STITCH OF THE MONTH
Netting
Cobblestones Bracelet
Instructor: Kathleen Lynam

The pavement glistens with drops! Dripping with texture, this bracelet begins with a netted base and is embellished with drops and seed beads.

Palette 1: Aqua/Seafoam/Capri

STITCH OF THE MONTH
NETTING STITCH
COBBLESTONES BRACELET
BW1-2-SOM-Netting

This set of instructions is organized as a series of Jewelry Design Choices:

I. Planning Your Project
IA. Conceptualizing Your Piece
IB. Measurements
IC. Selecting Materials
ID. Sketching a Pattern or Graph
IE. Identifying Potential Areas of Weakness within Your Piece
IF. Visualizing Your Process
IG. Organizing Your Work Space

II. Beginning Your Project
IIA. Basic Steps
IIB. Dealing with Contingencies
IIC. Finishing Touches

III. Summary of Learning Objectives You Have Met
After Accomplishing This Project

IV. Next Steps
IVA. Suggested Readings
What You Will Learn:
- History of Netting
- Netting bead weaving basics
- Managing Thread Tension
- Reading a Pattern/Creating a simple figural representation
- Increasing and Decreasing with Netting
- Embellishing above your netting base
- Finishing off the edges
- Making a bead woven, Netting style toggle clasp
- Discussion of when Netting works well

Prerequisites:
- Orientation To Beads & Jewelry Findings

TimeFrame:
This bracelet takes about 9 hours to complete

These Instructions are written from what is called The Design Perspective.

They first guide you through the kinds of choices to be made, when designing this particular piece. This gives you a sense of how the artist thought through the development of the project. This provides you with a better understanding and some insights about what kinds of things you would need to consider, when designing a similar piece, or adding personal touches to this project.

Then step-by-step, easy-to-follow instructions for completing this project are presented.

Finally, the skills learned by doing this project are summarized.

Supplies To Make a 7" Bracelet:
(in kit, enough supplies to make an 8" bracelet plus a 1" sampler)

<table>
<thead>
<tr>
<th>GENERIC ITEM DESCRIPTION</th>
<th>THIS PROJECT Palette #1. Aqua/Seafoam/Capri</th>
<th>YOUR PROJECT VARIATIONS</th>
</tr>
</thead>
</table>

For the Bracelet Base:

size 11/0 seed beads in COLOR A: Miyuki 11/0 Seed
<table>
<thead>
<tr>
<th>Color A (about 8 grams)</th>
<th>Beads, #1457, emerald silver lined dark sapphire, (8 grams) in kit, 41 grams</th>
</tr>
</thead>
<tbody>
<tr>
<td>size 11/0 seed beads in a contrasting color B (about 6 grams total)</td>
<td>COLOR B: Toho 11/0 Seed Beads, #990cut, gold lined aqua cut, (6 grams) in kit, 13 grams</td>
</tr>
<tr>
<td><strong>NOTE:</strong> Be sure the two 11/0 contrasting colors are obvious contrasts, so you can see which is which while you are working through your piece. These could be two very different colors, like black and white, or a similar color in glossy and matte.</td>
<td></td>
</tr>
</tbody>
</table>

**For Embellishing the Bracelet Base Surface:**

<table>
<thead>
<tr>
<th>Color A: Miyuki 11/0 Seed Beads, #1457, emerald silver lined dark sapphire, (17 grams) in kit, see above</th>
</tr>
</thead>
<tbody>
<tr>
<td>size 11/0 seed beads in color A that you used for the base (about 17 grams)</td>
</tr>
<tr>
<td>Color B: Toho 11/0 Seed Beads, #990cut, gold lined aqua cut, (2 grams) in kit, see above</td>
</tr>
<tr>
<td>size 11/0 seed beads in color B that you used for the base (about 2 grams)</td>
</tr>
<tr>
<td>Color C: Toho 11/0 Seed Beads, #954, aqua/light jonquil lined, (2 grams) in kit, 4 grams</td>
</tr>
<tr>
<td>Miyuki 3.4mm Mini Fringe Drops in coordinating color D (about 8 grams)</td>
</tr>
<tr>
<td>Color D: Miyuki 3.4mm Mini Fringe Drops, #F-31, mint green lined blue, (8 grams) in kit, 13 grams</td>
</tr>
</tbody>
</table>

**Clasp:**

<table>
<thead>
<tr>
<th>2 - 8mm round druk beads, in color which coordinates with the base</th>
</tr>
</thead>
<tbody>
<tr>
<td>8mm druk round beads, capri blue (2 beads) in kit, 4 beads</td>
</tr>
<tr>
<td>size 11/0 seed beads in color A that you used for the base (about 1 gram)</td>
</tr>
<tr>
<td>Color A: Miyuki 11/0 Seed Beads, #1457, emerald silver lined dark sapphire, (1 gram) in kit, see above</td>
</tr>
<tr>
<td>size 11/0 seed beads in color B: Toho 11/0 Seed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>color B that you used for the base (about 2 beads)</strong></th>
<th><strong>Beads, #990 cut, gold lined aqua cut, (2 beads)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(in kit, see above)</em></td>
</tr>
<tr>
<td><strong>size 15/0 seed beads in color E which coordinate or contrast with color A (about 1 gram)</strong></td>
<td><strong>COLOR E: Miyuki 15/0 Seed Beads, #1653, semi-matte medium blue silver lined, (1 gram)</strong></td>
</tr>
<tr>
<td></td>
<td><em>(in kit, 3 grams)</em></td>
</tr>
<tr>
<td><strong>Miyuki 3.4mm Mini Fringe Drops in coordinating color (about 2 beads)</strong></td>
<td><strong>Miyuki 3.4mm Mini Fringe Drops, #F-31, mint green lined blue, (2 beads)</strong></td>
</tr>
<tr>
<td></td>
<td><em>(in kit, see above)</em></td>
</tr>
</tbody>
</table>

**ADDITIONAL SUPPLIES:**

| **Size #10 and #12 English Beading Needle (good to have 2 of each on hand)** | *(in kit, 2 size #10 and 2 size #12 needles)* |
| **Nymo or C-Lon or One-G thread, size D (matching color to those beads used in bracelet base)** | **1ea C-Lon bobbin, Size D, Capri Blue** |
| *(in kit, 1 bobbin)*                                                          |                                               |
| **Bees Wax or Microcrystalline Wax**                                          | *(not included in kit)*                       |
| **Scissors, Ruler, Work surface**                                             |                                               |
| **Bic lighter or thread zapper**                                              |                                               |
| **Bead to use as "stop bead", or a bead stopper or clamp**                   |                                               |

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**COBBLESTONE BRACELET**
I. PLANNING YOUR PROJECT

Thinking about the types of choices made for this project

In some sense, all bead-weaving is "netting." Here we narrow the concept to stitching where you have an odd number of beads on loops, and these are interconnected (thus shared) at the center point on each netted loop. The first row joins to the next through these shared beads.

A "Loop" consists of two sets of "bridge beads", with a "ready-to-be-shared bead" between them. Picture a "V" or "U" shape. The bridges may be symmetrical (same number of beads) or not. The ready-to-be-shared bead, (which I'll mostly refer to in a shortened form as a "shared bead", though not every shared bead will get shared within the composition), may be a single bead, or more than one bead. Each netted loop, within your piece, may be the same size, or different sizes, and may be made up of the same or similar beads, or made up of very different shapes and sizes of beads.

According to Diane Fitzgerald in her book, Netted Beadwork, the netting stitch is one of the oldest and most broadly used throughout the world. The Chinese used primarily 3-bead-netting -- where you pick up 3 beads for every stitch -- for adorning household furniture, such as canopies for four-poster beds, tassels, and small tables. In India, like China, netting was used to adorn home furnishings such as table cover, pillow covers, and affixed to the wall as a border. In Greenland shawl type beaded collars were developed around 1900. These shawls are worn over sweaters with intricate geometric patterns. In South Africa, women wear netted collars many of which have two layers. From Egypt to the Ukraine, flat bands of netted beadwork can be found with varying patterns and widths.

Both Japanese and Czech seed beads work wonderfully with the netting stitch. The stitch drapes like cloth and allows for irregularities of the beads. The stitch has a lace-like appearance but is strong enough as a base for embellishment. Less beads are used, which makes the cost and the weight of the finished piece
lower, as well.

The Netting stitch is very versatile. It works up relatively quickly. It can be worked flat, tubular, circular. It can be used to create coverings for objects. It can be used successfully to cover beads of all sizes for both bracelets and necklaces. Netted collars are beautiful pieces of jewelry as well as works of art. Practically speaking, simple netted necklaces and bracelets, with or without embellishment, have the most wearability.

Netting creates open (what we sometimes refer to as "negative") spaces. This offers the jewelry designer many possibilities not easily achieved with other types of bead-weaving. It allows the underlying surface to become part of the composition. This suggests texture and dimensionality. It allows a movement and drapery, relative to the wearer's body, or any 3-dimensional shape, for that matter, that is very natural, soft and flowing.

NOTE: Bead netting will stretch or sag in the opposite direction from which it was worked. If the thread goes crosswise, the work may stretch lengthwise.

IA. Conceptualizing Your Piece

Ask yourself these questions:

**Purpose?**
Is this to be for a Woman (6 ½ - 7 ½") or man (7 ¼ - 8 ½")?
What is the Context/Setting the bracelet might be worn in?

**Sizing?**
Size of wrist? How loosely should it fit -- very loose, somewhat loose, tight??
Given who is wearing the piece, what width should the bracelet be? 1/2", 3/4", 1", more?

**Materials?**
What types and materials of beads do I want to use? glass, gemstone, metal, mix?
What size(s) and shape(s) of beads do I want to use?
What kinds of stringing materials do I want to use, and do I want to wax the cord?
What will the clasp assembly look like, and where and how will I attach the clasp?

**Design and Color Issues?**
Do I want to use an odd number or an even number of beads, or netted loops, across this width? or up and down the length?
Do I want to net width-wise or length-wise?
Do I want my netting to be tight with small gaps between netted loops? Or loose with larger gaps between netted loops?
Do I want to use the same bead throughout, or do I want to create a pattern?
How much surface embellishment do I want to do? how elaborate do I want to get?
What colors do I want to use? Metal colors? Glass bead colors?
Given the netting and layering of the beads in our piece, to what extent can I use bead "color" to give the
project a greater sense of dimensionality and movement?

**Wearability?**
How easily will the woven beads, once the project is finished, conform to and feel comfortable on the wrist?

This bracelet involves creating a netted base, and then adding a second layer of netting as embellishment. For the project we are doing here, I wanted to make a women’s bracelet, about 7” (175mm) (including the clasp) long and about 1 - 1 1/4” wide, and which has a comfortable fit on the wrist, but not overly loose.

I wanted there to be 5 netted loops across each row, an odd number so that there was a definable center. I made each netted loop an odd number of beads -- 3 on the base, and 5 on the surface. This makes it easier to visualize where that shared bead will fall.

The netting for the base is very tight, because this will provide some structural support for our piece. The netted embellishment on the surface of our base is a looser net.

NOTE: I worked the bracelet width-wise, not length-wise. This makes it easier to plan for the final length, before adding the clasp.

I envisioned a bracelet with a lot of textural and color variation embellishment on the surface, to give the feel of a cobblestone walkway. I decided to use aqua blues and seafoam greens in 11/0 seed beads and 3.4mm mini fringe drop beads. This is a project for beginners, and I felt that Japanese seed beads would be best, because they are very consistent in size and easier to use with the netted bracelet. I also think it is better to use a transparent or transparent AB color for COLOR A of the base and surface. This results in a more 3-dimensional effect of floating surface colors.

Last, I used C-Lon Size D thread in a coordinating color, and waxed the thread to increase my control over the beads and the thread tension with this stitch, without diminishing the natural suppleness of the netting. FireLine and other cable threads would not be good stringing materials for this project. They would result in a piece that was too stiff. You want something that is very responsive to movements of the body.

Since I wanted the clasp to look like it was an organic extension of my cobblestone walkway, I decided to make the clasp, in part, using the **Netting Stitch**. The Netted bracelet is very fluid, and easy to wear. It is a casual piece.

**IB. Measurements**

**Ask yourself these questions:**
What length and width bracelet do I want to end up with?
What are the widths and lengths of each of the beads, and/or netted loops, I want to use?
How many bridge beads and how many shared beads?
How big or small do I want my netted loops to be?
What kinds of spacing do I want between loops?
How many beads, and/or netted loops or netted rows, long?
How many beads, or netted loops or netted rows, wide?
Do I want all my netted loops to be the same size or different sizes?
Do I need any definable center points?
Do I want the piece to be flat, relatively flat, slightly curved, or domed?
Will there be any variation in the actual sizes of the beads, from bead to bead?
There is some banding in the overall pattern -- how wide and long should each band be?
How much more length will clasp attachment create?
What size/shape beads or buttons do I want to use, when creating my clasp?

For this project, I wanted to make a bracelet approximately 7" (175mm) long, which includes the clasp, and 1" wide. In this case, the clasp adds about 1/2" to the piece, so that the netted area is 6 1/2" long. Netting is worked width-wise.

We measure rows, loops and beads within the base differently than how we do this counting for the embellished surface layer. This is because our visual focus on our task at hand requires a slightly different point of focus with the base than with the embellished surface.

We visualize each base row as having two passes (one up and one back down). The positioning of beads in the first "up" pass is staggered relative to the beads in the following "down" pass.

There are approximately 6 to 7 netted base rows per inch. [Even though all the beads to create the base are 11/0 in size, there is still considerable variation in size from color to color, and that is why we give a range here]. So, my 6 1/2" base (for my 7" bracelet) was 38 netted rows.

There are 5 netted loops in each pass of each base row (or 10 loops per row).

To count base rows, count the number of shared beads across, not including any shared beads on the first line of beads or the last line of beads on either end of the netted base. In this diagram, we count 4 shared beads across, thus we have 4 complete rows, and the start of row 5.

I used 3-bead netted loops (2 bridge beads on either side of a ready-to-be-shared bead) to create the base. I wanted a tightly woven base, to give it better functionality.
I used 5-bead netted loops (4 bridge beads on either side of a ready-to-be-shared bead) to create the surface embellishment.

Each netted base row is completed with 5 loops edge-to-edge in one direction, and 5 loops back.

**For the surface embellishment, we count each base row pass as a separate row.** Thus, with 38 base rows, we end up with 76 embellished rows, excluding the first and last line of beads which frames our project. The loops on our embellished rows, from row to row, will be staggered.

The embellished surface layer will tighten and reinforce the base. However, when I add the embellished surface layer, this embellishment tends to pull up the base into a very concave curve. So, to make the piece lay somewhat flatter, I add 1 extra 11/0 seed bead, as I reach each edge and make the turn to start back to the other side again.

In our project today, I wanted to add a banding pattern to the surface layer. Netted bracelets are very supple and will move around a lot on the wrist. The pattern in these netted pieces is especially important. You don't want the piece to look like it is "upside-down" on your wrist. The pattern on the embellished surface can either be a solid color, a random mix of colors, or a rhythmic pattern that seems to continue all around the piece. Your clasp assembly, with color, proportion and texture, will also need to look like an extension of this patterning. Thus, no matter what the position of your bracelet on your wrist, it will always be visually appealing.

In this project, we decided to use a banding pattern and a button-style beaded toggle clasp to achieve our goals. This pattern is created in the following dimensions:

- 1" or 15% of the length using the beads (colors A and B) used in the base (in 7" bracelet, 12 of 76 rows)
- 1 1/4" or 20% of the length adding a new bead color (colors A and C) (in 7" bracelet, 14 of 76 rows)
- 1 3/4" or 30% of the length adding some drop beads (colors A and E) (in 7" bracelet, 24 of 76 rows)
- 1 1/4" or 20% of the length adding a new bead color (colors A and C) (in 7" bracelet, 14 of 76 rows)
- 1" or 15% of the length using the beads used in the base (colors A and B) (in 7" bracelet, 12 of 76 rows)

**NOTE: There are 25mm in an inch. Rulers are marked in inches on one side and millimeters on the other.**

I decided to use 8mm round druks for one side of my toggle clasp, and loops made from 11/0 seed beads with embellishment with 15/0 seed beads.

<table>
<thead>
<tr>
<th>MEASUREMENTS</th>
<th>This Project</th>
<th>Your Project Variations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Length w/clasp</td>
<td>7&quot;</td>
</tr>
<tr>
<td></td>
<td>Clasp adds how much length</td>
<td>1/2&quot;</td>
</tr>
<tr>
<td></td>
<td>Length before clasp is added</td>
<td>6 1/2&quot;, about 38 netted base rows, with 76 netted embellished rows</td>
</tr>
<tr>
<td></td>
<td>Width</td>
<td>1”, 5 loops per pass (or</td>
</tr>
<tr>
<td></td>
<td>10 loops total per row)</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-------------------------</td>
<td></td>
</tr>
<tr>
<td>Size of base netted loops</td>
<td>3 beads</td>
<td></td>
</tr>
<tr>
<td>Size of surface embellished netted loops</td>
<td>5 beads</td>
<td></td>
</tr>
<tr>
<td>Patterning?</td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>1” or 15% COLORS A &amp; B</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 1/4” or 20% COLORS A &amp; C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 3/4” or 30% COLORS A &amp; E</td>
<td></td>
</tr>
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<td></td>
</tr>
<tr>
<td></td>
<td>1” or 15% COLORS A &amp; B</td>
<td></td>
</tr>
</tbody>
</table>

**IC. Selecting Materials**

*Ask yourself these questions:*
Types of beads? Glass, metal, other?
Sizes of beads and netted loops? Consistency of bead sizes from bead to bead, or of netted loops from loop to loop?
Stringing material? beading thread, cable thread?
Clasp? Make my own or use a manufactured clasp?

For this project, I chose Japanese glass seed and mini fringe drop beads, because these are inexpensive, and very consistent in size. This is a beginning level project where learning a new stitch is the primary goal, and creating a beautiful bracelet to wear results from meeting our primary goal. I did not want to make a large investment in materials here.

For color A, I prefer to use a transparent, transparent color-lined, or transparent AB bead. The transparent type bead creates a strong sense of dimensionality and movement, and is much more visually attractive as part of the completed piece.

The smaller the bead, the more professional your piece will look. I could have used 8/0 seed beads or 6/0 seed beads to make this project go faster, or 15/0 seed beads to make the project look even more artistic, but I felt 11/0 resulted in the best look while still manageable.

Here I use C-Lon beading thread and I wax it. C-Lon is very strong and comes in a very large number of colors, making it easier to match my glass beads. Nymo would be fine, as would One-G. A cable thread like FireLine would not work well here. The cable threads would make the netting too stiff.

A clasp that feels as a natural, organic part of your piece will always be more satisfying. You
might find a pre-made clasp or button which mimicked the cobblestone walkway effect. For this project, the **Netting Stitch** lends itself very well for the construction of a simple toggle-like clasp. Since we are learning about **Netting**, I thought making our own clasp here was very useful. Here I used 8mm round druks, 11/0 seed beads, and 15/0 seed beads.

**ID. Sketching a Pattern or Graph**

We can begin to make a simple figural pattern for our piece. In a figural pattern, you read the pattern from the bottom and left to the top and right. Our figural pattern and sketch for our project will begin to look like this:

Image - Flat Base Row Layout

Image - Sideways/Angled showing base with embellished layer on top
We are creating two layers of netting -- a base layer and an embellished surface layer.

Off one side, we are going to add two 8mm round druks beads which have a **Netted** embellishment around each one. Off the other side, we are going to add a **Netted** double-loop. Together, these create our toggle clasp.

**The Base Layer:**

The base layer is relatively straight forward. We start and end with a reinforced solid row. In between, we add 3-bead loops (2 bridge beads and 1 shared bead). We connect each loop through shared beads on previous
loops.

**The Embellished Surface Layer:**

![image](image.png)

There are so many different ways to conceptualize how to create pattern and variation within your netted embellishment.

a. all loops same size, same 11/0 beads  
b. all loops same size, vary shared bead, to include 3.4mm drop bead  
c. all loops same size, all embellishment the same from beginning to end  
d. all loops same size, different areas embellished with different colors or different shared beads  
e. all loops same size, first and last loop of each row done one way to create a frame, and the middle loops done a different way  
f. all loops same size, but crossing over and under each other, or interconnected at angles, in a basket-weaving pattern  
g. loops of different sizes, connected through controlled pattern of shared beads  
h. loops of different sizes, connected through randomly chosen shared beads

We are going to create a pattern in which all the embellished loops are the same size -- 5 beads. We will create 5 banded areas. The first and last will use a shared 11/0 seed bead of one color. The 2nd and 4th will use a shared 11/0 seed bead of different color. The middle will use a shared 3.4mm mini fringe drop bead.

Our Initial Sketch:
**IE. Identifying Potential Areas of Weakness within Your Piece**

Identify potential points of weakness within your piece. These are areas within your piece that you will want to add some extra reinforcement.

*In our project, there are points of weakness at either end where we attach our clasp components. In bead woven pieces, your weakest anchoring points are at either end. Ideally, you would want to anchor your loop back at least 1/4” from the edge, and anchor your toggle bar or button at least 1/4” from the edge. This is not always desirable or visually right for a piece. In this piece, we add a reinforcing row at either end of the piece, and go back through with our thread 1 or 2 more times.*

*The edges along the sides of the base are also areas of potential weakness. In this piece, the addition of the embellished surface row serves to reinforce and tighten our piece.*

**IF. Visualizing Your Process**

**Holding the piece.** I work the piece over my fore-finger. Thus, my finger becomes like a little easel. I use my thumb as a clamp to hold the developing beadwork in place. I am righthanded, so use my left hand and fore-finger as my easel, and work the needle and thread with my right hand.

*In which direction do you want to work* – away from you/towards you; towards you/away from you; side to side, clockwise, counterclockwise?

*For this piece, I like to work in a counterclockwise direction, and work the beads going from close to my body towards away from my body. When I get to the end of the row, I flip the piece, so that I can continue to work counterclockwise, and in a direction away from my body.*

**Where the thread goes in and where it comes out.**

With Netting, I like to put the number of loop beads onto my needle, push them down the thread towards the project, and then push my needle through the appropriate shared bead.
You want to minimize the number of times your needle pierces through an existing thread. Towards this end, I try to push my needle in parallel with the hole, and not at an angle to the hole. So, I also take each corner/turnaround in 2 to 3 steps. I don't try to do this turnaround all in one step.

After you add a loop, you need to do two things to be sure you maintain your thread tension, and that you lock your beads in place:
1. Be sure the loop hasn't twisted. If it has, your center shared bead won't sit up correctly. You'll lose your color-effect, and it will look like your bracelet has an indentation. If it twists, un-twist it, before pulling the thread tight.
2. Be sure when you pull your thread tight, you feel all the loop beads lock into place, before starting the next loop.

It is always a good idea, after you get your beads to where they should go, that when you pull your thread tight, to pull in the direction you want your beads to lay. When you do this, they more likely will lay in the direction you want them to go.

Do you want to work from one end to the other, or complete the piece in stages, or create a series and components, and then attach them together?
In this example,
You create the basic rectangular frame (base rows), width-wise, not length-wise.

You add the embellished layer (embellished rows), also width-wise, not length-wise.

You add the clasp assembly.

Create a few sample base rows with embellishment. This gives you a chance to pre-test your ideas and strategies, before barging in to the full task. This lets your body/mind feel/understand the control you need over the thread's tension.

Set your mantra going.
Organize the "flow" of your work in your mind. Create a pattern and rhythm in your head, utilizing such things as shapes, sizes, and colors, and noting where thread goes in and where thread comes out, and whether you are working clock-wise, counter-clockwise or in a figure 8 motion.

In this example, I created two mantras -- one for the base and one for the embellished surface.

For Base:
"New Row?.....Add 4
One (A), Two (A), Three (B), Four (A)
Go Thru The Shared Bead (B)

Now One, Two, Three
Go Thru The Shared Bead (B)

One, Two, Three
Go Thru The Shared Bead (B)

One, Two, Three
Go Thru The Shared Bead (B)

One, Two, Three
Go Thru The Shared Bead (B)

"New Row?.....Add 4"

For Embellished Surface:

"Add 1, 2 .....3.....4, 5
Thru next shared

Add 1, 2 .....3.....4, 5
Thru next shared

Add 1, 2 .....3.....4, 5
Thru next shared

Add 1, 2 .....3.....4, 5
Thru next shared

Add 1, 2 .....3.....4, 5
Thru 2 Edge Beads
TURN
Thru the shared

Begin again."

**IG. Organizing Your Work Space**

Get your beads, stringing materials, tools, ruler, wax, work surface, handy pen and paper, and the like, altogether in one place.
II. BEGINNING YOUR PROJECT

IIA. Basic Steps

Cut an arm’s to arm’s length of thread (about 6’). Put your thread on the needle. For the base and embellished surface, I like to use a size #10 needle. For the toggle clasp -- beads on one side and loops on the other -- you will need to use a size #12 needle.

We will be using a single thread, size D.

Wax the thread.

Tie on a stop bead at the other end of the thread (opposite end to where the needle is), leaving an 8-10” tail. [You may also use something called a bead stopper, in place of a stop bead.]

How To Add A Stop Bead

Add a larger bead, in an obviously-different-color, and pull down towards the end of your thread that does not have the needle on it. Leave about an 8” tail. Using your needle, go in and out of the bead (thus, make a circle) 3 or 4 times. This should keep the bead fixed in place, but allow you to move it up and down, if you need to adjust your thread tension, particularly for the first row of beads you put on.

When you have completed a couple of base rows in your project, you slide the stop bead off. You then thread the tail onto a needle, and weave it back through the finished piece, in a zig-zag style, snagging a thread-loop and tying a knot, either once or twice on your pathway. Zig-zag into a few more beads after your last knot, before trimming off your tail.

Let’s Get Started With The Base Rows...

Netting starts from an anchoring point. This can be a ring. It can be a bar. It can be a row of beads, which we refer to as a Null row.

Null rows are placeholders or frames or fill space in order to allow you to get started with a stitch, or to continue with a stitch mid-project. In this project, we use a Null row to frame each end of our project, and to create a stronger, reinforced row from which we can build our bead-woven clasp assembly.

Put a stopper bead (or bead-stopper) on the end of your thread opposite from your needle. String on 21 beads, beginning with a COLOR B bead, and alternating the colors from B-A-B-A-B-A-B, and ending with a COLOR B bead, as well. This is our Null row.

Now pick up three beads -- ABA -- head back towards your tail, and insert your needle through bead #17.
Now pick up another set of ABA, skip 3 beads, and pass through bead #13. Pick up another ABA and pass through bead #9. Pick up another ABA and pass through bead #5. Pick up another ABA and pass through bead #1. You have now finished the first pass-through of Base Row #1. [Remove the stop bead or bead stopper. Secure and trim the tail]

At the beginning of the 2nd pass thru of Row 1, and on all subsequent row pass-thrus, you will add 1 extra bead (COLOR A). Thus, you will start with 4 beads on your needle, when making your turnaround, and 3 beads on your needle for each loop, until you get to the end of the pass thru row, and need to turn around again. We are adding this extra edge bead, so that our bracelet will lay flatter and not curl up as much.

So, in our second pass-thru of Row 1, we add:
ABA, go through shared bead, add ABA, go through shared bead, and continue with ABA until we make the turnaround on the other edge.

Keep Going...

Continue adding netted base rows (2 pass-thrus per row), until you have added the correct number of rows. For our 7" bracelet (which includes another 1/2" of the clasp assembly), we want to add 38 base rows, not counting the first and last edge row.

The first netted loop on the edge of each base-row-pass will have one extra bead followed by 4 groups of three-bead netting.

At this point, you will arrive at the end of the base. Try the bracelet around your wrist, to be sure it is the correct length, and fits comfortably. Also, don't forget that adding the clasp will increase the length by 1/2".

We are going to turn our last netted base-row pass-thru into a Null Row. NOTE: We don't count the first and last Null rows in our base-row count, when figuring out the length. If this affects your counting of "38", then you may need to add one additional pass-thru row.

Add 1 A bead to your thread. Then take your needle, and pass through every bead along the edge, so they all have an extra thread through them, and they all share this common thread in our Null Row. Snag a thread loop, tie a knot, zig-zag back through your piece a bit. Snag another thread loop, tie a knot, zig-zag, then trim.
How to SNAG A THREAD-LOOP

You will find thread-loops between each bead. You want to work your needle under the thread. You DO NOT want your needle to pierce the thread, because this will cause the thread to fray.

At this point, you can do one of two things.

Anchoring: One thing you can do, after you snag the thread-loop, is tie an overhand knot around the thread, in order to anchor your main thread to the piece.

Reversing Direction: Another thing you can do, after you snag the thread-loop, is double back with your needle and thread, to reverse direction on the same row.

NOTE: If you want to trim your thread at this point, first zig-zag a ways through some other beads. Never trim the thread at the same point where you have tied a knot.

How To Decrease and Increase...

In this project, we do not do any decreasing or increasing the width of any row. However, if we wanted to increase or decrease, such as tapering the ends into a narrow point, or putting more or less curve into the netted strip, this is very easy with netting.

To Decrease a netting project, decrease the number either of bridge beads (on one side or both sides), or the number of shared beads, if using more than one side-by-side bead as your "share" bead.

Or you can overlap your loops more and more.

To Increase a netting project, you would do the reverse. You would increase the number either of bridge
beads (on one side or both sides), or the number of side-by-side beads you use as your "share" bead.

Or you can increase the spacing between your loops more and more.

Let's Continue by Making The Embellished Surface Row....

When your netted base-row band is the correct length, (in our project, it would be 6 1/2" long), you can either stop here, or add embellishments.

In this project, we are going to embellish with 11/0 seed beads and 3.4mm mini fringe drops. For our 6 1/2" band, we will be adding 76 embellishment rows.

Begin with a new arm-to-arm's piece of thread (about 6'). [This way, if we don't like the embellishment or embellishment pattern, we can cut it off, without unwinding our work on the base rows.]

1. Start by exiting a B on Null Row
2. Add 5 beads (AABAA), and pass thru next shared bead. Do this 4 more times. Add 5 beads, and pass thru 2 edge beads.
3. Make a turn-around. Pass thru first shared bead. Add 5 beads (AABAA) and pass through next shared beads. Repeat this 4 more times. Add 5 beads, pass thru 2 edge beads, make turn around. Pass thru shared bead. Add 5 more beads, and so forth.

NOTE: We do not embellish the first or last Null rows.

NOTE: If you initially missed adding an extra edge bead, while creating the base rows, you can add that extra edge bead, when you make the turnaround on the embellished rows.
We are going to embellish the surface according to this 5-bead netted loop pattern:

First 12 embellishment rows (or 15% of the length): 2A, 1B, 2A
Next 14 embellishment rows (or 20% of the length): 2A, 1C, 2A
Next 24 embellishment rows (or 30% of the length): 2A, 1E (drop bead), 2A
Next 14 embellishment rows (or 20% of the length): 2A, 1C, 2A
Final 12 embellishment rows (or 15% of the length): 2A, 1B, 2A

Secure your thread with an overhand knot, zig zag, secure again with a knot, zig zag and trim.

**Making the Toggle Clasp...**

Start with a new arm-to-arm's length of thread. We start with a new thread in case we need to make changes with the clasp, or adjustments to the length of the bracelet band. We don't want any of the embellishment bead work to unravel. We will be adding two beads on one side, and two loops on the other. We are going to use a new thread for each of these 4 parts. Also, we will be using our size #12 English Beading Needles.

From the image above, you can see that we placed one or more beads between each bead and loop and the edge rows of our bracelet. This results in making the maneuvering of the clasp on and off a little easier. When this is made a little easier, it also takes away some of the pressure and pulling on the edge rows. Also remember that we have reinforced these edge rows, because these tend to be weaker anchoring points than rows more inward to the edges.

Let's start with our **two 8mm round beads**. We need to determine to which 11/0 seed bead we want to attach these 8mm beads. Determine the half way point on your bracelet's width, and then the half-way point of each of these halves. You want to come in one bead to the right of this half way point on the left side, and in one bead to the left of this half way point on the right side.

*Example: Say your edge is 19 to 21 beads long. Half of this would place you at the 10th bead. Half of that at the 5th bead. So you want to attach your two beads at the 6th bead from the left and at the 6th bead from the right side edges of your piece.*

Let's start with one of the 8mm druk round beads. Anchor your thread about 1/4" back from the edge, somewhere in the base rows. Zig zag your way to the edge, so that you are coming out of the right side of the 11/0 seed bead you want to anchor your 8m bead from.
Pick up 2 color A 11/0 seed beads, 1 8mm round druk, and 1 color D 3.4mm drop beads. Bring your thread back down through the 8mm round bead, add 2 more color A 11/0 seed beads, and through your edge bead, going from the left side and out the right side. Pull tight on your thread. The 3.4mm drop bead acts like a stop bead. Now reinforce. Bring your thread back up the 2 A beads, thru the 8mm bead, through one side of the 3.4mm drop and other the other, back down the 8mm bead, thru the 2 A beads, and thru the edge bead, left to right. Snag a thread and tie a knot. Zig zag a little ways through your base rows. Tie another knot, zig zag a bit, trim your thread. If you are positioned and able to reinforce any of that end Null row, as you finish off your thread, that would be great.

Now repeat with the other 8mm bead.

And now the other side with the 2 loops.

Let's locate where we want to place our 2 loops, using a similar formula as above. We want to attach our loops to a shared bead, so in our case, a B-color 11/0 seed bead. Fold the bracelet over so that both edges meet. Verify that where you want to place your loops will match up to where you placed your 8mm beads.

Again, we are going to use a new thread for each of our loops.

If you were beginning a similar project on your own, here you would need to do a little pretesting to determine the best size (that is, number of beads) for each loop. You want your loop to slide over the bead on the other side, (in our case, the 8mm round druk bead), with some resistance. You don't want your loop to be too tight, and you don't want it to be too loose. Pretesting involves making a ring of beads, tying this ring off as a circle. Then slipping it over your bead to determine the fit. If you embellish this loop, as we do in this project, the embellishment tightens up the loop. But as you slide the loop on and off, as you wear and take off your bracelet, this action will loosen your loop.

For an 8mm round bead, you will need 19-20 size 11/0 beads for your loop.

Find that shared bead from which we are going to anchor our loops. Have your thread coming out the left side. Pick up 1 color B 11/0 seed bead. Take your thread back through the edge bead, from right to left. Then back up through your new bead, from left to right. We now have our new bead sitting on top of our edge bead, and we are ready to create our loop.

Pick up 18 color A 11/0 seed beads. [We count this color B bead as the 19th bead in our loop, making this a loop made up with an ODD number of beads.] Bring the thread back through the color B bead. Pull tight on the thread. Circle around once more through your 18 color A and 1 color B beads. Snag a thread loop, and tie a knot.

Now we are going to embellish our loop. NOTE: We are creating netted loops using 3 beads, but this time, all 3 beads are the same color, so what we call "bridge" and what we call "shared" are identified by their position and use only, not by color.

Take your thread through the next 11/0 seed bead in the loop. For our first embellishment row, pick up 3 color E size 15/0 seed beads. Skip over the next 11/0 seed bead and go through the following 11/0 seed bead. Pick up 3 more 15/0 seed beads, skip over the next 11/0, and through the following 11/0. Repeat this pattern around the loop until you are coming out the next-to-last color A bead in the loop. This pattern varies slightly, depending on whether you have an ODD number or an EVEN number of beads in your loop. See diagram.
For our second embellishment row, we are going to begin with the middle 15/0 seed beads in the first netted loop in our first embellishment row. We go through this 15/0 bead, add 3 more 15/0 beads, and go through the middle 15/0 bead in the next netted loop. Continue this pattern around the loop.

After we exit the middle 15/0 bead in the last netted loop, we continue down through the next 15/0 bridge bead, the color A 11/0 seed bead or beads, the color B 11/0 seed bead, down to the color B edge bead. Snag a thread loop, tie a knot, zig zag through some base rows. Snag another thread loop, tie a knot, zig zag, and trim. Again, if you are positioned and able to reinforce any of that end Null row, as you finish off your thread, that would be great.

Repeat with the next loop. Remember to start with a new thread.

Your **Netted Bracelet** is done!

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**Give It The Once Over...**

Once your bracelet is done, look it over carefully. Now is the time to get out your thread zapper or lighter. All of those tiny threads that peak out from between beads will scream sloppy! Zap them all! or bring the flame on your lighter close to, but not touching, the threads, so that they shrivel and ball up.

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**IIB. Dealing with Contingencies**

1. Running out of thread – Adding Thread -- Finishing Off The End Of Your Thread

When it looks like there is about 12” of thread left, I start to plan to tie it off and begin another thread, if I am not at the end of my project.

To tie off the old thread, I snag a thread-loop, tie an overhand knot, zig-zag through a few rows of beads, snag another thread-loop and tie another knot, zig-zag through a few more rows, and trim the tail of the thread.

To add a new thread, I start back a few rows. I go through 2-3 beads, then snag a thread-loop, tie a knot while leaving an 8-10” tail, and zig-zag up to where I want the thread to come out, and continue where I left off.

When I am finished with the project, I put a needle on the tail, and zigzag it through some rows of beads, before cutting off the tail.

*NEVER cut the thread at the point you have tied a knot.*

2. Some areas of your piece feel too loose, or are pulling apart

I snag a thread-loop and tie off a new thread a few rows below where the problem is. I zig-zag my way up to the problem area, and reinforce it, by weaving around and around and in and out, and across and back. The more you fill the hole with thread, the tighter the piece will feel.

It is especially important to reinforce the beginning and ending edges of your piece.

3. Your piece is too short or too long

Here you would either bead-weave additional rows on one end, or remove some rows from one end.

If you delete any rows, be sure you reinforce the remaining rows below this. You don't want your bracelet to work itself apart.

If you have already attached your clasp, you will have to cut off the loops on the end (or beads on the end), add or delete rows, and reattach your loops (or beads).

IIIC. Finishing Touches

IIIC1. Signature bead or embellishment
I think it is always a good idea to use a signature bead in your projects. This might be a unique bead added near the beginning or end of the piece, or incorporated within each link, or an engraved tag added as part of the clasp assembly. You want your signature bead to identify the piece as your own, but you don’t want your signature bead to compete with or detract from your piece.

The general structure of this **Netted Bracelet** was created by Kathleen Lynam. Any personalization you might do – choice of beads, choice of netted loop construction, choice of patterns, choice of stringing material, choice of clasp, choice of color scheme, choice of embellishments – are your own touches, and deserve your signature.

### III. Learning Objectives Met
**After Accomplishing This Project**

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### UNDERSTANDING CRAFT BASIS OF STITCH

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### UNDERSTANDING ART & DESIGN BASIS OF STITCH

1. Learning Implications When Choosing Different Sizes/Shapes of Beads, or Using Different Stringing Materials
2. Understanding Relationship of this Stitch in Comparison to Other Types of Bead Weaving Stitches
3. Understanding How Bead Asserts Its Need For Color, Using This Stitch
4. Creating Your Own Design with This Stitch, in Reference to Design Elements and Jewelry Design Principles of Composition
5. Creating Shapes, Components and Forms with This Stitch, and Establishing Themes
6. Building in Structural Supports, and Other Support
**BECOMING BEAD WEAVING ARTIST**

1. Developing A Personal Style
2. Valuing or Pricing Your Work
3. Teaching Others The Stitch
4. Promoting Yourself and Your Work
5. Advocating for Jewelry as "Art" and as "Design"

### IV. Next Steps

**IVA. Suggested Readings:**

Creative Bead Weaving, (Carol Wilcox-Wells), Lark Books, 1996  
Beyond Beading Basics, (Carole Rodgers)  
Netted Beadwork, (Diane Fitzgerald)  
Zulu Inspired Bead Weaving Techniques, (Diane Fitzgerald)  
Embellished Bead Weaving, (Laura McCabe)  
Bead Net: New Ideas For Netted Beadwork, (Heather Kingsley-Heath)  
Teach Yourself Visually: Jewely Making and Beading, (Chris Franchetti Michaels)  
Teach Yourself Visually: Beadwork, (Chris Franchetti Michaels)

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