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i ♥ Beads!

Beads and design ideas swirl through my head every day. I wake up designing, and I go to sleep designing. I am a lifelong beader, descended from beaders, and my passion goes beyond what anyone might perceive as *normal*. My beads go with me wherever I go.

I love beads! I love to look at them, touch them, stitch them together, create new thread paths, and watch structures appear before my eyes. It simply makes me feel good to share everything I know. So here goes:

This book, my third, is for the beader who has a good working knowledge of basic stitches such as peyote and herringbone and also how to create stitched ropes. This book is for beaders with a growing interest in adding techniques and variations to their repertoire. As always, I will continue to be your cheerleader as you take what I teach in a new and unique direction.

The techniques in this book are all born from several basic rope stitches. They can be used alone or in combinations, and you'll see examples throughout the book. While the order corresponds with my sample rope, it is not necessary for you to work or learn in that order. There are detailed instructions for each technique/variation, and each technique has a name for easy reference. It is my goal to give you the tools and encouragement needed to become the architect of unique designs.

This book has been a challenge, but also a reward. Like so many other bead artists and designers, I am seeking a new thread path, an original design, and perhaps a new technique to help you create your own beautiful innovations so you can love beading as much as I do.

Yes, I love beads, and I know I am not the only one. But my passion is genuine and I have a desire to share what I know so you can benefit from the countless hours I've put into this craft. Each piece in this book evolved from something else. After doing this for so long, I am always amazed when I discover something new. And when I do, I must share it!

The energy in my bead brain, which for me never turns off, is like the energy of a roulette wheel that has a little ball rolling around and around, past number after number, before finally settling into just one spot. This is why *Bead Play Every Day* is more than just a title; it represents who I am as a beader and an artist because I like to play with beads every day in some way, shape, or form. I also like to just sit with them and let them *speak to me*. Each time I sit down to bead, multiple ideas swirl around. If I am just a little bit patient, my head and hands will settle on a design or a thread path or a color scheme that will take me to yet another level of my beading evolution. It's a game I love to play.

Where do I find my ideas and inspirations? Architecture and color and nature are my go-to places. I also love to look at metalwork and microscopic images. When I get a chill or feel butterflies in my stomach, I know I have been inspired. I try to not look at beadwork by other artists because I don't want an idea or someone else's design to get stuck in my head.

This book began with the idea of creating one long three-dimensional structural rope, and highlighting numerous techniques along the rope that could be used for individual projects. As I worked to create new techniques and variations, I found myself wandering over to flat, two-dimensional techniques. This allowed me to use some of the new beads that have recently come onto the market. I have found





through trial and error that not all beads work in all types of dimensional designs—some beads are better suited for flat projects and some work with any type of project. That said, you are welcome to use any beads available for any project. It's all about combining play and experimentation with trial and error. I learn so much more from my mistakes than anything else.

I love to tell stories about my bead journey. Sometimes the stories relate to the technique or project and sometimes they don't. My lack of focus is both a gift and a curse. Like the dog darts after a squirrel, my "squirrel" is a new idea that pops into my head, and I have to stop whatever I am doing and bring the idea to life.

I am not a complicated beader. I like to teach simple techniques that are easy to see and photograph. My step-by-step photos are in primary colors to make the teaching easier. Most of my finished work is in palettes of muted and shiny earth tones. I hope to share my ideas so you can take them to a different place and make them your own! Every technique and design presented will look very different with various colors or patterns. Choose what *you* love and have fun experimenting.

When I look at my ever-growing bead collection, I know that hiding in there somewhere is something new waiting to be discovered—whether it's a new color, size combination, or something else. I never know what's going to appear and am either happily surprised or surprisingly frustrated, depending on the day. I enjoy the frustrating part most of all because it gives me a chance to use my inborn engineering and math skills to test my design and structural abilities. Once I figure something out, I like to share it with anyone who is interested.

I believe that the secret to creativity is knowing where to find your sources. The work of my friend, Marlene Quigley,

was a major source of inspiration for this book. She helped me continue a bead journey I had recently begun using multiple techniques in one continuous rope. More of this story can be found on p. 14. I thank Marlene for throwing her work at me as if to say, "here, do something with this," and for years of love and encouragement.

Throughout this book there are 20 complete projects, and while I hope you will try them, my real wish is that this book finds a home in the libraries of beaders everywhere. I want my work to spark a new flame for new works of wearable art. If you discover a new technique or variation along the way, then I have done my job.

The meaning of life is to find your gift. The purpose of life is to give it away.

-Pablo Picasso

I've skipped a lot of introductory basics because you are already an experienced beader with a good working knowledge of many of the basic seed bead stitches (peyote, herringbone, brick). You know all about threads and needles and your personal preference for using thread conditioner or not. You know that beads come in a wide variety of shapes, sizes, colors and finishes, and you know that the process of inventing new bead shapes,

colors, and finishes is never ending. You don't need me to help with that.

Why do I want to give away all of my secrets? Quite simply, I believe that if artists don't share their work, techniques, and enthusiasm, the art will die. If we, a world-wide collective of bead artists, authors, designers, innovators and lovers of beads, stopped sharing what we know, the art, like unused languages, will slowly and naturally fade away. And that would be sad, so I simply and happily do my part to perpetuate the art.

Welcome to Bead Play Every Day!

Let's Play!



Beads

11^o seed beads

8^o seed beads

10–12 10mm round beads
or gemstones



TECHNIQUE

WAVY SKINNY HERRINGBONE

This technique is a variation of the circles described in the previous project and shown at the end of the rope. To create the wavy form, the positions of the beads are reversed every 10 rows. I like to challenge myself to create my work in one continuous thread path and therefore, the large stones are added as the piece is stitched.

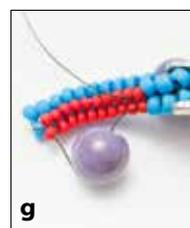
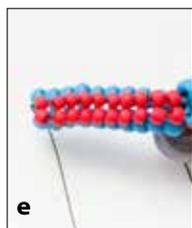
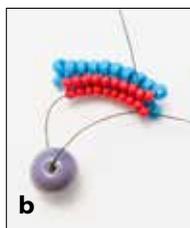
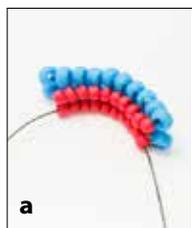
1 Begin on a four-bead base. Work skinny herringbone for 10 rows using the two different sized beads; one size for each pair. The piece will begin to naturally arc. The working thread is on the left and the tail thread is on the right **a**.

2 Pick up one accent bead (pick a bead size that nestles nicely into the curve). Pass through the 11^o seed bead directly

across from the 11^o the thread is exiting. Make a U-turn, passing through the second 11^o of the same first pair, as shown. The tail thread is on the right **b**.

3 Pass back through the accent bead. Tighten the accent bead into place. The working thread is on the left and exiting the 11^o that is in the foreground **c**.

4 Work 10 more rows of skinny herringbone making sure to begin with a pair of 8^o seed beads. The beads will arc in the opposite direction. The working thread will be exiting the first bead of an 8^o pair **d**.



Try zen garden with...



Beads

SuperDuos or any two-hole bead
11^o seed beads for skinny
herringbone base

TECHNIQUE ZEN GARDEN

This technique is one of my very favorites! As soon as two-hole beads (SuperDuos and Twins) hit the market, I created a way to offset them. The end result reminded me of stacked rocks in a peaceful garden, and the name zen garden immediately came to mind. This technique can be done on a three- or four-bead base using any two-hole beads. This sample is created on a four-bead base of tubular skinny herringbone.

- 1** Pick up one SuperDuo bead. Make a U-turn and pass down through the second hole of the SuperDuo and down into the second bead of the first pair of the skinny herringbone stitch **a**.
- 2** Pass up through the first bead of the second pair of beads **b**.
- 3** Pick up one SuperDuo. Make a U-turn and pass down through the second hole of the SuperDuo and down into the second bead of the bead pair **c**.

- 4** Finish the herringbone stitch, making sure to pass up into the first hole of the first SuperDuo added in this round **d**.

At this point, the direction of the stitch will change.

- 5** Pick up one SuperDuo and pass down through the empty hole of the SuperDuo, the first hole of the opposite SuperDuo, and up through the second hole **e**.

- 6** Pass up through the second hole.

- 7** Pick up one SuperDuo and pass down through the first hole of the SuperDuo **f** and up through the second hole and the first hole of the first SuperDuo added in this round **g**.

Change direction again **h**.

- 8** Pick up one SuperDuo, cross over to the other SuperDuo to secure, and then pass up the second hole.

- 9** Pick up one SuperDuo, cross over to the other SuperDuo to secure, and pass

Comparing SuperDuos and Twin beads

Twin beads are a seed bead. The glass cane is pulled through a shaping mold and then polished and coated. A SuperDuo is not technically a seed bead. It is a pressed bead mimicking the original Twin bead but with a pinched center. Pressed beads are more expensive, but are more uniform and offer more colors and coatings.

—Perry Bookstein

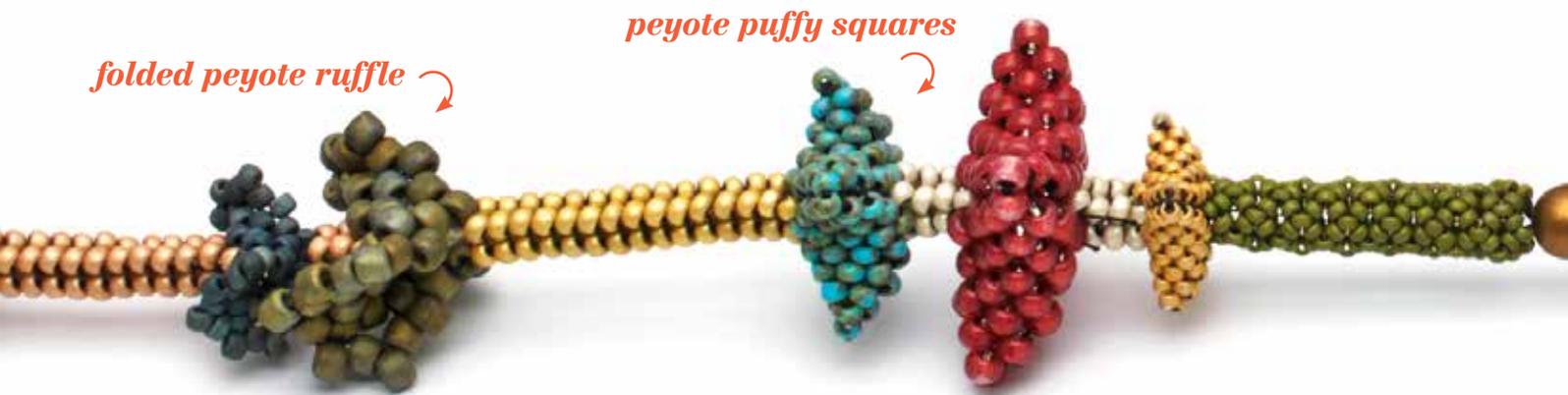
Beads

- 11° seed beads (colors A and B)
- 1.8 mm (or 1.5 mm) Japanese cube beads
- 3.4 mm Japanese drop beads
- 2 or 3 8mm gemstone beads



Diamond stitch is a straightforward stitch and like many of the stitches I work with, it takes on a different look when beads of different shapes and size are combined. Much like the skinny herringbone wave technique, this diamond stitch variation results from changing the order of the beads used to give it a curve. The larger stones are added during the stitching process.

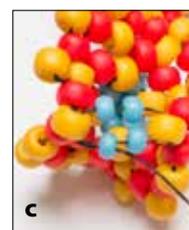
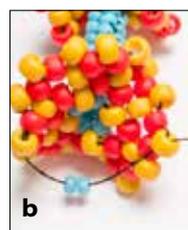
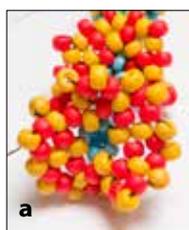
- 1** Pick up (PU) four cube beads. Create a circle by passing through the first bead in the same direction. The working thread and tail thread should be exiting the same bead in opposite directions **a**.
- 2** PU one drop bead. Pass through (PT) both cube beads to secure **b**.
- 3** PU one color A 11° seed bead. PT the next two cubes to secure **c**.
- 4** To position the thread for the next round and step-up (SU) by passing through the drop bead **d**.
- 5** PU two cubes. PT an 11° to secure. Remember to no longer use the base beads **e**.
- 6** PU two cubes. PT the drop bead to secure. SU into the first cube bead added in this round **f**.
- 7** PU one color B 11° seed bead. PT two consecutive cubes to secure **g**. DO NOT PT the cube.
- 8** PU one B 11°. PT two consecutive cubes to secure. Do not PT the drop bead. SU into the next 11° **h**.
- 9** PU two cubes. PT B 11° to secure **i**.
- 10** PU two cubes. PT B 11° to secure. SU by passing through the first cube added in this round **j**.
- 11** PU one A 11°. PT two consecutive cubes.
- 12** PU one drop bead. PT two consecutive cubes. SU by passing through the next bead **k**.
- 13** PU two cubes. PT the drop bead to secure.
- 14** PU two cubes. PT the A 11° to secure. SU by passing through the first cube added in this round.
- 15** PU one B 11°. PT two consecutive cubes to secure.
- 16** PU one B 11°. PT two consecutive cubes to secure. SU by passing through the next bead.
- 17** PU two cubes. PT the B 11° to secure.
- 18** PU two cubes. PT the B 11° to secure. SU through the first cube added in this round.
- 19** Repeat steps 2–18.
- 20** Repeat steps 2–5.



TECHNIQUE FOLDED PEYOTE RUFFLE

This peyote ruffle variation adds texture to the rope and is simply fun to do. Create a peyote ruffled disk (p. 41) any size as long it ends on a single bead round. With the thread exiting one of the outer single beads as shown **a**, pick up two 11^o seed beads and pass through the single bead on the opposite side **b**.

Pick up two 11^os, and pass through the bead that the thread was exiting in the last step, and step-up into the first 11^o added in the last step **c**.



TECHNIQUE PEYOTE PUFFY SQUARE

1 Add one 11^o seed bead between each of the four base beads **a**. Step-up.

2 Add two 11^os between each of the 11^os. Step-up into the first bead of the first pair of beads added in this round **b**.

3 With the thread exiting the first bead of the pair, pick up two 11^os and pass down through the second bead of the pair **c**.

4 Notice the space before the next pair of beads. Fill in this space with one 11^o and secure by passing up into the first bead of the next pair **d**.

5 Pick up two 11^os and pass down through the second bead of this bead pair.

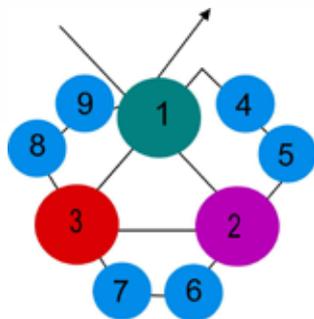
6 Using one 11^o, fill in the space before the next pair and secure by passing up into the first bead of the pair.

7 Repeat steps 5 and 6 twice.

8 Step-up by passing into the first bead of the first pair added in this round **e**. Look at the structure of this shape. Each pair of beads is sitting at a corner and will be worked in herringbone fashion. The beads along each side are worked in peyote stitch and increase by one for each round. The sample here is worked in five rounds. The samples on the rope are created with four rounds.

Close the shape by decreasing as follows:





5 To get ready for the next round, step-up by passing the needle through bead 4 (the first bead added in this round) **b**.

NOTE: For the next and subsequent rounds, all previous rows shown in the illustrations are grayed and the numbers have been eliminated to make the drawings clean and readable.

Please notice in the illustration that beads 4 and 5 are a pair, beads 6 and 7 are a pair, and beads 8 and 9 are a pair.

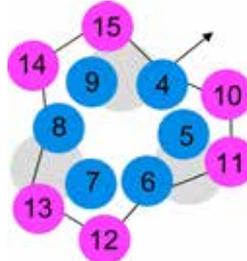
THE SECOND "2" ROUND

6 With the needle exiting bead 4 (the first bead of the first pair of beads), pick up two beads (10 and 11). Skip over bead 5 (the second bead of the first pair) and pass the needle directly up

into bead 6 (the first bead of the next pair) **c**.

7 With the needle exiting up from bead 6 (the first bead of the second pair of beads), pick up two beads (12 and 13). Skip over bead 7 (the second bead of the second pair) and pass the needle up directly into bead 8, which is the first bead of the next pair **d**.

8 With the needle exiting up from bead 8 (the first bead of the third pair of beads), pick up two beads (14 and 15). Skip over bead 9 (the second bead of the third pair) and pass the needle up directly into bead 4 (the first bead of the previous round).



9 To get ready for the next round, step-up by passing directly through bead 10.

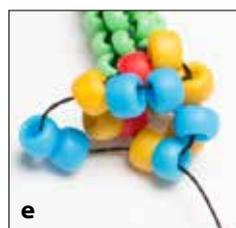
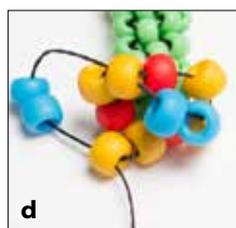
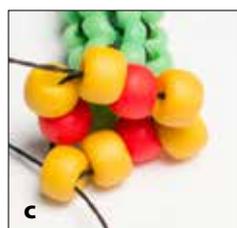
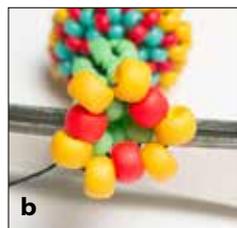
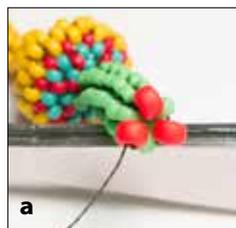
This is the first bead of this round just completed **e**.

NOTE: For the beads NOT passed through (beads 5, 7, and 9 in the illustration), make sure that the thread stays on the inside of these beads. If the thread wraps around to the outside, the beads will drop into the center of the tube. This is especially true for drop-style beads. Yes, I know that the illustration looks as though the thread is on the outside of these beads (5, 7, and 9), but that was the best way to do the drawing. Remember that all of the beads added in round 3 actually sit on top of the beads from round 2; they are not actually off to the sides.

To continue on to the next "1" round...

The next round uses one bead per stitch.

Notice that beads 10 and 11 are a pair, beads 12 and 13 are a pair, and beads 14 and 15 are a pair.





PROJECT
DIAMOND STITCH
OPEN-WEAVE
NECKLACE

Beads

11° seed beads, matte khaki (color A)

11° seed beads, metallic bronze (color B)

#3 bugle beads, matte teal

1.5mm cube beads, rose-lined crystal

3.4mm drop beads, matte khaki

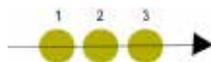


Bugle beads tend to be sharp and can cut through the thread. See the advice on p. 59. I say this from experience.

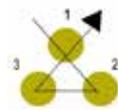
There is nothing fun about finding a lovingly stitched piece of jewelry all over the floor.

Be sure to leave a long enough tail to create or secure a clasp. I rarely include colors for the beads I use (I like to encourage unique color choice), but for this project I have included them. You're welcome!

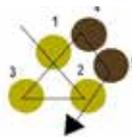
1 String three color A 11° seed beads.



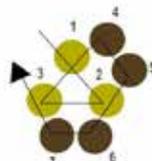
2 Pass back through bead 1 to create a circle of beads. The working thread and tail thread will be exiting bead 1 in opposite directions.



3 Pick up two color B 11° seed beads (4 and 5) and pass through bead 2.



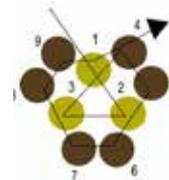
4 Pick up two B 11°s (6 and 7) and pass through bead 3.



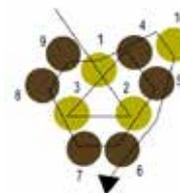
5 Pick up two B 11°s (8 and 9). Pass through bead 1 To finish this round and

in order to begin the next round, step-up by passing through bead 4 which is the first bead added in this round.

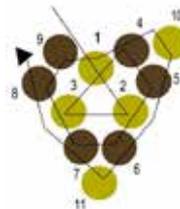
For this next step, begin to pull the beadwork into a tube shape.



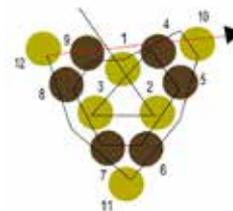
6 With the thread exiting bead 4, pick up one A 11° (10) and pass back down into bead 5. To finish the stitch, pass up into bead 6, as illustrated:



7 With your thread exiting bead 6, pick up one A 11° (11) and pass down into bead 7. To finish the stitch, pass up into bead 8, as illustrated:



8 With your thread exiting bead 8, pick up one A 11° (12) and pass down into bead 9. To finish the stitch, pass up into bead 4 and step-up into bead 10 as illustrated (red line). Continue gently pulling the beads into the tube/rope shape. Remember, bugle beads can be sharp!





TECHNIQUE FOLDED TRIANGLE TWO WAYS

This technique just appeared one day and I loved it! The best part about it is that it can be folded two ways for two completely different looks!

MUSHROOM FOLD

1 Begin on a three-bead base. Add two 11° seed beads between each base bead.

2 Using 11°s, work two rounds for the start of a puffy triangle **a** (p. 54).

3 Using 8° seed beads, grow the triangle for two more rounds **b**.

NOTE: the triangle will start to wave because the 8°s are larger than the 11°s.

4 Using 6° seed beads, grow the triangle for another round, but instead of picking up two 6°s at each corner, pick up one 6°, one 8°, and one 6° **c**.

5 With the thread exiting the first corner bead, weave around the outside of the triangle until the thread is exiting the center bead on one of the sides **d**.

6 With the thread exiting the center bead, pass through the center beads on the next side and the center bead on the last side. The triangle will fold onto itself **e, f**.

FOLDED TRIANGLE BRACELET

Using the folded triangle techniques, diamond stitch using Twin and/or SuperDuo beads, puffy triangle, or any techniques that have been covered, create a one-of-a-kind bracelet.

