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2017
COLLECTOR'S
EDITION!

BEADWORK® presents

Favorite Bead Stitches

29 PROJECTS YOU'LL
**WANT TO
MAKE!**

Stitch a
**STUNNING
BEZEL** with
SUPERDUOS

Provence Necklace
by Maria
Teresa Moran
p. 30

Master **13**
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project rating

Our three-level project rating system is found on the opening page of each project.

○○○
BEGINNER LEVEL
Quick and easy

○○○
INTERMEDIATE LEVEL
Moderate time commitment

○○○
ADVANCED LEVEL
Longer time commitment



Timeless Design

My sister is the one who first got me hooked on beading. As a newly-married twenty-something, I enjoyed my occasional weekend escapes, when we'd spend hours sitting on the floor of my sister's apartment crafting simple strung designs. It was she who took me to the bead store for the first time, where I gazed, starry eyed, at the beautiful stitched cuffs on display.

And it was my sister who, when I told her I'd just gotten a job working for *Beadwork* magazine, held up her April/May 2007 issue, exclaiming "This magazine?!" I can still see that minty green cover in my mind's eye, and I can still feel my astonishment that I'd soon spend my days in the midst of such remarkable talent and beautiful beaded designs!

Now here we are, ten years later, and I'm still honored to be part of the team that puts together this annual collector's edition of favorite *Beadwork* projects. In these pages, you'll find our readers' and staff's most-loved bracelet, necklace, and earring designs—designs that represent a range of styles, techniques, materials, and difficulty levels. Love shaped beads? Try using SuperDuos to create the gorgeous beveled rivoli in Maria Teresa Moran's cover piece, Provence Necklace (page 30). Or make the delicate Vineyard Trellis Bracelet by Pamela Lacasse using a combination of peanut, labradorite, and seed beads (page 76). And you might love how Penny Dixon uses QuadraLentils to create her dimensional Pergola Earrings (page 68).

Prefer traditional seed beads? Check out the Shimmering Fans earrings by Csilla Csirmaz for a stunning Deco-style design (page 62). Or Marcia Rose's Midas Touch necklace, with peyote stitch—beveled rivolis shaped into flowerlike components, paired with a tubular brick—stitched strap of gold (page 72). One of my favorites is Wendy Lueder's stunning Bahamian Waters Necklace, with its sapphire, turquoise, and light green bicones, intricately woven together with metallic gold seed beads (page 24).

You've told us that your favorite stitches are peyote, right-angle weave, herringbone, netting, and square, and we're pleased to bring you a variety of projects that showcase all these favorite stitches and more! Can't decide where to start? Dive in with a stitch you already know, or choose something you've never tried before! With so many great techniques and so many extraordinary designs, this collector's issue is sure to have something you love.

Cheers!

Debbie

Debbie Blair

Editor, *Beadwork* magazine

Debbie.Blair@fwmedia.com

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What's More . . .

FAN FAVORITE: Look for the new *Quick + Easy Beadwork* on newsstands this fall, featuring a great mix of super-wearable projects that can be made in a few hours or less.

VISIT OFTEN: Be sure to stop by our new-and-improved website at www.interweave.com. We're adding new content daily, from tips and tricks, to techniques and projects, plus fun free videos and more!

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SIZE: 2.5 x 5 mm



PRECIOSA Solo™

ART No.: 117 01 332

SIZE: 2.5 x 5 mm



Monreale Necklace

MAGGIE MEISTER

Inspired by one of the many mosaic patterns found in Sicily's Monreale Cathedral, this necklace's reversible pendant is made by bezeling two gemstones with tubular peyote stitch and then peyote-stitching connected drops off of the bezel. The strap, which is also reversible, is done with doubled St. Petersburg chain.



TECHNIQUES

tubular, circular, and flat peyote stitch
ladder stitch
brick stitch
St. Petersburg chain

PROJECT LEVEL **ooo**

MATERIALS

5 g metallic gold size 15° seed beads (A)
15 g matte metallic gold size 11° cylinder beads (B)
5 g metallic blue size 11° cylinder beads (C)
5 g matte ruby size 11° cylinder beads (D)
5 g matte metallic green size 11° cylinder beads (E)
5 g metallic bronze/lavender size 11° cylinder beads (F)
44 lapis 2mm stone rounds (G)
37 emerald 3x2mm stone rondelles (H)
1 lapis 10x3mm stone coin
2 kyanite 10x3mm stone coins
Clear plastic wrap
Gold size D Nymo or One-G nylon beading thread

TOOLS

Scissors
Size 10 beading needle and size 12 sharp needle
Double-sided tape

FINISHED SIZE

19"

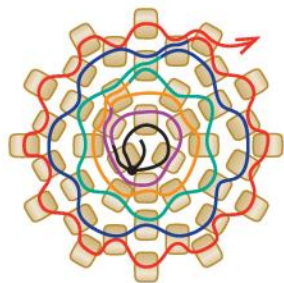


Fig. 1: Forming Rounds 1–6 of the bezel

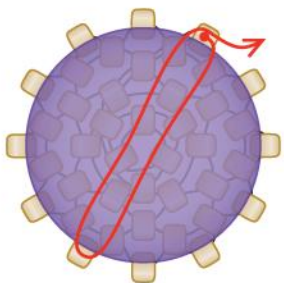


Fig. 2: Adding the lapis coin to the beadwork

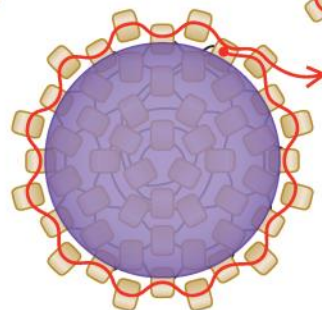


Fig. 3: Stitching Round 7 of the bezel

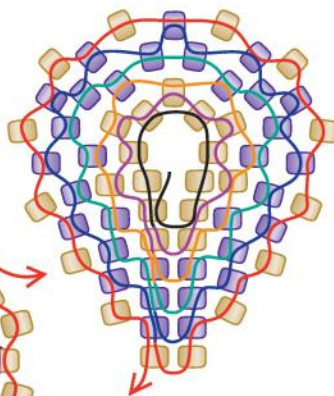


Fig. 4: Stitching Rounds 1–6 of the blue drop

1) PENDANT BEZEL. Use circular and tubular peyote stitch to form a bezel for the pendant's back-to-back stone coins:

Round 1: Use 3' of thread to string 3B; pass through the beads again to form a circle, leaving a 4" tail. Exit from the first B (Fig. 1, black thread).

Round 2: String 1B and pass through the next B of Round 1; repeat twice. Step up for the next and subsequent rounds by passing through the first B added in the current round (Fig. 1, purple thread).

Round 3: Work 3 stitches with 2B in each stitch (Fig. 1, orange thread).

Round 4: Work 6 stitches with 1B in each stitch, splitting the pairs of Round 3 (Fig. 1, green thread).

Round 5: Work 6 stitches with 2B in each stitch (Fig. 1, blue thread).

Round 6: Work 12 stitches with 1B in each stitch, splitting the pairs of Round 5 (Fig. 1, red thread).

Lapis coin: Place a piece of tape on the back of the lapis coin, trimming the edges of the tape to fit if needed. Peel the backing off the tape. Making sure that the coin's hole is near the bead where the thread exits, adhere the coin to the center of the beadwork. Use the working thread to pass through the coin, through the nearest B of Round 6 at the opposite end of the coin, back through the coin, and through the first B exited (Fig. 2). Repeat the thread path to reinforce.

Kyanite coin: Repeat the lapis coin section with 1 kyanite coin, adhering this coin to the other side of the beadwork.

Round 7: Work 12 stitches with 1B in each stitch (Fig. 3).

Rounds 8–12: Work 12 stitches with 1B in each stitch for 5 rounds, allowing the beadwork to snug the edges of the lapis coin.

Round 13: Work 12 stitches with 1A in each stitch to tightly bezel the lapis coin. Weave through beads to exit from Round 7.

Rounds 14–19: Repeat Rounds 8–13, working around the kyanite coin. Weave through beads to exit from Round 10.

Embellishment: *String 1A, 1G, and 1A; pass through the next B of Round 10 and the nearest B of Round 11. String 1A, 1G, and 1A; pass through the next B of Round 11 and the nearest B of Round 10. Repeat from * three times for a total of 16A and 8G. Secure the threads and trim. Set the bezel aside.

2) DROPS. Use circular peyote stitch to form separate drop shapes, zip them together, then stitch them to the bezel:

Blue drop, Round 1: String 8B; pass through the first B strung, leaving a 4" tail (Fig. 4, black thread).

Blue drop, Round 2: String 2B; pass through the next B of Round 1. String 1B; skip 1B of Round 1 and pass through the next B of Round 1. String 1B and pass through the following B of Round 1 (don't skip 1B between); repeat twice (this forms the rounded portion of the drop). String 1B; skip 1B of Round 1 and pass through the next B of Round 1. Step up for the next and subsequent rounds by passing through the first B added in the current round (Fig. 4, purple thread).

Blue drop, Round 3: Work 1 stitch with 2C, then work 6 stitches with 1C in each stitch (Fig. 4, orange thread).

Blue drop, Round 4: Work 1 stitch with 2C. Work 2 stitches with 1C in each stitch. Work 3 stitches with 2C in each stitch. Work 2 stitches with 1C in each stitch (Fig. 4, green thread).

Blue drop, Round 5: Work 1 stitch with 2C. Work 11 stitches with 1C in each stitch (Fig. 4, blue thread).

Blue drop, Round 6: Work 1 stitch with 2B. Work 12 stitches with 1B in each stitch (Fig. 4, red thread). Secure the thread and trim; set the blue drop aside.

Red drop: Repeat blue drop, Rounds 1–5, this time substituting D for C to form a red drop; don't trim the thread.

Zip: Use the working thread of the red drop to string 2B; pass through the next D of Round 5. Place the blue drop at the back of the red drop so the edge beads interlock like a zipper. Weave the edge beads together to form a seamless edge. Exit from 1B at the point of the drop, toward the beadwork.

Edge: String 1A and pass through the next B of Round 6; repeat to add a total of 13A, exiting from 1B at the red drop's point (Fig. 5). Set aside.

Repeat this entire step three times for a total of 4 drops.

3) JOIN. With the kyanite side of the bezel faceup and 1 drop with its red side faceup, use the working thread to pass through a B of Round 15 on the bezel; pass up through the next B on the point of the red drop side. Pass down through the adjacent B on the blue drop side. Pass through the nearest B of Round 9 on the bezel and up through the next B on the blue drop side. Don't trim the thread. Repeat to add all 4 drops evenly around the bezel and on top of the A/G/A embellishment (Fig. 6).

4) TRIANGLES. Use peyote stitch to fill in the space between the drops with triangular sections of beadwork:

Row 1: Weave the working thread of 1 drop through beads to exit from the A marked with a black X in Fig. 7 (the fifth A from the bezel). Work 4 stitches with 1B in each stitch. String 1B; pass through the nearest B of Round 7 on the bezel. String 1F; pass through the next B of the bezel's Round 7. String 1B; pass through the nearest A on the next drop. Work 4 stitches with 1B in each stitch. Weave through beads to exit back through the last B added (Fig. 7, green thread).

Row 2: Work 10 stitches with 1F in each stitch (Fig. 7, blue thread).

Row 3: String 1B; pass back through the last F added in the previous row. Work 3 stitches with 1F in each stitch. Pass through the next 4F of Rows 2 and 1 at the bottom of the curve. Work 3 stitches with 1F in each stitch. String 1B; loop around previous threads to form a turnaround and pass back through the last B added (Fig. 7, red thread).

Row 4: Work 3 stitches with 1F in each stitch. String 1F; skip 2F of Row 2 and pass through the F of Row 1. String 1F; skip 2F of Row 2 and pass through the next F of Row 3. Work 3 stitches with 1F in each stitch. String 1B; pass back through the last F in the previous row (Fig. 8, blue thread).

Row 5: Work 7 stitches with 1F in each stitch. String 1B; form a turnaround and pass back through the last B added (Fig. 8, red thread).

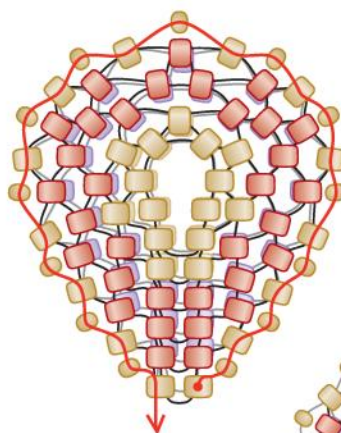


Fig. 5: Adding the drop's edge

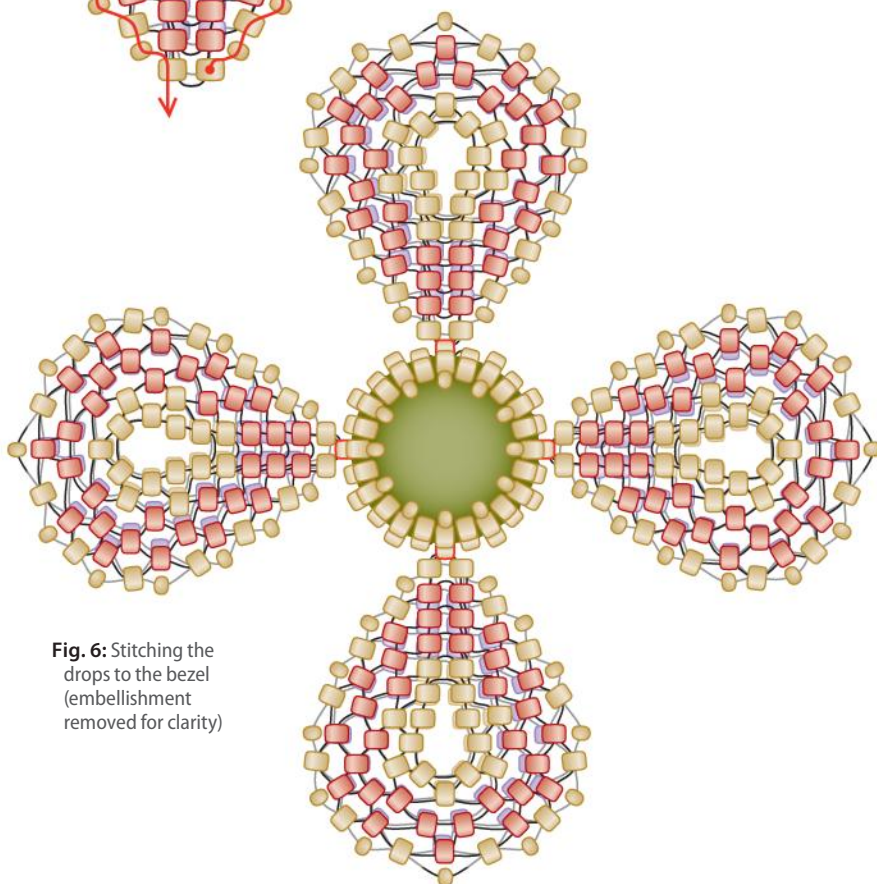


Fig. 6: Stitching the drops to the bezel (embellishment removed for clarity)

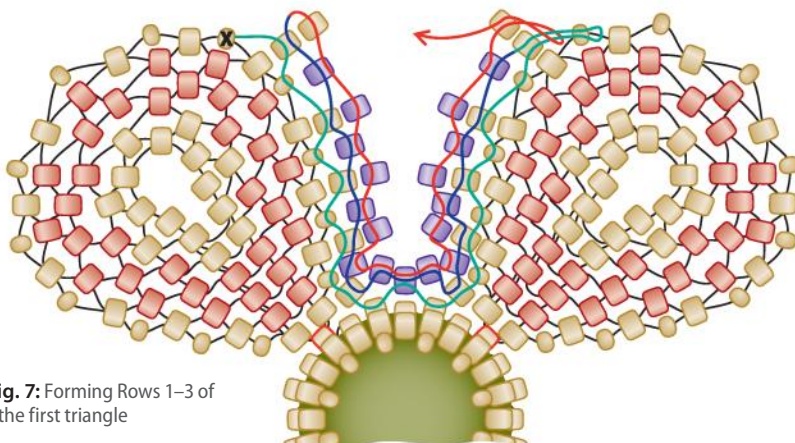


Fig. 7: Forming Rows 1–3 of the first triangle

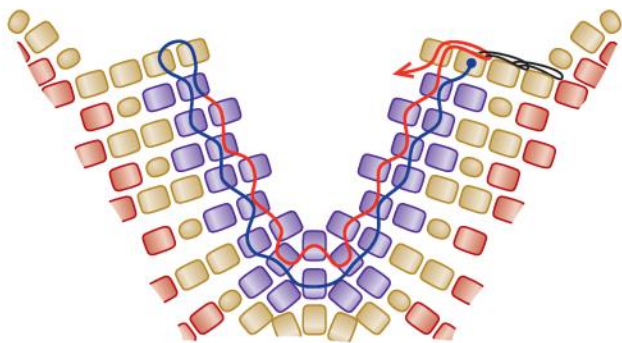


Fig. 8: Stitching Rows 4 and 5 of the triangle (shown flat for clarity)

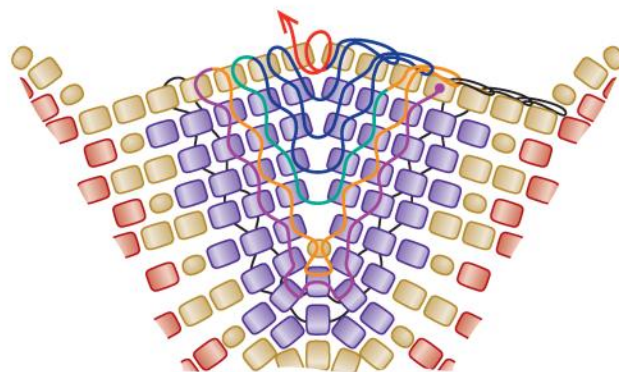


Fig. 9: Working Rows 6–11 of the triangle (shown flat for clarity)

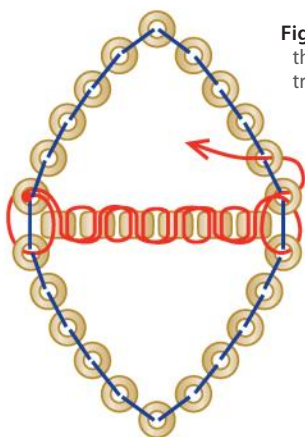


Fig. 10: Stitching the ladder between triangles

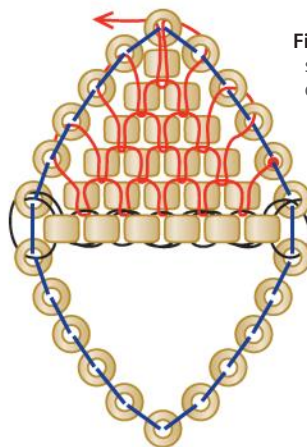


Fig. 11: Brick-stitching half of a diamond end

Row 6: Work 3 stitches with 1F in each stitch. Pass through the next 4F of Rows 4 and 5 at the bottom of the curve. Work 3 stitches with 1F in each stitch (Fig. 9, purple thread).

Row 7: String 1B; pass back through the last F in the previous row. Work 2 stitches with 1F in each stitch. String 1A; pass through the next F of Row 5 (at the center). Pass back through the A and through the following F of Row 5. Work 2 stitches with 1F in each stitch. String 1B; form a turnaround and pass back through the last B added (Fig. 9, orange thread).

Row 8: Work 2 stitches with 1F in each stitch. Pass through the mirror F on the other side of Row 7 to form a decrease. Work 2 stitches with 1F in each stitch (Fig. 9, green thread).

Rows 9–11: Continue with peyote stitch, decreasing in the center by cutting straight across into the other side of the previous row, using B on the edges, and F for all

other beads (Fig. 9, blue thread). Ladder-stitch the last 2B added together (Fig. 9, red thread).

Reverse: Use the working thread to repeat Rounds 2–11 of the first triangle, working off of Row 1 and substituting E for F. Weave through beads to exit one of the ladder-stitched B, away from the work; don't trim the thread. *Note:* The result will be a second triangle over the first; the two halves will flare away from each other.

5) END DIAMONDS. Use ladder and brick stitches to form diamonds that close the outside edges of the triangles:

Ladder: String 1B and pass down through the other ladder-stitched B at the point of the triangle. Pass up through the first B exited and through the B just added, and work ladder stitch to form a strip 6B long. Connect the strip to the ladder-stitched B of the opposite triangle's point, then exit from the next B along the edge (Fig. 10).

artist's tips

› Why make two drops and then zip together rather than decreasing back to the center? Maggie has found that the tension is better when two separate pieces are made and joined. It can be confusing to decrease on the other side, and this zip saves time.

› Depending on the thickness of your coins, you may need to adjust the number of rounds worked with B for the pendant and clasp bezels.

Fill: Place a small amount of plastic wrap within the triangle, just enough to support its shape. Work 5 rows of brick stitch, connecting to the nearest B at the end of each triangle row (Fig. 11). Weave through beads to exit from the ladder. Turn the work and brick-stitch 5 rows as before to completely fill the gap between triangles. Secure the thread and trim.

Repeat Step 4 and this entire step three times to form triangles, closed with diamond shaped-ends, between each drop.



Fig. 12: Working Stitches 1–4 of St. Petersburg chain

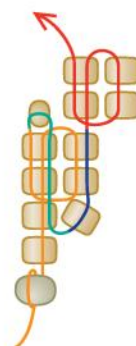
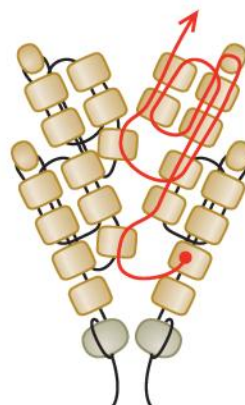


Fig. 13: Forming double St. Petersburg chain



6) CHAIN. Work double St. Petersburg chain to form the necklace straps:

Side 1, Stitch 1: Add a stop bead to the end of 6' of thread. String 6B; pass up through the third and fourth B (Fig. 12, orange thread).

Side 1, Stitch 2: String 1A; pass back through the 3B below (the fifth, fourth, and third B of Stitch 1) (Fig. 12, green thread).

Side 1, Stitch 3: String 1B; pass back up through the sixth and fifth B added in Stitch 1 (Fig. 12, blue thread).

Side 1, Stitch 4: String 4B; pass through the first 2B just added and position the last 2B added on the outside of the work (Fig. 12, red thread).

Side 1, Stitches 5 and on: Repeat Stitches 2–4 for 9¼" or to the desired length. Remove the stop bead; secure the thread and trim.

Side 2: Repeat Side 1, Stitches 1 and 2. For Stitch 3, use the single inside B of Side 1, Stitch 3, forming a double chain. Repeat Side 1, Stitch 4. Repeat Stitches 2 and 3 (Fig. 13). Repeat Stitch 4. Continue for ½" of double chain, then switch to single

chain (by stringing new B for Stitch 3 instead of connecting to the single inside B) for ¾" to form the clasp loop, then resume double chain for the remainder of Side 1. Remove the stop bead; secure the thread and trim.

Embellishment: Pass through the first B at the center of the chain. *String 2A, 1G, and 2A; lay the strand down the center of the chain and pass through the nearest center B. String 2A; lay the strand down the center of the chain and pass through the nearest center B. Repeat from * to embellish the chain's center. Repeat on the other side of the chain, this time substituting H for G.

Connect: Securely stitch the end of the chain to the center of 1 end diamond on the pendant, taking care the side of the chain that is embellished with lapis is on the same side as the lapis coin. Secure the thread and trim. Repeat this entire step to form a second double chain of equal length, this time omitting the clasp loop. Connect the end of this chain to an end diamond 1 drop away from the last chain connection.

7) CLASP BUTTON. Repeat Step 1, Rounds 1–10, then Round 13, using the remaining kyanite coin. Securely sew Round 1 to the free end of the second chain. Secure the thread and trim. ●

MAGGIE MEISTER's designs are inspired by the rich culture of the Neapolitan people and the ancient mosaics, frescoes, and jewelry designs from the Vesuvius area. Maggie loves teaching and traveling with her small groups through Beadventure Travel. She has written a book, *Classical Elegance* (Lark, 2012). Visit www.mmmbeads.com.

RESOURCES Check your favorite bead retailer or contact: Aiko cylinder beads, seed beads, lapis coin, kyanite coins, lapis rounds, kyanite rondelles, and thread: City Beads Chicago, (312) 315-1910, www.citybeadschicago.com.

Infinity Cuff

JILL WISEMAN

Form cubic-right-angle-weave rings, then use sparkling bands to connect them together in strategic positions, creating this undulating bracelet.



TECHNIQUES

flat and cubic right-angle weave
tubular peyote stitch
picot

PROJECT LEVEL

MATERIALS

15 g metallic gold size 11° seed beads (A)
190 crystal metallic light gold 2X 3mm crystal bicones (B)
2 silver 6mm sew-on snap sets
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

7½" (stretches to 8")

1) RINGS. Form a cubic-right-angle-weave ring:

Cube 1: Use 6' of thread to string 4A, leaving a 6" tail. Tie the working and tail threads together to form a tight circle. Pass through the first 2A strung to form the first face of the cube. String 3A, pass through the last A exited, and continue through the first 2A just added to form the second face; repeat to form the third face (Fig. 1, blue thread). String 1A; pass through the end A of the first face. String 1A; pass through the last A exited in the third face and the first A added in this fourth face (Fig. 1, red thread). Weave through beads to pass through the bottom 4A and the top 4A of the cube to reinforce, exiting from a top A.

Cube 2, Face 1: String 3A; pass through the last A exited on the previous cube and the first A just added (Fig. 2, purple thread).

Cube 2, Face 2: String 2A; pass back through the next top A of the previous cube and up through the nearest side A of Cube 2, Face 1. Pass through the 2A just added and the next top A of the previous cube (Fig. 2, pink thread).

Cube 2, Face 3: String 2A; pass down through the nearest side A of Cube 2, Face 2. Pass through the last A exited at the top of the previous cube and up through the first A just added (Fig. 2, green thread).

Cube 2, Face 4: String 1A; pass down through the nearest side A of Cube 2, Face 1. Pass back through the next top A of the previous cube. Pass up through the nearest side A of Cube 2, Face 3, and through the A just added (Fig. 2, blue thread).

Cube 2, top: Pass through the top 4A of Faces 1–4 in the current cube to reinforce the top of the cube (Fig. 2, red thread).

Cubes 3–40: Repeat Cube 2 thirty-eight times.

Cube 41: Repeat Cube 2, but use the bottom 4A of Cube 1 as the top 4A of this cube (Fig. 3) to form a ring. Secure the thread and trim; set the ring aside.

Repeat this entire step six times for a total of 7 rings.

2) CENTER BANDS. Stitch a right-angle-weave band and connect it around the center of a ring to form a figure-8 shape:

Unit 1: String {1B and 1A} twice, leaving a 3" tail; pass through all the beads again, then tie a knot with the working and tail threads to form a tight circle. Pass through the first 1B/1A/1B strung to hide the knot (Fig. 4, green thread).

Unit 2: String 1A, 1B, and 1A; pass through the last B exited and the first 1A/1B just added (Fig. 4, blue thread); repeat the thread path to reinforce and tighten.

Units 3–9: Repeat Unit 2 seven times for a total of 9 units (Fig. 4, red thread).

Unit 10: Fold 1 ring from Step 1 in half and wrap the band around the center. String 1A and pass through the end B of Unit 1, then string 1A and pass through the end B of Unit 9; repeat the thread path to reinforce, tightening the band around the ring. Exit from 1A (Fig. 5).

Edging: String 1A and pass through the next A along the edge of the band; repeat nine times around the band's edge. Weave through beads to exit from 1A at the other edge of the band (Fig. 6, blue thread). Repeat from the beginning of this section to finish the other edge of the band

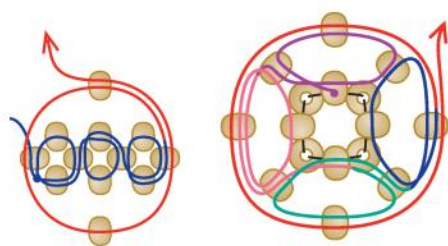


Fig. 1: Forming Cube 1

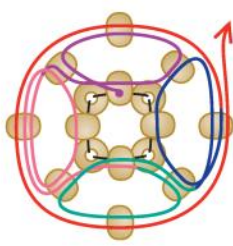


Fig. 2: Stitching Cube 2

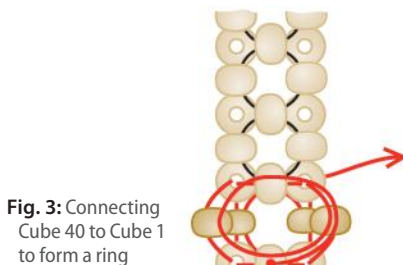


Fig. 3: Connecting Cube 40 to Cube 1 to form a ring

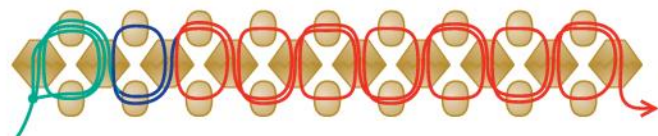


Fig. 4: Forming Units 1–9 of the center band

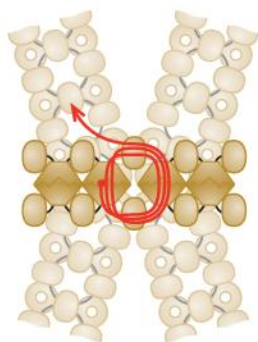


Fig. 5: Completing Unit 10 of the center band while capturing the ring

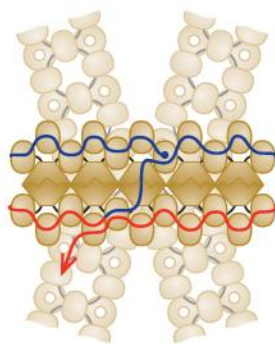


Fig. 6: Edging the center band

artist's tip

Because the figure-8-shaped components stretch, this design can fit a variety of wrist sizes.

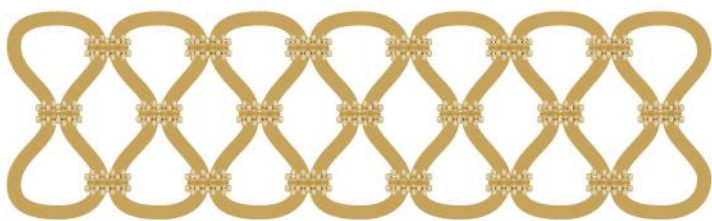
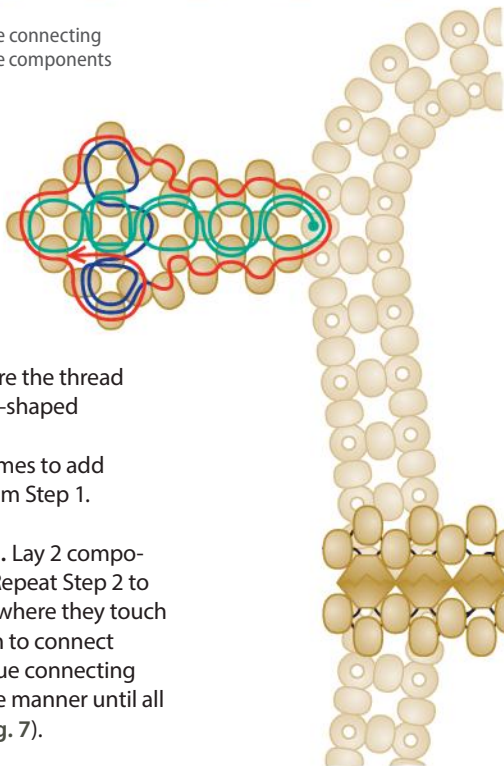


Fig. 7: Placing the connecting bands to join the components

Fig. 8: Stitching the clasp tab



(Fig. 6, red thread). Secure the thread and trim. Set the figure-8-shaped component aside.

Repeat this entire step six times to add 1 band around each ring from Step 1.

3) CONNECTING BANDS. Lay 2 components next to one another. Repeat Step 2 to connect the 2 components where they touch at the top, then repeat again to connect them at the bottom. Continue connecting the components in the same manner until all 7 are connected in a line (Fig. 7).

4) CLASP TABS. Right-angle-weave a base for the snaps, forming a clasp tab:

Strip: Start 4' of new thread that exits from the upper-left side of 1 end component, directly across from the nearest connecting band. Use A to right-angle-weave a strip 5 units long. Exit from the top A of the fourth unit just formed (Fig. 8, green thread).

Sides: String 3A; pass through the last A exited and the next 2A of the strip's fourth unit to exit from the bottom A. String 3A; pass through the last A exited and the 3A just added (Fig. 8, blue thread).

Embellishment: String 1A and pass through the next bottom 1A of the next unit; repeat twice. Weave through beads to exit from the top A of the strip's first unit. String 1A and pass through the following top A of the next unit; repeat twice. Pass through all the edge beads at the top of the strip and exit from the bottom A of the strip's fourth unit (Fig. 8, red thread).

Snap: Securely stitch one half of 1 snap to the center of the strip's fourth unit. Secure the thread and trim.

Repeat this entire step on the bottom-left side of the same figure 8, taking care that the snap is on the same side as the previous clasp tab, then repeat the entire step on the other end of the bracelet, taking care that the snaps are placed so they connect properly with the first set of snaps. ●

JILL WISEMAN fell in love with beading in 2001 and now works full-time as a national beading teacher. She is the author of *Jill Wiseman's Beautiful Beaded Ropes* (Lark, 2012). Jill is known for writing clear and detailed instructions for all experience levels, and her kits and patterns are sold online at www.jillwisemandesigns.com. Contact Jill at jill@jillwisemandesigns.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, thread, and Swarovski crystal bicones: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Snaps: Michaels, (800) 642-4235, www.michaels.com. Kits: www.jillwisemandesigns.com.



Jeweled Links

GABI GUECK

Sparkling crystals peek out of cubic-right-angle-weave windows in this beautifully substantial cuff bracelet.



Main
Colorway

TECHNIQUE

cubic right-angle weave

PROJECT LEVEL ○○○

MATERIALS

5 g metallic purple iris size 15° seed beads (A)
5 g metallic light green size 11° seed beads (B)
15 g metallic purple iris size 11° seed beads (C)
20 g metallic purple iris size 8° seed beads (D)
110 metallic purple iris 4mm drop beads (E)
90 light green 3mm crystal pearls (F)
8 olivine 3mm crystal bicones (G)
9 olivine 6mm crystal bicones (H)
2 silver 5×9mm magnetic clasps
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needles
Chain-nose pliers

FINISHED SIZE

7½"

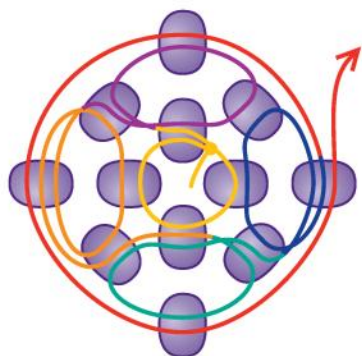


Fig. 1: Forming the front layer, Cube 1

1) FRONT LAYER. Use size 8° seed beads and cubic right-angle weave to stitch an open rectangular base that forms the front of the frame:

Note: Use chain-nose pliers to maneuver the needle as necessary.

Cube 1, bottom: Use 6' of thread to string 4D, leaving a 3" tail. Tie the working and tail threads together to form a tight circle. Pass through the first D strung (Fig. 1, yellow thread).

Cube 1, Face 1: String 3D; pass through the last bottom D exited and the first D just added (Fig. 1, purple thread).

Cube 1, Face 2: String 2D; pass back through the next bottom D, up through the nearest side D of Face 1, and through the 2D just added and the next bottom D (Fig. 1, orange thread).

Cube 1, Face 3: String 2D; pass down through the nearest side D of Face 2, through the last bottom D exited, and up through the first D just added (Fig. 1, green thread).

Cube 1, Face 4: String 1D; pass down through the nearest side D of Face 1, back through the next bottom D, up through the nearest side D of Face 3, and through the first D just added (Fig. 1, blue thread).

Cube 1, top: Pass through the 4 top D of the cube faces; pull the thread tight to complete the first cube (Fig. 1, red thread). *Note:* The top of this cube is the bottom of the next cube.

Cubes 2–7: Repeat Cube 1, Faces 1–4 and the top six times to form a strip 7 cubes long, using the top of the previous cube as the bottom of the new cube.

Cubes 8–10: Use D to work 3 cubes, this time working the first cube off one of the faces of Cube 7 so the work angles.

Cubes 11–16: Use D to work 6 cubes, this time working the first cube off the face of Cube 10 so the work angles back toward Cube 1.

Cube 17: Use D to work 1 cube, this time working off the face of Cube 16 so the work angles toward Cube 1.

Cube 18: Use D to work 1 cube, this time using the nearest face of Cube 1 as the top D of each face in this cube (Fig. 2, orange thread). Weave through beads to exit from the top D of Cube 1 on the front of the rectangle, away from the work (Fig. 2, red thread).

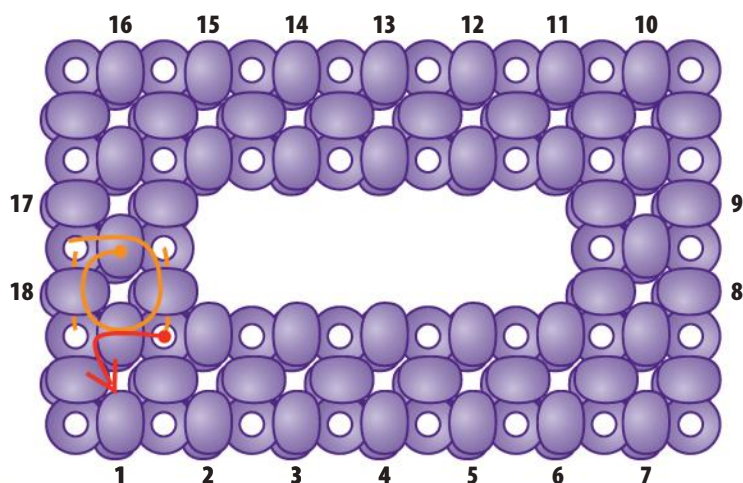


Fig. 2: Connecting the cubes into a rectangular frame



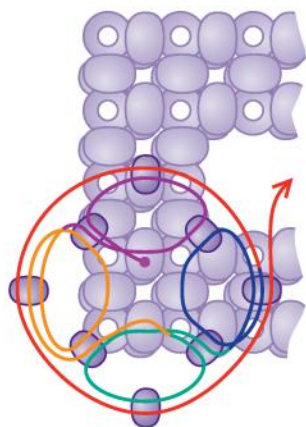


Fig. 3: Adding Faces 1–4 and the top of the back layer, Cube 1

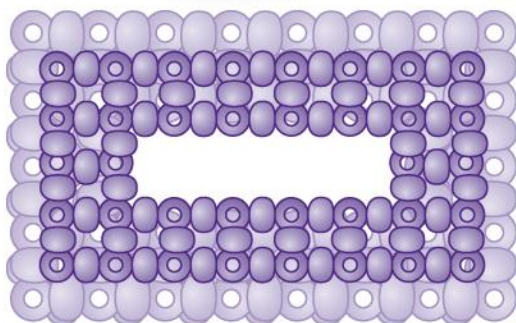


Fig. 4: Completing the back layer of the frame

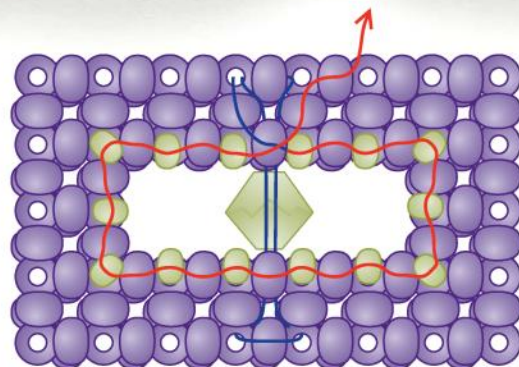


Fig. 5: Adding the center bicone and inside edging to the top of the frame

2) BACK LAYER. Use size 11° seed beads to work cubic right-angle weave off the open rectangular base, forming the back layer of the frame:

Note: Work the first cube of this layer off the back of the front layer, connecting to the beads of the front layer, Cube 1. Figures 2–4 show the back side of the front layer.

Cube 1, Face 1: String 3C; pass through the last D exited and the first C just added (Fig. 3, purple thread).

Cube 1, Face 2: String 2C; pass through the next D of the front layer's Cube 1, the last C exited in Face 1, the 2C just added, and the next D of the front layer's Cube 1 (Fig. 3, orange thread).

Cube 1, Face 3: String 2C; pass down through the nearest C of the previous face, through the last D exited, and up through the first C just added (Fig. 3, green thread).

Cube 1, Face 4: String 1C; pass down through the nearest C of Face 1, the last D of the front layer's Cube 1, the nearest C of Face 3, and the C just added (Fig. 3, blue thread).

Cube 1, top: Pass through the 4C at the top of the cube (Fig. 3, red thread). Weave

through beads to exit from the top D of the front layer's Cube 2.

Cubes 2–18: Use C to work a layer of cubic right-angle weave off of the D on the back side of the frame's front layer; incorporate the D of the front layer and the C of the previous cube's nearest face into each new cube (Fig. 4). *Note:* Adding this layer of smaller beads will make the frame curve slightly.

3) FRAME EMBELLISHMENT. Embellish the top of the frame's front layer:

Bicone: Weave through beads to exit from an outside D of Cube 4 in the frame's front layer. Pass through the center of the cube to the inside of the frame. String 1H; pass through the opposite cube and pass through 3 outside D. Repeat the thread path to reinforce, passing through different D beads of the same Cube 4 face on each pass so the bicone is seated evenly within the center of the frame. Weave through beads to exit from an inside D on the top of the frame (Fig. 5, blue thread).

Inside edge: String 1B and pass through the next D along the inside of the frame; repeat around the inside top of the frame for a total of 14B. Weave through beads to

exit from a D on the outside top edge of the frame (Fig. 5, red thread).

Pearls: String 1A, 1F, and 1A; lay the strand diagonally across the cube's face on top of the frame and pass through the outside D opposite the D just exited. Weave through beads to exit from the next D on the outside top edge of the frame. Repeat to embellish each cube on the top of the frame, taking care that the strands all lie at the same angle. Weave through beads to exit from a D along the outside top edge of the frame (Fig. 6, blue thread).

Drops: String 1E and pass through the next D along the outside edge of the frame; repeat for a total of 22E (Fig. 6, red thread). Secure the thread and trim. Set the frame aside.

4) FRAMES 2–5. Repeat Steps 1–3 four times for a total of 5 frames.

5) ASSEMBLY. Connect the frames and embellish the connectors:

Connector bars: Start 3' of new thread that exits from the end of Cube 7 on the top layer of 1 frame. Use D to work 2 cubes. Form a third cube that connects to the end of Cube 1 on the top layer of a second

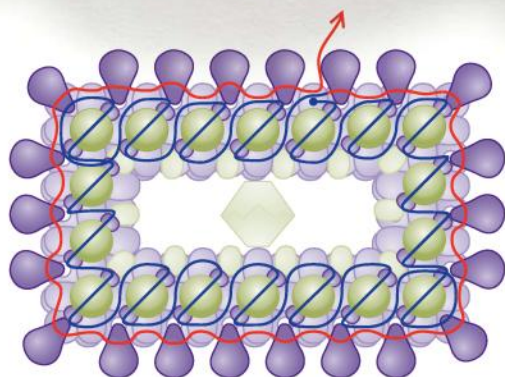


Fig. 6: Stitching the pearl and drop embellishments

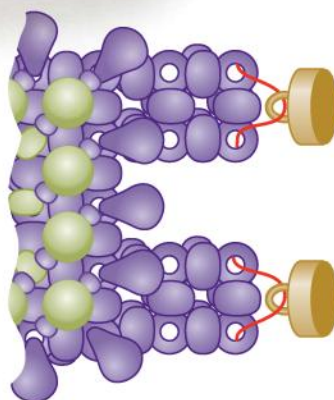


Fig. 8: Attaching the clasps

frame. Weave through beads to exit from the end of Cube 16 on the top layer of the second frame. Use D to work 2 cubes. Form a third cube that connects to the end of Cube 10 on the top layer of the first frame. Weave through beads to exit from the outside D of the second cube just formed (Fig. 7, orange thread).

Embellishment: String 1A, 1G, and 1A; lay the strand diagonally across the face of the cube and pass through the inside D opposite the D just exited and the next D on the inside edge of the same cube (Fig. 7, green thread). String 1H; pass through the mirror D on the other connector bar and weave through 2D of that cube face. Pass back through the H; weave through mirror beads on the first bar, pass through the H again, and pass through the nearest D (Fig. 7, blue thread). String 1A, 1G, and 1A; lay the strand across the face of the cube diagonally and pass through the outside D opposite the D just exited (Fig. 7, red thread). Secure the thread and trim. Repeat this entire step three times to connect all of the frames.

6) CLASPS. Start 3' of new thread that exits from the end of Cube 7 on the front layer of a

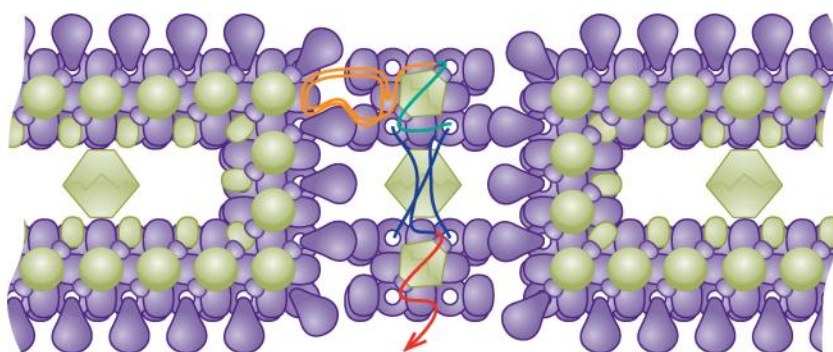


Fig. 7: Connecting the frames and embellishing the connector bars

frame at one end of the bracelet. *Use D to work 2 cubes, then securely stitch one half of 1 clasp to the end of the final cube. Weave through beads to exit from the end of Cube 10 on the front layer of the same frame and repeat from * (Fig. 8). Secure the thread and trim.

Start 1' of new thread at the other end of the bracelet and securely stitch the other half of each clasp to Cubes 1 and 16 of the front layer. Secure the thread and trim. ●

GABI GUECK has been a beader for many years and has been influenced by her friends Marion Leffler, Manuela Heinrichs, and Paulo Palma da Silva, who taught her to bead. Gabi is the married mother of four children and lives in Kassel, Germany. Contact her at gueckgabi@arcor.de or www.gabis-perlenzauber.com.

artist's tips

- For more sparkle, add a bicone to each cube of the connector bars.
- You may substitute the crystal pearl rounds with fire-polished rounds.

RESOURCES Check your favorite bead retailer or contact: Thread and similar seed beads and drops: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Swarovski bicones and pearls: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

Bella Necklace

MARIA TERESA MORAN

Right-angle-weave a series of sparkling components into a gracefully sweeping collar that's finished with strands of pearls.



Main
Colorway

TECHNIQUES

two-needle right-angle weave
netting
stringing

PROJECT LEVEL **○○○**

MATERIALS

3 g metallic gold size 11° seed beads (A)
56 amethyst 4mm crystal bicones (B)
49 crystal dorado 2X 6mm crystal bicones (C)
70 soft gold 6mm crystal pearls (D)
1 gold 7×22mm fancy hook-and-eye clasp
Smoke 8 lb FireLine braided beading thread

TOOLS

Scissors
2 size 10 or 12 beading needles

FINISHED SIZE

15¼"

1) COMPONENT 1. Use two-needle right-angle weave for the component base and netting embellishment:

Base Unit 1: Place a needle at each end of 7' of thread. Use the right needle to string 3C; use the left needle to string 1C. Use the left needle to pass back through the third C strung with the right needle (Fig. 1, blue thread). *Note:* The "right" and "left" needle will switch with each new section. Don't switch needles unless indicated.

Base Unit 2: Use the right needle to string 3C. Pass the left needle back through the 3C just strung so there is one needle exiting each side C (Fig. 1, red thread).

Embellishment Unit 1: Use the right needle to string 1A, 1B, 1A, 1B, and 1A; pass through the last C exited on the base, the center C, and the next side C of Base Unit 1 (Fig. 2, blue thread). Use the left needle to string 1A and 1B; pass through the middle A of the previous net. String 1B and 1A; pass through the last C exited on the base, the center C, and the next side C of Base Unit 1 (Fig. 2, red thread).

Embellishment Unit 2: Repeat Embellishment Unit 1 (Fig. 3, blue thread). Weave through beads so the needles exit from the top and bottom C of Base Unit 2 (Fig. 3, red thread).

2) COMPONENT 2. String pearls, then right-angle-weave and embellish the second component:

Pearl Strand 1 and Base Unit 1: Use the left needle (exiting from the top of Base Unit 2) to string 2A, 1D, 2A, and 4C. Pass through the first 2C of the 4C just added to form a right-angle-weave unit (Fig. 4, blue thread).

Pearl Strands 2 and 3 and Base Unit 2: Use the right needle (exiting the bottom of the first Base Unit 2) to string 2A, 1D, 1A, 1D, and 2A; pass back through the bottom C of the right-angle-weave unit just formed. String 3C; pass through the last C exited to form another right-angle-weave unit and the next 2C just added. String 2A. String {1D and 1A} three times. String 1A. Pass through the bottom C of the first Base Unit 1 and weave through beads to exit up through the side C of the new Base Unit 1 (Fig. 4, red thread).

Embellishment units: Repeat the embellishment units of Component 1. Secure the thread and trim.

Repeat this entire step five times for a total of 7 pearl-connected crystal components.

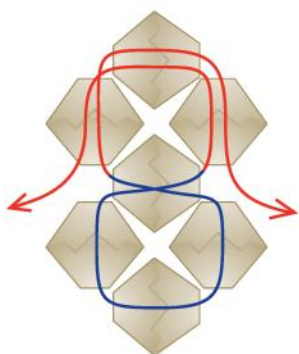


Fig. 1: Forming Base Units 1 and 2

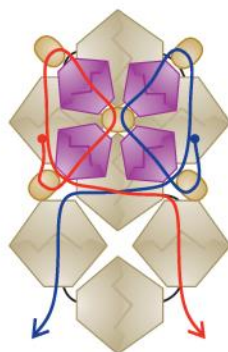


Fig. 2: Adding Embellishment Unit 1

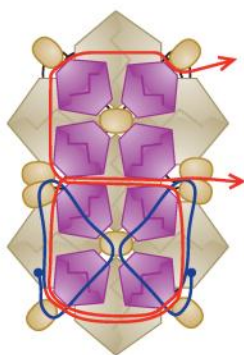


Fig. 3: Stitching Embellishment Unit 2

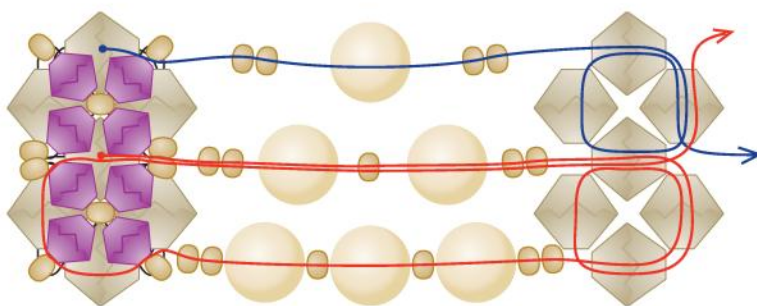


Fig. 4: Adding the pearl strands and the base units of Component 2

artist's tip

Use good-quality beads and findings. Not only do they fit together better, but they also look wonderful.

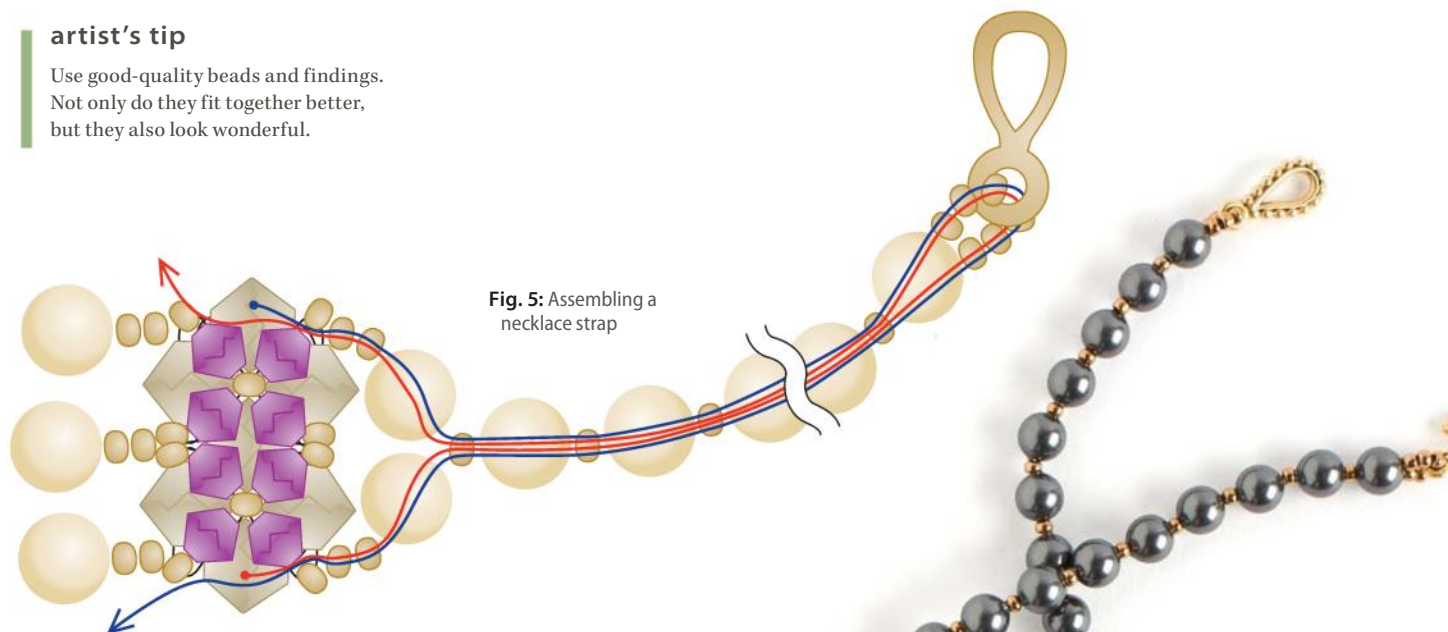


Fig. 5: Assembling a necklace strap

3) STRAPS. Place a needle on each end of 3' of thread. Weave through the end component so one needle exits through the top C of Base Unit 1 and the other needle exits through the bottom C of Base Unit 2, away from the work. Use each needle to string 2A and 1D. Use both needles to string {1A and 1D} fifteen times. Use one needle to string 3A, one half of the clasp, and 3A; pass back through all of the other beads just strung and the bottom C of Base Unit 2 (Fig. 5, blue thread). Use the other needle to pass back through all of the beads just strung and the top C of Base Unit 2 (Fig. 5, red thread). Secure all the threads and trim. Repeat this entire step to add a strap to the other side of the necklace. ●

MARIA TERESA MORAN was a floral designer and floral-shop owner. Now semiretired, Maria Teresa is still inspired by flowers as she designs beaded jewelry with a floral flavor.

RESOURCES Check your favorite bead retailer or contact: Seed beads, Swarovski bicones and pearls, thread, and TierraCast clasp: Discount Beads, (702) 360-4266, www.discountbeadslv.com.



Caño Cristales Bracelet

MICHELLE HEIM

Use circular peyote stitch and right-angle weave with a mixture of bead types in this texturally intriguing, component-based bracelet.



Main
Colorway

TECHNIQUES

circular peyote stitch variation
right-angle weave variation

PROJECT LEVEL

MATERIALS

1 g opaque golden olive luster size 15° Japanese seed beads (A)
1 g magenta Duracoat size 11° Japanese seed beads (B)
7 g magic apple 3.8×1mm O beads (C)
5 g pastel burgundy 5×2.5mm 2-hole SuperDuos (D)
4 g pastel lime 5×2.5mm 2-hole SuperDuos (E)
38 olive 2.5×1.5mm crystal rondelles (F)
54 metallic amethyst 3mm fire-polished rounds (G)
1 gunmetal 16×10mm 2-strand tube clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

7¾"

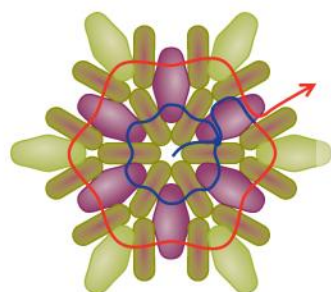


Fig. 1: Stitching Rounds 1–3 of a component

artist's tip

If the beads become difficult to pass through, switch to a sharp (short) needle or a smaller (thinner) needle.



Back of bracelet

1) COMPONENTS. Use a variation of circular peyote stitch to form the individual components:

Rounds 1 and 2: Use 3' of thread to string {1D and 1C} six times, leaving a 6" tail. Use the working and tail threads to tie a knot, forming a tight circle. Pass through all the beads again. Step up through the first (inside) then second (outside) holes of the first D strung (Fig. 1, blue thread). *Note:* You'll now begin working in the opposite direction.

Round 3: String 1C, 1E, and 1C and pass through the next D (outside hole) of Round 2; repeat five times (Fig. 1, red thread).

Round 4: String 1A, 1G, and 1A and pass through the next D (outside hole) of Round 2; repeat five times. Step up through the first 1A/1G/1A added (Fig. 2, black thread). *Note:* Rounds 4 and 5 will sit on top of Rounds 2 and 3.

Round 5: String 1B and pass through the next 1A/1G/1A of Round 4; repeat five times (Fig. 2, green thread). Pass through the nearest D (outside hole) of Round 2 and the next 1C/1E (inside hole)/1C of Round 3 (Fig. 2, blue thread).

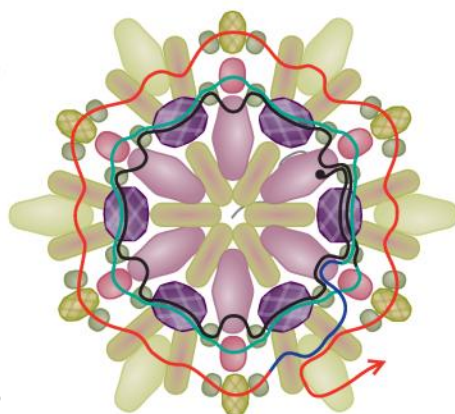


Fig. 2: Adding Rounds 4–6 of a component

Round 6: String 1A, 1F, and 1A and pass through the next 1C/1E (inside hole)/1C of Round 3; repeat four times. String 1A, 1F, and 1A; pass through the next 1C/1E (inside then outside holes) of Round 3 (Fig. 2, red thread). *Note:* You'll now begin working in the opposite direction.

Round 7: String 1D, 1C, 1E, 1C, and 1D and pass through the next E (outside hole) of Round 3; repeat. Weave through beads to exit from the nearest E (outside hole) of Round 3 (Fig. 3, green thread). Repeat from the beginning of this round (Fig. 3, blue thread). Weave through beads to exit from the fourth D (inside then outside holes) added in this round (Fig. 3, red thread). *Note:* You'll now begin working in the opposite direction.

Round 8: *Note:* Each time you pass through both holes of the same D or E in this round, you'll begin working in the opposite direction. String 1C, 1G, and 1C; pass through the next E (outside hole) of Round 7. String 1C, 1B, and 1C; pass through the next D (outside hole) of Round 7. String 1D; pass through the next D (outside hole) of Round 7. String 1C, 1B, and 1C; pass through the next E (outside hole) of Round 7. String 1C, 1G, and 1C; pass through the next D (outside then inside holes) of Round 7 (Fig. 4, black thread). Weave through beads to exit from the bottom-left D (inside then outside holes) of Round 7 (Fig. 4, green thread). Repeat from the beginning of this round (Fig. 4, blue thread). Weave through beads to exit from the last D (inside then outside holes) added (Fig. 4, red thread). Secure the tail thread and trim; don't trim the working thread. Set the component aside.

Repeat this entire step three times for a total of 4 components.

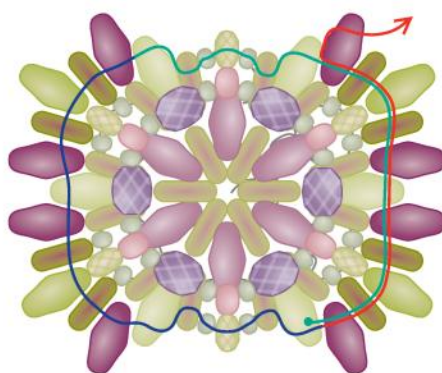


Fig. 3: Working Round 7 of a component

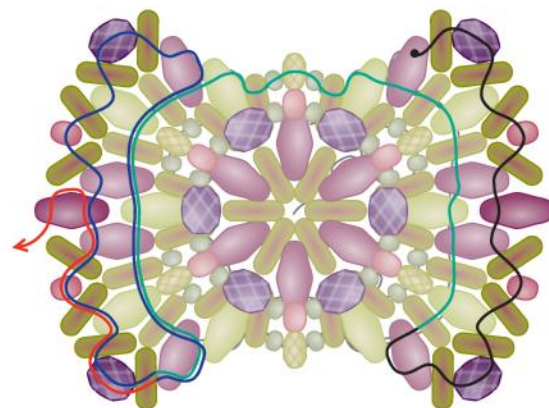


Fig. 4: Adding Round 8 of a component

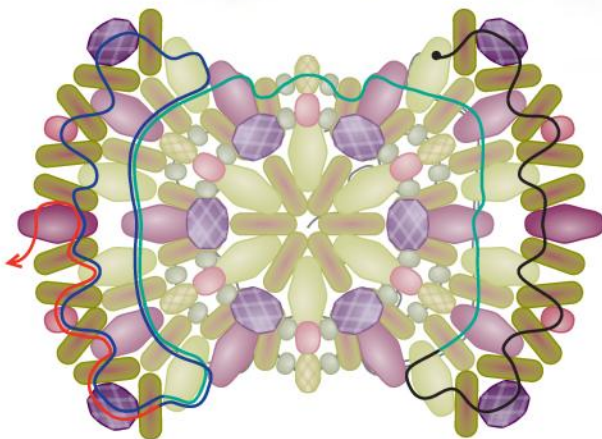


Fig. 5: Working Round 8 of the Center Component

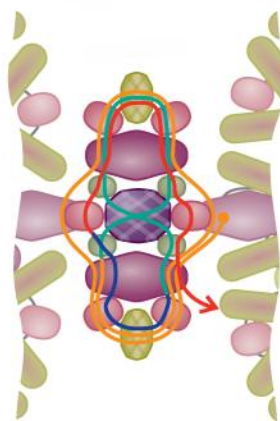


Fig. 6: Connecting the components

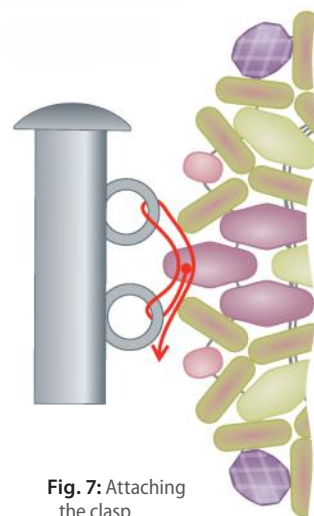


Fig. 7: Attaching the clasp

2) CENTER COMPONENT. Repeat Components, Rounds 1–7, using D for E and E for D, and leaving a 12" tail. String 1C, 1G, and 1C; pass through the next D (outside hole) of Round 7. String 1C, 1B, and 1C; pass through the next E (outside hole) of Round 7. String 1C, 1D, and 1C; pass through the next E (outside hole) of Round 7. String 1C, 1B, and 1C; pass through the next D (outside hole) of Round 7. String 1C, 1G, and 1C; pass through the next E (outside then inside holes) of Round 7 (Fig. 5, black thread). Weave through beads to exit from the bottom-left E (inside then outside holes) of Round 7 (Fig. 5, green thread). Repeat from the beginning of this round (Fig. 5, blue thread). Weave through beads to exit from the last D (inside then outside holes) added (Fig. 5, red thread). Don't trim the threads.

3) CONNECT. Use a variation of right-angle weave to join the components:

Stitch 1: Use the working thread of the Center Component to string 1D, 1B, 1F, and 1B; pass through the second (left) hole of the D just strung. Pass through the mirror D (outside hole) on a second component of the last D exited on the first component. String 1D, 1B, 1F, and 1B; pass through the second (right) hole of the D

just strung, the last D (outside hole) exited on the first component, and the first 1D (right hole)/1B/1F/1B/1D (left hole) added (Fig. 6, orange thread).

Stitch 2: String 1A, 1G, and 1A; pass back through the opposite D (right hole) added in Stitch 1 and the next 1B/1F/1B/1D (left hole). String 1A; pass through the G just added. String 1A; pass through the nearest D (right hole) (Fig. 6, green thread). Pass through the next 1B/1F/1B/1D (left hole)/1A (Fig. 6, blue thread).

Stitch 3: String 1B; pass through the next 1A/1D (left hole)/1B/1F/1B/1D (right hole)/1A. String 1B; pass through the next 1A/1D (right hole) (Fig. 6, red thread). Repeat the orange thread path in Fig. 6 to reinforce. Secure the working thread and trim.

Add a needle to the tail thread of the Center Component and weave through beads to exit from the mirror D of the last connection. Repeat from the beginning of this step to add 1 component to the right side of the Center Component. Repeat from the beginning of this step twice more, adding 1 component to each side of the bracelet and using the working thread of the previous components.

4) CLASP. Add a needle to the working thread of 1 end component. Pass through 1 ring of one half of the clasp; pass back through the last D (outside hole) exited. Pass through the second ring of the same half of the clasp; pass through the last D (outside hole) exited (Fig. 7). Repeat the thread path of this step to reinforce. Secure this working thread and trim. Repeat this step on the other end of the bracelet, taking care that the clasp is positioned to close properly. ●

MICHELLE HEIM began her beading obsession on a whim in 2003 after not being creative most of her life. She has co-owned Beadalotta in Fond du Lac, Wisconsin, with her mom since 2005. Contact Michelle at www.beadalotta.com or at www.facebook.com/beadalotta.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads, O beads, SuperDuos, rondelles, and all other materials: Beadalotta, (920) 322-1885, www.beadalotta.com.

Bahamian Waters Necklace

WENDY LUEDER

The calming hues of this lovely crystal-and-pearl necklace were inspired by the sparkling sapphire, turquoise, and light green waters of the Exuma Islands in the Bahamas.



TECHNIQUES

right-angle weave variation
circular peyote stitch
netting
square stitch

PROJECT LEVEL

MATERIALS

5 g metallic gold galvanized permanent-finish size 15° seed beads (A)
60 peridot AB 4mm crystal bicones (B)
60 blue zircon AB 4mm crystal bicones (C)
30 Capri blue AB 4mm crystal bicones (D)
45 dark indigo AB2X 4mm crystal bicones (E)
4 peridot AB 8mm 8-petal crystal flowers (F)
9 sapphire AB 8mm 8-petal crystal flowers (G)
65 cream 3mm crystal pearl rounds (H)
65 cream 8mm crystal pearl rounds (I)
1 gold-plated 8x12mm magnetic clasp
2 gold-filled 4mm wireguards
Crystal 8 lb FireLine braided beading thread
Jewelry cement

TOOLS

Scissors
Size 12 beading needles
Sewing needle

FINISHED SIZE

16½"

1) PERIDOT COMPONENT. Use tubular right-angle weave and circular peyote stitch to form a pearl-and-bicone component:

Round 1: Use 3' of thread to string 5I, leaving a 2" tail. Tie a square knot with the working and tail threads to form a tight circle and pass through all the beads again to hide the tail. Trim the tail and pass through the first I.

Round 2, Unit 1: String 4A, 1B, and 4A; pass through the last I exited and through the first 3A added in this round (Fig. 1, orange thread).

Round 2, Unit 2: String 1A, 1B, and 4A; pass back through the next I of Round 1, up through the nearest 3A of the previous unit, through the 1A/1B/4A added in this unit, and through the following I of Round 1 (Fig. 1, purple thread).

Round 2, Unit 3: String 4A, 1B, and 1A; pass through the third, fourth, and fifth A of Unit 2, through the last I exited, and up through the first 3A added in this unit (Fig. 1, green thread).

Round 2, Unit 4: Repeat Unit 2 and pass up through the nearest 3A of Unit 1 (Fig. 1, blue thread).

Round 2, Unit 5: String 1A, 1B, and 1A; pass down through the third, fourth, and fifth A of Unit 4, through the last I exited, and up through the nearest 4A/1B of Unit 1 (Fig. 1, red thread).

Round 3: String 1A and pass through the next B of Round 2; repeat four times for a total of 5A, but before you tighten, use the sewing needle to place 1F faceup in the center of the beadwork so it rests on Round 1. If necessary, use a small amount of glue to hold the F in place. Let dry. Repeat the thread path to tighten the beads around the F, then weave through beads to exit from Round 1 (Fig. 2).

Round 4: String 1H and pass through the next I of Round 1; repeat four times for a total of 5H. Step up through the first H added in this round (Fig. 3, green thread).

Round 5: String 4A, 1B, and 4A and pass through the next H of Round 4; repeat four times for a total of 5 nets. Step up through the first 4A/1B/2A added in this round (Fig. 3, blue thread).

Round 6: String 2A, 1B, and 2A and pass through the center 2A/1B/2A of the next net of Round 5; repeat four times for a total of 5 nets (Fig. 3, red thread). Secure the thread, but don't trim. Set aside.

Repeat this entire step three times for a total of 4 peridot components.

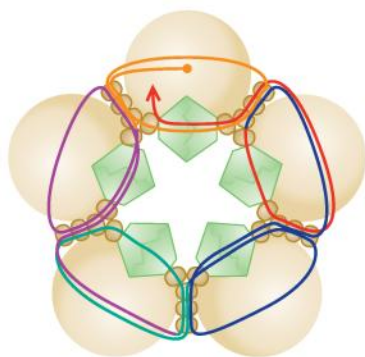


Fig. 1: Forming Units 1-5 of Round 2

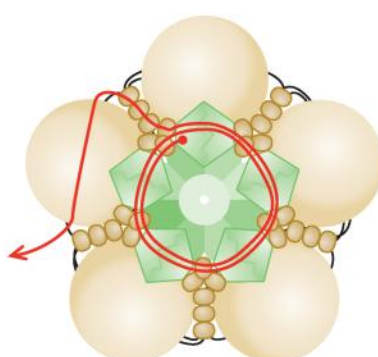


Fig. 2: Stitching Round 3

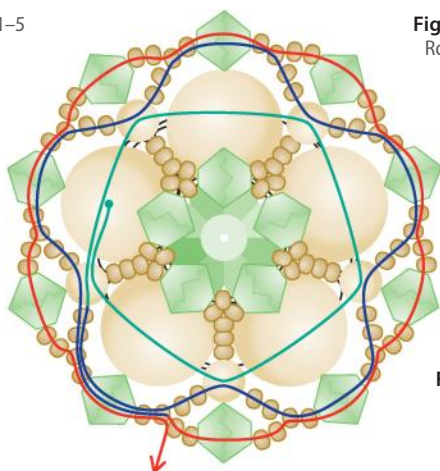


Fig. 3: Adding Rounds 4-6

artist's tips

➤ Use tight thread tension while working Rounds 1-3 to hold the beadwork in place, but use light tension in Rounds 4-6 so the netting lies flat.

➤ You may change the colors of the crystal flowers to match the bicones of each component, but using the same color for the peridot components and just one other color for the blue zircon, Capri blue, and indigo components adds a pleasing, unifying element.



Fig. 4: Connecting the components

2) REMAINING COMPONENTS. Stitch matching components in different colors: Blue zircon components: Repeat Step 1 four times, this time substituting C for B and G for F. Capri blue components: Repeat Step 1 twice, this time substituting D for B and G for F. Indigo components: Repeat Step 1 three times, this time substituting E for B and G for F.

3) CONNECT. Weave the working thread of 1 peridot component through beads to exit from 1B of Round 5. String 3A; pass through 1B of Round 5 in a second peridot component. String 5A; pass through the last B exited on the first component to form a square stitch. Repeat the thread path to reinforce; secure the thread and trim. Weave the working thread of the second peridot component through beads to exit 1B

of Round 5 that's 4B to the right of the last connection. Repeat the square-stitch connection as before, this time connecting to 1 blue zircon component. Continue connecting components end to end in this order: a second blue zircon (Fig. 4), 1 Capri blue, 3 indigo, 1 Capri blue, 2 blue zircon, and the 2 remaining peridots. Don't trim the thread after the final connection.

4) CLASP. Weave through beads to exit from 1B of Round 5 that's 4B to the right of the final connection. *String 3A, 1 wireguard, one half of the clasp, and 3A; pass through the last B exited (Fig. 5). Repeat the thread path several times to reinforce. Secure the thread and trim. Start 8" of new thread that exits the first peridot component from 1B of Round 5 on the inside curve of the necklace that's 4B from the first connection, then repeat from * to add the other half of the clasp. ●



OPTION
REPEAT ROUNDS 1–4
FOR A MATCHING PAIR
OF EARRINGS.

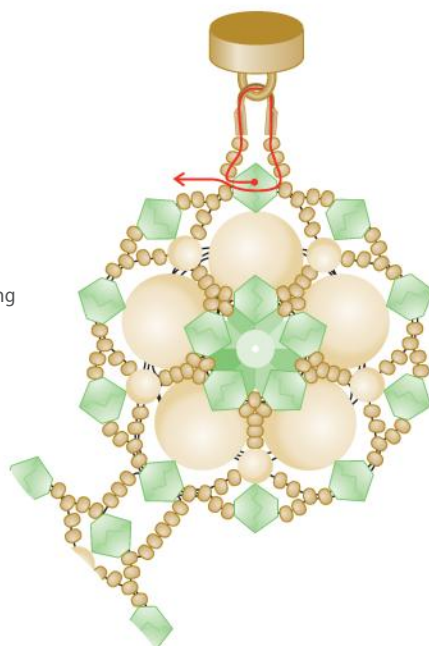


Fig. 5: Adding the clasp

WENDY LUEDER's beading career was inspired by Carol Wilcox Wells's *Creative Bead Weaving* (Lark, 1998). Her formal training and degrees are in graphic design, photography, and philosophy. She's been published in national magazines and truly delights in learning that her beadwork designs have given pleasure to others. Visit www.capturedglimpse.com.

RESOURCES Check your favorite bead retailer or contact: Swarovski bicones, pearls, and margarita flowers (article 3700); Toho seed beads; thread; and all other materials: Artbeads.com, (866) 715-2323.

Crystal Scepter Earrings

JULIE ANSTAETT

Use graduated sizes of seed beads and cubic right-angle weave to form this cone-shaped earring. The design works up quickly and is ripe with embellishment possibilities.



Crystal Scepter Earrings

TECHNIQUES

cubic right-angle weave
tubular herringbone stitch
picot
wireworking

PROJECT LEVEL

PROJECT LEVEL

MATERIALS

1 g gold size 15° seed beads (A)
1 g matte denim size 15° seed beads (B)
1 g gold size 11° seed beads (C)
1 g matte denim size 11° seed beads (D)
1 g gold size 8° seed beads (E)
16 matte denim size 8° seed beads (F)
8 crystal AB 2mm crystal rounds (G)
2 crystal 12mm crystal rounds
2 gold 3mm fire-polished rounds
1 pair of 10mm flat-disc ear posts with ear nuts
2 vermeil 22-gauge 3½" head pins
Smoke 4 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers
Round-nose pliers
Wire cutters

FINISHED SIZE

2¾"

1) **BASE.** Use tight tension and cubic right-angle weave to form the earring base:

Cube 1: Use 5' of thread to string 4A, leaving a 6" tail; tie the working and tail threads together to form a tight circle and pass through 2A to form the first face of the cube. String 3A, pass through the last 1A exited, and continue through the first 2A just added to form the second face; repeat once to form the third face (Fig. 1, blue thread). String 1A; pass through the end 1A of the first face. String 1A; pass through the last 1A exited in the third face and the first 1A added in this fourth face (Fig. 1, red thread). Weave through beads to pass through the bottom 4A and the top 4A of the cube to reinforce, exiting from a top 1A.

Cube 2, Face 1: String 3A; pass through the last 1A exited on the previous cube and the first 1A just added (Fig. 2, purple thread).

Cube 2, Face 2: String 2A; pass back through the next top 1A of the previous cube; up through the nearest side 1A of Cube 2, Face 1; through the 2A just added; and through the next top 1A of the previous cube (Fig. 2, pink thread).

Cube 2, Face 3: String 2A; pass down through the nearest side 1A of Cube 2, Face 2; through the last 1A exited at the top of the previous cube; and up through the first 1A just added (Fig. 2, green thread).

Cube 2, Face 4: String 1A; pass down through the nearest side 1A of Cube 2, Face 1; back through the next top 1A of the previous cube; up through the nearest side 1A of Cube 2, Face 3; and through the 1A just added (Fig. 2, blue thread).

Cube 2, top: Pass through the top 4A of Faces 1–4 in the current cube to reinforce the top of the cube (Fig. 2, red thread).

Cube 3: Repeat Cube 2.

Cube 4: Repeat Cube 2, but use A for the sides of each face and C for the tops.

Cubes 5–7: Repeat Cube 2, but use all C.

Cube 8: Repeat Cube 2, but use C for the sides of each face and E for the tops.

Cubes 9 and 10: Repeat Cube 2, but use all E.

2) **PRONGS.** Work a series of tubular herringbone stitches and picots to form a prong shape:

Round 1: Turn the earring base so Cube 10 points up. String 1G and pass through the next top 1E of Cube 10; repeat three times. Exit a top 1E of Cube 10 (Fig. 3, green thread).

Round 2: String 2C and pass through the next top 1E of Cube 10; repeat three times. Step up for this and subsequent rounds by passing through the first 1C of the current round (Fig. 3, blue thread).

Round 3: String 2C and pass down through the next 1C of Round 2, then string 1D and pass up through the next 1C of Round 2; repeat three times (Fig. 3, red thread).

Round 4: String 2C and pass down through the next 1C of Round 3, then string 3D and pass up through the next 1C of Round 3; repeat three times (Fig. 4, green thread).

Round 5: String 2C and pass down through the next 1C of Round 4, then string 2D and pass up through the next 1C of Round 4; repeat three times (Fig. 4, blue thread).

Round 6: String 3A and pass down through the next 1C of Round 5 to form a picot, then pass through the nearest 2D and up through the following 1C of Round 5; repeat three times (Fig. 4, red thread). Weave through beads to exit from a side 1E of Cube 10, away from the prongs.

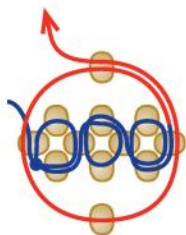


Fig. 1: Forming Cube 1

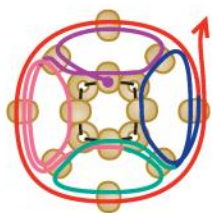


Fig. 2: Stitching Cube 2

Fig. 3: Adding Rounds 1–3 of the prongs

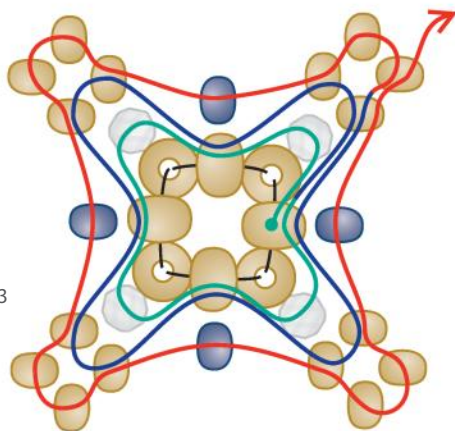
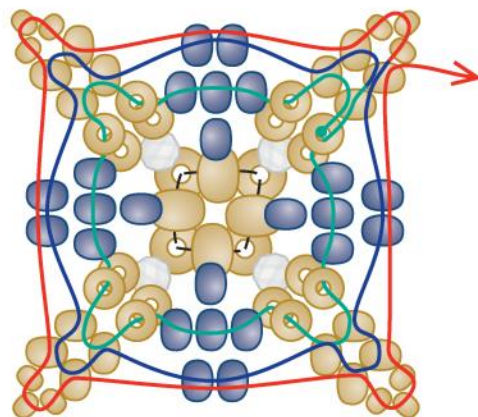


Fig. 4: Completing Rounds 4–6 of the prongs



artist's tips

- › Don't use frosted or matte beads for the body of the earring. They break too easily when tight tension is used.
- › Japanese seed beads will give you a crisper, more uniform earring body than Czech seed beads.
- › Reinforce all sides of the first cube to give a more solid beginning point, especially with the small size 15's.

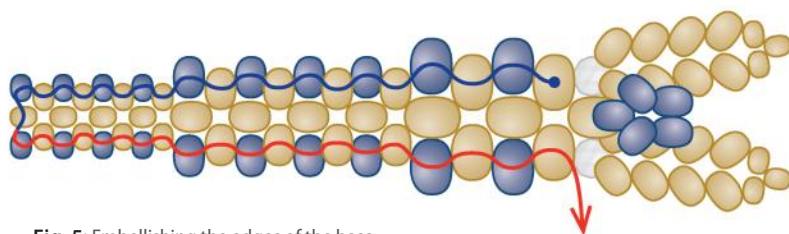


Fig. 5: Embellishing the edges of the base

3) EMBELLISHMENT. String 1F and pass through the nearest side bead of the next cube. Repeat nine times, adding beads along the corner edge of the base in this order: 1F, 1D, 1D, 1D, 1D, 1B, 1B, 1B, and 1B (Fig. 5, blue thread). String 1B and pass through a side 1A on the nearest corner edge of Cube 1, toward the prongs. Add beads to this corner edge of the base in this order: 1B, 1B, 1B, 1D, 1D, 1D, 1D, 1F, and 1F (Fig. 5, red thread). Weave through beads to exit from the next side 1E of Cube 10, away from the prongs. Repeat from the beginning of this step to embellish the remaining 2 corner edges of the base stem. Secure the thread and trim.

4) ASSEMBLY. Use 1 head pin to string one 12mm crystal, the base from wide end to small end, and 1 fire-polished round. Form a wrapped loop that attaches to the loop of 1 ear post.

5) Repeat Steps 1–4 for a second earring. ●

JULIE ANSTAETT is retired and has been beading since 2009. She sells her work at art shows and at The Gatehouse in Mount Dora, Florida. Contact Julie at ganst@mindspring.com.

RESOURCES Check your favorite bead retailer or contact: Japanese seed beads: Bobby Bead, (888) 900-2323, www.bobbybead.com. Swarovski crystal rounds, Czech fire-polished rounds, thread, head pins, and ear posts: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.



Provence Necklace

MARIA TERESA MORAN

Spend just a few hours making this gorgeous peyote-stitch crystal rivoli necklace embellished with SuperDuos.



TECHNIQUES

tubular peyote stitch
fringe
stringing

PROJECT LEVEL ○○○

MATERIALS

3 g metallic bronze size 15° Japanese seed beads (A)
6 g metallic bronze size 11° Japanese seed beads (B)
3 g semimatte berry galvanized size 11° Japanese cylinder beads (C)
20 g opaque amethyst luster 5×2.5mm 2-hole SuperDuos (D)
4 g purple velvet pearl coat 5×2.5mm 2-hole SuperDuos (E)
41 silk AB 3mm crystal bicones (F)
1 foil-back light silk 14mm crystal rivoli
1 powder rose 8mm crystal pearl round
2 gold 8×6mm filigree bead caps
1 antiqued gold 15×19.5mm decorative toggle clasp
Smoke 8 lb FireLine braided beading thread

TOOLS

Scissors
Size 10 or 12 beading needle

FINISHED SIZE

19" (with 2¼" focal)

1) BEZEL. Use tubular peyote stitch to bezel the rivoli:

Rounds 1 and 2: Use 3' of thread to string 36C, leaving an 8" tail. Use the working and tail threads to tie a square knot, forming a circle; pass through the first 2C strung (Fig. 1, purple thread). *Note:* Start with the size 10 needle and switch to the size 12 if you have trouble fitting the needle through beads.

Round 3: String 1C, skip 1C of the previous round, and pass through the following C; repeat seventeen times. *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round (Fig. 1, green thread).

Rounds 4–6: Work 18 stitches with 1A in each stitch (Fig. 1, blue thread); repeat twice (Fig. 1, red thread).

Rounds 7 and 8: Weave through beads to exit from 1C of Round 1. Insert the rivoli faceup into the beadwork so that the back touches Round 6. Work 18 stitches with 1A in each stitch; repeat (Fig. 2, purple thread).

Round 9: Work 1 stitch with 1A, then pass through the nearest A of Round 7 and the next A of Round 8; repeat eight times (Fig. 2, brown thread). Weave through beads to exit from 1C of Round 2 (Fig. 2, green thread).

Round 10: String 1B and pass through the next C of Round 2; repeat seventeen times (Fig. 2, blue thread).

Round 11: Work 18 stitches with 1D in each stitch. Step up through the first (inside) then second (outside) holes of the first D added in this round (Fig. 2, red thread). *Note:* For this and subsequent rounds, when you step up through the outside hole of a SuperDuo, you'll begin working in the opposite direction. Rotate the beadwork so the working thread exits from the top right of the beadwork.

Round 12: String 1E and pass through the outside hole of the next D in Round 11; repeat seventeen times. Step up through the inside then outside holes of the first E added in this round (Fig. 3, purple thread).

Round 13: Repeat Round 12, working off of the outside holes of the E in Round 12 (Fig. 3, green thread).

Round 14: String 1E and pass through the next E (outside hole) of Round 13, then string 1B and pass through the following E (outside hole) of Round 13; repeat eight times. Step up through the inside then outside holes of the first E added in this round (Fig. 3, blue thread).

Round 15: String 2B and pass through the next E (outside hole) of Round 14; repeat eight times. Tighten the thread so that Rounds 12–15 cup around the back of the beadwork. Weave through beads to exit from the outside hole of 1E in Round 12 (Fig. 3, red thread).

Round 16: String 2A, 1F, and 2A, then skip the next E of Round 12 and pass through the following E (outside hole) of Round 12; repeat eight times. Pass through the first 2A/1F added in this round (Fig. 4). Rotate the beadwork so the working thread exits at the bottom of the beadwork.

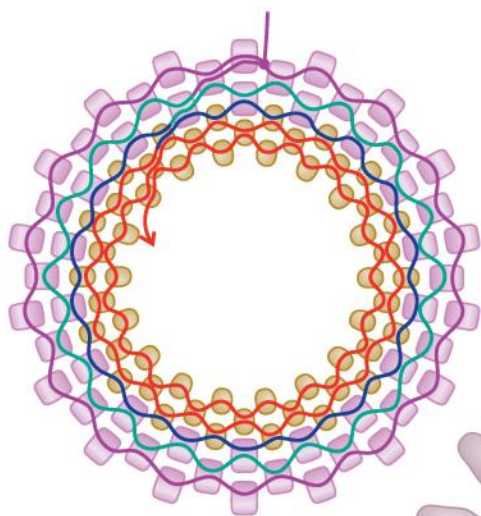


Fig. 1: Stitching Rounds 1–6

Fig. 2: Adding Rounds 7–11

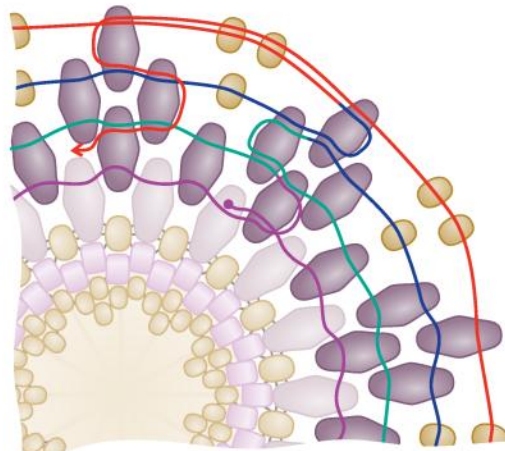
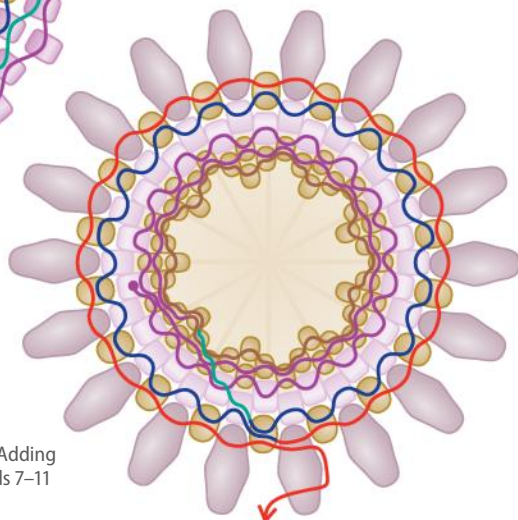


Fig. 3: Working Rounds 12–15

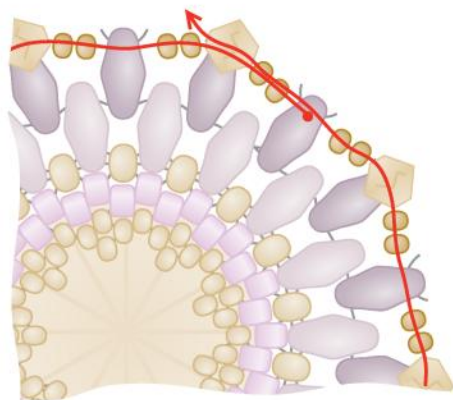
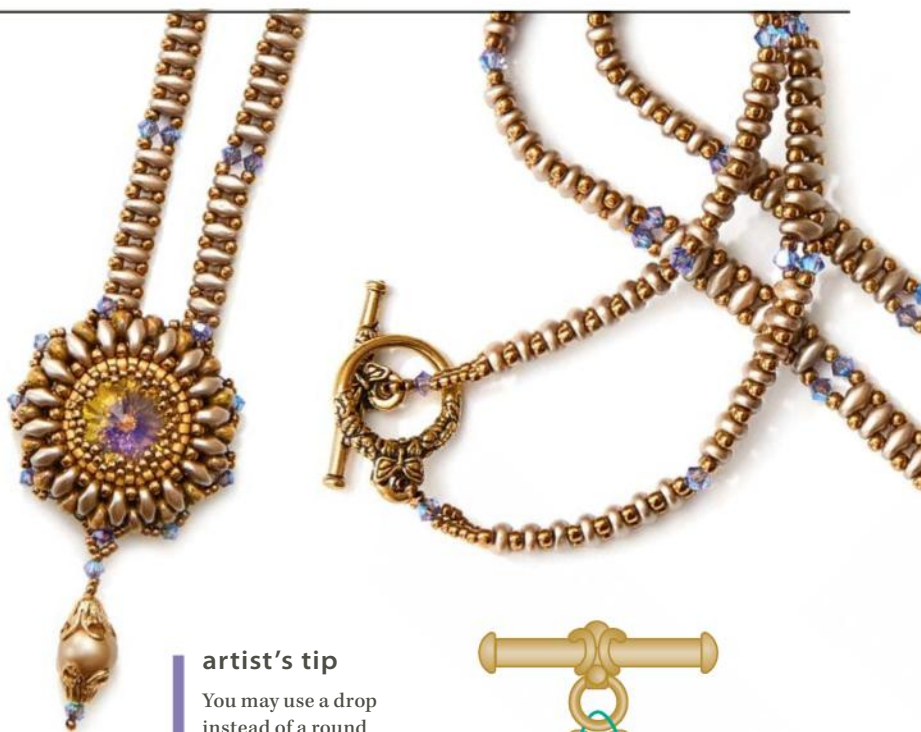


Fig. 4: Adding Round 16



2) FRINGE. String 3A, 1F, 3A, 1 bead cap (narrow end first), the pearl, 1 bead cap (wide end first), 1F, and 1A. Skip the last A and pass back through the following 1F/bead cap/pearl/bead cap/3A/1F/1A. String 2A; pass through the last F exited in Round 16 (Fig. 5). Secure the threads and trim.

3) ROPES. Use stringing to form beaded ropes off of the beaded bezel:

Rope 1, Pass 1: *Note:* The fringe should be centered between the ropes, on the opposite side of the bezel. Turn the beadwork over. Start 2' of new thread that exits to the left from the inside hole of 1E in Round 13, directly in front of the top-left 2A/1F/2A set in Round 16. String {1B and 1D} seven times (Fig. 6, purple thread; back view of beadwork shown). *String 1B and 1F. String {1B and 1D} seven times. Repeat from * six times (Fig. 6, orange thread). String 1B, 5A, 1F, 3A, one half of the clasp, and 3A. Pass back through the F (Fig. 6, green thread).

Rope 1, Pass 2: String 5A. **String 1B and pass through the second hole of the next D in Rope 1, Pass 1; repeat six times. String 1B and 1F. Repeat from ** six times (Fig. 6, blue thread). String 1B and pass through the second hole of the next D in Rope 1, Pass 1; repeat six times. String 1B; pass through the next E (inside hole) of Round 13 to the left of the first E exited in Rope 1, Pass 1 (Fig. 6, red thread). Secure the threads and trim.

Rope 2: Repeat Rope 1, Passes 1 and 2, starting 2' of new thread that exits to the left from 1E (inside hole) of Round 13, directly behind the top-right 2A/1F/2A set of Round 16, and using the second half of the clasp. ●

artist's tip

You may use a drop instead of a round pearl for the fringe.

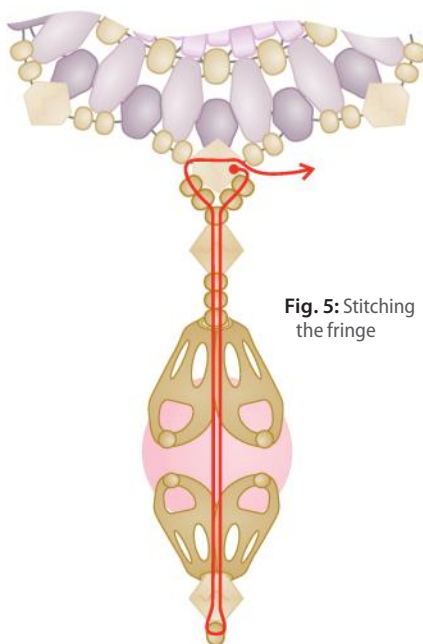


Fig. 5: Stitching the fringe

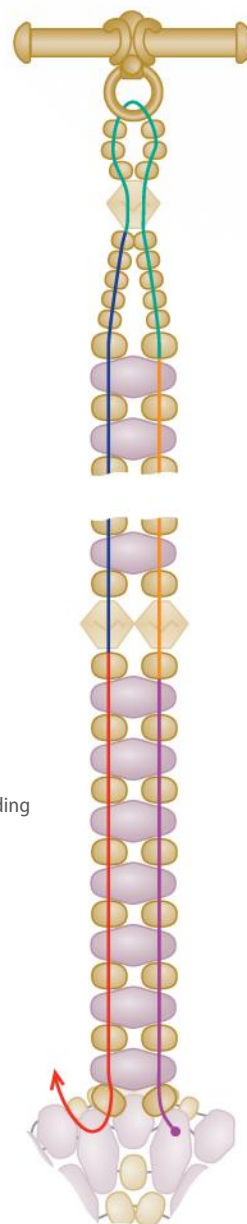


Fig. 6: Adding Rope 1

MARIA TERESA MORAN was a floral designer and flower-shop owner. Now semi-retired, she is still inspired by flowers as she designs beaded jewelry with a floral flavor.

RESOURCES Check your favorite bead retailer or contact: Seed beads, SuperDuos, TierraCast clasp, Swarovski crystal pearl, and all other materials: Discount Beads, (702) 360-4266, www.discountbeadslv.com.

Ebb and Flow Bracelet

RACHEL MCENROE

This undulating bracelet design joins chalcedony rounds, glass rounds, and sparkling seed beads with right-angle weave and netting to create a fancy but easy-to-make accessory.



Main
Colorway

TECHNIQUES

right-angle weave
netting

PROJECT LEVEL **○○○**

MATERIALS

3 g metallic midnight-blue iris size 15° Japanese 1-cut seed beads (A)
1 g metallic midnight-blue iris size 11° Japanese seed beads (B)
42 transparent amethyst luster 3mm pressed-glass rounds (C)
29 ruby-dyed chalcedony 8mm faceted rounds (D)
1 metallic midnight-blue 14×18mm faceted pressed-glass shank button
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

7"

1) BAND. Use right-angle weave and netting to make the band with conjoined units:

Unit 1, Round 1: Use 4' of thread to string {1D and 3B} three times, leaving a 12" tail. Use the tail and working threads to tie a square knot, forming a tight circle. Pass through all the beads again and exit from the first 1B after 1D (Fig. 1, blue thread).

Unit 1, Round 2: String 1A, skip the next 1B of Round 1, and pass through the following 1B/1D/1B; repeat twice. Step up through the first 1A added in this round (Fig. 1, red thread).

Unit 1, Round 3: String 4A, 1B, and 4A and pass through the next 1A of Round 2; repeat twice. Step up through the first 4A/1B added in this round (Fig. 2, blue thread).

Unit 1, Round 4: String 1C and pass through the next 1B of Round 3; repeat twice.

Repeat the thread path to reinforce (Fig. 2, red thread). Repeat the thread paths for Rounds 3 and 2 to reinforce. Weave through beads to exit from 1D of Round 1.

Unit 2, Round 1: String {3B and 1D} twice. String 3B; pass through the last 1D exited from Unit 1 and the first 1B added in this round (Fig. 3).

Unit 2, Rounds 2–4: Repeat Unit 1, Rounds 2–4.

Units 3–14: Repeat Unit 2 twelve times.

Note: When weaving through beads at the end of Round 4, exit the 1D that will cause the units to zigzag as shown in the photograph.

2) CLASP. Add a button-and-loop clasp:

Button: Weave through beads to exit from the 1D of Unit 14 at the end of the band. String 8B, the button, and 8B; pass through the last 1D exited (Fig. 4). Repeat the thread path several times to reinforce. Secure the working thread and trim.

Loop: Weave the tail thread through beads to exit from the 1D of Unit 1 at the end of the band. Use the tail thread to string 30B (Fig. 5); pass through the last 1D exited. Repeat the thread path several times to reinforce. Secure the tail thread and trim. ●

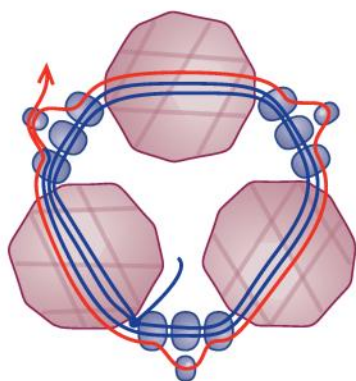


Fig. 1: Forming Rounds 1 and 2 of the band's Unit 1

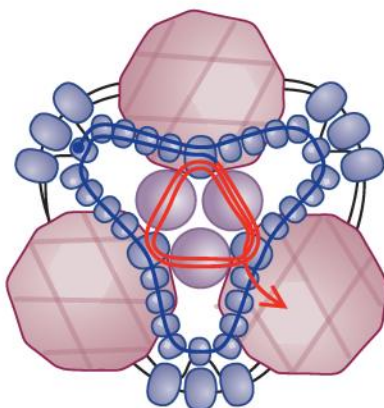


Fig. 2: Stitching Rounds 3 and 4 of the band's Unit 1

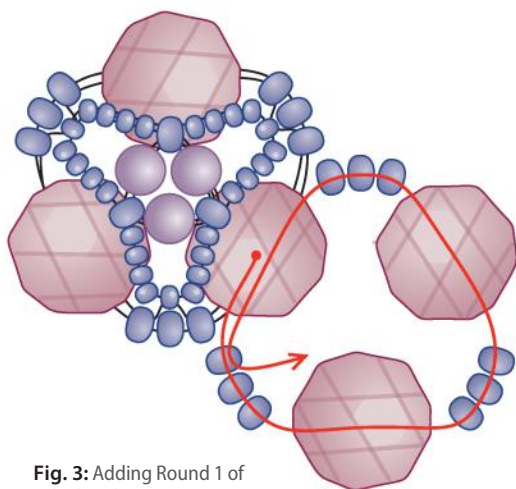


Fig. 3: Adding Round 1 of the band's Unit 2

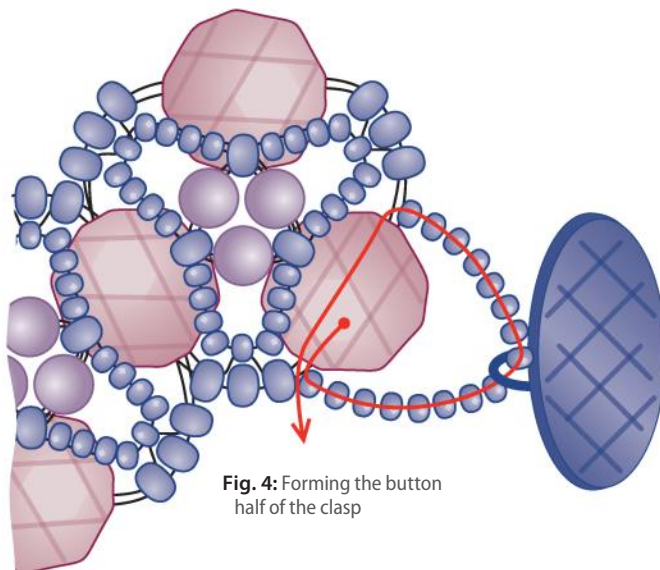


Fig. 4: Forming the button half of the clasp

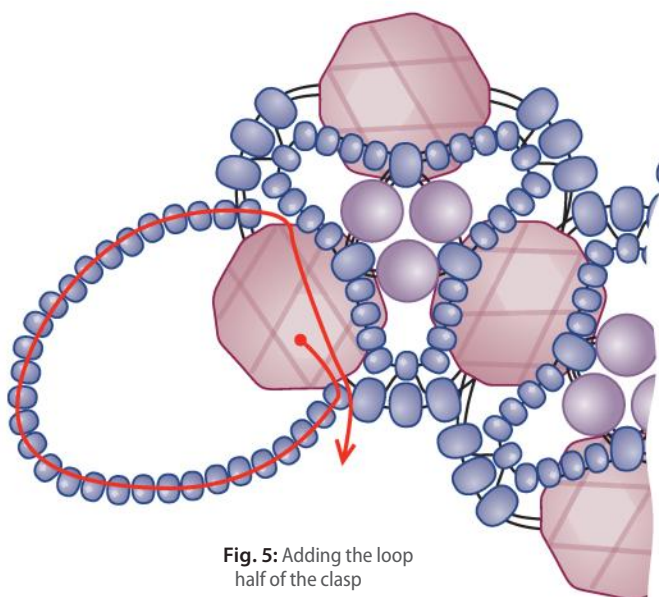


Fig. 5: Adding the loop half of the clasp

RACHEL MCENROE has been beading since 2008. She studied physics, math, and chemistry at the University of Chicago, in addition to Russian, Arabic, and Chinese. She can be contacted at mcenroerachel@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Similar chalcedony rounds: Lima Beads, (734) 929-9208, www.limabeads.com. Similar button: Button Odyssey, www.etsy.com/shop/buttonodyssey. Thread and all other materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com.



artist's tips

› When reinforcing the netting after forming Unit 1, pull very tight so all the beads pop into place.

› You can easily change the look of this bracelet by changing the bead colors and types. Try substituting pearl rounds for the stones, and substitute crystal bicones for the pressed-glass rounds for an elegant look.

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Regal Rope Necklace

PENNY DIXON

Pillows of O beads create a cheerful accent to the spiral herringbone rope and add a whimsical, playful feel to the large beaded bead.



TECHNIQUES

tubular and spiral herringbone stitches
ladder stitch
fringe
tubular peyote stitch
right-angle weave variation
tubular netting

PROJECT LEVEL ○○○

MATERIALS

2 g metallic light gold permanent-finish size 15° seed beads (A)
0.5 g gold-lustered light violet size 15° seed beads (B)
20 g metallic light gold permanent-finish size 11° seed beads (C)
0.5 g seafoam-lined light topaz size 11° seed beads (D)
0.5 g metallic mauve permanent-finish size 11° seed beads (E)
8 g jet vitrail 2X 3.8×1mm O beads (F)
1 g matte peridot vitrail 3.8×1mm O beads (G)
12 erinite 3mm crystal bicones (H)
4 pink metallic suede 3mm pressed-glass rounds (J)
40 full amber 5×2.5mm SuperDuos (K)
16 pink metallic suede 5×2.5mm SuperDuos (L)
1 gold-plated 5.5×9mm round magnetic clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

18¼"

1) **ROPE.** Use ladder and spiral herringbone stitches to form the necklace ropes:

Rope Round 1: Use 6' of thread to string 4C, leaving a 6" tail; pass through the first 2C again, arranging the beads so they sit side by side in 2 equal columns. String 2C, then pass through the last 2C of the previous stitch and the 2C just added; repeat three times to form six 2-bead-high columns. Stitch the first and last columns together to form a ring, exiting from the top C of the first column (Fig. 1).

Rope Round 2: String 2C, then pass down through the next C of the previous round and up through the following C; repeat twice. Step up through the first C added in this round (Fig. 2, green thread; shown flat for clarity).

Rope Round 3: String 2C, then pass down through the next C of the previous round and up through the following 2C of the previous 2 rounds; repeat twice. Step up through the first C added in this round (Fig. 2, blue thread; shown flat for clarity). *Note:* This type of step up begins the twisted spiral.

Rope Round 4 (fringe): String 1F and 1D; pass back through the F to form a fringe. Pass down through the next 2C of the previous 2 rounds and weave through beads to exit the first C exited at the beginning of this round, following the thread path of Round 3 (Fig. 2, red thread; shown flat for clarity). *Note:* Make sure this and the following fringes face the outside of the beadwork.

Rope Rounds 5–7: Repeat Rope Round 3 three times.

Rope Round 8: String 2C; pass down through the next C of the previous round and up through the following C. String 1F and 1D; pass back through the F, down through the next 2C of the previous 2 rounds, and up through the following 3C of the previous 3 rounds. Pass down through the next 2C, up through the following 3C, down through the next 2C, and up through the following C (Fig. 3; shown flat for clarity).

Rope Round 9: String 2C; pass down through the next C of the previous round and up through the following 2C of the previous 2 rounds; repeat. String 2C; pass down through the next 2C of the previous 2 rounds and up through the following C. Step up through the first C added in this round (Fig. 4; shown flat for clarity).

Rope Rounds 10 and 11: Repeat Rope Round 3 twice.

Rope Round 12 to end: Repeat Rope Rounds 8–11 until the rope is 7¼". Secure the working and tail threads, but don't trim either thread.

Finish: Weave through the beads of the final round, following a ladder-stitch thread path and without adding any beads. Set aside.

2) **SMALL BEADED BEAD.** Use tubular peyote stitch, right-angle weave, and tubular netting to form a small beaded bead at the end of a rope:

Small Bead Round 1: Use the working thread of the previous rope to string 1A, then pass down through next C of the previous round and up through the following C; repeat twice. Pass through the first A added and the next 2C of the final round of the rope (Fig. 5, blue thread; shown flat for clarity). *Note:* You'll now begin stitching in the opposite direction.

Small Bead Round 2: String 1A, then pass back down through the next C of the previous round and up through the following C; repeat twice. Pass through the first A added in this round (Fig. 5, red thread; shown flat for clarity).

artist's tip

When attaching the center components to each half of the large beaded bead in Step 5, use your fingers to pinch the work inward to help create a dome shape.

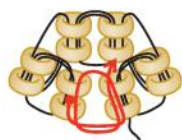


Fig. 1: Stitching Rope Round 1

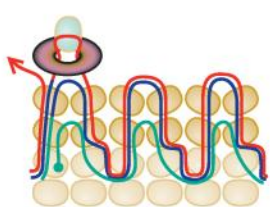


Fig. 2: Working Rope Rounds 2–4

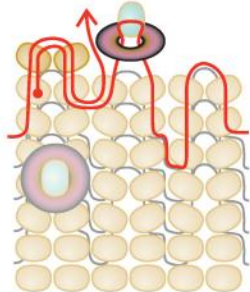


Fig. 3: Adding Rope Round 8

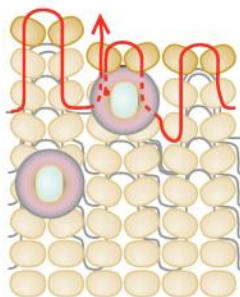


Fig. 4: Stitching Rope Round 9

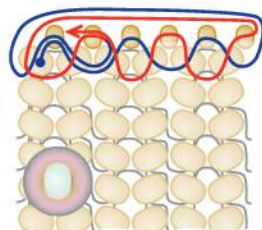


Fig. 5: Forming Small Bead Rounds 1 and 2

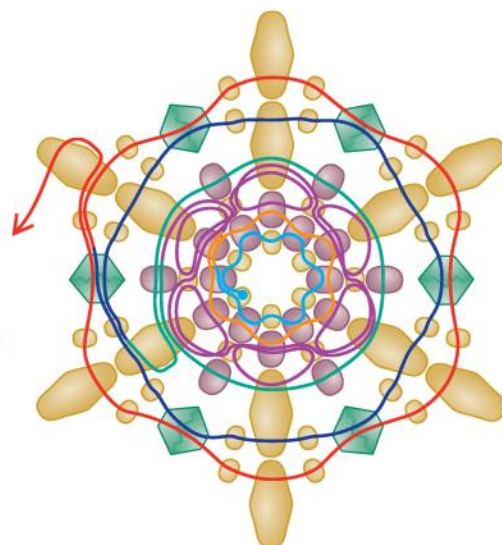


Fig. 6: Adding Small Bead Rounds 3–8

Small Bead Round 3: String 1E and pass through the next A of the previous rounds; repeat five times and step up through the first E added in this round (Fig. 6, turquoise thread; end view of rope shown for clarity).

Small Bead Round 4: String 1E and pass through the next E of Small Bead Round 3; repeat five times and step up through the first E added in this round (Fig. 6, orange thread).

Small Bead Round 5: String 1A, 1K, and 1A; pass back through the next E of Small Bead Round 4, through the 1A/1K (inner hole)/1A just added, and through the following E of Small Bead Round 4. *String 1A and 1K; pass through the nearest A of the previous stitch, the last E exited, and the A just added. String 1K and 1A; pass back through the next E of Small Bead Round 4, the last A exited in the previous stitch, the 1K (inner hole)/1A just added, and the next E of Small Bead Round 4. Repeat from * and pass through the first A added in this round. String 1K; pass through the last A added and weave through beads to exit from the last K (inner hole) added (Fig. 6, purple thread). *Note:* You'll now begin stitching in the opposite direction at the end of this and many of the following rounds.

Small Bead Round 6: String 1E and pass back through the next K (inner hole) of Small Bead Round 5; repeat five times. Pass through the first E added in this round and the inner and outer holes of the next K (Fig. 6, green thread).

Small Bead Round 7: String 1A, 1H, and 1A, then pass through the outer (second) hole of the next K of Small Bead Round 5; repeat five times. Pass through the first 1A/1H added in this round (Fig. 6, blue thread).

Small Bead Round 8: String 1A, 1K, and 1A, then pass through the next H of Small Bead Round 7; repeat five times. Pass through the first 1A added in this round and the inner and outer holes of the next K (Fig. 6, red thread).

Small Bead Round 9: String 1E and pass through the second hole of the next K of Small Bead Round 8; repeat five times (Fig. 7, orange thread; beads of Small Bead Rounds 1–7 removed for clarity).

Small Bead Round 10: String 1A, 1E, and 1A; pass through the last K (second hole) exited and the 1A/1E/1A just added. Pass back through the next K (second hole) of Small Bead Round 8. **String 1A and 1E; pass through the nearest A of the previous stitch, back through the last K (second hole) exited, and through the last A added. String 1E and 1A; pass through next K (second hole) of Small Bead Round 8, the nearest A of the previous stitch, the 1E/1A just added, and back through the next K (second hole) of Small Bead Round 8. Repeat from ** and pass through the first 1A/1E added in this round (Fig. 7, purple thread).

Small Bead Round 11: String 1A and pass through the next E of Small Bead Round 10; repeat five times. Pass through the first A added in this round (Fig. 7, green thread).

Small Bead Round 12: String 1A and pass through the next 2A of Small Bead Round 11; repeat twice. Pass through the first A added in this round (Fig. 7, blue thread).

Small Bead Round 13: Pass through the 3A added in Small Bead Round 12 (Fig. 7, red thread).

Small Bead Round 14 (fringe): Weave through beads to exit 1H of Small Bead Round 7. String 1C, 1F, and 1D, then pass back through the F, string 1C, and pass through the next H of Small Bead Round 7 (Fig. 8); repeat five times. Secure the working thread and trim.

Repeat Steps 1 and 2 to form a second rope and small beaded bead.

3) LARGE BEADED BEAD HALVES. Use tubular right-angle weave, peyote stitch, and fringe to form two halves of the Large Beaded Bead:

Large Bead Round 1: Use 3' of new thread to string {1D and 1K} eight times, leaving a 14" tail. Pass through all the beads again, the first D, and the inner and outer holes of the first K strung (Fig. 9, blue thread).

Large Bead Round 2: String 1B, 1C, 1G, 1L, 1G, 1C, and 1B; pass through the outer (second) hole of the K last exited and the first 1B/1C added in this stitch. *String 1G, 1L, 1G, 1C, and 1B; pass back through the next K (second hole) of Large Bead Round 1. String 1B; pass through the first C of the previous stitch and the 1G/1L/1G/1C added in this stitch. String 1B; pass through the next K (second hole) of Large Bead Round 1. String 1B, 1C, 1G, 1L, and 1G;

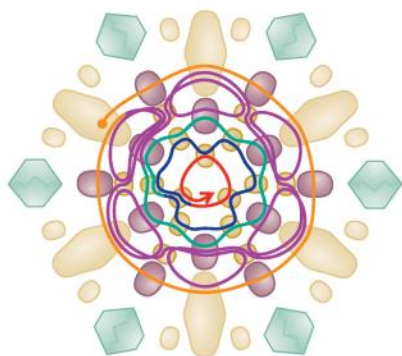


Fig. 7: Stitching Small Bead Rounds 9–13

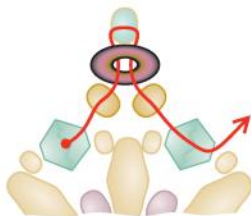


Fig. 8: Working Small Bead Round 14 (fringe)

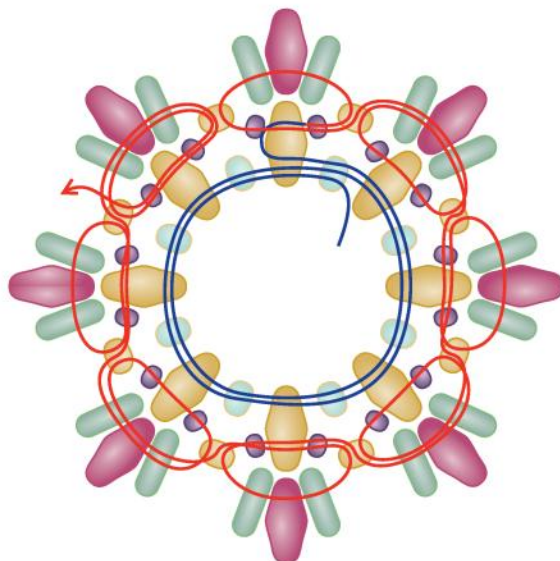


Fig. 9: Forming Large Bead Rounds 1 and 2

pass through the nearest C of the previous stitch, the first B of the current stitch, the last K (second hole) exited in Large Bead Round 1, and the next 1B/1C. Repeat from * twice. String 1G, 1L, and 1G; pass through the nearest C of the first stitch in this round. String 1B; pass through the nearest K (second hole) of Large Bead Round 1. String 1B; pass through the nearest C of the previous stitch (Fig. 9, red thread). Repeat the entire thread path of this round. Secure the thread, but don't trim it.

Large Bead Round 3: Use the tail thread to pass back through the inner (first) hole of the nearest K of Large Bead Round 1. String 1C, 1D, and 1C; pass back through the last K (first hole) exited and the first C added in this stitch. **String 1D and 1C; pass through the next K (first hole) of Large Bead Round 1, the nearest C of the previous stitch, and the 1D/1C just added. Pass back through the next K (first hole) of Large Bead Round 1. String 1C and 1D; pass through the nearest C of the previous stitch, the K (first hole) last exited, and the last C added. Repeat from ** twice. String 1D; pass through the nearest C of the first stitch in this round, the nearest K (first hole) of Large Bead Round 1, the C of the previous stitch, the last D added, and the first D added in this round (Fig. 10, purple thread).

Large Bead Round 4: String 1A and pass through the next 2D of Large Bead Round 3; repeat three times. Pass through the first A added in this round (Fig. 10, green thread).





Fig. 10: Adding Large Bead Rounds 3–6



Fig. 11: Stitching Center Rounds 1–7

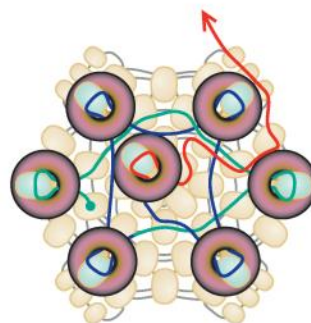


Fig. 12: Working Center Rounds 8–10

Large Bead Round 5: String 1C and pass through the next A of Large Bead Round 4; repeat three times. Pass through the first C added in this round (Fig. 10, blue thread).

Large Bead Round 6: Pass through the 4C added in Large Bead Round 5 (Fig. 10, red thread). Secure the tail thread, but don't trim it; weave through beads to exit from 1C of Large Bead Round 5. Set aside. Repeat this entire step to form the second half of the large beaded bead.

4) CENTER COMPONENTS. Use tubular peyote stitch, netting, and fringe to form components that will be used to join the two halves at the center of the large beaded bead:

Center Round 1: Use 2' of new thread to string 4C, leaving a 4" tail; pass through the first 2C to form a circle (Fig. 11, pink thread).

Center Round 2: String 1C and pass through the next C of the previous round; repeat three times. Step up through the first C added in this round (Fig. 11, turquoise thread).

Center Round 3: Repeat Center Round 2 (Fig. 11, orange thread).

Center Round 4: String 2C and pass through the next C of Center Round 3; repeat three times. Step up through the first C added in this round (Fig. 11, purple thread).

Center Round 5: String 1A; pass through the next C of the previous round. String 1C and pass through the next C of the previous round; repeat twice. Repeat from the

beginning of this round and step up through the first A added in this round (Fig. 11, green thread).

Center Round 6: String 1A and 1C; pass through the next C of the previous round. String 1C and pass through the next C of the previous round; repeat. String 1C and 1A; pass through the next A of the previous round. Repeat from the beginning of this round and pass through the next 1A/3C (Fig. 11, blue thread).

Center Round 7: String 3A; pass through the last 2C exited and the next 3C to form a net. String 3A; pass through the last 2C exited and the next 1C/3A/3C to form a net. Repeat from the beginning of this step and weave through beads to exit from the fifth C added in Center Round 4 (you'll exit toward an A of Center Round 5) (Fig. 11, red thread).

Center Round 8 (fringe): String 1F and 1D; pass back through the F and through the next C of Center Round 4. Weave through the next 5 beads of Center Rounds 3 and 4 to exit from the first C added in Center Round 4. String 1F and 1D; pass back through the F and through the next C of Center Round 4. Weave through 2 beads to exit from the third C added in Center Round 2 (Fig. 12, green thread).

Center Round 9: *String 1F and 1D, then pass back through the F and through the next C of Center Round 2; repeat three times. Pass through the nearest C of Center Round 1 (Fig. 12, blue thread).

Center Round 10: String 1F and 1D; pass back through the F. Pass through the third C of Center Round 1. Weave through beads to exit a 3A net of Center Round 7 (Fig. 12, red thread). Secure and trim the tail thread, but don't trim the working thread. Repeat this entire step three times for a total of 4 center components. Set all but one aside.

5) LARGE BEADED BEAD ASSEMBLY.

Use the center components to join the two halves of the large beaded bead:

Connection 1: Using the working thread of 1 center component, pass through the second hole of 1L in Large Bead Round 2 on the wide end of one large beaded bead half. Pass through the 3A of the next Center Round 7 net and the nearest C of Center Round 7 (Fig. 13, purple thread). *String 1A, 1J, and 1A; pass through the next C of Center Round 7, the 3A of the next Center Round 7 net, and the second hole of 1L in Large Bead Round 2 of the other large beaded bead half. Pass through the nearest 3A/1C of Center Round 7. Repeat from * and pass through the nearest 2A of Center Round 7 (Fig. 13, green thread). String 1A; pass through the second hole of the next L of Large Bead Round 2 on the first half of the large beaded bead. String 1A; skip the first A of the nearest Center Round 7 net of a new center component and pass through the next 2A (Fig. 13, blue thread; shown flat for clarity).

Connection 2: Repeat Connection 1, using the working thread of the new center component, and instead of adding the second J, pass back through the first J added in the previous connection (Fig. 13, red thread). Secure the thread and trim.

Connection 3: Repeat Connection 2 using the working thread of the third center component. Secure the thread and trim.

Connection 4: Repeat Connection 2, using the remaining center component and instead of adding any J, pass back through the J of Connection 1 and Connection 3. Weave through the top and bottom edges of Connection 1 and Connection 2 to reinforce the beadwork.

6) NECKLACE ASSEMBLY. Connect the components to complete the necklace:

Joining beaded beads: Use the working thread of Connection 4 to weave through beads to exit from 1C of Large Bead Round 5 on one half of the large beaded bead and string 2G; pass through 1A of Small Bead Round 12 on 1 small beaded bead. Pass back through the 2G just added and through the last C exited in Large Bead Round 5 and the next C of Large Bead Round 5 (Fig. 14, purple thread). Pass through the 2G just added and the next A of Small Bead Round 12. Pass back through the 2G and the first C exited of Large Bead Round 5 (Fig. 14, green thread). Pass through the 2G and the next A of Small Bead Round 12. Pass back through the 2G and through the next C of

Large Bead Round 5 (Fig. 14, blue thread). Pass through the 2G and the nearest 2A of the small beaded bead (Fig. 14, red thread). Secure the thread and trim.

Repeat this entire step on the other side of the large beaded bead using the working thread from Connection 1 and the remaining small beaded bead.

Clasp: Using the tail thread of 1 rope, repeat Small Bead Round 1, using C in place of A and adding a total of 6C. Pass through the 6C just added and the first 2C again (Fig. 15, blue thread). String 3A, one half of the clasp, and 3A; pass back through the fifth C just added, the 3A/clasp/3A just added, and the second C added in this section (Fig. 15, red thread). Repeat the thread path several times to reinforce. Secure the thread and trim. Repeat this entire section using the tail thread of the other rope and the second half of the clasp. ●

PENNY DIXON became captivated with beading in 2009. She loves the constant learning and limitless creativity that beading offers. Teaching and being a TrendSetters designer for Starman Inc. has only enhanced her love for beading and design. Contact her at pendixon@gmail.com or visit her at www.pennydixon.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads and pressed-glass rounds: Bohemian Beads and Button, (208) 221-2053, www.bohemianbeadsandbutton.com. Clasp, thread, and all other materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

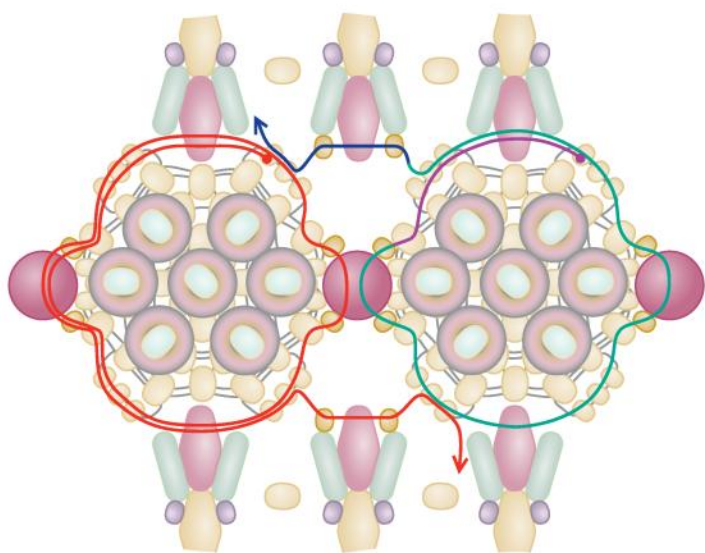


Fig. 13: Stitching Connections 1 and 2

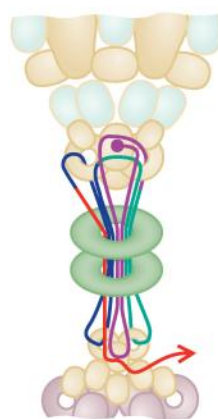


Fig. 14: Joining the beaded beads

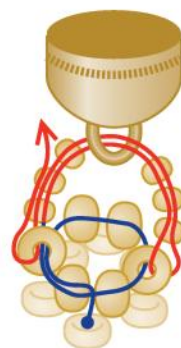


Fig. 15: Attaching the clasp

Radiant Wheel Pendant

SABINE LIPPERT

Festoon a cubic-right-angle-weave ring with beveled chatons to create this spinning, sparkling pendant.



TECHNIQUES

cubic right-angle weave
tubular peyote stitch
picot

PROJECT LEVEL

MATERIALS

3 g light bronze size 15° Japanese seed beads (A)
9 g permanent galvanized light rose size 11° Japanese seed beads (B)
6 g chalk luster 5×3mm 2-hole seed beads (C)
128 purple iris 3mm fire-polished rounds (D)
64 rosaline 3mm crystal bicones (E)
16 foil-back rosewater opal SS39 (about 8mm) crystal chatons (F)
Crystal 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

2"

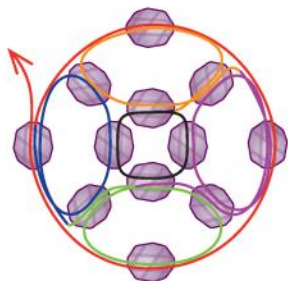


Fig. 1: Forming the first cube of the rope

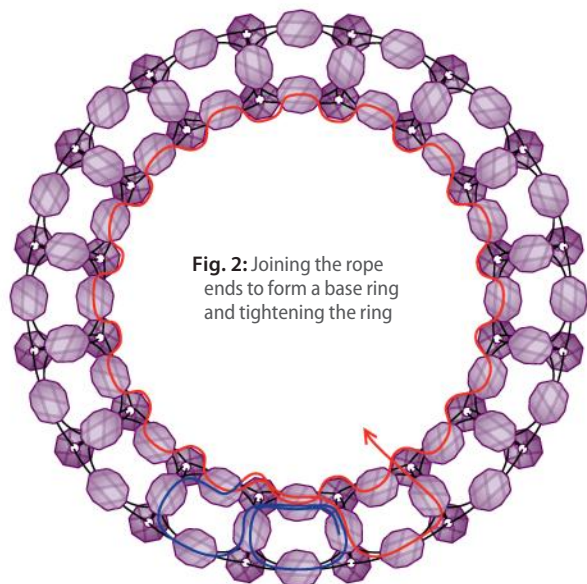


Fig. 2: Joining the rope ends to form a base ring and tightening the ring

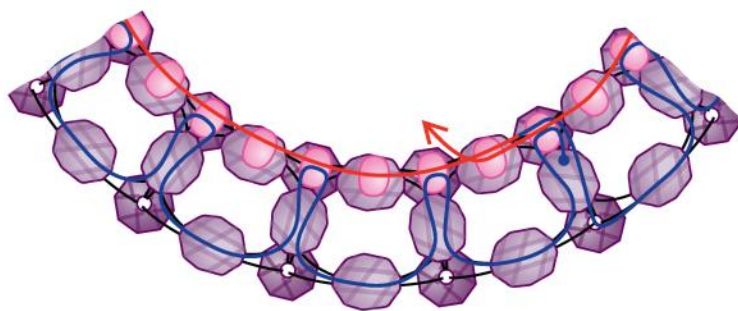


Fig. 3: Forming the top inner edge of the base ring

1) BASE RING. Use cubic right-angle weave to form a base ring:

Cube 1, bottom: Use 6' of thread to string 4D, leaving a 12" tail; pass through the beads again to form a tight circle and tie a square knot to secure. Pass through the first D strung (Fig. 1, black thread).

Cube 1, Face 1: String 3D; pass through the last bottom D exited and the first D just added (Fig. 1, orange thread).

Cube 1, Face 2: String 2D; pass back through the next bottom D, up through the nearest side D of Face 1, through the 2D just added, and through the next bottom D (Fig. 1, purple thread).

Cube 1, Face 3: String 2D; pass down through the nearest side D of Face 2, through the last bottom D exited, and up through the first D just added (Fig. 1, green thread).

Cube 1, Face 4: String 1D; pass down through the nearest side D of Face 1, back through the next bottom D, up through the nearest side D of Face 3, and through the D just added (Fig. 1, blue thread).

Cube 1, top: Pass through the 4 top D of the cube faces; pull the thread tight to complete the first cube (Fig. 1, red thread). *Note:* The top of this cube is the bottom of the next cube.

Cubes 2–15: Repeat Cube 1, Faces 1–4 and the top, fourteen times, using the top of the previous cube as the bottom of the new cube to form a cubic-right-angle-weave rope. Don't trim the threads.

Cube 16: Match the ends of the rope so the bottom of Cube 1 touches the top of Cube 15. Use the tail thread, D, and cubic right-angle weave to connect the 2 cubes into a ring. Exit from a D along the inside edge of the ring just formed (Fig. 2, blue thread).

Tighten: Pass through the vertical D along the inside edge of the ring to tighten it. Weave through beads to exit from a horizontal D on the top of the ring, toward the center (Fig. 2, red thread).

2) INNER EDGES. Add rounds of B to the top and bottom inside edges of the base ring:

Top edge, Round 1: String 1B and pass back through the last D exited, then weave through beads to exit from the horizontal D of the same face in the next cube; repeat for a total of 16B. Step up through the first B added in this round (Fig. 3, blue thread).

Top edge, Round 2: String 1B and pass through the next B added in Round 1; repeat for a total of 16B (Fig. 3, red thread). Weave through beads to exit toward the center of the ring from a horizontal D on the opposite side of the base ring from which you worked the top inner edge. *Note:* The B just added and the following B for the bottom edge form rings that sit alongside the D tightened at the end of Step 1.

Bottom edge: Repeat Rounds 1 and 2 on the other side of the base ring, adding a bottom inside edge. Secure the thread and trim.

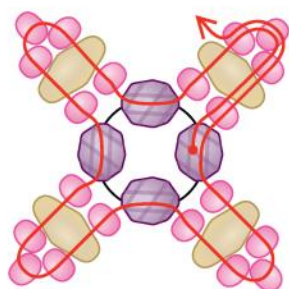


Fig. 4: Adding Round 1 of the bezel (base ring removed for clarity)

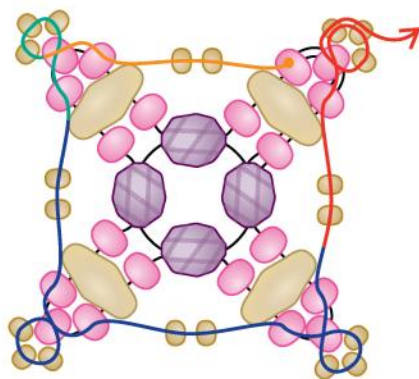


Fig. 5: Stitching Round 2 of the bezel

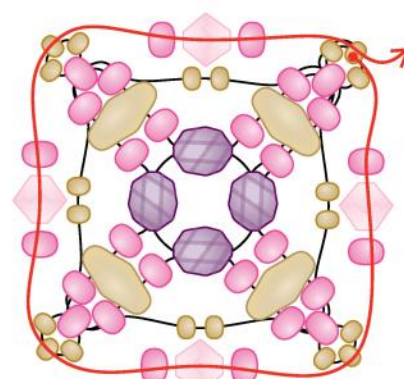


Fig. 6: Forming Round 3 of the bezel

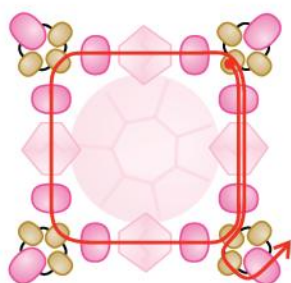


Fig. 7: Placing the chaton and tightening Round 3

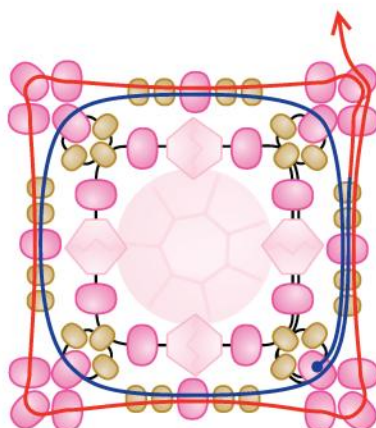


Fig. 8: Stitching Rounds 4 and 5 of the bezel

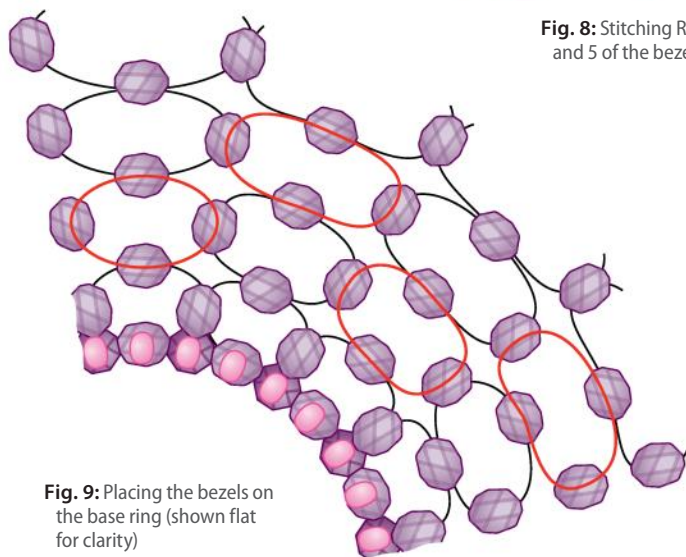


Fig. 9: Placing the bezels on the base ring (shown flat for clarity)

the next D of the same base-ring unit. Repeat from * three times. Weave through beads to exit from the fourth B added in this round (the third B of the picot) (Fig. 4).

Round 2: **String 2A; pass through the first 2B of the next Round 1 picot (Fig. 5, orange thread). String 3A; pass through the last B exited and the following B to form a picot (Fig. 5, green thread). Repeat from ** twice (Fig. 5, blue thread). String 2A; pass through the first 2B of the next Round 1 picot. String 3A; pass through the last B exited and the first 2A just added (Fig. 5, red thread). *Note:* You'll now begin working in the opposite direction.

Round 3: Use loose tension to string 1B, 1E, and 1B, then pass through the center A of the next Round 2 picot; repeat three times. Don't pull tight (Fig. 6). Place 1F, faceup, into the beadwork. Weave through the beads of this round again, pulling tight, to snug them around the F. Weave through beads to exit from the center B of a Round 1 picot (Fig. 7). *Note:* You'll now switch stitching direction again.

Round 4: String 2A, 1B, and 2A, then pass through the center B of the next Round 1 picot; repeat three times. Step up for the next round by passing through the first 2A/1B/2A added in this round (Fig. 8, blue thread).

Round 5: String 3B and pass through the next 2A/1B/2A of Round 4; repeat three times (Fig. 8, red thread). Repeat the thread path again to reinforce. Weave through beads to exit from the base-ring unit nearest the center.

Repeat this entire step fifteen times using the working thread to form 16 bezels that alternate between the top and bottom outer units of the base ring (noted with red circles on Fig. 9). Secure the thread and trim. ●

3) BEZELS. Stitch bezels for the chatons:

Round 1: Start 6' of new thread that exits from 1D at the outer edge of the base ring. *String 1B, 1C, and 3B; pass back through the second hole of the C just added to form a picot. String 1B and pass through

Originally a physician, **SABINE LIPPERT** is a crafter by passion. In 2007 she started beading and hasn't looked back. She is the author of *Sabine Lippert's Beaded Fantasies* (Lark Books, 2012) and teaches beading classes internationally. Visit Sabine at www.trytobead.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads: Caravan Beads, (800) 230-8941, www.caravanbeads.com. Thread and Swarovski crystal bicones and chatons: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Fire-polished rounds: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. 2-hole SuperDuos: Out On A Whim, (800) 232-3111, www.whimbeads.com. Kits: Sabine Lippert, www.trytobead.com.



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Jewelry Instructor



Mashrabiya Alley Bracelet REEM IVERSEN

Mix two-needle ladder stitch and two-needle right-angle weave with seed beads, bugle beads, and SuperDuos for a geometric motif reminiscent of a wooden Mashrabiya screen.



TECHNIQUES

two-needle right-angle weave
two-needle ladder stitch
square stitch

PROJECT LEVEL ○○○

MATERIALS

2 g opaque eggplant luster size 15° Japanese seed beads (A)
3 g silver-lined transparent light amethyst 3mm bugle beads (B)
13 g opaque red bronze luster 5×2.5mm 2-hole SuperDuos (C)
1 silver 23×21mm 3-strand filigree box clasp
6 silver-plated 5mm jump rings
Smoke 6 lb FireLine braided beading thread
Thread conditioner

TOOLS

Scissors
2 size 12 beading needles
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

6 1/2"

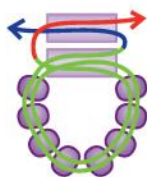


Fig. 1: Forming Clasp Loop 1



Fig. 2: Stitching Unit 1



Fig. 3: Adding Clasp Loop 2

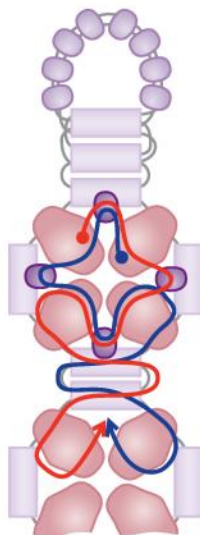


Fig. 4: Embellishing the base

1) **BASE.** Use a combination of two-needle ladder stitch and two-needle right-angle weave to form the base:

Clasp Loop 1: Place a needle at each end of 7' of conditioned thread. Use the right needle to string 1B and 8A; use the same needle to pass through the 1B/8A, then pass through the 1B again, forming a loop (Fig. 1, green thread). Use the right needle to string 1B (Fig. 1, blue thread); use the left needle to pass back through the B just added (Fig. 1, red thread). *Note:* Because of the nature of two-needle ladder stitch and two-needle right-angle weave, the needle will switch left and right positions with each stitch.

Unit 1: Use the right needle to string 1B (Fig. 2, green thread); use the left needle to pass back through the B just added (Fig. 2, orange thread). Use the right needle to string {1C and 1B} twice (Fig. 2, blue thread). Use the left needle to string 1C, 1B, and 1C; pass back through the last B strung with the right needle (Fig. 2, red thread). *Note:* The unused (second) holes of the C will want to flip away from the center but are illustrated in their final (inward-leaning) positions for instructional purposes; in subsequent steps, the second holes will be referred to as "inside" holes.

Units 2–16: Repeat Unit 1 fifteen times.

Clasp Loop 2: Use the right needle to string 1B, then use the left needle to pass back through the B just added; repeat (Fig. 3, green thread). Use the right needle to string 8A and pass through the last B exited; weave through beads to exit from the first (outside) then second (inside) holes of the nearest C in Unit 16 (Fig. 3, blue thread). Use the left needle to pass back through the 8A just added and through the last B exited. Weave through beads to exit from the next C (outside then inside holes) of Unit 16 (Fig. 3, red thread).

2) **EMBELLISHMENT.** Use the right needle to string 1A and pass through the next C (inside hole) of the current unit; repeat twice. Use the same needle to pass through the outside hole of the current C and weave through beads to exit from the nearest C (outside then inside holes) of the next unit (Fig. 4, blue thread). Use the left needle to pass back through the first A just strung with the right needle and the next C (inside hole). String 1A; pass through the next 1C (inside hole)/1A/1C (inside then outside holes). Use the same needle to weave through beads to exit from the next C (outside then inside holes) of the next unit (Fig. 4, red thread). Repeat this entire step fifteen times to embellish each unit. Secure the threads and trim.

Repeat Steps 1 and 2 twice for a total of 3 base strips.



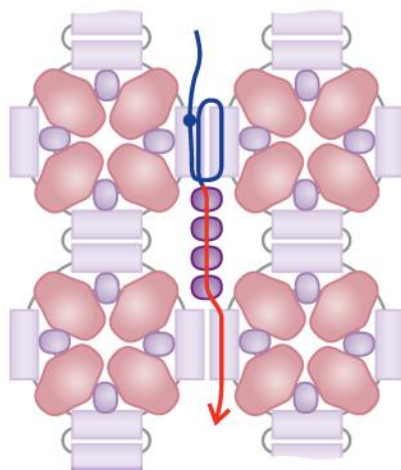


Fig. 5: Working
Pass 1 of the join

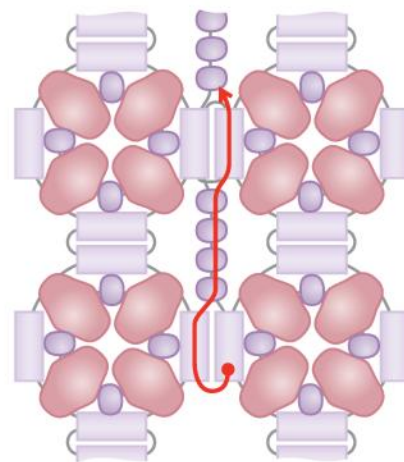


Fig. 6: Beginning
Pass 2 of the join

3) JOINS. Use square stitch to join all 3 base strips:

Pass 1: Lay 2 base strips parallel to each other on your work surface in a vertical orientation. Start 4' of new thread that exits down through the right side B of Unit 1 on the first strip, leaving a 3" tail. Pass up through the left side B of Unit 1 on the second strip and down through the last B exited on the first strip to form a square stitch (Fig. 5, blue thread). String 4A and pass through the interior side B of the next unit on the strip that's opposite the last B exited (Fig. 5, red thread); repeat fourteen times, alternating between the B of the first and second strips with each repeat.

Pass 2: Pass up through the adjacent B of the end unit on the first strip. Pass back through the nearest 4A of Pass 1 and the interior side B of the next unit on the opposite strip from the last B exited (Fig. 6); repeat fourteen times. Secure the threads and trim.

Repeat this entire step to join the second and third strips.

4) CLASP. Use 1 jump ring to attach each loop of one half of the clasp to the beaded loops on one end of the bracelet. Repeat this entire step on the other end of the bracelet, using the other half of the clasp and taking care that the clasp is positioned to close properly. ●

REEM IVERSEN's passion for beading grows out of her longtime enthusiasm for incorporating beads into her knitting and crochet projects. Reem co-teaches beadweaving with Janet Palumbo at the Princeton Adult School in Princeton, New Jersey. See her available kits at her Etsy shop: www.2beadsrbetterthan1.etsy.com and contact her at 2beadsr1@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads: Tamara Scott Designs, www.tamarascottdesigns.com. Bugle beads: The Bead Boutique of Naples, (239) 774-3466, www.beadboutiquenaples.com. SuperDuos: Out On A Whim, (800) 232-3111, www.whimbeads.com. Clasp and jump rings: Beadaholique, (866) 834-4618, www.beadaholique.com. Thread: Artbeads.com, (866) 715-2323.

Klimt's Collar

JILL DEVON

Inspired by the sumptuous gilded and multicolored paintings of artist Gustav Klimt, this necklace drips of early twentieth-century glamour.



TECHNIQUES

tubular peyote stitch
right-angle weave
brick stitch
square stitch

PROJECT LEVEL

MATERIALS

8 g transparent dark gold size 15° seed beads (A)
2 g matte black size 15° seed beads (B)
8 g gold-lined clear size 15° seed beads (C)
5 g metallic gold size 11° cylinder beads (D)
3 g matte metallic gold size 11° cylinder beads (E)
10 g transparent dark gold size 11° cylinder beads (F)
20 g metallic gold size 11° seed beads (G)
10 g metallic gold size 8° seed beads (H)
5 metallic gold size 6° seed beads (I)
5 Siam 2mm crystal rounds (J)
2 golden shadow 12mm foiled crystal rivolis
1 erinite 8×24mm crystal princess baguette
1 brass 8×24mm setting for baguette
Gold size D nylon beading thread

TOOLS

Scissors
Size 11 beading needles
Chain-nose pliers

FINISHED SIZE

17"

1) PENTAGON BEZEL. Work with firm tension to peyote-stitch a bezel in Rounds 1–8, the pentagonal edge in Rounds 9–15, and embellishments in Rounds 16 and 17:

Rounds 1–4: Use 3' of thread to peyote-stitch a strip 30D wide and 4 rows long. Manipulate the strip so the edge beads touch; stitch these 4D together to form a ring. Exit from Round 4 (Fig. 1).

Rounds 5 and 6: Work 1A in each stitch to add 15A in each of 2 rounds. *Note:* Unless otherwise indicated, step up through the first bead added in each of these and other rounds. Weave through beads to exit from Round 1.

Rounds 7 and 8: Place a rivoli in the bead-work so Rounds 1–6 touch the front. Work 15 stitches with 1A in each stitch in each of 2 rounds, securing the cabochon. Weave through beads to exit from Round 1 (Fig. 2).

Round 9: *String 1D and pass through the next D of Round 1; repeat once. String 2D and pass through the next D in Round 1. Repeat from * four times for a total of 15D. Step up through the first D added in this round (Fig. 3, purple thread).

Round 10: Work 2 stitches with 1D in each stitch, then work 1A between the 2D added in the previous round, and 1 stitch with 1D; repeat four times for a total of 15D and 5A. Step up through the first D added in this round (Fig. 3, green thread).

Round 11: Work 20 stitches with 1D in each stitch. Step up through the first D added in this round (Fig. 3, blue thread).

Round 12: Work 1 stitch with 1G, 1 stitch with 2G, and 2 stitches with 1G in each stitch; repeat four times for a total of 25G (Fig. 3, red thread). Weave through beads to exit from Round 3 in the same column you exited to start Round 9 so the corners will match.

Rounds 13–15: Repeat Rounds 9–11, making sure the 2D added in Round 14 align with those in Round 10.

Zip: Weave Rounds 15 and 11 together to form a seamless edge. Weave through beads to exit from the second D in Round 13.

Round 16: *String 1E and pass through the next 2D of Round 13. String 1E and pass through the next D in Round 13; repeat once. Repeat from * four times for a total of 15E. Weave through beads to exit from an A of Round 14 (Fig. 4, blue thread).

Round 17: String 1B and pass through the next bead of Round 14; repeat nineteen times for a total of 20B (Fig. 4, red thread).

Secure the thread and trim. Set aside. Repeat this entire step to form a second crystal pentagon.



Fig. 1: Turning the strip into a ring

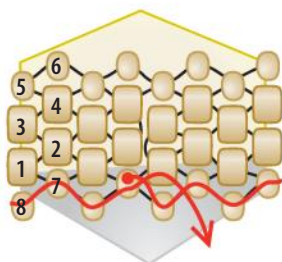


Fig. 2: Stitching Rounds 1–8 of the bezel

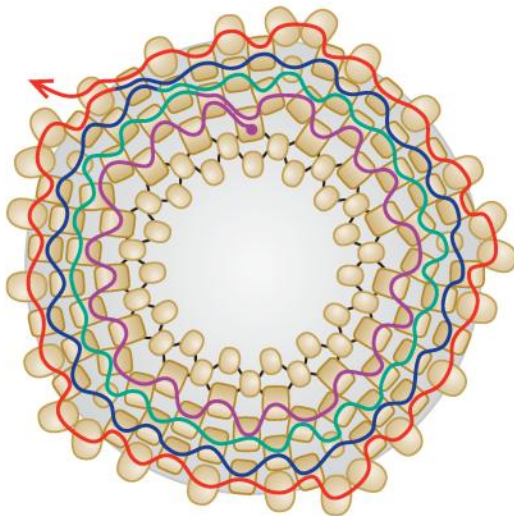


Fig. 3: Adding Rounds 9–12 of the bezel

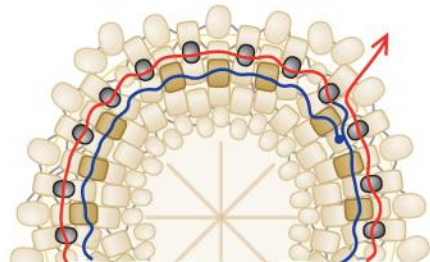


Fig. 4: Embellishing the bezel in Rounds 16 and 17

artist's tips

› The center ring works up nicely if you bead the first side with fairly loose tension to allow the second side to fit into place.

› The rectangular pendant has been bezeled with the setting in place as a security precaution, but you could bezel the crystal without the setting; just adjust the bead counts accordingly.



artist's tip

The necklace segments are stitched from the center, working outward to smaller or larger beads. This allows for more even tension. Softer tension will create a very fluid piece with the embellishment fading into the background, and tight tension will make a very textural but hard piece. A steady, firm tension is best, but try to keep it consistent for each segment; it's noticeable if the segments have differing tensions.

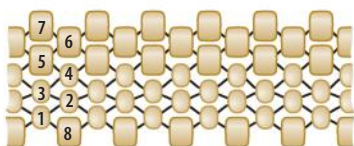


Fig. 5: Stitching Rounds 1–8 of the pentagon ring

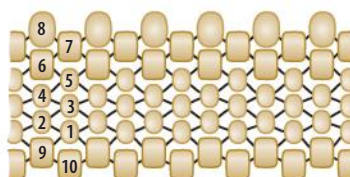


Fig. 6: Forming Rounds 1–10 of the center ring

2) PENTAGON RING. Work with firm tension to peyote-stitch a pentagonal ring:

Rounds 1–4: Repeat Step 1, Rounds 1–4, forming a strip 30A wide and 4 rows long.

Round 5: String 1D and pass through the next A from the previous round; repeat fourteen times for a total of 15D. Step up through the first D added in this round.

Rounds 6 and 7: Work 1D in each stitch to add 15D in each of 2 rounds. Weave through beads to exit from Round 1.

Round 8: Repeat Round 5 (Fig. 5).

Zip: Weave Rounds 7 and 8 together to form a seamless ring.

Edge: Repeat Step 1, Rounds 9–17, to form a pentagonal edge and embellish it, this time working the first side off of Round 5 and the second side off of Round 7. Secure the thread and trim. Set aside.

Repeat this entire step to form a second pentagon ring.

3) CENTER RING. Peyote-stitch the focal ring by working the inner ring in Rounds 1–10, the pentagonal edge in Rounds 11–23, then add embellishments:

Rounds 1–4: Repeat Step 1, Rounds 1–4, forming a strip 50A wide and 4 rows long.

Round 5: Work 1A in each stitch to add 25A.

Rounds 6 and 7: Work 1F in each stitch to add 25F in each of 2 rounds.

Round 8: Work 1G in each stitch to add 25G. Weave through beads to exit from Round 1.

Rounds 9 and 10: Repeat Rounds 6 and 7 (Fig. 6).

Zip: Weave Rounds 8 and 10 together to form a seamless ring. Weave through beads to exit from Round 6.

Rounds 11 and 12: Work 1F in each stitch to add 25F in each of 2 rounds.

Round 13: Work 4 stitches with 1F in each stitch and 1 stitch with 2F; repeat four times for a total of 30F. Step up through the first F added in this round (Fig. 7, purple thread).

Round 14: Work 30 stitches with 1G in each stitch, placing 1G between the 2F added in the previous round. Step up through the first G added in this round (Fig. 7, yellow thread).

Round 15: Work 1G in each stitch to add 30G. (Fig. 7, green thread).

Round 16: Work 3 stitches with 1G in each stitch, weave through the next 2G of Rounds 14 and 15 to form a decrease, then work 2 stitches with 1G in each stitch; repeat four times for a total of 30G (Fig. 7, blue thread).

Round 17: Work 2 stitches with 1H in each stitch, weave through the next 4G of Rounds 14–16 to form a decrease, then work 2 stitches with 1H in each stitch; repeat four times for a total of 20H (Fig. 7, red thread). Weave through beads to exit from Round 9.

Rounds 18–20: Repeat Rounds 11–13, taking care to align the 2F placed in Round 20 with those placed in Round 13.

Round 21: Repeat Round 14, but instead of adding 1G over the 2F of Round 20, stitch through the 1G placed there in Round 14. *Note:* This joins the two sides.

Round 22: Repeat Round 15.

Round 23: Repeat Round 16, forming the decreases by passing through G of Rounds 14 and 15. *Note:* Use chain-nose pliers to pull the needle through beads if necessary.

Zip: Weave the beads of Rounds 23 and 17 together to form a seamless ring, passing through beads of Rounds 14–16 to form the decreases.

Connect: Weave through beads to exit an end H of Round 17 in one of the edges. Work 3 peyote stitches with 1H in each stitch. Weave through beads, skipping one edge and exiting from the end H in the next edge. Work 3 peyote stitches with 1H in each stitch (Fig. 8). *Note:* These are the upper-right and upper-left edges. Weave through beads to exit an F of Round 12 before the 2F pair of Round 13.

Embellish: String 1J, skip over the next 2F stitch added in Round 13, and pass through the next 1F (Fig. 9). Weave through beads and repeat the embellishment to add 1J over each of the five 2F pairs of Round 13. Secure the thread and trim. Set aside.

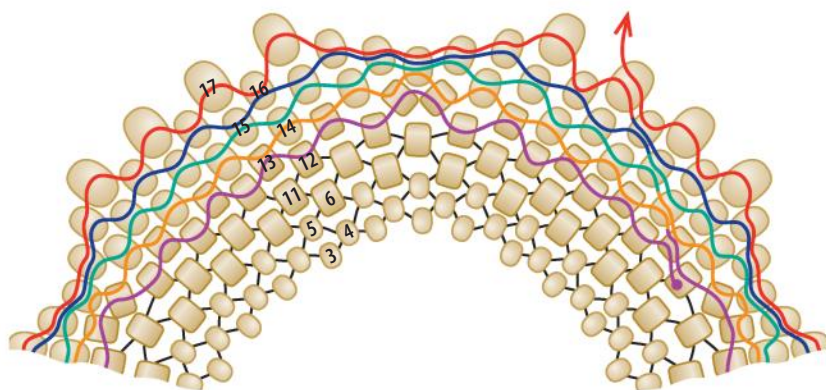


Fig. 7: Adding Rounds 13–17 of the center ring

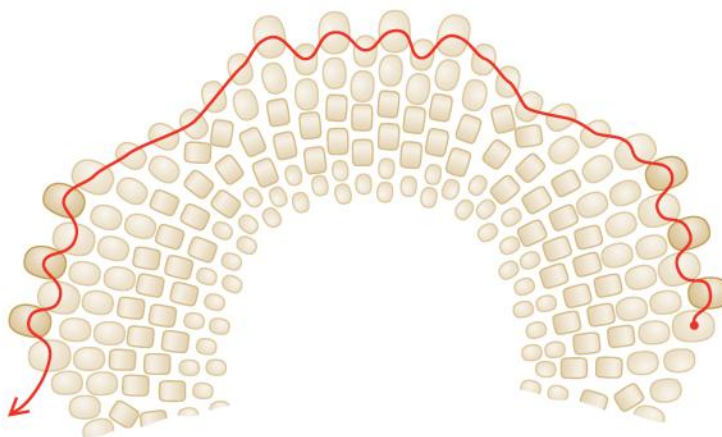


Fig. 8: Adding the connectors to the center-ring edges

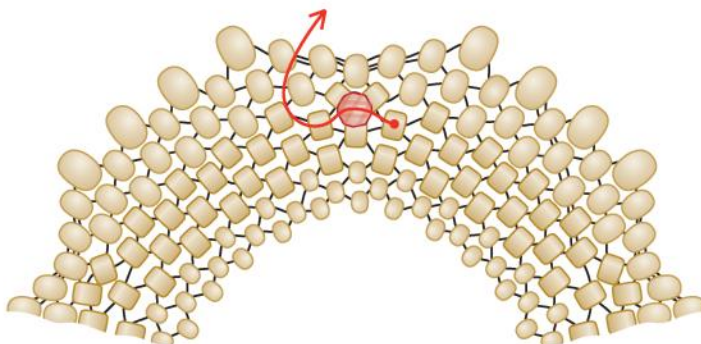


Fig. 9: Embellishing the center ring

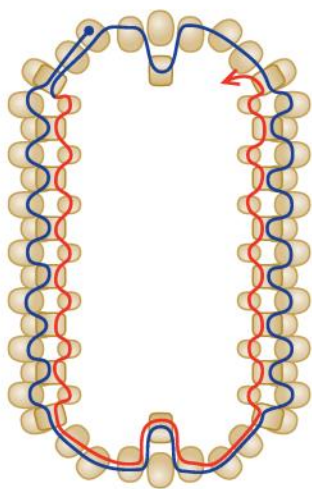


Fig. 10: Adding Rounds 6 and 7 of the baguette

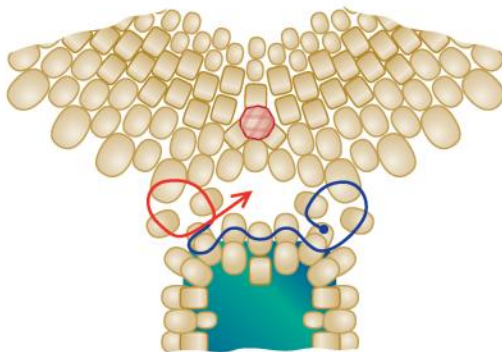


Fig. 11: Connecting the baguette to the center ring

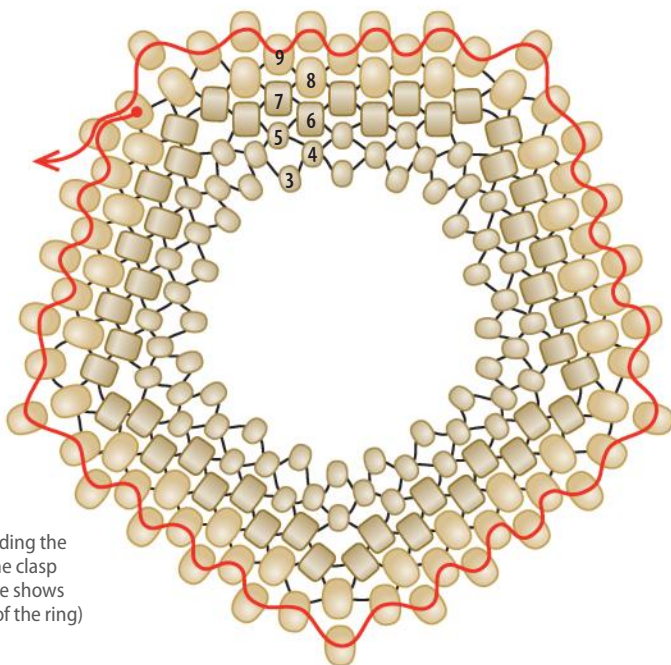


Fig. 12: Adding the edge to the clasp ring (figure shows the front of the ring)

4) BAGUETTE. Set and bezel the baguette:
Set: Place the crystal baguette in its setting. Use chain-nose pliers to gently push the prongs over the crystal to secure. Set aside.
Rounds 1–4: Repeat Step 1, Rounds 1–4, forming a strip 44G wide and 4 rows long.
Round 5: Work 1G in each stitch to add 22G.
Round 6: *Work 8 stitches with 1F in each stitch, then pass through the next 2G of Rounds 4 and 5 to form a decrease. Work 1 stitch with 1F, then form another decrease. Repeat from * once (Fig. 10, blue thread).

Round 7: *Work 7 stitches with 1A in each stitch, then weave through beads to exit from the F added after the second decrease in the previous round. Repeat from * once (Fig. 10, red thread). Weave through beads to exit from Round 1.
Rounds 8 and 9: Place the baguette in the beadwork so Rounds 1–7 touch the front. Work 22 stitches with 1F in each stitch for 2 rounds. Step up through the first F added in the final round after a corner.
Round 10: *Work 8 stitches with 1A in each stitch, then weave through the next F in

Rounds 8 and 9 to form a decrease. Work 1 stitch with 1A, then form another decrease. Repeat from * once. Pass through the holes in the baguette setting several times to reinforce. Weave through beads to exit from 1G in Round 2 at the upper-right corner of the bezel.

Connect: String 1G; pass through the first 1H in the bottom edge of the center ring. String 1G; pass through the last G exited on the bezel (Fig. 11, blue thread). Repeat the thread path several times, then weave through beads to exit from 1G in Round 2 at the upper-left corner of the bezel. String 1G; pass through the fourth 1H in the corresponding edge of the center ring. String 1G; pass through the last G exited on the bezel (Fig. 11, red thread). Repeat this thread path several times to reinforce. Secure the thread and trim. Set aside.

5) CLASP RINGS. Form two pentagonal rings for the clasp:

Rounds 1–4: Repeat Step 1, Rounds 1–4, forming a strip 40A wide and 4 rows long.
Round 5: Work 1A in each stitch to add 20A.
Round 6: Work 20 stitches with 1F in each stitch.
Round 7: Work 3 stitches with 1F in each stitch and 1 stitch with 2F; repeat four times for a total of 25F.
Round 8: Work 25 stitches with 1G in each stitch, splitting the pairs added in Round 7.
Round 9: Work 1G in each stitch to add 25G. Weave through beads to exit from Round 1.
Rounds 10–12: Repeat Rounds 6–8, taking care to align the 2F in Round 11 with those in Round 7.
Zip: Weave Rounds 9 and 12 together to form a seamless ring. Exit from Round 9.
Edge: String 1G and pass through the next G of Round 9; repeat twenty-four times (Fig. 12). Secure the thread and trim. Set aside.
 Repeat this entire step to form a second clasp ring.

6) SEGMENTS. Right-angle-weave ruffled segments to connect the rings:
Note: To make the necklace considerably longer or shorter, adjust the length of these segments accordingly. Alternatively, keep the front segments the same and make the two at the back longer or shorter.
Rows 1–3: Use 6' of thread and G to right-angle-weave a strip 20 units wide and 3 rows long, leaving a 3' tail.
Row 4: Use H to work 20 units. Set the working thread aside.

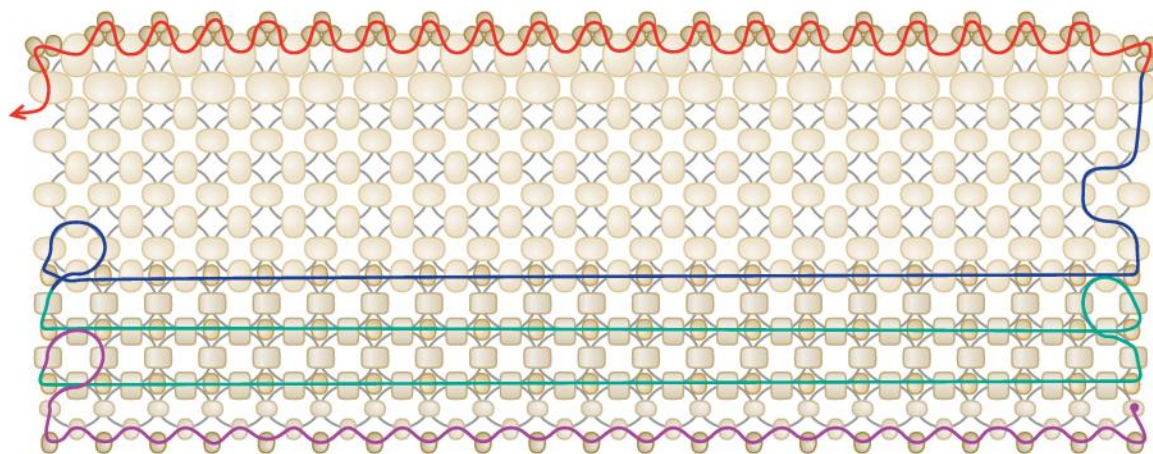


Fig. 13: Embellishing the segment with Rows 8–12

Rows 5 and 6: Use the tail thread and F to work 20 units in each of 2 rows off of Row 1.

Row 7: Continue to use the tail thread and A to work 20 units off of Row 6.

Row 8: String 1A and pass through the bottom A of the nearest unit in Row 7; repeat down the row. Weave through beads to exit from the first side F in Row 6 (Fig. 13, purple thread).

Row 9: String 1C and pass through the bottom F of the nearest unit in Row 6; repeat down the row for a total of 21C. Weave through beads to exit from the first bottom F in Row 5.

Row 10: Repeat Row 9. Weave through beads to exit from the first side G in Row 1 (Fig. 13, green thread).

Row 11: Repeat Row 9, this time passing through the bottom G in Row 1. Weave through beads to exit from the first side H in Row 4 (Fig. 13, blue thread).

Row 12: String 3A and pass through the next top H in Row 4; repeat twenty times for a total of 63A (Fig. 13, red thread). *Note:* The beadwork will ruffle. Weave through beads to exit from an end F in Row 5. Don't trim the thread. Set aside.

Repeat this entire step five times for a total of 6 segments.

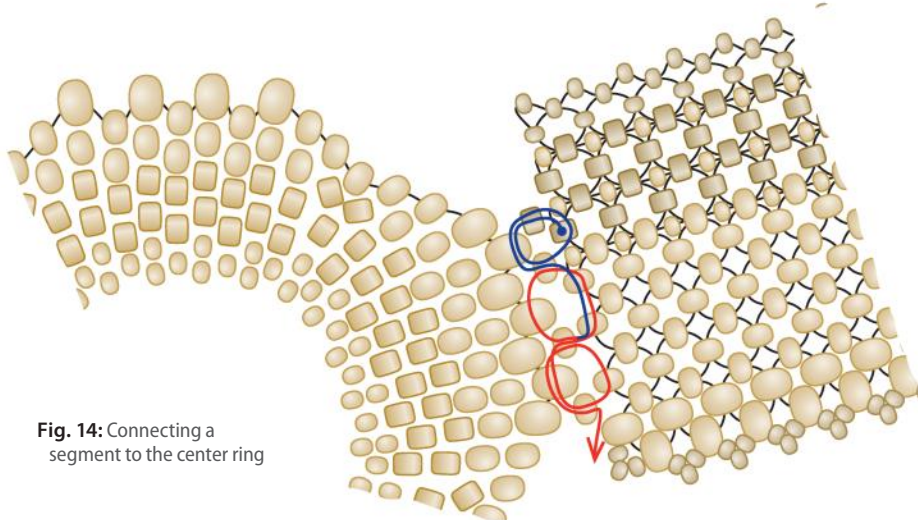


Fig. 14: Connecting a segment to the center ring

7) ASSEMBLY. Use the segments to connect the other components:

Center: Arrange the centerpiece so the baguette points down, and set a segment so it faces up and the edge touches the top-right edge of the center ring. Use the working thread of the segment to string 1F; pass through the top H of the top-right edge of the center ring. String 1G; pass through the last F exited on the segment and follow the right-angle-weave thread path to exit from the end G in Row 2 of the segment (Fig. 14, blue thread). Continue using G to right-angle-weave the end of the top-right edge of the center ring (Fig. 14, red thread). Repeat to connect a segment to the top-left edge of the center ring.

Repeat the center connection, using right-angle weave and the appropriately matched beads to attach the bezels, then the open rings, and finally the clasp rings with segments according to the photograph, taking care to curve the necklace as shown.

8) CLASP BARS. Stitch a connector for the clasp rings:

Tube: Use 2' of thread to peyote-stitch a strip 6F wide and 10 rows long. Fold the strip so the first and last rows interlock. Weave these beads together to form a seamless tube. Exit out through an end F.



Back of
necklace

Edge: String 2F; loop under the thread that connects the next 2 end F on the tube and pass up through the second F just added. String 1F, loop under the next thread, and pass up through the F just added; repeat twice (Fig. 15, blue thread). Square-stitch the first and last F added in this round together to complete the ring.

Fringe: String 1I, 1H, 1G, and 1A; pass back through the G/H/I, down through 1F at the end of the tube, and up through the next end F. *Pass through the I/H/G/A and back through the G/H/I. Pass down through the next F at the end of the tube and up through the next end F (Fig. 15, red thread). Repeat from * once.

Weave through beads to exit from the other end of the tube; repeat the edge and fringe to embellish the other end of the tube. Weave through beads to exit from the fifth F at the center of the tube. Don't trim the thread; set aside.

Repeat this entire step to form a second clasp bar.

Connect: Use the working thread of 1 bar to string 1H, 12G, and 1H; pass through the fifth F at the center of the second tube. Pass back through the nearest H, string 12G, and pass through the first H strung and into the first tube (Fig. 16). Use the working thread of the second tube to repeat the thread path, reinforcing the connection. Secure all threads and trim. Pass 1 bar through each clasp ring to close the necklace. ●

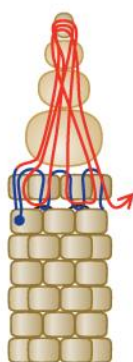


Fig. 15: Adding the brick-stitch edge and fringe end

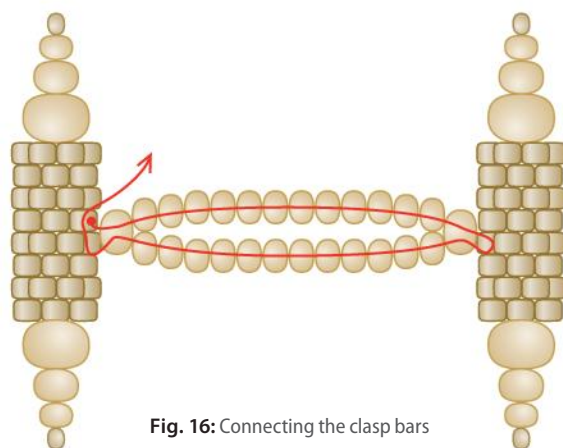


Fig. 16: Connecting the clasp bars

JILL DEVON is the owner of The Bead Merchant in Colchester, England, founder of The Beadworkers Guild, and coeditor with Liz Thornton of their very popular *Introduction to Beadwork* series (Beadworkers Guild, 2000). She and Liz have also written and published *The Beader's Floral* (2beadwrite, 2007). Download her designs at www.jilldevon.com and purchase her kits at www.beadmerchant.co.uk.

RESOURCES Check your favorite bead retailer or contact: Swarovski baguette (article 4547) and setting: Dreamtime Creations, (866) 874-6748, www.dreamtimecreations.com. Similar beads: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. All materials (U.K. source): The Bead Merchant, www.beadmerchant.co.uk. Swarovski rivolis (article 1122) and rounds: Fusion Beads, (888) 781-3359, www.fusionbeads.com.

Saturn of the Sea

SUE JACKSON AND WENDY HUBICK

Right-angle-weave simple bezels for large pearls, then embellish them with sparkling crystal bicones to form beautiful dangling components for this stunning necklace.



TECHNIQUES

right-angle weave
tubular peyote stitch
wireworking

PROJECT LEVEL

MATERIALS

5 g metallic dark blue iris size 11° cylinder beads (A)
2 g silver-lined green size 11° seed beads (B)
5 g metallic dark blue iris size 8° seed beads (C)
112 olivine 3mm crystal bicones (D)
38 midnight blue 12mm crystal pearls
2 Bali silver 6×4mm decorative bead caps
8 sterling silver 2" head pins
4½" of sterling silver 3–5×4–6mm long-and-short chain
2 sterling silver 2mm crimp tubes
1 sterling silver 9×18mm lobster clasp
20" of .019 beading wire
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle
Round-nose pliers
Chain- or flat-nose pliers
Crimping pliers
Wire cutters

FINISHED SIZE

18¼" (expandable to 21")

1) CHARMS. Right-angle-weave a beaded charm:

Strip: Using 6' of thread and A, right-angle-weave a strip 13 units wide and 2 rows long. Exit up through the side A of the final unit in the second row. Fold the strip so the first and thirteenth units of the 2 rows touch.

Connect: String 1A; pass down through the side A of Unit 13 in the second row. String 1A; pass up through the side A of Unit 1 in the second row, then weave through beads to exit from the last A just added, and pass down through the side A of Unit 13 in the first row (Fig. 1, blue thread). String 1A; pass up through the side A of Unit 1 in the first row, through the second A added in this section, down through the side A of Unit 13 in the first row, through the last A added, up through the side A of Unit 1 in the first row, and through the second A added in this section to complete the beaded ring (Fig. 1, red thread). Set the thread aside, but don't trim.

Pearl: Slide the beaded ring onto 1 pearl so the pearl's holes align with open spaces between the first and second rows of the ring. Use 1 head pin to string 1D; pass the head pin through the pearl. String 1D; form a wrapped loop that attaches to one end of one 1½" piece of chain (Fig. 2). *Note:* When cutting the chain segment, be sure it begins and ends with a short link. This forms the bottom of the short chain.

Embellish: Use the thread to string 1D and pass up through the next top A of the first row; repeat to add a total of 12D along the center of the ring, weaving through beads as necessary to skip the spots where the 2D were added on the head pin (Fig. 3). Secure the thread and trim.

Repeat this entire step six times, adding 1–2 charms to each of the subsequent short links on the chain, for a total of 7 charms.

Form an eighth charm, this time connecting to one end of one 3" piece of chain to form an extender.

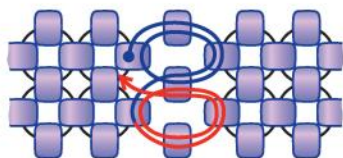


Fig. 1: Connecting the strip into a ring

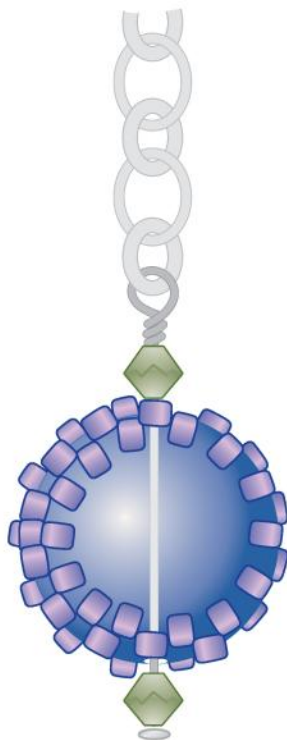


Fig. 2: Assembling the bezel and pearl into a charm

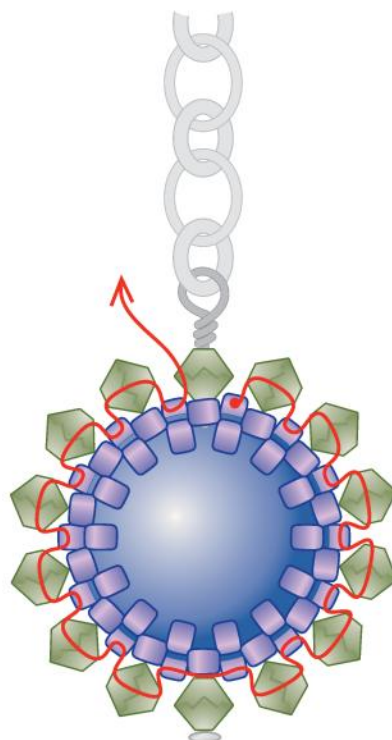


Fig. 3: Embellishing the bezel

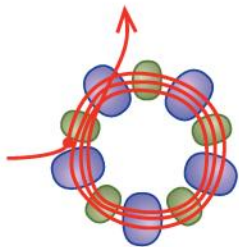


Fig. 4: Forming a beaded ring

2) RINGS. Use 8" of thread to string {1B and 1C} five times. Tie a knot to form a tight circle and pass through the beads several times to reinforce (Fig. 4). Secure the thread and trim; set aside. Repeat twenty-nine times to form a total of 30 beaded rings.

3) ASSEMBLY. Use the beading wire to string 1 crimp tube and the clasp; pass back through the tube and crimp. String 1 bead cap (small end first). String {1 pearl and 1 beaded ring} fifteen times. String the top of the short chain. String {1 beaded ring and 1 pearl} fifteen times. String 1 bead cap (wide end first), 1 crimp tube, and the open end of the extender chain; pass back through the tube and crimp. Trim any extra beading wire. ●

Sisters **SUE JACKSON** and **WENDY HUBICK** have held classes in Mexico, Japan, the United Kingdom, and throughout the United States. Sue and Wendy were among the first-place winners in the 2006 TOHO competition, which won them a trip to Japan. They specialize in using Japanese cylinder beads; their favorite stitches are peyote, square, herringbone, and brick. Visit www.hummingbeads.com or www.facebook.com/hummingbeads.

RESOURCES Check your favorite bead retailer or contact: Delica cylinder beads: Caravan Beads, (800) 230-8941, www.caravanbeads.com. Findings and Swarovski crystal bicones and pearls: Rio Grande, (800) 545-6566, www.riogrande.com. Soft Flex beading wire and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

artist's tips

› It's best to use a braided beading thread such as FireLine for this project. It helps to keep the right-angle-weave units tight and is a strong thread to use with crystals.

› For a different look, use 3mm crystal pearl rounds in place of the 3mm bicones.

Back of pendant

OPTION

MAKE MULTICOLORED DANGLES FOR A WHIMSICAL PEARL BRACELET, REPLACING THE 3MM BICONES WITH SIZE 8° SEED BEADS.

Peas in a Pod Bracelet

LAINA GOODMAN

Use right-angle weave, SuperDuos, and crystal rondelles to encircle simple rounds for a tasteful and textured bracelet.



Main
Colorway

Peas in a Pod Bracelet

TECHNIQUES

right-angle weave variation
netting

PROJECT LEVEL **○○○**

MATERIALS

1 g gold-lined aqua size 15° seed beads (A)
2 g opaque gray luster size 11° seed beads (B)
5 g metallic purple luster 5×2.5mm 2-hole SuperDuos (C)
36 smoky gray AB 3mm crystal rondelles (D)
17 Montana blue AB 4mm crystal rondelles (E)
18 mustard yellow luster 6mm pressed-glass rounds (F)
1 antiqued silver 15mm 2-strand filigree box clasp with attached 2mm jump rings
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 10 beading needle

FINISHED SIZE

7¼"

1) BASE. Use a variation of right-angle weave to form the center base of the bracelet:

Unit 1: Add a stop bead to 3' of thread, leaving a 6" tail. String 1F, 2B, 2C, and 2B; pass through the F (Fig. 1, pink thread). String 2B, 2C, and 2B; pass through the F so that the 2 sets of 2B/2C/2B sit on either side of the F (Fig. 1, green thread).

Unit 2: String 1E, 1F, 2B, 2C, and 2B; skip the last E added and pass through the next F. String 2B, 2C, and 2B; pass through the last F added so that the 2 sets of 2B/2C/2B sit on either side of the F (Fig. 1, blue thread).

Units 3–18: Repeat Unit 2 sixteen times. Pass through the fifth and sixth B strung in Unit 18 (Fig. 1, red thread).

2) EDGES. Use netting to connect the base units and form embellished edges:

End 1: String 2A; pass through the second (outside) hole of the nearest C (Fig. 2, orange thread).

Top Edge: String 1D; pass through the next C (outside hole). String 1A, 1B, and 1A; pass through the nearest C (outside hole) of the next base unit (Fig. 2, green thread). Repeat from the beginning of this top edge sixteen times. String 1D; pass through the next C (outside hole) (Fig. 2, blue thread).

End 2: String 2A; pass through the first (inside) holes of the last 2C exited and weave through beads to exit back through the bottom-left 2B of Unit 1. Repeat End 1 (Fig. 2, red thread).

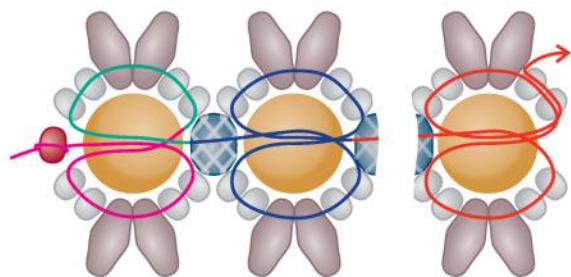


Fig. 1: Stitching the Base

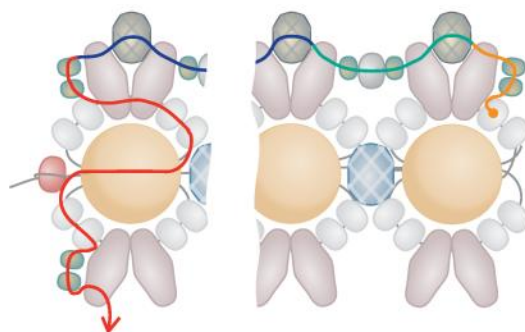


Fig. 2: Working End 1, Top Edge, and End 2

artist's tips

› Use tight thread tension when weaving the base of the bracelet.

› You can use any kind of 6mm bead for the center.



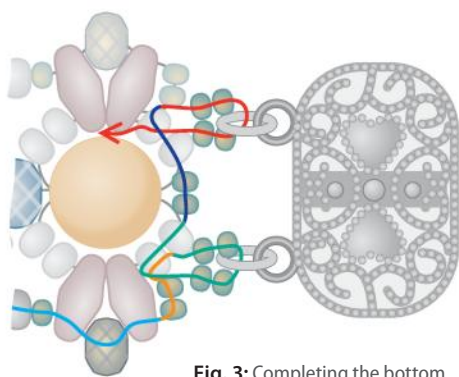


Fig. 3: Completing the bottom edge and adding the clasp

Bottom Edge: Repeat Top Edge (Fig. 3, turquoise thread). String 2A; pass through the nearest B of Base Unit 18 (Fig. 3, orange thread).

3) CLASP. String 2A, 1 jump ring attached to one half of the clasp, and 2A, then pass through the last B exited; repeat the thread path to reinforce. Pass through the next B of the current unit (Fig. 3, green thread). String 2A; pass through the next end 2B of the current unit (Fig. 3, blue thread). String 2A, the second jump ring attached to the same half of the clasp, and 2A, then pass through the last B exited; repeat the thread path to reinforce (Fig. 3, red thread). Secure the working thread and trim. Remove the stop bead.

Add a needle to the tail thread and weave through beads to exit from the bottom B of the end unit. Repeat this entire step on the other end of the bracelet, using the other half of the clasp and taking care that the clasp is positioned to close properly. ●

LAINA GOODMAN has always had a passion for art. As co-owner of Artful Bead Studio in Pennington, New Jersey, she gets to share her passion for designing and creating jewelry. She lives in New Jersey with her husband, daughter, and gregarious cat.

RESOURCES Check your favorite bead retailer or contact: Seed beads, SuperDuos, crystal rondelles, pressed-glass rounds, clasp, and beading thread: Artful Bead Studio, www.artfulbeadstudio.etsy.com.



Shimmering Fans

CSILLA CSIRMAZ

A handful of herringbone-stitched fans grace a netted base to form this fluttery, Deco-style earring design.



TECHNIQUES

herringbone stitch netting

PROJECT LEVEL ○○○

MATERIALS

2 g silver galvanized size 15° seed beads (A)
6 g silver galvanized size 11° cylinder beads (B)
2 g silver galvanized size 11° seed beads (C)
18 padparadscha 3mm crystal bicones (D)
2 sterling silver 3/4" ear wires
Smoke 4 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

2 5/8"

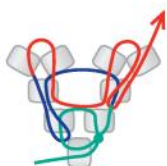


Fig. 1: Forming Rows 1–4 of the fan

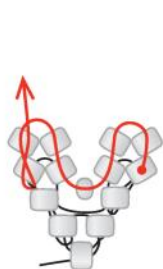


Fig. 2: Adding Fan Row 5

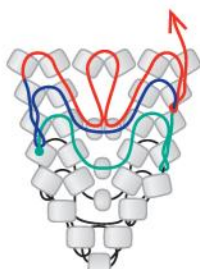


Fig. 3: Stitching Fan Rows 6–8

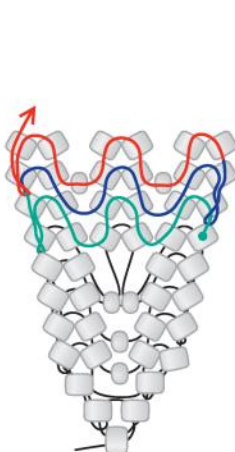


Fig. 4: Adding Fan Rows 9–11

1) **FANS.** Herringbone-stitch fan-shaped components:

Rows 1 and 2: Use 4' of thread to string 3B; pass through the beads again and tie a knot to form a tight circle, leaving a 6" tail. Pass through 1B to clear the knot (Fig. 1, green thread).

Row 3: String 2B; pass down through the next B in the starting circle to form a herringbone stitch. Step up at the end of this and subsequent rows by looping around threads between beads in the previous 2 rows and exiting up through the last bead added to the current row (Fig. 1, blue thread).

Row 4: String 2B; pass down through the last B exited and up through the first B of Row 3. String 2B; pass down through the last B exited (Fig. 1, red thread).

Row 5: String 2B; pass down through the second-to-last B of Row 4. String 1A; pass up through the next B of Row 4. String 2B; pass down through the first B of Row 4 (Fig. 2).

Row 6: String 2B; pass down through the second-to-last B of Row 5. String 1A; pass up through the next B of Row 5. String 2B; pass down through the first B of Row 5 (Fig. 3, green thread).

Row 7: String 2B; pass down through the second-to-last B of Row 6. String 2A; pass up through the next B of Row 6. String 2B; pass down through the first B of Row 6 (Fig. 3, blue thread).

Row 8: String 2B; pass down through the second-to-last B of Row 7 and through the next A. String 2B; pass through the next A of Row 7 and up through the next B of Row 7. String 2B; pass down through the first B of Row 7 (Fig. 3, red thread).

Row 9: String 2B; pass down through the second-to-last B of the previous row and up through the next B. String 2B; pass down through the following B of the

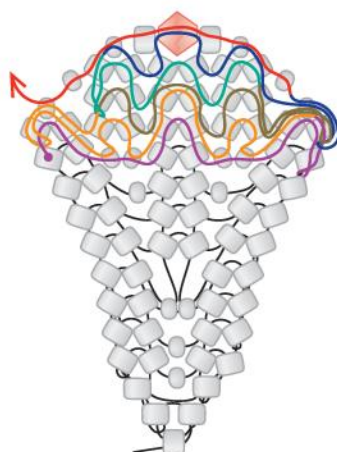


Fig. 5: Finishing the fan

previous row and up through the next B. String 2B; pass down through the first B of the previous row (Fig. 4, green thread).

Row 10: Repeat Row 9 (Fig. 4, blue thread).

Row 11: *String 2B; pass down through the next B of Row 10. String 1A; pass up through the next B of Row 10. Repeat from * once. String 2B; pass down through the first B of Row 10 (Fig. 4, red thread).

Row 12: *String 2B; pass down through the next B of Row 11. String 2A; pass up through the next B of Row 11. Repeat from * once. String 2B; pass down through the first B of Row 11 (Fig. 5, purple thread).

Row 13: String 1A; pass down through the second-to-last B of Row 12 and up through the next A. String 2B; pass down through the next A of Row 12 and up through the next B. String 2B; pass down through the next B of Row 12 and up through the next A. String 2B; pass down through the next A of Row 12 and up through the next B. String 1A; pass down through the first B of Row 12, step up, pass back through the last A added, and pass through the next 2B of this row (Fig. 5, orange thread).

Row 14: String 2B; pass down through the next B of Row 13 and up through the following 2B. Pass down and then up through the following 3B of Row 13. String 2B; pass down through the next B of Row 13, pass through the next B/A/B of Row 12, step up, and weave through beads to exit up through the last B added in this row (Fig. 5, brown thread).

Row 15: String 2B; pass down through the next B of Row 14 and up through the next B of Row 13. String 2B; pass down through the next B of Row 13 and up through the next B of Row 14. String 2B; pass down through the following B of Row 14 (Fig. 5, green thread).

Row 16: String 1A; pass down through the second-to-last B of Row 15 and up through the following B. String 1D; pass down through the next B of Row 15 and up through the following B. String 1A; pass down through the next B of Row 15. Weave through beads to exit from the end A of Row 13, toward the center of the work (Fig. 5, blue thread).

Finish: String 1A; pass up through the next B of Row 15 and the following A of Row 16. String 1B; pass through the D. String 1B; pass through the end A of Row 16 and the end B of Row 15. String 1A; pass through the end A of Row 13 (Fig. 5, red thread). Secure the working thread and trim; don't trim the tail thread.

Repeat this entire step seventeen times for a total of 18 fans.

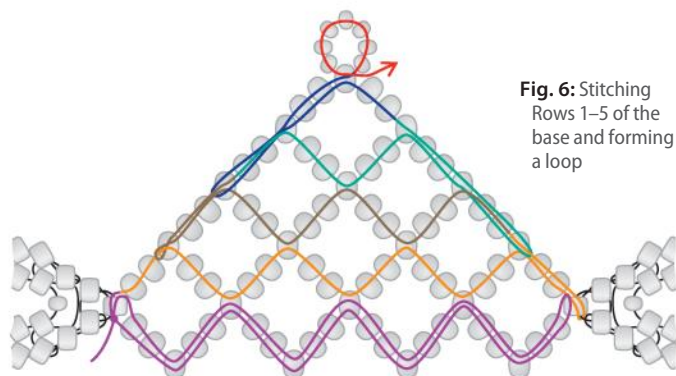


Fig. 6: Stitching Rows 1–5 of the base and forming a loop

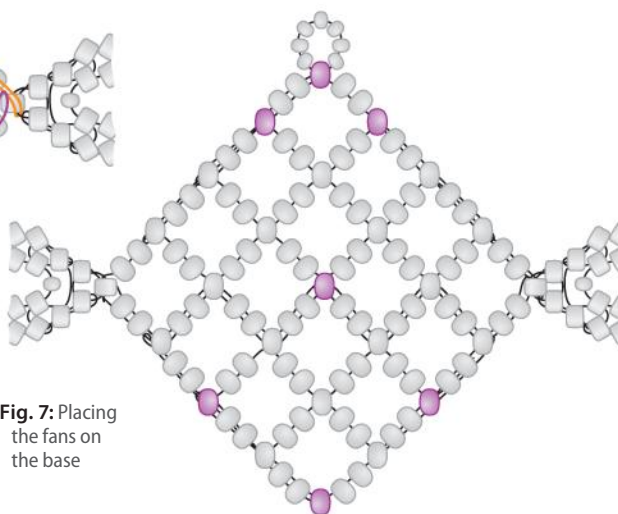


Fig. 7: Placing the fans on the base



artist's tips

- › For larger earrings, simply increase the size of the net and add more fans.
- › For a different look, stitch other shapes, such as circles and ellipses, to add to the netted portion of the earring.
- › Adding more crystals to the edges of the fans will add more sparkle.
- › You may substitute 3mm pearls for the bicones in this design.

2) BASE. Net a base onto which to attach the fans.

Row 1: Use 3' of thread to string the B in Row 1 of 1 fan, 23C, and the B in Row 1 of another fan, leaving an 18" tail. Pass back through the 23C. Tie a knot and pass back through the last B exited (Fig. 6, purple thread).

Row 2: String 5C, skip the next 5C of the previous row, and pass through the next C; repeat three times. Pass down through the B of the second fan, loop the thread, and pass back through the B and last 3C added in this row (Fig. 6, orange thread).

Row 3: String 5C, skip the next 5C, and pass through the next C; repeat twice. Weave through beads to exit back through the last 3C added in this row (Fig. 6, brown thread).

Row 4: String 5C, skip the next 5C, and pass through the next C; repeat once. Weave through beads to exit back through the last 3C added in this row (Fig. 6, green thread).

Row 5: String 5C, skip the next 5C, and pass through the next C. Weave through beads to exit back through the last 3C added in this row (Fig. 6, blue thread).

Loop: String 7A; pass through the last C exited to form a loop (Fig. 6, red thread). Repeat the thread path several times to reinforce. Secure the working thread and trim.

Rows 6–9: Use the tail thread to repeat Rows 2–5 to form the other half of the base. Secure the thread and trim. Set aside. Repeat this entire step for a second base.

3) ASSEMBLY. Using each fan's tail thread, attach 7 fans to 1 of the bases at the points shown in purple in Fig. 7. Secure the threads and trim. Connect 1 ear wire to the loop. Repeat this step to finish the second earring. ●

CSILLA CSIRMAZ, a Hungarian living in London, has been making beaded jewelry since 2006. Her favorite materials are Japanese beads and Swarovski crystals, but her biggest dream is to learn lampworking so she can make her own beads.

RESOURCES Check your favorite bead retailer or contact: Swarovski bicones, Delica cylinder beads, thread, and all other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

Midnight Snowfall Necklace

LAURA GRAHAM

Combine two-hole seed beads and herringbone stitch to form this wintry snowflake necklace adorned with crystals for an elegant and regal statement piece.



Main
Colorway

Midnight Snowfall Necklace

TECHNIQUES

flat and circular netting
flat and circular herringbone stitch
picot

PROJECT LEVEL ○○○

MATERIALS

6 g bronze size 15° seed beads (A)
1 g matte purple size 11° seed beads (B)
14 g matte metallic pastel Bordeaux 5×2.5mm 2-hole seed beads (C)
4 g crystal bronze vega 5×2.5mm 2-hole seed beads (D)
124 amethyst 3mm crystal bicones (E)
8 amethyst 4mm crystal bicones (F)
1 amethyst 12mm crystal rivoli
1 antiqued brass 7×15mm lobster clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 or 12 beading needle

FINISHED SIZE

19¼"

1) SNOWFLAKE. Work circular netting and circular herringbone stitch to form the centerpiece of the necklace:

Round 1: Use 6' of thread to string 2C and 5B, leaving a 3" tail; pass through the 2C to form a loop with the 5B. String 2D, 2C, and 5B; pass through the last 2C to form another loop; repeat twice. String 2D (Fig. 1). *Note:* Keep the beadwork snug but not too tight. Tie the tail and working threads together with a square knot to form a tight circle. Pass through all of the C and D (inside holes) to reinforce the circle. Weave through beads to exit from the center B of one of the 5B loops (Fig. 2, blue thread).

Round 2: String 1B and pass through the center B of the next loop; repeat three times to connect the loops. Weave through beads to exit from 2C (inner holes) of Round 1. Step up through the outer hole of the last C exited (Fig. 2, red thread). *Note:* This will serve as the netted back of the snowflake.



Fig. 1: Beginning Round 1 of the snowflake

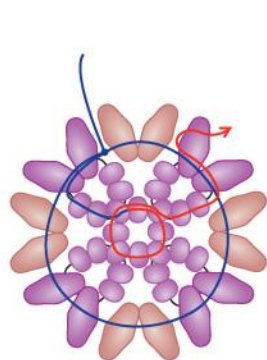
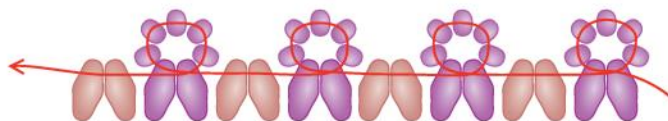


Fig. 2: Finishing Round 1 and forming Round 2 of the snowflake

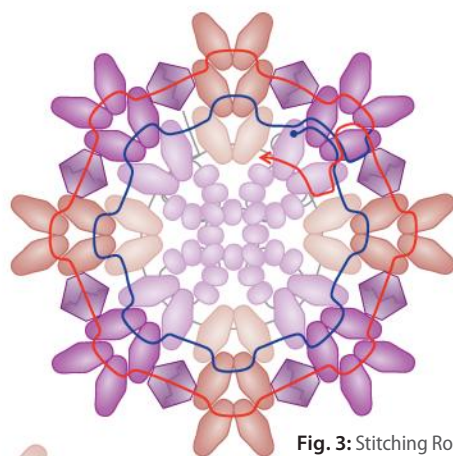


Fig. 3: Stitching Rounds 3 and 4 of the snowflake

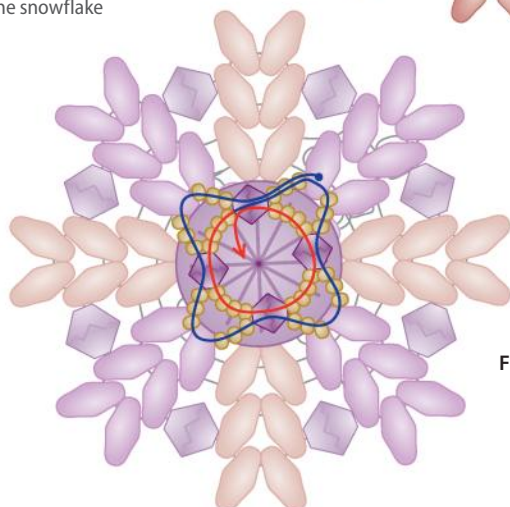


Fig. 4: Working Rounds 5 and 6 of the snowflake

Round 3: String 2C; pass through the outer holes of the next 1C and 1D of Round 1. String 2D; pass through the outer holes of the next 1D and 1C of Round 1. Repeat from the beginning of this round three times. *Note:* The work will want to curl a bit, but keep even tension and don't pull the thread too tight so that the work stays flat. Weave through beads to exit from the outer hole of the second C added in this round, toward the first C (Fig. 3, blue thread). *Note:* You'll now begin working in the opposite direction.

Round 4: String 2C; pass through the outer hole of the next C of Round 3. String 1F; pass through the outer hole of the following D of Round 3. String 2D; pass through the outer hole of the next D of Round 3. String 1F; pass through the outer hole of the following C of Round 3. Repeat from the beginning of this round three times. Weave through beads to exit the inner holes of 2C of Round 1, toward the adjacent pair of D (Fig. 3, red thread).

Round 5: Using fairly loose tension, string 3A, 1E, and 3A, then skip 2D/1C of Round 1 and pass through the inner hole of the next C in Round 1; repeat three times. Step up through the first 3A and 1E of this round (Fig. 4, blue thread).

Round 6: Place the rivoli faceup in the center of the work so that the back touches Round 2. Make sure not to cover any of the nets of Round 5. String 4A and pass through the next E of Round 5; repeat three times to secure the rivoli (Fig. 4, red thread). Repeat the thread path to reinforce. Secure the thread and trim.

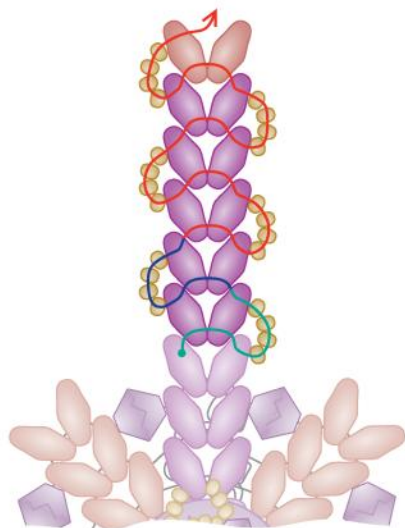


Fig. 5: Adding the first section of the base



Fig. 6: Connecting the lobster clasp



Fig. 7: Stitching the edging

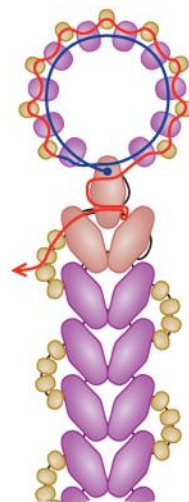
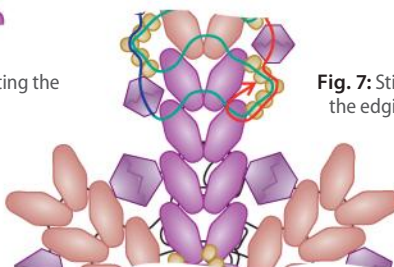


Fig. 8: Forming the clasp loop

2) RIGHT-SIDE STRAP. Work flat netting and peyote stitch to form a necklace strap:

Base: Start 3' of new thread that exits from the left side of an outer (top) hole of 1C between 2C in Round 4 of the snowflake.

*String 2C and pass through the outer (top) hole of the next C of Round 4, then string 4A and pass through the top hole of the last C just added to form a side loop (Fig. 5, green thread). String 2C and pass through the top hole of the second-to-last C just added, then string 4A and pass through the top hole of the last C just added to form another side loop (Fig. 5, blue thread); repeat three times, then repeat again, using 2D instead of 2C (Fig. 5, red thread). Repeat from * nine times for a total of ten repeats (60 stitched pairs, with 5 pairs of C and 1 pair of D in each repeat) to form a 9" strap. *Note:* Adding the picot edge below will shrink the strap about ½"; keep this in mind if you are stitching a different necklace length.

Clasp: String 1D; pass through the top hole of the next D at the end of the strap. Weave through beads to exit from the top hole of the D just added (Fig. 6, blue thread). String 7A and the clasp; pass through the top hole of the last D exited. Repeat the thread path several times to reinforce. Weave through beads to exit back through the last 2A of the strap edge (Fig. 6, red thread).

Picot edge: *String 1A; pass back through the next 2A to form a picot, then weave through beads to pass back through the last 2A of the loop on the other side of the

strip. Repeat from * to add a point to each loop along the strap. Weave through beads to exit the outside hole of the left C in the nearest 2C pair of Round 4 (Fig. 7, green thread). *Note:* Keep an eye on the thread, because it can easily get caught on the already-placed picots.

Bicones: String 1E and pass through the second, third, and fourth A in the next picot; repeat along the edge of the strap, then pass through the next 1A/1D (top hole)/1D (bottom hole)/1D (top hole) (Fig. 7, blue thread). String 1E and pass back through the fourth to second A of the next picot along the other edge; repeat to embellish this edge of the strap. At the end, pass through the fifth A of the final picot and the C (outer hole) of Round 4 at the base of the strap (Fig. 7, red thread). Secure the thread and trim.

Repeat this entire step to form a second strap off of the next 2C set of Round 4 to the left; this time, start the new thread so that it exits from the outer (top) hole of the right C (not the left C as before) of the 2C set so that the first loop formed sits on the outside edge of the strap.

3) LEFT-SIDE STRAP. Repeat Step 2, Base, to form a second strap off of the next 2C set of Round 4. Stitch the clasp loop by stringing 10B; pass through the last D (outer hole) exited

and the first B just added (Fig. 8, blue thread). String 1A and pass through the next B of the clasp loop; repeat eight times. Weave through beads to pass back through the last 2A of the strap edge (Fig. 8, red thread). Finish the strap by repeating Step 2, Picot edge and Bicones. ●

LAURA GRAHAM started beading in 2007 after being diagnosed with lupus. Making jewelry became her way of coping with the disease, and now she is an award-winning designer and practices beadweaving therapy every day. She lives in Las Vegas with her husband, has an Etsy shop, and has started teaching her designs. You can reach her at www.desertstarcreations.etsy.com or at laura@desertstarcreations.com.

RESOURCES Check your favorite bead retailer or contact: SuperDuo 2-hole seed beads: Aria Design Studio, www.ariadesignstudio.etsy.com. Swarovski crystal bicones: Blue Mud, www.bluemud.com. Seed beads, Swarovski crystal rivoli, clasp, and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

Pergola Earrings

PENNY DIXON

These Art Deco–inspired earrings utilize four-hole QuadraLentils to achieve a dimensional look with a circular peyote–stitch base, a dome of two-hole bead netting, and fire-polished fringes.



Main
Colorway

TECHNIQUES

circular peyote stitch
circular netting
fringe

PROJECT LEVEL

MATERIALS

2 g antiqued pewter size 15° Japanese seed beads (A)
10 g antiqued pewter size 11° Japanese seed beads (B)
1 g dragonfly blue iris size 8° Japanese seed beads (C)
8 orchid 2mm fire-polished rounds (D)
12 polychrome olive-mauve 3mm fire-polished rounds (E)
16 polychrome olive-mauve 4mm fire-polished rounds (F)
4 purple iris 6mm 4-hole QuadraLentils (G)
64 metallic suede dark plum 6×2mm 2-hole bars (H)
2 medium vitrail 6mm crystal rounds (J)
2 antiqued silver 10×24mm ear wires
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

3"

artist's tip

Use medium tension when stitching the circular base and tight tension when stitching the diamond.

1) CIRCULAR BASE. Use circular peyote stitch to form the base:

Base Rounds 1 and 2: Use 5' of thread to string {1G, 12B, 1C, 1F, 1C, and 12B} twice, leaving a 2" tail. Use the working and tail threads to tie a knot; step up through the first 1G (same hole)/1B strung (Fig. 1, blue thread). *Note:* In this and subsequent rounds of the circular base, the thread will always pass through the same (first) hole of each G unless otherwise indicated.

Base Round 3: Work 6 peyote stitches with 1B in each stitch for a total of 6B; pass through the next F of the previous rounds. String 2F; pass through the last F exited. Work 6 peyote stitches with 1B in each stitch; pass through the next 1G/1B. Repeat from the beginning of this round. Step up through the first B added in this round (Fig. 1, red thread).

Base Round 4: Work 2 peyote stitches with 1B in each stitch. Work 3 peyote stitches with 1C in each stitch. String 1C; pass back through the nearest F of Base Round 3 (Fig. 2, purple thread). String 3B; pass back through the next F of Base Round 3. String 2A, 1D, and 2A; pass back through the first F exited in this round. String 2A; pass through the last 1D/2A added and the last F exited (Fig. 2, orange thread). Work 4 peyote stitches with 1C in each stitch. Work 2 peyote stitches with 1B in each stitch; pass through the next 1B/1G (Fig. 2, green thread). Pass through the next 4B of Base Rounds 2 and 3; pass back through the nearest B of Round 1, the third B just exited, and the following B of Round 1. String 3B; pass back through the next 3B of Base Rounds 1 and 2. Weave through beads to exit the 2B of Base Rounds 2 and 3 after the nearest G (Fig. 2, blue thread). Repeat from the beginning of this round. Step up through the bottom-front hole of the nearest G (Fig. 2, red thread).

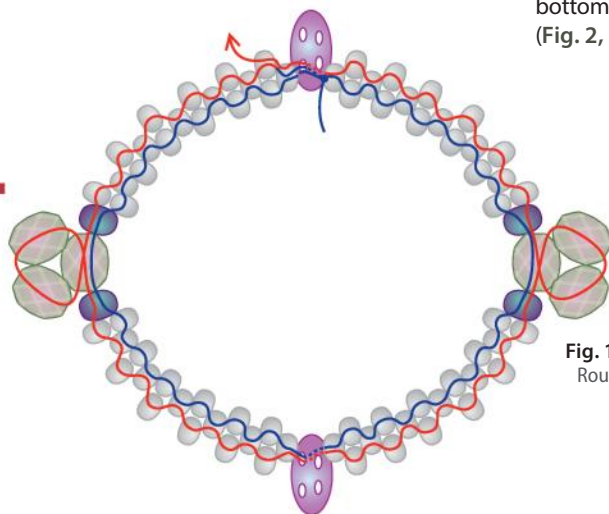


Fig. 1: Stitching Base Rounds 1-3

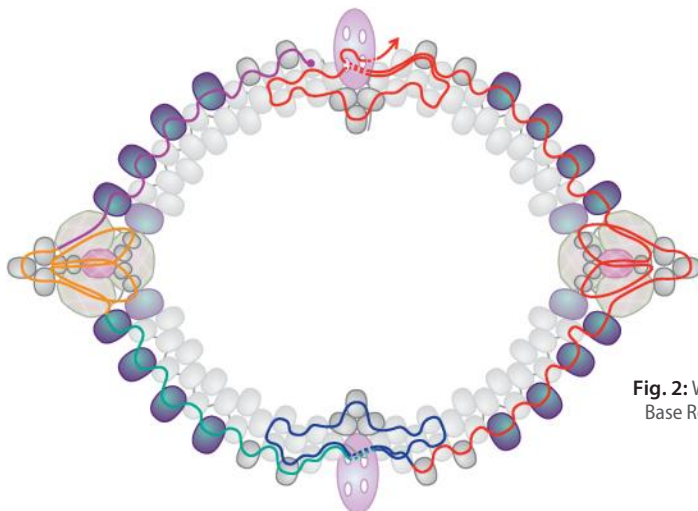


Fig. 2: Working Base Round 4

2) **DIAMOND.** Use netting to form the diamond-shaped structure:

Diamond Round 1: String {1B and 1H} six times; string 1B and pass through the next F of Base Round 1. String {1B and 1H} six times. String 1B; pass through the next G. *Note:* In this and subsequent rounds of the diamond, the thread will always pass through the bottom-front hole of the upper G and the top-front hole of the lower G unless otherwise indicated. Repeat from the beginning of this round. Pass through the first (outside) hole of the first H added in this round, then through the second (inside) hole of the same H (Fig. 3, turquoise thread). *Note:* You'll now begin stitching in the opposite direction.

Diamond Round 2: String 1A; pass through the next H (inside hole). String 1C; pass through the next H (inside hole). String 1B and pass through the next H (inside hole); repeat twice. *String 1C; pass through the next H (inside hole). String 1A; pass through the next H (inside hole), back through the last C added, and through the next H (inside hole). String 1B and pass through the next H; repeat twice.** Repeat from * to ** twice. Pass back through the nearest C and through the next 1H (inside hole)/1A; weave through beads to exit from the bottom-front hole of the upper G (Fig. 3, red thread).

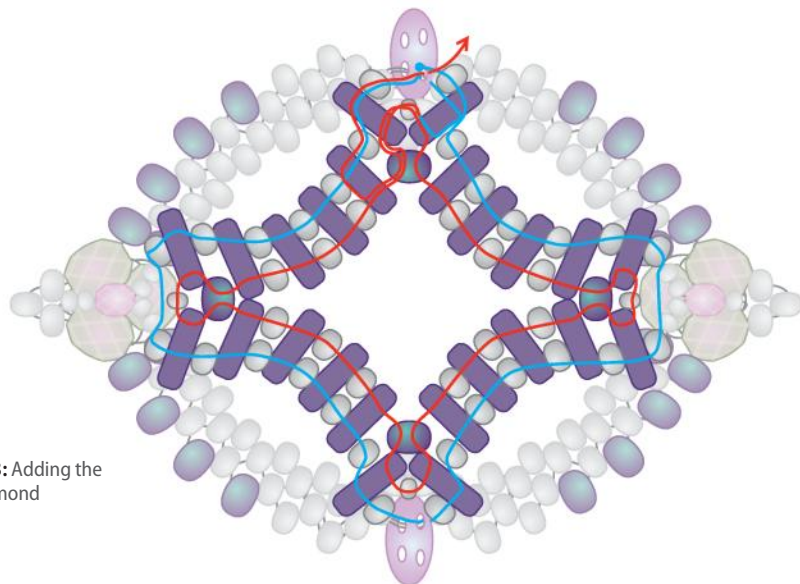


Fig. 3: Adding the Diamond

3) **TOP EMBELLISHMENT.** Use circular netting to add a top embellishment that will anchor the ear wire:

Top Embellishment Round 1: String 2A; pass through the top-front hole of the current G. String 2A; pass through the bottom-front hole of the G, the 2A just added, and the top-front hole of the G (Fig. 4, purple thread). String 1A, 1B, 1D, 1B, and 1A; pass through the top-front hole of the G and the nearest A (Fig. 4, green thread). *Note:* In all remaining rounds of the Top Embellishment, the thread will always pass through the top-front hole of the upper G.

Top Embellishment Round 2: String 1B, 1H, 1A, and 1H; pass through the D of the previous round. String 1H, 1A, 1H, and 1B; pass through the nearest 1A/1G/1A/1B/1H (first/inside hole)/1A/1H (inside hole) (Fig. 4, turquoise thread).

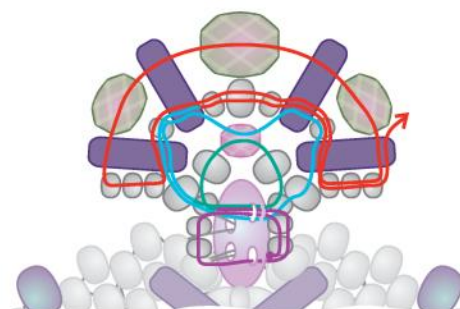


Fig. 4: Working Top Embellishment Rounds 1-3

Top Embellishment Round 3: String 1A, 1B, and 1A; pass through the next 1H (inside hole)/1A/1H (inside hole). String 3A; pass through the second (outside) hole of the current H. String 1E; pass through the next H (outside hole). String 1F; pass through the next H (outside hole). String 1E; pass through the next H (outside hole). String 3A; pass through the inside hole of the current H. Weave through beads to exit from the inside hole of the last H added in Top Embellishment Round 2, the adjacent 3A, and the outside hole of the current H (Fig. 4, red thread).

Top Embellishment Attachment: Turn the beadwork over. String 1B; pass through the next 1H (outside hole)/1F/1H (outside hole). String 1B; pass through the next 1H (outside hole) and the nearest 1A of Top Embellishment Round 3, then pass back through the last H (outside hole) exited. Weave through beads to exit back through the first B added in this attachment (Fig. 5, blue thread; back view of beadwork shown). *Note:* In this attachment, the holes



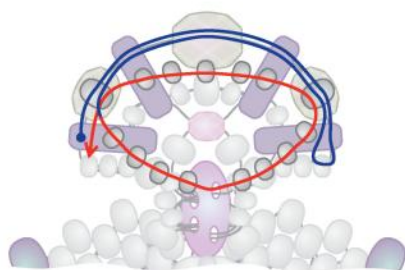


Fig. 5: Completing the Top Embellishment Attachment

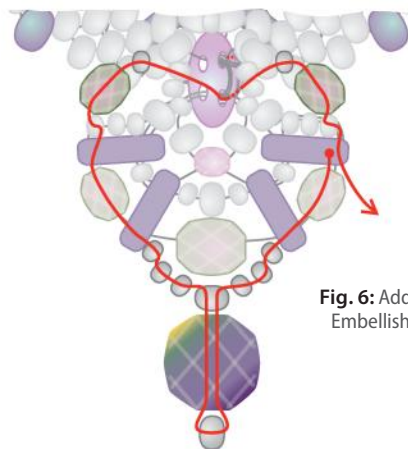


Fig. 6: Adding the Bottom Embellishment Fringe



Back of earring

in the G that face you are referred to as the front for instructional purposes, even though you're actually viewing the back of the base. String 4A; pass through the top-front hole of the G. String 4A; pass back through the second B added in this attachment. String 5A; pass back through the first B added in this attachment (Fig. 5, red thread). Repeat the entire thread path of this attachment. Weave through beads to exit from the top-front hole of the bottom G.

4) BOTTOM EMBELLISHMENT. Use circular netting and fringe to add a bottom arch and decorative fringe:

Bottom Embellishment Rounds 1–3:

Rotate the beadwork so that the current G and the working thread are at the top. Repeat Top Embellishment Rounds 1–3. Rotate the beadwork so that the G and the working thread are at the bottom. *Note:* In this attachment, the holes in the G that face you are referred to as the front for instructional purposes, even though you're actually viewing the back of the base.

Bottom Embellishment Fringe: Pass through the nearest 1E/1H (outside hole). String 3A, 1B, 1J, and 1B; pass back through the last 1J/1B added. String 3A; skip the nearest F and pass through the next 1H (outside hole)/1E/1H (outside hole)/1A. String 1E and 1A; pass through the bottom-front hole of the nearest G. String 1A and 1E; pass through the next A and the first H (outside hole) exited in this fringe (Fig. 6; back view of beadwork shown). Repeat the thread path of this fringe to reinforce. Secure the threads and trim.

5) EAR WIRE. Attach 1 ear wire to the 5A strand added in the top embellishment attachment by opening and closing the ear wire's loop as you would a jump ring.

6) Repeat Steps 1–5 for a second earring. ●

PENNY DIXON became captivated with beading in 2009. She loves the constant learning and limitless creativity that beading offers. Teaching and being a TrendSetters designer for Starman Inc. has only enhanced her love for beading and design. Learn more about working with shaped beads and wire in her video workshops at www.bit.ly/penny-dixon. Contact Penny at pendixon@gmail.com or visit her at www.pennydixondesigns.com.

RESOURCES Check your favorite bead retailer or contact: Japanese seed beads, fire-polished rounds, 2-hole bars, crystal rounds, and QuadraLentils: Bohemian Beads and Button, (208) 221-2053, www.bohemianbeadsandbutton.com/Home_Page.php. Ear wires and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

Midas Touch

MARCIA ROSE

Connect pretty flowerlike peyote-stitched rivolis for a pendant, then finish the necklace with a tubular brick-stitched strap interspersed with even more sparkling bezeled rivolis.



TECHNIQUES

tubular peyote stitch
square stitch
ladder stitch
tubular brick stitch

PROJECT LEVEL ○○○

MATERIALS

3 g gold-lined pearl size 15° seed beads (A)
1 g metallic gold size 15° charlottes (B)
10 g metallic gold size 11° cylinder beads (C)
6 g gold-lined pearl size 11° seed beads (D)
3 g ivory size 8° seed beads (E)
5 purple-back ultra purple AB 14mm crystal rivolis (F)
6 foil-back volcano 14mm crystal rivolis (G)
2 gold 6×17mm cones
4 gold 3mm seamless rounds
4" of gold 4×6mm oval chain
1 gold 13mm crystal-studded round magnetic clasp
2 gold 2mm crimp tubes
2 gold 6mm jump rings
12" of gold .012 beading wire
Crystal 6 lb FireLine braided beading thread or white size D Nymo nylon beading thread

TOOLS

Scissors
Size 13 beading needles
Crimping pliers
Wire cutters
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

20¼" (with 2" pendant)

artist's tip

If you want the rope's tubes to be very stiff, use FireLine. For a softer feel, use nylon thread such as Nymo or KO.

1) CENTER BEZEL. Work tubular peyote stitch to form the center bezel:

Rounds 1 and 2: Use 3' of thread to string 36D, leaving a 4" tail. Tie a knot to form a tight circle. Pass through the first D to clear the knot.

Round 3: String 1D, skip 1D from the initial circle, and pass through the next D; repeat seventeen times for a total of 18D. Step up for the next and subsequent rounds by passing through the first bead added in the current round.

Rounds 4 and 5: Work 18 stitches with 1A in each stitch for a total of 2 rounds. Weave through beads to exit from Round 1.

Rounds 6 and 7: Place 1F in the beadwork so the back touches Rounds 4 and 5. Work 18 stitches with 1A in each stitch for a total of 2 rounds.

Round 8: Work 18 stitches with 1B in each stitch (Fig. 1). Pull the thread very tight to snug the rivoli into place. Weave through beads to exit from Round 2.

Embellish: String 1E and pass through the next D of Round 2; repeat for a total of 18E (Fig. 2). Secure the thread and trim. Set aside.

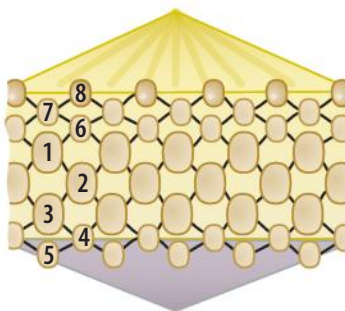


Fig. 1: Stitching the center bezel

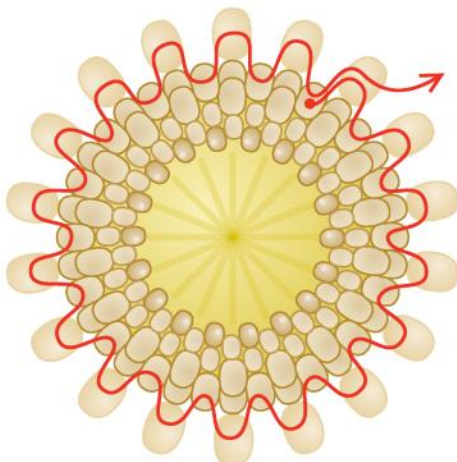


Fig. 2: Embellishing the center bezel



2) PETAL AND CHAIN BEZELS. Repeat Step 1 four times, this time omitting the embellishment after Round 8 and leaving 12" tails ("F bezels"). Then repeat Step 1 six times, this time using G instead of F, omitting the embellishment after Round 8, and leaving 12" of tail on 2 of the bezels ("G bezels").

3) PENDANT ASSEMBLY. Connect the center and G bezels to form the pendant:

Connection 1: Work this connection with the bezels facedown. Weave the working thread of 1 G bezel through beads to exit from Round 2. String 1D and pass through the next D of Round 2; repeat once. Weave through beads to exit back through the last D added (Fig. 3, blue thread). Pass through a D of the center bezel's Round 3 and back through the first D just added. Repeat the thread path to reinforce (Fig. 3, red thread). Don't trim the thread.

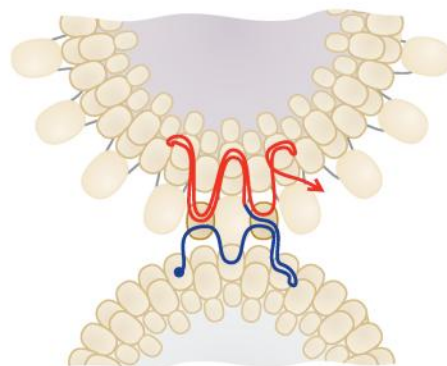


Fig. 3: Forming the first connection on the pendant

Connections 2–6: Repeat Connection 1 to attach the remaining G bezels to the center bezel, evenly spacing the bezels so that each set of 2D that connects to Round 3 on the center bezel has a G bezel attached (Fig. 4, blue thread).

G-bezel connections: Use tail threads to connect each G bezel to the one next to it. Do so by square-stitching touching Ds of Round 1 (Fig. 4, red thread). Repeat the thread path to reinforce. Secure the threads and trim. Set the pendant aside.

4) TUBES. Work tubular brick-stitch sections to form the strap:

Round 1: Use 3' of thread to form a ladder-stitched strip 5C long, leaving a 12" tail. Pass through the first C added and the last C added to form a ring.

Rounds 2–18: Use C to work tubular brick stitch for 18 rounds. Don't trim the threads; set aside.

Repeat this entire step once to form another 18-round tube. Repeat the step four more times, first working two 31-round tubes and then working two 47-round tubes.

5) ASSEMBLY. Connect the tubes and bezels to form a strap, then assemble the cones and clasp:

Strap: *Use the working thread of one 47-round tube to neatly stitch it to Rounds 1–3 on an F bezel (Fig. 5). Stitch an 18-round tube to the opposite side of the same bezel. Stitch the end of the 18-round tube just placed to another F bezel, then stitch a 31-round tube to the other side of the same bezel. Stitch the other end of the 31-round tube to Rounds 1–3 on the pendant's upper-right bezel. *Note:* Take care to stitch this and subsequent bezels so their rivolis face the same way as the rivolis on the pendant. Repeat from * to assemble the other strap, this time attaching to the pendant's upper-left bezel.

Embellish: Use the extra thread of each F bezel just placed to embellish as in Step 1, this time only adding 16E and skipping the point at which the tubes are placed (Fig. 6).

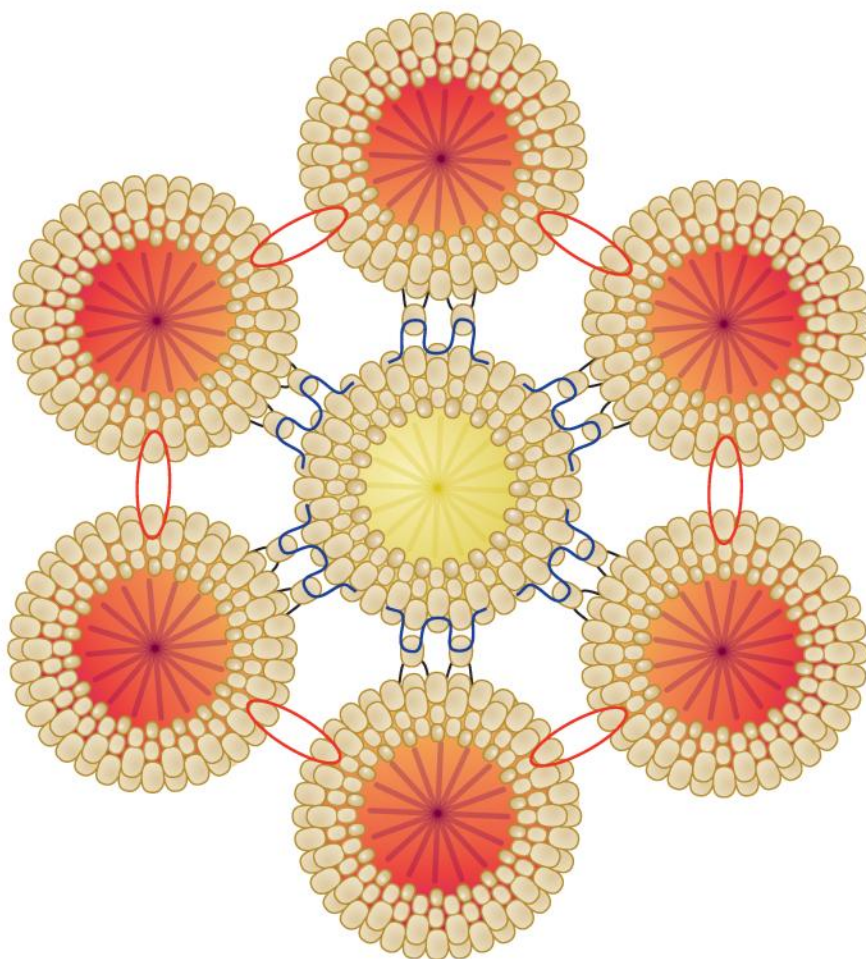


Fig. 4: Placing bezel connections 2–6 and joining the outer bezels (the embellishment E beads have been removed for clarity)

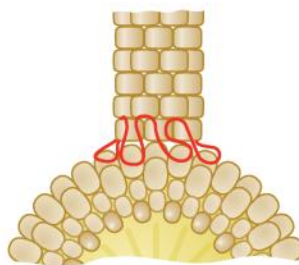


Fig. 5: Stitching a tube to a bezel

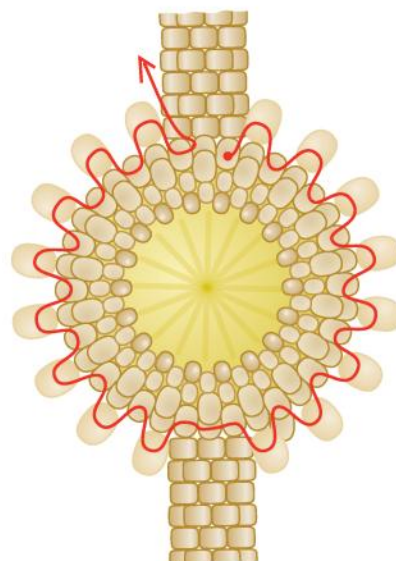


Fig. 6: Embellishing a strap bezel



Fig. 7: Finishing the end of one strap

Ends: Pass 6" of beading wire down through 1C at the end of one strap and up through 1C on the other side of the tube. Even the ends so the loop holds the end of the strap. Use both ends to string 1 cone (wide end first), one 3mm round, 1 crimp tube, and one 3mm round; snug the wire to slide the cone over the strap end. Use 1 wire end to string the end of one 1¾" piece of chain and pass back through the last 3mm round strung and the crimp tube (Fig. 7). Snug the wire again and crimp the tube. Trim the wire ends. Repeat this section for the other strap. Use 1 jump ring to attach one half of the clasp to each chain end. ●

MARCIA ROSE is the cofounder of a computer/electronics mail-order company. After selling the company, she discovered french-wire beaded flowers and became totally obsessed with everything beaded.

RESOURCES Check your favorite bead retailer or contact: Swarovski rivolis (article1122), Delica cylinder beads, thread, and all other materials: Beads Gone Wild, (561) 649-9909, www.beadsgonewild.com. Beads and rivolis: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Beadalon beading wire: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

OPTION
DON'T LIMIT YOURSELF TO JUST TWO COLORS—CHOOSE A RAINBOW OF RIVOLIS!



Back of chain bezel

Vineyard Trellis Bracelet

PAMELA LACASSE

Right-angle-weave a meandering path of peanut, labradorite, and seed beads in this delicate bracelet.



TECHNIQUES

right-angle weave
picot

PROJECT LEVEL **○○○**

MATERIALS

2 g metallic bronze size 15° seed beads (A)
5 g luster opaque rose/gold topaz size 11° seed beads (B)
5 g seafoam green-lined light topaz size 11° seed beads (C)
5 g sage green 4×2mm peanut beads (D)
25 labradorite 4×3mm faceted rondelles (E)
1 antiqued brass 8×14mm magnetic ball clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

7½"

1) BASE. Use right-angle weave to form the bracelet's base:

Starting unit: Use 3' of thread to string 4D, leaving a 4" tail; pass through the beads again to form a tight circle, then use the tail and working threads to tie a square knot. Pass through the first D added to hide the knot (Fig. 1, blue thread). String 1B and pass through the next D added in this unit; repeat three times (Fig. 1, red thread). Trim the tail.

Unit 1: String 3D; pass through the last D exited and the first D just added (Fig. 2, blue thread). String 1B and pass through the next D added in this unit; repeat. Weave through beads to exit from the first B added in this unit (Fig. 2, red thread).

Unit 2: String 1C, 1B, and 1C; pass through the last B exited (Fig. 3, green thread). String 1A and pass through the next bead added in this unit; repeat twice. String 1A and pass through the last B exited in Unit 1. Weave through beads to exit from the B added in this unit (Fig. 3, blue thread).

Unit 3: String 4D; pass through the last B exited and the first D just added. String 1B and pass through the next D added in this unit; repeat twice. Weave through beads to exit from the third B added in this unit (Fig. 3, red thread).

Units 4–7: Repeat Units 2 and 3 twice to form a diamond shape.

Unit 8: String 1C; pass through the nearest B at the upper-left corner of Unit 1. String 1C; pass through the last B exited in Unit 7 (Fig. 4, blue thread). String 1A and pass through the next bead in this unit; repeat three times. Weave through beads to exit from the second A added in this unit, toward the center of the work (Fig. 4, red thread).

Center (Component 1): String 1A, 1B, 1E, 1B, and 1A; pass back through the A of Unit 6, opposite the last A exited. Pass through the nearest D and the following A. Pass back through the 1A/1B/1E/1B/1A just added and the lower left A of Unit 2 (Fig. 5, blue thread). Weave through beads to exit from the D at the top of Unit 5, exiting toward the right (Fig. 5, red thread). This completes Component 1.

Components 2–9: Repeat Units 1–8 and Center eight times for a total of 9 components.

Final unit: String 3D; pass through the last D exited and the first D just added (Fig. 6, blue thread). String 1B and pass through the next D of this unit; repeat. Weave through beads to exit from the upper-left B of Component 9, Unit 8 (Fig. 6, red thread). *Note:* The beadwork should fit around the wrist so the ends touch comfortably. If needed for fit, stitch another component repeat or form Unit 2 repeats on each end to reach the desired length.

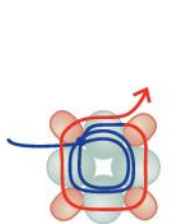


Fig. 1: Forming the starting unit

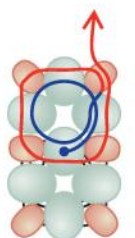


Fig. 2: Stitching Unit 1

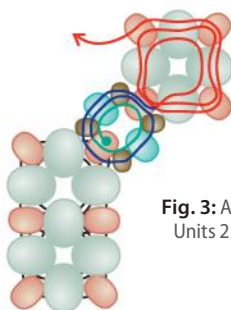


Fig. 3: Adding Units 2 and 3

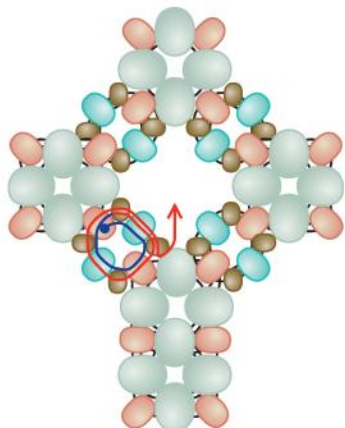


Fig. 4: Completing Unit 8

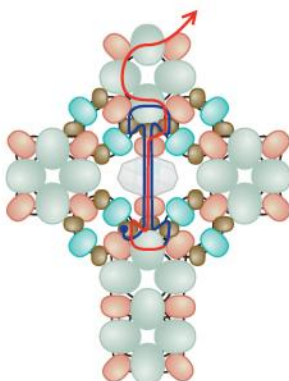


Fig. 5: Adding the center of Component 1

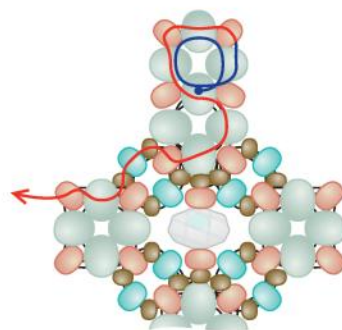


Fig. 6: Stitching the final unit and preparing to add the edging

OPTION

FOR A WIDER BRACELET, USE 3MM BUGLES IN PLACE OF THE SEAFOAM GREEN SIZE 11° BEADS. ADJUST THE BEAD SIZES AND COUNTS USED FOR THE CENTER AND EDGING, AS NECESSARY, TO KEEP THE WORK FLAT AND TO AVOID GAPS. PAMELA FURTHER EMBELLISHED THIS VARIATION BY USING ADDITIONAL PICOTS, PLUS SHE OMITTED THE UNIT 1 REPEAT IN COMPONENTS 2-9, WORKING UNIT 2 DIRECTLY OFF OF UNIT 5 INSTEAD.

2) EDGING. String 3A; pass through the next B of Component 9, Unit 7 (Fig. 7, blue thread). String 2A, 1C, 1B, 1E, 1B, 1C, and 2A; pass through the upper-left B of Unit 7 on the next component (Fig. 7, red thread). Repeat from the beginning of this step seven times. String 3A; pass through the next B of Component 1, Unit 7 to form a picot. Weave through beads to exit from the B of Unit 3 that mirrors the last B exited. Rotate the work 180 degrees and repeat this entire step to embellish the other edge of the bracelet. Secure the thread and trim.

3) CLASP. Start 12" of new thread that exits from 1B at one end of the bracelet. String 3A, one half of the clasp, and 2A; pass through the next end B of the final unit and weave through beads to exit up through the original B exited in this step (Fig. 8). Repeat the thread path several times to reinforce. Secure the thread and trim. Repeat this entire step on the other end of the bracelet using the other half of the clasp. ●

PAMELA LACASSE is a jewelry maker with a focus on beadwork. You can view some of her work at www.shop.pjlacasse.etsy.com. Contact Pamela at pamelalacasse@yahoo.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, peanut beads, labradorite rondelles, clasp, and thread: Bead It, (603) 223-0146, www.beadit.biz.

artist's tips

- › Always attach the clasp with a separate thread. This ensures that if the clasp stitching breaks, it won't affect the bracelet's body.
- › If necessary to accommodate the several thread passes required, enlarge the holes of the labradorite rondelles with a bead reamer.

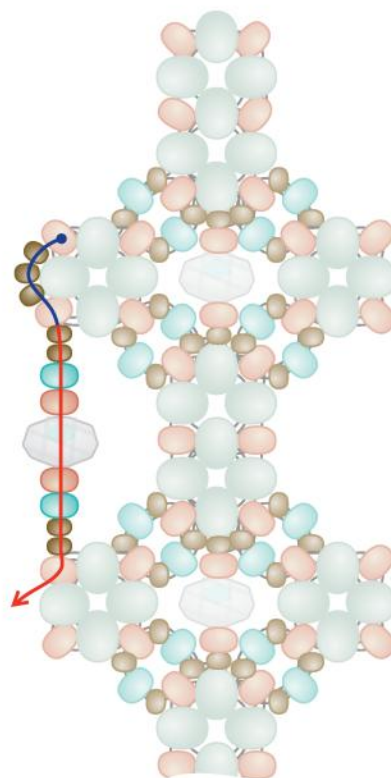


Fig. 7: Edging the base

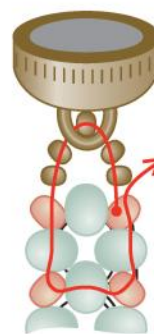


Fig. 8: Connecting the clasp

Cubed Chandelier Earrings

MARCIA DECOSTER

Cubic right-angle weave lends itself well to creating curves and angles, and this pentagon shape takes full advantage to create geometrically shaped earrings with a hint of sparkle.



Cubed Chandelier Earrings

TECHNIQUES

cubic right-angle weave
picot

PROJECT LEVEL ○○○

MATERIALS

2 g gold size 15° Japanese seed beads (A)
1 g matte olive size 15° Japanese seed beads (B)
5 g mustard-lined yellow size 11° Japanese seed beads (C)
2 g matte dark green opaque size 11° Japanese seed beads (D)
1 g gold size 11° Japanese seed beads (E)
30 light Colorado topaz AB 3mm crystal bicones (F)
1 pair of gold 19×12mm ear wires
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

2½"

1) PENTAGON. Use cubic right-angle weave to form the bottom of the earring:

Pentagon Cube 1, Bottom: Add a needle to the center of 10' of thread and bring the ends together to form a 5' doubled thread. String 4C, leaving a 4" tail; use the working and tail threads to tie a square knot, forming a tight circle. Pass through the first 2C strung (Fig. 1, purple thread).

Pentagon Cube 1, Face 1: String 3C; pass through the last C exited and the next C of the bottom (Fig. 1, green thread).

Pentagon Cube 1, Faces 2 and 3: String 2C and pass down through the nearest side C of the previous face, through the last bottom C exited, and through the next C of the bottom; repeat. Pass up through the nearest side C of Face 1 (Fig. 1, blue thread).

Pentagon Cube 1, Face 4: String 1C; pass down through the nearest side C of Face 3, through the last bottom C exited, up through the nearest side C of Face 1, and through the last C added (Fig. 1, red thread). *Note:* The top beads of this cube form the bottom beads of the next cube.

Pentagon Cubes 2–9: Repeat Pentagon Cube 1, Faces 1–4 eight times. Weave through beads to exit from a top C of Pentagon Cube 9. Turn the work so Pentagon Cube 9 is at the bottom (Fig. 2).

Pentagon Cubes 10–13: Repeat Pentagon Cube 1, Faces 1–4 four times, working off of the side of Pentagon Cube 9. Weave through beads to exit from the top C of Pentagon Cube 13 on the inside of the curve (Fig. 3; new beads are shaded in blue for clarity).

Pentagon Cubes 14–17: Repeat Pentagon Cube 1, Faces 1–4 four times, working off of the inside of Pentagon Cube 13. Weave through beads to exit from the top C of Pentagon Cube 17 on the inside of the curve (Fig. 4; new beads are shaded in pink for clarity).

Pentagon Cubes 18–25: Repeat Pentagon Cube 1, Faces 1–4 eight times, working off of the inside of Pentagon Cube 17.

Top Join: Squeeze the beadwork so the inside edges of Pentagon Cubes 25 and 1 touch. Weave through beads to exit from a top C of Pentagon Cube 25 on the inside of the curve (Fig. 5, green thread; bird's-eye view of Pentagon Cubes 25 and 1 shown). String 1C; pass through the mirror C of Pentagon Cube 1. String 1C; pass through the last C exited in Pentagon Cube 25 and the first C added (Fig. 5, blue thread). Weave through beads to exit down through the nearest corner C of Pentagon Cube 25 (Fig. 5, red thread).



Fig. 1: Forming Pentagon Cube 1

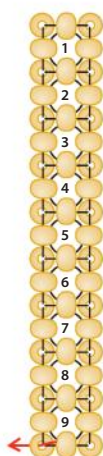


Fig. 2: Pentagon Cubes 1–9

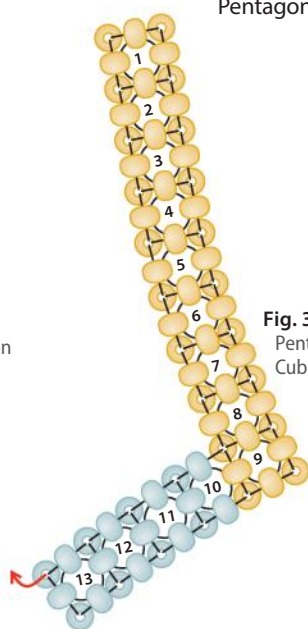


Fig. 3: Adding Pentagon Cubes 10–13

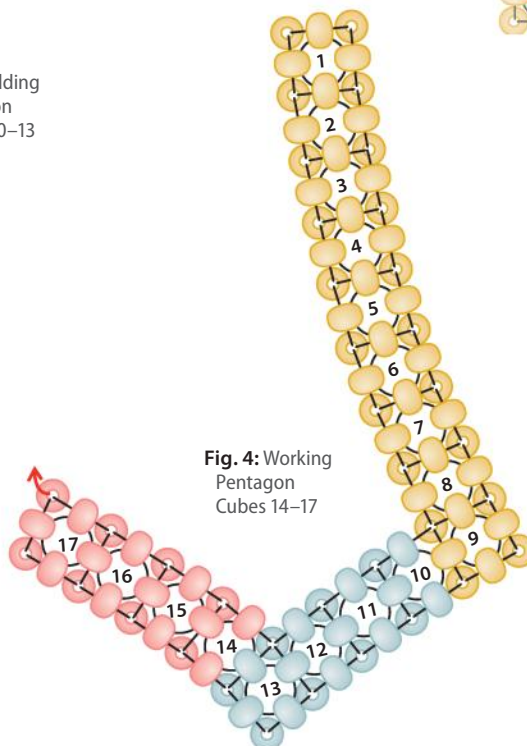


Fig. 4: Working Pentagon Cubes 14–17

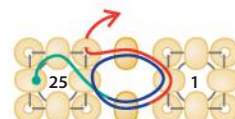


Fig. 5: Forming the Top Join

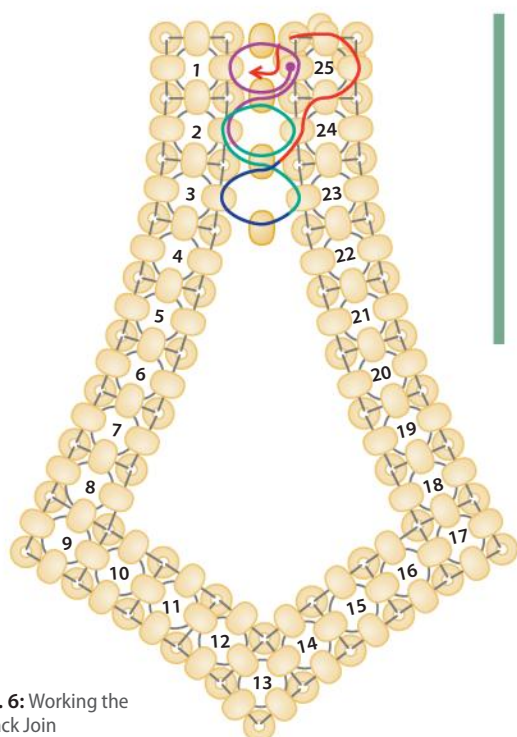


Fig. 6: Working the Back Join

artist's tips

- › When working with doubled thread, use beeswax to keep the two pieces together.
- › If you make an error and need to back the needle and thread out of a bead, pull the working thread until the eye of the needle is next to the bead hole. Then, wiggle the needle gently and it will follow the thread through the hole in the bead.

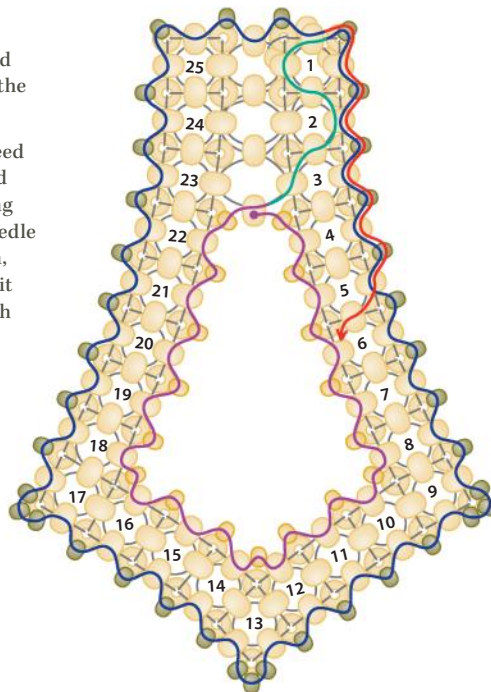


Fig. 7: Forming the pentagon edges

Back Join: Position the beadwork so the working thread's exit point matches the purple dot in Fig. 6. String 1C; pass up through the mirror inside edge C of Pentagon Cube 1. String 1C; pass down through the last C exited in Pentagon Cube 25, through the first C just added, and down through the nearest inside edge C of Pentagon Cube 2 (Fig. 6, purple thread). String 1C; pass up through the mirror C of Pentagon Cube 24, through the first C added in this join, down through the last C exited in Pentagon Cube 2, through the C just added, and down through the nearest inside edge C of Pentagon Cube 23 (Fig. 6, green thread). String 1C; pass up through the mirror C of Pentagon Cube 3 and through the third C of this join (Fig. 6, blue thread). Weave through beads to exit down through the other inside edge C of Pentagon Cube 25 (Fig. 6, red thread).

Front Join: Turn the beadwork over and repeat the back join on the other side of the work, this time exiting from the last C added.

2) PENTAGON EDGE. Add beads along the front edges of the pentagon:

Inside Front Edge: String 1A and pass through the nearest front inside edge C; repeat fifteen times. String 1A and pass through the nearest C of the front join

(Fig. 7, purple thread). Weave through beads to exit from the top edge C on the front of Pentagon Cube 1 (Fig. 7, green thread).

Outside Front Edge: String 1B and pass through the next front outside edge C; repeat eight times. String 3B; pass through the next front outside C to form a picot. String 1B and pass through the next front outside C; repeat three times. String 3B; pass through the next front outside C to form a picot. String 1B and pass through the next front outside C; repeat three times. String 3B; pass through the next front outside C to form a picot. String 1B and pass through the next front outside C; repeat ten times (Fig. 7, blue thread). Weave through beads to exit from the front C between Pentagon Cubes 5 and 6, toward the inside of the pentagon (Fig. 7, red thread).

3) SURFACE EMBELLISHMENT. String 1F and pass through the front top C of the next cube, exiting toward the center of the pentagon; repeat twice (Fig. 8, green thread).

*Pass through the next 3C of the following (corner) cube. String 1F and pass through the opposite C of the current cube, exiting toward the center of the pentagon. String 1F and pass through the front top C of the next cube, exiting toward the center of the

pentagon; repeat twice (Fig. 8, blue thread). Repeat from * twice (Fig. 8, red thread). Secure the threads and trim.

4) SQUARE. Use cubic right-angle weave to add the top square portion of the earring:

Prepare: Add a needle to the center of 10' of thread and bring the ends together to form a 5' doubled thread. Secure the thread so it exits from the third C of the back join on the pentagon toward Pentagon Cube 2.

Square Cube 1, Face 1: String 1D, 1E, and 1D; pass through the last C exited on the pentagon and the nearest C of Pentagon Cube 2.

Square Cube 1, Face 2: String 2D; pass down through the nearest D of Square Cube 1, Face 1. Pass through the last C exited and the first C of the back join.

Square Cube 1, Face 3: String 2D; pass down through the nearest D of Square Cube 1, Face 2. Pass through the last C exited and the nearest C of Pentagon Cube 24. Pass up through the nearest side D of Square Cube 1, Face 1.

Square Cube 1, Face 4: String 1D; pass down through the nearest D of Square Cube 1, Face 3 and through the last C exited. Pass up through the nearest side D of Square Cube 1, Face 1 and through the E

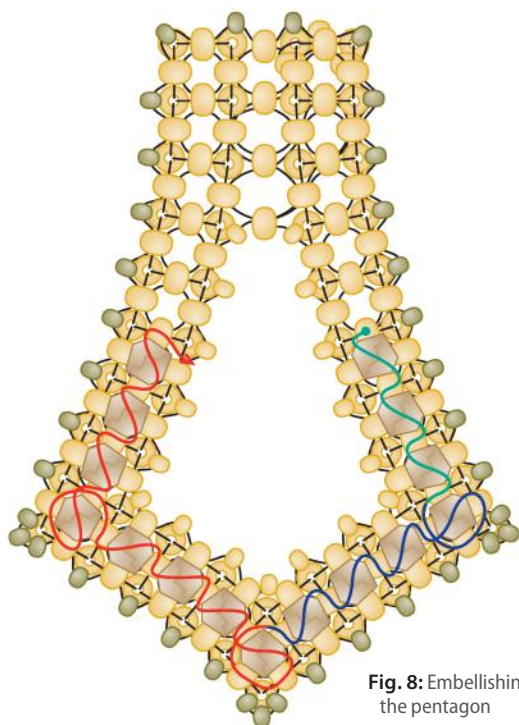


Fig. 8: Embellishing the pentagon

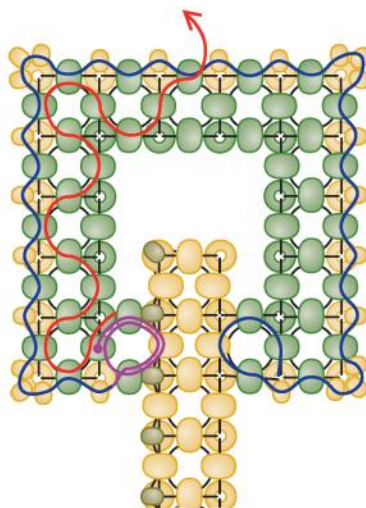


Fig. 9: Finishing and embellishing the square

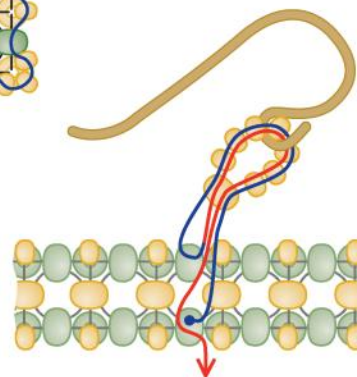


Fig. 10: Adding the ear wire and loop

of Square Cube 1, Face 1. *Note:* Be sure to exit from the E.

Square Cube 2, Faces 1–4 (corner): Work off of the top beads of Square Cube 1 to form another cube, this time using 1D, 1E, and 1D for Face 1; 2D for Face 2; 1D and 1E for Face 3; and 1D for Face 4. Weave through beads to exit from the E of Face 3 of this cube.

Square Cube 3: Work off the side of Square Cube 2 to form another cube, this time using 1D, 1E, and 1D for Face 1; 2D for Faces 2 and 3; and 1D for Face 4. Weave through beads to exit from the E of Square Cube 3, Face 1.

Square Cubes 4 and 5: Repeat Square Cube 3 twice, working off of the top beads of the previous cube. *Note:* Be sure that the E are placed on the outside of the line of cubes.

Square Cube 6 (corner): Work another cube, this time using 1D, 1E, and 1D for Face 1; 2D for Face 2; 1D and 1E for Face 3; and 1D for Face 4. Weave through beads to exit from the E of Face 3 in this cube.

Square Cubes 7–14: Repeat Square Cube 3 three times. Repeat Square Cube 6 to turn a corner. Repeat Square Cube 3 three times. Repeat Square Cube 6 to turn a corner.

Square Cube 15: Use D to connect Square Cube 14 with cubic right-angle weave to the front join of the pentagon, directly opposite of Square Cube 1. Exit from 1D just added along the outside edge of the square (Fig. 9, purple thread).

5) SQUARE EDGES. String 1A; pass through the next outside edge D. String 3A; pass through the next outside D to add a picot at the corner. Continue adding 1A between each outside edge D along the long edges of the square and adding 3A at the corners to embellish both the front and back outside edges of the square (Fig. 9, blue thread; only front embellishment shown for clarity). Weave through beads to exit from 1D at the top of the earring (Square Cube 8) (Fig. 9, red thread).

6) LOOP. String 1E, 3A, 1 ear wire, and 4A; pass back through the E just strung and through the opposite D of the D last exited (Fig. 10, blue thread). *Note:* String the ear wire so that the crystal embellishments face forward when worn. Pass back through the 1E/4A/ear wire/3A and through the first D exited (Fig. 10, red thread). Repeat the thread path multiple times to reinforce. Secure the threads and trim.

7) Repeat Steps 1–6 for a second earring. ●



MARCIA DECOSTER is a leading beadwork artist, teacher, and author of three books. In 2009, she was one of *Beadwork's* first Designers of the Year. Her work spans an aesthetic from whimsical to elegant. Contact Marcia at www.marcia-decoster.com and see her in-depth videos at www.bit.ly/marcia-decoster-raw.

RESOURCES Check your favorite bead retailer or contact: Swarovski crystal bicones and all other materials: Out On A Whim, (800) 232-3111, www.whimbeads.com.

Fireworks Necklace

JILL WISEMAN

A netted base holds a cacophony of freshwater-pearl fringes to make a fireworks-like explosion of beads. Easy techniques, big impact.



Fireworks Necklace

TECHNIQUES

netting
fringe
circular and flat peyote stitch

PROJECT LEVEL **○○○**

MATERIALS

5 g metallic bronze size 15° seed beads (A)
40 g metallic bronze size 11° seed beads (B)
12 g metallic bronze size 8° seed beads (C)
416 total mix of 4–6mm round and potato pearls in ivory, light gold, midnight blue, bronze, light olive, dark olive, light purple, cranberry, khaki, emerald, teal, silver, and onyx (D)

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needles

FINISHED SIZE

18¼" (inside edge)

1) BASE. Work netting to form the necklace base:

Rows 1 and 2: Use 6' of thread to string {1C and 2B} six times, leaving a 6" tail; pass back through the third 1C added. String 2B, 1C, and 2B; pass back through the first 1C added in Row 1 (Fig. 1, green thread).

Row 3: String 2B, 1C, and 2B; pass back through the nearest 1C of the previous row. String 2B, 1C, and 2B; pass back through the next 1C of the previous row (Fig. 1, blue thread).

Row 4: String 2B, 1C, 2B, 1C, and 2B; pass back through the nearest C of the previous row. String 2B, 1C, and 2B; pass back through the next 1C of the previous row (Fig. 1, red thread).

Rows 5–158: Repeat Rows 3 and 4 seventy-seven times or to the desired length. Weave through beads to exit down through the second C of Row 158.

2) FRINGE. String 6B, 1D, and 3A; pass back through the D and 6B to form a fringe (Fig. 2). Weave through beads to exit the nearest C. Repeat this entire step to add a fringe to each C of the base. *Note:* Form all fringes so they sit on the same side of the base and point in the same direction (exiting down through the C).

3) CLASP BAR. Use flat peyote stitch to form a bar for the clasp:

Bar: Use 3' of thread to peyote-stitch a strip 10B wide and 10 rows long. Fold the strip so the first and last rows interlock like a zipper; weave these beads together to form a seamless tube. Pass through the center of the tube. String 1D and 1B, then pass back through the D and the center of the tube; repeat to embellish the other end of the tube. Pass back and forth through the two end embellishments twice more to reinforce (Fig. 3, blue thread). Secure the thread and trim.

Connection: Start 1' of new thread that exits from the upper-corner C at one end of the netted base. String 3B, 1C, and 2B; pass through 2B at the center of the bar. String 2B; pass back through the last C added. String 3B; pass up through the next C at the end of the netted base and weave through beads to exit from the upper corner C (Fig. 3, red thread). Repeat the connection to reinforce. Secure the thread and trim.

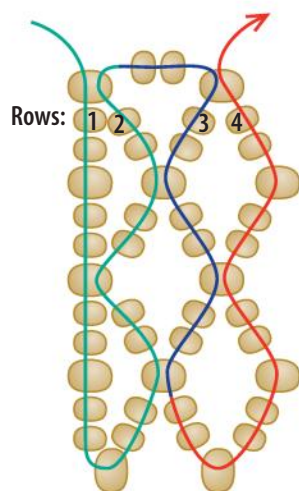


Fig. 1: Forming Rows 1–3 of the netted base

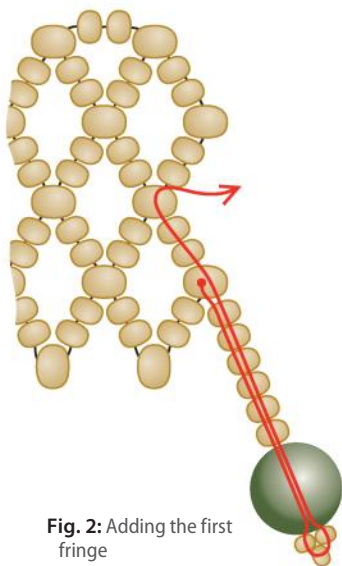


Fig. 2: Adding the first fringe

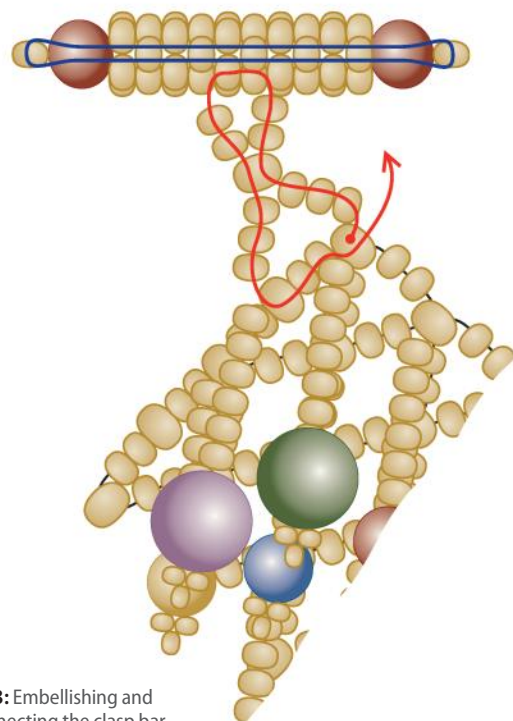


Fig. 3: Embellishing and connecting the clasp bar





4) CLASP LOOP. Use circular peyote stitch to form a loop for the clasp:

Round 1: Start 2' of new thread that exits from the upper-corner C at the other end of the netted base. String 3B, 1C, and 27B; pass through the C just strung. String 3B; pass up through the next C at the end of the netted base and weave through beads to exit from the first of the 27B just added (Fig. 4, green thread).

Round 2: String 1B, skip 1B, and pass through the next B; repeat twelve times for a total of 13B. Weave through beads to exit from the first B added in this round (Fig. 4, blue thread).

Round 3: Work 12 stitches with 2B in each stitch (Fig. 4, red thread). Secure the thread and trim. ●

JILL WISEMAN fell in love with beading in 2001 and now works full-time as a national beading teacher. She is the author of *Jill Wiseman's Beautiful Beaded Ropes* (Lark, 2012). Jill is known for writing clear and detailed instructions for all experience levels, and her kits and patterns are sold online at www.jillwisemansdesigns.com. Contact Jill at jill@jillwisemansdesigns.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads and thread: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Pearls: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

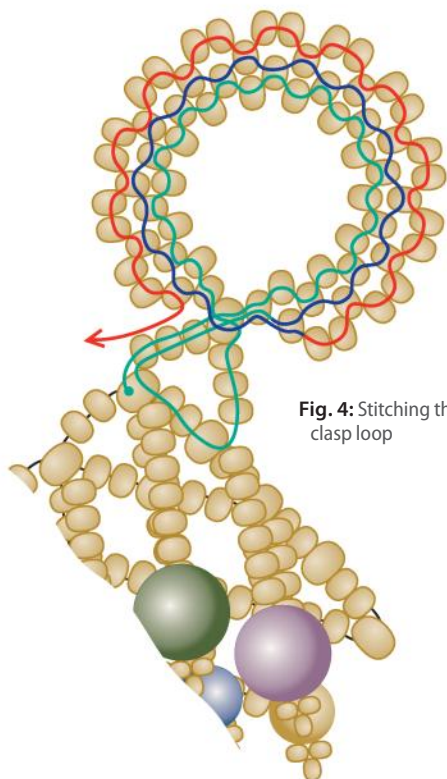


Fig. 4: Stitching the clasp loop

artist's tips

- › When adding the fringe, hold the piece so that only the small section you're working with is exposed. Tuck the rest in your nondominant hand to help you avoid catching your thread in the fringes.
- › When securing a new thread or ending an old one, work on the back of the netted base so you don't catch your thread in the fringes.
- › Add fringe to only a small section in the center front of the necklace to show off more of the netted base.
- › Use crystal bicones or fire-polished rounds instead of pearls for a different look.

Crystal Ponds Bracelet

SZIDONIA PETKI

Combine circular peyote stitch, picots, and two-needle right-angle weave with SuperDuos and crystals to create a bracelet with medallions that are reminiscent of mysterious limpid pools.



TECHNIQUES

circular peyote stitch

circular netting

picot

two-needle right-angle weave

PROJECT LEVEL

MATERIALS

2 g matte metallic dark olive size 15° Japanese seed beads (A)

2 g matte metallic dark olive iris size 11° Japanese seed beads (B)

8 g brown iris 5×2.5mm 2-hole SuperDuos (C)

104 crystal metallic light gold 2×3mm crystal bicones (D)

21 Indian sapphire 2XAB 4mm Swarovski crystal bicones (E)

1 bronze 5×11mm round magnetic clasp

Smoke 4 or 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 12 beading needles

FINISHED SIZE

7"

1) MEDALLIONS. Use circular peyote stitch, circular netting, and picots to form the bracelet medallions:

Round 1: Use 4' of thread to string {1B and 1E} four times, leaving a 4" tail; repeat the thread path to reinforce. Pass through the first B strung (Fig. 1, green thread).

Round 2: String 2A, 1B, 1C, 1B, and 2A and pass through the next B of Round 1; repeat three times. Step up through the first 2A/1B/1C (first, inside hole)/1B added (Fig. 1, blue thread).

Round 3: String 1C, 1B, and 1C and pass through the next 1B/1C (inside hole)/1B of Round 2; repeat three times (Fig. 1, red thread).

Round 4: *Note:* The beads of Rounds 4–6 will sit on top of Round 3. String 3A and pass through the last B exited, the next C (inside hole), and the following B; repeat eleven times for a total of 12 nets. Step up through the first 2A of the first net added (Fig. 2, blue thread). *Note:* You'll now begin working in the opposite direction.

Round 5: String 1D and pass through the second A of the next net added in Round 4; repeat eleven times. Pass through the first D added, the second A of the next net, and the following D (Fig. 2, red thread).

Round 6: String 3A and pass through the next 1D/1A/1D/1A/1D; repeat three times for a total of 4 picots (Fig. 3, green thread). Pass through the first A of the nearest picot added in this round, skip the following A, pass through the third A of the current picot, then pass through the following 1D/1A/1D/1A/1D; repeat three times (Fig. 3, blue thread). Weave through beads to exit from the second (outside) hole of 1C in Round 3 that's directly above 1 picot added in this round (Fig. 3, red thread). *Note:* This round forms Rounds 4 and 5 into a diamond shape.

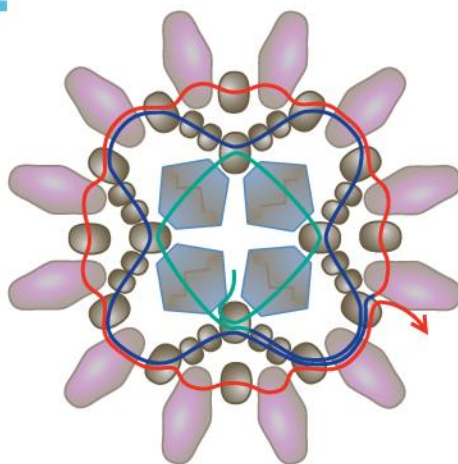


Fig. 1: Stitching Rounds 1–3 of a medallion

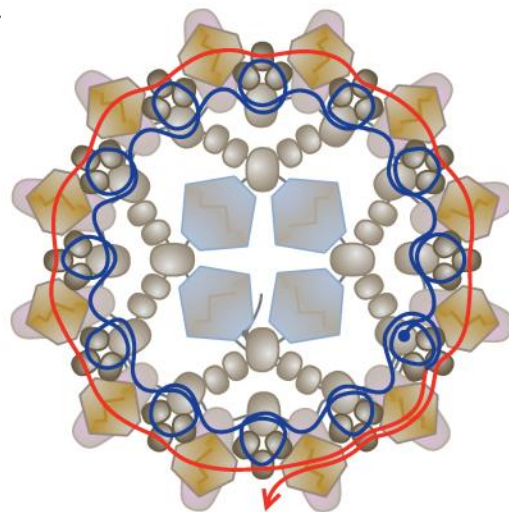


Fig. 2: Working Rounds 4 and 5 of a medallion

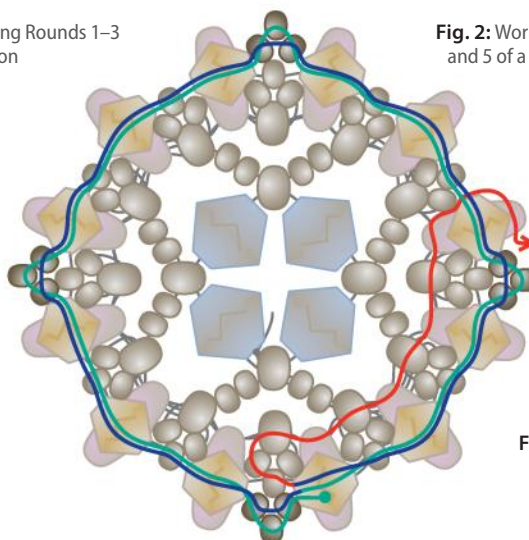


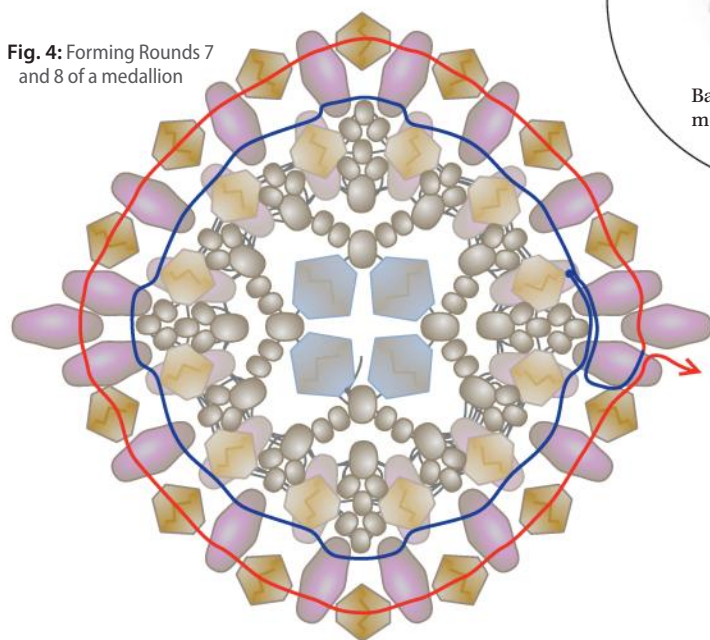
Fig. 3: Adding Round 6 of a medallion

artist's tips

› If your clasp's metal connection loop is large enough to accommodate beads, string an extra 2A to sit inside of the clasp loop in Step 3. The added beads will protect the thread from abrasion.

› Weave the tail threads toward the outer edge of the medallion when securing to make knotting and trimming easier.

Fig. 4: Forming Rounds 7 and 8 of a medallion



Round 7: String 2C; pass through the next C (outside hole). String 1C and pass through the next C (outside hole); repeat. Repeat from the beginning of this round three times. Step up through the second C (inside then outside holes) added in this round (Fig. 4, blue thread). *Note:* You'll now begin working in the opposite direction.

Round 8: String 1C; pass through the next C (outside hole) of Round 7. String 1D and pass through the next C (outside hole) of Round 7; repeat six times. Repeat from the beginning of this round (Fig. 4, red thread). Repeat the thread path of this round to reinforce. Secure the threads and trim. Set the medallion aside.

Repeat this entire step three times for a total of 4 medallions.

2) CONNECTIONS. Place a needle at each end of 12" of thread. Pass one needle through the second (outside) hole of 1C in Round 8 of 1 medallion. Use the right needle to string 1A, 5B, and 1A; pass through 1C (outside hole) in Round 8 of a second medallion. Using the same needle, string 1A, 5B, and 1A; pass through the last C (outside hole) exited on the first medallion and the first 1A/2B strung (Fig. 5, green thread). Using the same needle, string 1E; pass back through the seventh and sixth B strung and the next 1A/1C (outside hole)/1A/5B/1A/1C (outside then inside holes) (Fig. 5, blue thread). Use the left needle to pass back through the nearest 1A/2B/1E and weave through beads to exit back through the last C (outside then inside holes) exited on the first medallion (Fig. 5, red thread). Secure the threads and trim.

Repeat this step twice to connect all 4 medallions.

Back of a medallion



Fig. 5: Connecting the medallions

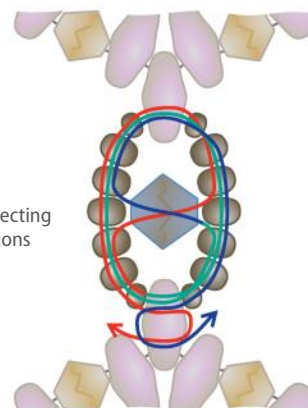
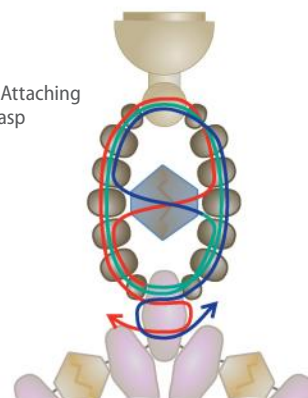


Fig. 6: Attaching the clasp



3) CLASP. Repeat Step 2, first exiting from the outside C in Round 8 of 1 end medallion; instead of passing through 1C in Round 8 of a second medallion, string one half of the clasp (Fig. 6). Repeat this step on the other end of the bracelet, using the second half of the clasp. ●

SZIDONIA PETKI is a self-taught beader who fell in love with the wonderful world of beads in 2012. She defines herself as a romantic girl who loves creating feminine and vintage-looking pieces. Contact Szidonia at www.sidoniasbeads.com and www.sidoniasbeads.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads and Swarovski crystal bicones: Caravan Beads, (800) 230-8941, www.caravanbeads.com. SuperDuos and thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Clasp: CleverDelights, www.cleverdelights.etsy.com.



Retro Blossom Earrings

JILL WISEMAN

Bezel, then connect crystal chatons to form this modern version of flower-power earrings.



TECHNIQUES

tubular peyote stitch
tubular netting
square stitch

PROJECT LEVEL **○○○**

MATERIALS

6 g nickel-plated size 15° seed beads (A)
2 g white-lined rose size 15° seed beads (B)
8 g blue iris size 11° cylinder beads (C)
2 g periwinkle size 11° cylinder beads (D)
14 foil-back light sapphire 39ss (about 8mm) crystal chatons (E)
2 foil-back fuchsia 39ss (about 8mm) crystal chatons (F)
¾" of sterling silver 3mm round chain
2 sterling silver 10 × 17mm lever-back ear wires
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needles
Wire cutters

FINISHED SIZE

2¾"

1) BEZEL. Use tubular netting and peyote stitch to bezel a chaton:

Round 1: Use 2' of thread to string 12C, leaving a 4" tail; pass through all 12C again to form a tight circle. Exit through the first 1C.

Round 2: String 3C, skip 1C of Round 1, and pass through the next 1C to form a net; repeat five times. Step up through the first 2C added in this round (Fig. 1, blue thread).

Round 3: String 3A and pass through the middle 1C of the next Round 2 net; repeat five times, pulling tight so the beadwork cups. Step up through the first 2A added in this round (Fig. 1, red thread).

Round 4: Place 1E faceup in the center of the beadwork. String 1A, 1C, and 1A and pass through the middle A of the next Round 3 net; repeat five times. Step up through the first 1A/1C added in this round (Fig. 2, blue thread).

Round 5: String 1A and pass through the next 1C of Round 4; repeat five times. Repeat the thread path to reinforce. Weave through beads to exit from the middle 1C of a Round 2 net (Fig. 2, red thread). Secure and trim the tail thread, but leave the working thread attached. Set the bezel aside.

Repeat this entire step six times for a total of 7 sapphire bezels. Repeat again, this time using D for C, B for A, and F for E to form 1 fuchsia bezel.

2) CONNECT. Use the working thread of the fuchsia bezel to square-stitch the last 1D exited in Round 2 to the middle 1C in a Round 2 net of 1 sapphire bezel. Weave through beads to exit from the middle 1D of the next Round 2 net on the fuchsia bezel. Continue square-stitching 1 sapphire bezel to each Round 2 net of the fuchsia bezel to add a total of 6 bezels (Fig. 3, blue thread). Secure the fuchsia bezel's thread and trim. Use the working thread of the sapphire bezels to square-stitch the touching 1Cs of Round 2, forming 6 more connections (Fig. 3, red thread). Secure 5 of the threads and trim. Weave the remaining thread through beads to exit from a sapphire bezel's outermost middle 1C of Round 2.

3) ASSEMBLY. Add the upper bezel, chain, and ear wire to complete the earring:

Chain bottom: String 1A, one end of one ¾" piece of chain, and 1A, then pass through the last 1C exited on the bezel; repeat the thread path to reinforce (Fig. 4, green thread). Secure the thread and trim.

Chain top: Use the working thread of the remaining sapphire bezel to string 1A, the free end of the chain, and 1A, then pass through the last 1C exited on the bezel; repeat the thread path to reinforce. Weave through beads to exit from the middle 1C of the Round 2 net on the other side of the bezel (Fig. 4, blue thread).

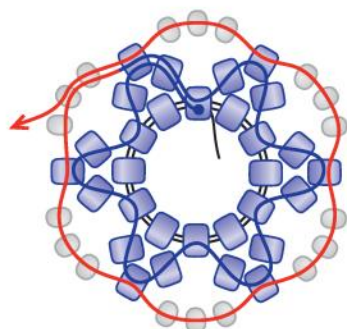


Fig. 1: Forming Rounds 2 and 3 of the bezel

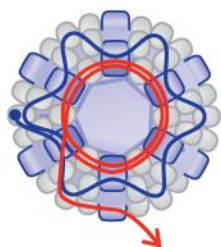


Fig. 2: Working Rounds 4 and 5

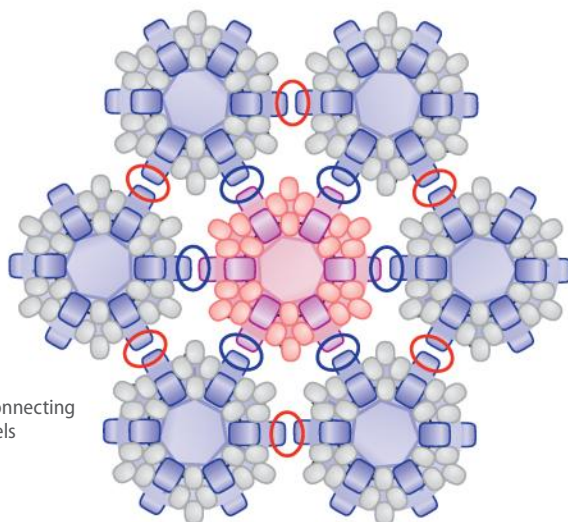


Fig. 3: Connecting the bezels

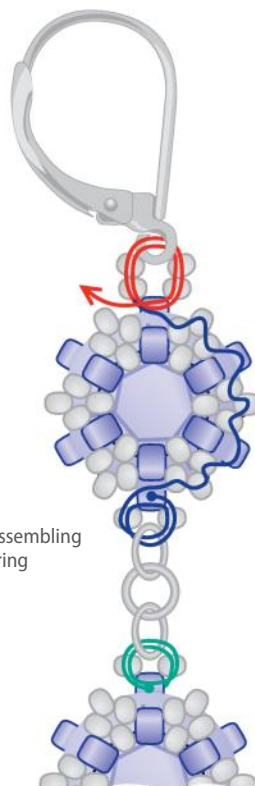


Fig. 4: Assembling the earring

Ear wire: String 2A, the loop of 1 ear wire, and 2A, then pass through the last 1C exited; repeat the thread path to reinforce (Fig. 4, red thread). Secure the thread and trim.

4) Repeat Steps 1–3 for a second earring. ●

JILL WISEMAN fell in love with beading in 2001 and now works full-time as a national beading teacher. She is the author of *Jill Wiseman's Beautiful Beaded Ropes* (Lark, 2012). Jill is known for writing clear and detailed instructions for all experience levels, and her kits and patterns are sold online at www.jillwisemandesigns.com. Contact Jill at jill@jillwisemandesigns.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, thread, and Swarovski crystal chatons (article #1028 and #1088): Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Chain and ear wires: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Kits: www.jillwisemandesigns.com.

artist's tips

- Create a single blossom to wear as a pendant.
- A strip of blossoms makes a striking bracelet or necklace.



Beadwork

Beadwork magazine is your go-to resource for beadweaving. Inside each issue you'll find:

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- Complete materials lists and resource guides
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Rosebud Rivolis

SABINE LIPPERT

Stitch three different sizes of sparkling components, then connect them together to form this elegant, curving necklace that evokes a ring of beveled rosebuds.



TECHNIQUES

netting
tubular peyote stitch
picot
wireworking

PROJECT LEVEL ●●○

MATERIALS

12 g gold metallic iris size 15° seed beads (A)
27 g duracoat galvanized champagne size 11° seed beads (B)
130 sparkle-lined light rose 4mm glass rounds (C)
17 foil-back rose AB 14mm crystal rivolis
5 foil-back rose AB 18mm crystal rivolis
49 gold 16-gauge 7mm jump rings
1 gold 8×15mm lobster clasp
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

18¾" (expandable to 20")

1) MEDIUM COMPONENTS. Use netting and tubular peyote stitch to form bezeled rivolis:

Rounds 1 and 2: Use 3' of thread to string {3B and 1C} six times, leaving a 3" tail. Pass through the beads again to form a circle; exit from 1C.

Round 3: String 1B, skip 1B of the previous round, and pass through the next B, then string 1B, skip 1B of the previous round, and pass through the next C; repeat five times. Step up through the first B added in this round (Fig. 1).

Round 4: String 1B and pass through the next B of Round 3, then string 5A and pass through the following B of Round 3, allowing the beads to arc around the C; repeat five times. Weave through beads to exit a B of Round 1 that sits to the right of a C (Fig. 2, blue thread).

Round 5: String 1B and pass through the next B of Round 1, then string 5A and pass through the following B of Round 1, allowing the beads to arc over the C; repeat five times. Weave through beads to exit from the second A added in this round (Fig. 2, red thread).

Round 6: *String 3B, skip 1A, and pass through the next 2A of the current arc. String 1A, 1B, and 1A; pass through the first 2A of the arc on the mirror side of the nearest C (Fig. 3, blue thread). Repeat from *. Weave through beads to exit from the second A added to the next arc over the next C (Fig. 3, red thread). *Note:* This and the next 2 figures are shown as flat side views for clarity. Repeat this entire section five times to add 4 picots around each C. Exit from the third B added in this round.

Round 7: String 2A and pass through the nearest B of Round 5, then string 2A and pass through the next 3B of Round 6 on this side of the beadwork; repeat five times. Exit from a center B of Round 6 on this side of the beadwork (Fig. 4).

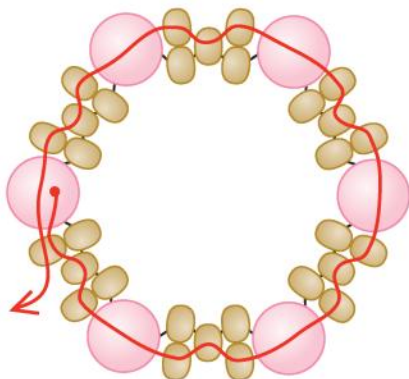


Fig. 1: Adding Round 3 of the medium component

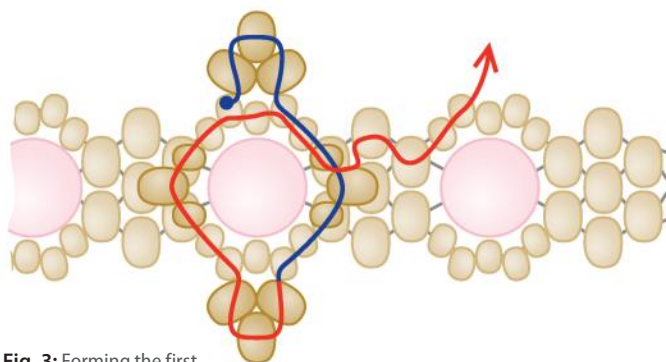


Fig. 3: Forming the first stitches in Round 6 of the medium component

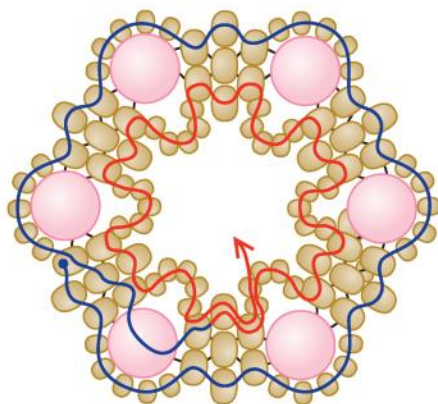


Fig. 2: Stitching Rounds 4 and 5 of the medium component

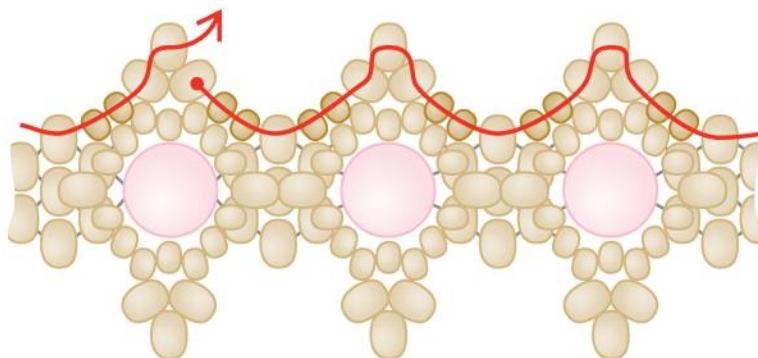


Fig. 4: Adding Round 7 of the medium component

Round 8: String 3B and pass through the next center B of Round 6 on this side of the beadwork; repeat five times. Place one 14mm rivoli into the beadwork so its front touches the C of Round 1. Hold the rivoli in position with your thumb and forefinger and pull the thread tight to bezel the rivoli. Repeat the Round 8 thread path to reinforce; exit from a center B of a 3B set in Round 8 (Fig. 5, blue thread).

Round 9: String 2A and pass through the center B of the next 3B set of Round 8; repeat five times. Repeat the thread path to reinforce. Weave through beads to exit from a third B of a picot in Round 6 on the back of the bezel, toward the nearest 2A of Round 7 (Fig. 5, red thread).

Loops: *String 4B and pass through the last 3B picot exited and the first B just added (Fig. 6, green thread); repeat the thread path to reinforce. String 1A and pass through the next B just added; repeat twice. Repeat the thread path to reinforce, then weave through beads to exit from the next Round 6 picot, away from the center of the rivoli (Fig. 6, blue thread). Repeat from * to add 1 loop to the second, fourth, and fifth picots of Round 6 (Fig. 6, red thread). *Note:* Jump rings will pass through these loops to join the components. Secure the thread and trim. Set aside.

Repeat this entire step nine times for a total of 10 medium components.

artist's tip

This pattern is easily adapted to create other component sizes. In this necklace, the elements only differ in the number of repeats (five, six, and seven) and the slightly different bead used in the last round.

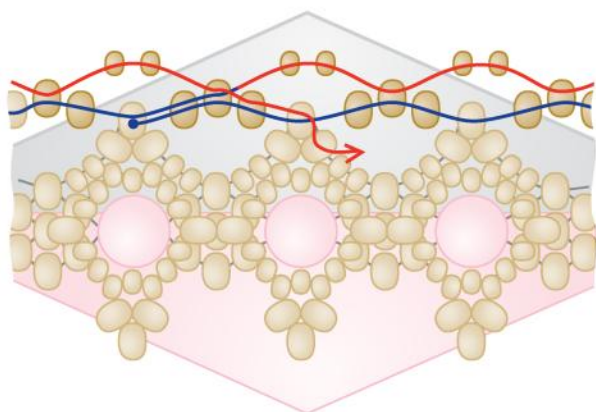


Fig. 5: Working Rounds 8 and 9 of the medium component

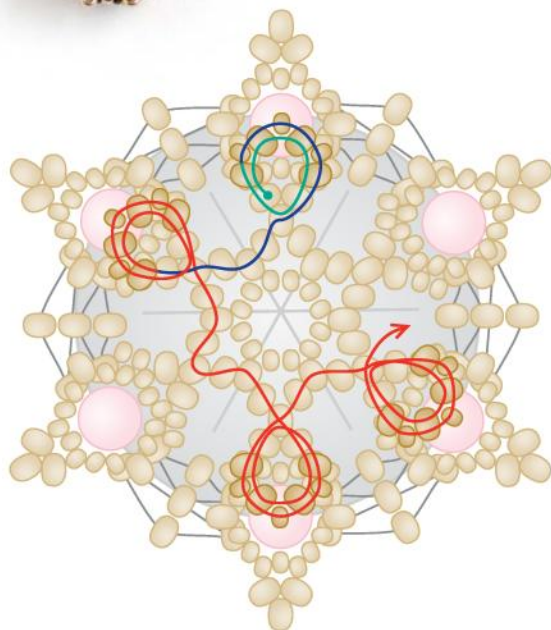


Fig. 6: Adding the loops to the medium component



Back of
bracelet

OPTION

IT'S EASY TO COMBINE THESE COMPONENTS TO DESIGN OTHER PIECES, SUCH AS BRACELETS OR EARRINGS. THIS SPARKLING BRACELET, MADE OF ALL MEDIUM-SIZE COMPONENTS, COMBINES SILVER AND TEAL IRIS SEED BEADS WITH BLUE RIVOLIS.

2) SMALL COMPONENTS. Repeat Step 1, this time forming Rounds 1 and 2 by using 3' of thread to string {3B and 1C} five times. Work Rounds 3–8 as before, making five repeats in each round. In Round 9, work 2B in each stitch instead of 2A. Add loops to the first, second, third, and fourth picots of Round 6. Repeat this step three times to form the small components. Repeat twice more, but add the loops to the first, second, and fourth picots of Round 6 to form the end components. Repeat a final time, this time adding only 1 loop to form the dangle.

3) LARGE COMPONENTS. Repeat Step 1, this time forming Rounds 1 and 2 by using 3' of thread to string {3B and 1C} seven times. Work Rounds 3–8 as before, making six repeats in each round and using an 18mm rivoli instead of a 14mm rivoli. In Round 9, work 3A in each stitch instead of 2A. Add loops to the first, second, fourth, and fifth picots of Round 6. Repeat this step three times to form the large components. Repeat once more, but add loops to the first, second, third, fourth, and sixth picots of Round 6 to form the center component.

4) ASSEMBLY. Use jump rings to connect the loops of the components:

Strap 1: Connect 6 jump rings together to form an extension chain. Use 1 jump ring to attach the end of the chain to a single loop of an end component. Making sure all of the rivolis point in the same direction, use 2 jump rings to connect the 2 free loops of the previous component to 2 loops of the next component, attaching one component to the next in the following order: 1 medium, 1 large, 1 medium, 1 small, 1 medium, 1 large, 1 medium, 1 small, and 1 medium. *Note:* Be sure to arrange the large components so the pair of Round 6 picots without loops both point down; arrange the small components so the Round 6 picot without loops points down as well. Set aside.

Strap 2: Repeat Strap 1, but start by using 1 jump ring to connect the clasp to the single loop of the remaining end component. *Note:* Connect these components so the finished strap curves in the opposite direction from the left side.

Center: Use 4 jump rings to connect the medium components at the end of each strap to the 4 top loops of the center component. Use 1 jump ring to connect the dangle to the bottom of the center component. ●

Originally a physician, **SABINE LIPPERT** is a crafter by passion. In 2007 she started beading and hasn't looked back. She is the author of *Sabine Lippert's Beaded Fantasies* (Lark Books, 2012) and teaches beading classes internationally. Sabine is a Swarovski Elements Ambassador. Visit Sabine at www.trytobead.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads: Caravan Beads, (800) 230-8941, www.caravanbeads.com. Swarovski rivolis: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Jump rings and similar glass rounds: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Kits: Sabine Lippert, www.trytobead.com.

On the Vine Bracelet JACQUI HIGGINS

Use two-needle right-angle weave to create a base of fire-polished rounds and seed beads embellished with a lush, intertwining vine of pressed-glass rose petals and bellflowers.



TECHNIQUES

two-needle right-angle weave
netting
fringe

PROJECT LEVEL **○○○**

MATERIALS

5 g dark bronze size 15° Japanese seed beads (A)
4 g bronze size 11° Japanese seed beads (B)
60 opaque green luster Picasso 4×6mm center-drilled pressed-glass bellflowers (C)
38 crystal amber 7×8mm pressed-glass rose petal beads (D)
40 goldenrod Picasso 4mm fire-polished rounds (E)
19 red bronze luster 6mm fire-polished rounds (F)
1 antiqued brass 12×22mm box clasp with flower embellishment
2 antiqued brass 6mm jump rings
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
2 size 11 or 12 beading needles
2 pairs chain- or flat-nose pliers

FINISHED SIZE
7½"

1) BASE. Use two-needle right-angle weave to form a row of seed beads and fire-polished rounds:

Unit 1: Place a needle at each end of 6' of thread. Use the right needle to string 1F, 1B, 1E, 1B, 1E, and 1B. Use the left needle to pass back through the F just strung (Fig. 1, green thread). *Note:* Because of the nature of two-needle right-angle weave, the needles will switch left and right positions with each stitch.

Unit 2: Use the left needle to string 1B, 1E, 1B, and 1F (Fig. 1, blue thread). Use the right needle to string 1B, 1E, and 1B; pass back through the F just strung (Fig. 1, red thread).

Units 3–19: Repeat Unit 2 seventeen times.

Unit 20: Use the left needle to string 1B, 1E, 1B, 1E, and 1B; pass through the last F exited (Fig. 2, blue thread).

Loop: Use the right needle to pass back through the nearest 1B/1E/1B of Unit 20. String 5B; pass through the last B exited. Repeat the thread path of the loop to reinforce. Pass back through the next 1E/1B/1F, so one needle exits from each side of the F (Fig. 2, red thread).

End Fringe: Use the left needle to pass through the next 1B/1E of Unit 20. String 1C (small end first) and 1A; pass back through the C, back through the last 1E/1B exited, and through the following 1F/1B/1E of the current unit (Fig. 3, purple thread). Using the same needle, string 2A, 1D, and 2A; pass back through the last 1E/1B exited and through the next 1F/1B/1E of the current unit (Fig. 3, green thread). String 1C (small end first) and 1A; pass back through the C just added and the last 1E/1B/1F exited (Fig. 3, red thread). Use the other needle to pass through the nearest 1B/1E of the current unit, through the 2A/1D/2A added in this fringe, and back through the next 1E/1B/1F (Fig. 3, blue thread).

2) NETS. Add two overlapping rows of diagonal netting across the top of the base:

Row 1: Rotate the beadwork 180 degrees. Use the left needle to string 8A and pass through the next F of the base from right to left so the 8A just strung sit in a diagonal fashion (Fig. 4); repeat seventeen times.

Fig. 1: Stitching Units 1 and 2

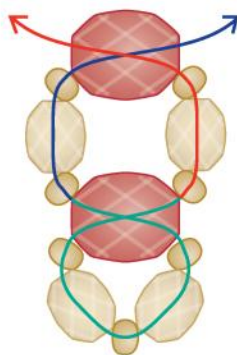


Fig. 2: Working Unit 20 and adding the loop

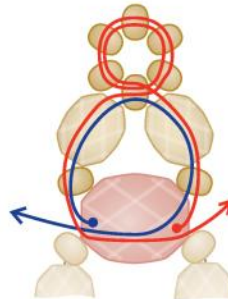


Fig. 3: Adding the end fringe

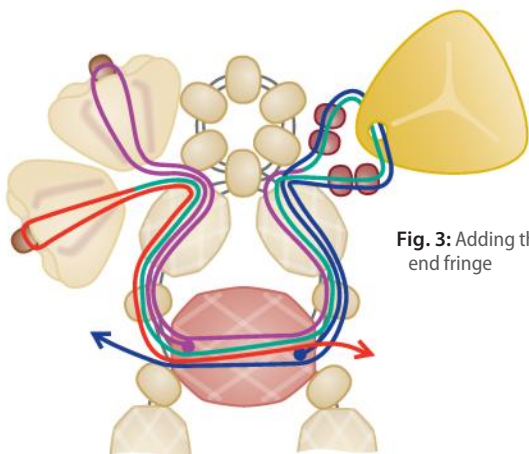
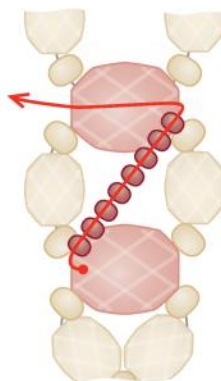


Fig. 4: Stitching Row 1



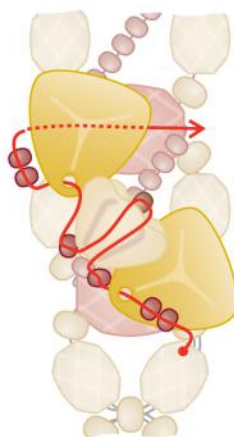


Fig. 5: Working Row 2

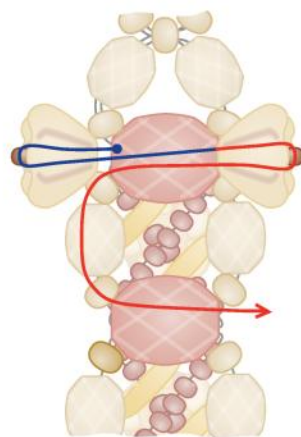


Fig. 6: Forming the side fringes

Row 2: *Note:* The first D of each net will be strung back to front, and the second D will be strung front to back; the front of the petal is the concave side. Use the right needle (exiting the F of Unit 19) to string 2A, 1D (back to front), 1A, 1C (small end first), and 1A; pass back through the C. String 1A, 1D (front to back), and 2A; pass through the next F of the base from left to right (Fig. 5). *Note:* This net will sit over the top of the net of Row 1, in the opposite diagonal direction. Repeat from the beginning of this row seventeen times. Repeat Loop and End Fringe at this end of the base. Secure the right working thread and trim.

3) SIDE FRINGES. Turn the beadwork over so the fringes face down. Use the remaining needle to string 1C (small end first) and 1A; pass back through the C just added and the last F exited (Fig. 6, blue thread; back view of beadwork shown). String 1C (small end first) and 1A; pass back through the C just added and the last F exited. Weave through beads to exit from the F of the next base unit (Fig. 6, red thread). Repeat this entire step eighteen times. *Note:* Each unit will alternate between exiting from the right and the left of the F of the next base unit. Secure the thread and trim.

4) CLASP. Use 1 jump ring to attach one half of the clasp to the loop on one end of the base. Repeat this step on the other end of the bracelet, taking care that the clasp is positioned to close properly. ●

JACQUI HIGGINS enjoys the excitement of designing her creations and teaching them to others at Lucy's Bead Boutique in Point Pleasant, New Jersey. She is a former educator, with degrees in fashion design and culinary arts. Contact her at dreaminbeads@gmail.com, on Facebook at JLH Designs, and at www.etsy.com/shop/JLHBeadDreams.

RESOURCES Check your favorite bead retailer or contact: Toho size 15° and Miyuki size 11° Japanese seed beads, pressed-glass bellflowers and petals, fire-polished rounds, and thread: Lucy's Bead Boutique, (848) 232-3690, www.lucysbeadboutique.com. Clasp: A Grain of Sand, (704) 660-3125, www.agrainofsand.com. Kits: JLH Designs, dreaminbeads@gmail.com.

Barcelona Tile Earrings

MAGGIE MEISTER

These stunning post earrings were inspired by the majolica tiles found throughout Western Europe, especially Barcelona.



Barcelona Tile Earrings

TECHNIQUES

circular peyote stitch
square stitch

PROJECT LEVEL **○○○**

MATERIALS

1 g gold size 15° seed beads (A)
5 g silver-lined blue size 15° seed beads (B)
7 g metallic gold size 11° cylinder beads (C)
5 g metallic blue iris size 11° cylinder beads (D)
5 g matte terra-cotta size 11° cylinder beads (E)
10 lapis lazuli 2mm rounds
2 lapis lazuli 10×10mm flat briolettes
1 pair of silver earring posts with 10mm pads and ear nuts
Gold size D Nymo or One-G nylon beading thread
Double-sided craft tape

TOOLS

Scissors
Size 10 or 12 English beading needle
Size 12 sharp beading needle

FINISHED SIZE

2½"

1) COMPONENT. Use circular peyote stitch to form a double-sided component:

Round 1: Use 3' of thread to string 6C, leaving a 4" tail. Pass through the beads again to form a tight circle. Pass through the first bead (Fig. 1, blue thread).

Center: String 1A, one 2mm round, and 1A; pass through 1C on the other side of Round 1, then pass back through the 1A/round/1A just strung and through the last C exited on the other side of Round 1 (Fig. 1, red thread).

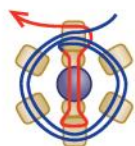


Fig. 1: Forming Round 1 and the center embellishment of the component

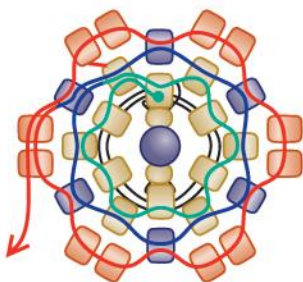


Fig. 2: Adding Rounds 2–4 of the component

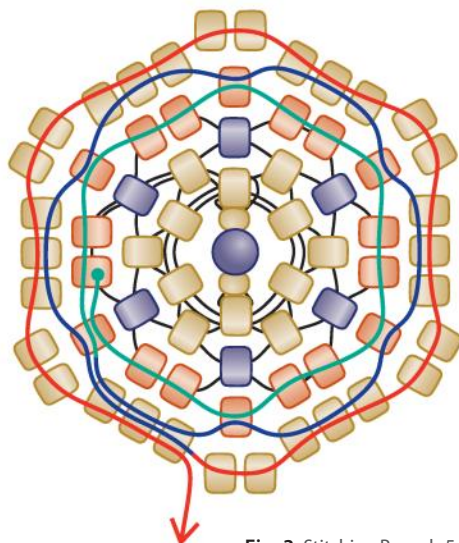


Fig. 3: Stitching Rounds 5–7 of the component

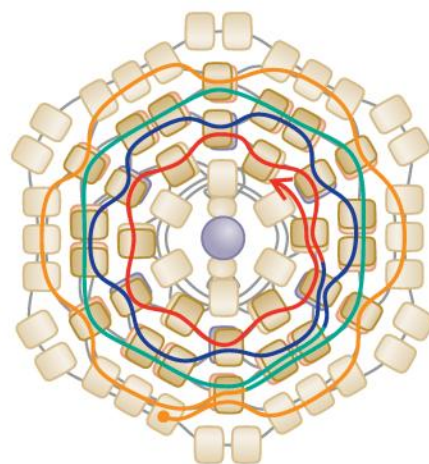


Fig. 4: Adding Rounds 8–11 of the component

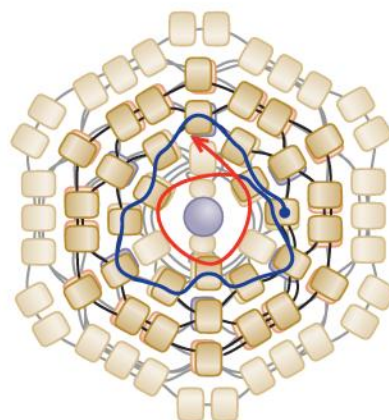


Fig. 5: Stitching Round 12 of the component

Round 2: String 1C and pass through the next C of Round 1; repeat five times for a total of 6C. Step up through the first C added in this round (Fig. 2, green thread).

Round 3: Work 6 stitches with 1D in each stitch. Step up through the first D added in this round (Fig. 2, blue thread).

Round 4: Work 6 stitches with 2E in each stitch. Step up through the first 2E added in this round (Fig. 2, red thread).

Round 5: Work 6 stitches with 1E in each stitch, treating the 2E sets added in the previous round as 1 bead. Step up through the first E added in this round (Fig. 3, green thread).

Round 6: Work 6 stitches with 3C in each stitch. Step up through the first 3C added in this round (Fig. 3, blue thread).

Round 7: Work 6 stitches with 2C in each stitch, treating the 3C sets added in the previous round as 1 bead (Fig. 3, red thread).

Round 8: String 1C and pass through the next 3C of Round 6; repeat five times. Step up through the first C added in this round (Fig. 4, orange thread). *Note:* You'll now be forming the back of the component.

Round 9: Work 6 stitches with 2C in each stitch. Step up through the first 2C added in this round (Fig. 4, green thread).

Round 10: Work 6 stitches with 1C in each stitch, treating the 2C sets added in the previous round as 1 bead. Step up through the first C added in this round (Fig. 4, blue thread).

Round 11: Work 6 stitches with 1C in each stitch. Step up through the first C added in this round (Fig. 4, red thread).

Round 12: String 1C and pass through the next C of Round 11, the nearest C of Round 10, and the following C of Round 11; repeat twice for a total of 3C. Step up through the first C added in this round (Fig. 5, blue thread). Pass through the 3C just added to tighten the center (Fig. 5, red thread). Secure the thread and trim. Set the component aside.

Repeat this entire step for a second terra-cotta component. Repeat this entire step twice more, substituting D for E and E for D, to form 2 blue components.

2) POST COMPONENT. Use 5' of thread to repeat Step 1 to form a terra-cotta component, but after completing Round 9, place a small piece of double-sided tape on the front of 1 earring pad and adhere it to the beadwork as shown (Fig. 6). Continue working Rounds 10–12, firmly securing the earring finding within the beadwork. Exit from 2C at the edge of the component (Round 7). Don't trim the thread.

3) ASSEMBLY. Use square stitch to connect Round 7 of the components:

Post: Use the working thread on the post to string 1C; pass through 2C at the corner edge of 1 blue component, vertically aligning each 1A/round/1A center embellishment. String 1C; pass through the last 2C exited from the post component to connect (Fig. 7).

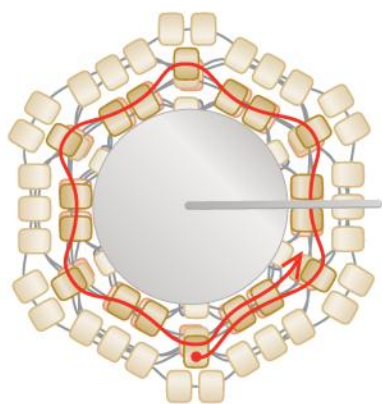


Fig. 6: Adding the earring post

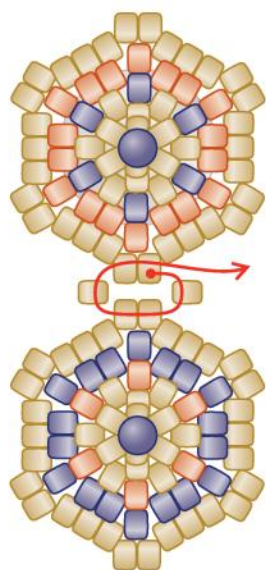


Fig. 7: Connecting the post component to a blue component

Body: Arrange the components as shown in Fig. 8, vertically aligning each 1A/round/1A center embellishment. Weave the working thread through beads to square-stitch 1C to 1C at the points indicated, completely connecting the components and repeating each connection to secure.

Briolette: Weave through beads to exit from 2C at the bottom point of the bottom component. String 2C, 1 briolette, and 2C, then pass through the last 2C exited from the component to form a loop; repeat the thread path to reinforce and exit from 1C of the bottom point (Fig. 9, blue thread).

Edge: String 1B; pass through the next C at the bottom point. *Weave through beads to exit from the first of the next 2C at the edge of the component. String 1B; pass through the next C at the edge. Repeat from * around the entire edge of the earring to embellish the edge (Fig. 9, red thread). Secure the thread and trim.

4) Repeat Steps 1–3 for a second earring. ●

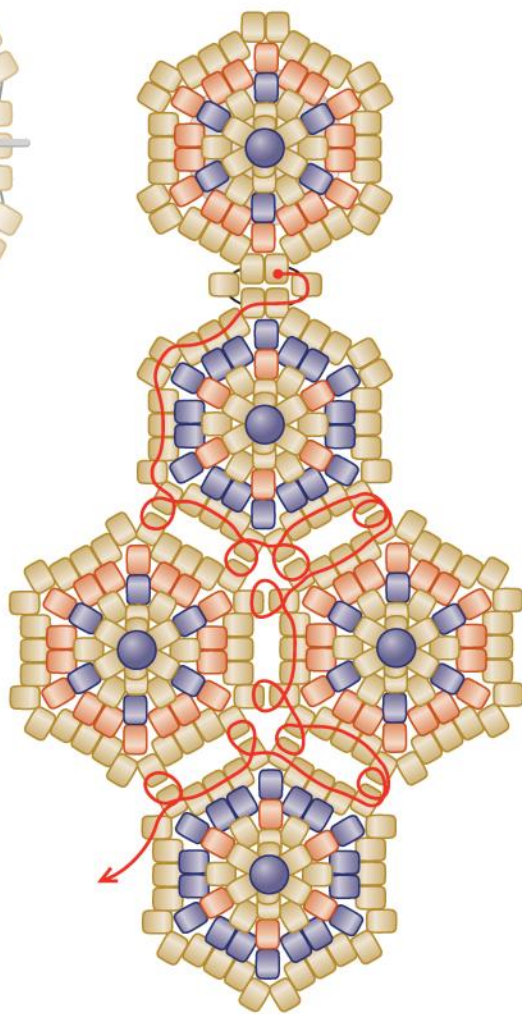


Fig. 8: Assembling the body of the earring

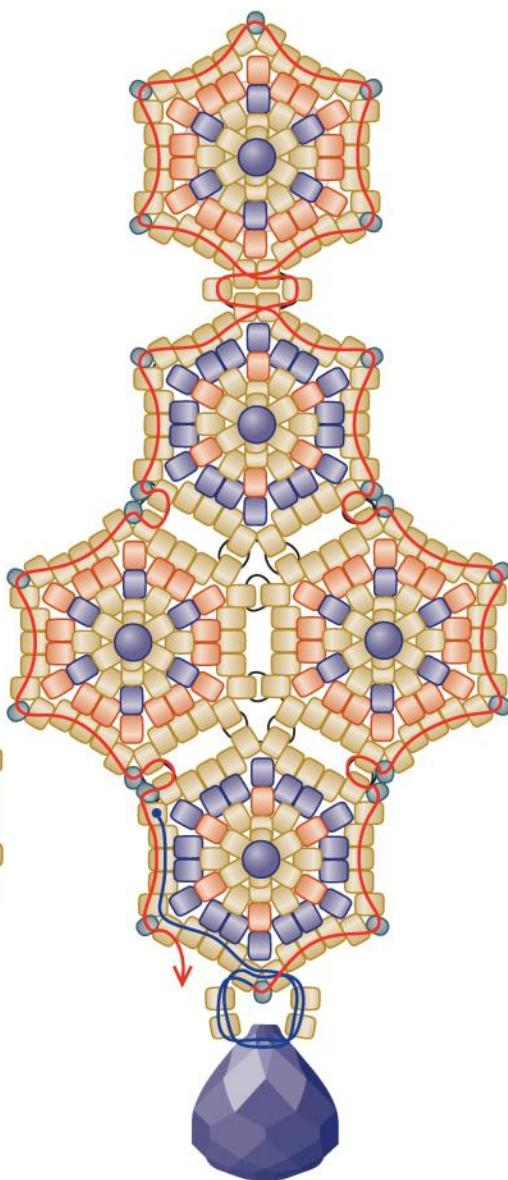


Fig. 9: Adding the briolette and edging

The rich culture of the Neapolitan people and the ancient mosaics, frescoes, and jewelry designs from the Vesuvius area are a major source of inspiration for **MAGGIE MEISTER's** designs. She loves teaching and traveling with her small groups through Beadventure Travel. Maggie's book, *Classical Elegance* (Lark, 2012), is part of the Beadweaving Master Class series. Visit www.mmmbeads.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, Aiko or Delica cylinder beads, and lapis lazuli rounds and briolettes: City Beads Chicago, (312) 316-1910, www.citybeadschicago.com. Delica cylinder beads, earring posts, and thread: Creative Castle, (805) 499-1377, www.creativecastle.com.



BEADWORK

FLORIDA

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classifieds continued on page 109

Simplicity Necklace

RACHEL SIM

Learn a new variation on flat spiral stitch, then use complementary colors to make round components and join them in an unexpected asymmetrical pattern.

artist's tip

Use firm tension when stitching the rings, but be very careful when you pull the thread through the bicones so you don't accidentally cut your thread.



TECHNIQUES

flat spiral stitch variation
peyote stitch

PROJECT LEVEL **○○○**

MATERIALS

10 g matte metallic green iris size 15° seed beads (A)
4 g matte metallic khaki iris size 15° seed beads (B)
118 emerald 4mm crystal bicones (C)
34 fuchsia 4mm crystal bicones (D)
2 antiqued brass 8mm jump rings
1 antiqued brass 6.5×12mm lobster clasp
8¼" of antiqued brass 3.5×6mm oval chain with unsoldered links
Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 10 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

20"

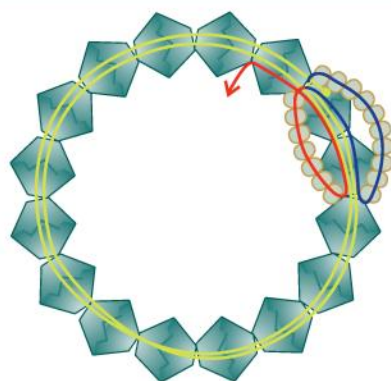


Fig. 1: Forming the base and the first outer and inner loops of the small ring

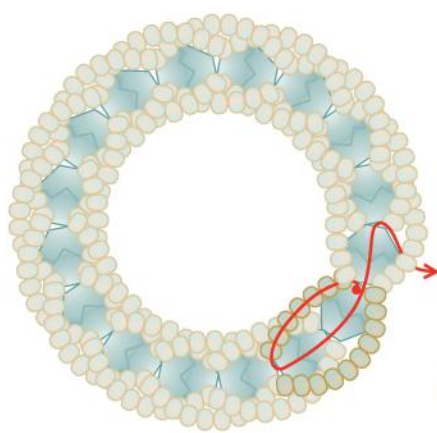


Fig. 2: Tucking the fifteenth loop and preparing for the sixteenth loop

1) SMALL RINGS. Use a variation of flat spiral stitch to form small rings:

Base: Use 3' of thread to string 16C, leaving a 3" tail; pass through all 16C again to form a tight circle. Exit through the first C (Fig. 1, light green thread).

Outer edge: String 10A; pass through the last 2C exited and push the loop to the outside of the base (Fig. 1, blue thread).

Inner edge: String 7A; pass through the last 2C exited and the next 1C and push the loop to the inside of the base (Fig. 1, red thread).

Repeat the outer and inner edges fourteen times, forming each new loop on top of the previous one. Pass under the first outer loop of 10A. Adjust the final loops on the outer and inner edges so they sit under the first loops. *Note:* This is necessary so that the loops lay correctly (Fig. 2).

Final outer loop: String 10A; pass through the last 2C exited (Fig. 3, blue thread).

Final inner loop: Pass under the first inner loop of 7A. String 7A; pass through the last 2C exited (Fig. 3, red thread). Secure the thread and trim. Set the small emerald ring aside.

Repeat this entire step three times for a total of 4 small emerald rings. Repeat this entire step again, using B instead of A and D instead of C, to form 1 small fuchsia ring.

2) LARGE RINGS. Use 4' of thread to repeat Step 1 three times, this time beginning with 18C and forming 18 loops around the edge, for a total of 3 large emerald rings. Repeat Step 1 again, using B instead of A and D instead of C, to form 1 large fuchsia ring.

3) LINKS. Use flat peyote stitch to form strips that will be used as links:

Long strips: Use 2' of thread to peyote-stitch a strip 4A wide and 50 rows long. Don't trim the working thread; set the long green strip aside. Repeat three times for a total of 4 long green strips and then repeat four more times, using B instead of A, for a total of 4 long khaki strips.

Short strips: Use 18" of thread to peyote-stitch a strip 4A wide and 40 rows long. Don't trim the working thread; set the short strip aside. Repeat for a total of 2 short green strips.

4) ASSEMBLY. Connect the rings and add the chain and clasp:

Rings: Insert 1 short strip into 1 small emerald ring. Fold the strip so the first and last rows interlock like a zipper; weave the beads together to form a seamless link (Fig. 4). Secure the thread and trim. Insert 1 long green strip into the same small emerald ring and pass through 1 large emerald ring; fold the strip and zip the ends to connect the rings. Continue connecting the rings in this ring/strip order: khaki strip, small fuchsia ring, khaki strip, large emerald ring, long green strip, small emerald ring, khaki strip, large fuchsia ring, khaki strip, small emerald ring, long green strip, large emerald ring, long green strip, and small emerald ring. Connect the remaining short green strip to the final small emerald ring.

Chain: Use 1 jump ring to connect 4" of chain to one of the short links at the end of the necklace. Repeat on the other end of the necklace.

Clasp: Opening and closing the chain link as you would a jump ring, connect the clasp to the end link of one chain. ●

RACHEL SIM is a self-taught beader from Israel. She started making jewelry in 2007, beginning with wirework and stringing. Rachel soon discovered beadweaving and fell in love with it. Her favorite stitch is cubic right-angle weave. Contact Rachel at simraq@gmail.com.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads: Caravan Beads, (800) 230-8941, www.caravanbeads.com. Swarovski crystal bicones, thread, and all other materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com.

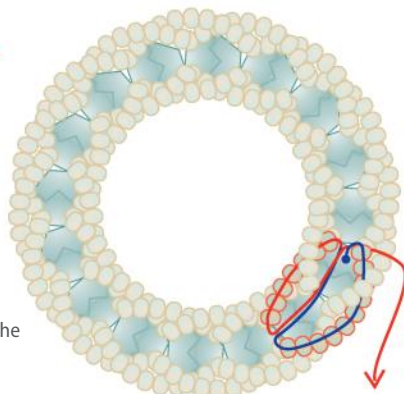


Fig. 3: Adding the final loops

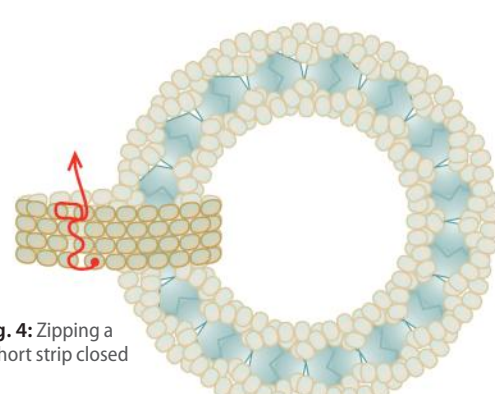


Fig. 4: Zipping a short strip closed

Hidden Gems Bracelet

EVELÍNA PALMONTOVÁ

Peek-a-boo pearls with beautiful seed bead-and-crystal bezels embellish the outside edge of this cubic right-angle-weave bangle.



Hidden Gems Bracelet

TECHNIQUES

cubic right-angle weave
tubular netting
flat and tubular peyote stitch
tubular herringbone stitch

PROJECT LEVEL

MATERIALS

2 g metallic light bronze size 15° Japanese seed beads (A)
5 g frosted amethyst transparent rainbow size 11° Japanese seed beads (B)
4 g starlight gold permanent-finish galvanized size 11° Japanese seed beads (C)
8 g frosted grass green transparent rainbow size 8° Japanese seed beads (D)
120 purple iris 4mm fire-polished rounds (E)
40 amethyst 4mm crystal bicones (F)
10 grass green 6mm crystal pearl rounds (G)
Crystal 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE

7" (inside circumference)

1) **BASE.** Use cubic right-angle weave to form the bangle base:

Cube 1: Use 6' of thread to string 4E, leaving a 6" tail. Tie the working and tail threads together to form a circle. Pass through the first 2E strung to form the first face of the cube. String 3E, then pass through the last E exited and the first 2E just added to form the second face; repeat to form the third face (Fig. 1, blue thread). String 1E; pass through the end E of the first face. String 1E; pass through the last E exited in the third face and the first E added in this fourth face (Fig. 1, red thread). Pass through the bottom 4E and the top 4E of the cube to reinforce, exiting from a top E.

Cube 2, Face 1: String 3D; pass through the last E exited in the previous cube and the first D just added (Fig. 2, orange thread).

Cube 2, Face 2: String 2D; pass back through the next top E of the previous cube and up through the nearest side D of Cube 2, Face 1. Pass through the 2D just added and the next top E of the previous cube (Fig. 2, purple thread).

Cube 2, Face 3: String 2D; pass down through the nearest side D of Cube 2, Face 2. Pass through the last D exited at the top of the previous cube and up

through the first D just added (Fig. 2, pink thread).

Cube 2, Face 4: String 1D; pass down through the nearest side D of Cube 2, Face 1. Pass back through the next top E of the previous cube. Pass up through the nearest side D of Cube 2, Face 3 and through the D just added (Fig. 2, blue thread).

Cube 2, Top: Pass through the 4D at the top of this cube again and then through the next top D (Fig. 2, red thread).

Cubes 3 and 4: Repeat Cube 2, Faces 1–4 and Top, twice.

Cube 5, Faces 1–4: Repeat Cube 2, Faces 1–4, using D at the sides and E at the top of each face (Fig. 3, blue thread).

Cube 5, top: Pass through the 4E at the top of this cube again and then through the next top E (Fig. 3, red thread).

Cube 6, Faces 1–4: Repeat Cube 2, Faces 1–4, using E at the sides and top of each face (Fig. 4, blue thread).

Cube 6, top: Pass through the 4E at the top of this cube again and then through the next top E (Fig. 4, red thread).

Cubes 7–49: Repeat Cubes 2–6 eight times. Repeat Cubes 2–4. *Note:* When repeating the cubes, repeat instructions for all of the faces and the top.

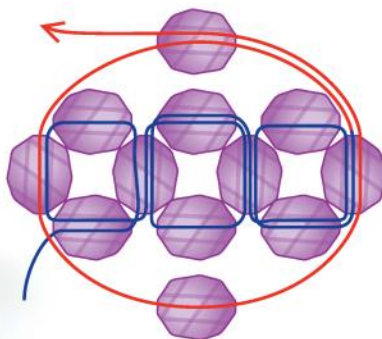


Fig. 1: Stitching Cube 1

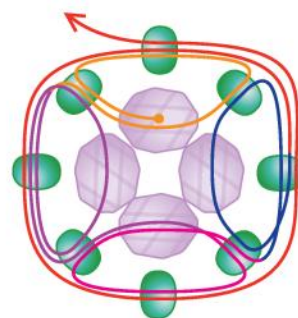


Fig. 2: Adding Cube 2 (top view of Cube 1 shown)

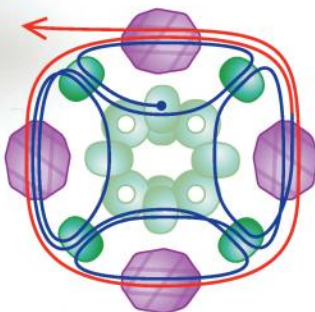


Fig. 3: Working Cube 5

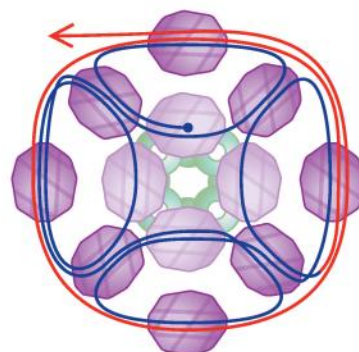


Fig. 4: Working Cube 6

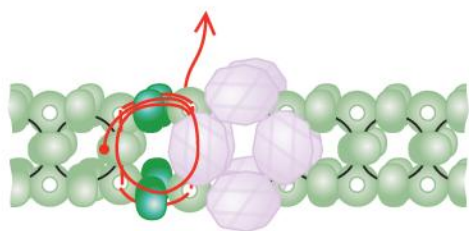


Fig. 5: Joining Cube 49 to Cube 1

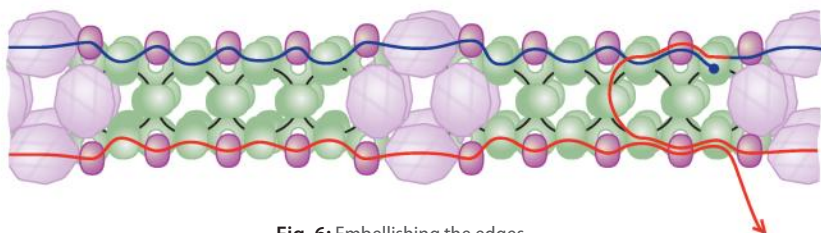


Fig. 6: Embellishing the edges

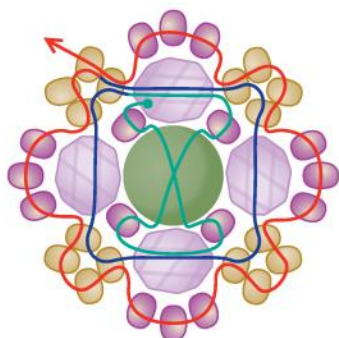


Fig. 7: Working the center and Rounds 1 and 2 of the bezel

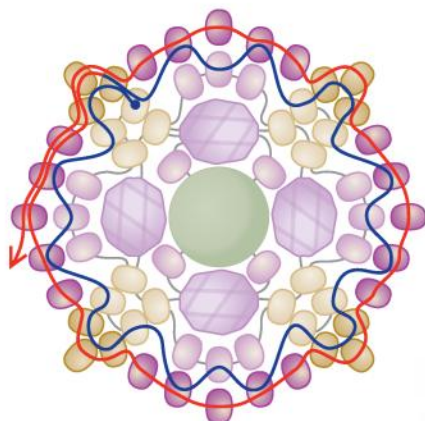


Fig. 8: Adding Rounds 3 and 4 of the bezel



Cube 50 (join): Making sure the base isn't twisted, hold the beadwork so that the top of Cube 49 touches the bottom of Cube 1. Repeat Cube 2, Faces 1–4, this time using the bottom 4E of Cube 1 as the top beads of this cube to join the ends (Fig. 5). Weave through beads to exit a side D of the nearest cube.

2) EMBELLISHMENT. String 1B and pass through the next bead (D or E, whichever is next) along the outside edge of the base; repeat forty-nine times (Fig. 6, blue thread). Weave through beads to exit from the inside edge of the base and peyote-stitch 1B between each side bead along this edge as before (Fig. 6, red thread). Weave through beads to exit from an unembellished edge of the base and repeat this entire step to embellish the base's 2 remaining edges in the same manner. Secure the thread and trim.

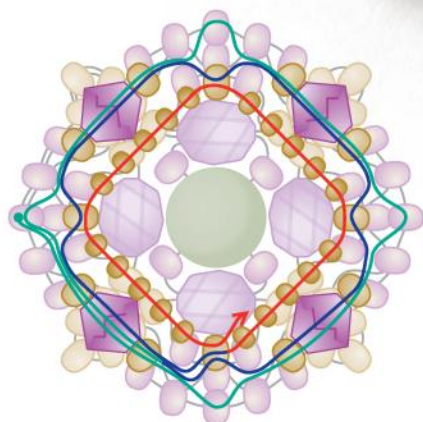


Fig. 9: Completing Rounds 5–7 of the bezel

3) BEZEL. Use tubular netting, peyote stitch, and herringbone stitch to bezel a 6mm pearl on the outside edge of the base:

Center: Start 2' of new thread that exits 1E on the outside of the base. String 1B, 1G, and 1B; pass back through the E opposite the first E exited. String 1B; pass back through the G. String 1B; pass through the first E exited to form an X embellishment (Fig. 7, green thread).

Round 1: String 2C and pass through the next E; repeat three times. Step up through the first C added in this round (Fig. 7, blue thread).

Round 2: String 2C; pass down through the next C of Round 1. String 3B; pass up through the next C of Round 1. Repeat from the beginning of this round three times. Step up through the first C added in this round (Fig. 7, red thread).

Round 3: String 2C; pass down through the next C of Round 2. String 1B; pass through the middle B of the nearest 3B net in Round 2. String 1B; pass up through the next C in Round 2. Repeat from the beginning of this round three times. Step up through the first C added in this round (Fig. 8, blue thread).

Round 4: String 1C; pass down through the next C of Round 3. String 1B and pass through the nearest B of Round 3; repeat. String 1B and pass through the nearest C of Round 3. Repeat from the beginning of this round three times. Weave through beads to exit from the second B added in this round (Fig. 8, red thread).

Round 5: String 1C, 1F, and 1C, then skip the next 1B/1C/1B of Round 4 and pass through the following B of Round 4; repeat three times. Step up through the first 1C/1F/1C added in this round (Fig. 9, green thread).

Round 6: String 1C and pass through the next 1C/1F/1C of Round 5; repeat three times. Step up through the first C added in this round (Fig. 9, blue thread).

Round 7: String 5A and pass through the next C of Round 6; repeat three times (Fig. 9, red thread). Repeat the thread path to reinforce. Secure the thread and trim.

Repeat this entire step nine times to add a bezel to the outside face of each cube made with E in the base for a total of 10 bezels. ●

OPTION

MAKE A RING TO MATCH THE BRACELET BY ATTACHING A SINGLE BEZEL TO A FLAT RIGHT-ANGLE-WEAVE BAND.



artist's tips

▶ A band with ten cubes will create a bangle with a 7" inside circumference. Each additional five-cube section will increase the circumference by about ¼".

▶ Because the size 11° beads added in Step 2 will make the base smaller and tighter, make the base slightly oversized using the sizing tip above.

EVELÍNA PALMONTOVÁ is a proud mother of two children and works as a dental assistant. She did Gobelin embroidery for thirteen years but now fills her free time with making beaded jewelry. Contact Evelína at www.svetrucnychprac.sk.

RESOURCES Check your favorite bead retailer or contact: Toho seed beads, fire-polished rounds, Swarovski bicones, and thread: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

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PASS THROUGH VS PASS BACK THROUGH

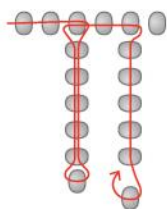
Pass through means to move the needle in the same direction that the beads have been strung. *Pass back through* means to move the needle in the opposite direction.

FINISHING AND STARTING NEW THREADS

Tie off the old thread when it's about 4" long by making an overhand knot around previous threads between beads. Weave through a few beads to hide the knot, and trim the thread close to the work. Start the new thread by tying an overhand knot around previous threads between beads. Weave through several beads to hide the knot and to reach the place to resume beading.

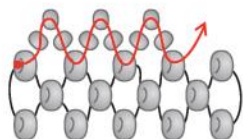
FRINGE

Exit from the foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to form a fringe leg. Pass back into the foundation row or fabric.



PICOT

A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.



STRINGING

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



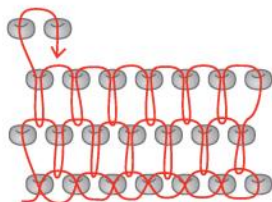
STOP BEAD

A stop bead (or tension bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split the thread.

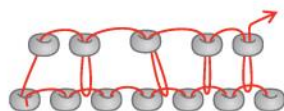


BRICK STITCH

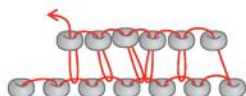
Stitch a foundation row in one- or two-needle ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



To **decrease within a row**, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



To **increase within a row**, work 2 stitches in the same loop on the previous row.



For **circular brick stitch**, work increases as needed to keep the work flat; at the end of each round, pass through the first and last beads of the row, then string 2 beads to begin the next round.

For **tubular brick stitch**, join a ladder-stitched foundation row into a ring by passing through the first and last beads of the row, with the holes facing up. *String 1 bead and pass under the closest exposed loop of the foundation ring. Pass back through the same bead and repeat, adding 1 bead at a time. Finish the round by passing down through the first bead and up through the last bead of the current round, then string 2 beads to begin the next round.

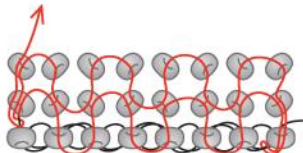
LADDER STITCH

For **one-needle ladder stitch**, string 2 beads and pass through them again. Manipulate the beads so their sides touch. String 1 bead. Pass through the last bead added and the bead just strung. Repeat, adding 1 bead at a time and working in a figure-eight pattern.

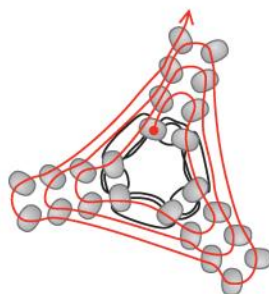


HERRINGBONE STITCH

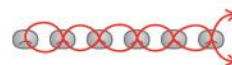
Form a foundation row of one- or two-needle even-count ladder stitch and exit up through the final bead. String 2 beads, pass down through next bead in the ladder, and pass up through the following bead; repeat to the end of the row. Step up for the next row by wrapping the thread around previous threads to exit up through the last bead strung. To form the next row, string 2 beads and pass down through the second-to-last bead of the previous row and up through the following bead. Repeat, stringing 2 beads per stitch, passing down then up through 2 beads of the previous row and stepping up as before. The 2-bead stitch will cause the beads to angle in each column, like a herringbone fabric.



Begin **tubular herringbone stitch** with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.

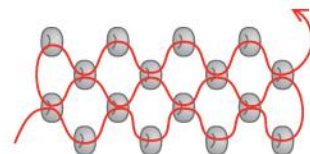


For **two-needle ladder stitch**, add a needle to each end of the thread. String 1 bead and slide it to the center of the thread. String 1 bead with one needle and pass the other needle back through the bead just added; repeat to form a strip.

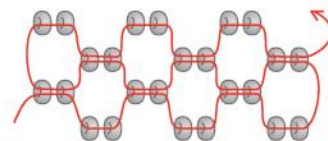


PEYOTE STITCH

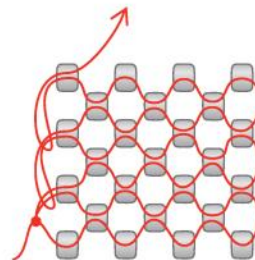
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



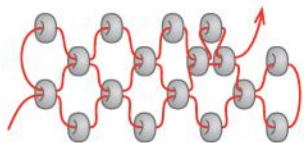
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



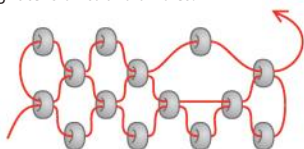
For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by passing back through the last bead added. Continue in peyote stitch, turning as for even-count at the end of this and all even-numbered rows. At the end of all odd-numbered rows, add the last bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.



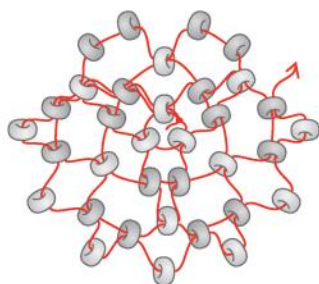
Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



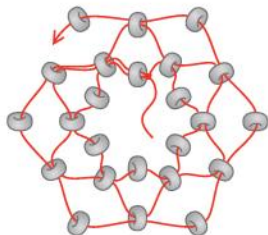
To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



For **circular peyote stitch**, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the circle flat.



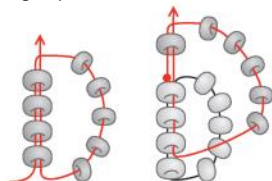
For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number of beads in the first round. Step up through the first bead added in this round. For the following rounds, string 1 bead and pass through the next bead of the previous round; repeat, stepping up at the end of each round.



Work **odd-count tubular peyote stitch** the same as even-count tubular peyote stitch; however, it isn't necessary to step up at the end of each round.

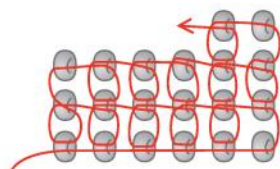
SPIRAL ROPE

The basic formula for a spiral rope has larger beads as the center core, with smaller and more beads in the outer loops. String 4A (core) and 5B (loop). Pass through the 4A again, forming a D shape. *String 1A and 5B; pass through the top 3A and the 1A just strung. Repeat from *.

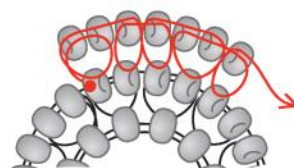


SQUARE STITCH

String a row of beads. For the second row, string 2 beads; pass through the second-to-last bead of the first row and through the second bead just strung. Continue by stringing 1 bead, passing through the third-to-last bead of the first row, and passing through the bead just strung. Repeat this looping technique to the end of the row.



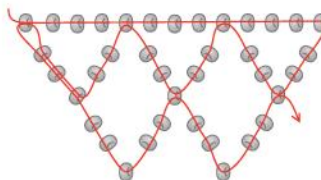
For **circular square stitch**, string the first round of beads and pass through them again to form a circle. Start a new round by stringing 2 beads; pass through the last bead of the first round and through the 2 beads just strung. Repeat around, passing through the next bead of the previous round for each 2 new beads strung. At the end of the round, pass through the whole round again to tighten the beads. Start a new round by stringing 2 beads; pass through the last bead of the previous round and through the 2 beads just strung. String 1 bead and pass through the next bead of the previous round and the bead just strung. Repeat around, stitching 1 or 2 beads to each bead of the previous round, adjusting the count as necessary to keep the work flat.



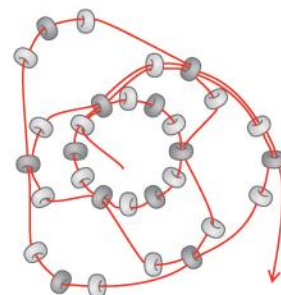
For **tubular square stitch**, string the first round of beads and pass through them again to form a circle. Start a new round by stringing 1 bead; pass through the last bead of the first round and through the bead just strung. Repeat around, passing through the next bead of the previous round for each new bead strung. At the end of the round, pass through the whole round again to tighten the beads.

NETTING

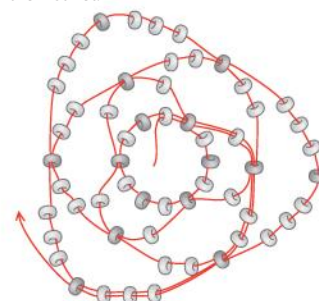
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net, and continue.



For **tubular netting**, string {1A and 1B} six times; pass through the beads again to form the foundation round. *String 1A, 1B, and 1A; skip 1B and pass through the following 1B in the previous round to form a "net." Repeat from * twice, then step up for the next round by passing through the first 2 beads of this round. **String 1A, 1B, and 1A; pass through the middle bead of the nearest net in the previous round. Repeat from ** twice, then step up as before. Work each round the same way.

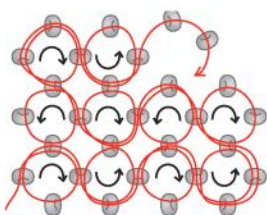


For **circular netting**, string {1A and 1B} six times; pass through the beads again to form a circle for the foundation round and pass through the next 1B. *String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from * twice, then step up for the next round by passing through the first 2 beads of the first net. String 2A, 1B, and 2A; pass through the middle bead of the nearest net in the previous round. Repeat twice, then step up for the next round by passing through the first 3 beads of this round. Work each round the same way, increasing the number of A beads as necessary to keep the work flat, and stepping up by passing through the first half of the first net.

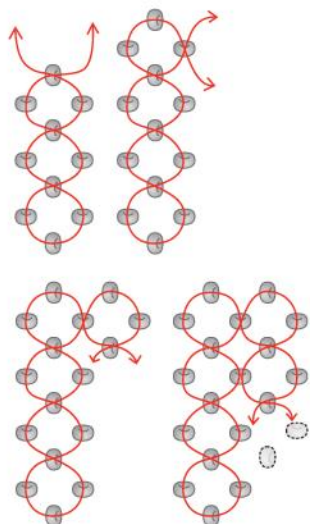


RIGHT-ANGLE WEAVE

For **one-needle right-angle weave**, string 4 beads and pass through the first 3 beads again to form the first unit. For the rest of the row, string 3 beads and pass through the last bead exited in the previous unit and the first 2 beads just strung; the thread path will resemble a series of figure eights, alternating direction with each unit. To begin the next row, pass through beads to exit from the top bead of the last unit. String 3 beads and pass through the last bead exited and the first bead just strung. *String 2 beads; pass back through the next top bead of the previous row, the last bead exited in the previous unit, and the 2 beads just strung. Pass through the next top bead of the previous row. String 2 beads; pass through the last bead of the previous unit, the top bead just exited, and the first bead just strung. Repeat from * to complete the row, then begin a new row as before.



To begin **two-needle right-angle weave**, add a needle to each end of the thread. Use one needle to string 3 beads and slide them to the center of the thread. *Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from * to form a chain of right-angle-weave units. To turn at the end of the row, use the left needle to string 3 beads, then cross the right needle back through the last bead strung. Use the left needle to string 3 beads, then cross the right needle back through the last bead strung. To continue the row, use the right needle to string 2 beads; pass the left needle through the next bead on the previous row and back through the last bead strung.



KNOTS

Half-hitch knots may be worked with two or more strands—one strand is knotted over one or more other strands. Form a loop around the cord(s). Pull the end through the loop just formed and pull tight. Repeat for the length of cord you want to cover.



The **overhand knot** is the basic knot for tying off thread. Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord and through the loop; pull snug.

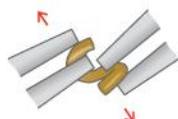


The **square knot** is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end; pull snug.



WIREWORKING

To **open a jump ring**, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the ring's shape.



For a **simple loop**, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire. Use round-nose pliers to grasp the wire at the tip; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Adjust the pliers as needed to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop by grasping each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the loop's shape.



To form a **wrapped loop**, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire two or three times. Trim the excess wire to finish. Make a thicker, heavier-looking wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming at the loop.



Master the basics. Sharpen your skills.

Learn more must-know techniques from Melinda Barta. Find these resources and more at www.interweave.com



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