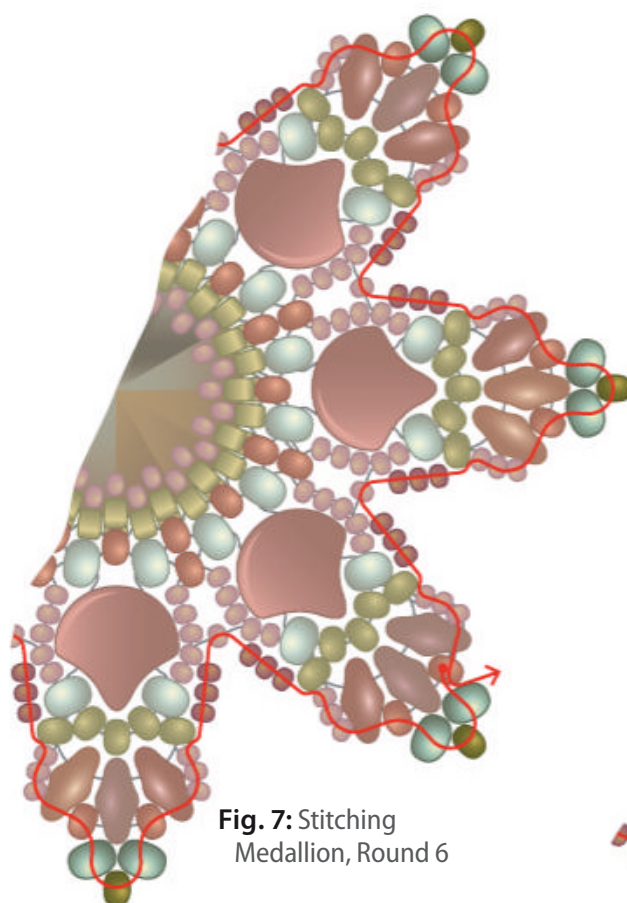


Fig. 7: Stitching Medallion, Round 6

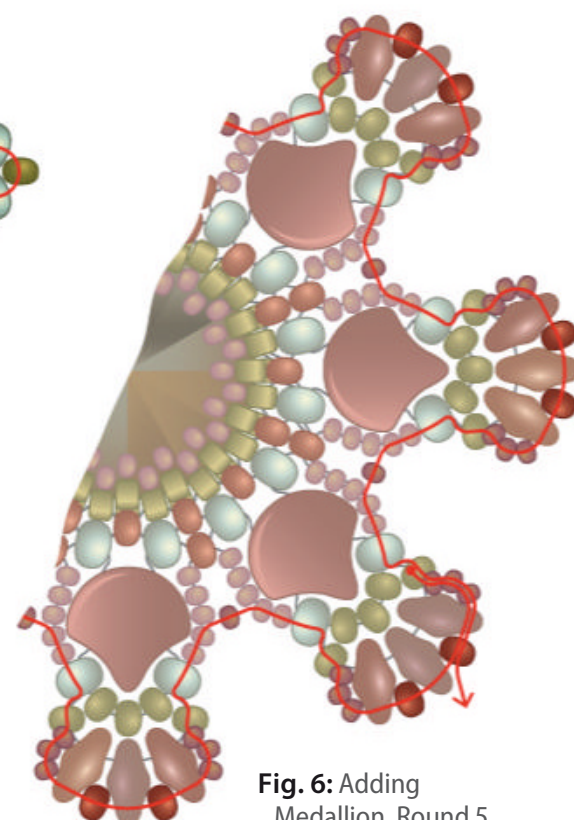


Fig. 6: Adding Medallion, Round 5

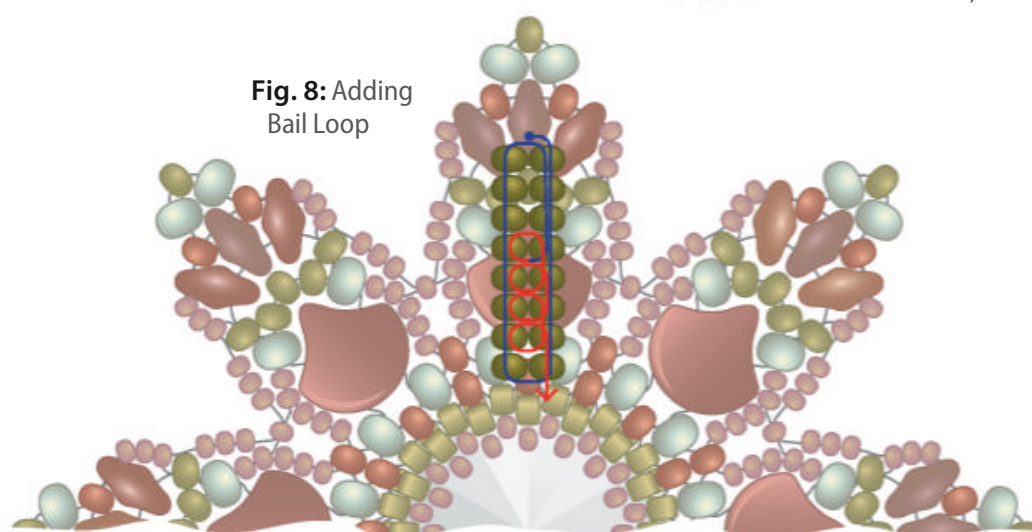


Fig. 8: Adding Bail Loop

Round 5: String 3A; pass through the second (outside) hole of the next F. String 1C and pass through the next F (outside hole); repeat. String 3A; pass through the next 1B/1D/2A. String 1A; pass through the last 2A of the next 5A set in the previous round and the following 1D/1B. Repeat from the beginning of this round seven times. Pass through the next 3A, 1F (outside hole), and 1C (Fig. 6).

Round 6: String 1D, 1B, and 1D; pass through the next C in the previous round and the next 1F (outside hole) and 3A. String 3A; pass through the next A in the previous round. String 3A; pass through the next 3A in the previous round and the following 1F (outside hole) and 1C.

Repeat from the beginning of this round seven times (Fig. 7). Weave through beads to exit from the inside hole of a middle F (see the start dot in Fig. 8).

3) BAIL LOOP. Note: Take care that you add the bail loop to the back of the pendant. String 8B; pass through the nearest C of Medallion, Round 1. String 8B; pass through the last F (inside hole) exited. Pass down through the first 4B added (Fig. 8, blue thread). *Pass up through the adjacent B and down through the last B exited and the following B. Repeat from * three times (Fig. 8, red thread). Weave through all the beads in this bail loop to reinforce; secure and trim the threads.

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, read her blog at www.vezsuzsigyongyei.blogspot.com, or email her at vezsuzsi@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads, Delica beads, SuperDuos, and Ginko beads: Potomac Bead Company, www.potomacbeads.com. Swarovski crystal rivoli and thread: Aura Crystals, www.auracrystals.com. ●



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Lovely Layers

Always on trend, layered necklaces can be long and luscious or short and sweet. Try combining beads, leather, ribbon, and chain into a multitiered necklace using connector findings. Or create three to four separate pieces of varying lengths to be worn all at once or in any number of pleasing combinations.

(Instructions follow on page 66.)

Moonstone & Pearls Terry Ricioli

Delicate layers of moonstone and pearls are accented with filigree to create a romantic vintage-style necklace.



Mix-and-Match

Debbie Blair

Sparkling druzyes and faceted glass mingle with sterling silver in this dazzling necklace set, which can be worn in any number of combinations.



Sweet & Shabby-Chic Layers

Deb Floros

This pretty set of layering necklaces is a lovely combination of old and new. Create your own shabby-chic set using bezels, found pieces, chain, and a little bit of resin!

Blushing Beauty

Debbie Blair

Attach multiple layers of beads and chain to a pretty ribbon for a sweet, feminine necklace design.



Layered Leather Leaves

Terry Ricioli

Use a die cutter to make this quick boho-style necklace. If you have extra leather, you can easily make a pair of stylish earrings.





A Pride of Peacocks

Anne Perry

While a single “eye” of a peacock’s tail feather is complex and stunning, it is really in the repetition of color and pattern that the peacock is truly beautiful. This piece attempts to capture the movement of this royal bird.

Layered in Luck

Carter Seibels

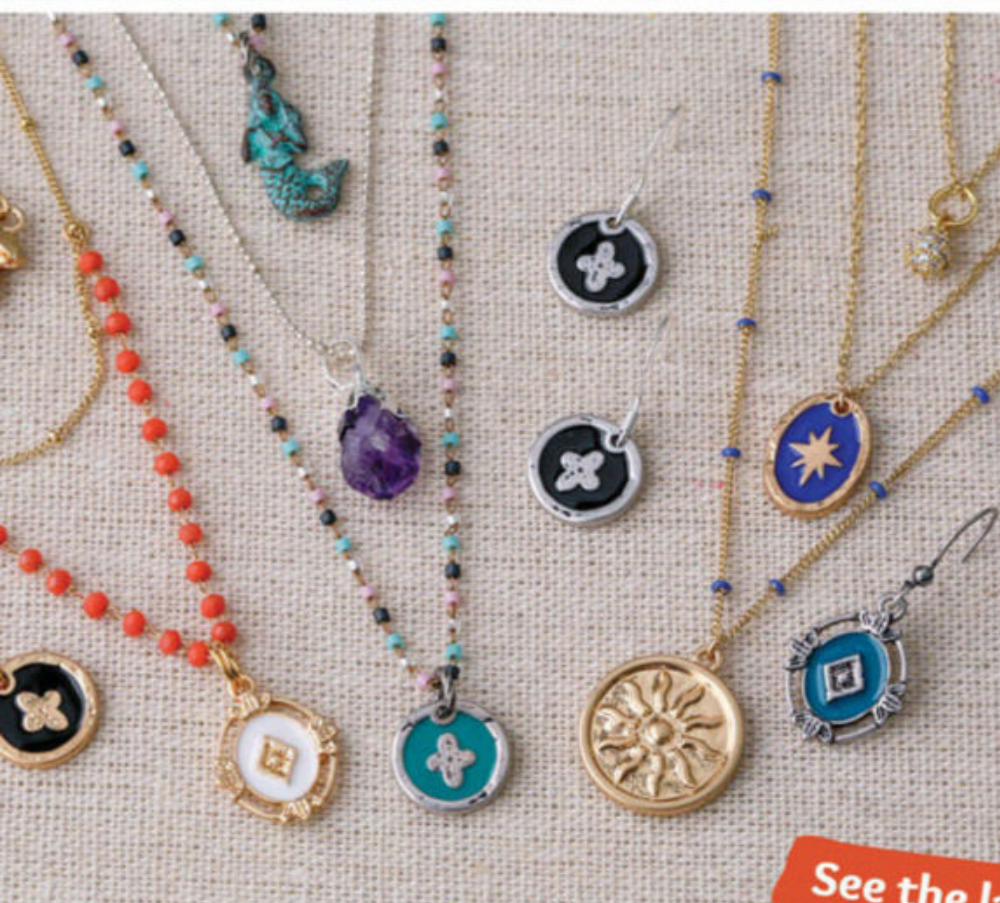
There's something captivating about layering colors and textures in jewelry, and how fun it is to have so many layers in one necklace! The focal point on this layered piece is an Evil Eye, an ancient symbol meant to protect the wearer from evil glances and bad luck.



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Moonstone and Pearls

Terry Ricioli

TECHNIQUES

Simple wireworking

Stringing

MATERIALS

- 23 bronze 6mm Swarovski pearl rounds
- 11 off-white/gray/peach 8mm moonstone rounds
- 1 antiqued gold-plated 5mm spacer
- 1 peach 18×25mm acrylic cameo cabochon with white embossed rose
- 1 brass 21mm filigree flower
- 1 brass 24mm filigree connector circle
- 2 brass 27mm waterlily wreath connectors
- 1 brass 30×6mm engraved creative (toggle) bar
- 1 antiqued brass 30×40mm lacy oval cameo base pendant with 18×25mm tray
- 1 brass 59×31mm Deco Vine filigree
- 21 antiqued gold-plated 6×1.5mm corrugated bead caps (small)
- 1 brass 12mm ornate filigree bead cap (large)
- 2 antiqued-brass 24-gauge 2" head pins

- 1 antiqued-brass 20-gauge 2" head pin
- 12 antiqued-brass 24-gauge 2" eye pins
- 14 antiqued-brass 6mm closed jump rings
- 2 brass 2mm crimp tubes
- 2 antiqued-brass 3mm crimp covers
- 14½" of oxidized brass 4×7mm double-oval cable chain
- 8 links of antiqued gold-plated 6×9mm etched cable chain
- 10" of brass .019 beading wire
- Jewelry cement

TOOLS

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

FINISHED SIZE

24½" (with 3" focal)



1. Use the 20-gauge head pin to string 1 moonstone round, 1 small bead cap, and 1 pearl round; form a simple loop that attaches to the bottom of the brass cameo base. Use jewelry cement to affix the acrylic cameo to the cameo base. Let dry.
2. Use one 24-gauge head pin to string 1 small bead cap, 1 moonstone round, the large bead cap, the filigree flower, the center of the deco vine filigree, and the brass spacer; form a simple loop that lies flat against the spacer. Add a drop of jewelry cement to secure if desired. Use round-nose pliers to curl the edges of the filigree bead cap outward. Separate 1 link from the double-oval chain and use it as a jump ring to attach the top of the cameo to the bottom of the deco vine filigree.
3. Use 1 eye pin to string 1 pearl round; form a simple loop. Repeat eleven times.
4. Use 1 etched chain link as a jump ring to attach one 6mm jump ring to the top left

side of the deco vine filigree. Attach 1 pearl link to the previous 6mm jump ring. Use one 6mm jump ring to attach 1 pearl link to the previous jump ring; repeat four times to create a chain of pearls that is 6 links long. Repeat entire step on the top right side of the deco vine filigree.

5. Use 1 etched chain link to attach the 6mm jump ring on the end of the left pearl chain to 1 square wreath connector. Repeat on the right side of the necklace.

6. Use the beading wire to string 1 crimp tube and the 6mm jump ring attached to 1 square wreath connector; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover. String {1 pearl round, 1 bead cap, 1 moonstone round, and 1 bead cap} nine times. String 1 pearl round, 1 crimp tube, and the 6mm jump ring attached to the second square wreath connector. Pass back through the crimp tube; crimp and cover.

7. Separate the double-oval chain into two 7¼" pieces. Use 1 etched chain link to attach 1 piece of double-oval chain to 1 square wreath connector, opposite the pearl chain; repeat on the other side of the necklace.

8. Use one 24-gauge head pin to string 1 small bead cap and the creative bar; form a wrapped loop. Use 1 etched chain link to attach the wrapped loop to one free end of the double-oval chain. Use 1 etched chain link to attach the filigree circle to the free end of the remaining double-oval chain.



TERRY RICOLI is a romantic at heart, and one of her favorite styles of jewelry is vintage jewelry. When she's not designing jewelry, she crafts using recycled materials, designs needlepoint kits, and does watercolor painting with her grandchildren.

RESOURCES Check your favorite bead retailer or contact: Swarovski pearls: Artbeads.com, (253) 857-3433. Moonstone rounds: CRC Beads, www.crcbeadsshop.etsy.com. Acrylic cameo, corrugated bead caps, crimp covers, and beading wire: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Cameo base pendant: Jewelry Findings Online, (802) 365-7853, www.jewelryfindings-online.com. Eye pins, jump rings, crimp tubes, double-oval chain, brass spacer, and jewelry cement: JoAnn Fabric and Crafts, (888) 739-4120, www.joann.com. Etched cable chain and all other materials: Vintaj, (888) 592-6272, www.vintaj.com. ●



Mix-and-Match

Debbie Blair

TECHNIQUES

Stringing
Crimping
Simple wireworking

MATERIALS

Wire chain choker:

- 1 silver-plated 4×11mm lobster clasp
- 2 silver 4mm jump rings
- 1 silver 6mm jump ring
- 2 silver-plated 4×8mm crimp end connectors
- 14½" of 3mm rose gold knitted wire chain

Short purple necklace:

- 68 plum 4mm faceted-glass rounds
- 26 silver 4mm rounds
- 1 sterling silver 45×8mm flower connector with attached jump rings
- 1 silver-plated 4×11mm lobster clasp
- 2 silver 4mm jump rings
- 1 silver 6mm jump ring
- 4 silver 2mm crimp tubes
- 20" of satin silver .018 beading wire

Medium necklace with triangle druzy:

- 12 pale pink 5×7mm faceted-glass ovals
- 50 mottled smoky topaz 2-hole pressed-glass lentils
- 1 silver-plated 15×22mm topaz triangle druzy pendant
- 8 silver 4mm rounds
- 1 silver-plated 4×11mm lobster clasp
- 6 silver 4mm jump rings
- 1 silver 6mm jump ring
- 2 silver 2mm crimp tubes
- 12" of sterling silver 2.5mm/4mm textured sequin chain
- 11" of satin silver .018 beading wire

Long chain necklace:

- 1 pale pink 5×7mm faceted-glass oval
- 1 silver-plated 15×22mm oval rose quartz druzy pendant
- 1 rudraksha 8mm round
- 1 sterling silver 21×24mm flat ring with loops
- 1 silver 22-gauge 1½" head pin
- 3 silver 4mm jump rings
- 26" of 3mm/4mm silver-plated bead chain

TOOLS

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

FINISHED SIZE

- Choker: 15¾"
- Short Necklace: 17"
- Medium Necklace: 20¾"
- Long Necklace: 26" with a 2" focal

1. To assemble the choker necklace: Place 1 crimp end on one end of the knitted wire chain and use nylon-jaw pliers to fasten closed; repeat on the other end of the chain. Use one 4mm jump ring to attach the clasp

to one crimp end. Use one 4mm jump ring to attach one 6mm jump ring to the remaining crimp end.

2. To assemble the short necklace: Attach one 4mm jump ring to the clasp. Use one 20" piece of beading wire to string 1 crimp tube and the 4mm jump ring. Pass back through the crimp tube and crimp. *String 8 silver rounds, 3 plum faceted-glass rounds, 1 silver round, 4 plum faceted-glass rounds, and 1 silver round. String {5 plum faceted-glass rounds and 1 silver round} twice. String 7 plum faceted-glass rounds, 1 silver round, 10 plum faceted-glass rounds, 1 crimp tube, and one side of the flower connector.**



3. Repeat from * to **, reversing the stringing sequence. String 1 crimp tube and one 4mm jump ring. Pass back through the crimp tube and crimp. Attach one 6mm jump ring to the previous 4mm jump ring.

4. To assemble the medium necklace: Attach one 4mm jump ring to each loop on the druzy pendant. Disassemble the chain into two equal pieces. Use one 4mm jump ring to attach the clasp to one piece of chain. Use one 4mm jump ring to attach one 6mm jump ring to the other piece of chain.

5. Use one 11" piece of beading wire to string 1 crimp tube and the free end of one chain. Pass back through the crimp tube and crimp. String 1 lentil, 1 pink oval, and 3 lentils. String {1 silver round, 3 lentils, 1 pink oval, and 3 lentils} four times, omitting the last set of 3 lentils. String one half of the druzy pendant and 1 pink oval.

6. Repeat Step 5, reversing the stringing sequence.

7. To assemble the long necklace: Use one 4mm jump ring to attach the druzy pendant to the bottom of the flat silver ring, opposite the loops. Use 1 head pin to string 1 rudraksha round and 1 pink oval; form a simple loop that attaches to the inside loop on the top of the silver ring. Locate the center of the chain and use one 4mm jump ring to attach the center of the chain to the outside loop on the top of the silver ring. Use one 4mm jump ring to attach the free ends of the chain to one another.



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 or follow her on Instagram, @pinkdahliacreative.

RESOURCES Check your favorite bead retailer or contact: Faceted-glass rounds and ovals, silver rounds, head pin, jump rings, crimp tubes, crimp end connectors, and beading wire: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Pressed-glass lentils: Potomac Beads, (301) 393-4667, www.potomacbeads.com. Similar druzy pendants: Jewelers Paradise, www.jewelersparadise.etsy.com. Rudraksha: The Bead Goes On, www.beadgoeson.com. Flower connector: Nina Designs (wholesale only), (800) 336-6462, www.ninadesigns.com. Similar sterling silver ring with loops: Rings & Things, (800) 366-2156, www.rings-things.com. Cousin lobster clasps: JoAnn Fabric and Crafts, (888) 739-4120, www.joann.com. Knitted wire chain: SilverSilk, www.silversilkonline.com. Textured sequin chain: Halstead, (800) 528-0535, www.halsteadbead.com. Bead Landing bead chain: Michaels, (800) 642-4235, www.michaels.com. ●



Sweet & Shabby-Chic Layers *Deb Floros*

TECHNIQUES

Resin

Assemblage

MATERIALS

- 1 gold 15×15mm “Love” stamping or design of your choice
- 1 brass 11×20mm lobster clasp
- 1 brass 4mm jump ring
- 2 brass 6mm jump rings
- 1 brass 12mm jump ring
- 2 brass 4mm crimp covers
- 2 brass 25mm round bezels
- 1 brass 35×45mm heart bezel
- 2 brass and rhinestone 22–24mm recycled vintage earrings with backs removed
- 28" of milky-white 6mm beaded rosary chain
- 3" of brass 5×6mm curb chain (small)
- 18" of brass 8×17mm curb chain (large)
- 26" of beige sari silk ribbon
- Rubbing alcohol
- 2-part resin

TOOLS

- Silicone mat
- Nitrile gloves
- Cotton swab
- Resin mixing cup
- Wood or plastic stir stick
- Brushes for resin
- Lighter
- Flat-nose pliers
- Chain-nose pliers

FINISHED SIZE

Short: 16½" (adjustable to 19½")

Medium: 22"

Long: 27"



- 1.** Create all 3 focals using resin: Clean each bezel by using a bit of rubbing alcohol on a cotton swab; let dry. Place a silicone mat on your work surface. Wearing gloves, pour and stir the 2-part resin following manufacturer's instructions for measuring. You will need about ½ ounce for this project. Use the stir stick to gently mix the resin, trying not to incorporate air bubbles as you stir.
- 2.** Use a brush to add a thin coat of resin to the bottom of each bezel. Place the flat stamping into the heart bezel and use the brush to position it. Place 1 earring into 1 round bezel; repeat. Let all 3 bezels sit for 10–15 minutes.
- 3.** Use a stir stick to drizzle resin into the heart bezel until desired doming is achieved.
- 4.** With caution, use the lighter to run the flame over the heart bezel to eliminate bubbles (this can be repeated several times until the bubbles are gone).
- 5.** Drizzle a small amount of resin onto the tops of the earrings and use the brush to

coat them. *Note:* You want to ensure that there is enough resin in the bezel to secure the earrings, but not enough to overflow. This coating will protect the earring and add a bit of sheen (any shabby features and natural patina will be protected).

6. Place the bezels in a safe place for drying and let set for 24 hours. Do not move or touch them as they dry.

7. Use the 12mm jump ring to attach 1 round bezel pendant to the center of the large curb chain. Use one 6mm jump ring to attach the clasp to one end of the large curb chain. Use one 6mm jump ring to attach the small curb chain to the free end of the large curb chain. Set aside.

8. String the remaining round bezel pendant to the center of the sari silk ribbon. Attach 1 crimp cover to one end of the ribbon, leaving a ½" tail; repeat. To wear, simply tie the ends of the ribbon.

9. String the heart bezel to the center of the rosary chain. Use the 4mm jump ring to attach both ends of the chain together.



DEB FLOROS is a passionate jewelry designer living in Cave Creek, Arizona, with her husband and three crazy kitties. Deb uses a variety of techniques and materials to create her pieces. You can find her work on Etsy, Amazon Handmade, Facebook, Instagram, and Pinterest by searching her brand name Deb Luvs Jewelry Designs.

RESOURCES Check your favorite bead retailer or contact: Repurposed stamping, vintage earrings, and rosary chain: Artist's own collection; search eBay, Etsy, or local antiques shops. Lobster clasp, jump rings, and crimp covers: Beadalon, (866) 423-2325, www.beadalon.com. Curb chain: Fire Mountain Gems & Beads, (800) 423-2319, www.firemountaingems.com. Sari silk ribbon: Darn Good Yarn, (518) 831-1703. Bezels: Lilly D's Craft Supplies, www.lillydscraftsupplies.etsy.com. Heart bezel: Perfect Pendants Plus, www.perfectpendantsplus.etsy.com. Ice Resin, Iced Enamels Essentials Brushes, resin mixing cups, and stir sticks: Ranger Ink, www.rangerink.com. ●



Blushing Beauty Debbie Blair

TECHNIQUES

Stringing
Crimping
Simple wireworking

MATERIALS

Mix of 18–20 acrylic and glass 6–15mm beads in pale pink, peach, light yellow, and white
5 mauve 6mm crystal pearls
3 mauve 8mm crystal pearls
1 pale peach 14mm plastic dahlia flower cabochon
1 pale yellow 20mm plastic rose cabochon
1 mauve 22mm plastic flower cabochon
15 brass 4mm faceted rounds
1 brass 28×28mm filigree link
1 brass 7×11mm lobster clasp
1 copper 6mm jump ring
2 copper 8mm jump rings
1 brass 20mm ring
4 brass 2mm crimp tubes
6" of copper 3mm rolo chain
16" of mauve ⅝" wide satin ribbon
6" of brass 22-gauge wire
19" of beading wire
Jewelry cement

TOOLS

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

FINISHED SIZE

21"

1. Use one 9" piece of beading wire to string 1 crimp tube and the 6mm jump ring; pass back through the crimp tube and crimp. String 2 brass rounds. String about 4¼" of the bead mix, adding a brass round and a crystal pearl every so often. String 2 brass rounds, 1 crimp tube, and the 20mm ring; pass back through the crimp tube and crimp.
2. Open the first jump ring from Step 1 and add one end of the chain so it sits below the beaded strand; close the jump ring. Use one 8mm jump ring to connect the free end of the chain to the 20mm ring, below the beaded strand.
3. Use one 10" piece of beading wire to string 1 crimp tube and the first jump ring from Step 1 so that the wire sits below the chain. String a combination of the bead mix, brass rounds, and crystal pearls in random order for about 6". String 1 crimp tube and the 20mm ring, below the chain; pass back through the crimp tube and crimp.
4. Use jewelry cement to attach the 20mm ring to the back side of the filigree so that it sits slightly off-center, leaving a loop on the filigree opposite the beaded strands hanging over the edge of the ring far enough to string the satin ribbon through.
5. String the ribbon through the filigree loop opposite the beaded strands, leaving a ¾–1" tail. Use one 3" piece of 22-gauge wire to wrap around the ribbon near the filigree to fasten it.
6. Attach the lobster clasp to the remaining 8mm jump ring. Repeat Step 5, attaching the free end of the ribbon to the same 8mm jump ring.
7. Glue the 3 flower cabochons to the top of the filigree, positioning them so they cover as much of the filigree as possible, yet allowing beaded strands to move freely.



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 or follow her on Instagram @pinkdahliacreative.

RESOURCES Check your favorite bead retailer or contact: Similar acrylic and glass bead mix: B'Sue Boutiques, (800) 868-4393, www.bsueboutiques.com. Swarovski crystal pearls: Dreamtime Creations, (417) 678-5748, www.dreamtimecreations.com. Flower cabochons: MK Beads, www.mkbeads.com. Brass rounds, Vintaj filigree link, clasp, jump rings, crimp tubes, rolo chain, and wire: Beadaholique, (866) 834-4618, www.beadaholique.com. Ribbon: JoAnn Fabric and Crafts, (888) 739-4120, www.joann.com. ●



Layered Leather Leaves *Terry Riccioli*

TECHNIQUES

Simple wireworking
Knotting
Die cutting

MATERIALS

34 hybrid cornflower Picasso size 3° round seed beads
38 turquoise 5–10×4–7mm dyed howlite chips
36 mookaite 6–12×3–7mm chips
6 coco wood 9×6mm rondelles
1 copper 9×15mm lobster clasp

27 copper 6mm jump rings (small)
4 antiqued copper 8mm jump rings (large)
5" of oxidized copper 2×3mm cable chain
95" of dark chocolate 3-ply waxed Irish linen thread
40" of saddle tan 1/8" deer-tan leather lace
3×5" piece of tan leather
3×5" piece of turquoise leather
3×5" piece of brown suede
14" of copper 16-gauge wire

TOOLS

Big Kick or Big Shot die-cutting machine
Tattered Leaves die
Round-nose pliers
2 pairs of chain- or flat-nose pliers
Wire cutters
Scissors
1/16" punch

FINISHED SIZE

26" (with 5" focal)



Artist's Tip:

Cutting leather with your die cutter can leave leather bits all over the surface. Use a sticky lint roller to clean them off.

1. Cut the chain into four 7/8" pieces.
2. Following the manufacturer's instructions, use the die cutter and leaf die to cut 3 leaves from each color of leather. Trim the stem from each leaf and punch a hole at the top of each, about 1/8" from the rounded edge.
3. Attach a chain of 3 small jump rings to the hole in 1 brown leaf.
4. Repeat Step 3 twice using tan leaves. Repeat Step 3 twice using turquoise leaves.

5. Attach 1 small jump ring to the hole in the remaining turquoise leaf. Use 1 small jump ring to attach one piece of chain to the previous jump ring.

6. Repeat Step 5 using the remaining tan leaf. Repeat Step 5 twice using the remaining brown leaves.

7. Use a small jump ring to attach 1 brown leaf from Step 6 (with chain attached) to the back of 1 tan leaf from Step 4 (with 3 jump rings attached). Repeat entire step.

8. Use a small jump ring to attach the remaining turquoise leaf from Step 5 (with chain attached) to the back of the brown leaf from Step 3 (with 3 jump rings attached). Add the remaining tan leaf (with chain attached) to the back of the previous turquoise leaf in the same manner. Make sure all leaves will hang with the correct surface facing front.

9. Use round-nose pliers to make a large wrapped loop on one end of the copper wire. String 7 round seed beads, 1 wood rondelle, 2 round seed beads, 1 turquoise leaf, 2 round seed beads, 1 wood rondelle, 2 round seed beads, 1 tan/brown leaf component, 2 round seed beads, 1 wood rondelle, and 2 round seed beads.

10. String the 3-leaf component. Repeat Step 9, reversing the stringing sequence.

11. Cut the waxed linen thread into thirteen 7" pieces.

12. Thread 1 piece of waxed linen through the jump ring attached to the hole in 1 leaf and form a square knot. String 2–3 howlite and mookaite chips on each tail end and form an overhand knot. Repeat entire step on the remaining leaves.

13. Cut the deer-tan leather in half. String one of the wrapped loops on the end of the wire to the center of 1 piece of deer-tan leather. Use 1 piece of waxed linen to wrap around the folded deer-tan leather, next to the wire-wrapped loop, and form a square knot. String 2–3 chips on each tail end as before and form a square knot. Repeat entire step on the other half of the necklace.

14. Use one set of deer-tan leather tails to string 1 large jump ring and fold over, leaving a 2" tail. Use 1 piece of waxed linen to wrap around the tails as before, next to the jump ring, and form a square knot. String 2–3 chips on each tail and form a square knot. Repeat entire step on the other half of the necklace.

15. Attach 1 large jump ring to the first jump ring from Step 14. Use the remaining large

jump ring to attach the clasp to the second large jump ring from Step 14 on the other half of the necklace.

TERRY RICOLI designs jewelry, needlepoint, and crafts for publication in magazines, for kits, and her blog. Visit her blog at www.terryricolidesigns.blogspot.com.

RESOURCES Check your favorite bead retailer or contact: Bead Gallery from Halcraft dyed howlite and mookaite chips: Michaels, (800) 642-4235, www.michaels.com. Seed beads from Bellomodo.com, (360) 357-3443. Coco wood rondelles, chain, deer-tan leather, colored leather, and wire: Joann Fabric and Craft, (888) 739-4120, www.joann.com. Clasp and jump rings: Artbeads.com, (866) 715-2323. Waxed linen thread: Lima Beads, (734) 929-9208, www.limabeads.com. ●



A Pride of Peacocks Necklace

Anne Perry

TECHNIQUES

Simple wireworking

MATERIALS

- 60 raku green 2×4mm glass rectangles
- 7 teal/blue/amber 6×8mm pressed-glass ovals
- 10 teal/purple/amber 10mm dyed tiger eye rounds
- 2 antiqued brass 18×22mm peacock feather charms
- 2 antiqued brass 16×38mm 3-to-1 filigree connectors

- 1 antiqued bronze 24×27mm 5-hole triangle filigree connector
- 1 antiqued brass 8×20mm hook
- 5 antiqued brass 24-gauge 2½" ball-end head pins
- 18 antiqued brass 22-gauge 1" eye pins
- 5 antiqued brass 22-gauge 2" eye pins
- 17 antiqued brass 4mm jump rings
- 28 brass 7×21mm marquis links
- 16¾" of antiqued brass 3×4mm/5×9mm oval chain
- Patina ink in jade and verdigris

TOOLS

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

FINISHED SIZE

Adjustable

1. Use both shades of patina ink to paint 1 peacock charm. Let dry.
2. Use one 2" eye pin to string 1 hole in the triangle connector from bottom to top; repeat four times. Make sure all five eye pins are aligned at the top, then gather together and form all 5 simple loops at the same time to create a bail.
3. Use 1 ball-end head pin to string 12 green rectangles; form a simple loop that attaches to 1 eye pin on the bottom of the triangle connector. Repeat four times.
4. Trim one 1" eye pin to ½" long. String the painted peacock charm, then form a simple loop. Bend the eye pin into a u-shape.
5. Use one 1" eye pin to string 1 tiger eye round. Form a simple loop that attaches to the simple-loop bail formed at the top of the triangle connector. Attach 2 marquis links to the top loop of the previous tiger eye. *Note:* One marquis link will lean to the right to begin forming the right side of the necklace; the other marquis link will lean to the left.

6. Use one 1" eye pin to string 1 tiger eye round; form a simple loop. Repeat seven times.
7. On the right side of the necklace, attach 1 tiger eye link from Step 6 to the marquis link on the right side of the triangle connector. Continue to work up the right side of the necklace by connecting marquis links and tiger eye links in the following order by

opening a loop on each tiger eye link as you would a jump ring: marquis link, tiger eye link, marquis, tiger eye, marquis, tiger eye, marquis. Use 1 jump ring to attach 1 marquis link to the previous marquis link. Use 1 jump ring to attach the previous marquis link to the bottom loop of one 3-to-1 connector.

8. Repeat Step 7 on the left side of the necklace.
9. Use 1 jump ring to attach 1 marquis link to the middle loop of one 3-to-1 connector. Use 1 jump ring to attach 1 marquis to the previous marquis; repeat. Attach one 1" eye pin to the previous marquis. *String 1 teal/blue/amber oval; form a simple loop that attaches to 1 marquis link. ** Repeat from * to **.
10. Repeat Step 9 on the other side of the necklace. Use the peacock charm connector formed in Step 4 to attach the free ends of the beaded chains from Step 9 to one another in the center of the necklace.
11. Use 1 jump ring to attach 1 marquis link to the top loop of one 3-to-1 connector. Use 1 jump ring to attach 1 marquis to the previous marquis. Attach one 1" eye pin to the previous marquis. Repeat from * to **.
12. Form a link using one 1" eye pin and 1 teal/blue/amber oval; use this link to attach the free ends of the beaded chain formed in Step 11 to one another in the center of the necklace.
13. Use 1 jump ring to attach one 4¾" piece of chain to the free loop of one 3-to-1 connector. Use 1 jump ring to attach the hook to the free end of the chain.
14. Use 1 jump ring to attach one 12" piece of chain to the free loop of the remaining 3-to-1 connector. Attach the remaining peacock charm to one 1" eye pin. String the remaining tiger eye round; form a simple loop that attaches to the free end of the 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: Glass rectangles, head pins, eye pins, and jump rings: A Place to Bead, (626) 219-6633, www.aplace2bead.com. Pressed-glass ovals and patina ink: Michaels, (800) 642-4235, www.michaels.com. Tiger eye rounds: Jewel Pledge, (415) 658-1034, www.jewelpledge.com. Peacock charms: Sadco, (213) 489-6605, www.sadco.us. 3-to-1 connectors: Filigree & Me, (503) 779-9788, www.filigreeandme.com. Triangle connector: Golden Horn Supplies, www.goldenhornsupplies.etsy.com. Marquis links: Brass Kicker, www.brasskicker.etsy.com. Chain: Beads U Need, (714) 534-3420, www.beadsuneed.com. ●



Layered in Luck

Carter Seibels

TECHNIQUES

Stringing
Crimping
Knotting

MATERIALS

34 assorted 5×4mm enameled candy discs in purple, green, blue, and gold
65 assorted 5×2mm enameled candy discs in purple, green, blue, and gold
2 turquoise Picasso 8×12mm faceted large-hole roller beads

3 orchid 14×10mm dyed jade large-hole rondelles
60 classic blue 4×4mm hand-carved bone tubes
1 purple/blue/green 24mm Evil Eye enameled charm
1 yellow brass 4×7mm bail bead
1 brass 4mm jump ring
4 brass 2mm crimp tubes
4 gold 4×6mm wire guardians
1 purple 18" enameled "U" chain with gold ends
37" of Biscay green Lurex cord
27" of brass .019 beading wire

TOOLS

Wire cutters
Crimping pliers
2 pairs of chain- or flat-nose pliers
Small piece of fabric, or fabric-covered pliers

FINISHED SIZE

24" (shortest strand)

1. Use the jump ring to attach the charm to the bail bead.
2. Use the pliers to open the purple enameled chain at the 2 gold end links by pulling them apart.
3. Spread apart the sides of 1 wire guardian so it will fit comfortably over the last purple link on one side of the chain without scratching the enamel. Use one 12" piece of beading wire to string 1 crimp tube and the wire guardian; pinch the wire guardian closed. Pass back through the crimp tube and crimp.
4. String all of the blue bone tubes. Use the strand of blue beads to string {1 orchid jade rondelle and 1 turquoise roller bead} twice. String 1 orchid jade rondelle. *Note:* This will allow the large-hole beads to slide on the blue bead strand.
5. Spread apart the sides of 1 wire guardian as before; string 1 crimp tube and half of the wire guardian. Hook the guardian through the last purple link on the other side of the chain, then string the other half of the guardian. Pinch the wire guardian closed. Pass back through the crimp tube and crimp.
6. Repeat Step 3 using one 15" piece of beading wire, placing the wire guardian below the first wire guardian. String the enamel candy discs in random order for 5½". String the pendant. String the remaining enamel candy discs for 5½". Repeat Step 5.

7. String one end of the Lurex cord through 1 gold chain link. If the cord end does not fit through the link, use a pair of fabric-wrapped pliers (or a thin piece of cloth between the enamel chain and the pliers) to gently open the chain link slightly. Pinch the chain link slightly closed and pull the cord so the chain link is centered on the cord.

8. Repeat Step 7 on the other half of the necklace. Use both cord ends to form an overhand knot that sits snug against the gold chain link.



CARTER SEIBELS'S love affair with beads began as a child when her father brought a beaded necklace back from an African safari. She has pursued a lifelong love affair with beads as a lampworker and as a bead dealer, both in the wholesale and retail trades. She is the founder and chief creative behind Woman Shops World, a company that focuses on offering artisan-made supplies that Carter designs, commissions, and sources from around the world. Carter hopes that goods from WSW inspire a sense of wanderlust and fascination with the world and remind us all of our interconnectedness and ability to find the magic in the details.

RESOURCES Check your favorite bead retailer or contact: Enameled candy discs, turquoise Picasso roller beads, jade rondelles, bone tubes, Evil Eye charm, enameled chain, and Lurex cord: Woman Shops World, www.womanshopsworld.com. All other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. ●

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Howard County Center for the Arts

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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

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P.O. Box 1242

Bellmawr, NJ 08099-5242

coprez2@southjerseybeadsociety.org

www.southjerseybeadsociety.org

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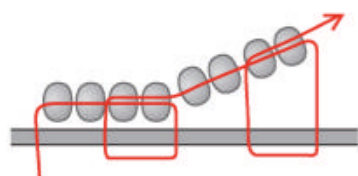
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Owner: Peak Media Properties; 4868 Innovation Drive, Fort Collins, CO 80525, Gregory J. Osberg, CEO. 11. Known bondholders, mortgages, and other security holders owning or holding 1 percent of more of total amount of bonds, mortgages or other securities: None. 12. Tax status: Has Not Changed During Preceding 12 Months. 13. Publisher title: Beadwork. 14. Issue date for circulation data below: Oct/Nov 2020. 15. The extent and nature of circulation: A. Total number of copies printed (Net press run). Average number of copies each issue during preceding 12 months: 40,131. Actual number of copies of single issue published nearest to filing date: 40,442. B. Paid circulation. 1. Mailed outside-county paid subscriptions. Average number of copies each issue during the preceding 12 months: 11,848. Actual number of copies of single issue published nearest to filing date: 11,432. 2. Mailed in-county paid subscriptions. Average number of copies each issue during the preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. 3. Sales through dealers and carriers, street vendors and counter sales. Average number of copies each issue during the preceding 12 months: 5,187. Actual number of copies of single issue published nearest to filing date: 4,471. 4. Paid distribution through other classes mailed through the USPS. Average number of copies each issue during the preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. C. Total paid distribution. Average number of copies each issue during preceding 12 months: 17,035. Actual number of copies of single issue published nearest to filing date: 15,903. D. Free or nominal rate distribution (by mail and outside mail). 1. Free or nominal Outside-County. Average number of copies each issue during the preceding 12 months: 749. Number of copies of single issue published nearest to filing date: 257. 2. Free or nominal rate in-county copies. 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Average number of copies each issue during preceding 12 months: 21,560. Actual number of copies of single issue published nearest to filing date: 23,561. H. Total (sum of 15f and 15g). Average number of copies each issue during preceding 12 months: 40,131. Actual number of copies of single issue published nearest to filing: 40,442. I. Percent paid. Average percent of copies paid for the preceding 12 months: 91.7%. Actual percent of copies paid for the preceding 12 months: 94.2%. 16. Electronic Copy Circulation: A. Paid Electronic Copies. Average number of copies each issue during preceding 12 months: 2,762. Actual number of copies of single issue published nearest to filing date: 2,560. B. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a). Average number of copies each issue during preceding 12 months: 19,797. Actual number of copies of single issue published nearest to filing date: 18,463. C. Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a). Average number of copies each issue during preceding 12 months: 21,333. Actual number of copies of single issue published nearest to filing date: 19,441. D. Percent Paid (Both Print & Electronic Copies) (16b divided by 16c x 100). Average number of copies each issue during preceding 12 months: 92.8%. Actual number of copies of single issue published nearest to filing date: 95.0%. I certify that 50% of all distributed copies (electronic and print) are paid above nominal price: Yes. Report circulation on PS Form 3526-X worksheet 17. Publication of statement of ownership will be printed in the Dec/Jan 2021 issue of the publication. 18. Signature and title of editor, publisher, business manager, or owner: Greg Osberg, Publisher. I certify that all information furnished on this form is true and complete. 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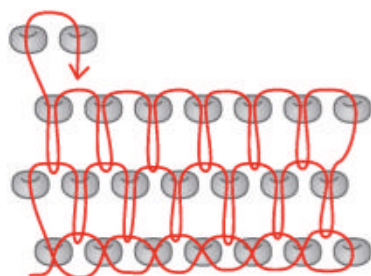
BACKSTITCH BEAD EMBROIDERY

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

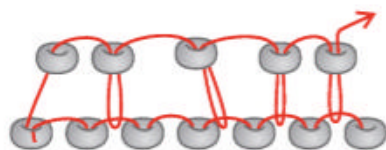


BRICK STITCH

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



To **decrease within a row**, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



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.

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.

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.



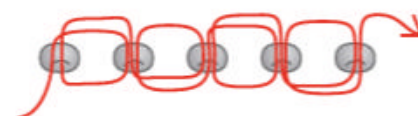
HEAD PINS/EYE PINS

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.

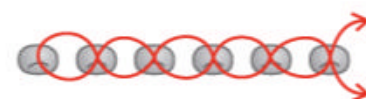


LADDER STITCH

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.

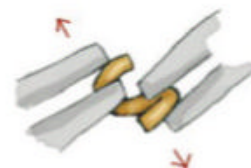


For **two-needle ladder stitch**, add a needle to each end of the thread. String 1 bead and slide it to the center of the thread. String 1 bead with one needle and pass the other needle back through the bead just added; repeat to form a strip.



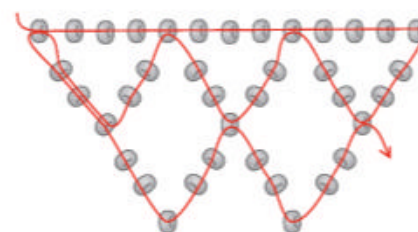
JUMP RINGS

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.

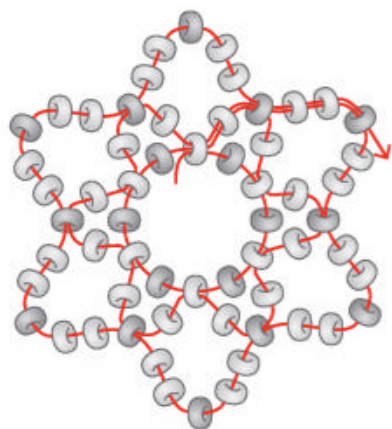


NETTING

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.



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.

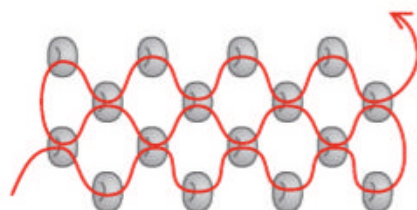


PASS THROUGH VS PASS BACK THROUGH

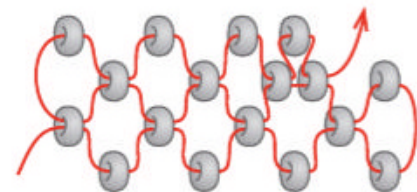
Pass through means to move the needle in the same direction that the beads have been strung. *Pass back through* means to move the needle in the opposite direction.

PEYOTE STITCH

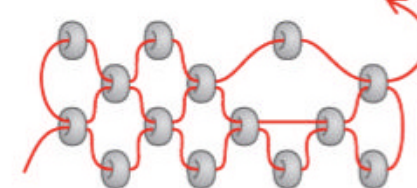
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous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



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.

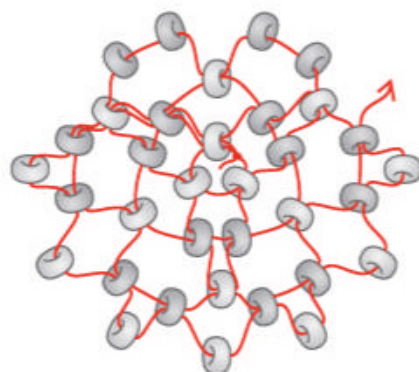


To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.

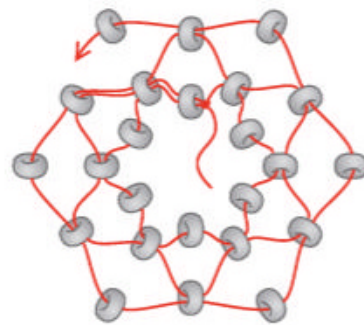


For **circular peyote stitch**, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous

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.



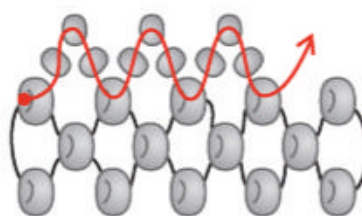
For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number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

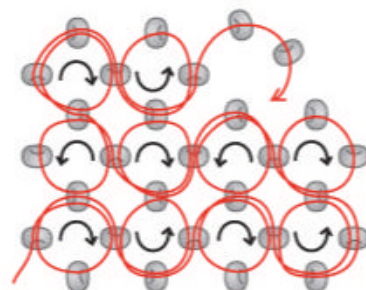
PICOT

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



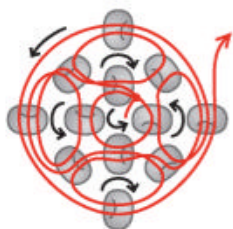
RIGHT-ANGLE WEAVE

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.



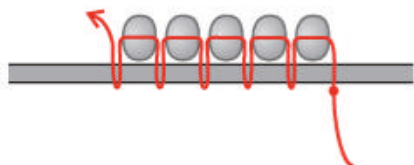
For **cubic right-angle weave**, string 4 beads, leaving a 3" tail. Pass through the beads again to form a tight circle; use the working and tail threads to tie a square knot and pass through the first bead strung. For the first face of the cube, string 3 beads and pass through the last bead exited at 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.



SINGLE-STITCH BEAD EMBROIDERY

Tie a knot at one end of the thread. Pass up through the foundation from back to front. String 1 bead and pass the needle back down through the foundation right next to the bead. *Note:* If using bugle beads, string them with a seed bead on each end to protect the thread from the bugle's sharp edges; stitch all 3 beads as 1 bead.



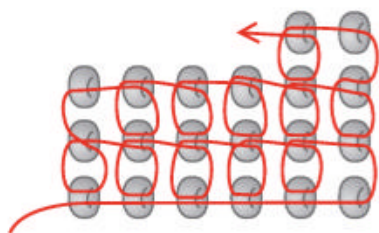
SQUARE KNOT

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

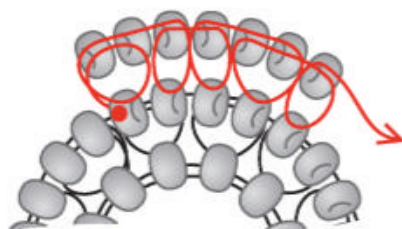


SQUARE STITCH

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.



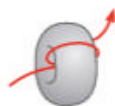
For **circular square stitch**, string the first round of beads and pass through them again to form a circle. Start a new round by stringing 2 beads; pass through the last bead of the first round and through the 2 beads just strung. Repeat around, passing through the next bead of the previous round for 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.



back through the crimp tube, snug the tube up to the guard, then crimp.

WIREFORMING

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 **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.



Beading in the New Year



Kim Leahy assembling kits in her studio. PHOTO COURTESY OF THE ARTIST.

THE NEW YEAR IS THE PERFECT TIME to set goals and learn something new. Whether it's learning a new stitch or tackling an inspiring project, give yourself the gifts of time and energy to be creative. Even if it's just an hour a week. To get you started, here are a few beading resolutions from this issue's contributors.

KIM LEAHY: BEAD EMBROIDERY & BEYOND

I want to do more bead embroidery. There is so much amazing embroidery work out there, but I want to create my own style. I've been making a lot of kits and concentrating on that side of my Esther Beadwork business, so I'm ready to spend some time expanding creatively. One of my other plans is to learn how to teach remotely, for instance, using Zoom. I want to share my ideas with my students and customers online so we can all bead together at home.

SUE NEEL: EXPERIMENTING WITH NEW BEADS

With this year being so hard to work shows, I am really focusing on new designs and trying new stitches. I'm enjoying



Edgar Lopez with his beaded dress in progress. PHOTO COURTESY OF THE ARTIST.

making beaded sculptures and learning new ways to manipulate beads. Recently, I made my first big pattern with two-hole Czech beads and really enjoyed it!

I think I will continue to experiment with two-hole shaped beads and how to incorporate them into my work. I am interested in trying them in more jewelry patterns and incorporating them into some beaded sculptures, too! (See Sue's Honorable Mention Buttercup on page 23.)



Carmelina Calabrese's bracelet detail. PHOTO COURTESY OF THE ARTIST.

EDGAR LOPEZ: FINISHING WHAT YOU STARTED

For this new year, I want to combine more of the techniques that I really like in jewelry and beading, like goldsmithing, embroidery, and resin. I want to dedicate more time to my work as a teacher, not only teaching techniques to make jewelry and accessories, but also teaching about design and color, and writing about it. This year, I also want to finish my biggest project as an artist, which is the beaded dress that I have been making for a long time. Each beaded piece is made by hand.

CARMELINA CALABRESE: NEW WORKSHOPS

For my New Year's bead resolutions, I want to learn stitches that I have never done before, like Hubble stitch and peyote with a twist. I'm also planning to develop new, unique ways to bezel cabochons and rivolis and share them with my students.

BE INSPIRED IN 2021

What would you like to learn or try in the coming year? We hope you're inspired to find new ways to express yourself, expand your skills, and share your knowledge with others. Be sure to check out *In the Studio* with Tammy Honaman videos (www.interweave.com/jewelry/bead-jewelry-studio-tips) and *Jewelry Artist* podcast (www.interweave.com/jewelry-artist-podcast) with Katie Hacker for inspiration as you bead in the new year. ●



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