

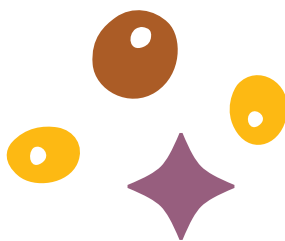


Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

BEADING PATTERNS  
*from Beading Daily*

**5 FREE**  
*Brick Stitch*  
*Beading Projects*





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**BEADING PATTERNS**  
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*Brick Stitch Beading Projects*

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BEADING PATTERNS

from *Beading Daily* 5 FREE

## Brick Stitch Beading Projects



Brick stitch beading was the very first off-loom bead-weaving stitch that I taught myself how to do, and it will always hold a special place in my heart. While it's not as "glamorous" as peyote stitch, herringbone stitch, or right-angle weave, brick stitch definitely has its place in the tool box of any serious beader. Sturdy yet flexible, brick stitch can be used to create beautiful shapes in seed beads, and it combines well with so many other beading stitches! If you've ever done bead embroidery, you know how important it is to understand how to use brick stitch to create an edging on your bead embroidered pieces.

Even if you've never worked in brick stitch before, these five free brick stitch beading projects will teach you all you need to know to get started.

- Learn how to "work the angles" in brick stitch when you work up Sally Morgan's Cubed Diamonds beading project. Cube beads are ideal for brick stitch, as the thread path can be used to secure larger beads into sturdy shapes.
- For some great free form brick stitch, try Tina Koyama's Jungle Gems bracelet. Mix up textures and colors of your favorite seed beads to compliment your favorite art glass focal bead while you learn how to work with this versatile brick stitch variation.
- Play with shaping brick stitch when you make Nancy Rocknich's Aztec Sunburst earrings. These easy-to-make earrings are created with a range of seed bead sizes – the perfect way to use up leftover bits from other beading projects.

- Brick stitch can also be used to create a lovely, undulating texture when you work with increases like in Rachel Nelson-Smith's Retro Ruffles Cuff. The softly flowing beadwork is highlighted by the changing colors from row to row, making this beaded bracelet a good project for experimenting with color palettes.
- Finally, learn more about using shaped brick stitch and combining brick stitch with other beading stitches to create a pretty, delicate beaded necklace with Kerrie Slade's Periwinkle Choker. Attaching these pretty beaded flowers from petal to petal results in a stunning beaded necklace you'll want to wear everywhere!

Best of all, once you learn the basics of brick stitch, you'll find that you can use this versatile beading stitch to create all kinds of wonderful beaded jewelry. From beaded bezels to rings, necklaces, bracelets, and earrings, you'll find ideas for using brick stitch in your beaded jewelry projects everywhere you go!

Bead Happy,



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*Beading Patterns from Beading Daily 5 Free Brick Stitch Beading Projects*

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# Cubed Diamonds

Sally Morgan

*Simple brick-stitched tiles combine in a geometric tableau.*

This is a good project for learning brick stitch. Cube beads stack up neatly and have large holes that allow for multiple thread passes. It's a portable project—you can take some beads with you and whip together the individual diamonds that you can then assemble later at home. I find I can make six diamonds in an hour without taking my whole project with me when I am going to a meeting or waiting for something.

## Materials

4mm cube beads  
Size 8° seed beads  
6mm fire-polish accent beads  
Size B beading thread

## Notions

Size 11 beading needles  
Scissors  
Beeswax  
Beading pad

**Step 1:** Work brick stitch with the cube beads to make 18 diamond-shaped units:

**Row 1:** Using a yard of waxed thread, string a tension bead (see Techniques on page 16) leaving a 6" tail. String five cube beads. Pass through the fourth bead strung and exit next to the fifth bead. Repeat for each previous bead to make a ladder (Figure 1). Weave your needle down to the fifth bead to strengthen.

**Row 2:** String 2 beads and pass under the thread between the last two beads. Pass back through the second bead strung and pull tight. Pass through the beads, under the thread,

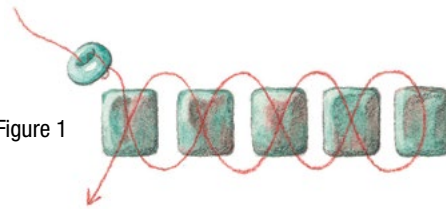


Figure 1

and up through the last bead again to strengthen. \* String 1 bead. Pass under the thread between the next two beads and back through the bead. Repeat from \* to the end of the row (Figure 2).

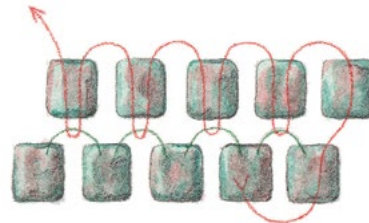


Figure 2

**Row 3:** Turn the work over and repeat Step 2, but stitch the first two beads to the second set of thread (Figure 3). To add the fifth bead that sticks out over the previous row, pass through the edge bead of the previous row, pass under the thread, and then back up through the edge bead to exit the last bead added (Figure 4).

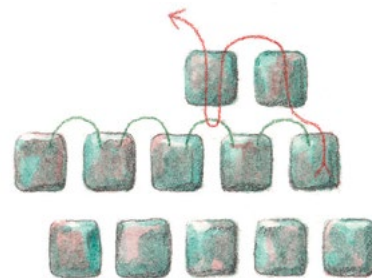


Figure 3



Figure 4



*Rows 4 and 5:* Repeat Rows 2 and 3, flipping your work at the end of each row. By turning your work each time, you are always beading from right to left, and the tension will be the same.

Weave your thread into the work, tie a knot, weave through more beads, and trim close to the work. Do not cut the tail thread.

**Step 2:** Make the centerpiece by stitching 6 diamond units together. Use the tail threads and follow the previous thread paths to line up the brick-stitch pattern. Pass through more than once to make secure. Weave the tails into the beads and trim close to work.

**Step 3:** Start to envision your design by using the centerpiece and the other units. Play with the diamonds to make new shapes by stitching them together or use them as they are.

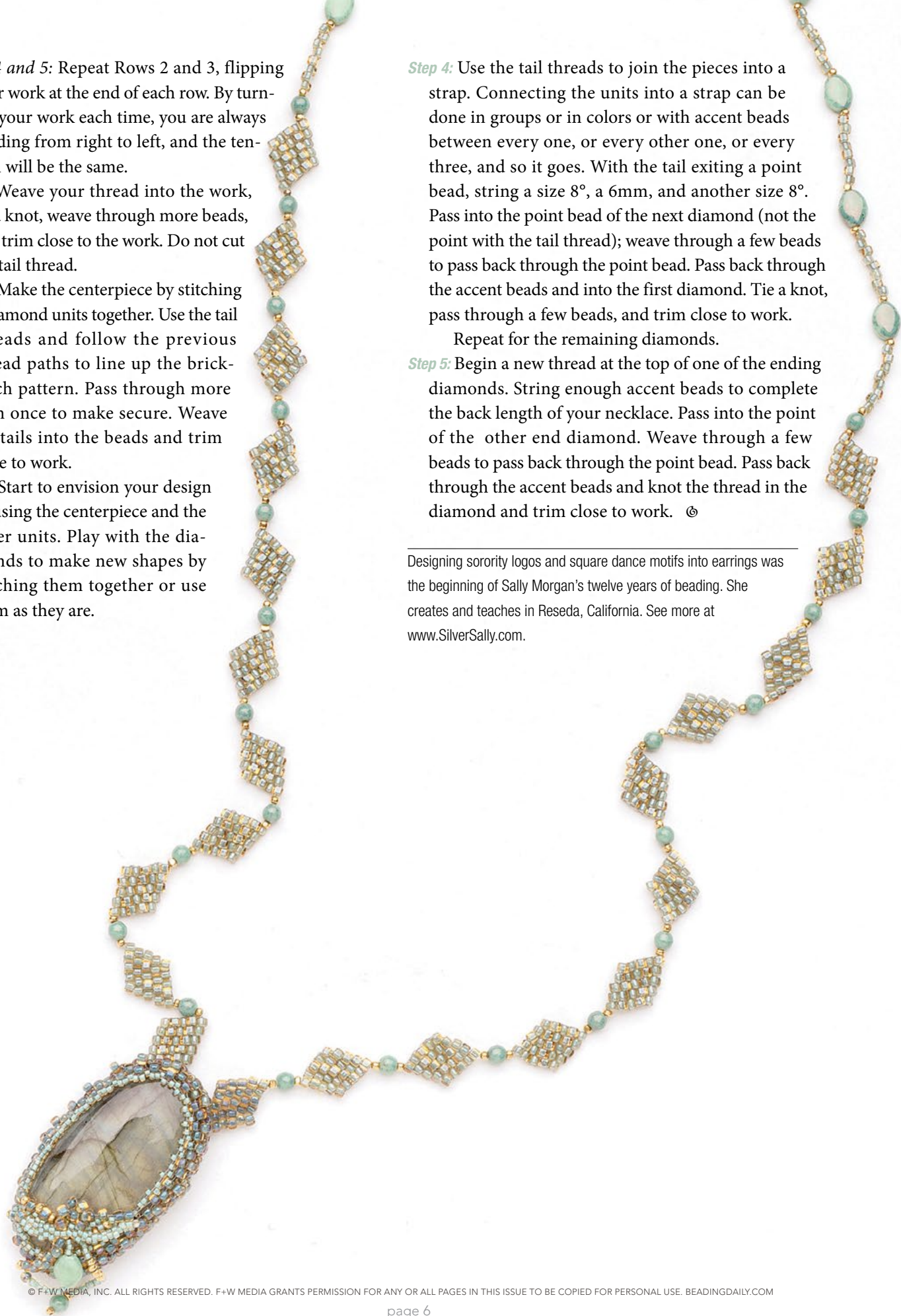
**Step 4:** Use the tail threads to join the pieces into a strap. Connecting the units into a strap can be done in groups or in colors or with accent beads between every one, or every other one, or every three, and so it goes. With the tail exiting a point bead, string a size 8°, a 6mm, and another size 8°. Pass into the point bead of the next diamond (not the point with the tail thread); weave through a few beads to pass back through the point bead. Pass back through the accent beads and into the first diamond. Tie a knot, pass through a few beads, and trim close to work.

Repeat for the remaining diamonds.

**Step 5:** Begin a new thread at the top of one of the ending diamonds. String enough accent beads to complete the back length of your necklace. Pass into the point of the other end diamond. Weave through a few beads to pass back through the point bead. Pass back through the accent beads and knot the thread in the diamond and trim close to work. ☺

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Designing sorority logos and square dance motifs into earrings was the beginning of Sally Morgan's twelve years of beading. She creates and teaches in Reseda, California. See more at [www.SilverSally.com](http://www.SilverSally.com).





## Jungle Gems Tina Koyama

This bracelet is a great introduction to both circular brick stitch and free-form brick stitch—and a fabulous way to showcase a large bicone-shaped bead. The brick-stitch work around the focal bead was inspired by Diane Fitzgerald's paisley motif in her book *Beading with Brick Stitch*.

**FINISHED SIZE 6½"**

**Materials**

5–10 g each of assorted size 14°, 11°, and 8° seed, triangle, hex, and twisted hex beads in an amber/gold/brown mix  
1 amber 27×10mm vertically drilled lamp-worked bicone  
1 amber 6×10mm faceted rondelle  
6 lb braided beading thread

**Tools**

Size 10 beading needle  
Scissors

**1: Centerpiece.** Use 3' of thread to string the bicone and pass through it twice, wrapping the thread along one side of the bead and leaving a 6" tail. Pass through twice more so that two strands of thread are on each side of the bead. Pull tight and tie a half hitch knot to stabilize the threads around the bead.

**Round 1:** String 2 size 14°s; pass under the doubled thread and back through the second bead just strung. String 1 size 14°; pass under the thread and back through the size 14°. Repeat around, working brick stitch off the foundation thread for the circumference of the bicone (Figure 1). Finish each round by passing down through the first bead and up through the last bead of the round.

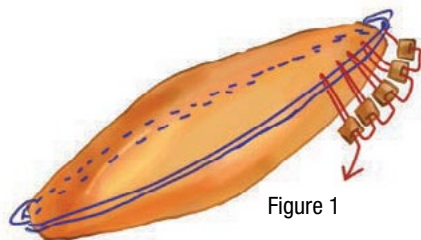


Figure 1

**Round 2:** Work size 11°s all around.

**Rounds 3–4:** Work small sections of 3–7 beads each, switching between size 8°, triangle, hex, and/or twisted hex beads all around (Figure 2a). Work increases or decreases as necessary to keep the work as flat as possible and to accommodate the different sizes of beads: to increase, work two stitches off the same single loop of the previous round; to decrease, skip a loop and work a stitch off the following loop.

**2: Band.** Hold the centerpiece on your wrist and rotate it until the desired angle of the bicone is achieved. Exit a bead in Round 4 and work about ¼" of brick stitch for the first row

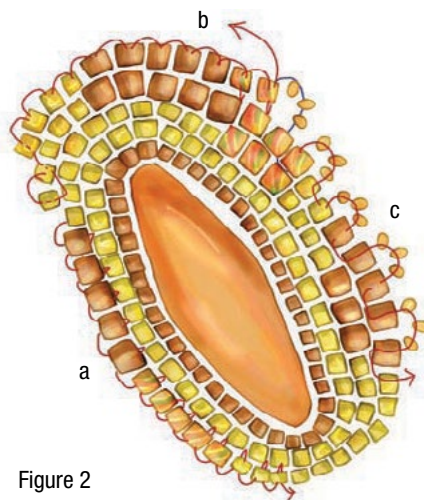


Figure 2

of the band (Figure 2b). Flip the work over and continue in the opposite direction, mixing beads and increasing/decreasing as before to change the shape of the piece, widening the rows to about 1", for the desired length. Secure 4' of thread on the opposite side of the centerpiece and repeat to work the other half of the bracelet.

**3: Clasp bead.** Exit the center of a band a few rows from the end and tie two half hitch knots to secure the thread. String the rondelle and 1 size 11°; pass back through the rondelle and through a few beads in the work. Pass through the band, rondelle, and size 11° several times to reinforce and tie several knots between beads to secure; trim.

**4: Clasp loop.** Exit the center of a band a few rows from the end and tie two half hitch knots to secure the thread. Pass through to the back of the band and string 18 size 11°s (or enough to fit securely around the rondelle). Pass through a few beads in the work and the loop several times to reinforce and tie knots between beads in the band to secure; trim.



**5: Picot edging.** Secure 3' of thread within the centerpiece and exit from an edge bead next to one of the bands. String 3 size 14°s or 11°s; pass down through the next edge bead and up through the following edge bead. Repeat all along the edge (Figure 2c), then weave through beads to repeat on the other side of the centerpiece; secure the thread and trim. Repeat to add picots at the end of each band. ♦

Tina Koyama is a beadwork artist, an instructor, and a writer in Seattle, Washington. View more of Tina's beadwork at [www.tinakoyama.com](http://www.tinakoyama.com). Tina will sell kits for this bracelet at *Beadwork* Bead Expo in Oakland, California, April 11–15, 2007.

**RESOURCES**

**Check your local bead shop or contact:** All materials (except twisted hex beads): Fusion Beads, [www.fusionbeads.com](http://www.fusionbeads.com).



# aztec sunbursts

NANCY ROCKNICH

*A perfect balance of matte and shiny copper-hued cubes, triangles, and three different sizes of seed beads are joined using several stitches, resulting in a pair of earrings striking enough for an Aztec queen.*



## TECHNIQUES

- :: ladder stitch
- :: brick stitch
- :: peyote stitch
- :: picot

See p. 16 for helpful technique information.

**1) STEM.** Use cube and seed beads to brick-stitch the earring's stem:

**Row 1:** Use 6' of thread to ladder-stitch a strip 3E long. Weave through the beads again to reinforce.

**Row 2:** String 2C; pass under the exposed thread loop between the next 2E of Row 1 and back through the last 1C strung to make a brick stitch. String 1C; pass under the thread loop of the next 2E and back through the 1C to make another brick stitch.

**Row 3:** Repeat Row 2 using E.

**Rows 4 and 5:** Repeat Rows 2 and 3 (Fig. 1).

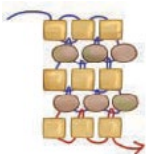


Fig. 1: Rows 1–5 of the stem

**2) SUNBURST.** Use seed and triangle beads to peyote-stitch the earring's sunburst shape:

**Round 1:** String {1B and 1C} ten times.

String 1B; pass through the 1E at the opposite end of Row 5 to form a loop. Weave through beads to pass back through the 1E.

**Round 2:** String 1B and pass through the next 1C of Round 1; repeat around to add a total of 10B. String 1B; pass through the nearest 1E from Row 5. Weave through beads to pass back through the last 1B added (Fig. 2).

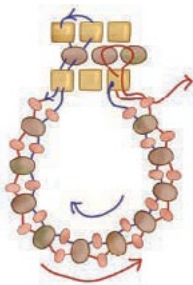


Fig. 2: Rounds 1 and 2

**Round 3:** Work 10 peyote stitches with 1C in each stitch (Fig. 3). Weave through beads to exit from an end Row 5 bead.

**Round 4:** String 1B and pass through the next 1C from Round 3. String 2B and pass through the next 1C (Fig. 4); repeat eight times to add a total of

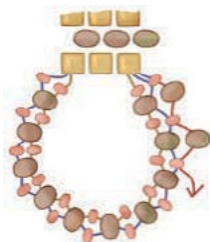


Fig. 3: Starting Round 3

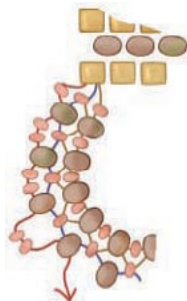


Fig. 4: Adding Round 4

9 pairs of Bs. String 1B; pass through the nearest end Row 5 bead. Weave through beads to pass back through the last 1B added.

**Picots:** String 2B, 1D, and 1B; pass back through the 1D. String 2B; pass through the next 2B from Round 4 (Fig. 5). Repeat around for a total of 10 picots.

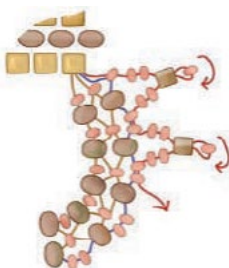


Fig. 5: Adding the picots

## ARTIST'S TIPS

*Keep the tension relatively loose on the peyote-stitched loop and tight on the picots so the piece will lie flat. It's helpful to work these earrings on a flat surface so you can gauge and adjust the tension as you go along.*

*For variety, change the triangle bead on the picot to a size 8° or 11° seed bead or make the sunburst's peyote loop longer and experiment with the size of the teardrop.*

## MATERIALS

12 hematite size 15° seed beads (A)  
5 g copper size 11° seed beads (B)  
5 g bronze matte iris size 8° seed beads (C)  
5 g bronze matte size 11° triangle beads (D)  
18 metallic dark gold 3mm cube beads (E)  
2 amber 5×10mm teardrops  
1 pair of silver ear wires with 3mm gold balls  
Gold size D nylon beading thread

## TOOLS

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

**FINISHED SIZE:** 2 1/4"

**3) LOOPS.** Add loops to the middle of the sunburst and top of the stem:

**Middle loop:** Weave through beads to exit the middle Row 5 bead. String 3A, 1 teardrop, and 3A; pass back through the Row 5 bead just exited to form a loop (Fig. 6a).

**Top loop:** Weave through beads to exit from the middle Row 1 bead. String 8B; pass back through the Row 5 bead just exited to form a loop (Fig. 6b).

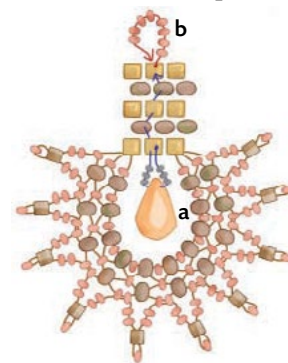


Fig. 6: Forming the middle and top loops

Repeat the thread path several times to reinforce. Secure the thread and trim. Open the loop of 1 ear wire as you would a jump ring, string the top loop, and close the ear-wire loop.

**4) Repeat Steps 1–3 for a second earring. ✦**

NANCY ROCKNICH lives in Colorado with her husband, Dave, who indulges her "bead addiction." Contact her at [drocknich@yahoo.com](mailto:drocknich@yahoo.com).

## RESOURCES

Check your local bead shop or contact:  
All beads and findings: Bead Cache, (970)  
224-4322.

# retro ruffles cuff *Rachel Nelson-Smith*

This brick-stitched bracelet design was inspired by the oval braided rugs Rachel remembers in the home of a childhood friend. Personalize yours by varying the ruffle pattern and adding a special button.



## TECHNIQUES

:: ladder stitch  
:: brick stitch

See p. 16 for helpful  
technique information.

## PROJECT LEVEL



## MATERIALS

10 g matte opaque aqua size 11° Japanese seed beads (A)  
10 g bronze metallic size 11° Japanese seed beads (B)  
7 g bronze metallic size 8° round Japanese seed beads (C)  
50–60 matte dark gray size 6° Japanese seed beads (D)  
1 clear AB 10mm glass button with shank  
Gray size A nylon or clear 6 lb braided beading thread

## TOOLS

Scissors  
2 size 12 beading needles  
Thread burner (optional)

**FINISHED SIZE:** 7 1/4"

**1) BASE.** Ladder-stitch the bracelet's center, then add the button/loop clasp:

**Center:** Leaving a 6" tail, use 4' of doubled thread and D to work a ladder-stitched strip long enough to fit comfortably around your wrist plus 10D. Don't trim the working thread.

**Button:** Place a needle on the tail thread and, if needed, weave through beads to exit the end D. String 3A, the button, and 3A; pass through the end D again (Fig. 1). Repeat the thread path several times to reinforce. Secure the tail thread and trim.

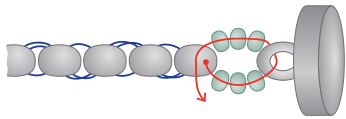


Fig. 1: Attaching the clasp button

**Loop:** Exit the working thread through the final D of the center strip. Pass through the eleventh-to-last D, the tenth-to-last D, and the final D to form a loop for the button (Fig. 2). *Note:* Check that the loop fits snugly around the button; if not, add or remove D before closing the loop. Secure the thread and trim.

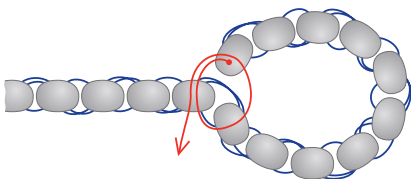


Fig. 2: Forming the clasp loop

**2) BODY.** Use C to work brick stitch off the base:

**Row 1:** Start 6' of doubled thread that exits from the end D near the button. String 2C; pass under the exposed thread loop between the next 2D and pass back through the second C just added. String 1C; pass under the exposed thread loop between the next 2D and pass back through the C just added (Fig. 3); repeat to work brick

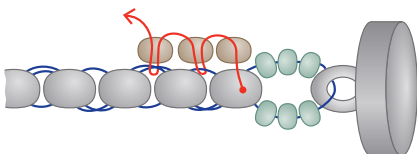


Fig. 3: Brick-stitching Row 1

stitch down the first edge of the ladder-stitched strip, around the loop, and back down the other edge of the ladder-stitched strip. *Note:* The C and D differ in size so, in order to avoid gaps, you will need to occasionally work two stitches into the same exposed thread loop.

**Row 2:** String 2C; pass under the exposed thread loop between the final 2 beads of the previous row and pass back through the second C just added (Fig. 4).

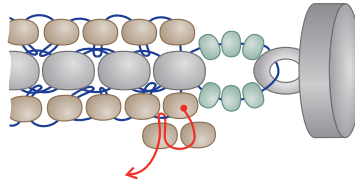


Fig. 4: Brick-stitching Row 2

String 1C; pass under the exposed thread loop between the next 2 beads of the previous row and pass back through the C just added; repeat to work brick stitch along all of Row 1. Form the last stitch by stringing 1C; pass under the exposed thread loop between the first 2 beads of the previous row a second time and pass back through the C just added (Fig. 5a). *Note:* The beginning and end of this row make a row-end increase, angling the bracelet's end.

**Row 3:** Repeat Row 2 (Fig. 5b).

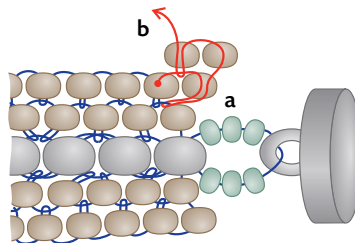


Fig. 5: Working the row-end increase for Row 3

**Row 4:** Repeat Row 2, this time using A. *Note:* The A and B differ in size so, in order to avoid gaps, you will need to occasionally work two stitches into the same exposed thread loop. To keep the beadwork as flat as possible, avoid adding too many As.

**Row 5:** Repeat Row 2, this time alternating 1B and 1A. Ideally, the last bead added in the row will be a B.

**Row 6:** Repeat Row 2 in a 1B/1B/1A/1A pattern until you reach the loop. Use A to work brick stitch around the loop, then continue the 1B/1B/1A/1A pattern down the other edge of the bracelet's body (Fig. 6). *Note:* Before resuming the pattern after working the loop, check the pattern so that when you form the stitches, the colors are symmetrical with the first edge.

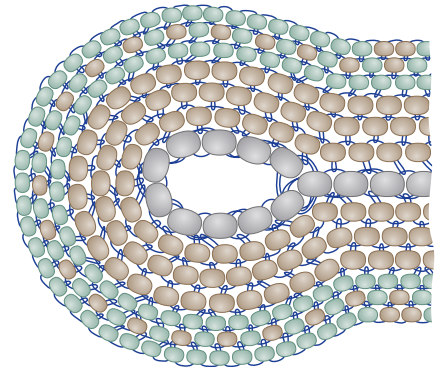


Fig. 6: Working Row 6 on both edges and around the loop

**3) RUFFLE.** Work patterned, brick-stitched rows back and forth on one edge of the bracelet body to form a ruffle:

**Row 7 (increase):** String 2B; pass under the exposed thread loop between the final 2 beads of the previous row and back through the second B just added. String 1B; pass under the same exposed thread loop of the previous row and pass back through the B just added to form a mid-row increase. String 1B; pass under the exposed thread loop between the next 2 beads of the previous row and back through the B just added (Fig. 7). String 1A; pass

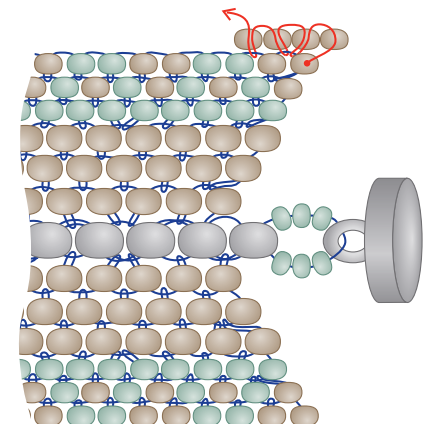


Fig. 7: Working an increase in Row 7

## ARTIST'S TIPS

- *As you brick-stitch beads to the thread of a previous row, note that every exposed thread loop should have a stitch. The only exception is the curve between the straight edges and clasp loop; you may need to skip a loop here to avoid unwanted ruffling.*

under the exposed thread loop of the next 2 beads of the previous row and back through the A just added. Continue increasing with brick stitches along the edge in the same manner, repeating the 1B/1B/1B/1B/1A pattern until you reach the solid As in Row 7 where the loop starts. *Note:* Depending on your band length, the final beads may not be 2B; instead, choose the bead needed to maintain the 1B/1B/1B/1B/1A pattern. Notice that the 4B added side by side in this row are centered over the Bs added in Rows 5 and 6 and are beginning to form a wedge shape.

**Row 8:** String 1A and 1B; pass under the exposed thread loop between the final 2 beads of the previous row and back through the 1B just added to form an end-row increase (Fig. 8). String 1B;

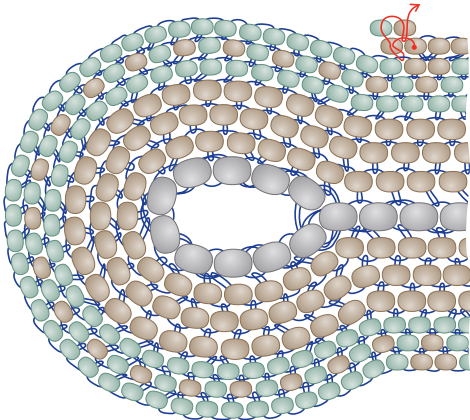


Fig. 8: Starting Row 8

pass under the next exposed thread loop of the previous row and back through the B just added. Repeat to work another stitch with 1B. Continue to work brick stitch down the edge in a 1A/1A/1B/1B/1B pattern. *Note:* Notice that the 3B added side by side in this row are centered over the

- *Bead widths vary, even within the same size. Keep this in mind as you brick-stitch the beads. The illustrations will help as a suggestion for placement, but chances are you will need to select your bead placement to fit your particular bead choices.*

4B added in Row 7 and are continuing to form the wedge shape. If you find this is not true after working the first few stitches of this row, it means you altered the pattern at the end of Row 7 and need to remove beads to readjust your starting pattern.

Work the end-row increase as before: form the last stitch by stringing the 1B or 1A that fulfills the pattern (depending on your band length), passing under the exposed thread loop between the first 2 beads of the previous row, and passing back through the last bead added.

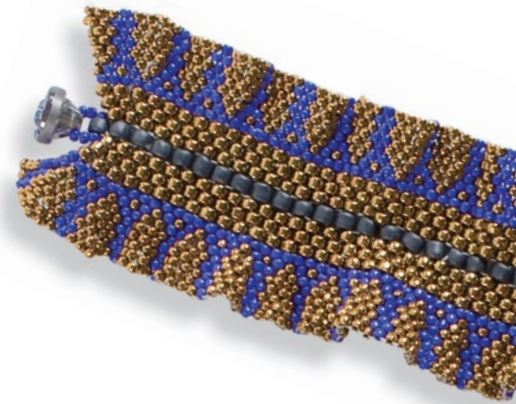
**Row 9:** Repeat Row 8 in a 1A/1B/1B/1B/1B pattern, making sure the Bs added side by side in this row and the following rows are centered over the Bs of the previous rows.

**Row 10 (increase):** Repeat Row 7, this time creating a pattern with 1A/1A/1B/1B/1B/1B.

**Row 11:** Repeat Row 8, this time starting with 1B and 1A and continuing the row with a 1B/1B/1B/1B/1B/1A pattern. Secure the thread and trim.

Start a new thread at the end of Row 6 on the other edge of the bracelet. Repeat Rows 7–11 to form the second ruffle in a mirrored pattern. Secure the thread and trim. ♦

- *Shape the beadwork by using your fingers to pull the B of the ruffle forward and the A away from you.*



RACHEL NELSON-SMITH designs beadwoven and wireworked jewelry with the jewelry-making enthusiast in mind. She continues to teach and discuss her work at speaking engagements around the United States and provides kits and materials on her website. Learn to fuse beadweaving and wirework with the exciting projects in her book, *Seed Bead Fusion: 18 Projects to Stitch, Wire, and String* (Interweave, 2009).

### RESOURCES

Check your local bead shop or contact: FireLine braided beading thread or Silamide nylon beading thread: FusionBeads.com, (888) 781-3559. Kits with beads and all other findings: Rachel Nelson-Smith, (831) 427-1227, [www.rachelnelsonsmith.com](http://www.rachelnelsonsmith.com).

# Periwinkle Choker

design by Kerrie Slade

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*Cleverly combine two types of brick stitch to form perfectly shaped flowers. Attach them from petal to petal for a pretty choker-style necklace. This project incorporates ladder stitch and netting, too.*



**FINISHED SIZE:** 15"

**MATERIALS:**

30 g purple size 11° Japanese seed beads (A)

5 g silver-lined clear size 11° Japanese seed beads (B)

2 silver-lined clear size 6° seed beads

8–9 amethyst 8mm rounds

1 sterling silver 8 × 10mm heart lobster clasp

1 sterling silver 1½" head pin

2 sterling silver 7mm jump rings

3 sterling silver 5mm split rings

1½" of sterling silver 4×5mm twisted oval chain

Purple size D nylon beading thread  
Thread conditioner or wax (optional)

**TOOLS:**

Size 12 beading needle

Scissors

2 pairs of chain-nose pliers

## GETTING STARTED

**1:** Flower center. Use 7' of conditioned thread to string 1 amethyst round, leaving a 12" tail. Pass through the round two more times. Arrange the outside threads so they are on opposite sides of the round. Repeat several more times to make a strong base on each side of the round.

**Round 1:** String 2B and pass under the thread base near the hole. Pass up through the second bead just strung (Figure 1). Use B to continue working circular brick stitch around the base for a total of 14B. Work the last stitch by weaving the last and first beads together (Figure 2).

**Round 2:** Work around using A: Start

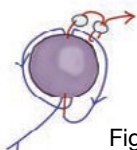


Figure 1

Figure 2

by working 1 increase. Work 2 regular stitches, then work another increase (Figure 3). Repeat around, working an increase on every third stitch for a total of 19A.

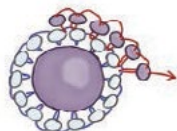


Figure 3

**Round 3:** Repeat Round 2, skipping the last stitch instead of the increase that would logically follow, for a total of 24A.

**2:** Petals. Work the petals in flat brick stitch:

**Row 1:** Use A to work 4 brick stitches, each stitch stacked 3 beads high (Figure 4).

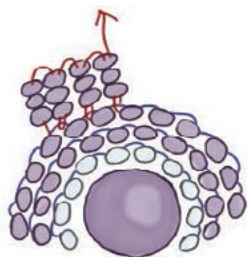


Figure 4

**Row 2:** Work three 3-stack brick stitches.

**Row 3:** Work two 3-stack brick stitches.

**Petal tip:** String 1A and pass down through the opposite stack, weaving through the base-round beads to position for the next petal (Figure 5).

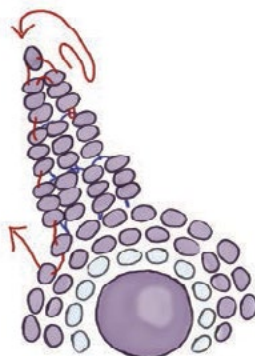


Figure 5

Repeat entire step around the flower center for a total of 8 petals. Don't cut the working or tail threads.

Repeat Steps 1 and 2 for a total of 7 flowers (for a larger size, repeat for a total of 8 flowers).

**3:** Assembly. Line up the flowers in a straight line so all the holes of the amethyst rounds lie in the same direction. Use the working and tail threads of the flowers to ladder-stitch 2 adjacent petals of one flower to the corresponding 2 petals of another flower (Figure 6). Repeat across to connect all the flowers in a straight line. Secure and trim all but the threads at the end of the choker.

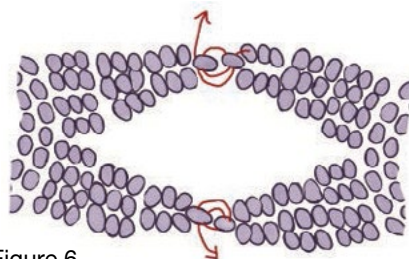


Figure 6

**4:** Clasp. Use the thread at one end of the choker to string 4A, 1 size 6°, and 4A. Pass through the 1A at the tip of

the adjacent petal that lines up with the other attached petals. Weave through the beads several times to reinforce. Carefully attach a jump ring to the size 6° (Figure 7). Attach 1 split ring to the jump ring. Repeat entire step at the other end of the choker.

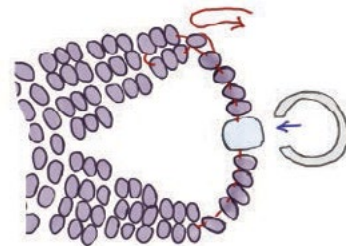


Figure 7

Attach the clasp to 1 split ring and the chain to the other.

Use the head pin to string 1B and 1 amethyst round. Form a wrapped loop. Use 1 split ring to attach the dangle to the free end of the chain (Figure 8). ♦

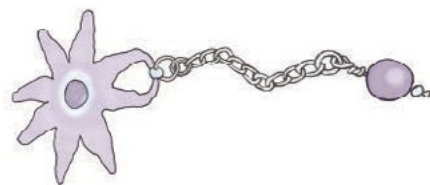


Figure 8

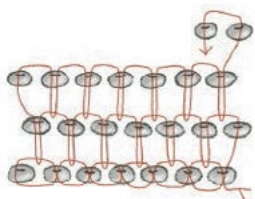
Kerrie Slade has been beading for about five years and sells her original designs at craft fairs and galleries. Her work regularly appears in several beading publications in the United States and the United Kingdom. Visit her website, [www.kerrieslade.co.uk](http://www.kerrieslade.co.uk).

## RESOURCES

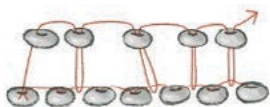
Check your local bead shop or contact: Similar seed beads and amethyst rounds: Fire Mountain Gems and Beads, (800) 355-2137, [www.firemountaingems.com](http://www.firemountaingems.com).

## BRICK STITCH

Begin by creating a foundation row in 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.

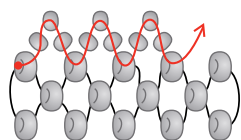


To increase within a row, work two stitches in the same loop on the previous row.

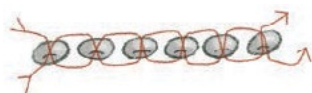
For circular brick stitch, work increases as needed to keep the work flat; at the end of each round, pass through the first and last beads to stitch them together, then string 2 beads to begin the next round.

## PICOT

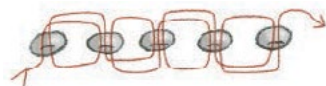
A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.



## LADDER STITCH



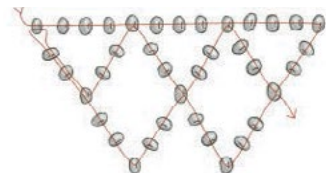
Using two needles, one threaded on each end of the thread, pass one needle through one or more beads from left to right and pass the other needle through the same beads from right to left. Continue adding beads by crisscrossing both needles through one bead at a time. Use this stitch to make strings of beads or as the foundation for brick stitch.



For a single-needle ladder, string 2 beads and pass through them again. String 1 bead. Pass through the last stitched bead and the one just strung. Repeat, adding one bead at a time and working in a figure-eight pattern.

## NETTING (SINGLE THREAD)

Begin by stringing a base row of 13 beads. String 5 beads and go back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and go back through the next; 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.



## TENSION BEAD

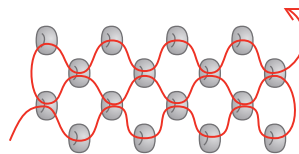


A tension bead (or stopper bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass

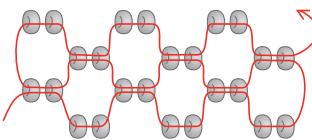
through the bead one or more times, making sure not to split your thread. The bead will be able to slide along, but will still provide tension to work against when you're beading the first two rows.

## PEYOTE STITCH

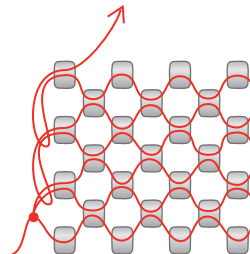
For one-drop even-count flat peyote stitch, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row.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



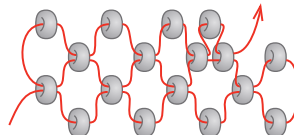
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



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

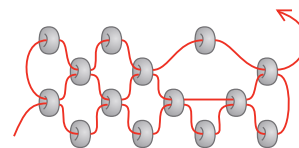


Begin a midproject peyote-stitch increase by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.

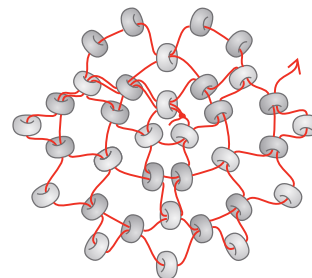


To make a midproject peyote-stitch decrease, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop

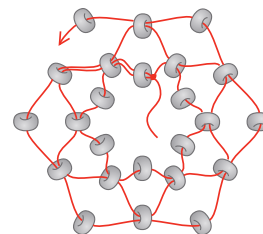
peyote stitch over the decrease. Work with tight tension to avoid holes.



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



For even-count tubular peyote stitch, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next; 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, work 1 bead in each stitch and continue to step up at the end of each round.



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