

Chameleon

by Deborah C. Vollbracht • Creative Folk Quilting
creativefolkquilting.com



*Fabric: Sketchbook
designed by
Yolanda V. Fundora
for Blank Quilting,
blankquilting.com.*

See Pattern Sheet Below

Red and Tan Stripe

2 each templates A and Ar

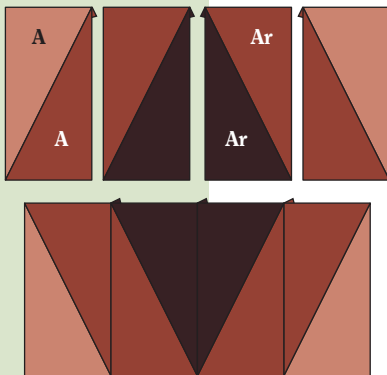
Brown Floral

4 each templates A and Ar

Black Print

2 each templates A and Ar

Join the patches as shown to make the block. 



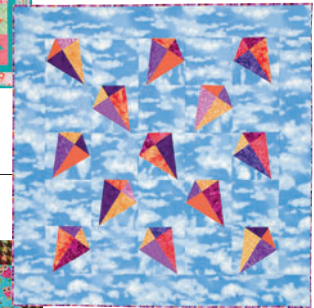
Block Piecing

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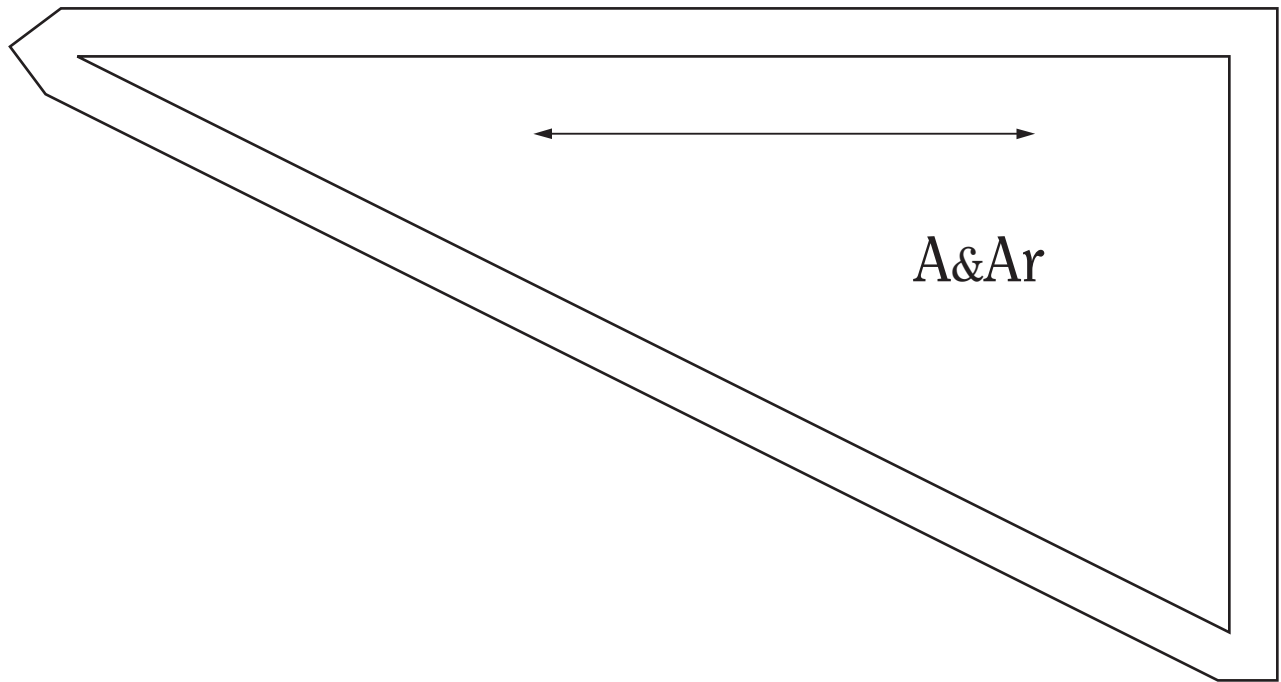


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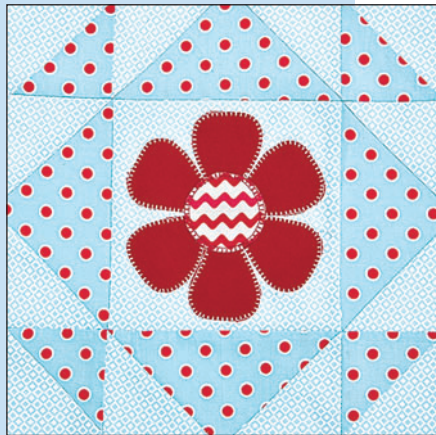
Chameleon
block 65



block #32

Daisez

by Dodi Lee Poulsen • Two Sisters at Squirrel Hollow
twosashquilts.com.



Fabric:
Henry Glass & Co.,
henryglassfabrics.com.

- ◻ = cut in half diagonally
- ◻ = cut in half twice diagonally

Light Blue Print

- 1 square (A) 7½" x 7½" (trim to 6½" x 6½" after applique)
- 4 squares 3⅞" x 3⅞" ◻ (E)
- 2 squares (F) 3⅞" x 3⅞"

Red Solid

- 6 pattern B

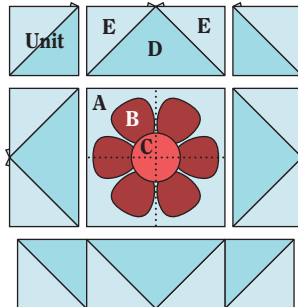
White and Red Stripe

- 1 pattern C

Blue Dot

- 1 square 7¼" x 7¼" ◻ (D)
- 2 squares (F) 3⅞" x 3⅞"

Fusible web



Block Applique and Piecing

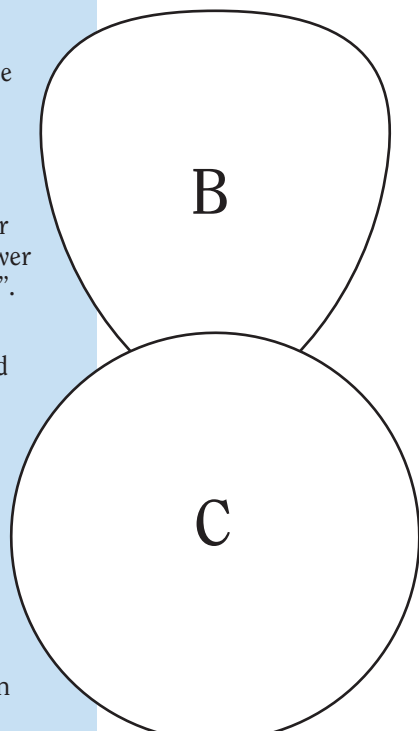
Prepare the B's and C for fusible applique; fuse to A as shown. Using a machine blanket stitch (shown on page 10) and contrasting thread, stitch around the flower patches. Center the flower and trim A to 6½" x 6½".

Refer to the "Triangle-Squares" technique and use the blue print and blue dot F's to make 4 units.



Unit
Make 4

Sew the patches and units together as shown to make the block. ◻



from *Quiltmaker's 100 Blocks, Volume 1, Winter '09*
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Four Corners

by Celine Perkins • Perkins Dry Goods
perkinsdrygoods.com



Fabric: Frosted Memories by Holly Taylor for Moda Fabrics, unitednotions.com.

Assorted Green Prints and Tone-on-Tones

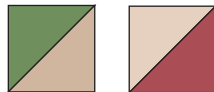
- 6 squares (A) $2\frac{1}{2}'' \times 2\frac{1}{2}''$
- 2 squares (B) $2\frac{7}{8}'' \times 2\frac{7}{8}''$

Assorted Beige Prints and Tone-on-Tones

- 10 squares (A) $2\frac{1}{2}'' \times 2\frac{1}{2}''$
- 6 squares (B) $2\frac{7}{8}'' \times 2\frac{7}{8}''$
- 4 rectangles (C) $2\frac{1}{2}'' \times 4\frac{1}{2}''$

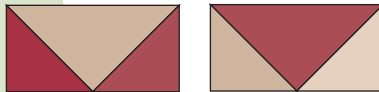
Assorted Red Prints and Tone-on-Tones

- 8 squares (A) $2\frac{1}{2}'' \times 2\frac{1}{2}''$
- 4 squares (B) $2\frac{7}{8}'' \times 2\frac{7}{8}''$
- 4 rectangles (C) $2\frac{1}{2}'' \times 4\frac{1}{2}''$



Unit 1 Make 4
Unit 2 Make 8

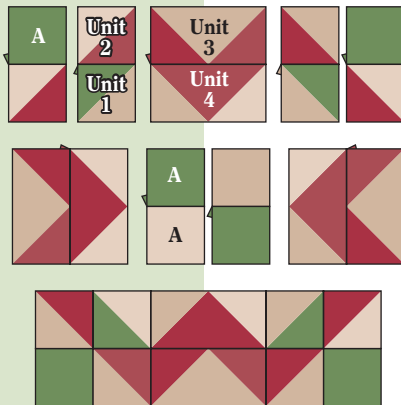
Refer to the “Triangle-Squares” technique. Pair the green B’s and 2 beige B’s to make 4 unit 1’s. Pair the red B’s and 4 beige B’s to make 8 unit 2’s.



Unit 3 Make 4
Unit 4 Make 4

Refer to the “Stitch & Flip” technique on page 10. Use the red A’s and the beige C’s to make 4 unit 3’s. Use the beige A’s and the red C’s to make 4 unit 4’s.

Sew the patches and units together as shown to make the block.



Block Piecing

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block #30

Full Bloom

by Bonnie Sullivan • All Through the Night
allthroughthenight.net

Fabric: Woolies (flannel) by Bonnie Sullivan for Maywood Studio, maywoodstudio.com.



See Pattern Sheet Below

Cream Stripe Flannel

2 squares (A) 6½" x 6½"

Black Dot Flannel

2 squares (A) 6½" x 6½"

Medium and Dark Green Wool

from each

4 pattern B

1 pattern C

2 pattern F

Light Red Wool

4 pattern D

Red Wool

4 pattern E

1" black button

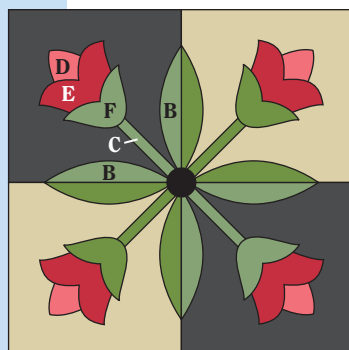


Block Piecing

Sew the A's together as shown.

Refer to the applique placement diagram to arrange patches B–F; baste or pin in place. Stitch diagrams can be found on page 10. Using matching thread and a whip stitch, sew the patches in place.

Sew the button to the center as shown. ■



Applique and Button Placement

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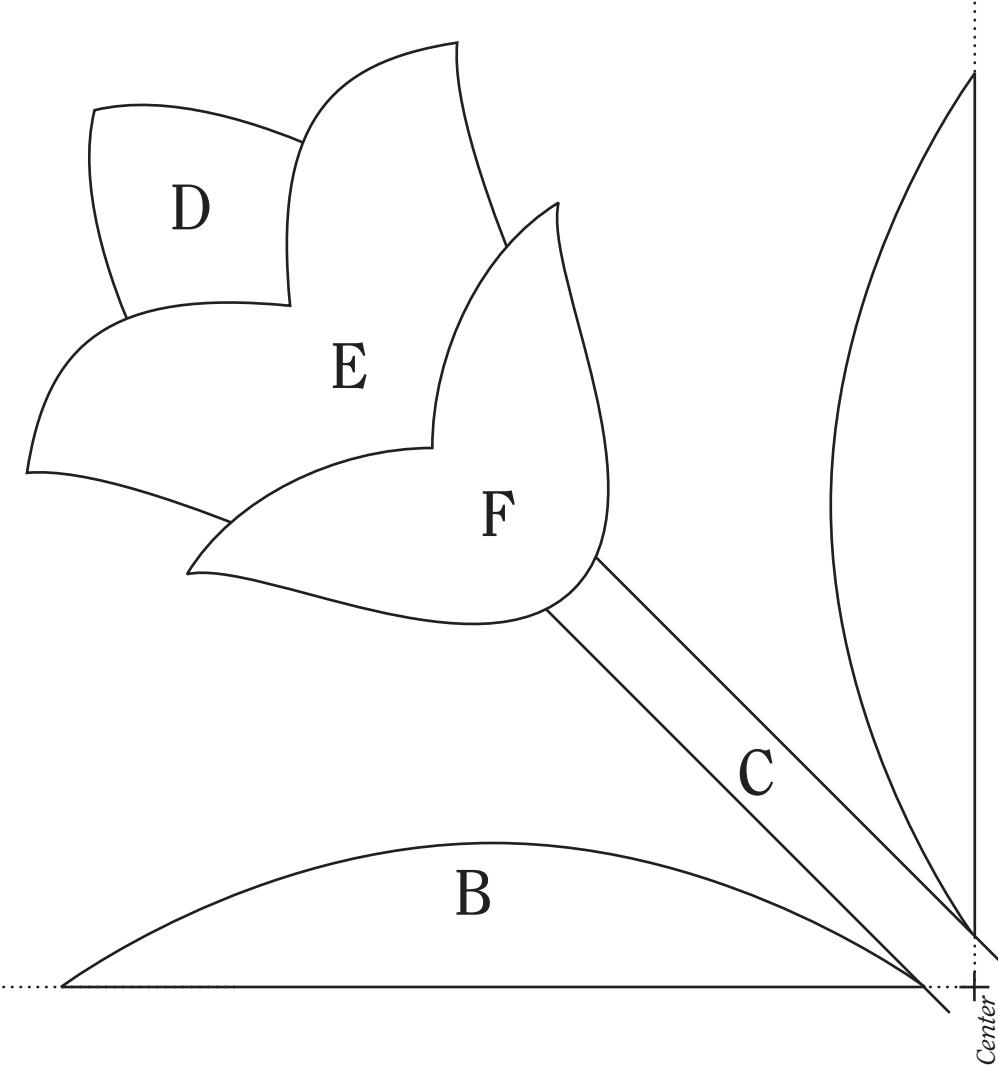
Windblown Blossoms Kit
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Full Bloom
block #30



Isabelle

by Lynda Howell • The Stitch Connection
stitchconnection.com



See Pattern Sheet Below

Blue Tone-on-Tone

1 square (A) 11½" x 11½" (trim to 10½" x 10½" after applique)

Gray Tone-on-Tone

1 pattern B (add ½" to all outside edges)

Assorted Prints and Tone-on-Tones

1 each patterns C, F, H–N and P–W
2 pattern D

White Felt

1 each patterns E and O
2 pattern G

Red Tone-on-Tone

1 rectangle (X) 1½" x 10½"
1 rectangle (Y) 1½" x 11½"

Green Check

1 rectangle (Y) 1½" x 11½"
1 rectangle (Z) 1½" x 12½"

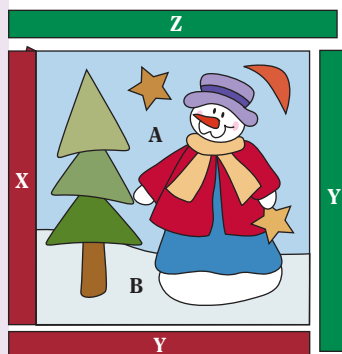
Black and blue embroidery floss

Fusible web

Acrylic paint or powder blush for cheeks

Prepare patches B–W for fusible applique. Refer to the applique placement diagram and arrange the patches in alphabetical order on A. Before fusing, tuck pieces of blue floss under the ends of the scarf (L and M) to create fringe. Fuse the patches in place. The stitches can be found on page 10. Use matching thread and a machine blanket stitch to sew around all of the patches. Lynda used a variety of patches. Lynda used a variety of machine stitches along with the blanket stitch.

Use a satin stitch for the eyes and a backstitch for the mouth. Add color to the cheeks using the acrylic paint and a dry brush or powder blush. Center the applique and trim A to 10½" x 10½". Add patches X–Z as shown to complete the block. ■



Applique Placement & Block Piecing

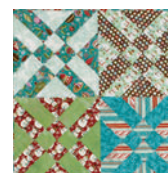
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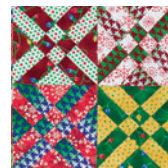
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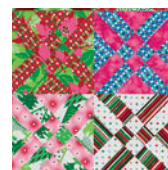
Anita's Arrowhead Kit, 3 colorways
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Teal & Brown Christmas



Red, Green & Gold Christmas



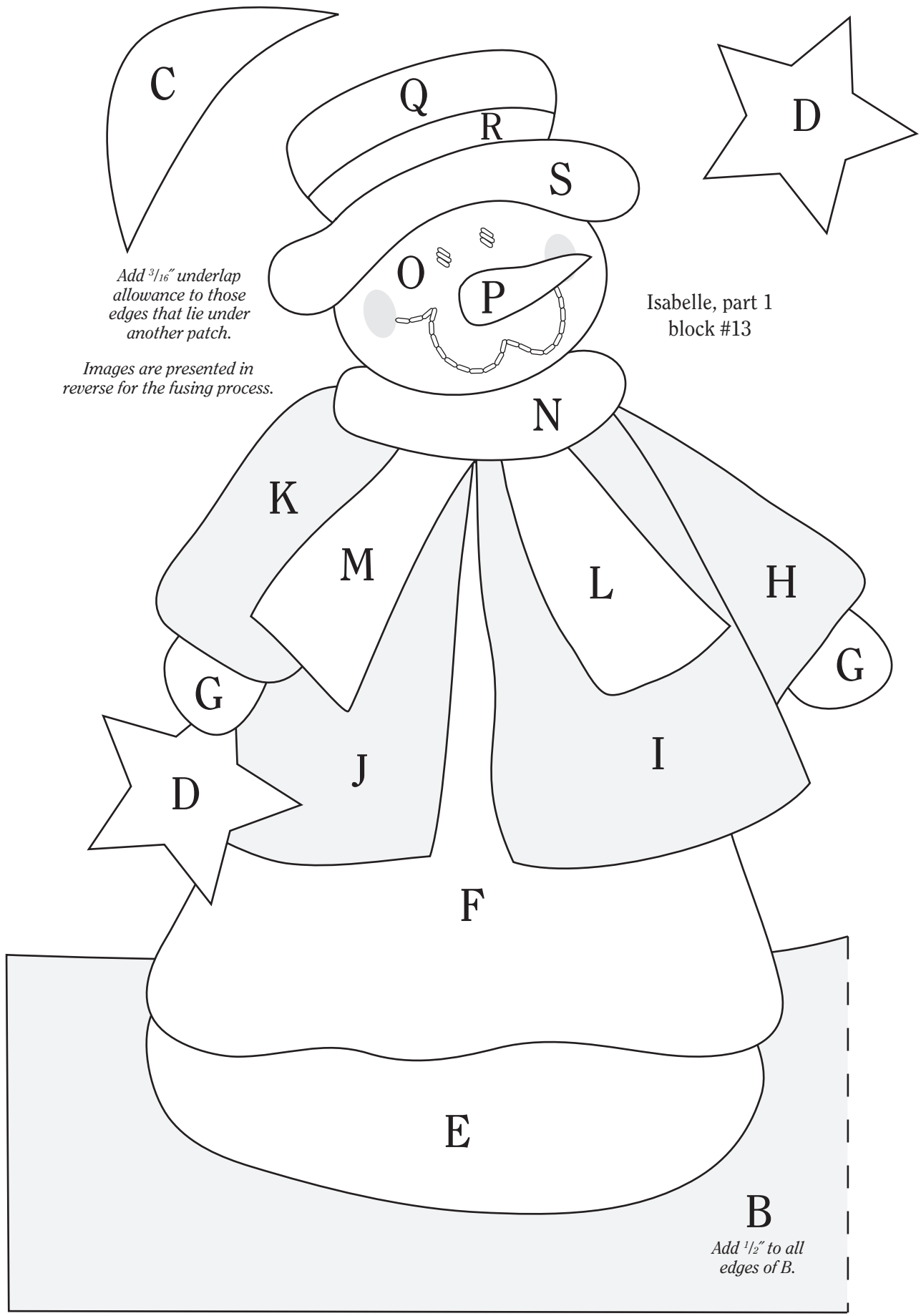
Pink, Green & Blue Christmas



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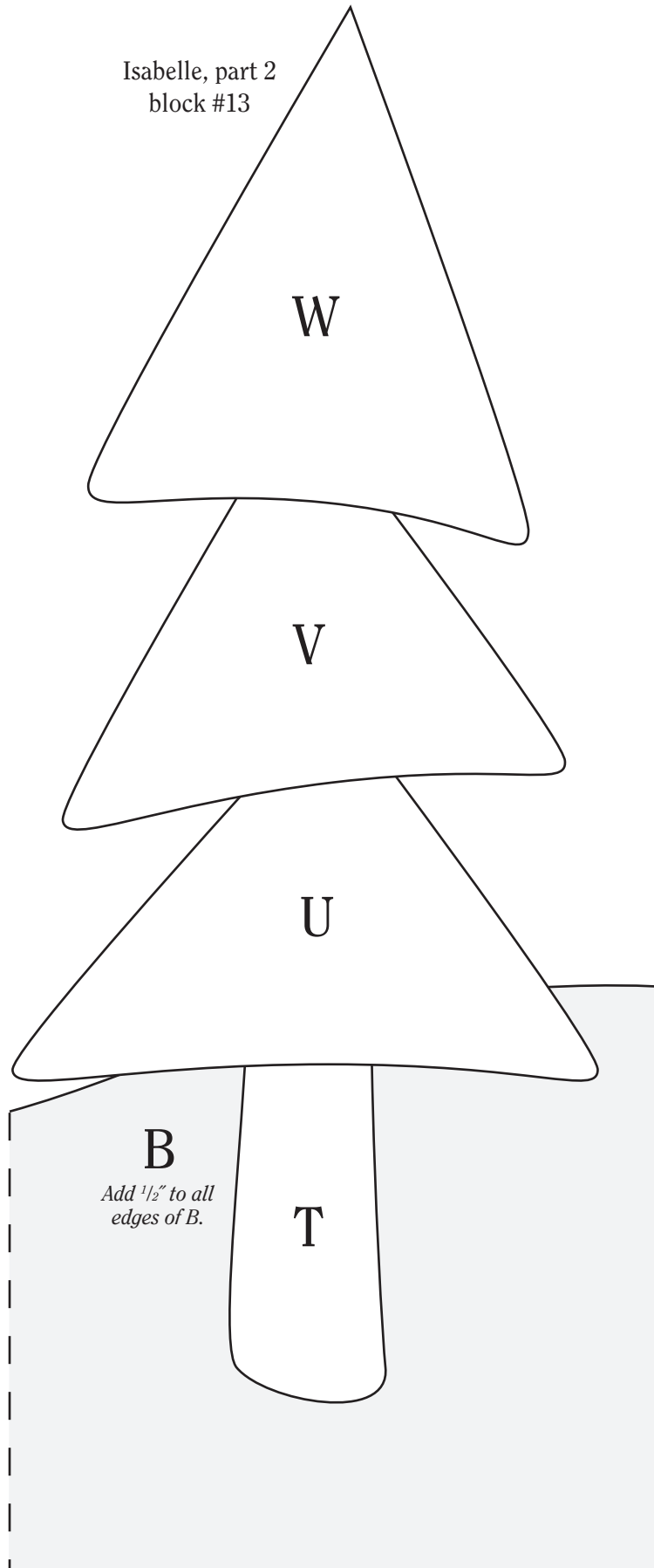
Add $\frac{3}{16}$ " underlap allowance to those edges that lie under another patch.

Images are presented in reverse for the fusing process.

Isabelle, part 1
block #13

B
Add $\frac{1}{2}$ " to all edges of B.

Isabelle, part 2
block #13



block #21

Midnight Garden

by Carol Doak
caroldoak.com



Carol is the author of a sizeable collection of books on paper-piecing including Mariner's Compass Stars: 24 Stellar Paper-Pieced Blocks & 9 Easy Quilt Projects for C&T Publishing, ctpub.com.

See Pattern Sheet Below

Yellow Tone-on-Tone

patch 1

Black Print

patches 2-5, 8-10, 13-15

Light Pink Tone-on-Tone

patch 6

Pink Print

patch 7

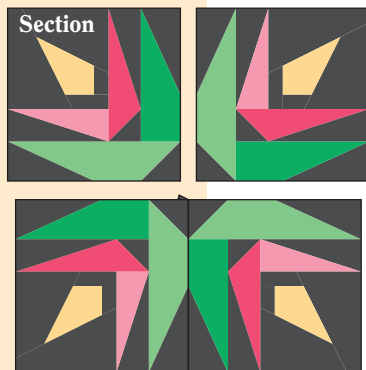
Green Print

patch 11

Light Green Tone-on-Tone

patch 12

Each block is made from 4 sections. Make 4 paper copies of the foundation. Foundation piece the sections in numerical order, pressing and trimming after each patch addition. Join the sections as shown to complete the block. ■



Block Piecing

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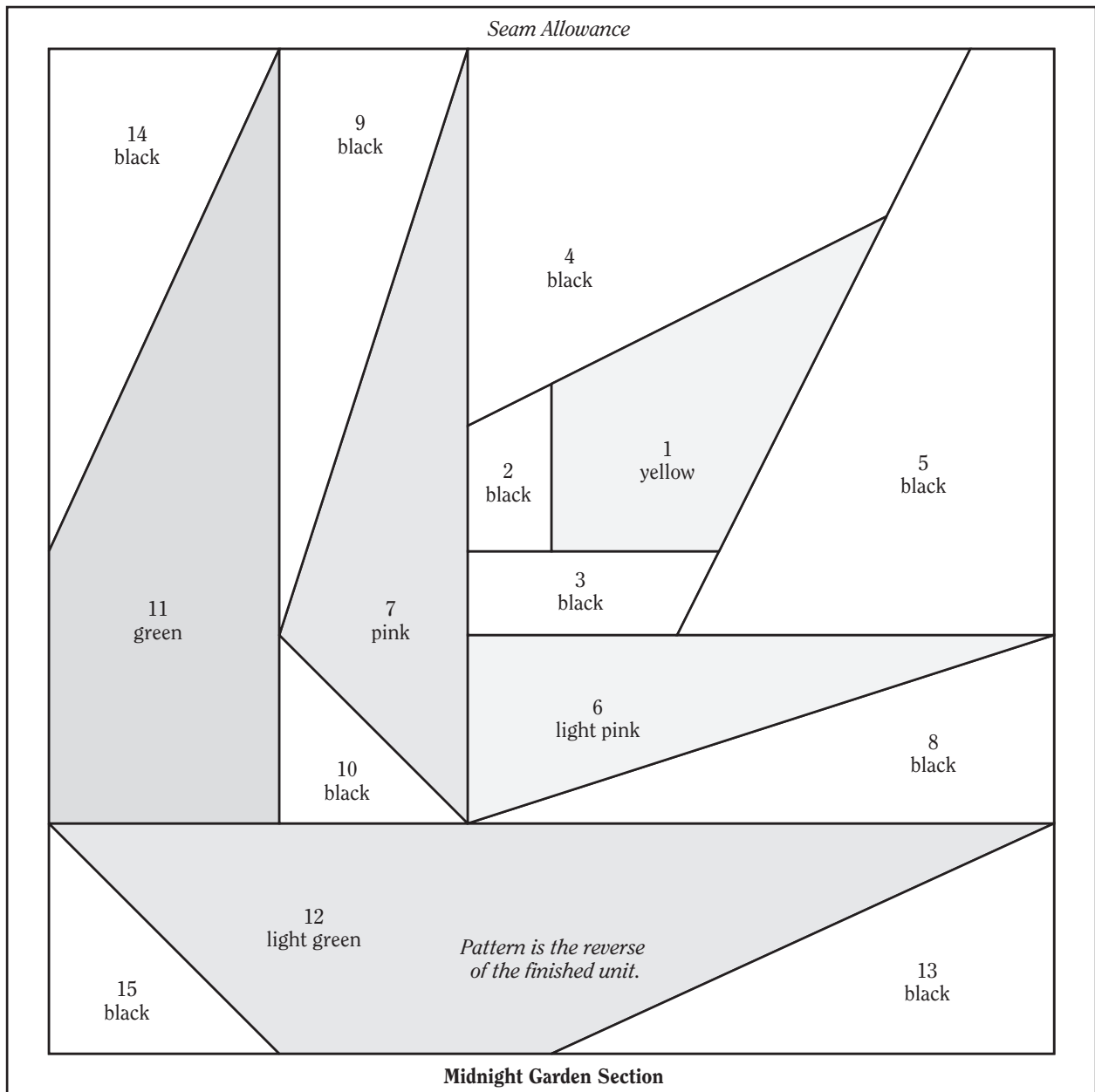
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Midnight Garden
block #21



block #25

Swedish Log Cabin

by Lorraine Olsen • Lorraine Olsen Quilts
lorraineolsenquilts.com



Lorraine is the author of Little Lone Star Quilts for C&T Publishing; ctpub.com.

See Pattern Sheet Below

Assorted Black Prints

patch 1

Assorted Cream/White Prints

patches 2–5

Assorted Red Prints

patches 6–9

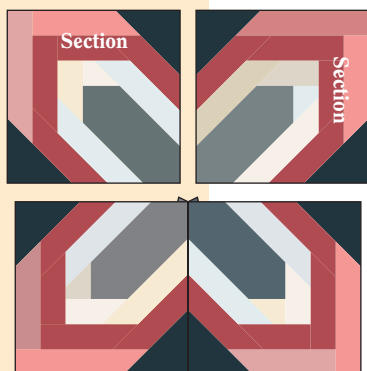
Assorted Pink Prints

patches 10 and 11

Black Solid

patches 12 and 13

Each block is made from 4 sections. Make 4 paper copies of the foundation. Foundation piece the sections in numerical order, pressing and trimming after each patch addition. Join the sections as shown to complete the block. ■



Block Piecing

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—Linda

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Swedish Log Cabin
block #25



block #97

Wild Blue Yonder

by Scott Murkin • Patchwork Possibilities
patchworkpossibilities.com



- ◻ = cut in half diagonally
- ◻ = cut in half twice diagonally

Light Blue Tone-on-Tone

- 4 rectangles (A) $2\frac{5}{8}'' \times 4\frac{3}{4}''$
- 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ ◻ (B)
- 2 squares $4\frac{1}{4}'' \times 4\frac{1}{4}''$ ◻ (C)

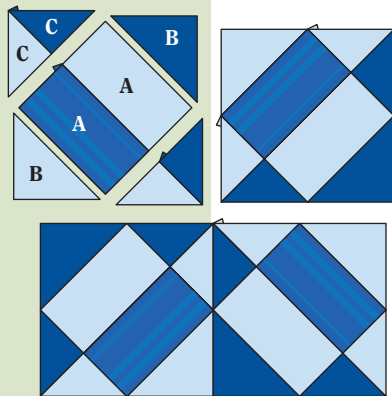
Dark Blue Stripe

- 4 rectangles (A) $2\frac{5}{8}'' \times 4\frac{3}{4}''$

Dark Blue Tone-on-Tone

- 2 squares $3\frac{7}{8}'' \times 3\frac{7}{8}''$ ◻ (B)
- 2 squares $4\frac{1}{4}'' \times 4\frac{1}{4}''$ ◻ (C)

Join the patches as shown to complete the block. ◻



Block Piecing

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Winding New Ways

by Bobbi Finley and Carol Gilham Jones



Bobbi and Carol are the authors of Tile Quilt Revival: Reinventing a Forgotten Form (January, 2010) for C&T Publishing, ctpub.com.

See Pattern Sheet below

Orange Check

1 square (A) 13½" x 13½" (trim to 12½" x 12½" after applique)

4 Assorted Dot Prints

from each

1 pattern B

Multicolor Stripe

4 pattern C

Cream Print

4 pattern D

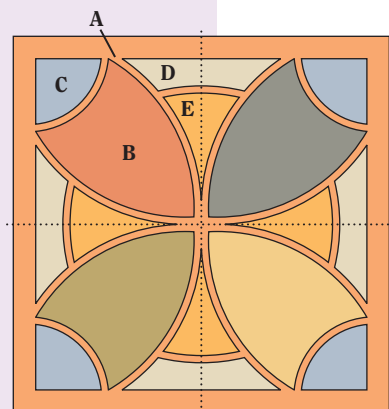
Gold Print

4 pattern E

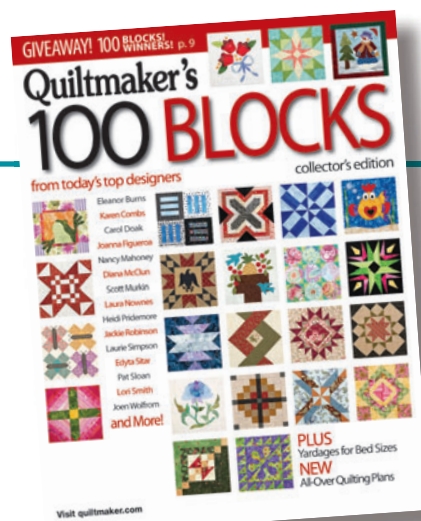
Fold A in half both ways and lightly crease the folds. Prepare patches B–E for turned-edge applique.

Use the creases and the applique placement diagram as a guide to arrange the patches on A.

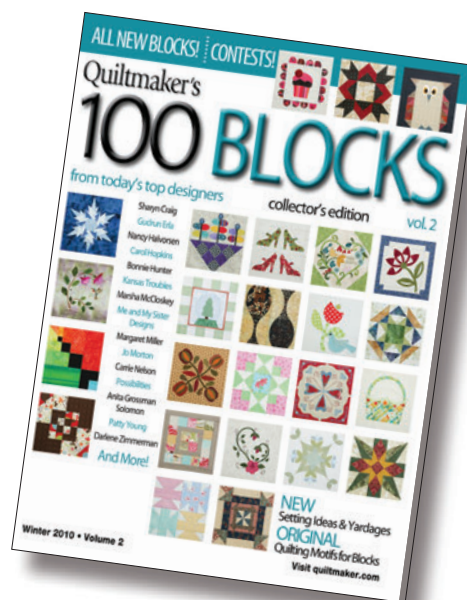
The stitch diagrams can be found on page 10. Using a blind stitch, sew the patches in place. Center the applique and trim A to 12½" x 12½".



Applique Placement



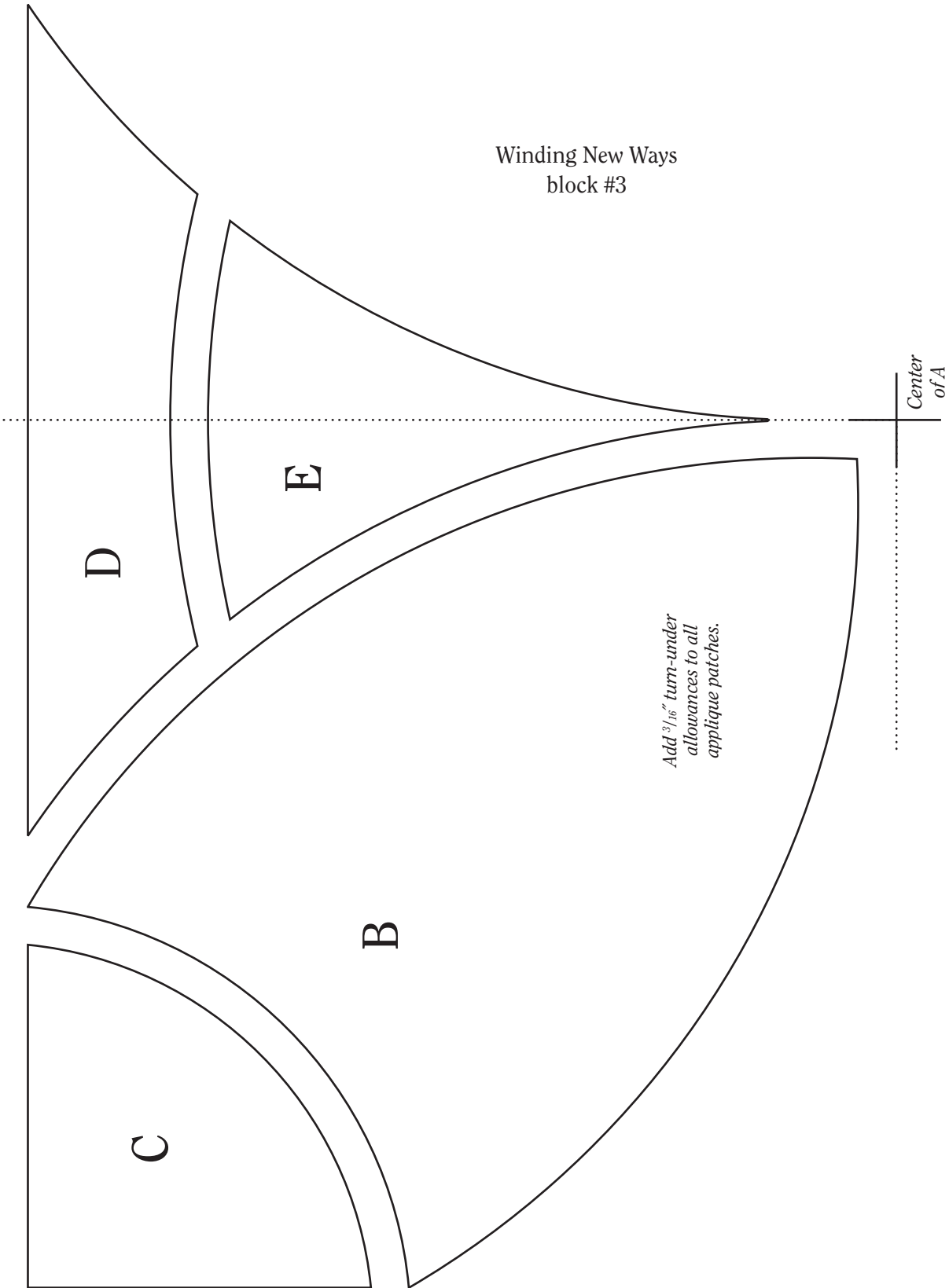
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Winding New Ways
block #3



block #55

Wishing Star

by Bonnie Mitchell



Fabric: Sweet Rose
by Skipping Stones
Studio for Clothworks,
clothworkstextiles.com.

☒ = cut in half twice diagonally

Cream Print #1

- 8 rectangles (A) 2" x 3 1/2"
- 4 squares (H) 3 1/2" x 3 1/2"
- 1 square 4 1/4" x 4 1/4" ☒ (J)

Red Tone-on-Tone

- 8 squares (B) 2" x 2"
- 2 squares 4 1/4" x 4 1/4" ☒ (I)

Red Print

- 1 square (C) 4 5/8" x 4 5/8"

Cream Print #2

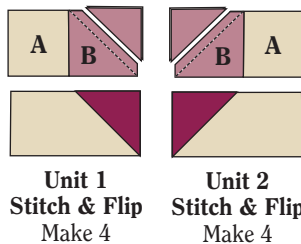
- 2 rectangles (D) 7/8" x 4 5/8"
- 2 rectangles (E) 7/8" x 5 3/8"

Pink Print

- 2 rectangles (F) 1 1/4" x 5 3/8"
- 2 rectangles (G) 1 1/4" x 6 7/8"

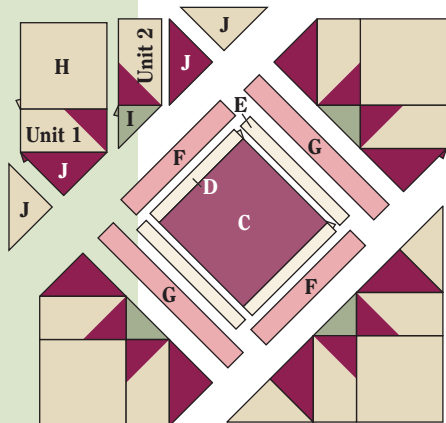
Green Print

- 1 square 3 3/8" x 3 3/8" ☒ (L)



Refer to the "Stitch & Flip" technique. Use the cream A's and red B's to make 4 unit 1's and 4 unit 2's as shown.

Sew the units and patches together as shown to complete the block. ■



Block Piecing

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Techniques

Applique

No turn-under allowances are given on applique patterns.

Using a light table if needed, position background fabric over the applique placement diagram. Lightly mark the major shapes with pencil or chalk. Optionally, finger crease the fabric in half lengthwise, crosswise and diagonally to form guidelines for placement of the patches.

Use a tear-away stabilizer on the back to support machine stitching that is dense (like satin stitching) and to keep the fabric from tunneling. Choose a stabilizer that matches the weight of the fabric. After the applique is complete, gently remove the stabilizer.

Fusible Applique

Raw-edge applique using paper-backed fusible web is a fast and easy way to applique. Because fused patches are drawn on the paper side of the web and then flipped when ironed on the fabric, you may need to reverse the applique patterns (see specific pattern for instructions and whether reversing the presented patterns is necessary). Add $\frac{3}{16}$ " underlap allowance to those edges that lie under another.

Trace the pattern pieces, also drawing the needed underlap allowances, on the paper side of a fusible web leaving at least $\frac{1}{2}$ " between all the pieces. Cut about $\frac{3}{16}$ " outside each drawn line.

To eliminate stiffness, try this variation for patches larger than 1": Cut out the center of the fusible web $\frac{1}{4}$ " inside the drawn line, making a ring of fusible web.

Following the manufacturer's directions, iron the web, paper side up, to the wrong side of the fabric. Cut out the shape exactly on the drawn line. Carefully pull away the paper backing. Fuse the patches to the background where marked.

To finish the raw edges, machine satin stitch with a colored thread, or zigzag or blanket stitch using matching or invisible thread.

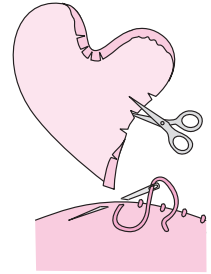
Turned-Edge Applique

It is helpful to have as many bias edges as possible on the perimeter of your applique patches. Trace and cut on the seam line of the pattern to make a template. Place the template face up on the right side of the fabric (face down on the right side for a reverse patch) and lightly draw around it. Cut out each patch about $\frac{3}{16}$ " outside the marked line.

On inward curves, clip the $\frac{3}{16}$ " allowance almost to the marked seam line. Turn under the allowance and finger press.

Pin or baste applique patches on the background fabric. To applique by hand, use a blind stitch and a thread color that matches the patch. To applique by machine, use a small zigzag or blind hem stitch and a matching or invisible thread.

If the background fabric shows through the applied patch, carefully cut away the background fabric to within $\frac{3}{16}$ " of the applique patch or use 2 layers of applique fabric.

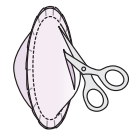
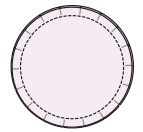
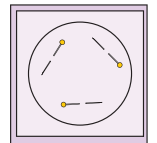


Perfect Applique Circles

Trace the circle pattern onto lightweight interfacing. Pin the interfacing to the right side of the fabric.

Stitch over the drawn line. Cut about $\frac{3}{16}$ " outside of the drawn line. Carefully clip slits up to the stitching line about every $\frac{1}{4}$ " to $\frac{1}{2}$ " along the edge.

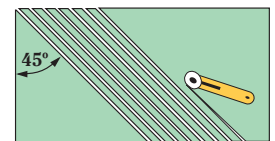
Pull the interfacing away from the fabric and carefully cut a slit in the interfacing. Pull the fabric through the interfacing to turn the circle right sides out. Use a blunt instrument inside the circle to smooth out the edges. Press the circle and position in place. Finish by hand or machine stitching around the applique.



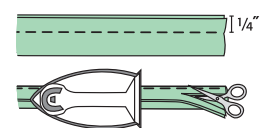
Bias Strips

Bias strips are cut at a 45° angle to the grain of the fabric. They are stretchy and therefore ideal for creating curved applique stems.

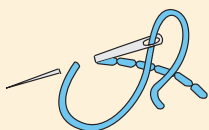
Make your first cut by aligning a 45° guideline on your acrylic ruler with the cut edge or selvage of your fabric. Use this new bias edge to cut strips the required width.



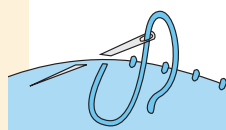
Prepare bias strips for applique by folding in half lengthwise, wrong sides together. Stitch $\frac{1}{4}$ " from the raw edges. Offset the seam allowance; press toward the center. Trim the seam allowance to $\frac{1}{8}$ ".



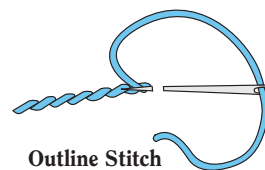
Stitch Diagrams



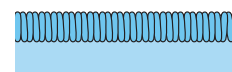
Backstitch



Blind Stitch



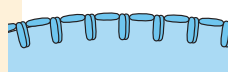
Outline Stitch



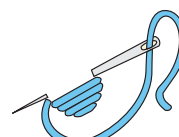
Machine Satin Stitch



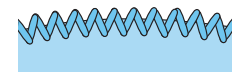
Running Stitch



Machine Blanket Stitch



Satin Stitch



Machine Zigzag Stitch

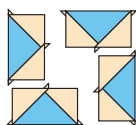
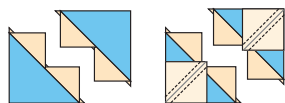
Fast Flying Geese

Align 2 small squares on opposite corners of the large square, right sides together. Draw a diagonal line as shown and then stitch $\frac{1}{4}$ " out from both sides of the line. Cut apart on the marked line.

With the small squares on top, open out the small squares and press the unit.

On the remaining corner of each of these units, align a small square. Draw a line from corner to corner and sew $\frac{1}{4}$ " out on both sides of the line. Cut on the marked lines, open the small squares and press.

Each set of 1 large square and 4 small squares makes 4 Flying Geese.



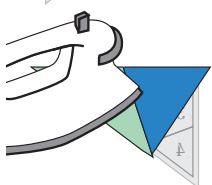
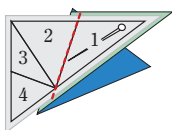
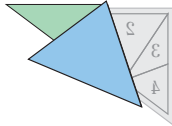
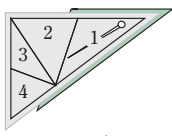
Foundation Piecing

Make paper copies of each foundation. Sew patches in numerical order. Center fabric under #1 extending beyond the seam allowances, wrong side of the fabric to the unprinted side of the paper, and pin in place from the paper side.

Turn fabric side up. Using a patch of fabric sufficient to cover #2 and its seam allowances, position the #2 patch right sides together on patch #1 as shown, so that the fabric's edge extends at least $\frac{1}{4}$ " into the #2 area. Pin in place. Set a very short stitch length on your sewing machine (18–20 stitches per inch or 1.5 mm). Turn the assembly paper side up. Stitch through the paper and the fabric layers along the printed seam line, beginning and ending $\frac{1}{4}$ " beyond the ends of the line.

Turn assembly to the fabric side. Trim the seam allowances to approximately $\frac{1}{4}$ ". Press the fabric open to cover #2 and seam allowances.

Repeat this process to complete the blocks or sections, allowing at least $\frac{1}{4}$ " beyond the edge of the paper.



Use a rotary cutter and ruler to trim $\frac{1}{4}$ " outside the seam line of the foundation, creating a seam allowance. Once all the seams around a foundation section have been sewn, remove the paper foundations.

Triangle-Squares

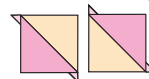
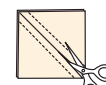
With right sides together and the lighter fabric on top, pair one square of each color that makes the unit. On the lighter patch, draw a diagonal line from corner to corner.

Stitch $\frac{1}{4}$ " out from both sides of the line.

Cut apart on the marked line.

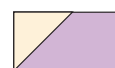
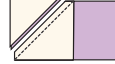
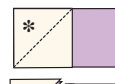
With the darker fabric up, open out the top patch and press the unit.

A pair of squares will yield 2 units.



Stitch & Flip

Align a patch (* in this example) on a corner of a unit or second patch right sides together. Mark a diagonal line on the * patch from corner to corner and sew on the marked line. Trim the seam allowance to $\frac{1}{4}$ " as shown. Flip the * patch open and press.

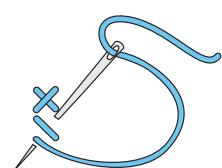
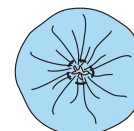
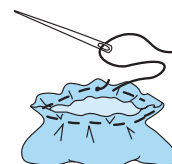
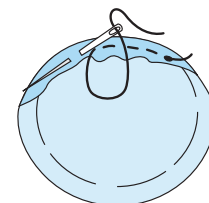


Yo-yos

Using the circle diameter called for in the pattern (approximately twice the finished yo-yo size plus $\frac{1}{2}$ "), make a template. Small plates, bowls, cups or a compass can be used to make the template. On the wrong side of the fabric, use the template to trace a circle. Cut out the circle on the marked line.

Turn under a scant $\frac{1}{4}$ " to the wrong side of the fabric. Sew a short basting stitch around the circle, leaving a knot and thread tail at the beginning of the circle.

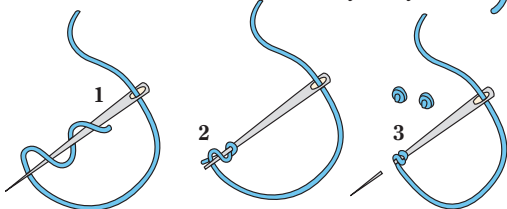
Pull on the threads to gather the fabric, making sure the right side of the fabric is on the outside of the yo-yo. Take a few stitches to secure the gathering stitches and tie off. Clip the threads close to the knot.



Cross Stitch

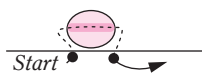


Lazy Daisy Stitch

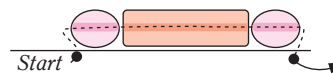


French Knots

Beading Diagrams



Single Bead



Bugle Bead

Use a beading thread to secure beads to your work. It's advisable to make a knot after every bead or after every few beads. Because bugle beads can be sharp and sometimes cut the thread, it helps to buffer them with a round bead at each end.