

COLLECTOR'S EDITION

BEADWORK *presents*

41 Favorite JEWELRY DESIGNS

5 EASY
PROJECTS
for Perfect
Gifts

50+ TIPS

From Top Jewelry
Designers p. 46

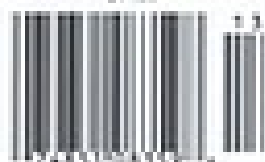
48 BEST
PICKS

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Products p. 8

Peyote
Stitch *and more*
ALL THE STITCHES
YOU LOVE!

SPECIAL
PULL-OUT
Beading
Techniques
Guide

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scheherazade necklace

LIZ SMITH

Liz created the rich texture in this simple peyote-stitched ribbon by using a mix of triangle seed beads.

TECHNIQUE

- ▮ peyote stitch
- ▮ fringe

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) **RIBBON.** Use 6' of thread to string 5 triangles leaving a 5" tail. Pass back through the third bead to begin flat peyote stitch. Work a strip 4 beads wide for about 8", making sure the tension of the ribbon remains flexible, not stiff or floppy. Tie the strip in a loose flattened knot near the center (Fig. 1).

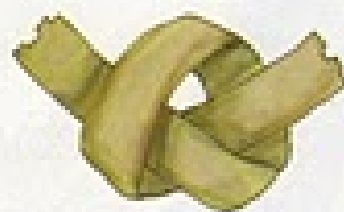


Fig. 1: Knotting the ribbon

Continue working peyote stitch at each end of the strip for 7 1/2" on either side of the knot. Leave the tail threads for attaching the clasp in Step 6.

2) **FRINGE.** Embellish the ribbon with plects and fringe:

Bottom loops: Begin a new thread at the knot and pass through the layers of beads to secure the knot with a few stitches; exit the bottom of the strip to one side of the knot. *String 5 size 15's, skip an edge bead, and pass up through the third bead and down through the fourth. Repeat from * to the end of the strip (Fig. 2).

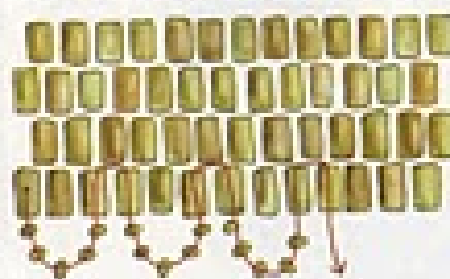


Fig. 2: Adding loops to the bottom edge of the ribbon

Top plects: Pass through the end of the strip to exit the top edge. String 3 size 15's. *pass under the loop of thread between the next 2 triangles, and back through the last bead strung. String 2 size 15's and repeat from * for the top edge of the strip back toward

the center knot (Fig. 3). When you reach the knot, pass through beads to exit the bottom of the strip on the other side of the knot and repeat Steps 2 and 3 for the other half of the strip.

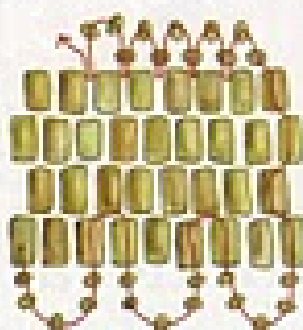


Fig. 3: Working the top plects

Pendant: Pass through the knot beads to exit one of the bottom folds of the knot. String 5 size 15's, 1 biwa pearl, 1 size 15's, the focal pearl, 1 size 15's, 2 biwa pearls, and 3 size 15's. Pass back through the 2 biwa pearls, 1 size 15's, the focal pearl, 1 size 15's, 1 biwa pearl, and 1 size 15's. String 4 size 15's and pass through the bottom of the knot (Fig. 4). Pass through the beads several times to reinforce.



Fig. 4: Forming the pendant

Embellished loops: Pass through beads to exit the second bead of the first loop. *String 1 size 15's, 1 accent bead, and 3 size 15's. Pass back through the

MATERIALS

75 g size 11" triangle beads in assorted bronze finishes
10 g bronze size 15" seed beads
About 150 assorted 3-4mm accent beads (crystals, pearls, stones, and fire-polished glass)
3 gold 4x12mm biwa pearls
1 gold 12mm focal pearl
5 gold-filled 1 1/2" head pins
4" of gold-filled 28-gauge wire
4" of gold-filled long-and-short chain
Gold-filled clasp hook
Smoke 6 lb braided beading thread

TOOLS

Beading needle
Scissors
Wire cutters
Chain- or flat-nose pliers

FINISHED SIZE: 16"

accent bead, the first size 15's, and through the third bead of the loop. String 1 size 15's, 1 accent bead, and 3 size 15's. Pass back through the accent bead and the base size 15's bead and through the fourth and fifth beads of the loop. Pass through the first and second beads of the next loop and repeat from * for all the bottom loops (Fig. 5).

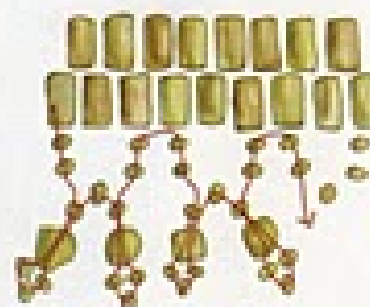


Fig. 5: Embellishing the loops with fringe

3) **CLASP.** Create the necklace's closure:

Clasp chain: Use the tail thread at one end of the strip to string 6 size 15's, the first link of a 1" piece of chain, and 6 size 15's. Pass through the end of the strip and the beads just strung several times to secure; trim. Use the tail thread at the other end

of the strip to attach a 3" piece of chain. Use 4" of wire to form a wrapped loop that includes the end of the 1" chain; string 1 accent bead and form another wrapped loop that includes the clasp hook (Fig. 6).



Fig. 6: Creating the clasp chain

Dangles: Use a bead pin to string 1 accent bead, then form a wrapped loop that includes the last link of the 3" chain. Repeat to add 4 more dangles to the chain. *

RESOURCES

Check your local bead shop or contact:
FireLine braided beading thread and all other
beads and findings: Creative Castle, (805)
499-1177, www.creativecastle.com, or The
San Gabriel Bead Co., (826) 447-7753, www.beadcompany.com. Kits: Liz Smith, lizhead1@bcbglobal.net, www.lizsmithdesigns.com.



necklace

puttin' on the ritz

LESLEE FRUMIN

Leslee's fashion-conscious sister requested this necklace of pearls and semiprecious stones. She gets tons of compliments on the piece, but doesn't reveal her source . . . or the fact that her source made it up in a day with right-angle weave!



TECHNIQUE

|| right-angle weave

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) **RIGHT-ANGLE WEAVE.** Work a 61-unit chain of right-angle weave:

Unit 1: Use the thread to string 1 pearl and 1 charlotte four times, leaving a 7" tail to work the clasp and fringe. Pass through the first 6 beads to exit the third pearl.

Units 2 and on: String 1 charlotte and 1 pearl three times. String 1 charlotte. Pass through the last bead of the previous unit and first 4 beads just strung, exiting from the second pearl (Fig. 1). Repeat fifty-nine times.

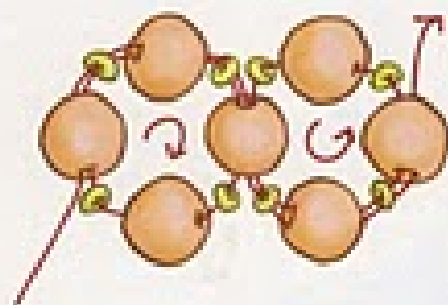


Fig. 1: Units 1 and 2

2) **CLASP.** Use the tail thread to string 1 charlotte, $\frac{1}{4}$ " of french wire, and one half of the clasp; pass back through the charlotte and through the first pearl. String 1 charlotte and $\frac{1}{4}$ " of french wire; pass through the clasp again and back through the charlotte and the pearl. Tie a knot to secure the thread, then pass back through 1 charlotte and 1 pearl to exit the bottom pearl toward the necklace (Fig. 2).

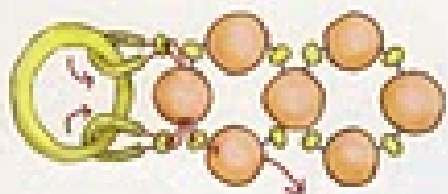


Fig. 2: Connecting the first half of the clasp

3) **FRINGE.** String 1 charlotte, 1 pearl, 1 charlotte, 1 teardrop, 1 charlotte, 1 pearl, and 1 charlotte; skip a bottom pearl and pass through the next bottom pearl (Fig. 3). Pull snug and tie a half-hitch knot. Repeat entire step twenty-nine times.

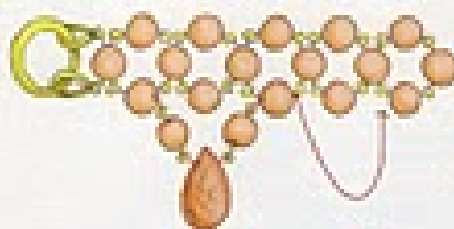


Fig. 3: Adding the first fringe

4) **FINISHING.** Pass through the charlotte above the last pearl and attach the clasp as in Step 2. Secure the tail threads with 3 or more half-hitch knots tied between beads, then trim. +

ARTIST'S TIPS

- If adjusting the length of this necklace, it is a good idea to work from the center of the thread. Without cutting the thread, unroll about 2½' of FireLine from the spool. Thread the needle and start stitching using right-angle weave as in Step 1. When the working end of the thread is about 12" long, unroll 2½' from the spool, cut the thread, add a needle to the new end, and continue to work the necklace as before. Check the necklace length in a mirror. Attach one half of the clasp and work the fringe. Re-check the length. Add or subtract units with the 12" tail. Add fringe as needed and attach the second half of the clasp as in Steps 2–4.
- If working with a box clasp, make sure the necklace is not twisted when attaching the second half of the clasp. You may find it helpful to keep the clasp closed during stitching to prevent one of the halves from accidentally getting attached upside down.

RESOURCES

Check your local bead shop or contact:
Cubic zirconia: Africa Stones (wholesale only),
(826) 962-5800, www.africastones.com. Kit
for this project: www.leaforframing.com.

MATERIALS

3 g gold size 12" charlottes
30 amber 9x6mm top-drilled cubic
zirconia teardrops
244 peach 3mm pearls
1" of fine gold french wire
1 gold 10mm S-clasp with citrine inlay
15' of 6 lb braided beading thread

TOOLS

Size 12 beading needle
Scissors

FINISHED SIZE: 16¼"



topaz rendezvous

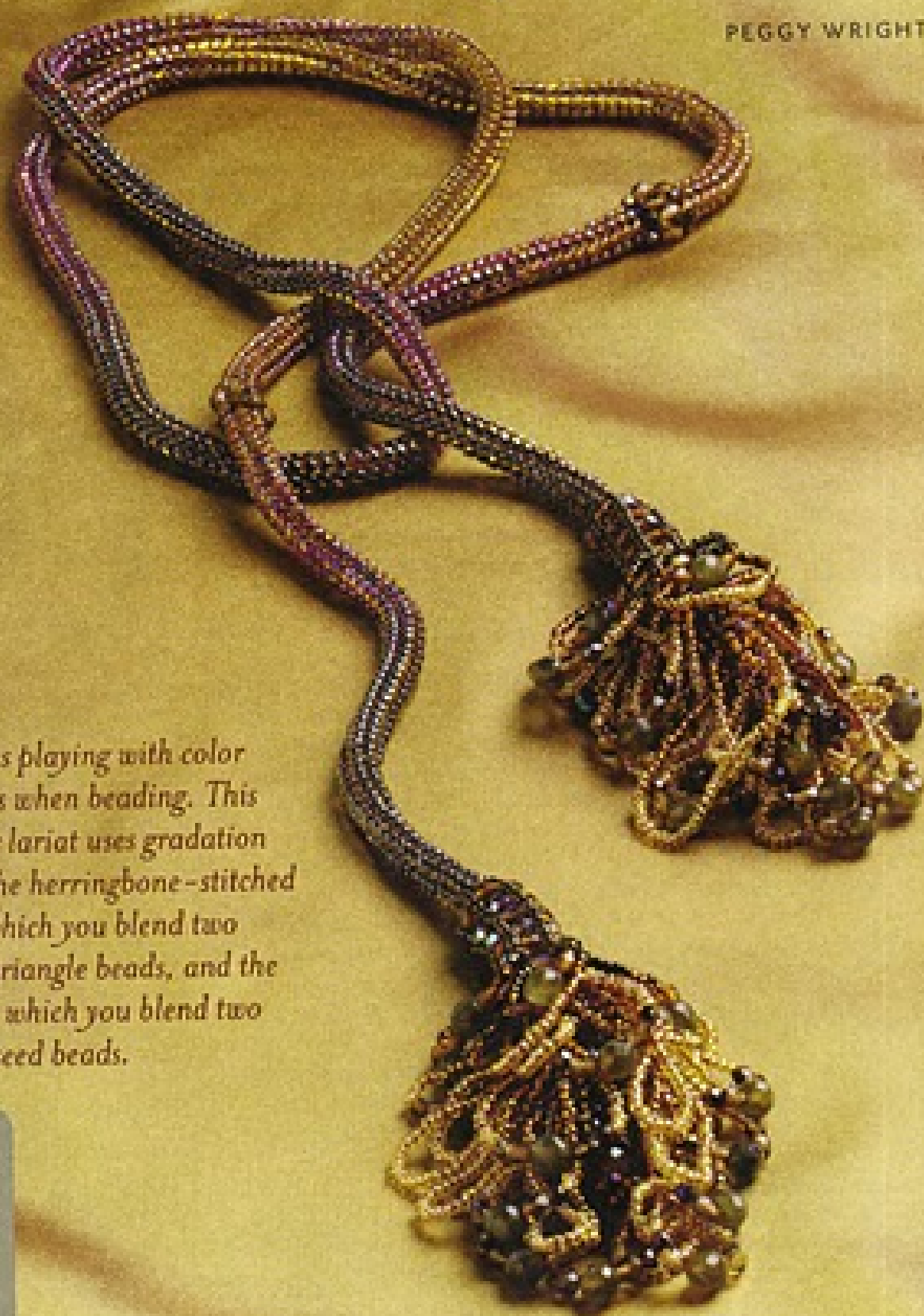
PEGGY WRIGHT

Peggy loves playing with color gradations when beading. This particular lariat uses gradation both for the herringbone-stitched tube, in which you blend two colors of triangle beads, and the tassels, in which you blend two colors of seed beads.

TECHNIQUES

- :: tubular herringbone stitch
- :: right-angle weave

See pull-out stitch guide between pp. 48–49 for helpful technique information.



1) TASSEL. Work tubular herringbone stitch with loops of fringe in every other round; begin the tube by working off a 6mm labradorite with a hole large enough to handle several passes of thread. (You may substitute it with a 6mm fire-polished bead if necessary—the bead will be hidden under the fringe anyway.)

Start: Use 6' of doubled waxed thread to string 1 labradorite, leaving a 6" tail.

*String 2 jet-lined triangles (A) and pass back through the labradorite. String 2 dark topaz size 3mm and pass through the labradorite again.

Repeat from * twice so that you have 6 beads on each end of the labradorite; pass through 1A (Fig. 1).



Fig. 1: Starting the tassel

Round 1: String 2A, pass down through the next A and up through the A in the next set. Repeat twice, then step up for the next round by passing through 2A.

Round 2: Fringe A: String 2A and pass down through the next A. String 18 seed beads (3 frosted plum, 1 silver-lined dark topaz, 1 frosted plum, 3 silver-lined dark topaz, 1 topaz gold huster, 1 silver-lined dark topaz, 3 topaz gold huster, 1 light gold, 1 topaz gold huster, and 3 light gold), 5 fire-polished (1 dark topaz size 3mm, 1 dark smoked topaz 4mm, 1 labradorite 6mm, 1 dark smoked topaz 4mm, and 1 dark topaz size 3mm), and 18 seed beads (3 light gold, 1 topaz gold huster, 1 light gold, 3 topaz gold huster, 1 silver-lined dark topaz, 1 topaz gold huster, 3 silver-lined dark topaz, 1 frosted plum, 1 silver-lined dark topaz, and 3 frosted plum); pass up through the next A to complete the stitch (Fig. 2). Repeat twice, then step up for the next round by passing through 2A.

Round 3: Repeat Round 1.



Fig. 2: Working Rounds 1 and 2

Round 4: Fringe B: Repeat Round 2, stringing 42 seed beads for each loop of fringe (6 frosted plum, 1 silver-lined dark topaz, 1 frosted plum, 2 silver-lined dark topaz, 1 topaz gold huster, 1 silver-lined dark topaz, 2 topaz gold huster, 1 light gold, 1 topaz gold huster, 10 light gold, 1 topaz gold huster, 1 light gold, 2 topaz gold huster, 1 silver-lined dark topaz, 1 topaz gold huster, 2 silver-lined dark topaz, 1 frosted plum, 1 silver-lined dark topaz, and 6 frosted plum) (Fig. 3).

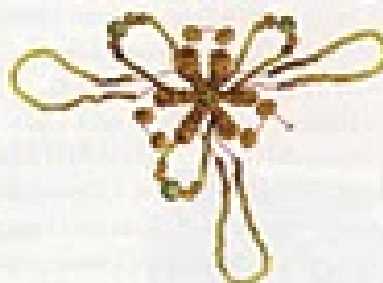


Fig. 3: Working Rounds 3 and 4

Round 5: Repeat Round 1.

Rounds 6–18: Repeat Rounds 2 through 5 until you have 5 rounds of fire-polished loops and 4 rounds of seed-bead loops.

2) TUBE START. Work tubular herringbone for 3 1/4" beyond the tassel, using jet-lined topaz triangles.

3) TUBE TRANSITION. Work a 9-round color transition of jet-lined topaz triangles (A) into amethyst-lined topaz triangles (B):

Transition Round 1: Work 1B and 1A around.

Transition Round 2: Work 6A.

Transition Round 3: Work 1A and 1B around.

Transition Round 4: Work 6A.

MATERIALS

56 g total size 10" triangle beads (14 g each of jet-lined topaz, dark amethyst-lined topaz, gold-lined topaz, and pink-lined amber)

55 g total size 11" Japanese seed beads (11 g each of frosted plum AB, silver-lined dark topaz, topaz gold huster, and light gold AB for the tassels and brown metallic iris for the stem)

192 total 3mm fire-polished rounds (72 dark topaz size for the tassels and tube start; 120 dark topaz AB for the stem, top tassel, and tube accent)

84 total 4mm fire-polished rounds (72 dark smoked topaz for the tassels and tube accents; 12 topaz AB for the stem)

44 labradorite 6mm faceted rounds
2 topaz 6mm fire-polished rounds (optional)
Beige size D nylon beading thread
Beeswax

TOOLS

Size 12 beading needles
Scissors

FINISHED SIZE: 52"

Transition Round 5: Work 1B and 1A around.

Transition Round 6: Work 6B.

Transition Round 7: Work 1A and 1B around.

Transition Round 8: Work 6B.

Transition Round 9: Work 1B and 1A around.

4) Work tubular herringbone using dark amethyst-lined topaz triangles for about 1" beyond the transition.

5) Repeat Step 3, transitioning from dark amethyst-lined topaz (A) into pink-lined amber triangles (B); then work 1 1/4" of only pink-lined amber triangles.

6) ACCENT RING. Work 1 round using dark topaz 3mm, 1 round using dark smoked topaz 4mm, and 1 round using dark topaz 3mm fire-polished.

7) CENTRAL LARIAT. Work 14" to reach the midpoint of the lariat, transitioning from pink-lined amber, to gold-lined topaz, to pink-lined amber, to dark amethyst-lined topaz, to jet-lined topaz,

to dark amethyst-lined topaz triangles. Before you work the second half, measure the length of the completed beadwork from the end of the tassel and adjust the central length as desired. Work another 14" (or the distance of your first side), reversing the color sequence and adding the second accent ring. Repeat Step 1 in reverse to work the second tassel from the accent ring to the end of the tassel.

8) LATTICE STEM. Work flat, single-needle right-angle weave using brown metallic iris size 11's (A), dark topaz 3mm rounds (B), and topaz 4mm rounds (C) for six 5-unit rows (Fig. 4):

Row 1: Use 6' of thread to string 3A, 1B, 3A, and 1B, leaving a 6" tail; pass through the first 3A and 1B. *String 3A, 1B, and 3A; pass through the 1B of the previous unit and the first 3A and 1B just strung. Repeat from * twice. String 3A, 1B, 1C, 1B, and 3A; pass through the 1B of the previous unit and the first 3A and 1B just strung (Fig. 4a).

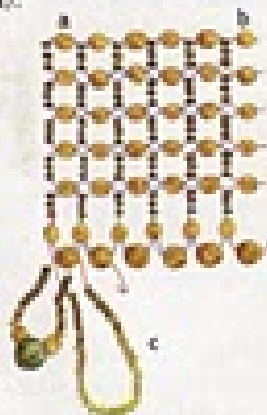


Fig. 4: Crossing and embellishing the stem

Rows 2-5: Continue as in Row 1.

Row 6: Wrap the flat piece of beadwork around the tube so that the 4mm beads are even with the top of the tassel. Use 1B per stitch to connect Rows 1 and 5, except at the bottom of the lattice where you use 1C to complete the last unit (Fig. 4b).

9) Weave through beads to exit a 3mm round at the top of the lattice. String 3A; pass up through 2 tube beads, down

through the next 2, back through the 3A just strung, and through the next 3mm (Fig. 5). Repeat around, secure the thread, and weave through beads to the bottom of the lattice.



Fig. 5: Attaching the stem to the tube

10) LATTICE LOOPS. Work another set of loops off the bottom of the lattice to blend it into the tassel (Fig. 4c):

Loop 1: Exit a 4mm round and string 42 seed beads (6 frosted plum, 1 silver-lined dark topaz, 1 frosted plum, 2 silver-lined dark topaz, 1 topaz gold huster, 1 silver-lined dark topaz, 2 topaz gold huster, 1 light gold, 1 topaz gold huster, 1 light gold, 2 topaz gold huster, 1 silver-lined dark topaz, 1 topaz gold huster, 2 silver-lined dark topaz, 1 frosted plum, 1 silver-lined dark topaz, and 6 frosted plum); pass through the 4mm round and loop of beads again to reinforce.

Loop 2: Exiting the same 4mm round, string 9 seed beads (6 frosted plum, 1 silver-lined dark topaz, 1 frosted plum, and 1 silver-lined dark topaz), 1 dark topaz 3mm round, 1 labradorite 6mm round, 1 dark topaz 3mm round, and 9 seed beads (1 silver-lined dark topaz, 1 frosted plum, 1 silver-lined dark topaz, and 6 frosted plum); pass through the 4mm round and loop of beads again to reinforce.

Weave through the next right-angle unit and repeat to work 2 loops off each 4mm round. *



MAKING COLOR GRADATIONS

- The secret to smooth gradations of color is value—the lightness or darkness of colors. The closer the values are, the smoother the gradations. It's easiest to find colors close in value if you move between hues on the color wheel (such as amber and purple or green and blue); you may find it difficult to locate the values that you need to create smooth gradations if you stay with a single hue. Also, use beads that have similar finishes. It's difficult to move between shiny and matte beads.

COLOR CHECK

- Before starting the tassel, string seed beads in your proposed colorways to see how well the colors blend. Do the same with the triangles, testing the blend by working a short herringbone tube (Step 3, Rounds 1–9). Blending one color into another requires about one inch of beading and the total length of the lattice (tube only) depends on how you want to wear it: 38" for a single wrap or 48" for a double wrap.



RESOURCES

Check your local bead shop or contact: Miyuki triangle beads and seed beads: Carven Beads, (207) 761-2303, www.carvenbeads.com. Nymo nylon beading thread and 3mm and 4mm fire-polished rounds: Shipwreck Beads, (800) 950-4232, www.shipwreckbeads.com.

waves of pearls

MIWAKO NARA



TECHNIQUES

- ▬ tubular and flat peyote stitch
- ▬ right-angle-weave variation

See pull-out stitch guide between pp. 48–49 for helpful technique information.

This necklace looks like a shiny ribbon rippling around your neck. Glass pearls are enclosed in tubular peyote-stitched bezels and joined with swirling diagonal peyote-stitched strips. Round stones or crystals can replace the pearls with equally beautiful results.

BEADS

1) BEZEL. Work tubular peyote stitch around an 8mm pearl with pink cylinder beads and size 15° purple seed beads:

Rounds 1 and 2: Use 2' of conditioned thread to string 1 pearl and 9A. Pass through the pearl again, leaving a 6" tail. String a second set of 9A; pass through the pearl and first 9A again (Fig. 1). String 1A, pass through the

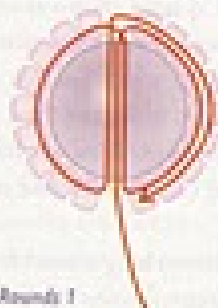


Fig. 1: Adding Rounds 1 and 2

second set of 9A, string 1A, and pass through the first 1A to form a ring around the pearl (Fig. 2).

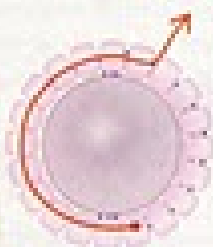


Fig. 2: Completing Rounds 1 and 2

Round 3: String 1A, skip 1A from the previous rounds, and pass through the next 1A. Repeat tubular peyote stitch for a total of 10A. Step up for the next round by passing through the first A of the current round (Fig. 3).

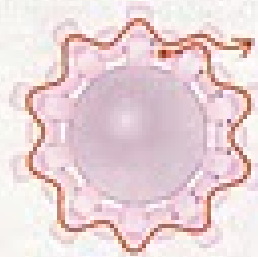


Fig. 3: Working Round 3

Round 4: Repeat Round 3.

Round 5: Repeat Round 3, this time using 1 size 15° in each stitch instead of 1A.

Pull the thread tight to snug the seed beads around the pearl. Weave through beads to exit from Round 1. Turn the work upside down to complete the next two rounds.

Round 6: Repeat Round 3.

Round 7: Repeat Round 5 (Fig. 4). Secure the thread and trim.

Repeat entire step thirteen times for a total of 14 beveled pearls.

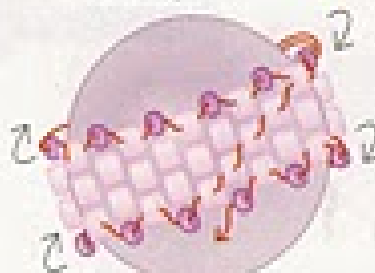


Fig. 4: Finishing the bezel

2) CLASP BUTTON. Stitch another beveled pearl to form the clasp button:

Rounds 1-4: Repeat Rounds 1-6 of Step 1.

Rounds 7 and 8: Repeat Round 3 of Step 1 twice.

Round 9 (decrease): String 1A; pass through the next 2A of the previous round. Repeat for a total of 5A. Step up through the first A added in this round.

Round 10: Work 1A in each stitch (Fig. 5).

Pass through the beads again to tighten. Secure the thread and trim. Set the clasp button aside.

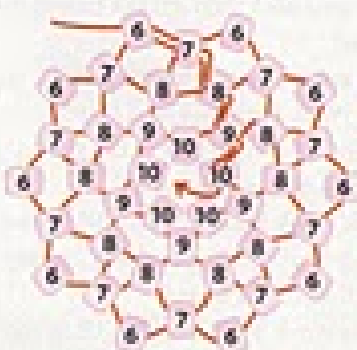


Fig. 5: Decreasing for the clasp button

WAVES

3) OUTER STRIP. Work peyote stitch off the bottom of a beveled pearl to form the outer portion of a swirl:

MATERIALS

3 g transparent purple AB size 15° Japanese seed beads
4 g pink luster size 11° cylinder beads (A)
6 g transparent light purple iris size 11° cylinder beads (B)
3 g purplish brown iris matte metallic size 11° cylinder beads (C)
2 g gold-lined pearl size 11° Japanese seed beads (D)
15 mauve 8mm crystal pearl rounds
Purple size D nylon beading thread
Thread conditioner

TOOLS

Size 12 beading needle
Scissors

FINISHED SIZE: 15"
(EXPANDABLE TO 13")

Rows 1 and 2: Start 4' of conditioned thread that exits right to left from a beveled pearl's Round 4 (the final A round on the back of the bezel), leaving a 9" tail. String 7B, 1D, and 1B; pass back through the seventh B, making sure the D sits on the outside of the beadwork (Fig. 6).

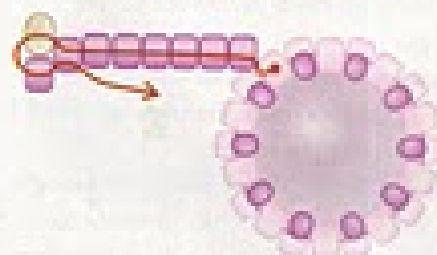


Fig. 6: Working Rows 1 and 2 of the outer strip

Row 3: Work 2 stitches with 1B in each stitch. Pass through the next Round 4 A from right to left.

Row 4: String 1B and pass back through the last B added in the previous row. Work 2 stitches with 1B in each stitch. String 1B, 1D, and 1B; pass back through the B just added before the 1D (Fig. 7).

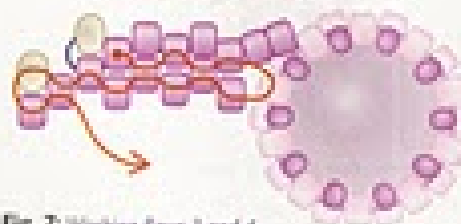


Fig. 7: Working Rows 3 and 4

Row 1: Work 2 stitches with 1B in each stitch (Fig. 8, purple-outlined beads); pass through the next Round 4 A from right to left and pull tight so the beadwork curves.

Rows 2 and 3: Repeat Rows 4 and 5.

Row 4: Repeat Row 4.

Row 5: Work 2 stitches with 1B in each stitch. Don't connect to the next Round 4 A on the bezel.

Row 6: Work 3 stitches with 1B in each stitch. String 1B, 1D, and 1B; pass back through the B just added before the 1D.

Row 7: Work 3 stitches with 1B in each stitch; pass through the next Round 4 A from right to left.

Row 8: Work 4 stitches with 1B in each stitch. String 1B, 1D, and 1B; pass back through the B just added before the 1D.

Row 9: Work 3 stitches with 1B in each stitch; don't connect to the next Round 4 A on the bezel.

Row 10: Work 4 stitches with 1B in each stitch. String 1B, 1D, and 1B; pass back through the B just added before the 1D.

Row 11: Work 4 stitches with 1B in each stitch; pass through the next Round 4 A from right to left.

Row 12: String 1B and pass back through the last B added in the previous row. Work 1 stitch with 1C. Work 3 stitches with 1B in each stitch. Secure the working thread and trim (Fig. 10); set aside.

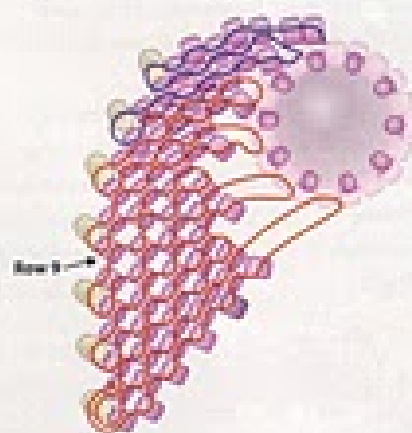


Fig. 8: Finishing the outer strip

4) INNER STRIP. Work peyote stitch from the top of a second beveled pearl to form the inner portion of a swirl:

Rows 1 and 2: Start 4' of conditioned thread that exits left to right from Round 1 (the second A round from the top of the pearl) of a second beveled pearl. String 1D and 8C. Pass back through the sixth C (Fig. 9).

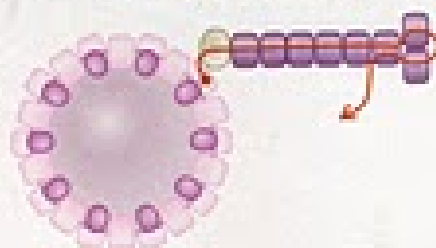


Fig. 9: Starting the inner strip

Row 3: Work 2 stitches with 1C in each stitch; pass through the next Round 1 A from left to right.

Row 4: String 1D; pass back through the last C added in the previous row. Work 2 stitches with 1B in each stitch. String 3C; pass back through the first C just added.

Row 5: Work 2 stitches with 1B in each stitch; pass through the next Round 1 A from left to right and pull tight so the beadwork curves.

Row 6: String 1D; pass back through the last B added in the previous row. Work 2 stitches with 1B in each stitch. String 3C; pass back through the first C just added.

Rows 7 and 8: Repeat Rows 5 and 6.

Row 9: Work 2 stitches with 1B in each stitch. Don't connect to the next Round 6 A on the bezel.

Row 10: Work 3 stitches with 1B in each stitch. String 3C; pass back through the first C just added.

Row 11: Work 3 stitches with 1B in each stitch; pass through the next Round 6 A from left to right.

Row 12: String 1D; pass back through the last B added in the previous row. Work 3 stitches with 1B in each stitch. String 3C; pass back through the first C just added.

Row 13: Work 3 stitches with 1B in each stitch; don't connect to the next Round 4 A on the bezel.

Row 14: Work 4 stitches with 1B in each stitch. Don't trim the thread.

5) CONNECTING THE STRIPS. Zip the outer and inner strips together to complete the swirl:

Align: Position the beadwork from Steps 3 and 4 so both beveled pearls are right side up. Align the inner strip so it swoops down from the top and the outer strip so it swoops up from the bottom. Move the final rows of each strip so the lone C on the outer strip and the last C on the inner strip touch.

Zip: Use the working thread from the inner strip to string 1C; pass through the C on the outer strip toward the end of that strip. Pass back through the C previously added (Fig. 10) and pull tight.



Fig. 10: Connecting the inner strip (left) to the outer strip

Alternately pass through the up beads at the end of each strip, zipping a total of 6B together and exiting from Row 14 of the inner strip.

Complete swirl: Work 1 stitch with 1B. Pass through the next Round 1 A on the second beveled pearl from right to left. String 1D; pass back through the last B added (Fig. 11) and pull tight. Secure the thread and trim (Fig. 12).



Fig. 11: Adding the final D

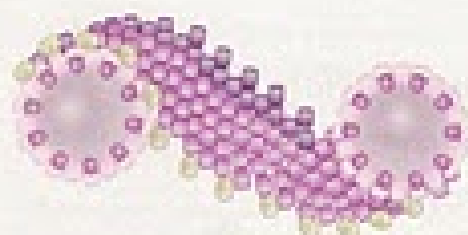


Fig. 12: The completed connection

6) SWIRLS. Work an outer strip on the opposite side of the second beaded pearl and an inner strip on a third pearl. Connect the two as in Step 5. Repeat to connect a total of 13 beaded pearls.

7) CLASP. Use the tail threads of the beaded pearls at the end of the necklace to form the clasp:

Button: Weave the tail thread of a beaded pearl at one end of the necklace through beads to exit Round 6, near the start of the first outer strip. String 12B; pass through 2A in Round 10 of the clasp button. String 12B; pass through the last bead exited at the end of the necklace. Repeat the thread path to reinforce; secure the thread and trim (Fig. 13).



Fig. 13: Attaching the clasp button

Loops: Weave the tail thread of the beaded pearl at the other end of the necklace through beads to exit Round 4, near the start of the inner strip. String 27B;

pass through the last A exited at the end of the necklace and through the first 16B just strung to form a circle. String 27B; pass through the 14th–16th beads of the first circle and the first 15 beads just strung. String 27B; pass through the 13th–15th beads of the second circle. Repeat the entire thread path to reinforce. Secure the thread and trim (Fig. 14). ♦

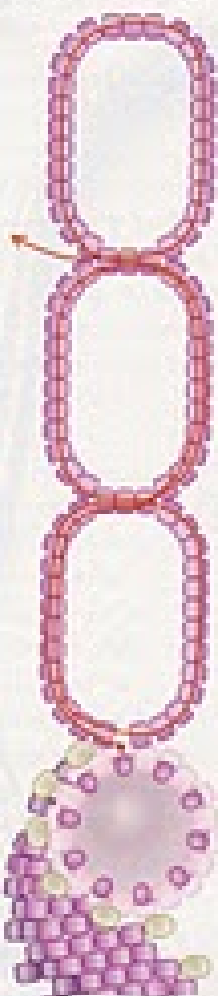


Fig. 14: Forming the clasp loops

RESOURCES

Check your local bead shop or contact:
 Delica beads: Miyuki, www.miyuki-beads.co.jp/ (Japanese). Glass pearls: Swarovski #3810, www.klein-inc.co.jp/ (Japanese).
 U.S. Source: Fire Mountain Gems and Beads, (800) 423-2379, www.firemountaingems.com.

option



These pink and gold necklace variations show how the wave pattern in the design is well suited to subtle color blending, no matter what shades you choose. The gold version of the necklace shown here takes the design in a slightly different direction by creating a pearl focal and adding texture with alternating luminous pearls and sparkling crystals in the wave patterns.

necklace

crystal drop

NANCY CAIN

Nancy designed a flared bell shape to accent a large crystal, adding increases in tubular herringbone. Beading wire inside the tubular herringbone tubes supports the weight of the crystal.



TECHNIQUES

- ▣ tubular herringbone stitch
- ▣ stringing
- ▣ crimping

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) FOCAL START. Work a short tube using tubular herringbone stitch:

Start: Use 8' of waxed thread to string 4A starter beads (to be removed later), leaving a 5' tail. Pass through the first bead again, being sure not to pierce any of the starter bead thread.

Round 1: String 2A; pass through the next starter bead. Repeat around for a total of 8A. Step up for the next round by passing through the first bead of this round (Fig. 1).

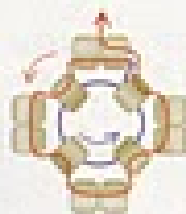


Fig. 1: Stringing Round 1

Rounds 2–4: Work 2A in each stitch.

2) FOCAL BOTTOM (FLARED BELL).

Continue working tubular herringbone stitch with 2A in each stitch; increase the tube by stringing additional beads between stitches, referring to Fig. 2:

Round 5: String 1C between each stitch.

Round 6: String 1D between each stitch.

Round 7: String 2C between each stitch.

Round 8: String 2D between each stitch.

Round 9: String 1C, 1D, and 1C between each stitch.

Round 10: String 4C between each stitch.

Round 11: String 1C, 2D, and 1C between each stitch.

Round 12: String 1C, 3B, and 1C between each stitch.

Round 13: String 1C, 4B, and 1C between each stitch.

Round 14: String 1B and pass down through 2A. Pass through Round 15's 1C, 4B, and 1C and down through 2A in the next column (Fig. 2a). Repeat around for a total of four times. Pass through beads and trim.

3) FOCAL TOP. Remove the 4 starter beads in order to use the tail thread. Use 8A beads (2 beads in each stitch) to work a total of 10 rounds of tubular herringbone stitch above the flare.

4) STRAPS. Flatten the beadwork so that 2 columns of A beads are aligned front to



Fig. 2: Working the bottom of the focal

back and there is a column on each side (as shown in Fig. 2); work the straps off these columns:

Beginning with the rightmost column of beads, work a 4-bead tubular herringbone strap that is about 8 1/2" with 2A in each stitch (Fig. 2a) for a total of 4 beads around. Tighten thread after every stitch by pinching the top round of beads. Pass through the last round again to secure; do not trim thread.

Repeat Step 4 for the second strap, working off the left side column of the flared bell for the second strap (Fig. 2b). To test the straps are of even length, hang them; work rounds until they match visually.

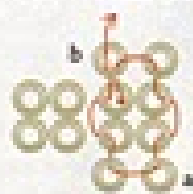


Fig. 3: Beginning the straps

5) STRINGING. Join the crystal beadwork and clasp: Use 19" of wire to string 2 crimp tubes; pass back through the crimp tubes and position 1 tube at 1/4" and one at 1/4" above the crystal; crimp the tubes. Repeat with the second wire. Use both wires to string the flared bell; separate the wires to pass 1 wire through each herringbone strap. Gently pull the wires to hide the top of the crystal inside the flared bell. Mark one wire 1/4" above the strap ends and match the second wire to that mark. Use 1 wire to string 2 crimp tubes and one half of the clasp; pass back through the tubes. Snag the the clasp near the mark; crimp the tubes. Repeat for the

MATERIALS

1 g raspberry iris transparent size 15 seed beads (C)
1 g 24k gold size 11 seed beads (B)
24 raspberry iris transparent size 11 seed beads (D)
14 g 24k gold iris size 10 cylinder beads (A)
1 golden shadow 30x30mm crystal pendant
8 gold 2mm crimp tubes
1 vermeil 18x45mm hook-and-eye clasp
38" gold-plated .014 beading wire
Gold size D nylon beading thread
Natural beeswax

TOOLS

Size 11 needle
Scissors
Wire cutters
Permanent marker
Crimping pliers

FINISHED SIZE: 20" (WITH 2 1/4" FOCAL)

other strap and the other half of the clasp. Trim the ends.

6) FINISHING. Continue tubular herringbone stitch to cover the crimp tubes: Repeat Round 2 to cover the crimp tube, leaving 1/4" between the last round and the clasp.

Next-to-last round: Work 2B in each stitch.

Last round: String 1B on top of each column and 1C between each stitch. Repeat around for the remaining 2 columns. Pass through existing thread paths in the column around the crimp tubes until beadwork is secure; trim thread.

Repeat entire step for the second strap. +

RESOURCES

Check your local bead shop or contact:
Swarovski De-Art crystal pendant and seed beads. Creative Castle, (877) 232-3748, www.creativecastle.com. Similar clasp: Fire Mountain Gems and Beads, (800) 351-2137, www.firemountaingems.com.

elizabethan necklace

LORI STRONER

This project for advanced off-loom beadweavers uses pearly triangle-weave beaded beads strung together with gorgeous vermeil findings to produce a stunning necklace that will make you feel queenly!

TECHNIQUES

- :: triangle weave
- :: stringing
- :: crimping

See pull-out stitch guide between pp. 48–49 for helpful technique information.



PROJECT NOTES

Each of the following geometric forms can be created using triangles or, in this case, triangle-weave units. Here, each edge (or side) of each triangle consists of one pearl; each pearl is connected to another pearl with one seed bead between, forming a vertex. While the face of each triangle shares its pearly edges with the face(s) next to it, be sure to always string a seed bead at each end whenever adding a pearl.

You will be passing through the pearls several times, so wait until all the beads are added and then weave through beads to reinforce as needed.

Tetrahedron: 4 triangles, 4 corners (3 seed beads each), and 6 edges/lavender pearls.

Icosahedron: 20 triangles, 12 corners (5 seed beads each), and 30 edges/lavender pearls.

Dodecahedron: 20 triangles, 20 corners (6 seed beads each), which form 12 pentagonal sides with 30 edges/olive pearls.

BEADED BEADS

1) DOUBLE TETRAHEDRON SMALL BEADED BEADS.

Build face-to-face tetrahedrons using sculptural triangle weave points off each side of a flat triangle to create a small beaded bead.

Unit 1 (base): Use 2' of doubled thread to string (1A and 1B) three times, leaving a 4" tail. Tie a knot to form a snug triangle; pass through 2 beads, exiting a pearl.

Unit 2: String 1A, 1B, 1A, 1B, and 1A; pass through the last pearl exited again and the first 2 beads just strung (Fig. 1).



Fig. 1: Units 1 and 2 of the tetrahedron

Unit 3: String 1A, 1B, and 1A; pass back through the next base pearl. String 1A and pass up through the nearest pearl of the previous unit and the first 2 beads of this unit (Fig. 2).



Fig. 2: Units 1-3 of the tetrahedron

Unit 4: Use seed beads to connect the pearls of the first and last units: String 1A and pass through the next base pearl; string 1A and pass up through the nearest pearl of Unit 2; string 1A and pass down through the last pearl of the previous unit (Fig. 3). Check that your tetrahedron has 6 pearls and 12 seed beads (3 at each vertex).



Fig. 3: Units 1-4 of the tetrahedron

Units 5-7: Weave through beads to exit a pearl in Unit 1. Turn the beaded work over and repeat Units 2-4, adding a total of 3 pearls and 9 seed beads (Fig. 4). Weave through beads to reinforce; secure the thread and trim.



Fig. 4: Units 1-7 of the double tetrahedron

Repeat entire step five times for a total of 6 small beaded beads.

2) ICOSAHEDRON MEDIUM BEADED BEADS. Use lavender pearls and seed beads to weave a sphere of 20 triangles, enclosing 1 core bead inside:

MATERIALS

- 10 g lavender size 15⁺ Japanese seed beads (A)
- 367 lavender 4x5mm rice pearls (B)
- 35 olive 3x6mm rice pearls (C)
- 23 olive 3x7mm rice pearls
- 8 cream or clear pearlescent 10mm plastic or wood (core) beads
- 30 sterling silver 2mm seamless rounds
- 14 gold-filled 3mm seamless rounds
- 1 gold-filled 4mm round
- 1 vermeil 3.5mm daisy spacer
- 13 sterling silver 5mm daisy spacers
- 13 vermeil 7.5mm daisy spacers
- 14 vermeil 6x2mm star bead caps
- 14 vermeil 9x7mm filigree bead cones
- 1 vermeil 32mm toggle clasp
- 1 sterling silver 22-gauge 2" head pin
- 3 gold 2x3mm crimp tubes
- 2 gold-filled 4mm crimp covers
- 5' of sterling silver 20-gauge wire
- 27" of .015 beading wire
- Clear 4 lb braided beading thread

**NOTE: You may need to adjust the size of the core bead if it does not fit snugly inside of the beaded bead, as the exact size of the beaded bead may vary based on the actual size and shape of the pearls used.*

TOOLS

- Scissors
- Size 12 beading needle
- Wire cutters
- Round-nose pliers
- Bent chain-nose pliers
- Crimping pliers

FINISHED SIZE: 24"
(INCLUDE 3-1/2" FOCAL)

Unit 1: Use 3' of doubled thread to string (1A and 1B) three times, leaving a 4" tail. Tie a knot to form a snug triangle; pass through the first 2 beads strung, exiting a pearl.

Units 2-4: String 1A, 1B, 1A, 1B, and 1A; pass through the last pearl exited and the first 4 beads just strung to exit the second pearl (Fig. 3). Repeat to work a triangle-weave strip 9 units long.

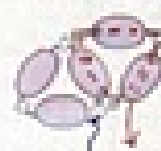


Fig. 5: Units 1 and 2 of the icosahedron strip

Unit 10: String 1A, 1B, and 1A; pass down through the second pearl of Unit 1. String 1A and pass up through the last pearl of the previous unit (Fig. 6). Pull tight to form the strip into a ring with 5 pearls along each edge.

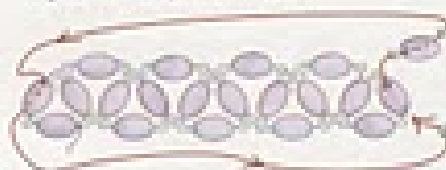


Fig. 6: Units 1–10 of the icosahedron strip

Unit 11: Exit a pearl along one edge of the strip. String 1A, 1B, 1A, 1B, and 1A; pass through the last pearl exited again and the first 2 beads just strung (Fig. 7).



Fig. 7: Working Unit 11 off the strip of the icosahedron

Unit 12: String 1A, 1B, and 1A; pass back through the strip's next edge pearl. String 1A and pass through the nearest pearl of the previous unit and the first 2 beads of this unit. String 1A and pass through the strip's next edge pearl (Fig. 8).

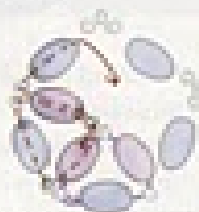


Fig. 8: Unit 12 of the icosahedron

Unit 13: String 1A, 1B, and 1A; pass down through the last pearl of the previous unit and the beads of this unit to exit the pearl just strung.

Unit 14: Repeat Unit 12.

Unit 15: String 1A; pass up through the nearest pearl of Unit 11. String 1A and pass down through the last pearl of the previous unit and the next 2 beads of this unit, exiting a pearl (Fig. 9).

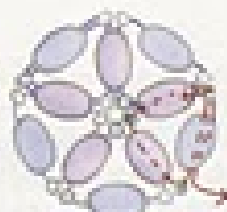


Fig. 9: Unit 15, completing half of the icosahedron

Units 16–20: Place one 10mm bead inside the cupped beadwork. Repeat Units 11–15 around the opposite edge of the strip. Make sure the hole of the 10mm bead is aligned with the center of the top and bottom of the bead (the vertex of Units 11–15).

Weave through beads to reinforce; secure the thread and trim. Set aside. Repeat entire step seven times for a total of 8 medium beaded beads.

3) DODECAHEDRON FOCAL

BEADED BEAD. Cover 1 medium beaded bead (henceforth referred to as the "core") from Step 2 with a layer of lavender pearl tetrahedron facets, then connect the top vertices of the facets with olive pearls to highlight the 12 pentagonal faces of this beaded bead:

Tetrahedron facets: Start 3' of doubled thread that exits a pearl of the core. Work Units 2–4 from Step 1, using a 3-pearl triangle of the core as the base unit (Unit 1) to form one half of a double tetrahedron (Fig. 10); repeat for

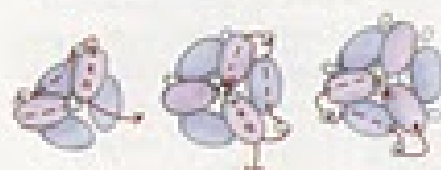


Fig. 10: Working the tetrahedron facets of the dodecahedron

each of the 20 core units. *Note:* If you find yourself confused about whether you've stitched together all the sides of a tetrahedron, check to see that each pearl has a seed bead connecting it to the pearl to its right and another seed bead connecting it to the pearl to its left. Each face of the tetrahedron should have a total of 3B (one from the core bead) and 3A. The top vertex of

the tetrahedron will have a total of 3A; the vertices where pearls added in this step connect to the core bead will have a total of 2A.

Pentagon 1: Exit up through a pearl in one of the 5 tetrahedron facets surrounding the hole at the top of the beaded bead. String 1A, 1C, and 1A; pass down through the closest pearl of an adjacent tetrahedron facet. String 1A; pass up through the pearl last exited on the first tetrahedron facet and the first 2 beads added in this step to form a triangle-weave unit (Fig. 11a).



Fig. 11a: Joining the tetrahedron facets of the dodecahedron

String 1A; pass down through the adjacent pearl to the outside of the second tetrahedron facet. String 1A; pass up through the outside pearl of the first tetrahedron facet. String 1A. Weave through beads to exit down through a pearl in an adjacent tetrahedron facet that surrounds the hole at the top of the beaded bead (Fig. 11b);



Fig. 11b: Continuing to join the facets

work 4 more C (and accompanying seed beads) around the top of the bead to form a pentagon shape, weaving through 4 lavender pearls as before to secure each olive pearl between the tetrahedron facets (Fig. 12).

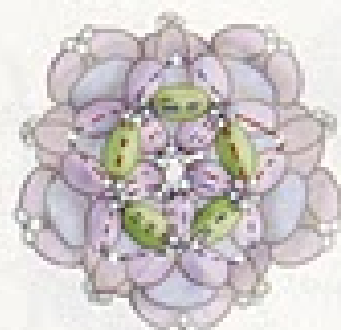


Fig. 12: Completing a pentagon at the top of the dodecahedron

Pentagons 3-6: Continue connecting tetrahedron facets, working 1 pentagon off each side of the first pentagon.

Pentagons 7-12: Connect tetrahedron facets on the second half of the beaded facet as before (and as shown in the photograph). Repeat the thread path as necessary to strengthen. Secure the thread and trim. Set aside.

NECKLACE

4) PENDANT: Use the 20-gauge wire to form a wrapped loop and string one 2mm round, 1 cone (narrow end first), one 5x7mm pearl, the 4mm round, one 5mm spacer, one 7.5mm spacer, the focal beaded bead, 1 bead cap (wide end first), one 2mm round, 1 cone (narrow end first), one 5x7mm pearl, one 5mm spacer, one 7.5mm spacer, 1 medium beaded bead, one 7.5mm spacer, and one 5mm spacer. Form a wrapped loop.

Use the bead pin to string one 2mm round, the 3.5mm spacer, one 5x7mm pearl, and 1 bead cap (wide end first). Form a wrapped loop that attaches to the second wrapped loop formed in this step. Set aside.

5) STRINGING: Use the beading wire to string 1 crimp tube, 9A, and the bar half of the clasp; pass back through the tube and crimp. Cover the crimp tube with 1 crimp cover. String 1B, one 2mm round, 1C, one 2mm round, 1B, one 3mm round, one 5x7mm pearl, one 3mm round, 1B, one 2mm round, 1 bead cap (narrow end first), 1 small beaded bead (lengthwise), 1 bead cap

(wide end first), one 2mm round, 1B, one 3mm round, one 5x7mm pearl, one 3mm round, 1B, *one 2mm round, 1 cone (narrow end first), one 5x7mm pearl, one 5mm spacer, one 7.5mm spacer, 1 medium beaded bead, one 7.5mm spacer, one 5mm spacer, one 5x7mm pearl, 1 cone (wide end first), one 2mm round, * 1C, one 2mm round, 1 bead cap (narrow end first), 1 small beaded bead (lengthwise), 1 bead cap (wide end first), one 2mm round, and 1C. Repeat from * to *. String 1B, one 3mm round, one 5x7mm pearl, one 3mm round, 1B, one 2mm round, 1 bead cap (narrow end first), 1 small beaded bead (lengthwise), 1 bead cap (wide end first), one 2mm round, and one 5x7mm pearl. Repeat from * to *. String one 3mm round and 1 crimp tube. Snug the beads and crimp; do not trim the wire.

String the pendant to the wire with over the crimp tube. Repeat entire step, reversing the stringing sequence; do not string the last 12 beads, crimp tube, or other half of the clasp. Instead, string the remaining crimp tube and the ring half of the clasp; pass back through the tube, crimp, and cover. *



option

ARTIST'S TIP

Choose pearls that are consistent in size and shape to ensure the roundness of the beaded beads.

RESOURCES

Check your local bead shop or contact Pearls and 10mm rounds: Michaels, (800) 642-4235, www.michaels.com, Venneil clasp: Via Murano, (877) 842-6872, www.viamurano.com, FireLine braided beading thread: FusionBeads.com, (888) 781-1159. Sterling silver and similar gold findings: Nina Designs, (800) 334-6462, www.ninadesigns.com.

necklace

earthy zen

MARLENE BLESSING

Stitching seed beads in an earthy palette can truly be a Zen experience—at least it was for Marlene when she worked on this combo of tubular herringbone stitch and silver chain. And the distinctive pendant by artist Kate McKinnon gives the piece a beautiful edge.



TECHNIQUES

- ▄ tubular herringbone stitch
- ▄ stringing
- ▄ crimping

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) TUBE. Work a herringbone-stitched tube for $9\frac{1}{2}$ ".

Ladder rounds: Use 6' of waxed thread to ladder-stitch 10A, leaving a 6" tail. Pass through the first and last beads to form a tube, exiting the top of the first bead.

Rounds 1-18: String 2A, pass down through the next bead and up through the following bead in the previous round. Repeat four times; step up at the end of the round by passing up through 2 beads.

Rounds 19 and on: Work 1A and 1B in each stitch for 7", then repeat Rounds 1-18. Weave the tail threads through a few rounds to reinforce each end of the tube and trim close.

2) STRINGING. Use the beading wire to string 1 crimp tube, 20A, and one end of the chain; pass back through the tube and crimp. String 1 bead cap and enough silver rounds to fill the tube; slip the herringbone tube over the rounds. String the pendant onto the tube. String the bead cap, 1 crimp tube, 20A, and the other end of the chain; pass back through the tube and crimp. •

RESOURCES

Check your local bead shop or contact:
Seed beads and Nymo nylon beading thread:
Beyond Beadery, (800) 840-5548, www.beyondbeadery.com, Chain: Saki Silver, (313) 861-9426, www.sakisilver.com, Bead caps:
Pacific Silverworks, (803) 641-1294, www.pacificsilverworks.com, Pendant: Kate
McGinnon, www.katemcginnon.com.

MATERIALS

10 g brown matte metallic size 11" seed beads (A)
5 g brown matte size 11" seed beads (B)
About 40 sterling silver 6mm rounds
18" of Thai silver 10mm round chain
1 fine silver 12x58mm pendant
2 sterling silver textured 9mm (inner diameter) bead caps
2 sterling silver 2mm crimp tubes
13½' of silver .019 beading wire
Brown nylon beading thread
Beeswax

TOOLS

Size 10 or 12 beading needle
Wire cutters
Crimping pliers
Scissors

FINISHED SIZE: 31½"



necklace

turquoise collage

MARCELLA AUSTENFELD



TECHNIQUES

- right-angle weave
- ladder stitch
- wireworking
- knotting
- stringing

See pull-out stitch guide
between pp. 48–49
for helpful technique
information.

This bohemian-style necklace is a fun and stylish collage of both materials and techniques. The result is a free-spirited design that employs off-loom beadweaving, wireworking, knotting, and stringing.

1) BEZEL. Using 3' of thread and 8 charlottes per unit, make a 4-unit-wide strip of right-angle weave that fits the circumference of the turquoise slice snugly. *Note:* Exiting up through the last unit at the end of the strip, string 2 charlottes and pass down through the mirrored beads at the first row of the strip. String 2 charlottes and pass up through the 2 charlottes you originally exited. Weave through the beads to exit down through the side beads of the next unit on the end of the strip (Fig. 1). Continue to complete the right-angle-weave units down the edge to connect the strip into a tube. Exit from a pair of charlottes at the bottom of the tube.

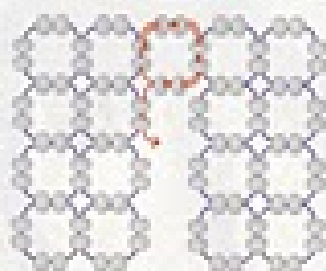


Fig. 1: Joining the ends of the strip

Back: Weave through all the beads at the bottom of the tube several times, pulling tightly to cup the beaded work. Tie a knot between beads to secure the shaping. Place the turquoise slice inside.

Front: Weave through the beads to exit from a pair of charlottes at the top of the tube. Weave through the beads as before, pulling tightly so the slice is surrounded by the beaded work. Tie a knot between beads to secure the shaping; trim the thread close to the work.

2) BAIL. Use a comfortable length of thread and charlottes to make a strip of ladder stitch 2 beads wide by 8 beads long. Sew the ends of the strip to the place on the bezel that would best suit the bail (Fig. 2). Reinforce the connection, secure the thread, and trim close to the work.

3) EMBELLISHED JUMP RINGS. Use 2' of 22-gauge wire and one 4x6mm teardrop to form a wrapped-loop bail

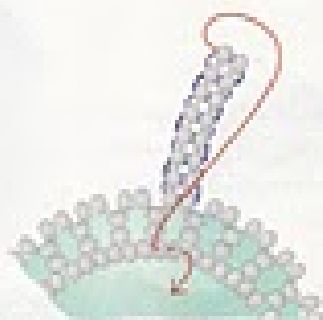


Fig. 2: Connecting the end of the bail

that attaches to 1 jump ring (Fig. 3). Make a second dangle that attaches to the same ring. Repeat for a total of 7 teardrop jump rings; set aside.



Fig. 3: Making a wrapped loop bail

Use 1 head pin to string 1 charlotte and 1 turquoise nugget; form a wrapped loop that attaches to one of the teardrop jump rings. Repeat twice to add nugget dangles to 2 other teardrop jump rings; set these teardrop/nugget jump rings aside.

String 1 charlotte and 1 accent bead on a head pin and form a wrapped loop that attaches to a jump ring; set this accent jump ring aside.

4) CENTER SECTION. Cut 8" of cord and tie an overhand knot: Fold the cord 3" from one end; tie an overhand knot with the tip of the fold, tightening the cord to form a 1/4" loop and leaving a short tail (Fig. 4). String 3 silver spacers, the beaded bail, and 3 silver spacers. Tie an overhand loop at the end of the cord so that this section is about 3" long. Trim any excess cord. Set aside.



Fig. 4: Tying an overhand knot

MATERIALS

5 g silver size 13 charlottes
3 g assorted size 11 seed beads to match turquoise
14 turquoise 4x6mm glass teardrops
30-40 assorted 3-6mm accent beads (silver, pearl, crystal, glass, etc.)
3 clear/blue/yellow 4x7mm lampworked borosilicate (boro) rondelles
4 clear/blue/yellow 8mm boro-drops
2 blue 10x16mm twisted porcelain spatter beads
3 turquoise 12mm nuggets
1 turquoise 40x32x6mm slice
11 sterling silver 6mm twisted wire spacers
4 sterling silver 2 1/2" head pins
9 sterling silver 6mm soldered jump rings
5mike 4/5 braided beading thread
16" of 2mm brown leather cord
2' of sterling silver 22-gauge wire
2' of sterling silver 24-gauge wire

TOOLS

Size 13 beading needle
Round-nose pliers
Chain- and flat-nose pliers
Wire cutters

FINISHED SIZE: 23" (WITH 2 1/4" FOCAL)

5) RIGHT SECTION. Cut 8" of cord and tie an overhand knot as before at one end. String 1 porcelain bead to about 1/4" from the knot. Leaving a 1" tail, coil the end of the 24-gauge wire around the cord between the bead and the knot five or six times, moving the wraps up toward the bead; trim the wire tail and use chain-nose pliers to squeeze the wire into the cord.

Herringbone wrap: Holding the bead close to the coil, bring the wire up along the side of the bead, cross over the front of the cord, around the back (Fig. 5), and



Fig. 5: Starting the herringbone wrap

over the front. Bring the wire down along the other side of the bead, cross over the front of the cord, around the back, and over the front (Fig. 6). Repeat wrapping four or more times; do not trim the wire.



Fig. 6: Working the beermat wrap

Seed wrap: Use the wire tail to string 5" of seed beads; wrap the beaded wire around the cord to make a few coils at one end of the porcelain bead. Bring the wire behind the porcelain bead and repeat at the other end, adding beads as necessary. When finished wrapping, remove any extra seed beads left on the wire and wrap the plain wire around the cord to secure. Trim the wire tail and use chain-nose pliers to squeeze the wire into the cord.

Use the cord tail to tie an overhand knot next to the seed beads, then string 1 boro drop, 1 teardrop jump ring, 1 silver spacer, 1 rondelle, 1 silver spacer, 1 teardrop jump ring, and 1 boro drop. Tie an overhand loop as before close to the beads and trim any excess cord.

6) LEFT SECTION. Cut a 12" length of cord and tie an overhand knot at one end. String 1 silver spacer, 1 porcelain bead, and 1 silver spacer; tie an overhand knot close to the beads. String 1 rondelle, 1 silver spacer, and 1 rondelle; tie an overhand knot $\frac{1}{4}$ " after the beads. String (1 teardrop/rugget jump ring, 1 teardrop jump ring, and 1 boro drop) twice. String 1 teardrop/rugget jump ring. **Join:** String the remaining plain jump ring and the end nearest the dangles on the right knotted section; pass back through the jump ring and tie an over-

hand knot that incorporates the accent jump ring; trim any excess cord (Fig. 7). Set the beaded cord aside.



Fig. 7: Incorporating an accent jump ring

7) ASSEMBLY. Cut 12" of thread and string 20 size 11's, leaving a 3" tail. Pass through an end loop of the beaded cord. Pass through the seed beads again to form a loop and tie a square knot to secure. String $1\frac{1}{4}$ " of assorted accent beads. String 20 size 11's and pass through an end loop of the center section. Pass back through the seed beads again to make a loop and tie a square knot to secure. Weave through all the seed and accent beads one or two more times to reinforce. Secure the thread and trim close to the work. Repeat to join the other end of the beaded cord and the center section, making the accent bead sequence 3" long. ♦

RESOURCES

Check your local bead shop or contact:
 Charlotte and FirstLine braided beading thread: QuiltWorks Northwest, (425) 468-8992. Turquoise slice and nuggets: Kameyah Imports, (303) 821-6217, www.kibeads.com. Seed beads, jump rings, and leather cord: Beadles and Beads, (360) 644-2323, www.beadlesandbeads.com. Porcelain spacer beads: Cocopah, (328) 282-4928, www.beadsthemonthclub.com. Turquoise teardrops: The Garden of Beads, (707) 923-9120, www.gardenofbeads.com. Boro/silicate beads: Unicorn Beads, (800) 833-2095, www.unicornbeads.com.



necklace

sea of grass necklace

HATSUMI OSHITANI

This flowing neckpiece is woven using modified Russian herringbone stitch and St. Petersburg chain. It's cleverly secured at the center with a beaded flower motif shaped like a belt buckle.

TECHNIQUES

- square stitch
- st. petersburg chain

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) STRAP. Work a chain of modified Russian herringbone stitch for each half of the necklace; cut 8' of thread and string on a tension bead, leaving a 6" tail:
Unit 1: String 1 triangle, 8A, and 1 bugle; pass back through the triangle to form a narrow loop (Fig. 1).



Fig. 1: Working Unit 1

Unit 2: String 1 triangle, 4A, 1 triangle, 8A, and 1 bugle; pass back through the second triangle to form a loop (Fig. 2).



Fig. 2: Adding Unit 2

Weave through beads to exit up through the bugle in Unit 1; string 1 triangle (Fig. 3a) and pass down through the 8A and up through the bugle again (Fig. 3b).



Fig. 3: Adding a triangle and stepping up for Unit 3

Unit 3: String 1 triangle, 8A, and 1 bugle; pass back through the triangle just strung to form a loop (Fig. 4).



Fig. 4: Completing Unit 3

Unit 4: String 4A and pass up through the opposite bugle in Unit 2; string 1 triangle (Fig. 5a) and pass down through the 8A and up through the bugle again (Fig. 5b).

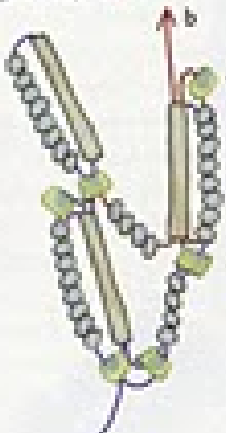


Fig. 5: Working Unit 4

Repeat Units 3 and 4 for 10", working 1 white marble druck at random in place of the triangle at the outer edge of Unit 4.

Druck and daggers: Continue stitching for another 6", working a bronze or white druck or a dagger at random in place of the outer triangle bead. As you work down the strip, incorporate more daggers. Secure the thread and trim; set aside.

Repeat entire step to make a second chain, working the section with druck and daggers for 6 3/4".

2) RING CLOSURE. Work Petersburg chain to make a buckle-like closure:

Unit 1: Use 8' of thread to string a tension bead, leaving a 6" tail. String 6B. Pass through the third and fourth beads

MATERIALS

15 g peacock blue-lined size 11" seed beads (A)
 3 g ivory lustre size 11" seed beads (B)
 5 g cornflower blue-lined clear size 10" triangle beads
 8 g peacock AB size 3 (12mm) twisted bugle beads
 50 white marble 3mm druck
 15 bronze 3mm druck
 20 striped cornflower blue 4x6mm dagger beads
 1 silver 18mm round box clasp
 Clear 6 lb braided beading thread or KO thread

TOOLS

Scissors
 Size 12 beading needle

FINISHED SIZE: 20" (WITH 1" FRINGE)

just strung again. String 1 triangle and pass back through 3 beads in the first row. String 1 white marble druck and pass back through the 2 beads in the second row (Fig. 6).



Fig. 6: Starting the ring closure

Units 2-10: String 4B. Pass through the first 2 beads just strung again. String 1 triangle and pass back through 3 beads. String 1 white marble druck and pass back through the 2 beads in the third row (Fig. 7).



Fig. 7: Continue with string

Unit 11: Remove the tension bead. String 2B and pass back through the second and first beads in Unit 1 and up

through the 2B just strung. String 1 triangle and pass back through 3B. String 1 white marble druk (Fig. 8) and pass up through the first 4A in Unit 1. Exit from a druk.



Fig. 8: Connecting the ends of the ring

Ring back: Repeat Units 1-17 in the same manner as the front of the ring, but instead of stringing 1 triangle or 1 druk at the end of a seed bead sequence, share the beads of the front to make a double layer. Exit from a triangle in the inner round. Pass through all the triangle beads in the inner round several times to snug the work, making knots between beads. Don't trim the thread.

Back strip: Working directly off the inside triangles of the ring, square-stitch a strip 2B wide and 8 beads long. Connect the strip to 2 adjacent beads on the opposite side of the ring, making a buckle-like shape. Weave through all the beads again to reinforce. Secure the thread and trim. Pass the beginning ends of each strap through the closure until the daggers touch the ring (Fig. 9).

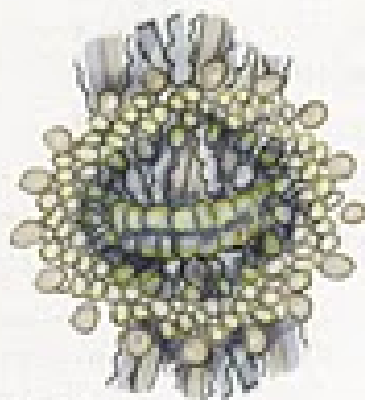


Fig. 9: The back of the ring closure

3) CLASP. Thread the needle on the tail at the beginning of one of the straps. String 7A and half of the clasp. Pass back through the 1 triangle and 1 bugle of Unit 1. Weave through the beads at the end of the strip, following the threaded path. Weave through the clasp connection beads several times to reinforce, making knots between beads. Secure the thread and trim close to the work. Repeat entire step for the other half of the clasp. +

RESOURCES

Check your local bead shop or contact: Seed beads, FireLine braided beading thread, KO nylon beading thread, and similar bugles: Beadcats, (303) 623-2323, www.beadcats.com.

EDITOR'S TIP:

If the holes in your bugles are sharp and cause thread breakage, string one seed bead before and after each bugle, treating the three beads as if they were one bugle. Note that you may also need to add additional seed beads to the loops that surround the bugles to account for the change in size. Alternatively, use shorter bugles to avoid having to adjust the loops.



earth and sky

MARCIA DECOSTER



Have fun creating lacy bead caps using a variety of seed beads, crystals, and pearls; then join two together over a larger bead. The result is a beaded bead dressed up with sparkle and color. Wear one alone for a solo dazzler or string with several others for a stunning necklace.

TECHNIQUES

- ▮ ladder stitch
- ▮ brick stitch
- ▮ right-angle weave
- ▮ picot

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) BEAD CAPS. Work each bead cap separately and join 2 together around a larger bead:

Round 1: Use 3' of thread and one color of C to work a strip of ladder stitch 12 beads long. Stitch the first and last beads together to form a ring.

Round 2: String 3C; pass down through the next bead in the previous round and up through the following bead. Repeat around for a total of 6 picots. Weave through beads to exit from the first bead added in this round (Fig. 1).

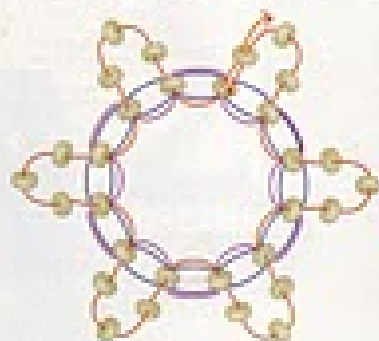


Fig. 1: Finishing Round 2

Round 3: *String 3C and pass down through the third bead of the picot you're exiting. String 1D and pass up through the first bead of the next picot. Repeat from * around for a total of 6 additional picots with 1D between each. Weave through beads to exit from the second bead added in this round (Fig. 2).

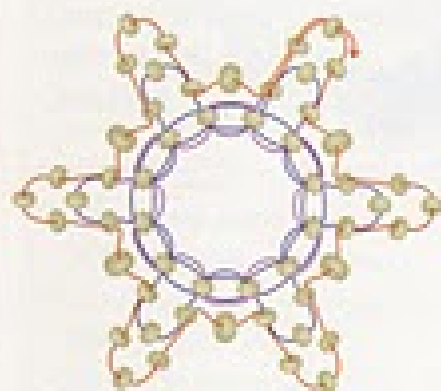


Fig. 2: Working Round 3

Round 4: *String 3A (or 3B). Pass through the Round 3 bead just exited to work another picot. Weave through beads to exit from the tip of the next picot of

the previous round. Repeat around, using either A or B consistently, for a total of 6 additional picots. Exit from the second bead added in this round (Fig. 3). Don't cut the thread.

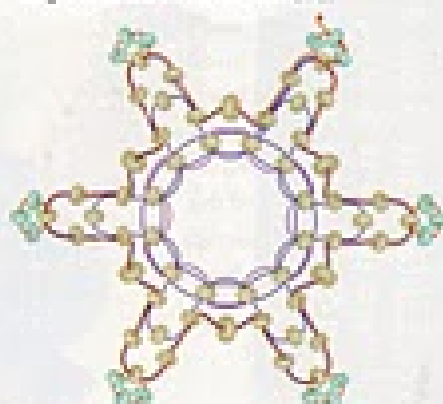


Fig. 3: Adding picots

Note: If your 16mm beads have wide holes, use B to work 1 or 2 rounds of decreasing brick stitch inside Round 1 of each cap (Fig. 4).

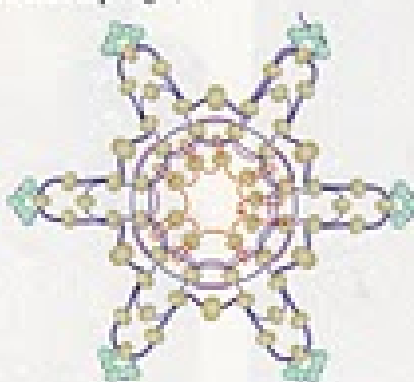


Fig. 4: Working brick stitch inside Round 1

Repeat Rounds 1-4 thirteen times for a total of 7 pairs of matching bead caps, using different bead colors in each round so each final beaded bead is unique. Set aside.

Round 5: Position 2 matching bead caps on each end of one 16mm bead so they mirror one another. *Use one working thread to string 1 accent bead. Pass through the tip of the matching picot on the opposite cap. Pass back through the accent bead and into the tip of the picot you originally exited. Weave through the beads to exit from the tip of the next picot (Fig. 5). Repeat from * around until the caps are connected. Secure the thread and trim.

MATERIALS

3 g turquoise shiny size 15' seed beads (A)
5 g bronze metallic size 15' charlottes (B)
7 g each size 11' seed beads in turquoise-lined clear, turquoise matte, gold metallic, and brown luster (C)
3 g gold metallic size 8' seed beads (D)
42 total 3-4mm cube, crystal bicone, and fire-polished round accent beads in bronze and turquoise
14 dark brown 11x9mm glass bicones
1 sapphire 14mm crystal rivoli
6 thalendory or amazonite 13-19x18-25mm faceted nuggets
7 dark brown 16mm ceramic rounds
26 gold-filled or brass 6mm daisy spacers
2 gold-filled 2mm crimp tubes
Smoke 6 lb braided beading thread
24" of .018 beading wire

TOOLS

Size 12 beading needles
Wire cutters
Crimping pliers
Scissors

FINISHED SIZE: 17½"

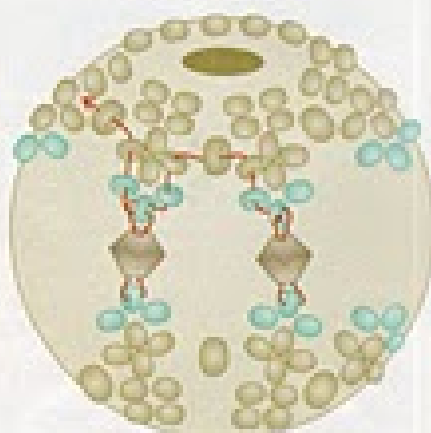


Fig. 5: Connecting the caps

Optional: For extra embellishment, use A or B to work 5-unit-long strips of right-angle weave between the strips of picots, attaching them to the D beads of Round 3.

2) BEZEL. Use 3' of thread to work 1 row of right-angle weave 19 units long, using B for the top and bottom and C for the sides of each unit. Check to see that it fits snugly around the rivoli, leaving a 1-bead-wide gap for finishing. Weave a second row using B and C as before. Use

B to work 1 more round. Use B and follow a right-angle-weave thread path to join the row ends (Fig. 6).

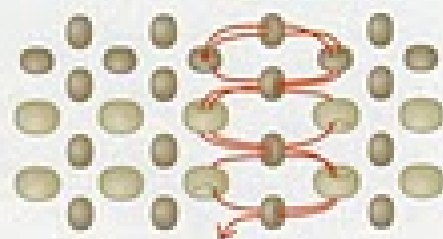


Fig. 6: Joining the row ends

Weave through all the top B and pull tight to form a cup (Fig. 7). Place the bezel face down into the cup.



Fig. 7: Pulling the beaded ring as it cups

Weave through beads to exit from 1B on the opposite edge of the ring. Use B to work 1 round of right-angle weave. Weave through all the top B as before and pull tight to enclose the rivoli. Weave through the beads to exit from 1B on the top of the initial row. String 1A and pass through the next B. Repeat around to embellish the edge of the bezel (Fig. 8). Set aside.

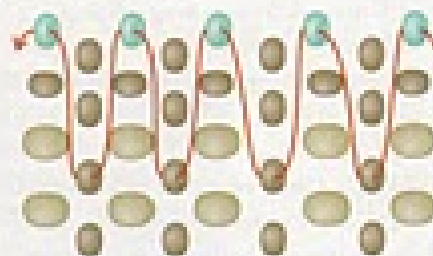


Fig. 8: Embellishing the edge of the bezel

3) ASSEMBLY. Use the beading wire to string 1 crimp tube and 8C. Pass back through the tube and crimp, leaving a 1" tail. String (1 bicone, 1 spacer, 1 beaded bead, 1 spacer, 1 bicone, 1 spacer, 1 nugget, and 1 spacer) six times. String 1 bicone, 1 spacer, 1 beaded bead, 1 spacer, 1 bicone, 1 crimp tube, and 30C or enough C to fit snugly around the bezel. Pass back through the tube, snug the beads, and crimp. Use 1' of thread to secure the strand's 8-bead loop to the back of the bezel. Secure the thread and trim close to the work. +



RESOURCES

Check your local bead shop or contact: Swarovski crystal beads and rivoli, seed beads, spacers, and wire: Out on a Whim, (800) 232-3111, www.whimbeads.com. First Line braided beading thread: FusionBeads.com, (888) 781-3139.

50+ Tips from Top Beadwork Designers

Who would you most like to have sitting elbow to elbow with you at your beading table as you puzzle through the intricacies of learning new stitches, choosing color and materials, translating inspiration to design, and adding finishing touches? We'll just bet that many of you would feel like you'd achieved Nirvana if one or more of your favorite well-known bead designers arrived on the scene, ready to spill their hard-won secrets.

We had far more tips than we could fit into this special issue (all of our contributors teach and have oodles to share). Dive into this great collection of beadworking tips generously contributed by fourteen of our favorite experts and find the tips that set you free!

OUR THANKS GO TO THE "FARLOUGH FOURTEEN"—NANCY CAHN (NC), JEAN CAMPBELL (JC), CAROL HUBER CYFFER (CHC), LYNN DAWY (LD), MARCIA DECOSTER (MDC), MARGIE DEER (MD), DIANE FITZGERALD (DF), LISA KAN (LK), TINA KOYAMA (TK), KATE MCKINNON (KM), RACHEL NELSON-SMITH (RNS), CAROLE OHL (CO), CYNTHIA RUTLEDGE (CR), AND JENNIFER VANBENSCHOTEN (JV).

Earth & Sky
by Marcia
DeCoster—
instructions
on p. 42

Stitches

1) While learning right-angle weave, it's easier to see where to go next if you use two contrasting colors—one color for the side beads and a second color for the top and bottom. When working a flat piece, pass a needle through all the bottom beads on the previous row. This will help to keep the units straight so you can easily visualize the top bead.—MDC

2) Pinch the beads you string for the first two rows of peyote stitch between the thumb and forefinger of your nondominant hand. Keep them pinched as you work the third row, only allowing the bead you need to pass through exposed. This will give you a tight start on your first few rows.—JC

3) When working with patterns in peyote stitch, create a "Bead Line Guide" to help identify the row you are working on. To make it, photocopy your pattern and color in the last row with a black marker. Photocopy the last 2 to 3 rows on a transparency sheet. Cut this out and tape it to a magnetic strip. Place your pattern on a metal stand, such as those used by embroiderers, and place the Bead Line Guide over your pattern. With the "up" and "down" beads on the guide, it is easy to keep track of the row on which you are working.—DF

All photographs by
Ann Johnson and
Jim Lawton.

4) Learn how to transition from one bead stitch to another. This allows more flexibility in the type of design you can execute and will make a design more voluminous, fluid, and less one-dimensional. Two of my favorite stitches are right-angle weave and herringbone. I also utilize the picot stitch to add a lacy feel to my work or to connect one component to the next. I recommend Carol Wilcox Wells's book *Creative Beading* as a guide to how to switch from one bead stitch to another.—LK

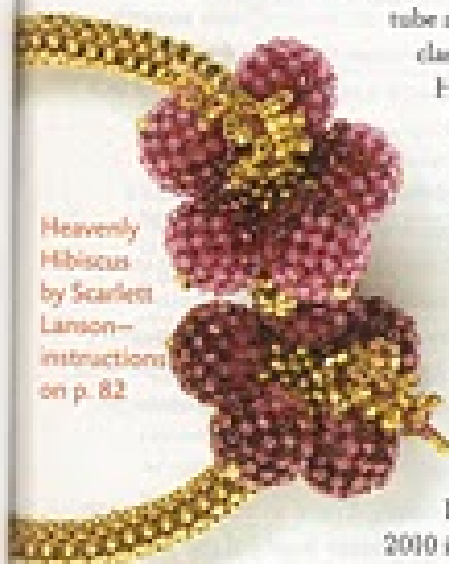
5) When learning a new bead stitch, use larger E beads and yarn so you can better visualize the thread path. Jumping right into size 15° beads is not for everyone and most designs can be modified to the beader's style or technique.—LK

6) Each beadweaving stitch has attributes that make it ideal for certain effects and other characteristics that make it less suitable for other effects. Combining stitches will give you the greatest agility of all. Currently, my favorite beadweaving technique is combining peyote (for stiffness and sculpting) with right-angle weave (for drape and access to working on every side).—TK

7) Right-angle weave is a wonderful stitch but, when done in a 2x2 lattice, doesn't allow for really sturdy finished ends. I love to finish lattice RAW with a segment of 2x2 square stitch. My favorite finish for this is to sew the square-stitched section into a

tube and connect the ends with a clasp that I call the Ram's Horn. This is a fabulous finish for a piece; it's strong, easy to do, can be edge-bound for long wear, and if used with a removable clasp, protects the beadwork from a sewn clasp attachment. I explored this design fully in my Modern Art bracelet, which will be featured in the December 2009/January 2010 issue of *Beadwork*.—KM

Heavenly Hibiscus by Scarlett Lanson—instructions on p. 82



and finally, low tension for long, hanging fringe. When stitching in a bead or series of beads, pull up the thread slack in the same trajectory as it extends off the beadwork. Tucking the index finger of the non-needle hand near the point where the thread exits the beads can help with this—similar to the function of the thread guide or tension control as it interacts with the thread take-up of a sewing machine. When working in tubular and circular peyote stitch, maintain an even tension so that when you come around for the following round, the beads of the previous round are laid neatly in their positions, making it apparent where subsequent beads should be added. If the tension is low, beads of a previous round will flop around, and it will be easy to lose the correct spot in the stitch and/or pattern.—KNS

9) When I am stitching with bead embroidery, I give my beads "room to breathe" between rows. I make sure there is a little bit of space between each row instead of stitching the beads tight up against each other. If there is any beading foundation showing after I am finished, I'll color it using fabric inks or dyes or permanent markers.—JVB

10) Sampling is the best way to learn, as we beaders are very visual learners. Start a sampler notebook, reminiscent of the early fabric samplers, which were used as a stitching dictionary. My sampler has beadwork attached to fabric, but yours could be in a notebook or a file. I work in highly contrasting beads so that I can see what is happening. Size 8°, 11°, and 15° Delicas are used for most of my samples. I make notes on what I did to make each of the samples so that I can refer to them as needed.—CR



Crystal Drop by Nancy Cain—instructions on p. 26

[Editor's Note: The Ram's Horn clasp is available in two sizes from www.kateweir.com/.]

8) When working in any stitch, tension is key and depends upon the final function of the beadwork. Use high tension for short embellishments and beadwork that will not move; medium tension for flat or tubular beadwork over a form;

11) Foolproof method of adding a new thread: Stop beading when the thread becomes 6 to 8 inches short. Place a needle on a new thread. Use a stop bead, marking an 8-inch tail. Pass through the same bead that has the abandoned thread dangling from it and in the same direction. You may want to tie a knot joining the two threads. Work a couple rows/rounds with the new thread. Weave the abandoned thread into the new beadwork. Remove the stop bead and weave the new tail into the previous beadwork. (Old into new, new into old.)—CHC

12) I find it's easiest to work spiral stitches such as spiral rope (particularly double or triple) by stringing the core beads first, then adding the outer stitches to form the spiral. If you're using beading wire to string the core, don't secure the crimps at either end until all the stitching is done: It's very easy to under- or over-estimate how much space the extra thread passes will take. To achieve a flexible spiral with no bare wire showing between the core beads, use a bead stop at either end until all the spiral stitches are in place, then snug the core beads and put the crimps in place.—LD

Designing with Color

13) Color inspiration is everywhere. Notice the colors that are mixed and blended in many things readily available in your home, such as cloth napkins, tablecloths, a favorite printed shirt or dress, or even mail-order catalogs with clothing and home furnishings.—MDC

14) Use the color palettes of artists to get a jump start on your own beading color palettes.—JC

15) I keep a set of Prismacolor pencils and sketchbooks with me at all times to record color combinations (and other inspirations). When noting combinations you like, be sure to record the relative proportions of each color. Proportions can make or break a color scheme. Don't just color a swatch of mustard, a swatch of olive, and a swatch of aqua in your sketchbook. How much mustard? What is the dominant color? Which is the accent? And which colors touch one another? These minute details are critical to great color schemes.—MD

16) When designing a piece, I always stitch together small swatches of the beads I am going to use. No matter how much we know about color, glass is tricky when it comes to reflection, refraction, and absorption of light (therefore color). You never know how the beads will influence each other once they are stitched together. I tape these swatches to white cardboard, along with handwritten notes and observations, slide each into hole-punched plastic sleeves, and store them in a three-ring binder.—MD

17) Begin by selecting your favorite color that is appropriate for the project. Then determine what its opposite would be on the color wheel. For your third color, add lime green to your palette.—DF

18) The more I look at beadwork, the more I realize the importance of contrast, including both contrast of texture and contrast of hue. Contrast of texture is created by mixing shiny and matte beads or pearls and crystals with seed or cylinder beads or even large seed beads with small seed beads. If a large focal bead is textured, set it off with smooth beads on either side. Without contrast to define shapes or create lines, beadwork can become a muddle of beads that lack interest.—DF

19) I think any more than three accent colors makes a piece look too busy. Within each accent color, there are varying hues that one can use for blending and creating visual textures. The following are some fail-safe color combinations: green and aqua, green and cranberry, purple and green, purple and teal, purple and cranberry, purple and blue, topaz and purple, green and topaz, cranberry and topaz, and turquoise and topaz.—LK

20) When selecting accent colors, I twist strands together to see how they blend. I try not to choose beads of the same shape for one piece because by varying the cut and size of the beads, wonderful texture can be achieved. You can add volume and dimension to your work by utilizing this concept. Besides using different shapes and sizes, I often select beads of varying hues in the same color family for visual texture. For instance, if you are working with purple as the main color, use lavender, lilac, amethyst, plum, magenta, or maroon as well.—LK

Waves of Pearl's variation by Atsuko Nara—*Instructions on p. 22*

21) Look through home decor and fashion magazines and catalogs—designers have been paid to create beautiful colorways for these photos, so take advantage of them. I cut out photos of inspiring colorways and paste them into a notebook for easy reference. I also love to use fabrics and variegated yarns for color inspiration.—TK

22) Designing with color is generally just a matter of finding tones that work together—whether you are trying for a complementary color pop (in that case, look for colors that are on the opposite side of the color wheel from each other) or tones that blend—and look different in different lights. I usually swatch when I am unsure about how colors work together; you can easily be fooled by beads that have a colored clearcoat or a special finish because they may behave much differently than expected when seated next to other beads in a finished piece. Swatching is always your best bet, and if you are consistent with your swatch sizes, you can save your samples and make patch-worked pieces with them.—KM

23) Rich, deep colors accented with metallic finishes convey sophistication. Bright and light colors convey frivolity and call for attention. Tones in browns and greens suggest an earthy and relaxed nature. White is for purity and freshness and possesses clarity.—RNS

24) When you find a palette that works for you, make a note of it. Then on another project, try to expand the palette or change the palette by adding a new “spark” color or contrasting color. Sample it!—CR

25) I love to collect the paint-chip samples in hardware stores. The colors are so vibrant and they are usually grouped by family and hue. I punch holes in them and attach them to a ring so that I can carry my little color sample book with me whenever I am bead shopping or trying to match colors for a new project.—JVB

Beading Materials

26) If you’ve ever spent time looking to replace a bead used years ago, you’ll value having a repair kit in place. At the end of each project, I put together a repair kit with a few of each bead used.—MDC

27) Japanese seed beads have great uniformity for beadweaving, but don’t underestimate the Czech seed bead. They aren’t as uniform, but provide great texture for beadwoven projects and are a less expensive alternative for strung projects.—JC



28) The time you put into your beadwork deserves the best you can afford. This applies especially to scissors: Buy high-quality scissors and hide them from everyone—unless you are using FireLine. Then get the cheapest “child’s” scissors from a dollar store.—DF

29) Don’t feel that you have to buy the most expensive stone strand. Some great accent beads can be found in bargain bins. Slight imperfections and blemishes to the beads can add to your overall design. Just don’t make these beads the main focus but rather accents. The main highlight should be quality beads, which will bring additional value to the finished design. Vintage beads and beads scavenged from old necklaces can also add allure and offer a neat history behind the design.—LK

30) Pick beads for their shape and color first and findings for their uniqueness.—LK

31) Unless you want maximum glitz, don’t select all faceted beads. I like to mix faceted and unfaceted, shiny and matte, polished and unpolished beads in the same design. Matte, unpolished, and unfaceted beads balance the highlights.—LK

32) I’m always tempted to buy all my favorite colors that a bead comes in. But for the purpose of designing, it’s more useful to have a variety of sizes and shapes than it is to have a wide color range. I try to resist the color temptation and go for lots of different sizes and shapes in a particular type of bead. Then I add more colors later as my budget allows.—TK

33) Through experience, I’ve learned that pieces designed for reproduction must be planned with cost and sourcing in mind. In planning a repeatable piece, I ask three questions: Is

Continued on page 140

necklace

rivolis in bloom

LAURA MCCABE

Laura strives to meld beadweaving techniques for a multicultural approach to bead art. This particular piece incorporates peyote stitch (which is both Native American and ancient Egyptian in origin) with herringbone stitch (which originated with the Ndebele tribe of South Africa). The necklace uses ancient techniques and vintage crystal stone to create a historically inspired piece with a modern flare and color sense.

TECHNIQUES

- ▣ tubular and flat peyote stitch
- ▣ tubular herringbone stitch
- ▣ picot

See pull-out stitch guide between pp. 48–49 for helpful technique information.



BEZELS

1) RED BEZEL. Use red gold cylinder beads, size 15^o, and charlottes to make a tubular peyote-stitched bezel that surrounds the rivoli:

Rounds 1 and 2: Use 5' of waxed thread to string 28 red gold cylinders, leaving an 18" tail. Tie the beads into a loose circle with 1 bead's width of thread showing; pass through the first few beads to hide the knot.

Round 3: Work 1 cylinder in each stitch. Step up by passing through the first bead in this round.

Round 4: Work 1 root beer size 15^o in each stitch, pulling the thread tight to create a cupped shape; step up (Fig. 1). *Note:* Work an additional round, if necessary, to ensure the rivoli is securely surrounded with beads.

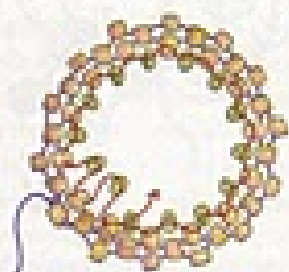


Fig. 1: Working Round 4

Round 5: Work 1 charlotte in each stitch, pulling the thread very tight to cinch the beads.

Front side: Weave through the beads to exit from Round 1. Place the rivoli right side up inside the beaded work and hold it in place with your thumb as you repeat Rounds 4 and 5 to close up the front of the bezel (Fig. 2). Weave through beads to exit from the last round of cylinders on the back of the bezel and set aside.

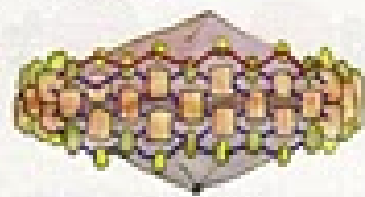


Fig. 2: Closing the rivoli

Repeat entire step to bezel the remaining red rivoli.

2) GREEN BEZEL. Repeat Step 1 to work the green bezels much like the red bezels, with the following differences:

Rounds 1 and 2: String 36 green gold cylinders; tie a loose circle, leaving a 15–20" tail.

Round 3: Work 1 green cylinder in each stitch.

Round 4: Work 1 root beer size 15^o in each stitch.

Round 5: Work 1 olive size 15^o in each stitch.

Round 6: Work 1 charlotte in each stitch; pull snug and exit from the first round.

Front: Repeat Rounds 4–6 to close up the front of the bezel, secure the thread, and set aside.

Repeat entire step for each of the remaining 14mm green rivoli.

3) BLUE BEZEL. Repeat Step 1 with the following differences:

Rounds 1 and 2: String 46 blue gold cylinders; tie into a loose circle, leaving a 15–20" tail.

Round 3: Work 1 blue gold cylinder in each stitch.

Rounds 4 and 5: Work 1 root beer size 15^o in each stitch.

Round 6: Work 1 charlotte in each stitch; pull snug and exit from the first round.

Front: Work 3 rounds of root beer size 15^o, then 1 round of charlottes; secure the thread and set aside.

Repeat entire step for the remaining 18mm blue rivoli.

PENDANTS

4) SIDEWALL. Connect each pair of beaded rivoli with a peyote-stitched tube. With the tail exiting from the last round of cylinders at the back of a red bezel, string 1 red gold cylinder bead and pass through the next bead in the same round. Repeat around and step up through the first bead added in this step so you have a circle of beads sticking out around the bezel (Fig. 3). Continue with

MATERIALS

3 g root beer gold luster size 15^o seed beads
3 g silver-lined apple green size 15^o seed beads
1 g blue purple gold luster size 15^o seed beads
1 g silver-lined olive size 15^o seed beads
6 g gold 24k size 15^o charlotte seed beads
3 g red gold iris 24k size 11^o cylinder beads
5 g green gold iris 24k size 11^o cylinder beads
3 g blue gold iris 24k size 11^o cylinder beads
20 g root beer gold luster size 11^o seed beads
144 crystal AB 2mm crystal rounds
4 volcano red 12mm crystal rivoli
4 Sahara green 14mm crystal rivoli
2 Saturn blue 18mm crystal rivoli
8 burgundy 6mm round pearls
4 chartreuse 6mm round pearls
4 abalone blue 8mm round pearls
60 chartreuse green 8–10mm kishi pearls
30 burgundy 8–10mm kishi pearls
20 abalone blue 10–12mm kishi pearls
Smoke 6 lb braided beading thread
Natural or synthetic bearnax

TOOLS

Size 12 and 13 English beading needles
Scissors

FINISHED SIZE: 18"

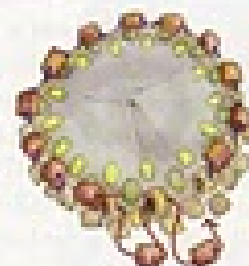


Fig. 3: Starting the sidewall

red gold cylinders to work 3 more rounds of peyote stitch (work 5 rounds for the green rivoli and 7 rounds for blue), forming a tube (Fig. 4). Connect the last round of this tube to the last round of cylinders at the back of a matching bezel, zipping them together back-to-back.

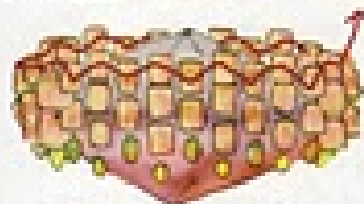


Fig. 4: Working the sidewall

5) BAIL. Exit from the middle round of the sidewall's connecting tube; use red gold cylinders to peyote-stitch a strip 2 beads wide by 24 rows long (20x24 for green and 4x24 for blue). Zip the first and last rows together to create the bail loop. For a picot edging, exit from one edge of the bail strip and string 3 charlottes; pass through the next edge bead and to the other side of the strip; repeat for the entire bail loop (Fig. 3).



Fig. 3: Adding picots to the bail

6) PEARL WREATH. Exit from the next bead in the middle round of the sidewall next to the bail. String 1 root beer size 11^s, 1 burgundy keishi pearl, and 1 charlotte; pass back through the pearl and size 11^s and through the next bead in the same round (Fig. 4). Repeat around to the other side of the bail, placing a pearl fringe between each bead in the middle round of the sidewall (13 red, 17 green, and 21 blue with 2 size 11^s under each blue pearl). Secure the thread and trim.

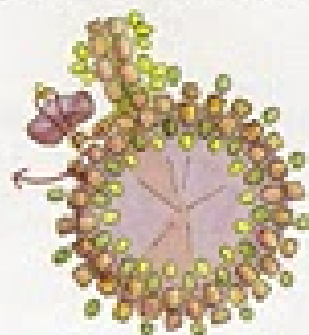


Fig. 4: Attaching a pearl

NECKLACE

7) TOGGLE RING. Use 5' of thread to string 48 red gold cylinders, leaving a 15" tail. Tie a square knot to form a loose circle of beads, leaving 2-3 beads' width

of thread showing. Use red gold cylinders to work 1 round of peyote stitch, work 2 rounds of apple green size 15^s, and 2 rounds of charlottes. Pull the thread tight to snug the beads. Weave through beads to exit from the first round and work 2 rounds of apple green size 15^s and 1 round of charlottes. Zip the first and last rounds of charlottes together to form a solid ring.

Ring bail: Weave through beads to exit from the middle outer round of the ring. Use red gold cylinders to repeat Step 5, peyote-stitching a strip 2 beads wide by 20 rows long. Add green keishi pearl fringe around the ring as in Step 6. Secure the thread and trim.

8) TOGGLE BAR. Use 3' of thread to string 12 green gold cylinders, leaving a 6" tail. Work a strip of flat peyote stitch 12 beads wide by 12 rows long. Zip the first and last rows to form a tube. Exit from a bead at one end of the tube.

End caps: String 1 apple green size 15^s, 1 burgundy 4mm pearl, and 3 blue purple size 15^s; pass back through the pearl and pull snug to form a picot with the blue purple size 15^s. *String 1 apple green size 15^s; pass down through the next bead and up through the following bead at the end of the tube. String 1 apple green size 15^s; pass through the pearl, the picot beads, and back through the pearl. Repeat from * for a total of 6 size 15^s around the end of the tube (Fig. 7). Repeat for the other end of the tube.



Fig. 7: Capping one end of the toggle bar

Bar bail: Exit from the fifth bead near the center of the tube. Use green gold cylinders to peyote-stitch a bail 2 beads wide by 20 rows long. Embellish the edges as before, secure the thread, and trim.

9) ROPE. Use size 11^s (A) and 2mm rounds to work a tubular herringbone-stitched rope:

Round 1: Use 5' of thread to string 8A (Beads 1-8), leaving a 6" tail. Pass through the first bead strung to form a circle.

Round 2: String 2A and pass through Bead 2. Skip over Beads 3 and 4 and pass through Bead 5. String 2A and pass through Bead 6. Skip over Beads 7 and 8 and pass through Bead 1. Pass through the first bead added in this step (Fig. 8).

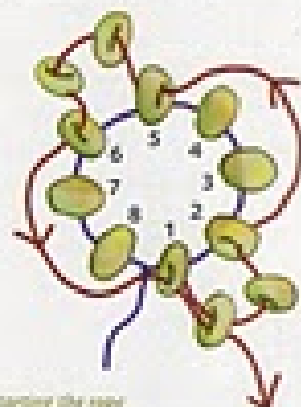


Fig. 8: Starting the rope

Rounds 3-17: Work tubular herringbone stitch for 3 1/4". To add some sparkle, randomly incorporate a 2mm round in place of a size 11^s seed bead, about one every 3-6 rows.

First pendant: String 1 burgundy round pearl, 3A, a red pendant (the bail will cover the seed beads), and 1 burgundy round pearl. String 2A and continue with herringbone stitch, passing back through the bail beads to stitch through 2 tube beads before the pearl, then through the bail beads again to string the next 2A, and repeat (Fig. 9). Once



Fig. 9: Connecting the first pendant

you have 4 beads on top of the last pearl, continue tubular herringbone stitch, passing through the beads so that they are centered with the pearl.

Second pendant: Work 15 rounds of tubular herringbone. Add a 14mm green pendant in the same manner, using chartreuse round pearls. Use size 11½ and 2mm rounds to work 15 rounds of tubular herringbone stitch as before.

Middle pendant: Work 15 rounds of tubular herringbone, then add the 18mm blue pendant, using crystal abalone pearls and stringing 7A between the pearls to accommodate the blue pendant's wider bail.

Work the second half of the necklace in reverse sequence.

10) CLASP. Start a new thread at one end of the rope. String 1 abalone, 1 chartreuse, and 1 burgundy round pearl. String 17 blue purple size 15½ and the toggle bar bail. Pass back through the 3 pearls and into the end of the rope. Following the herringbone thread path, weave through all the beads several times to reinforce, making sure the beads are centered with the pearls. Secure the thread and trim. Repeat at the other end of the rope to secure the toggle ring. +

RESOURCES

Check your local bead shop or contact:
Seed beads and Swarovski crystal nupls:
Laura McCabe Jewelry, www.lauramccabesjewelry.com.
Fusionline braided beading thread:
Fusionbeads.com, (888) 781-3339.



color-play necklace

BARBARA CLAYTOR



TECHNIQUES

- knotting
- right-angle-weave variation

See pull-out stitch guide between pp. 48–49 for helpful technique information.

The intricate-looking knots are actually quite simple: stitch a long strip of beadwork and tie it into knots. Experiment with seed-bead color, type, and size to alter the design and develop your own unique look.

1) STRIP. Use the colors outlined below to work a strip of beaded work 3 rows wide and 54" long:

Row 1 top: Use 6' of thread to string 4L, leaving a 6" tail. Tie a knot to form a circle (and the first unit) and pass through the first bead string. *String 3A and 4L; pass through the first L, just strung to form the second unit (Fig. 1). Repeat from *

eleven times. Working in the same stitch, work 10 units of L with 3B between each;

9 units of L with 3A between each; 10 units of M with 3C between each; 6 units of L with 3A between each; 3 units of N with 3D between each; 10 units of O with 3D between each; 6 units of N with 3D between each; 3 units of P with 3E between each; 10 units of Q with 3E between each; 3 units of R with 3A between each; and 10 units of S with 3B between each. Work 6 units of R with 4A between each. Work 10 units of T with 3K between each for the center of the strip. Repeat entire step in reverse order for the other half of the strip.

Row 1 bottom: Weave through the beads to exit from the bottom L of the last unit. String 3A and pass through the bottom L of the next unit (Fig. 2). Repeat, adding size 11's across the row in the following sequence: 31 stitches with 3A;

9 stitches with 3F; 7 stitches with 3A; 3 stitches with 3D; 9 stitches with 3H; 7 stitches with 3D; 3 stitches with 3E; 9 stitches with 3G; 7 stitches with 3E; 3 stitches with 3J; 9 stitches with 3I; 6 stitches with 3J; 2 stitches with 4J. Continue working in this manner for the second half of the strip, reversing the color sequence.



Fig. 1: Starting Row 1



Fig. 2: Working the bottom of Row 1

Row 2 top: String 3L; pass through the bead just exited to form a circle (and the first unit of this row). Tie a knot between beads of the first row to make the turnaround (Fig. 3). Pass back through the bead just exited. *the next 3 size 11's, and the next size 8". String 3L.

Pass through the bead just exited and repeat from * down the length of the strip, always stringing the same type of bead you last exited for each unit (Fig. 4).



Fig. 3: Starting the top of Row 2



Fig. 4: Starting the top of Row 2

Row 2 bottom: Repeat Row 1 bottom.

Row 3 top: Repeat Row 2 top.

Row 3 bottom: Work as for Row 1 bottom, but match the size 11" color sequence used in Row 1 top.

Ends: Square the strip's end by stitching 1A between the Ls at the corners and 2A between the rows (Fig. 5). Repeat at the opposite end. Secure the thread and trim.

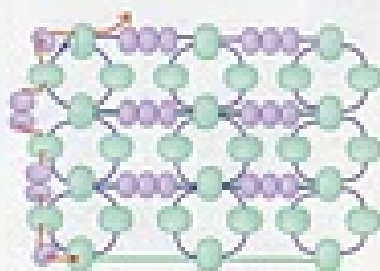


Fig. 5: Stitching the ends

2) KNOTS. Tie an overhand knot with the center of the beaded work. Tie 6 more knots up each side of the strip, taking care to keep the beaded strip flat between knots. Make adjustments as necessary to keep the knots evenly spaced and pointing in the same direction.

MATERIALS

20 g transparent periwinkle AB size 11" seed beads (A)
3 g white-lined periwinkle size 11" seed beads (B)
5 g transparent light sapphire AB size 11" seed beads (C)
10 g light blue-lined topaz size 11" seed beads (D)
10 g transparent topaz AB size 11" seed beads (E)
5 g aqua-lined light blue size 11" seed beads (F)
5 g peach-lined clear size 11" seed beads (G)
5 g lime green-lined aqua size 11" seed beads (H)
5 g pink-lined light blue size 11" seed beads (I)
5 g opaque periwinkle size 11" seed beads (J)
5 g silver-lined red matrix size 11" seed beads (K)
20 g transparent teal AB size 8" seed beads (L)
5 g aqua-lined light blue size 8" seed beads (M)
5 g bright teal-lined clear size 8" seed beads (N)
5 g mint-lined jonquil size 8" seed beads (O)
5 g transparent topaz AB size 8" seed beads (P)
5 g orange-lined jonquil size 8" seed beads (Q)
5 g pink-lined purple size 8" seed beads (R)
5 g silver-lined Ceylon iris size 8" seed beads (S)
7 g silver-lined red AB size 6" seed beads (T)
1 brass 14x32mm sew-on hook-and-eye clasp
Crystal 10-lb braided beading thread

TOOLS

Size 10 beading needle
Scissors

FINISHED SIZE: 21"

3) CLASP. Start 1' of thread at one end of the necklace. Securely sew on one half of the clasp to the end units in each row. Secure the thread and trim. Repeat for the other side of the necklace, taking care to keep the clasp halves on the same side of the strip. *

RESOURCES

Check your local bead shop or contact:
FireLine braided beading thread and all beads and findings: Bead Haven, (737) 362-0762,
www.beadhavenusa.com.

necklace

chocolate and roses pendant

RENELDE NAPOLI

Learn two-needle right-angle weave (without the needles!) while making a crystal open-back bezel embellished with several layers of beads to create a beautiful antique-looking circular pendant. Just change the colors and you can make them to fit any event, big or small!

TECHNIQUE

- two-needle right-angle weave

See pull-out stitch guide between pp. 48–49 for helpful technique information.



1) BEZEL FRONT. Frame the front of the rivoli crystal with cylinder beads (A), light rose 4mm bicones (D), and alabaster 4mm bicones (C), using two-needle right-angle weave, one thread at a time:

Unit 1: Use 8' of thread to string 1D, 1C, 1A, and 1C; slide the beads to the center of the thread and pass through the 1D, 1C, and 1A again, leaving a 4' tail (Fig. 1).



Fig. 1: Working Unit 1

Units 2-11: String 1A, 1C, and 1D; pass back through the nearest 1C of the previous unit and through the 1A just strung (Fig. 2); repeat around for a total of 12 units.



Fig. 2: Completing Unit 2

Unit 12: String 1A and pass up through the nearest 1C of Unit 1; string 1D and pass down through the 1C of Unit 12 and through the 1A just strung (Fig. 3); set this thread aside.

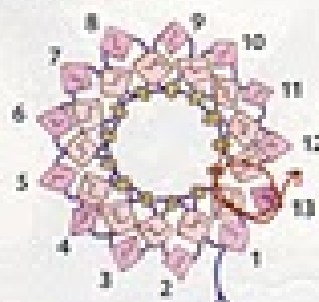


Fig. 3: Finishing the front of the bezel

2) BEZEL BACK. Flip the work over and place the rivoli facedown in the center; use the tail thread to work a layer on top of the previous round, using cylinder (A) and fire-polished (E) beads, sharing bicones of the previous round for each unit, and enclosing the rivoli between the rounds:

Unit 1: Using the 4' tail thread exiting from the first 1D, string 1E, 1A, and 1E; pass through the same bicone again and the 1E and 1A.

Units 2-12: String 1A and 1E; pass back through the next 1D of the previous round, the 1E of the previous unit, and the 1A just strung (Fig. 4). Repeat for a total of 12 units.



Fig. 4: Working the back of the bezel

Unit 13: String 1A and pass through the nearest 1E of Unit 1, through the 1D of the previous round, the 1E of the previous unit, and the 1A just strung.

Center: Pass through all the cylinder beads in the center to snug the work around the rivoli (Fig. 5); repeat with the other end of the thread on the front of the bezel. Weave each thread through beads to exit from the opposite side of an edge bicone.

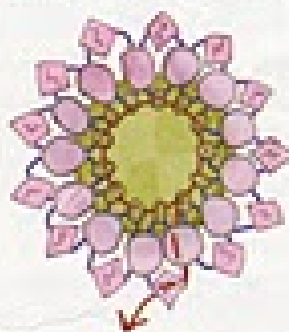


Fig. 5: Reinforcing the center

3) OUTER PEARLS. Work pearl units around the previous round using two threads at a time:

Unit 1: With the beadwork facedup, use the left thread to string 1 pearl; use the other thread to string 2 pearls and pass back through the other pearl and through the next outer bicone (Fig. 6).

MATERIALS

2 g bronze matte size 11' cylinder beads (A)
26 rose 3mm bicones (B)
17 rose alabaster 4mm bicones (C)
19 light rose AB 4mm bicones (D)
13 light rose AB 4mm fire-polished rounds (E)
26 bronze 6mm crystal pearls
1 rose 14mm crystal foil-back rivoli
Clear 0.24mm nylon thread
1 brown 15-strand necklace

TOOLS

Scissors
Knitting tweezers
Bead reamer (optional)

FINISHED SIZE: 1 1/4" x 2 1/4"
(PENDANT)

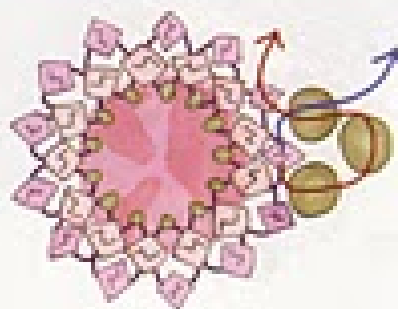


Fig. 6: Adding the first unit of pearls

Units 2-12: Use the left thread to string 1 pearl; use the right thread to string 1 pearl and pass back through the other pearl and through the next outer bicone; repeat around (Fig. 7). Work the last unit by stringing 1 pearl and crossing the threads through the first pearl.

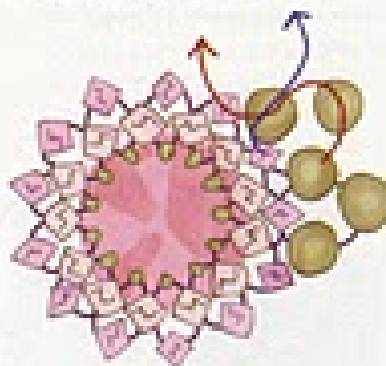


Fig. 7: Completing Unit 2 with pearls

4) EMBELLISHMENTS. Work through the inner pearls to add seed bead crosses, then add crystals along the edge, between the outer pearls:

Seed-bead crosses: Use the left/inner thread (the end exiting toward the center) to string 2A, 1B, and 4A; pass through the next pearl, exiting toward the center (if needed, use the tweezers to pull the thread through the pearl). Use the right/outer thread to string 4A and pass back through the last 1B; string 2A and pass through the next pearl, exiting toward the outside (Fig. 8). Repeat around, then weave through beads to exit from opposite sides of an edge pearl.

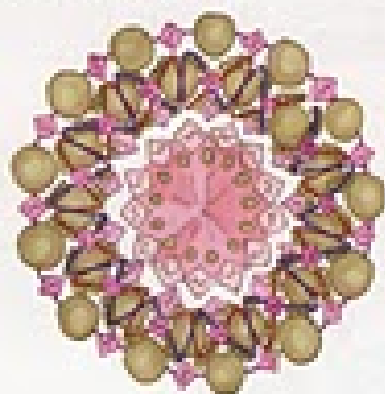


Fig. 8: Weaving the seed-beaded crosses (indicated in blue and red) and crystal edge (indicated in purple)

Crystal edge: Use one thread to string 1B and pass through the nearest pearl; repeat around, pulling the beads snug to dome the pendant (Fig. 9). Use the other thread to pass back through all the edge beads, exiting so that the threads are crossed through the first pearl.



The back of the pendant.

5) BAIL. Work a strip of right-angle weave for the bail. String 4A on each thread; use one thread to string 1C and pass the other thread back through it. *String 1A, 1D, and 1A on each thread; use one thread to string 1C and pass the other end back through it. Repeat from * twice. String 4A on each thread and pass each thread through opposite sides of the same edge pearl (Fig. 9).

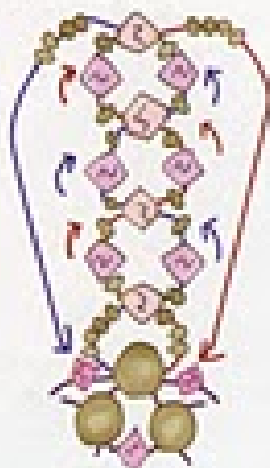


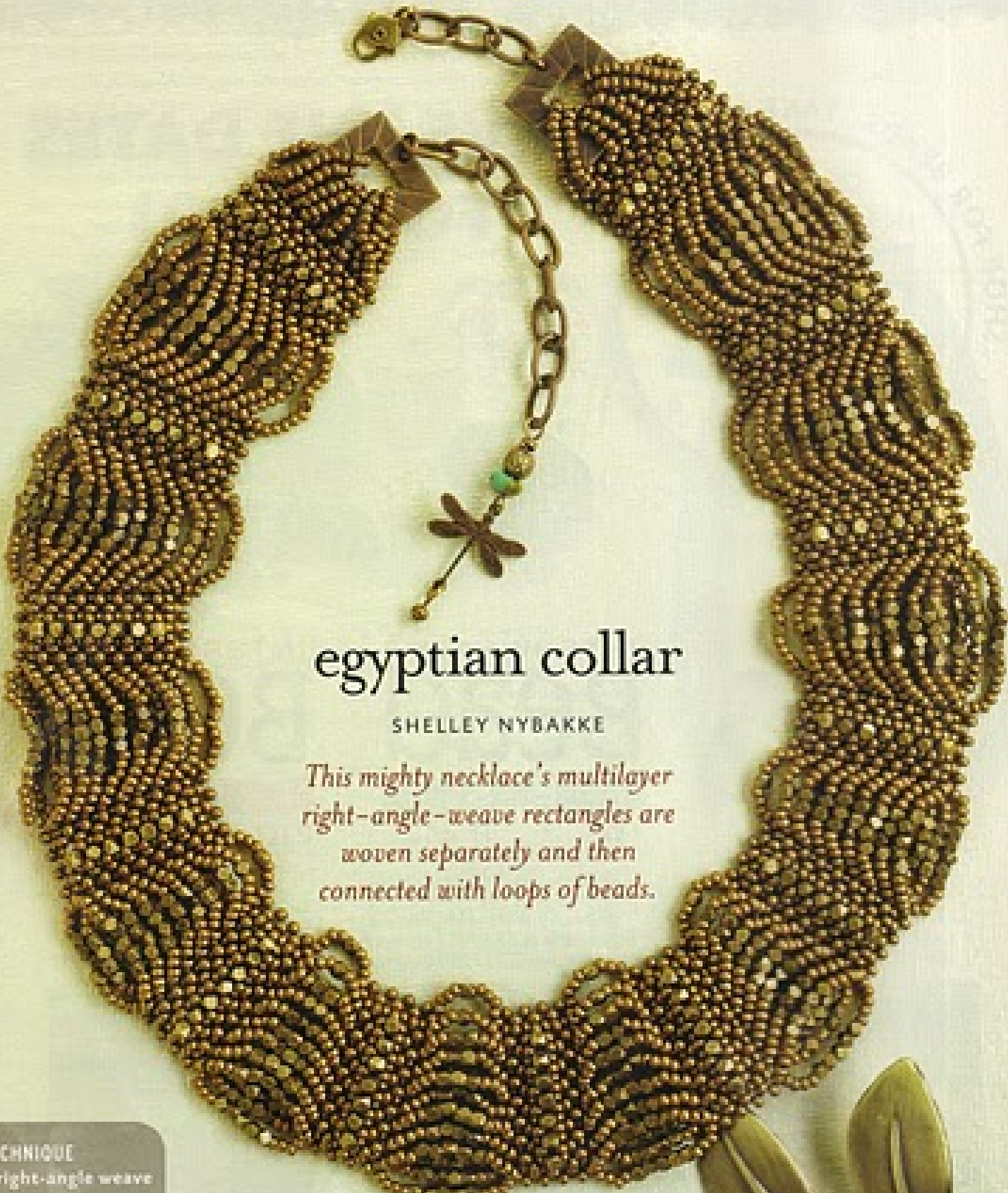
Fig. 9: Attaching the end of the bail

Weave each thread through the bail twice again to reinforce or until you can no longer fit the threads through the beads, and trim close. Use the necklace to string the bail. *

RESOURCES

Check your local bead shop or contact:
 Necklace and Swarovski rivoli cabochon:
 BricolArt, info@bricolart.be, www.bricolart.be.
 Seed beads, Swarovski crystal bicones and pearls, fire-polished rounds, and thread: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.





egyptian collar

SHELLEY NYBAKKE

*This mighty necklace's multilayer
right-angle-weave rectangles are
woven separately and then
connected with loops of beads.*

TECHNIQUE

:: right-angle weave

See pull-out stitch guide
between pgs. 48–49
for helpful technique
information.

(the loop halves will begin to stack).

Weave through beads to exit from the rectangle's third side bead.

Loops 3 and 4: Connect the 2 rectangles as before, stringing 4 seed beads, 2 cubes, and 4 seed beads for the front and back halves of the loop. Weave through beads to exit from the first rectangle's next side bead.

Loops 5 and 6: Repeat as before, stringing 4 seed beads, 3 cubes, and 4 seed beads for each half of the loop.

Loops 7 and 8: Repeat as before, stringing 4 seed beads, 4 cubes, and 4 seed beads for each half of the loop.

Loop 9: Repeat as before, stringing 4 seed beads, 5 cubes, and 4 seed beads for each half of the loop.

Repeat entire step five times to connect a total of 7 rectangles.

Connect 3 rectangles to one end of the necklace, replacing the 4 seed bead/cube/4 seed bead sequences with 6 seed bead/cube/6 seed bead sequences; repeat to add 3 rectangles at the other end of the necklace in the same manner.

3) END LOOPS. Form seed-bead loops to connect the ends of the necklace to the square links: Start 6' of thread so it exits up through the middle Layer 1 horizontal bead on the long side of one end of the necklace. String 14 seed beads and 1 square link and pass through the last rectangle bead exited. Weave through beads to exit down through the next Layer 1 horizontal side bead (Fig. 4).

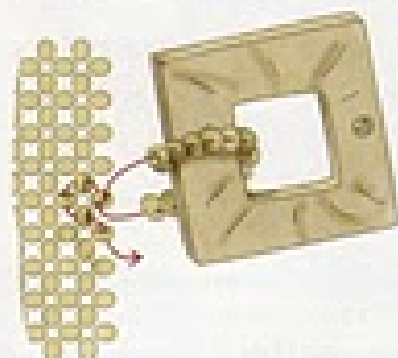


Fig. 6: Attaching one end to 1 link

String 14 seed beads; pass through the square link in the same direction as before and down through the rectangle bead last exited. Weave through beads to exit up through the next Layer 1 horizontal side bead. Repeat entire step down the side using 16-18 seed beads instead of 14 for the last 2 loops. Weave through beads to repeat the loop sequence on the other half of the same rectangle, making sure all the loops lie in the same direction. Secure the thread and trim.

Repeat entire step on the other end of the necklace to attach the remaining square link.

4) CLASP. Add an embellished extender chain and clasp to the links: **Extender:** Use 1 jump ring to connect 2 1/2' of chain to 1 of the square links.

Chain embellishment: Use the eye pin to string the rondelle and 5mm round; form a wrapped loop that attaches to the free end of the previous chain. Open the eye-pin loop as you would a jump ring and string the head end of the dragonfly link; close the loop. Use the head pin to string 1 seed bead; form a simple loop that connects to the tail end of the dragonfly link (Fig. 7).



Fig. 7: Embellishing the clasp chain

Clasp: Use a jump ring to connect the clasp to one end of 1/4' of chain. Use the remaining jump ring to connect the free end of the previous chain to the remaining square link. +

ARTIST'S TIP

For added sparkle, replace the cornerless cubes with 3mm crystal bicones or rounds. To avoid thread breakage when working with crystals, switch to a double strand of 10 lb braided beading thread and a size 12 needle.

RESOURCES

Check your local bead shop or contact: FireLine braided beading thread and all beads and findings: The Bead Parlor, (309) 822-7708, www.thebeadparlor.com



necklace

silvia's wedding necklace

MAGGIE MEISTER

Inspired by an ancient Greek necklace, this piece was designed for Silvia, the daughter of Maggie's friend and teacher, Luciana Notturmi. Coin pearls and stones are inlaid within circular peyote stitch, and a tubular herringbone chain evokes the meshlike designs of an ancient time.

TECHNIQUES

- circular peyote stitch
- tubular herringbone stitch

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) **BEZELS.** Work circular flat peyote stitch to fit the back of a coin pearl, then work tubular peyote stitch to form a bezel.

Round 1: String 3A and pass through them again to form a circle; tie a square knot with the tail thread. Pass through the first 1A.

Round 2: Work 1A in each stitch; step up by passing through the first bead of each round.

Round 3: Work 2A in each stitch; step up (Fig. 1).

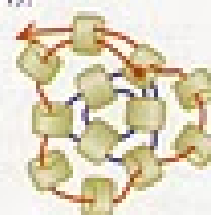


Fig. 1: Working Rounds 1–3

Round 4: Repeat Round 2.

Round 5: Repeat Round 3.

Round 6: Repeat Round 2. The work should be slightly wider than a coin pearl (Fig. 2).

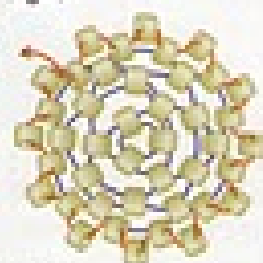


Fig. 2: Rounds 1–6

Round 7: String 1 coin pearl; pass through an "up" bead on the opposite side of the circle, back through the pearl, and through the last bead passed through (Fig. 3). Continue working 1A in each stitch.

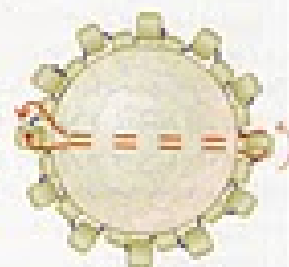


Fig. 3: Adding a pearl

Round 8: Alternate working 2A, then 1A in each stitch; step up. *Note:* Work increases or decreases as necessary to accommodate the shape of the pearl.

Round 9: Work 1A in each stitch; step up.

Round 10: Repeat Round 8.

Round 11: Work 1B in every other stitch.

Pull tight to snug the beads around the pearl. Pass through the round again to reinforce, then secure the thread and trim.

Repeat for each of the coin pearls.

2) DANGLE. Choose the center pearl and anchor a new thread to exit at the bottom of the bezel. String 3A, the round white pearl, 2A, the briolette, and 2A; pull snug and pass back through the fifth-to-last 1A, the pearl, and the next 1A. String 2A and pass through 2 beads of the bezel; pass through all the beads again to reinforce. Pass through the bezel beads to exit near the top, at a two o'clock position (Fig. 4).



Fig. 4: Creating the dangle

3) CONNECTING. String 1 ruby; pass through a side bead on a second bezel, back through the ruby, and through the same bead on the first bezel. Pull snug and repeat the same thread path to reinforce. String enough beads to reach around the side of the ruby, pass through the second bezel, and string beads to reach around the other side of the ruby, back to the first bezel. Work 1 round of peyote stitch along the side beads. Pass through beads to exit the opposite side of the second bezel (Fig. 5) and repeat to attach a third bezel; secure the thread and trim. Secure a new thread in the center pearl and repeat entire step to attach the remaining rubies and beveled pearls.

4) CHAIN. Ladder-stitch 6B, leaving a 9" tail. Pass through the first and last beads to use as a foundation round to work a herringbone tube that is 6 beads around and 7 1/4" long. Ladder-stitch through the last round to close up the end of the tube, then string

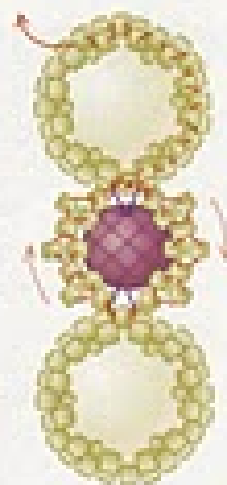


Fig. 5: Connecting the bezels

2A and pass through the opposite side of the tube to cover the end and serve as a foundation for the clasp; do not trim the threads (Fig. 6a). Use a tail thread to string 1 vermeil 6mm bead and pass through an edge bead at the top of the last beveled pearl. Pass through the beads several times to secure, then trim. Repeat with the other tail thread.



Fig. 6: Working the clasp loop

5) CLASP. Repeat Step 1 using the faceted pearl, repeating Round 6 twice to form a taller bezel. Exit the center back of the bezel and work a 2-bead ladder to attach one of the herringbone tubes; weave through the beads several times to secure, then trim.

6) LOOP. At the end of the second tube, string 25-30A to form a loop to fit the clasp bead. Pass through the 2A at the end of the tube and the first 2A just strung. String 1B, skip 1A, and pass through the following 1A; repeat around, then secure the thread and trim (Fig. 6b). *

MATERIALS

14 g 24k gold-plated cylinder beads (A)
5 g gold size 13" seed beads (B)
2 gold vermeil 6mm rounds
4 ruby 8mm faceted rounds
1 ivory 8mm faceted pearl
1 white 8mm pearl
5 ivory 12mm coin pearls
1 green 10mm briolette
Nylon size D beading thread

TOOLS

Size 10 beading needle
Scissors

FINISHED SIZE: 20"



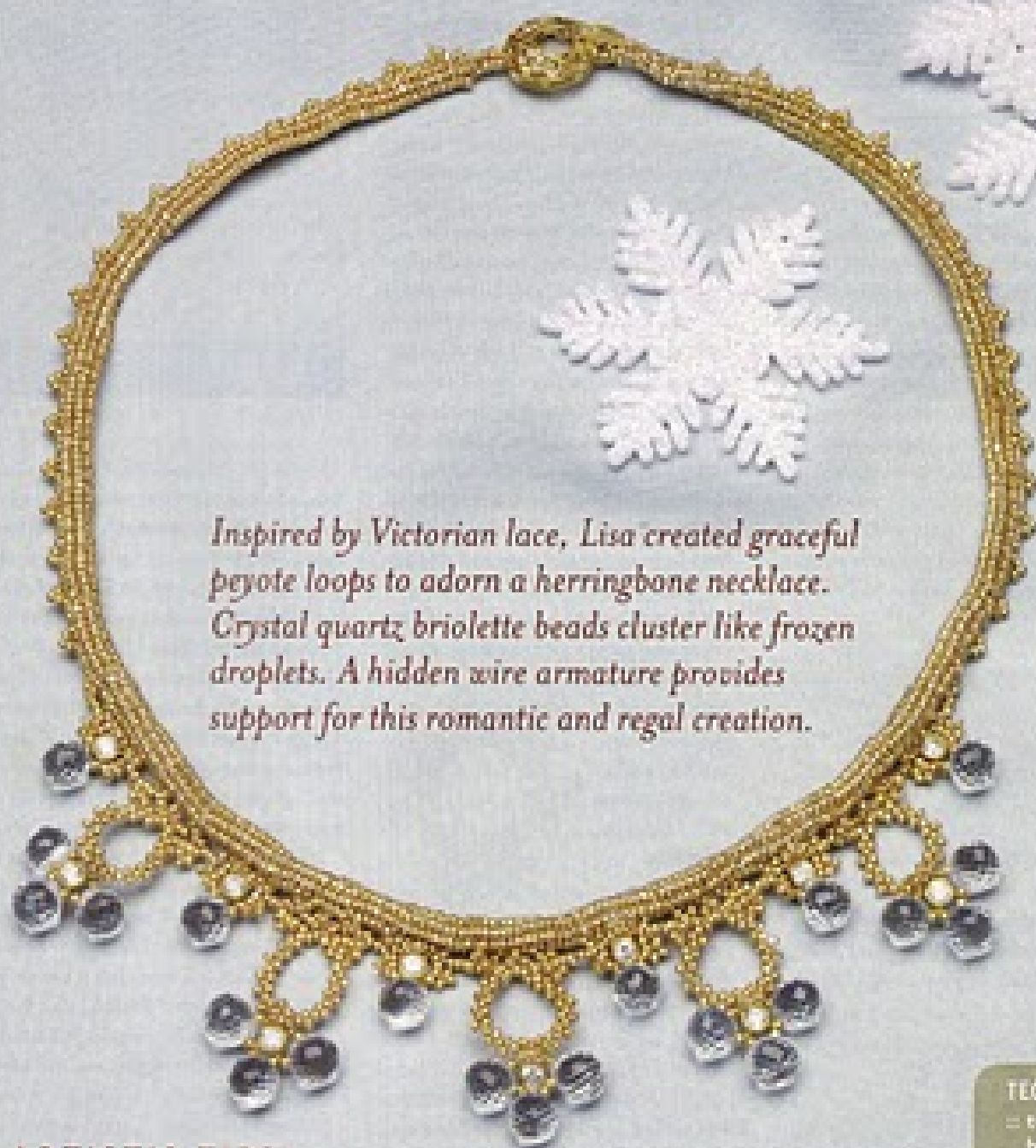
Detail of clasp

RESOURCES

Check your local bead shop or contact:
Nymo nylon beading thread, seed beads
and similar pearls: FusionBeads.com, (888)
785-3138.

ice princess

LISA KAN



Inspired by Victorian lace, Lisa created graceful peyote loops to adorn a herringbone necklace. Crystal quartz briolette beads cluster like frozen droplets. A hidden wire armature provides support for this romantic and regal creation.

ARTIST'S TIPS

- Close any open loops in the connectors before stitching.
- Roll excess working thread onto a No-Tangle bobbin to prevent tangling and unroll as needed.

TECHNIQUES

- ▢ tubular herringbone stitch
- ▢ peyote stitch
- ▢ ladder stitch
- ▢ picot

See pull-out stitch guide between pp. 48–49 for helpful technique information.

1) HERRINGBONE TUBE. Use 7' of conditioned nylon thread, the size 12 needle, and charlottes to ladder-stitch 12 beads (6 stacks with 2 beads each). Pass through the 2 beads in both the first and last columns to form a tube, exiting from the top of the first column. Work tubular herringbone stitch for 17". Secure the thread and trim.

2) PICOTS. Add 3-bead picots along one column (Stack 1) of the tube; Stack 1 will be your base column from which your work will develop: Use the size 13 needle and 7' of braided beading thread to pass through the first 3 beads of Stack 1. String 3 beads and pass through the third Stack 1 bead again, forming a 3-bead picot; pass through 6 beads of Stack 1. String 3 beads; pass through the sixth Stack 1 bead again, forming another picot loop; continue through 6 beads (Fig. 1). Repeat for a total of sixty-two 3-bead picots, leaving only 2 beads remaining at the end of the row.



Fig. 1: Adding picots to the tube

3) CLOSURE. Work both sides of the closure:

Clasp: Exit one end of Stack 1. Referring to Fig. 2 (numbers indicate Stack numbers), pass back down through 1 bead



Fig. 2: Starting the strip that attaches to the clasp

in Stack 2 and up through 1 bead in Stack 3. String 3 beads (these form the first end picot), pass down through 1 bead in Stack 1, and up 1 bead in Stack 6. String 3 beads (second end picot beads) and pass down 1 bead in

Stack 4. Pass back up Stack 3 and continue through the first 2 beads strung to exit the tip (middle bead) of the first end picot. String 1 bead, pass through the tip of the second end picot, string 1 bead, and pass through the tip of the first end picot to form a circle (Fig. 3a). String 3 beads, one half of the clasp, and 3 beads (Fig. 3b), then pass through the tip on the second picot and through the last 6 beads strung to anchor and center the clasp. Pass through all picot and clasp beads again to secure. Weave ends into beadwork and trim.

Fig. 3: Attaching the clasp

Loop: Begin 7' of braided beading thread on the other end of the tube. Repeat Step 3, omitting the clasp and exiting from the tip of an end picot. String 11 beads and pass through the tip of the other end picot to form a loop. Pass through the first bead of the loop and work 1 round of peyote stitch with 1 bead in each stitch (Fig. 4). Pass through beads again to reinforce and center the loop; secure thread but do not trim.

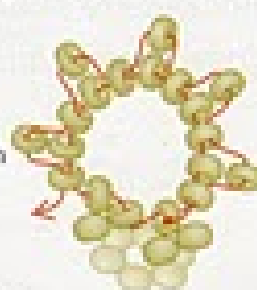


Fig. 4: Working the clasp loop

4) SHAPING. Weave through beads to Stack 4. Pass down through 5-10 beads in Stack 4; pull gently but firmly to adjust the tension. Tie a half-hitch knot between beads. Repeat every 5-10 beads in Stack 4. With slight adjustments, the necklace will gradually curve; too much tension will create a kink rather than a curve. Check your tension before tying each half-hitch knot.

MATERIALS

7 g gold size 13' charlottes
21 clear 6.5x7mm crystal quartz top-drilled briolettes
11 gold-filled 7mm 4-ring connectors with inset cubic zirconia
1 gold-filled 13x18mm hinged clasp with inset cubic zirconia
Nylon beading thread to match beads
Clear 6 lb braided beading thread
7m' of sterling silver 20-gauge wire
Beeswax

TOOLS

Size 12 and 13 beading needles
Chain- or flat-nose pliers
Round-nose pliers
Wire cutters
Scissors

FINISHED SIZE: 18"

5) BRIOLETTE LOOPS. Create five 3-briolette peyote-stitched loops and 6 single-briolette peyote-stitched loops. Work from left to right, with the clasp end on your left. All briolette loops are worked off of the tips of the previously formed picots:

Using 3' of braided beading thread (with 2' wrapped on the bobbin) and the size 13 needle, exit through the twentieth picot from the clasp. String 5 beads and pass through the middle bead on Picot 21.

Single-briolette loop: String the top left ring of the connector, 3 beads, and the top right ring; pass through the tip of Picot 22. String 3 beads, the bottom right ring, 1 bead, 1 briolette, 1 bead, the bottom left ring, and 3 beads; pass through the tip of Picot 21 and the top left ring. Continue through 2 beads above the connector to exit the middle bead between the 2 top rings. String 3 beads and form a picot counterclockwise through the middle bead above the connector (Fig. 3a). Continue through the third bead, Picot 22, the top right ring, and down through 2 beads on the right side of the connector. Form another 3-bead picot, moving counterclockwise through the center bead again (Fig. 3b). Pass

through the next bead, bottom right ring, next 3 beads, bottom left ring, and next 2 beads; form a picot on the left side of the connector (Fig. 5c). Weave through beads to exit the tip of Picot 22. String 5 beads and pass through the tip of Picot 23 (Fig. 5d).

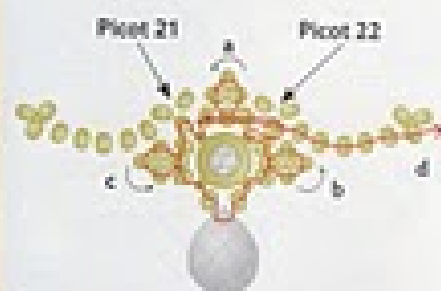


Fig. 5: Working the single-briolette loop

Small 3-briolette loops: Exiting Picot 23, string 29 beads and pass clockwise through the fourth bead strung to form a circle. String 3 beads and pass through the tip of Picot 24. Weave through the picot to pass back through the 3 beads just strung and into the top center bead of the loop. (There should be 25 beads in the loop.) Work peyote stitch around the loop, working 1 bead in each stitch. Pass through the top center bead in the loop, string 3 beads, and pass through the opposite end to form a picot (Fig. 6a). Pass down through the left side of the peyote loop (counterclockwise) to exit from the sixth high bead. Exit the seventh high bead.

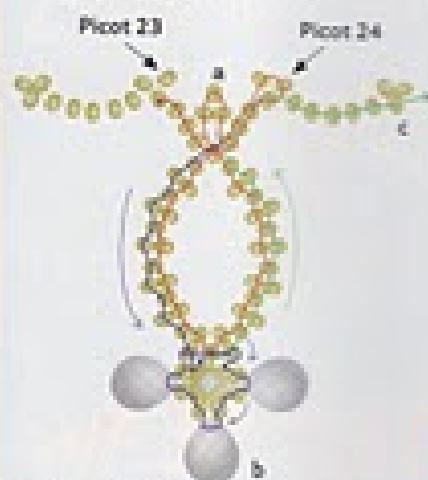


Fig. 6: A small 3-briolette loop

String 1 bead, the top right ring of a connector, 1 bead, 1 briolette, 1 bead, the bottom right ring, 1 bead, 1 briolette (Fig. 6b), 1 bead, the bottom left ring, 1 bead, 1 briolette, and 1 bead; pass through the sixth high bead and the top left ring. *Note:* You passed through the peyote loop counterclockwise but moved in a clockwise motion when connecting the briolettes. Continue counterclockwise around the peyote loop, working 1 bead in each stitch. Pass through the last 2 beads in the loop, through the 3 beads strung before Picot 24, and through the tip of Picot 24. String 5 beads and pass through Picot 25 (Fig. 6c). Work a Single-briolette Loop between Picots 25 and 26. String 5 beads and pass through Picot 27.

Medium 3-briolette loops: Repeat as for the Small 3-briolette Loop, but string 33 beads for the peyote loop instead of 29 and work between Picots 27 and 28. String 5 beads and pass through Picot 29. Work a Single-briolette Loop between Picots 29 and 30. String 5 beads and pass through Picot 31.

Large 3-briolette loops: Repeat as for the Medium 3-briolette Loop, stringing 37 beads for the loop instead of 33 and working between Picots 31 and 32. String 5 beads and pass through Picot 33.

Continue adding briolette loops in the following order; after each loop is completed, prepare for the next by stringing 5 beads and passing through the next picot: Work a Single-briolette Loop between Picots 33 and 34. Work a Medium 3-briolette Loop between Picots 35 and 36. Work a Single-briolette Loop between Picots 37 and 38. Work a Small 3-briolette Loop between Picots 39 and 40. Work a Single-briolette Loop between Picots 41 and 42. String 5 beads; pass through Picot 43.

6) FINISHING. Add additional picots to each side of the 3-briolette loops: With the clasp to your left, secure 5' of

braided beading thread in the herringbone tube, exiting between the first Single-briolette and Small 3-briolette Loops. *String 3 beads and pass through the first up bead on the left side of the peyote loop. Pass back through the third and second beads just strung, exiting the middle bead. String 3 beads and pass through the tip again, forming another picot (Fig. 7a). Weave through beads to exit the middle bead of the picot centered above the Small 3-briolette Loop. Pass around through a bead in Stack 1 (between two of the picots formed in Step 2) to secure the loop's picot (Fig. 7b). Weave through beads to exit between the next two picots (Fig. 7c) and repeat to form a second picot on the right side of the first Small 3-briolette Loop. Repeat for each remaining 3-briolette loop.



Fig. 7: Adding the final picots

7) WIRE. Curve the wire slightly and insert it gently into the herringbone tube near the eighteenth picot, into the hollow inside the tube. Take care not to catch it on any threads; reshape the wire. +

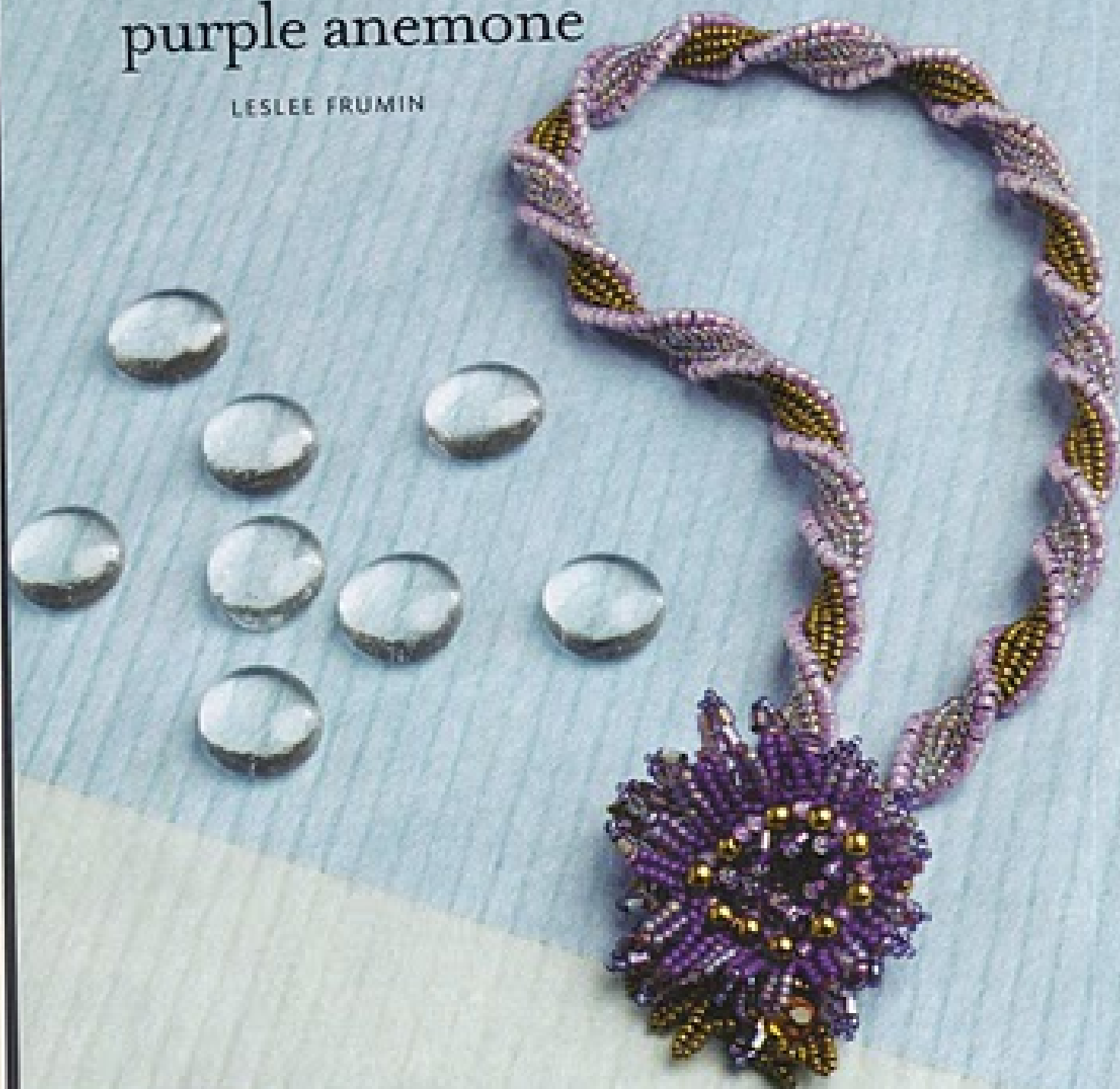
RESOURCES

Check your local bead shop or contact:
Crystal briolettes: Taj Co., (717) 944-6330, www.tajcompany.com. Clasp and connectors: Ezal Jewels, (800) 977-9904, www.ezaljewels.com. Beads and Nymo nylon and FireLine braided beading threads: Garden of Beads®, (707) 923-9120, www.gardenofbeads.com. Wire: Rio Grande, (800) 343-6366, www.riogrande.com.

necklace

purple anemone

LESLEE FRUMIN



TECHNIQUES

- ▄ ladder stitch
- ▄ flat and tubular herringbone stitch
- ▄ picot

See pull-out stitch guide between pp. 48–49 for helpful technique information.

*Leslee created this flower with free-form herringbone stitch. She then made a herringbone ribbon necklace based on Leslie Frazier's in the book *The Art & Elegance of Beadweaving* by Carol Wilcox Wells (Lark Books, 2002). Once attached, her showy flower is a stunning centerpiece.*

1) TWISTED RIBBON. Work tubular herringbone stitch without stepping up at the end of each round; this, combined with the larger size 8^s seed beads, will cause the tube to spiral. Keep your tension tight for a more pronounced twist.

Ladder base: Use 4' of conditioned single thread to string a tension bead, leaving a 4" tail. Work a 2-bead ladder, stitching 2E, 2A, 2A, 2A, 2E, 2B, 2B, and 2B (Fig. 1). Pass through the first and last columns to connect the ends, forming a tube and exiting from the top of the 2E.



Fig. 1: Working the ladder-stitch base

Round 1: String 1E and 1A; pass down through the next 2A and up through the following 2A. String 2A; pass down through the next 2A and up through the following 2E. String 1E and 1B; pass down through the next 2B and up through the following 2B. String 2B; pass down through the next 2B and up through the following 2E (one bead from the previous round and the first bead strung in this round).

Rounds 2 and on: Repeat Round 1 for a total of 15", stringing 2 beads and passing down through 2, then up through 2 beads for each stitch. Work with a tight tension; after a few rounds, collapse the tube so that the size 8^s become the edges of the double-faced ribbon.

Clasp loop: Stitch a strip that is 2 beads wide for 22 rows (or long enough to fit around the button). Pass through the strip and the end of the ribbon several times to secure the loop (Fig. 2).

2) FLOWER BACK. Work tubular herringbone stitch with increases and various bead sizes to free-form the main petals of the flower, then embellish with

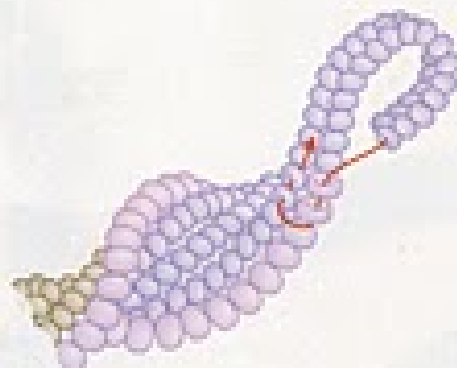


Fig. 2: Forming the clasp loop

fringe and picots. Secure 4' of thread at the start of the twisted ribbon.

Rounds 1-4: Work 10C around, passing down through 1 bead, then up through the following bead for each stitch; step up by passing through the first bead in each round.

Rounds 7-10: Work 6C and 6E; keep a tight thread tension so the smaller beads begin to fold down while the larger beads fan out toward the top.

Round 11: Begin increasing by stringing 1 bead between each stitch (Fig. 3).

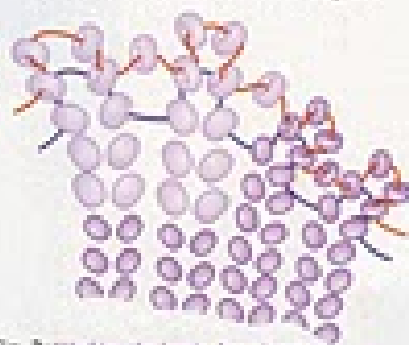


Fig. 3: Working the herringbone increase

Round 12: String 2 beads between each of the increase stitches in the previous round. Continue increasing by stringing 2 beads between each stitch above each increase bead of the previous round (Fig. 4).

Rounds 13-18: Continue with tubular herringbone, stitching 2 beads into each pair of increase beads. Work more increases and change beads as desired, with size 11^s in the front of the tube and 3mm hex beads in the back.

Round 19: Form a picot at the tip of each pair of columns by stringing 3D and passing down through 2 beads and up

MATERIALS

12 g bronze size 11^s seed beads for twist (A)
10 g clear AB size 11^s seed beads for twist (B)
5 g total matte size 11^s seed beads in blue and purple for flower (C)
5 g total size 11^s seed beads, 2mm hex beads, and 2mm fire-polished rounds in blue and purple for flower (D)
8 g gilt-lined lavender size 8^s seed beads for twisted edge (E)
5 g purple AB 3mm hex beads
10-12 bronze 4mm rounds
4-5 amber/purple 4-5mm fire-polished and pressed-glass accent beads
1 brass 8x10mm button with shank
Beading thread in colors to match beads
Beeswax

TOOLS

Size 10 or 12 beading needle
Scissors

FINISHED SIZE: 17 1/4"

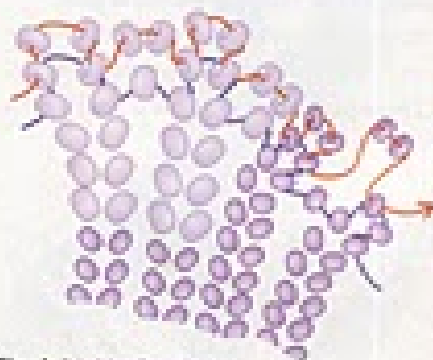


Fig. 4: Stitching Round 12

through the following 2 beads for each stitch (Fig. 4). Pass through the round again to reinforce.

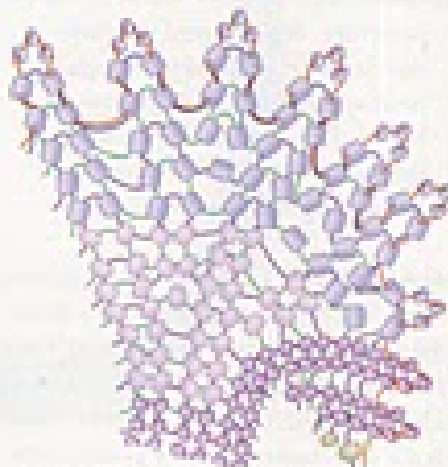


Fig. 5: Forming the Round 19 picot

3) CENTER PETALS. Weave through beads to exit from Round 11 on the inside of the tube.

Rounds 20-21: Using size 8's and stitching through the beads in Round 11, begin a second tube on the inside of the larger tube. Work an increase between each stitch using size 11's, for a total of 20 herringbone pairs (Fig. 4).

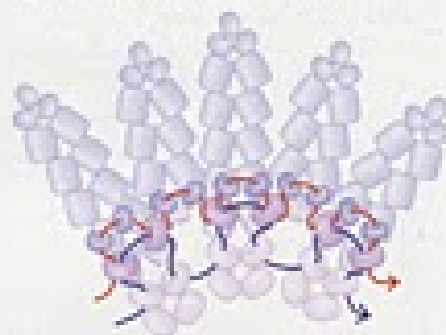


Fig. 6: Starting the center petals

Rounds 22-28: String 2 beads and pass down to Round 23 for each stitch, creating separate columns of petals; string 1 bead per stitch in the final round (Fig. 7).

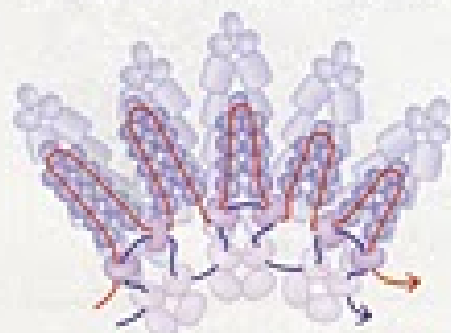


Fig. 7: Working the petals

Eye pleats: Exit from the base of the center petal tube. String 3 seed or other accent beads; pass down through one bead and up through the following bead to form a picot. Repeat around the inside of the flower, then repeat again using different beads.

4) ACCENT PETALS. Exit from the back side of the flower, about 3 rounds from the outer edge. String 10-20 size 11's and pass through the flower to secure them in a line even with the edge. Use these beads as the foundation for more petals, working them until they extend beyond the flower's edge (Fig. 8).

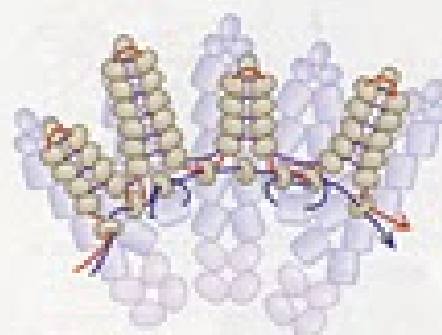


Fig. 8: Stitching the accent petals

5) CLASP. Secure the bottom to the back of the flower near Round 6. •

RESOURCES

Check your local bead shop or contact:
Seed and hex beads: Beyond Beadery, www.beyondbeadery.com
Glass accent beads: FusionBeads.com



necklace

ellipse necklace

MARCIA DECOSTER

This elegant necklace draws visual power from the strong geometry in its curved and layered right-angle-weave pendant.



TECHNIQUES

- right-angle weave
- peyote stitch
- picot
- ladder stitch

See pull-out stitch guide between pp. 48–49 for helpful technique information.

MAKE A
PROJECT
WITH A 3-D
EFFECT!

PENDANT

1) SQUARE. Use E to work a right-angle-weave square (Fig. 1a) that will later be turned and used as the pendant's central diamond:

Side 1: Use 5' of thread to stitch a strip of right-angle weave 9 units long and 3 rows wide.

Side 2: Work 3 units and turn. Work back and forth on these 3 units for a total of 6 short rows (you will now have an L-shaped 9-by-9 unit).

Side 3: Weave through beads to exit the inside edge of the final row of Side 2 and work a new row of 3 units. Work back and forth on these 3 units for a total of 6 short rows (you will now have a U-shaped 9-by-9 unit).

Side 4: Weave through beads to exit the inside edge of the final row of Side 3 and work 3 units. Work one more 3-unit row. Join the last row of Side 4 to the beads of Side 1 to complete the square.

2) ELLIPSES. Working off opposite corners of the square, use E and A to work 2 right-angle-weave ellipses:

Side 1, Row 1: Weave through beads to exit the third edge bead from a corner. Use 3E to work the first unit. Moving toward the corner, weave a second unit using 1E for the bottom bead and 1A for the side bead. On the third unit, use 1A for both the bottom and side beads (Fig. 1b).

Side 1, Rows 2-11: Work 3 units across in the same bead-size pattern as Row 1. The work will curve.

Side 1, Rows 12 and 13: Work 3 units across using all E. Weave through beads to exit the inside edge bead of Row 13.

Side 2, Row 1: Work 1 unit of 3E. Moving toward the center of the curve, stitch a second unit using 1E for the top bead and 1A for the side bead. On the third unit, use 1A for both the top and side beads (Fig. 1c).

Side 2, Rows 2-6: Work 3 units across in the same bead-size pattern as Side 2, Row 1. Join the final row to the corresponding 3 edge beads of the adjacent side of the square.



Fig. 1: Working the central square and first ellipses

Repeat entire step on the opposite corner of the square to create an upper ellipse. Secure the thread and trim. Set the blue pendant layer aside. Repeat Steps 1 and 2, this time using C instead of A, and F instead of E to make the bronze pendant layer.

3) LAYERS AND EDGES. Use G and right-angle weave to join the layers along their outside edges (each unit will consist of 1E, 1G, 1F, and 1G). Work 1 row of right-angle weave using E along the entire outside edge of the blue layer. *Note:* To work the corners, add an additional unit of right-angle weave using 3E (Fig. 2).



Fig. 2: Working the extra row of E and the point increase

MATERIALS

- 12 metallic gold size 15" seed beads
- 1 g blue metallic size 15" seed beads (A)
- 2 g dark bronze size 15" seed beads (B)
- 1 g bronze size 15" hex-cut beads (C)
- 1 g silver-lined orange size 15" seed beads (D)
- 5 g blue metallic size 11" seed beads (E)
- 3 g dark bronze size 11" seed beads (F)
- 1 g light brown AB size 11" seed beads (G)
- 1 g reddish bronze size 11" cylinder beads (H)
- 12 topaz AB 4mm crystal sequins
- Smoke 4 lb braided beading thread

TOOLS

- Scissors
- Size 11 beading needle

FINISHED SIZE: 25" (WITH 1 1/2" X 5" FOCAL)

4) BAIL. Start 3' of new thread that exits from the outside edge of the third unit left of the tip on the blue layer's upper ellipse. Repeat Rows 1-11 of Step 2, using E along the outside as before and C (instead of A) along the inside edge (Fig. 3).



Fig. 3: First half of the bail

Fold the strip in half and join the last row to the same blue layer's edge beads that are attached to the first row. Repeat on the other side of the blue layer's upper ellipse to make a second bail to mirror the first.

5) EMBELLISHMENT LINE. Weave through beads to exit from an inside C at the tip of the bronze layer. String 1D;

ARTIST'S TIP

To increase your speed, choose a manageable thread length no longer than about 5'. Thread longer than this will actually slow you down. The time it takes to weave in a new thread is minimal compared to the extra pulls of thread, plus the time spent to overcome possible tangles.

pass through the side 1C of the next row's adjacent unit. Repeat to create an orange line along the inside edge of the ellipse (Fig. 4a), continuing through the outside edge of the square (Fig. 4b), into the corresponding B of the next ellipse, and up the other side of the square. Secure the thread and trim.



Fig. 4: Embellishing the bronze layer

NECKLACE

6) BEADED BEADS. Use sequins, cylinder beads, and seed beads to peyote-stitch a beaded bead (Fig. 5):

Tube: Use 4' of thread to peyote-stitch a rectangle 9H wide and 28 rows long. Zip the ends together to form a tube. Weave through beads to exit 1H at the tube's edge.

Pieces: String 3E; pass down through the next edge bead and up through the following. Repeat around to add a

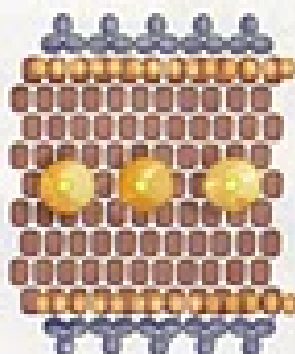


Fig. 5: Beaded bead

total of 7 pieces.

Repeat to add pieces along the other edge of the tube. Weave through beads to exit 1H at the midpoint of the tube.

Sequins: String 1 sequin and 1 metallic gold size 15°; pass back through the sequin and through the next 1H. Weave through beads to exit 1H four rows away; repeat to add a total of 6 sequins. Weave through beads to exit from an H edge bead.

Rim: Ladder-stitch a strip of 20D. Position the strip along the edge around the tube and stitch the first and last beads together to form a ring. Sew through the strip and the tube edge every few beads to tack the strip in place. Repeat on the other end of the tube. Do not cut the thread.

Repeat entire step for a second beaded bead.

7) ROPE. Work a tubular right-angle-weave rope 5 units around and 25" long, using 1E for both the top and bottom and 1B for the sides of each unit. Before joining the ends together, use the rope to string 1 beaded bead, the bail, and 1 beaded bead. Use the working thread from the beaded beads to sew them into place on the rope, 1½" from each side of the bail. +



ARTIST'S TIPS

- Although it is never our intent, occasionally a favorite piece may require repair. In preparation for this possibility, Marcia always fills a ziplock bag with a few of each bead used in the design and labels it with the project name. These bags live in her "to repair" drawer should she ever need to utilize their contents.
- Marcia finds she is often inspired to create a palette for a design before she's ready to bead it. She fills a small pencil box with the chosen beads, labels the intended project, and places it in her "to be beaded" pile.

RESOURCES

Check your local bead store or contact: FireLine beaded beading thread and all other beads and findings: The Beading Frenzy (800) 347-2323, www.thebeadingfrenzy.com.

necklace

back to byzantium

JENNIFER VANBENSCHOTEN



TECHNIQUES

- ▄ tubular herringbone stitch
- ▄ peyote stitch
- ▄ brick stitch

See pull-out stitch guide between pp. 48–49 for helpful technique information.

Jennifer loves ancient jewelry and the challenge of using off-loom beading techniques to re-create jewelry made with traditional metal techniques. This particular piece was inspired by a Byzantine-style gold necklace she saw at a museum exhibit several years ago.

1) TRIANGLE BASE. Use 5' of conditioned thread to work a 7" strip of odd-count peyote stitch, following Fig. 1; work 20 bronze triangles with half of a steel triangle at each end of the strip. *Note:* To make the odd-count turn on every other row, pass under the thread that connects the previous rows along the bronze edge, pulling the thread tight so that the beadwork will curve slightly along the top edge (Fig. 1).

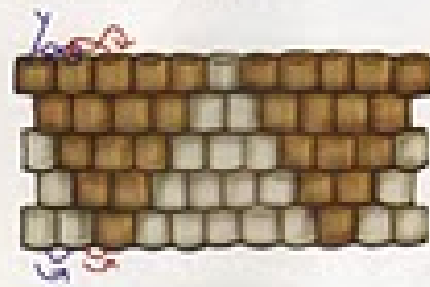


Fig. 1: Starting the base

2) DIAMONDS. Work brick stitch along the bottom edge of the triangles, decreasing for each steel diamond and increasing, then decreasing for each bronze diamond:

Bronze diamonds: Exiting the tip of a bronze triangle, work 4 rows, increasing up to 5 beads across. Work 3 rows, decreasing down to 2 beads. At the tip, string 1 bronze 8mm, 1 bronze 4mm, and 1 galvanized silver; pass back through the 4mm and 8mm beads and weave back through the beadwork to work the next diamond (Fig. 2a).

Steel diamond: Work 3 rows, decreasing down to 2 beads. At the tip, string 4 galvanized silver; pass back through the first bead, and weave through the beadwork to work the next diamond (Fig. 2b). Repeat for a total of 39 diamonds in alternating colors.

3) TOP EDGE. Exit from the top edge of the triangle base, 3 beads from one end. String 1 spacer, 1 bronze 4mm, and 1 galvanized silver; pass back through the 4mm and spacer and down through the next edge bead and the next bead in the previous row. Pass up through

2 beads so that you exit the edge 2 beads away from the previous edge bead (Fig. 2c). Repeat for a total of 39 fringes. Set aside.

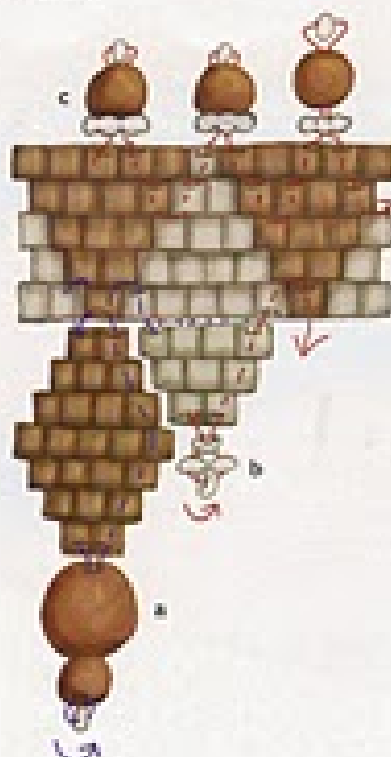


Fig. 2: Embellishing the base

4) STRAPS. Use bronze hex-cut beads to work an 8" herringbone tube that is 4 beads around. To connect the ends, exit the first bead of the last round and string 7 beads and one half of the clasp. Pass up through the first bead and down through the second bead of the first round. String 7 beads; pass back through the clasp and down through the second bead of the last round. Weave through the tube and clasp beads several times to reinforce, secure the thread, and trim. Repeat entire step to make a second strap, using the other half of the clasp.

5) STRAP SLIDERS. Use 4' of thread to string 2 galvanized silver; pass through the beads again and pull snug, leaving a 4" tail. Pass through the first bead again. *String 2 beads; pass through the previous 2 beads and the first bead just strung. Repeat from * for a strip of twenty-two 2-bead stitches. Fold one strap in half

MATERIALS

5 g. galvanized silver size 15' seed beads
15 g. steel size 11' cylinder beads
15 g. bronze size 11' hex cylinder beads
60 bronze 4mm rounds
20 bronze 8mm rounds
40 ball silver 2.5mm daisy spacers
1 sterling silver 9x20mm hook-and-eye clasp
Nylon size D beading thread
Thread conditioner

TOOLS

Size 10 beading needle
Scissors

FINISHED SIZE: 15"

and wrap the strip around the strap. Connect the ends of the strip to form a ring, pass through both rows of beads to reinforce, then trim. Slide the ring up toward the clasp, then make a second ring, and slide it down to about 1/4" from the other end of the folded strap. Repeat entire step with the second strap.

6) FINISHING. Secure a thread at one end of the triangle base. Use steel beads to peyote-stitch a strip that is 4 beads wide and 29 rows long. Pass the end of the strip through the folded end of a tube and to the back of the base. Weave through the first and last rows of the strip several times to secure, then trim close to the work. Repeat to attach the second tube at the other end of the necklace. *

RESOURCES

Check your local bead shop or contact:
Nymo nylon beading thread, rounds, spacers, and clasp: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

necklace

crystal brilliance

DAENG WEAVER



TECHNIQUES

- ▮ ladder stitch
- ▮ tubular herringbone stitch
- ▮ peyote stitch
- ▮ fringe
- ▮ picot

See pull-out stitch guide between pp. 48–49 for helpful technique information.

The chain for this regal-looking necklace starts as a humble herringbone-stitched rope. The crystal and seed-bead embellishments add brilliant sparkle to complement the crystal focal perfectly.

ROPE

1) BASE. Use 6' of thread and B to work a ladder-stitched strip 6 beads long, leaving a 6" tail. Stitch the first and last beads together to form a ring. Use B to work tubular herringbone stitch off the ring for 18 $\frac{1}{2}$ ". Don't cut the thread.

2) CLASP. Make a button-and-loop clasp at the ends of the rope:

Button: String 7A, the button, and 7A.

Pass down through the B on the opposite side of the tube. Repeat the thread path several times to reinforce.

Loop: Place a needle on the base's tail thread. String 26A or enough to fit snugly around the button. Pass down through the B on the opposite side of the tube. Repeat the thread path several times to reinforce. Secure the thread and trim.

3) EMBELLISHMENT. Start 6' of thread that exits the base up through 1B in Round 4 and add embellishment, working in a zigzag pattern down the length of the base:

Row 1: String 1A, 1E, and 1A; count 2B to the right and 1B up and pass through that B. String 1A, 1G, and 1A; count 2B to the right and 1B down and pass through that B (Fig. 1). Repeat both stitches thirty-three times (about 8 $\frac{1}{2}$ " down the rope or $\frac{1}{4}$ " from center), forming zigzag embellishments that attaches to every other round and ending with the 1A, 1E, and 1A pattern.

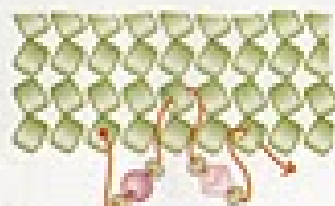


Fig. 1: Embellishing the rope

Note: Fig. 2 shows how the beads will align once all four rows have been worked; Fig. 3 shows the turnarounds at the end of each row.

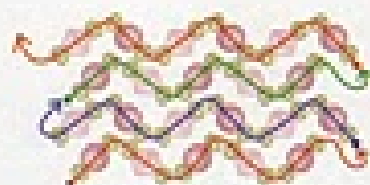


Fig. 2: The embellishment pattern

Row 2: Weave through beads to pass back through the 1B to the right of the last one exited and head back toward the end of the rope (Fig. 3a). String 1A, 1E, and 1A; count 2B to the left and 1B up and pass through that B. String 1A, 1G, and 1A; count 2B to the left and 1B down and pass through that B. Repeat both stitches for the length of the rope, working a second zigzag.

Row 3: Weave through beads to exit 1B to the right and 1B up from the last one exited (Fig. 3b). Zigzag down the length of the base as before, beginning with 1A, 1E, and 1A.

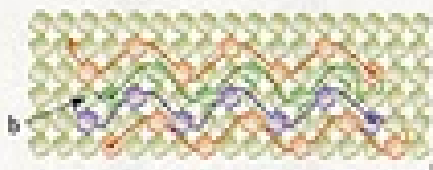


Fig. 3: Working the turnarounds

Row 4: Repeat Row 2. Secure the thread and trim.

Repeat entire step for the other half of the rope, leaving the center 1" of rope bare. Set aside.

PENDANT

4) BEZEL. Use cylinder and seed beads to form a tubular peyote-stitched bezel for the rivoli:

Rounds 1 and 2: Use 4' of thread to string an even number (about 64) of C to fit snugly around the edge of the rivoli. Tie a knot to form a circle.

Rounds 3-5: Work 1C in each stitch; step up through the first bead of each round.

Rounds 6 and 7: Work 1A in each stitch.

Round 8: Work 1A in every other stitch.

Round 9: Work one 3mm garnet between each 1A in the previous round (Fig. 4).

MATERIALS

10 g metallic gold size 14" seed beads (A)
13 g olive luster AB size 11" cylinder beads (B)
5 g metallic gold size 11" cylinder beads (C)
2 g bronze size 11" cylinder beads (D)
290 garnet 2mm rounds (E)
16 garnet 3mm rounds
16 onyx 2.5mm faceted rounds (F)
274 light rose AB 3mm crystal bicones (G)
22 light rose AB 4mm crystal bicones (H)
1 volcano 4mm crystal sequin
1 crystal-toiled 23mm crystal triangle rivoli
1 cream 12x13mm antique glass button with metal shank
Smoke 6 lb beading thread

TOOLS

Size 13 and 15 beading needles
Scissors

FINISHED SIZE: 19"
(WITH 1 1/2" FOCAL)

Weave through the round again to reinforce; the beadwork should cup slightly.

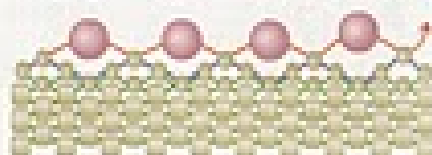


Fig. 4: Adding the garnets

Back: Weave through beads to exit 1C in Round 1. Place the rivoli facedown in the center of the beadwork. Repeat Rounds 6-8 (Fig. 5).

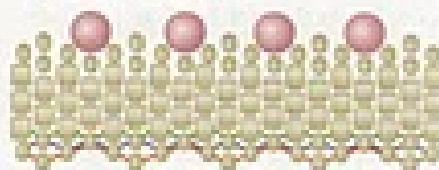


Fig. 5: Peyote-stitching the back

Weave through the last two rounds again, pulling very tight to snug the beaded bezel over the rivoli. Secure the thread and trim.

5) PENDANT PICOTS. Exit from 1A of Round 6. String 3A and pass through the next 1A of Round 6; string 1F and pass through the next 1A of Round 6 (Fig. 6). Repeat around the bezel, adding

picots to the front of the pendant. Secure the thread and trim. Set aside.

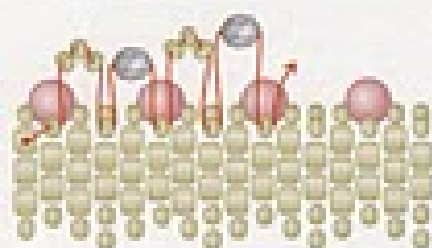


Fig. 6: Adding the picots

6) PENDANT FRINGE. Start G of thread that exits from 1C on the bezel's Round 4 at one tip of the triangle. String 1B, 1H, and 3A; skip the last 3A and pass back through the rest of the beads just strung to make a fringe. Pass through the next 1C in Round 4 (Fig. 7). Repeat to add a total of 22 fringes along two-thirds of the bezel.

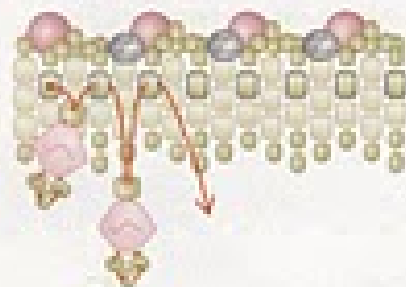


Fig. 7: Adding fringe

7) BAIL. Use 4' of thread to work a strip of odd-count peyote stitch 7D wide and 30 rows long, leaving an 8" tail.

Fasten: Weave through beads to exit from a Row 27 edge bead. String 3A; pass down through the adjacent 1D and up through the following 1D (Fig. 8). Repeat six times. Weave through the first row to work 7 picots along the other edge of the strip.

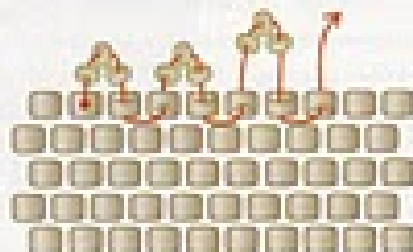


Fig. 8: Weaving the picots

Sequins: Exit the center of Row 27.

String the sequin and 1A. Pass back through the sequin to form 1 fringe.

Pendant: Stitch the last row of the strip to Round 3 of the bezel's bare section, centering the strip between the fringe added in Step 6; secure the thread and trim. Place a needle on the bail strip's tail thread. Fold the strip over the bare center section of the embellished rope, and stitch the first row of the strip to the bezel. Secure the thread and trim. +



The Crystal Brilliance necklace was inspired by Daring's lovely Princess Necklace, which was a 2007 finalist in K. Gotfried Inc.'s Worldwide Design Contest. Go to www.kgotfriedinc.com/contest_gallery1.asp to view this and many other impressive winners and finalists! Look for more information on other contests at www.kgotfriedinc.com.

RESOURCES

Check your local bead shop or contact: Crystal K. Gotfried (wholesale only), (800) 879-2323, www.kgotfriedinc.com. FireLine braided beading thread and all other beads and findings: QuiltWorks Northwest, (425) 462-8992.

heavenly hibiscus bangle

SCARLETT LANSON

Woven around a malleable copper-wire core with a beaded hibiscus bloom poised at each end, this innovative bangle bracelet allows the wearer to adjust the fit while keeping the solid structure.



TECHNIQUES

- :: tubular right-angle weave
- :: tubular peyote stitch
- :: fringe

See pull-out stitch guide between pp. 48–49 for helpful technique information.



A spray of fringe makes a majestic stem.

1) BEADED-BEAD PETALS. Use 2' of thread to cover a crystal round with cylinder beads:

Base: String 1C, 1 crystal round, and 1C, leaving a 4" tail. Pass back through the crystal and first C. Tie a knot with the working and tail threads. Pass through the crystal and second C again (Fig. 1).



Fig. 1: Working the base of the beaded beads

Round 1: Working off of the last C string, use C to work 4 units of right-angle weave. String 1C; pass through the base C at the other side of the crystal. String 1C; pass through the last C exited on the fourth unit and the next 2 beads (Fig. 2). Repeat to work a total of 5 units on the other side of the

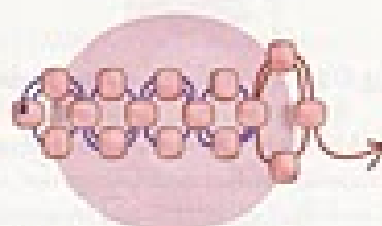


Fig. 2: Completing the first half of Round 1

crystal using C and D, following the color pattern in Fig. 3. Weave through the beads to exit from a bead on the bottom of the first unit.

Key:
 C = C
 D = D

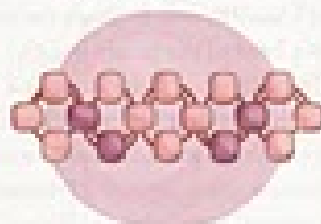


Fig. 3: The second side of Round 1

MATERIALS

1 g matte 24k gold-plated iris size 15" seed beads (A)
5 g 24k gold-plated size 15" seed beads (B)
3 g frosted matte pink size 11" cylinder beads (C)
3 g metallic berry size 11" cylinder beads (D)
1 g 24k gold-plated size 11" hex-cut cylinder beads (E)
1 g 24k gold-plated size 11" seed beads (F)
10 8mm crystal rounds
Smoke 6 lb braided beading thread
12" of 3mm copper wire

TOOLS

Size 12 beading needles
Scissors
Heavy-duty wire cutters
Bracelet mandrel or other solid, round form
Metal file

FINISHED SIZE:
ADJUSTABLE

Round 2 (bottom): Use cylinder beads to work a round of right-angle weave as before, following the color pattern in Fig. 4 when working the second side.

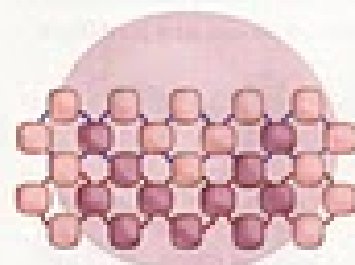


Fig. 4: The second side of Round 2

Round 3 (bottom): Stitching into the top bead of every other unit, work tubular peyote stitch with 1 bead in each stitch in this order: 1C, 1C, 1C, 1D, and 1D. Pass through all the beads in this round and pull the thread tight to join them into a ring.

Bottom point: Stitch 1F so it's centered within the circle of Round 3 beads (Fig. 5).

Petal top: Weave through beads to exit from an edge bead in Round 1. Repeat Rounds 2 and 3 using all C. Repeat



1) BLADED-BEAD PETALS. Use 2' of thread to cover a crystal round with cylinder beads:

Base: String 1C, 1 crystal round, and 1C, leaving a 4" tail. Pass back through the crystal and first C. Tie a knot with the working and tail threads. Pass through the crystal and second C again (Fig. 1).

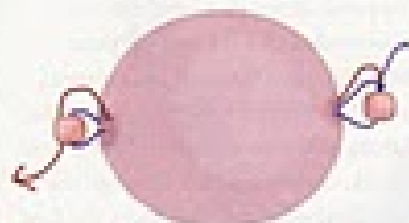


Fig. 1: Working the base of the beaded beads

Round 1: Working off of the last C string, use C to work 4 units of right-angle weave. String 1C; pass through the base C at the other side of the crystal. String 1C; pass through the last C exited on the fourth unit and the next 2 beads (Fig. 2). Repeat to work a total of 5 units on the other side of the

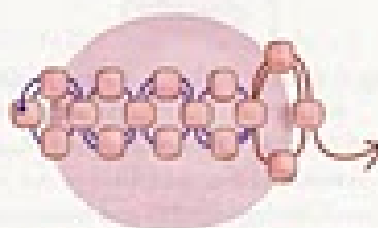


Fig. 2: Completing the first half of Round 1

crystal using C and D, following the color pattern in Fig. 3. Weave through the beads to exit from a bead on the bottom of the first unit.

Key
● = C
● = D

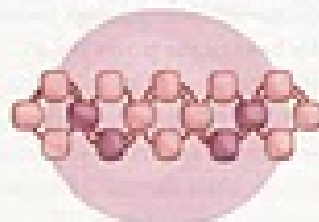


Fig. 3: The second side of Round 1

MATERIALS

- 1 g matte 24k gold-plated iris size 15" seed beads (A)
- 5 g 24k gold-plated size 15" seed beads (B)
- 3 g frosted matte pink size 11" cylinder beads (C)
- 3 g metallic berry size 11" cylinder beads (D)
- 1 g 24k gold-plated size 11" hex-cut cylinder beads (E)
- 1 g 24k gold-plated size 11" seed beads (F)
- 10 Siam 8mm crystal rounds
- Smoke 6 lb braided beading thread
- 12" of 3mm copper wire

TOOLS

- Size 12 beading needles
- Scissors
- Heavy-duty wire cutters
- Bracelet mandrel or other solid, round form
- Metal file

FINISHED SIZE:
ADJUSTABLE

Round 2 (bottom): Use cylinder beads to work a round of right-angle weave as before, following the color pattern in Fig. 4 when working the second side.

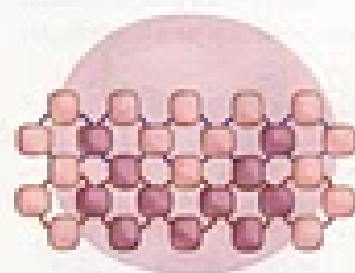


Fig. 4: The second side of Round 2

Round 3 (bottom): Stitching into the top bead of every other unit, work tubular peyote stitch with 1 bead in each stitch in this order: 1C, 1C, 1C, 1D, and 1D. Pass through all the beads in this round and pull the thread tight to join them into a ring.

Bottom point: Stitch 1F so it's centered within the circle of Round 3 beads (Fig. 4).

Petal top: Weave through beads to exit from an edge bead in Round 1. Repeat Rounds 2 and 3 using all C. Repeat

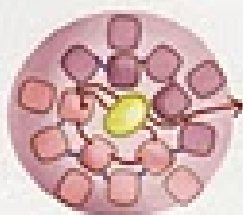


Fig. 5: Adding the bottom point

instructions for the bottom point to create a top point. Secure the thread and trim. Set aside.

Repeat entire step four times for a total of 5 beaded-bead petals; do not cut the thread on the fifth beaded bead.

2) CONNECTING THE PETALS. Weave the tail of the fifth beaded bead through beads to exit the bottom point and use it to connect all of the beaded beads:

Round 1: Holding the beaded bead so that the D beads are facedown, string 1A and the bottom point of the next beaded bead, again holding the second beaded bead with the D beads facedown. Repeat to connect all 5 beaded beads. String 1A and pass through the first beaded bead's bottom point to form a circle and tie a knot (Fig. 6).

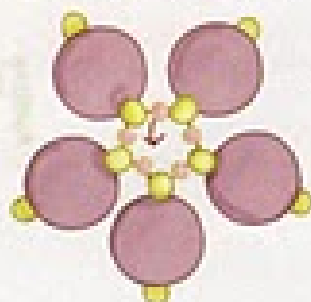


Fig. 6: Joining the beaded-bead petals

Round 2: Work a round of circular peyote stitch using 1A in each stitch (Fig. 7). Repeat the thread path to reinforce.

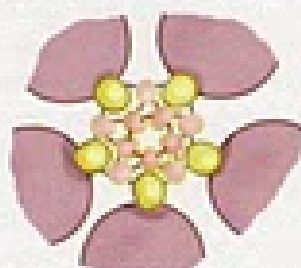


Fig. 7: Working the center of the flower

Flower center: Stitch 1F so it's centered within the circle of Round 2 beads.

Secure the thread and trim.

Stabilizers: Work right-angle-weave units between adjacent beaded-bead petals to stabilize them and help hold them in place. Start 2' of thread that exits from Round 3 at the bottom of the first petal, through a bead that sits between this and the second petal. String 1A; pass through the adjacent Round 3 cylinder bead that sits at the bottom of the second petal from front to back. String 1A; pass through the last cylinder bead exited from the first petal (Fig. 8). Pull tight and repeat the thread path to secure. Repeat around to connect and stabilize all the petals.

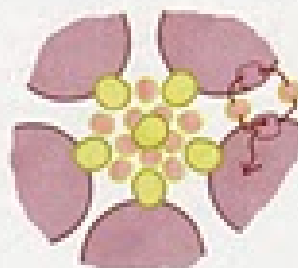


Fig. 8: Stabilizing the flower by joining the petals

3) STAMEN. Weave through beads to exit from the F at the center of the flower. String 11C, 1E, and 1A creating the core of the stamen; pass back through the E and last C string.

Fringe: String 1E and 1A and pass back through the E and next C, toward the flower center; repeat four times. String 2E and 1A and pass back through the 2E and next C, toward the flower center; repeat four times. Pass through the F at the center of the flower. String 2E and 1A and pass back through the 2E; pass through the next cylinder bead of the fringe (Fig. 9).

Repeat fringe instructions to work a second pass, working in reverse so that the longer fringes are near the bottom of the stamen; omit the last 2 fringes to create a natural tapered look. Weave through beads to the center of the flower; secure the thread and trim.

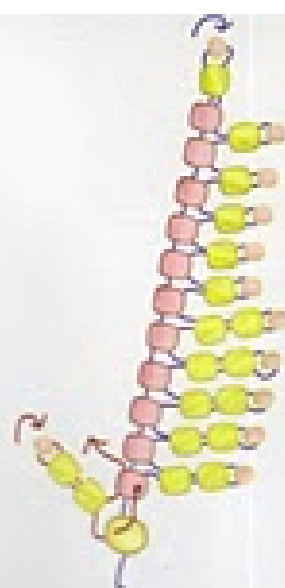


Fig. 9: Working the first pass of the stamen

4) SECOND FLOWER. Repeat Steps 1-3 for a second flower, making the following modifications:

Beaded-bead petals: Switch the colors when working the petals, using D in place of C and C in place of D.

Stamen: Use D in place of C when working the core of the stamen.

5) BANGLE. Work right-angle weave over the copper wire to form the bangle:

Armature: Measure your wrist and add 1/8"; cut the wire to this measurement. Use the mandrel to manipulate the wire into a smooth circle. Open the ends laterally (like opening a jump ring) so they are 1/4" apart.

ARTIST'S TIPS

- When forming the shape of the wire armature, keep in mind that it will become thicker, and therefore tighter on the wrist, when you add the right-angle-weave cover.
- Test the fit of the armature before you begin beading and be sure to first file the ends smooth, as they can be very sharp.

ARTIST'S TIPS

- The inside of metal size 11" seed beads can be very sharp, so be careful not to force the stitches when joining the 5 gold-plated size 11"s of the petals into the flower shape. To avoid cutting the thread against the edges, carefully nudge the beads into position while reinforcing the join.
- You may find it easier to remove the tubular-right-angle-weave armature cover while stitching. However, be sure to occasionally test its fit by slipping it over the armature.



Armature cover: Use 4' of thread and B to work a strip of right-angle weave 4 units long and 1 unit high. Exit down through the final unit's end bead, string 1B and pass up through the end bead of the first unit. String 1B; pass down through the first end bead exited to join the strip into a ring, creating a fifth unit. Pass through the nearest top bead. Slip the ring over one end of the armature. Work tubular right-angle weave with 5 units in each round for the length of the armature until it is covered, using firm tension to prevent the wire from showing through.

Note: Do not force the beadwork to stretch; it is best to have additional rows that are scrunched up than to be short a few rows. Finish each end of the wire by passing through the 5 end beads twice, pulling tightly as you go. Secure the thread and trim.

6) ASSEMBLY. Sew 1 flower to the top of each end of the bangle by tacking down the underside of each petal that comes in contact with the armature cover; be sure to follow previous thread paths to prevent new threads from showing. **Note:** It is normal for the flowers to move around the cuff with the armature cover; this allows for easy on and off when donning the bracelet. ♦

RESOURCES

Check your local bead shop or contact:
 Rita: Scarlett Lenson, scarlette424@yahoo.com, www.thebeadarama.com.