

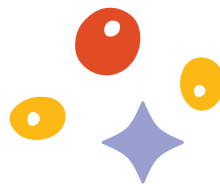


Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

# *Peyote Stitch Projects from Beading Daily:*

**7 Free Peyote Stitch Projects  
plus Bonus Guide to Reading  
a Peyote Stitch Pattern**





# Peyote Stitch Projects from Beading Daily:

7 Free Peyote Stitch Projects plus Bonus Guide to Reading a Peyote Stitch Pattern

## FINGER FOOD!



by LESLIE ROGALSKI,  
EDITOR IN CHIEF p. 1

## CONFETTI SPIRAL



by MARILYN T. ARONSON p. 3

## PEARLY MOSAIC DESIGN



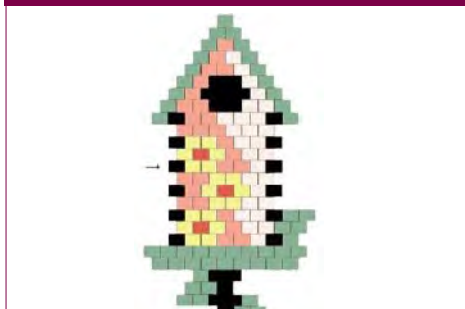
by LISA KAN p. 5

## PLAYFUL PEYOTE TOGGLE CLASPS



by MELINDA BARTA p. 7

## SUMMER BIRD HOUSE EARRINGS



by JUDI WOOD p. 10

## DRAGONFLY GINKGO NECKLACE



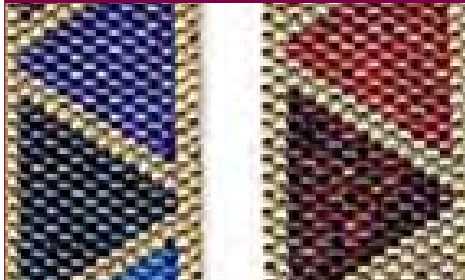
by BARBARA ELLIS p. 11

## PIRATE'S PLUNDER



by DUSTIN WEDEKIND p. 14

## HOW TO READ A PEYOTE STITCH PATTERN:



by JENNIFER VANBENSCHOTEN p. 17

## HOW TO MARK YOUR PLACE IN A PEYOTE STITCH PATTERN



by JENNIFER VANBENSCHOTEN p. 18



Beading Daily

# Peyote Stitch Projects from Beading Daily:

7 Free Peyote Stitch Projects plus Bonus Guide to Reading a Peyote Stitch Pattern

Peyote stitch was not the easiest beading stitch for me to learn. After somehow making my first peyote stitch amulet bag using flat, even-count peyote stitch, I suddenly found myself completely bewildered as to how I actually worked the stitch. I spent several years trying to master peyote stitch, until a wonderful teacher showed me an easy way to work tubular peyote stitch. Once I got the hang of it, I was hooked!

Apparently, I'm not alone. There are so many peyote stitch beading designs out there, it seems like we'll never run out of ways to change up peyote stitch and create amazing beadwork with this popular beading stitch.

We've assembled a new collection -- and included a few old favorites -- of peyote stitch patterns just for our *Beading Daily* readers that shows off the versatility of peyote stitch, and how creative you can get with this age-old off-loom beadweaving stitch.

•A simple band of peyote stitch doesn't have to be simple at all when you add a striking, graphic pattern and your favorite colors, like in Leslie Rogalski's Finger Food peyote stitched rings. These work up so fast that you'll be making them in every color to match your favorite outfits!

•Tubular peyote stitch gets fancy when you change up the beads in each round. Marilyn T. Aronson's Confetti Spiral looks like you made lots of complicated increases and decreases throughout this colorful peyote rope, but just using different sizes of seed beads is what creates the ins and outs of this peyote stitch bracelet.

•Circular peyote stitch is another basic peyote stitch technique that gets the royal treatment in Lisa Kan's Pearly Mosaic necklace. You'll find yourself loving the soothing rhythm of flat, circular peyote stitch as you work up a series of components with your favorite seed beads to assemble into a stunning peyote stitch necklace.

•Enjoy the best of both tubular and circular peyote stitch with Melinda Barta's Playful Peyote Clasps. These easy-to-make

clasps let you create a whole range of beaded jewelry design possibilities, including options for those with sensitivities to metals.

•Try your hand at some shaped peyote stitch with a pair of Judi Wood's Summer Bird House Earrings. These delicate little earrings work up fast while teaching you how to achieve lines and shapes when working in flat peyote stitch.

•For a more challenging shaped peyote stitch project, make Barbara Ellis' Dragonfly Ginkgo Necklace. Combine a striking shaped peyote stitch pendant with other favorite beading stitches to create a piece of artistic beaded jewelry for any occasion!

•Once you're confident with your peyote stitch skills, free form peyote stitch comes together easily, so stitch up one of Dustin Wedekind's Pirate's Plunder necklaces. Use your favorite skull beads and a treasure trove of your favorite seed beads to make a stunning peyote stitched neck adornment!

Finally, if you've ever been frustrated in trying to read and follow a charted peyote stitch pattern, you're not alone. So we've included a couple of our favorite Beading Daily blogs all about ways to mark your place in a peyote stitch pattern and how to interpret those peyote stitch patterns for making beautiful beaded jewelry!

So, think of this eBook as a way to expand your peyote stitch skills, learn some new bead stitching tricks, and come away with a whole wardrobe of beautiful beaded jewelry. After making a few of these free beading projects, we think you'll understand why beaders around the world love peyote stitch!

Bead Happy,

Jennifer VanBenschoten, Beading Daily editor



Beading Daily

## Peyote Stitch Projects from Beading Daily:

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

photography JOE COCA, ANN SWANSON

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# Finger Food!

LESLIE ROGALSKI, EDITOR IN CHIEF

## WHAT YOU NEED

- Matching colors of size 11° cylinder beads
- Size 12 (thin) beading needles
- WildFire beading thread
- Scissors
- Bead mat
- Bead Stopper (optional)

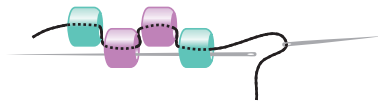


PHOTO BY FRANK DESANTIS.

*This project is ideal for beginners who want to learn this popular stitch, and regular peyote fans will find these rings almost instant gratification. Stripes make the pattern easy to follow, and size 11° cylinder beads fit together smoothly. You'll not only learn the stitch, you'll want to make these by the handful!*

## THE BEST BEGINNER PEYOTE TIP EVER!

Peyote has a distinct in and out (or up and down) positioning of beads. New beads are stitched between the out beads. The first few rows of peyote tend to twist, making it harder to recognize which bead you next pass through. The first beads you string create the first two rows, and stitching the third row is where many beginners get lost. In even-count peyote, stitching is always done



through the out beads, with new beads fitting between them like bricks, or like the teeth of a zipper.

To pull the first row away from the second and make it instantly clear which beads are the out beads: Take another long, thin needle and pass it through every other bead, starting with the last bead you strung, and making sure not to pass through the bead with the tail thread. Pull row 1 down, away from row 2. Row 2 beads stick up, so they're the out beads.



## ARTIST'S TIP

Pouring the beads next to each other helps you decide if you like the colors together.

**STEP 1:** Create a 4-bead-wide ring in two colors, one for an inside stripe 2 beads wide, and one for the outside borders. Pour out 4 piles in order of the stripes: A-B-B-A.

**STEP 2:** String a 30" length of WildFire on a needle. To prevent losing beads during your first few rows, string a stopper bead or place a small sized Bead Stopper leaving a 6" tail. You can also wind the tail around your non-dominant forefinger and hold it as you proceed.

**STEP 3:** String your first 2 rows, picking up 4 beads in order as they're piled: A-B-B-A. Slide them all down to the stopper or your finger. Righties have the needle exiting towards the right, lefties towards the left.

**STEP 4:** Row 3: String 1A, skip the border bead A in row 1 (which means, don't sew through it) and pass through color B. The new A bead should sit right on top of the A you just skipped in row 1 (Figure 1).

**STEP 5:** String 1B, skip over the second B you strung in row 1 and pass through the other border A in row 2. Again, the new bead should sit directly on top of the skipped bead (Figure 2).

**STEP 6:** Row 4: String 1A. Skip the border bead A in row 1 and pass back through 1B in row 2. The new A bead should sit right on top of the A you just skipped in the previous row (Figure 3).

**STEP 7:** String 1B, skip the B bead in the previous row and pass through the other border A bead. Notice how the beads fit between

each other as you stitch. You can see the stripes forming (Figure 4).

**STEP 8:** Continue working in peyote until the band is long enough to fit comfortably over your finger. To "zip" together the ends, you do not string any new beads, but sew through the in and out beads so they interlock. Look at the ends of an edge stripe. One end bead must be an in bead, the other an out bead, to interlock properly. Add or remove a row of beads to suit your desired fit.

**STEP 9:** Bring the ends together in a ring. Notice how the in and out beads will fit together. Pass through beadwork to exit an end border bead. Depending on your ring length, you may be exiting either an in or an out bead. If you're exiting an out border bead, you will pass through a B bead on the other side. If your border exit bead is an in bead, you will pass through the border out bead on the other side. Continue to sew back and forth through the out beads in a zigzag fashion and snug the thread to pull your ring together (Figure 5).

**STEP 10:** Try on your ring. If you're satisfied with the fit, tie a discrete, secure square knot with the tail and working threads, keeping the knot close to the beadwork. Weave any remaining threads into the beadwork along existing thread paths as if working in peyote.

**STEP 11:** Thread the tail on the needle and repeat to weave in this thread as in Step 9.

RESOURCES: Check your local bead store.  
WildFire: Beadalon, [www.beadalon.com](http://www.beadalon.com).  
Bead Stopper, [www.beadstopper.com](http://www.beadstopper.com),

## DID YOU KNOW?

Bead colors can look different in tubes. For the best color matching, pour some out to compare!

Figure 1

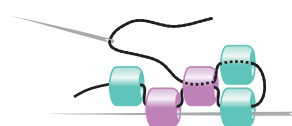


Figure 2

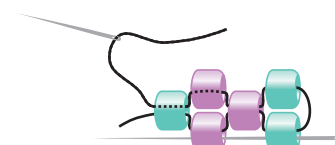


Figure 3

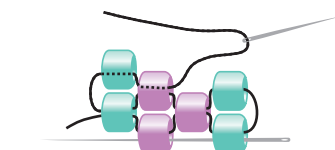


Figure 4

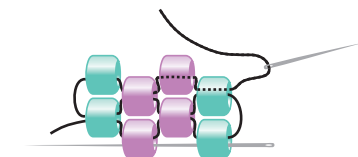
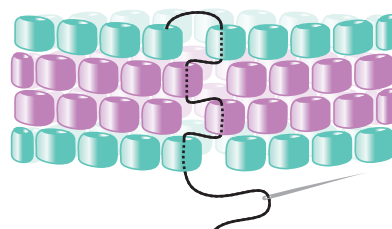


Figure 5



# *Confetti Spiral*

BY MARILYN T. ARONSON



*Create your own fiesta using vivid, bold colors in a Dutch spiral, where simply changing bead sizes in tubular peyote creates a dynamic twist effect. Once you get the hang of the spiraling stitches, you'll have a samba on your wrist in no time!*

Finished size: 10"

## MATERIALS

10 g lime green opaque size 11° Japanese seed beads (A)  
10 g turquoise opaque size 8° Japanese seed beads (B)  
10 g salmon opaque size 8° Czech seed beads (C)  
10 g lavender luster size 8° seed beads (D)  
15 g amethyst translucent size 6° Japanese seed beads (E)

15 g lavender milky size 6° Czech or Japanese seed beads (F)  
15 g silver-lined orange transparent size 6° Japanese seed beads (G)  
1 lime green 17mm plastic shank button  
Smoke FireLine 6 lb beading thread

## Tools

Size 11 or 12 beading needle  
Scissors

**1: SPIRAL BODY.** Work rounds of tubular peyote stitch with different-size beads to form a spiral:

**Rounds 1 and 2:** Use 5' of thread to string 2E, 2F, 2G, 2B, 2D, 2C, and 9A, leaving an 18" tail. Pass through all beads again to make a circle; exit from the first E.

**Round 3:** Work peyote stitch around with 1 bead in each stitch: 1E, 1F, 1G, 1B, 1D, 1C, and 4A. Exit the first E to step up for the next round (Figure 1).



Figure 1

**Rounds 4 and on:** Repeat Round 3 until you reach the desired length; continue the pattern by always adding the same bead from which you exited.

**2: END DECREASE.** Use A to work decrease rounds in circular peyote stitch (Figure 2):

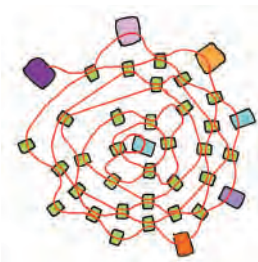


Figure 2

**End Rounds 1 and 2:** Exit the final round's E; work 1A in each stitch.

**End Round 3 (decrease):** Work the round, making a decrease in every other stitch.

**End Round 4:** Work 1A in each stitch.

**End Round 5 (decrease):** Work the round, making a decrease in every other stitch.

**End Round 6:** Work 1A in each stitch. Weave through the beads of this round again to tighten. If there is a gap in the middle, string 1B and weave through beads on the other side of the gap.

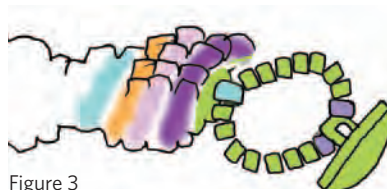


Figure 3

**3: BUTTON.** Weave through beads to exit from a bead of End Round 5. String 7A, 1D, the button, 1D, and 7A. Pass through the A in Round 5 opposite the one you last exited (Figure 3). Repeat the thread path several times to reinforce. Secure the thread and trim.

**4: END DECREASE AND LOOP.** Thread the needle with the tail thread. Repeat Step 2 to decrease the end. Weave through beads to exit from a bead of End Round 5.

**Rounds 1 and 2:** String 19A or enough to make a loop that fits snugly



over the button. Pass through the A in Round 5 opposite the one last exited. Weave through beads to exit from the first bead of the loop.

Round 3: Work 4 stitches using 1A in each. Work 1 stitch using 1B. Complete the round using 1A in each stitch (Figure 4). Repeat the thread path to reinforce. Secure the thread and trim.



Figure 4

Marilyn T. Aronson of Van Nuys, California, has been beading for fifteen years. She teaches at area bead shops and can be contacted at bogieandbeads@roadrunner.com. She thanks her friend Lynn Berman for inspiring her to teach this project.

RESOURCES: Check your local bead shop or contact: Seed beads: San Francisco Arts & Crafts, (707) 935-6756, [www.sanfranciscoartscrafts.com](http://www.sanfranciscoartscrafts.com) and The San Gabriel Bead Company, (626) 447-7753, [www.bead-company.com](http://www.bead-company.com).



# Pearly Mosaic design

BY LISA KAN



*Mosaic tile work inspired this necklace in colors chosen to mimic the sea. By utilizing both transparent and opaque Japanese seed beads in two sizes, 15° and 11°, Lisa added subtle textural interest to the design. Instead of increasing peyote stitches, one- and two-drop peyote is used to expand the ring uniformly. Although made in the same pattern, the rings have alternating colors and connecting them in a particular sequence adds a sense of controlled randomness and movement. The pearl clasp closure provides a seamless connection and is modeled after a ball-and-socket concept.*

## FINISHED SIZE:

19"

## MATERIALS:

### **6 g bronze size 15° seed beads (A)**

4 g each size 15° seed beads in chartreuse luster, silver-lined teal, teal metallic matte, and olive AB matte (A)

3 g each size 11° seed beads in matching colors (B)

1 g sage iris matte size 8° seed beads (C)

3 olivine 6mm cubic zirconia faceted drops

24 aqua sage 6mm freshwater pearls

Tan Silamide beading thread

Beeswax

## TOOLS:

Size 12 beading needle

Scissors

**TECHNIQUE:** Circular Peyote Stitch



## GETTING STARTED

**1: Strap rings.** Work one- and two-drop circular peyote stitch, changing size and color for each round as indicated; step up at the end of each round by passing through the first bead(s) of that round:

**Rounds 1–2:** Use 2' of conditioned thread to string 20A, leaving a short tail; tie an over-hand knot to form a circle. Pass through 2 beads, tie another knot, and repeat once more; trim the tail thread.

**Round 3:** String 1A; skip 1 bead and pass through the following bead in the previous round. Repeat, working 1A in each stitch for a total of 10 beads; step up by passing through the first bead of this round (Figure 1).

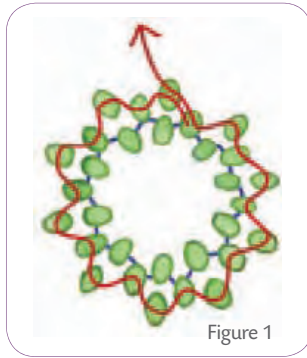


Figure 1

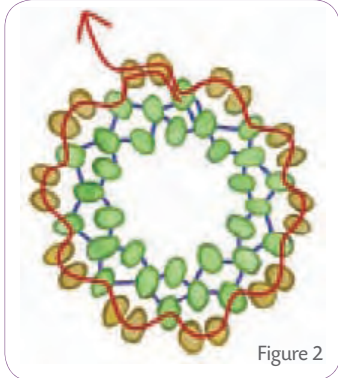


Figure 2

**Round 4:** Change color and work 2A in each stitch; step up by passing through the first 2 beads of this round (Figure 2).

**Round 5:** Matching the previous round's color, work 1B in each stitch.

**Rounds 6–7:** Change color and work 2B in each stitch.

**Round 8:** Using bronze, work 2A in each stitch.

**Center:** Weave through beads to exit from a high bead in the first round. String 1 pearl and pass through 1A on the opposite side of the ring. Pass back through the pearl and through the bead first exited (Figure 3).

Repeat twice to reinforce, then weave through beads to exit from 2A in the last round; set aside without trimming the thread (the thread will be used for connecting the rings). Repeat to make a second ring with the same color combination. Make 10 additional pairs of rings, alternating between shiny and matte beads in blue and green tones, using the bronze beads as accents.

Make 1 ring for the button closure, omitting the pearl center.

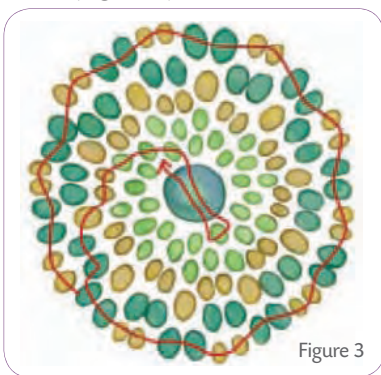


Figure 3

Tie an overhand knot, weave thread into the center of ring, and trim. Set aside.

**2: Focal ring.** Repeat Rounds 1–6, using any A that is not bronze.

**Round 7:** Work 2A in each stitch.

**Rounds 8–9:** Matching the previous round's color, work 2B in each stitch.

**Round 10:** Work 1A, 1C, and 1A in each stitch.

**Round 11:** Using bronze, work 2A in each stitch.

**Center:** Repeat as before to work 1 pearl; weave through beads to exit from 2A in the last round. **Small drop:** Using bronze, string 2A, 1 drop, and 2A; pass through the 2A of the ring, all the beads just strung to reinforce, the 2A of the ring again, and the next 5 beads of the last two rounds (Figure 4a).

**Large drop:** Using bronze, string 2A, 1B, 2A, 1 drop, and 2A; pass back through the 1B. String 2A; pass through the 2A of the ring, through all the beads just strung, through the 2A again, and the next 5 beads (Figure 4b). Work a second small drop, then weave through beads to exit from the third C toward the top of the ring.

**3: Connections.** Arrange the rings in the desired sequence, 11 for each strap of the necklace, one strap mirroring the

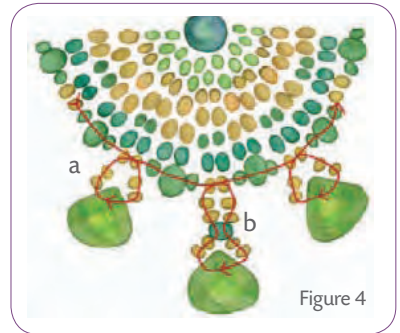


Figure 4

other strap. With the working thread exiting from 1C of the focal ring, pass through the 2A that are on the opposite edge from the working thread of the first strap ring. Pass through the 1C and 2A several times to secure, then weave through the focal ring to exit from the third C, and repeat to connect the first ring of the second strap. Secure the thread in the focal ring before trimming. Repeat to connect 11 rings for each strap, using the tail threads and passing through 2A of each ring and securing each successive thread. Connect the clasp ring (the ring without a pearl center) at the end of one strap.

**Clasp:** With the thread exiting from the last 2A of the 11-ring strap, using bronze, string 5A, 1B, 2A, 1 pearl, and 1A; pass back through the pearl, string 2A, pass back through the 1B, string 5A, and pass through the 2A of the last round of the ring. Pass through all the beads again to reinforce. Secure the thread in the ring before trimming.

## RESOURCES:

Check your local bead shop or contact: Cubic zirconia: Africa Stones, (626) 962-5800, [africas-tones.com](http://africas-tones.com) or [czbeads.com](http://czbeads.com). Freshwater pearls: Lisa Kan Designs, [lisakan.com](http://lisakan.com). Seed beads: Out On A Whim, (707) 664-8343, [whimbeads.com](http://whimbeads.com); San Gabriel Bead Company, (626) 447-7753, [beadcompany.com](http://beadcompany.com).

# Playful Peyote Toggle Clasps

BY MELINDA BARTA

*Finish your next project with this easily customizable toggle clasp.*

*Not only are the gold collars fun to play with because they slide around the toggle ring, but they also help hold the toggle bar in place when worn.*



## TECHNIQUE

circular and flat peyote stitch  
See p. 94 for helpful technique information.

## MATERIALS

24k gold–electroplated size 15° seed beads for collars (A)  
Size 15° seed beads for toggle ring (B)  
Size 11° seed beads for toggle ring and bar (C)  
Glass 3x4mm drops  
Nylon or 4 lb braided beading thread in color to match beads

## TOOLS

Scissors  
Size 10 beading needle  
Finished size: 1" (ring)

## ARTIST'S TIP

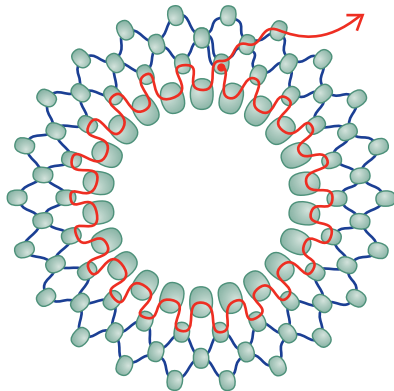
Attach your design to this clasp any number of ways: For beadwoven designs, stitch the ends of your bracelet or necklace directly into the B beads of the ring and bar. For designs strung on beading wire, string 1 crimp tube, enough seed beads to cover the wire, and the ring; pass back through the tube and crimp. For the bar, attach 2 collars 1 bead space apart in Step 3 and attach the beading wire as before, allowing the wire to nestle between the collars.



**1) TOGGLE RING.** Use circular peyote stitch to form the toggle ring by stitching two sides off of a central ring and then zipping the sides together along the outside edge:

**Center ring:** Use 3' of thread to string 44B. Tie a knot to form a circle. Pass through the first bead strung. Work one round of circular peyote stitch with 1B in each stitch (**Photo 1**). *Note:* Step up for each new round by passing through the first bead added in the current round (**Photo 2**).

**Side 2, Round 1:** Work 1C in each stitch. Weave through beads to exit an up bead on the other side of the center ring (**Fig. 1**). *Note:* You will return to



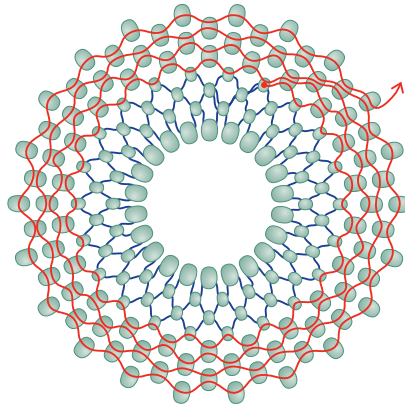
**Fig. 1:** Working the center ring and Round 1, Side 2

this side after working Side 1; this round is worked now to make it easier when you return to finish this side.

**Side 1, Round 1:** Work 1C in each stitch (**Photo 3**).

**Side 1, Rounds 2–4:** Work 1C in each stitch (**Photo 4 and Fig. 2**). *Note:* Work with tight thread tension in Rounds 3 and 4 so the beadwork cups. Weave through beads to exit Side 2, Round 1.

**Side 2, Rounds 2 and 3:** Work 1C in each stitch (**Photo 5**).



**Fig. 2:** Completing Side 1





Photo 1: Stitching the center ring



Photo 2: Stepping up for Side 2, Round 1



Photo 3: Stitching Side 1, Round 1



Photo 4: Stitching Side 1, Round 3



Photo 5: Beginning Side 2, Round 3



Photo 6: Zipping Side 1, Round 4 to Side 2, Round 3

**Zipping:** Fold the sides up toward each other so that Side 1, Round 4 meets Side 2, Round 3. Zip the edges together (Photo 6 and Fig. 3). Repeat the thread path to reinforce. Secure the thread and trim.

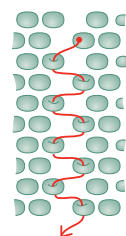


Fig. 3: Zipping Side 1, Round 4 to Side 2, Round 3

through the drop, and string 1A. Pass down through 1B adjacent to the first one exited and pass up through the next (Fig. 4b). String 1A, pass through the drop, string 1A, and pass down through the 1B on the opposite side of the opening in the tube. Repeat the thread paths to reinforce. Weave through beads to exit the other end of the tube and repeat embellishments.

the strip through the ring and zip it closed (Fig. 5). Secure the thread and trim.

**Bar:** Use 2' of thread and flat peyote stitch to work a strip 2A wide and long enough to wrap around the bar (about 28 rows). Wrap the strip around the center of the bar and zip it closed. Weave in and out through some of the C of the bar and A of the collar to secure the collar. Secure the thread and trim. ♦

**2) TOGGLE BAR.** Use flat peyote stitch to work the bar half of the clasp:

**Bar:** Use 3' of thread to work a strip of flat peyote 16C wide and 12 rows long. Zip the edges together as before to form a tube.

**Ends:** Weave through beads to exit from an end bead, away from the beadwork. String 1A, 1 drop, and 1A (Fig. 4a). Pass down through 1B at the opposite side of the opening in the tube. String 1A, pass

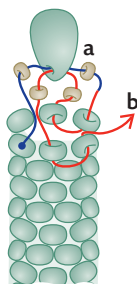


Fig. 4: Embellishing an end of the toggle bar

**3) GOLD COLLARS.** Embellish the ring and bar as desired:

**Ring:** Use 2' of thread and flat peyote stitch to work a strip 2A or 4A wide and long enough to wrap around the ring (about 26 rows). Pass one end of

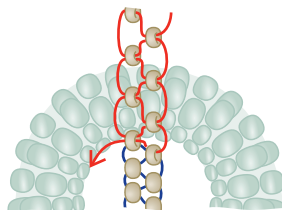


Fig. 5: Zipping together the ends of a collar

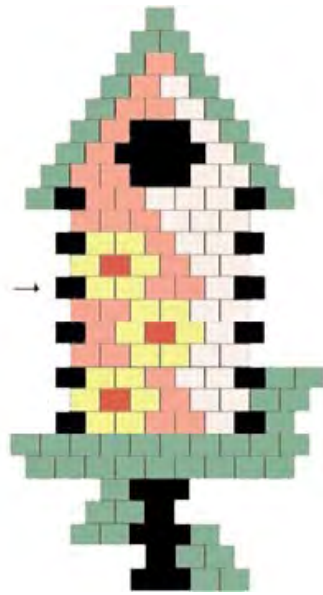
**MELINDA BARTA** is editor of *Beadwork* magazine. She is the author of *Custom Cool Jewelry: Create 200+ Personalized Pendants, Charms, and Clasps* (Interweave, 2008) and *Hip to Stitch* (Interweave, 2005) and coauthor of the new book *Mixed Metals: Creating Contemporary Jewelry with Silver, Gold, Copper, Brass & More* (Interweave, 2009). Visit [www.melindabarta.com](http://www.melindabarta.com).

#### RESOURCES

Check your local bead shop or contact: One-G nylon and FireLine braided beading threads and beads: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com).

# Summer Bird House Earrings

BY JUDI WOOD



## MATERIALS:

Delica beads in six colors  
2 3mm pearl or crystal  
2 ear wires  
Size B white beading thread  
French wire or gimp  
1 yard of waxed thread

## TOOLS:

Sharp scissors  
Size 12 beading needle  
SKILL LEVEL  
Beginner

## TECHNIQUES

Peyote Stitch  
Brick Stitch

**STEP 1:** With 1 yard of waxed thread, beginning peyote pattern at the point indicated. So that there are no threads showing, start the brick weave with 2 beads and immediately start the second row with 2 more beads—this can be a little tricky, but with practice and a good grip it can be done. Weave in new beads by going down to the first row and up into the second row. After the first two rows are done continue working with traditional brick stitch. Work the design up the first half.

**STEP 2:** At the top of the house, string a 3mm bead, a small bit of gimp, and the earring finding. Pass back through the 3mm bead and into the top of the house and thread through the design to the beg. Continue beading the second half of the house. Work the thread into the beads, secure with a knot and trim close to work.

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Judi Wood is a professional full-time artist who has won many awards at juried fine arts

# Dragonfly Ginkgo Necklace

BY BARBARA ELLIS



*In addition to their simple beauty, ginkgo leaves are infused with mystery and healing properties. Throughout history, dragonflies have served as positive symbols—their seemingly joyful and carefree flights emphasize the beauty of nature. In this piece, Barbara brings the two elements together, creating a substantial, yet graceful ode to nature.*



Finished size: 16" (NECKLACE); 2 3/4" x 5 3/4" (PENDANT)

## MATERIALS

2 g lilac AB size 15° seed beads (A)  
10 g lime transparent size 15° seed beads (B)  
1–2 g each size 11° cylinder beads in taupe silk satin, metallic earth batik gold iris, olive green matte, olive rose matte, and olive opaque  
10 g olive transparent size 10° triangle beads  
14 fuchsia AB 3mm crystal rounds  
13 lime 3x4mm fringe drop beads  
8 lilac 4x2mm pressed-glass rondelles  
38 lilac/chartreuse 6x4mm faceted pressed-glass rondelles  
4 light amethyst 10x5mm fire-polished rondelles  
4 green transparent 10x7mm fire-polished rondelles  
1 lime 10mm flat pressed-glass flower  
1 olivine 11x10mm crystal briolette  
2 copper 13mm Bali-style rounds  
12 copper 5mm daisy spacers  
2 copper 12mm swirled bead caps  
1 natural brass 45x35mm dragonfly filigree  
2 copper 2mm crimp tubes  
1 copper 11x20mm S-clasp with 6mm jump rings  
Khaki size D nylon beading thread  
Smoke FireLine 6 lb beading thread  
20" of .019 beading wire  
Beeswax

## TOOLS

Size 12 or 13 beading needle  
Scissors  
Chain-nose pliers  
Wire cutters

**1: LEAF.** Use 9' of nylon thread, the cylinder beads, and peyote stitch to complete Chart A. To make the work easier, start at the widest row, leaving a 4' tail. Work the upper half of the leaf; secure the thread and trim. Thread the needle on the tail and work the lower half of the leaf. Working this way allows you to make decreases only. Secure the thread and trim. *Note:* To make a hidden decrease at the end of a row, pass the needle underneath the loop that connects the previous two rows and pass back through the last bead of the previous row and the bead just placed (Figure 1).

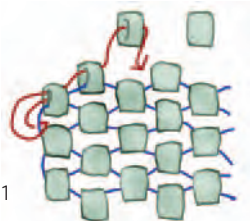


Figure 1

**2: EMBELLISHMENTS.** Secure 2' of nylon thread and exit near the bottom left of the leaf.

**Flower:** String the pressed-glass flower, 1 crystal round, and 1A. Pass back through the crystal and flower. Weave through the beads again to reinforce.

**Drop:** Weave through the leaf beads to exit from the bottom just left of center. String 2B, the briolette, and 2B. Pass through the bead to the right to create a swag across the bottom, between the two leaf tips. Weave through the beads again to reinforce.

### **Dragonfly:**

Weave through the leaf beads to exit from a bead midway down the top right side of

the leaf. Position the dragonfly on the right side at an angle with the tail hanging off of the leaf and stitch in place, stringing loops of 2 or 3 size 15°s before making the stitches so the thread doesn't show. Make 4 or more connections to secure the dragonfly, always weaving through the leaf beads to hide the thread as you move from

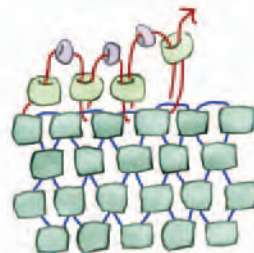


Figure 2

point to point.

**3: BAIL.** Secure 4' of nylon thread and exit from a bead along one edge of the stem, about 5 rows up from the leaf.

**Picot edge:** String 1A, 1B, and 1A; \*pass the needle underneath the loop of thread between the next 2 rows and up through the last 1A strung. String 1A and 1B and repeat from \* for the length of the stem (Figure 2).

Repeat to add picots along the other edge of the stem. Secure the thread and trim.

**Finishing:** Exit from a bead at the center of the stem near the leaf. String 1 lilac 4x2mm rondelle and 1B; pass back through the rondelle. Weave through the beads to exit 7 rows up the stem and repeat to add a total of 8 embellishments. Bend the stem so

the end touches the back of the leaf

near the last decrease row. Make sure the rondelles sit on the

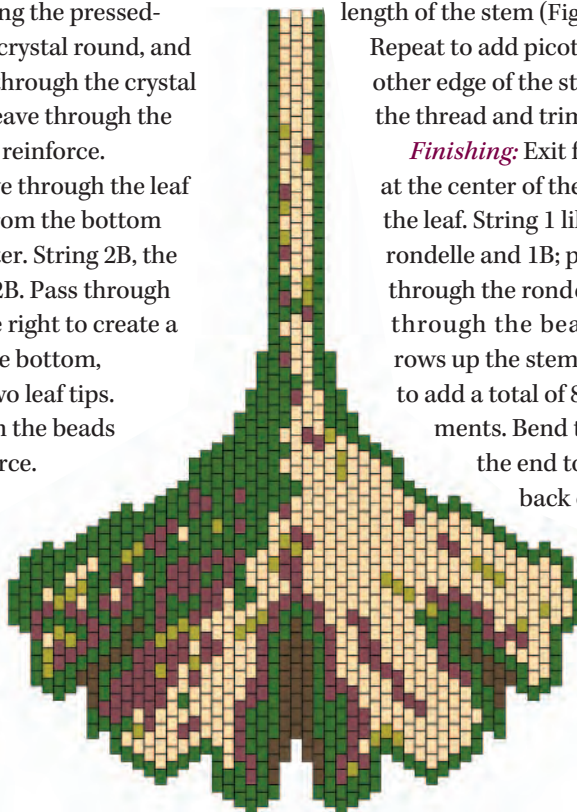


Chart A

outside of the loop. Sew the stem to itself, zipping the leaf beads and the last row together. Secure the thread and trim.

**4: NETTED FRINGE.** Secure 6' of nylon thread and exit from the back of the leaf, 11 rows from the bottom and 5 beads from the right. Work legs of netted fringe straight across Row 11 on the back of the leaf (Figure 3):



Figure 3

**Fringe 1:** String 1A, 9B, 1A, 1 crystal round, 1A, 3B, 1 fringe drop, and 3B; pass back through the last 1A, crystal, and 1A. String 9B, pass back through the first 1A, and exit the cylinder bead to the right on the same row to set up for the next fringe.

**Fringe 2:** String 1A, 9B, 1A, 7B, 1A, 1 crystal round, 1A, 3B, 1 fringe drop, and 3B; pass back through the last 1A, crystal, and 1A. String 7B and pass back through the next 1A. String 9B

and pass back through the first 1A and the next leaf bead.

**Fringe 3:** String 1A, 19B, 1A, 7B, 1A, 1 crystal round, 1A, 3B, 1 fringe drop, and 3B; pass back through the 1A, crystal, and 1A. String 7B and pass back through the next 1A. String 9B, 1A, and 9B; pass back through the first 1A and the next leaf bead.

**Fringe 4:** String 1A and 9B; pass back through the last 1A in the previous fringe. String 9B, 1A, 19B, 1A, 7B, 1A, 1 crystal round, 1A, 3B, 1 fringe drop, and 3B; pass back through the 1A, crystal, and 1A. String 7B and pass back through the next 1A. String 9B, 1A, and 9B; pass back through the next 1A. String 9B, 1A, and 9B; pass back through the first 1A and the next leaf bead.

**Fringes 5–7:** Continue increasing each fringe in this manner as shown in Figure 3.

Fringes 8–13: Repeat Fringes 6–1 in that order. Secure the thread and trim. Set the pendant aside.

**5: HERRINGBONE TUBE.** Use 9' of FireLine and triangles to ladder-stitch a strip 6 beads long and 2 beads high, leaving a 6" tail. Pass down through the first column of beads and up through the last column of beads to make a tight foundation ring (Figure 4).

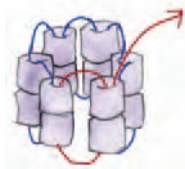


Figure 4

**Base tube:** Use triangles to work 4½" of tubular herringbone stitch off the ring. Weave through the beads on the ends again to reinforce. Secure the thread and trim.

**Ridges:** Secure 9' of FireLine and exit from a triangle of the tube's first round, away from the tube. Stitching along the same column of beads, string 3B, skip 1 triangle, and pass through the next one. Repeat for the

length of the tube, then for all the columns, alternating the 3B placement from column to column to stagger the embellishment (Figure 5). Secure the thread and trim close to the work. Set the tube aside.

**6: ASSEMBLY.** Use the wire to string 1 crimp bead and one of the clasp's rings, leaving a 2" tail; pass back through the crimp bead and flatten using the chain-nose pliers.

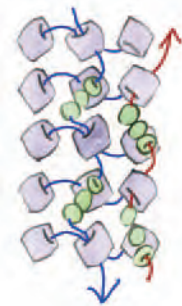


Figure 5

String 1 spacer, 7 chartreuse rondelles, 1 spacer, 5 chartreuse rondelles, 1 spacer, 7 chartreuse rondelles, 1 spacer, 1 amethyst rondelle, 1 spacer, 1 green rondelle, 1 copper round, 1 green rondelle, 1 spacer, 1 amethyst rondelle, and 1 bead cap from outside to inside. String the herringbone-stitched tube. Repeat entire step reversing the stringing sequence and using the other half of the clasp. Slide the pendant's bail on the strand. ♦

Barbara Ellis is a bead teacher, project designer, and an artist who has exhibited her work extensively throughout Florida. Barbara's patterns can be purchased at [www.bead-patterns.com](http://www.bead-patterns.com), and she can be contacted at [bje213@comcast.net](mailto:bje213@comcast.net).

RESOURCES: Check your local bead shop or contact: Cylinder, seed, and triangle beads: Caravan Beads, (800) 230-8941, [www.caravanbeads.com](http://www.caravanbeads.com). Swarovski crystal rounds: Jane's Fiber and Beads, (888) 497-2665, [www.janesfiberandbeads.com](http://www.janesfiberandbeads.com). Flat pressed-glass flower: Naples Bead Shop, (239) 254-1895, [www.naplesbeadshop.com](http://www.naplesbeadshop.com). Vintaj dragonfly: Antelope Beads, (303) 885-4903, [www.antelopebeads.com](http://www.antelopebeads.com). Drops and lilac 4x2mm rondelles: York Novelty Imports, (800) 223-6676, [www.yorkbeads.com](http://www.yorkbeads.com). All other rondelles and Swarovski crystal briolette: The Bead Boutique of Naples, (239) 774-3466. S-clasp and daisy spacers: Crystal Creations Bead Institute, (561) 649-9909, [www.beadsgonewild.com](http://www.beadsgonewild.com).



# Pirate's Plunder

BY DUSTIN WEDEKIND



*Use a mixture of seed-bead soup to brick-stitch an arched window that forms the clasp for a skull-faced lampworked button to peek through. Connect the window and button with a spine of accent beads and surround them with textured strands for a choker worthy of Jack Sparrow.*



## FINISHED SIZE 20"

### Materials

4–6 strands total of size 11° striped brown Czech seed beads and turquoise charlottes  
50 g assorted size 11°, 8°, and 6° seed beads  
20 g amber and teal size 5° triangles  
20 g total 4mm cubes in brown, copper, and blue  
10 g brown size 2 bugle beads  
8 blue 18mm pressed-glass daggers

2 ivory 12mm pressed-glass skulls  
7 brown/blue 15mm lampworked rondelles  
1 brown/ivory 20mm lampworked button  
60 turquoise 4mm rounds  
8 turquoise 10×15–20mm chunks  
Size D black beading thread  
8' of 6 lb green braided beading thread

### Tools

Size 11 beading needles  
Scissors

### window

**1: Base.** Make the window-shaped clasp using free-form brick stitch:

**Row 1:** Use 6' of black thread to string 2 cubes; pass through them again, leaving a 6" tail. String 1 cube and pass through the previous cube and the cube just strung; repeat six times to work a 9-bead ladder (Figure 1).



Figure 1

**Row 2:** String 2 size 11°s; pass under the nearest loop of thread atop the previous row and back through the last bead strung. String 1 size 11°; pass under the nearest loop of thread and back through the bead; repeat for the length of the row, working 1 bead in each stitch (Figure 2).



Figure 2

**Row 3:** Repeat Row 2 using size 6° seed beads.

**Row 4:** String 4 size 11°s; pass under the nearest loop of thread and back through the last 2 beads just strung. String 2 size 11°s; pass under the nearest loop of thread and back through the 2 beads; repeat for the length of the row, working 2 beads in each stitch (Figure 3).

**Rows 5–10:** Continue brick-stitching, changing bead size for each row for about 1".

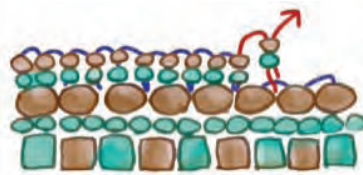


Figure 3

**2: Left arch.** Create the curve for one half of the window by brick-stitching a narrow strip at one side of the base with larger beads along one edge and mixing 1- and 2-drop stitches (Figure 4); if desired, weave through beads as necessary to keep the larger beads snug:

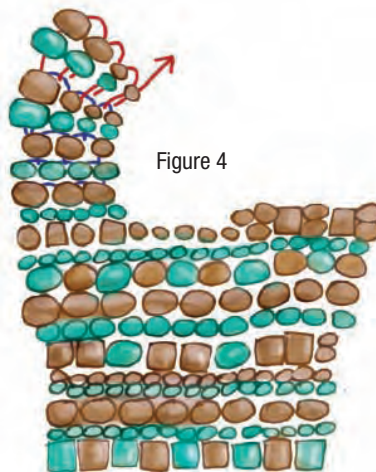


Figure 4

**Row 11:** Work 6 size 11°s.

**Row 12:** Work 3 size 6°s.

**Row 13:** Work 4 size 8°s.

**Row 14:** Work 1 size 8° and 2 size 6°s.

**Row 15 (2-drop):** Work size 6°s, 8°s, then 11°s for each stitch.

**Row 16:** Repeat Row 15.

**3: Right arch.** Begin a new thread at the opposite edge of the base and repeat Step 2 to form the other side of the window. Continue working each strip in a curve until they meet, checking the size of the opening with the size of the button to determine the number of rows needed before stitching the last rows together to connect them.

**4: Sill.** Exit from the base of the arch and work a row of size 11°s to cover the exposed thread along the top edge of the base: String 4 beads and pass down through 1 bead, up through the previous bead, and through the last 2 beads just strung (Figure 5); continue across, then weave through beads along the inside of the arch to reinforce. If the button passes too loosely through the arch, peyote-stitch beads along the inner edge to make the opening smaller. Secure the thread and trim.

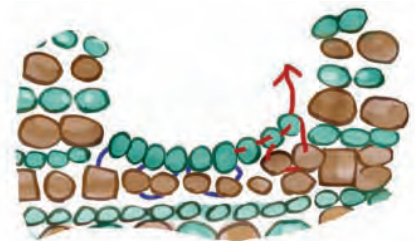


Figure 5

### body

**5: Center strand.** Using the braided beading thread, pass through the center bead of the first row, then 2 beads of the second row to pass back through the center bead. Pull the ends of the thread even and use both to string 2 size 6°s. Use each end to string 1 triangle, then both ends to string 1 size 6°; repeat for 7" of 2-needle peyote stitch. Use both ends to string 1 rondelle, then work 1" of 2-needle peyote stitch; repeat six times. Use one end to string 2½" of size 11°s and the button; pass back through a few beads to form a loop. Pass the other end back through the loop (Figure 6). Knot the ends together, pass through beads to exit from the last rondelle, and set aside.

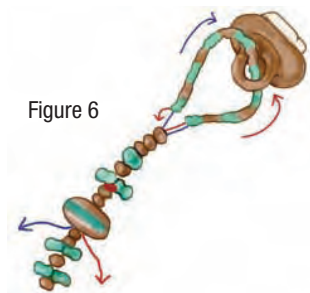


Figure 6

**6: Seed bead strands.** Secure a very long thread to exit next to the base of the center strand. String a 9" strand of striped brown seed beads; pass through a triangle in the center strand and back through the adjacent triangle. String another 9" strand of beads and secure in the base on the opposite side of the center strand. Pass back through both new seed bead strands to reinforce. Exit from the next base bead and repeat, stringing 12" strands of turquoise seed beads. Repeat again at the edge of the base, stringing 14½" of brown beads.

**7: Accent strands.** Using one of the thread ends from Step 5, string bugle beads with a size 8°, turquoise round, and size 8° between each one back toward the base; include 1 glass skull and 1 turquoise chunk every few inches. Repeat with the other thread end. Secure the threads in the base and trim.

**8: Window embellishment.** Exit near the edge of the base to embellish around the window: String 1 size 11°, 1 dagger, and 1 size 11°; skip 1 base bead and pass through the following bead, even with the edge. String 1 size 11°, 1 turquoise round, and 1 size 11°; pass back through the turquoise, string 1 size 11°, and pass through the next base bead. Repeat all around the arch, alternating turquoise and daggers. To keep the daggers from flopping around, work back along the edge, tacking them down with loops of seed beads (Figure 7). ♦

As a technical editor, illustrator, and designer of all things beady, Dustin Wedekind continuously seeks the simple structures within complex configurations. Find such things in his book *Getting Started with Seed Beads* (Interweave Press, 2007) or on his website, [www.bedesman.com](http://www.bedesman.com).

#### RESOURCES

**Check your local bead shop or contact:** Czech seed beads: Orr's Trading Co., (303) 722-6466, [www.orr.com](http://www.orr.com). Rondelles: Family Glass, (913) 231-1313, [www.familyglass.com](http://www.familyglass.com). Skull buttons: Michele Goldstein, [www.michelegoldstein.com](http://www.michelegoldstein.com). Daggers: Beadcats, (503) 625-2323, [www.beadcats.com](http://www.beadcats.com).

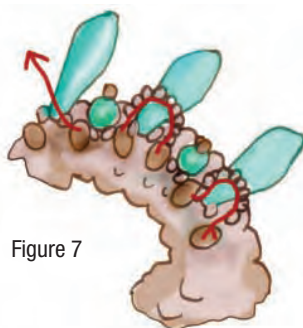


Figure 7



Make these bracelets by simply decreasing the length of the strands.



# How to Read a Peyote Stitch Pattern: It's Easier Than You Think!

BY JENNIFER VANBENSCHOTEN



Do you love those gorgeous peyote stitch patterns for flat peyote but find yourself confused when it comes to actually reading them and stitching them up? You're not alone - when I asked a question on the Beading Daily Facebook page recently about how beaders keep track of where they are in a peyote stitch pattern, I found more and more comments from beaders who were struggling with how to read those peyote stitch patterns in the first place!

One of the reasons why I learned how to do beadwork was because I wanted to learn how to make peyote stitch amulet bags. (Remember those?!) And some of my favorite amulet bag patterns used a peyote stitch pattern or graph. Once I learned how to do flat peyote stitch, learning how to read those charted patterns was a whole new learning experience, and

one that I find many beaders struggle with when they get started with peyote stitch.

## Before You Get Started: Know Your Peyote Stitch Thread Path

I think the key to being able to read a peyote stitch graph is that you have to be very familiar with the mechanics of peyote stitch. Know the ins and outs of flat peyote in all its various forms before you try reading a peyote stitch pattern. If you are comfortable with and understand the thread path for flat peyote stitch, you can use that to make reading a peyote stitch pattern that much easier.

Remember that when you are working in flat peyote stitch, the first set of beads that you pick up will make up the first two rows. The first row of beads that you add after that will actually be your third row.

In this graph, I've colored each of the first four rows a different color. Row 1 is purple; Row 2 is green; Row 3 is blue; and Row 4 is yellow. This also gives you an idea of how to count your rows in flat peyote stitch: since each row is offset from the others, your counting should zig-zag back and forth. The thread path for flat peyote stitch creates a series of "up" beads that will stick out a little bit from the beads in the previous row. These are the beads that you stitch into when adding beads in each new row.

If you were to start stitching this as a peyote stitch pattern, you would pick up your first two rows of beads as they are numbered on the graph. Note that you're alternating between purple and green beads for your first two rows. The first bead that you add for Row 3 will be a blue bead, and you'll

be stitching into that last green bead (number 20 on the graph) that you picked up as part of that first set. Adding those blue beads for Row 3 will create a set of "up" beads across the row.

Direction is very important when you're reading a peyote stitch pattern as well. If you start on the left side of the pattern and work your way to the right, you'll be working from right to left back across the pattern as you add the next row. If you're not going to finish the entire pattern in one session, it helps to mark the pattern on the side that you finished your last row so you know where to start when you're ready to start beading again!

Don't feel like you have to start working peyote stitch with a complicated pattern right from the beginning, either. Start with something simple that uses just a few colors and then work your way up to a more complex pattern!

Bead Happy,

Jennifer





# How to Mark Your Place in a Peyote Stitch Pattern

BY JENNIFER VANBENSCHOTEN



Last time I was talking to you about peyote-stitch patterns, we were talking about the best way to learn how to read a peyote-stitch pattern. Reading a peyote-stitch pattern can be made so much easier if you have a firm understanding of the basic mechanics of the stitch, including the thread path and why the beads line up the way they do when working in peyote stitch.

Now it's time to talk about all the ways in which we can mark our places when working from a peyote-stitch pattern! If you love working from intricate peyote patterns (or even some of the not-so-intricate patterns), it's important to have a system in place so that you can set your beadwork down and pick it up again and know where you left off. There are a

lot of different ways to do this, so let's jump right in.

**Sticky Notes.** Probably my all-time favorite way of marking my place in a peyote-stitch pattern is to use sticky notes. Back when I worked in non-profit community development and management, I went to a lot of conferences where they gave out tons of sticky notes. Since my desk at work was literally overflowing with these things, I brought them home and started using them for something much more enjoyable: marking my place in my peyote-stitch patterns! The advantage of using sticky notes is that they are easy to pick up and move along your peyote-stitch pattern, and you can even write yourself little notes to remind yourself where you left off when you stop beading. One disadvantage is that some of them can leave a sticky film on your page or pattern, so you might want to consider putting your pattern inside a plastic sheet protector to prevent it from getting worn out.

**Page Protectors.** In addition to protecting your peyote-stitch pattern from spills and tears, a plastic page protector can be great for marking your place. Secure your pattern in the page protector with a little bit of tape over the opening at the top (be careful not to get any on the pattern if you want to reuse it) and use a marker to draw a dot on the first bead of each

row as you begin. You can also use this to mark your place if you decide to quit mid-row.

**Magnet Board.** Magnet boards are another great option for marking your place in a peyote-stitch pattern. These are sold in most sewing and craft supply stores and consist of a metal board that comes with a large magnet that fits across the board. As you move through your pattern, you just slide the magnet so that it sits under your current row. Some of these magnet boards also have optional magnifiers attached to the magnetic strips to help you see your pattern easier.

Bead Happy,

A handwritten signature in blue ink that reads "Jennifer". The signature is written in a cursive, flowing style.

Jennifer