

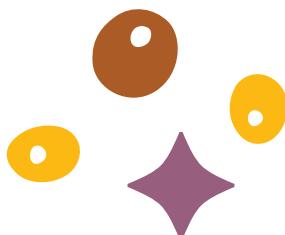


Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

BEAD NECKLACE PATTERNS
FOR NECKLACE MAKING:

7 FREE
Beaded Necklace Designs
from Beading Daily



BEAD NECKLACE PATTERNS FOR NECKLACE MAKING: **7 FREE**

Beaded Necklace Designs

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Beading Daily

BEAD NECKLACE PATTERNS FOR NECKLACE MAKING: 7 FREE

Beaded Necklace Designs

I make more beaded necklaces than any other type of jewelry, so I'm all about the beaded jewelry designs in this free eBook! Inside, you'll find a variety of necklace making projects, including beading stringing, peyote stitch, and other off-loom bead-weaving stitches and techniques.

Beaded necklaces have a special place in my heart when it comes to making beaded jewelry. Necklaces are one of the oldest forms of jewelry known to humans, and the placement of these at the throat and covering the chest was meant to enhance and protect our seat of communication and love.

When I sit down to design a piece of beaded jewelry, it's usually a necklace. There's just such grace and freedom in the form of a necklace – beaded necklaces are really a wonderful blank canvas for jewelry design!

We chose seven great beaded necklace designs for our free eBook, and you're sure to find something you love among them. Take a look:

- Freshwater pearls and gemstone beads get the royal treatment in Silvia's Wedding Necklace by Maggie Meister. Inspired by an ancient Greek necklace design, this modern-day interpretation is made with peyote stitch and a simple, sleek herringbone rope.
- Beaded necklaces are the perfect way to show off handmade or found objects as focal points, and Jean Campbell's Eastern Ombre Choker does a beautiful job of showcasing three drilled and altered dominoes using a square stitch base.
- Embellished right-angle weave makes for a beaded necklace making design that is rich with possibilities in Jill Devon's Greensleeves Collar. Triangle seed beads and drop beads add lots of texture to this lavish piece!

- Combining simple bead embroidery with metal chain is a favorite technique of mine for making beautiful beaded necklaces, and Chelsea's Gift Necklace by Marcie Abney is the perfect pairing of these two mediums for necklace-making.
- Julia Watt's Dragonfly's Garden necklace combines two strands of freshwater pearls, strung on beading wire, and woven together to create a delicate, colorful piece of neck adornment.
- Melinda Barta's Fried Green Tomatoes necklace making project is the perfect piece to wear all summer long. Made with lightweight wood and seed beads, this classic design will be a welcome addition to your beaded necklace collection.
- A twisted herringbone stitch rope is the base for Anne Merrow's Red Currant Lariat. Each end is accented with gemstone beads held in place by simple wire-wrapped loops, but the overall design is delightfully elegant!

If you're new to necklace making, I feel compelled to offer a warning about these beading projects: I'm not worried about these first seven beaded necklace making projects, I'm worried about the next seventy! After finishing all the projects in this eBook, you're going to find it difficult – maybe impossible – to stop making necklaces. Soon, you'll find that you have beaded necklaces tucked inside boxes and drawers, draped on your desk, your bookcase, your kitchen table, and probably even your cat. And that's just the finished ones. Consider yourselves warned!

Bead Happy,



Beading Daily

Bead Necklace Patterns for Necklace Making: 7 Free Beaded Necklace Designs from Beading Daily

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

production designer JANICE TAPIA / photography JOE COCA, ANN SWANSON

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techniques >> circular peyote stitch • tubular herringbone See p. 21 for helpful technique information.



Silvia's Wedding Necklace Maggie Meister

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

FINISHED SIZE 20"**Materials**

14 g 24k gold-plated cylinder beads (A)
5 g gold size 15° seed beads (B)
2 gold vermeil 6mm rounds
4 ruby 8mm faceted rounds
1 ivory 8mm faceted freshwater pearl
1 white 8mm freshwater pearl

1 green 10mm briolette
5 ivory 12mm coin pearls
Beading thread

Tools

Size 10 beading needle
Scissors



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

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

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

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

Round 4: Repeat Round 2.

Round 5: Repeat Round 3.

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

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

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

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

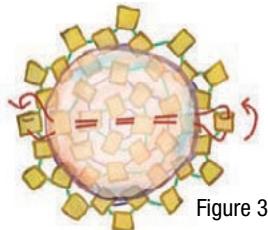
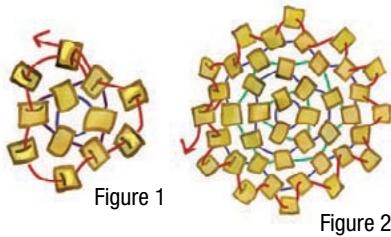
Round 10: Repeat Round 8.

Round 11: Work 1B in every other stitch. Pull tight to snug the beads around the pearl. Pass through the round again to reinforce, then secure the thread and trim.

Repeat for each of the coin pearls.

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

3: Connecting. String 1 ruby; pass through a side bead on a second bezel, back through the



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



4: Chain. Ladder-stitch 6B, leaving a 9" tail. Pass through the first and last beads to use as a foundation round to work a herringbone tube that is 6 beads around and 7½" long. Ladder-stitch through the last round to close up the end of the tube, then string 2A and pass through the opposite side of the tube to cover the end and serve as a foundation for the clasp; do not trim the threads (Figure 6a).

Use a tail thread to string 1 vermeil 6mm bead and pass through an edge bead at the top of the last bezeled pearl. Pass through the beads several times to secure, then trim. Repeat with the other tail thread.

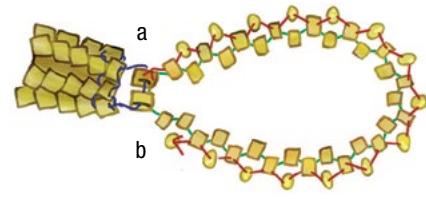


Figure 6

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

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

Maggie Meister uses seed beads to interpret the wonderful mosaics, frescoes, and jewelry of ancient Rome into modern jewelry.

eastern ombré choker

JEAN CAMPBELL

When wearing this ombré-hued square-stitched choker, you become a moving gallery that features a hand-colored triptych at the center of your neck.



TECHNIQUES

- :: ladder stitch
- :: square stitch
- :: whipstitch
- :: fringe
- :: picot

See p. 21 for helpful technique information.



ABOUT THE ARTIST

Jean Campbell is a beadwork designer and writer living in Minnesota. One recurrent theme in Jean's work is the combination of unlike materials and techniques. For example, in this piece, both the

high-end crystal beads and low-end resin dominoes command respect, as does the artful off-loom stitching versus the "crafty" stamping and coloring. Ever the mediator, Jean strives to combine disparate elements into a harmonious whole.

Find out more about what's on Jean's beading mind in her weekly blog on beadingdaily.com and on her website, www.jeancampbellink.com.

MATERIALS

5 g translucent green size 11° cylinder beads (A)
1 g opaque turquoise size 11° cylinder beads (B)
1 g opaque spring green size 11° cylinder beads (C)
2 g opaque lemon cream size 11° cylinder beads (D)
50 g dark green size 6° seed beads (E)
78 olivine 4mm crystal cubes
36 turquoise 6mm crystal rounds
3 bone 20×40mm dominoes with 2 horizontally drilled and 1 vertically drilled holes
3" of silver French wire
1 sterling silver 10×35mm 6-loop magnetic slide clasp
White 6 lb braided beading thread
Smoke 6 lb braided beading thread
Black solvent-based ink pad
Leaves and geisha stamps
Fine-point permanent markers in black, turquoise, green, light green, dark yellow, and light yellow
Clear acrylic spray paint
Newspaper

TOOLS

Scissors
Size 12 sharp or beading needle
Small paintbrush

FINISHED SIZE: 12^{3/8}"

FOCAL

1) DOMINOES. Working in a well-ventilated area, use the stamps and ink to decorate the smooth side of the dominoes, creating a triptychlike scene. Allow to dry. Use the permanent markers to color the stamped images as desired. Allow to dry. Set the dominoes on the newspaper, smooth side up, and spray a light coat of acrylic. Allow to dry. Set the dominoes aside.

2) COLUMNS. Use crystal cubes to work ladder-stitched columns between the dominoes:

Columns: Use 2' of white thread and crystal cubes to work a strip of ladder stitch 12 beads long (2 beads taller than the domino), leaving an 8" tail. Reinforce the strip by making 2 whipstitches

around the thread between each bead (Fig. 1). Set aside; do not trim the working and tail threads (they will be used when completing the frame). Repeat three times for a total of 4 columns.



Fig. 1: Whipstitching between beads on Column 1

Connect: Lay Column 1 along the left side of the first domino in the triptych (it should be centered top to bottom). Use the working or tail thread to weave through the column to exit the cube that lines up with the domino's top horizontally drilled hole; pass through the domino and into the matching cube of Column 2. Whipstitch down the right side of Column 2 and pass through the cube that lines up with the domino's bottom horizontally drilled hole; pass through the domino and the matching cube of Column 1 (Fig. 2). Repeat the connecting thread path several times to reinforce. Secure the thread and trim.

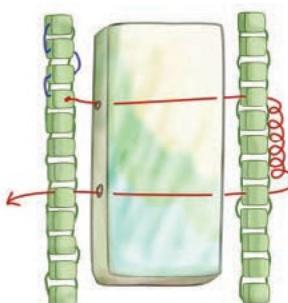


Fig. 2: Connecting Columns 1 and 2 to the first domino

Use the working or tail thread of Column 2 to join Columns 2 and 3 and the center domino in the same manner as the first domino. Repeat again to connect Columns 3 and 4 and the third domino.

ARTIST'S TIPS

- Buy more than three dominoes for this project so that you can experiment with stamping and coloring.
- If you make an "artistic oops" while the ink is still wet, wipe the ink off with a cotton swab dipped in nail-polish remover. If the ink has dried, lightly sand the ink off using fine-grade sandpaper.
- It's helpful to use chain-nose pliers to push and pull your needle through the base beads of the band when making the loops.
- If a choker isn't for you, just make the straps shorter to create a stunning bracelet, or longer, to make a belt.
- If desired for added strength, brush Future floor polish on the beadwork, avoiding the dominoes. Drain on paper towels and allow to dry.

3) FRAME. Weave Column 1's remaining thread through beads to exit an end cube, toward the domino. String 5 cubes; pass through the end bead from Column 2. Repeat entire step to add 5 cubes between the tops of each column, then between the bottoms of each column, securing the current thread and using one of the other remaining threads as needed.

Weave through beads to exit from one of the middle cubes added between columns. Pass through the domino vertically, the middle cube at the other side of the domino, and back through the domino (Fig. 3). Repeat the thread path to

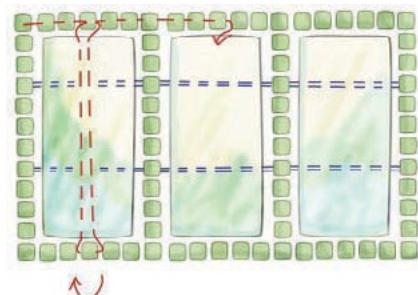


Fig. 3: Securing the frame to the dominoes

reinforce. Secure the thread and trim. Repeat for each domino. Use the black marker to color the exposed thread on the outside of Columns 1 and 4.

STRAPS

4) BAND. Use 6' of smoke thread to make a strip of square stitch 15E wide and 27 rows long, or long enough to fit half your neck minus the width of one half of the clasp and half the width of the focal. Square-stitch the end of the band to the exposed whipstitched edge of Column 1 (Fig. 4).

Repeat entire step to make the second half of the band that attaches to Column 4.

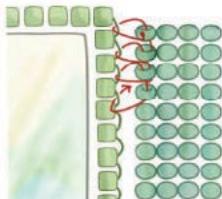


Fig. 4: Securing the strap to the frame

5) COLOR LOOPS. Start a new thread that exits from 1E at the edge of the band row that attaches to the focal, toward the center of the work. String 3A, 1B, and 3A; pass through the 1E again and the next 1E of the same row (Fig. 5); repeat



Fig. 5: Embellishing the strap with loops

down the row. Embellish each band row with loops, gradually changing the color combination of the cylinder beads for each loop to make a shifting color pattern. *Note:* Here the opaque beads shift from dark to light while continuing to incorporate some A beads in almost every loop. Also reduce the number of beads per loop and the total number of loops per row so that by the final row you only embellish every other band bead with loops of 3 cylinder beads each. Do not cut the working thread. Repeat entire step to add loops to the second half of the band.

6) EDGING. Weave through beads to exit from 1E at the end of the last band row. String 3A; pass back through the 1E and up through the next 1E; repeat once. String 1 crystal round and 1D; pass back through the crystal, the 1E just exited, and up through the next 1E (Fig. 6).

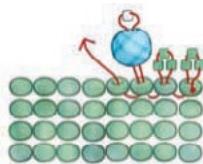


Fig. 6: Adding the picot-and-fringe edging

Repeat down the length of this half of the band. Repeat entire step on all remaining edges of the band to add mirror picots and fringe.

7) CLASP. Cut twelve $\frac{1}{4}$ " pieces of French wire. Set aside. Line up one half of the clasp next to one strap end to determine where the loops match the beads. Weave through beads to exit the E that matches up with the first clasp loop. String 1 wire segment; pass the clasp loop and the 1E again. Weave through beads to exit from the next clasp-loop match point (Fig. 7). Repeat to

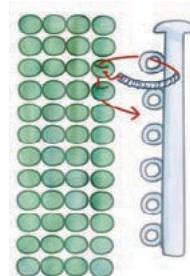


Fig. 7: Attaching one half of the clasp

secure all 6 clasp loops. Secure the thread and trim.

Repeat entire step at the other end of the necklace. ♦

RESOURCES

Check your local bead shop or contact: Dominoes: Jo-Ann Fabric and Craft, (888) 739-4120, www.joann.com or Sunshine Discount Crafts, (800) 729-2878, www.sunshinecrafts.com. Stamps, StazOn ink pad, markers, and acrylic spray: Michaels, (800) 642-4235, www.michaels.com. Swarovski crystals: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Seed beads: Beyond Beadery, www.beyondbeadery.com.



greensleeves collar

Jill Devon

Make this well-constructed multistrand necklace using embellished right-angle weave and a luscious combination of green and purple.

TECHNIQUE
:: right-angle weave
See p. 21 for helpful technique information.

PROJECT LEVEL
•••



1) STRAP. Work right-angle weave to form a necklace strap:

Row 1, Unit 1: Use 7' of thread to string 8B, leaving a 1' tail; pass through the beads again and tie a knot to form a tight circle.

Row 1, Unit 2: String 6B; pass through the last 2B exited on the previous unit and the first 4B just added (Fig. 1).

Row 1, Units 3 and 4:

Repeat Unit 2 twice, except exit from the first 2B added in Unit 4 (Fig. 2).

Row 2, Unit 1: String 6B; pass through the last 2B exited on the previous unit, the 6B just added, and the 2B at the top of the next unit in the previous row (Fig. 3).

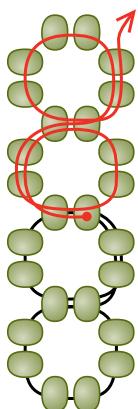


Fig. 2: Stitching Row 1, Units 3 and 4

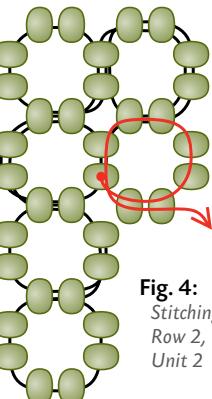


Fig. 3: Adding Row 2, Unit 1

Row 2, Unit 2:

String 4B; pass through the 2B of the previous unit in this row, the top 2B of the next unit of the previous row, and the first 2B just added (Fig. 4).

Row 2, Unit 3: String 4B; pass through the top 2B of the next unit of the previous

row, back through the side 2B of the previous unit in this row, the 4B just added, and the top 2B of the following unit in the previous row (Fig. 5).

Row 2, Unit 4:

String 4B; pass through the 2B of the previous unit in this row, the top 2B of the next unit in the previous row, and the 4B just added.

Rows 3–21: Continue working rows of right-angle weave in the same fashion as Row 2 for a total of 21 rows.

Strap embellishment: Turn the work so the last row is horizontal and weave through beads to exit the top left corner. String 1A, 1C, and 1A and pass back through the bottom 2B of the same unit just exited; repeat to add a diagonal strand of beads to each of the strap's units, forming turnarounds at the end of the first and the beginning of the third columns so that the diagonal strands all sit in the same direction (Fig. 6). String 1A, pass through the C

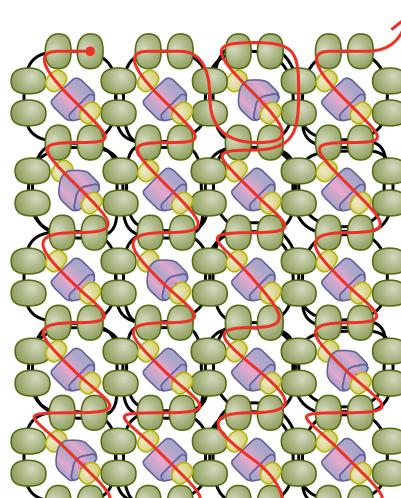


Fig. 6: Adding the first pass of the strap embellishment

just added, string 1A, and pass back through the 2B at the top of the same unit; repeat to add 2A to each unit,

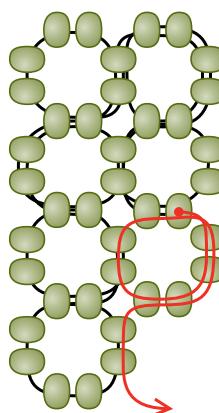


Fig. 5: Working Row 2, Unit 3

MATERIALS

8 g opaque golden olive luster size 15° Japanese seed beads (A)

30 g matte metallic plum/emerald iris size 11° Japanese seed beads (B)

10 g fuchsia-lined light amethyst size 10° Japanese triangles (C)

25 g transparent lime 3.4mm Japanese drops (D)

50 amethyst 4mm crystal bicones (E)

1 antique copper 20mm 5-loop box clasp Fuchsia size B nylon beading thread

TOOLS

Scissors

Size 10 English beading needle

FINISHED SIZE: 19"

forming Xs at each unit's center (Fig. 7). Set the strap aside.

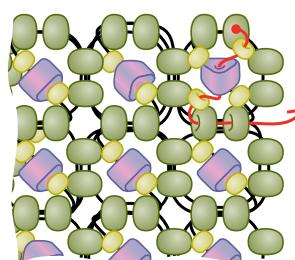


Fig. 7: Working the second pass of the strap embellishment

2) BEZELED STRAP ENDS. Work embellished two-layer right-angle weave to form the strap's ends, working small bezels around each bicone added:

Layer 1, Row 1: Use B to work a row of

8 right-angle-weave units as in Step 1.

Bicone: String 1 bicone and pass through the bottom 2B of the unit; repeat to add 1 bicone to the center of each unit so that the diagonal strands all sit in the same direction.

Layer 2, Row 1, Unit 1: String 4B; pass through the last 2B exited and the first B just added (Fig. 8—black thread). String 3B; pass through the next 2B on the same unit, the first B strung in this step, and the 3B just added (Fig. 8—green thread). Pass through the following 2B on the first Layer 1 unit (a base unit) and string 3B; pass through the nearest B from the last 3B added, the 2B exited on the base unit, and the first B just added (Fig. 8—blue thread). String 2B

and pass through the nearest B from the first Layer 2 unit, the final 2B on the base unit, the nearest B from the previous Layer 2 unit, and the 2B just added. Weave through the top 2B of each unit just added to enclose the crystal (Fig. 8—red thread). Weave through beads to exit from the 2B at the side of the next base unit.

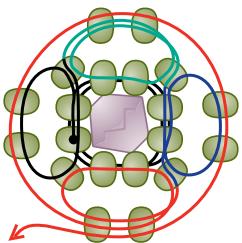


Fig. 8: Bezeling the first bicone in Layer 2

Layer 2, Row 1, Units 2–8: Work down the row in the same fashion as in Unit 1, enclosing each bicone with 4 units. Keep in mind that for the rest of the cells there will be one side already worked (Fig. 9). Weave through beads to exit from 2B at the side of the seventh unit.

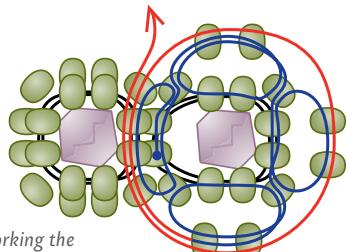


Fig. 9: Working the second bezel in Layer 2

Layer 2, Row 2: Use B to work a 6-unit row off of Row 1 (8B in each unit as before). Work the row so it's centered across the previous row. Repeat the bicones addition as in Row 1 and add the second layer as in Row 1. Again, this time there will already be one side of each unit completed, so adjust the number of beads added in each stitch.

Layer 2, Row 3: Repeat Row 2, this time working the row with 4 units that are centered across the previous row.

Attach: Match Row 3 of the bezeled strap end to one end of the necklace strap. Use B to connect the two ends in a right-angle-weave pattern (Fig. 10). Secure the working thread and trim.

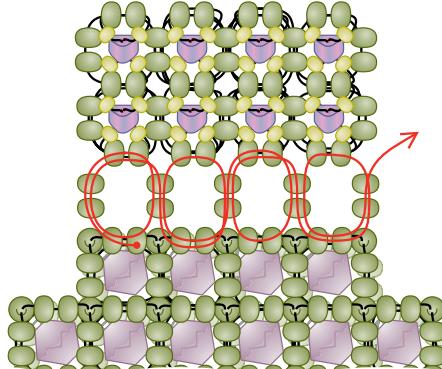


Fig. 10: Attaching the strap to the strap end

Clasp end: Use the strap's tail thread to add bicones to the center of each unit in Row 1 as for the bezeled strap ends. Use B to work a second layer as before. Exit from a corner vertical-hole bead. String 2B, pass through the first loop on one side of the clasp, string 2B, and pass through the corner B again (Fig. 11); repeat the thread path twice to rein-

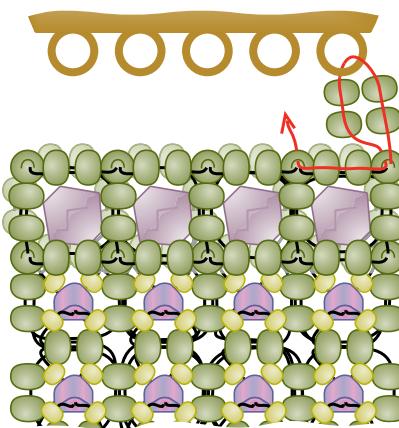


Fig. 11: Attaching the first clasp loop

force. Weave through the end beads to exit the next vertical-hole B and repeat the clasp connection with the next clasp loop; repeat to fully attach the strap to the clasp half. Secure the thread and trim.

Repeat Steps 1 and 2 to form a second necklace strap that attaches to the other half of the clasp. *Note:* It may be necessary to skip the center clasp-end loop on one end of the necklace to accommodate the clasp's tab.

3) ROPES. Stitch graduated embellished right-angle-weave ropes to form the center of the necklace:

Rope 1 (base layer): Start 4' of new thread that exits away from the beadwork, from the end 2B in Layer 1 of the strap end's first unit. String 2B, 1D, 2B, 1D, and 2B; pass through the last 2B exited from the previous unit and the first 2B/1D/2B just added (Fig. 12); repeat to form a right-angle-weave strip 34 units long.

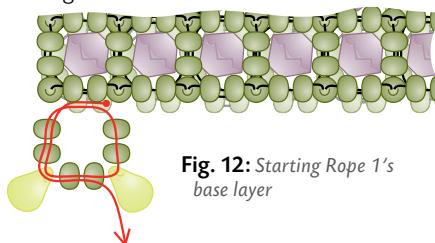


Fig. 12: Starting Rope 1's base layer

Fit: As a temporary fitting, string 2B and pass through the mirror 2B of the second strap, taking care to keep both straps faceup. String 2B and pass through the end 2B of the rope. Place a tension bead on the thread and unthread the needle.

Ropes 2–4: Repeat Rope 1 at the end of the strap end's Layer 1, Unit 3, this time adding 40 units. Add the third rope to the end of Unit 6, adding 46 units. Add a fourth rope to the end of Unit 8, adding 52 units. Test the necklace for fit and make adjustments to the ropes' unit counts as necessary.

Embellish: Repeat Step 1's strap embellishment to add Xs to the face of each rope unit. Secure all threads and trim. *Note:* Keep in mind that once the Xs are in place, it's very difficult to undo the stitch, so be sure the length is correct first. ♦

JILL DEVON is the owner of The Bead Merchant in Colchester, England, founder of The Beadworkers Guild, and is 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* (2bead-write, 2007). Download her designs at www.jilldevon.com and purchase her kits at www.beadmerchant.co.uk.

RESOURCES Check your local bead shop or contact: All materials: The Bead Merchant, www.beadmerchant.co.uk. Similar materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

chelsea's gift necklace

MARCIE ABNEY

Inspired by a monogrammed manuscript bead created by polymer clay artist Heather Powers, this design pairs sparkling seed beads with brass chain to create a light-and-wintry necklace that can be personalized for the recipient.

Artist's Tip

It's possible to make a wrapped loop that can be opened. Form the wrapped loop as usual, then snip the loop close to the wrap so you can open it like a jump ring. This makes the loop lose the security of a regular wrapped loop, but gain the flexibility of a simple loop.

TECHNIQUES

backstitch bead embroidery
brick stitch
wirework

PROJECT LEVEL



See p. 21 for helpful technique information.

1) DANGLES AND LINKS. Use head pins and beads to form wireworked dangles and beaded links:

Teardrop: Use 1 head pin to string the teardrop; form a wrapped loop. Set the teardrop dangle aside.

Glass rounds: Use 1 head pin to string 1A, 1 glass round, and 1A; form a wrapped loop. Set aside. Repeat six times to form a total of 7 glass-round dangles.

Beaded links: Use 1 eye pin to string 1A, 1 glass round, and 1A; form a simple loop. Set aside. Repeat nine times to form a total of 10 beaded links.

2) BEZEL. Bead-embroider a bezel for the square bead:

Prepare: Add a small amount of glue to the back of the square, then press it to the middle of the felt, taking care that the glue doesn't seep out. Tie a knot at the end of 3' of thread. Pass the thread up through the felt, near one of the square bead's holes, then pass through the hole and down through the felt; repeat the thread path several times to reinforce. Exit up through the felt, next to the square bead.

Round 1: String 2C, lay them next to the edge of the square bead, pass down through the felt next to the second C just added, pass up through the felt between the 2C just added, and pass through the second C (Fig. 1). Repeat around to add a round of backstitch bead embroidery. Exit up through the felt between a C and the square bead.

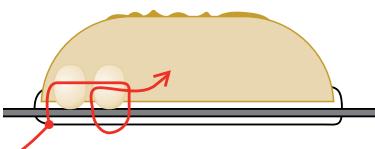


Fig. 1: Bead-embroidering Round 1 of the bezel

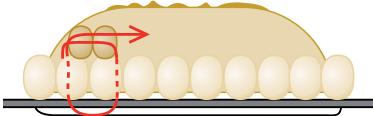


Fig. 2: Adding Round 2 of the bezel

Round 2: Repeat Round 1, this time using B and allowing the new beads added to sit on top of Round 1, next to the square (Fig. 2). Finish the round by passing down through the felt, tying a strong knot, and trimming the thread.

Trim: Carefully trim the felt around the bead embroidery, leaving a $\frac{1}{16}$ " edge and taking care to not cut any stitches.

Backing: Add a large drop of glue to the back of the embroidered piece, then press it to the wrong side of the Ultrasuede, taking care that the glue doesn't seep out. Let dry.

Edging, first side: Tie a knot at the end of 3' of thread; pass through the beadwork's edge, near the top center of the square bead, so the knot is buried between the felt and the Ultrasuede. String 1C, 1B, and 1C; pass through the Ultrasuede and the felt 1 bead's width from the last exit point, then pass back through the last C added to form a brick stitch (Fig. 3—blue thread). String 1B and 1C; pass through the Ultrasuede and felt 1 bead's width from the last exit point, then pass back through the C just added (Fig. 3—red thread); repeat around to 1 stitch past the bottom center of the square bead. Exit from the last B added.

Bottom loop: String 2B; pass through the B and C of the previous edge stitch, stitch into the felt, and pass up through the C and B of the final edge stitch. Repeat the thread path to reinforce. Exit from the C of the final edge stitch (Fig. 4—green thread).

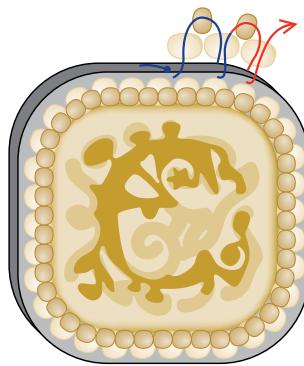


Fig. 3: Stitching the beaded edging

MATERIALS

2 g rustic-lined alabaster size 11° seed beads (A)
2 g metallic brass size 11° seed beads (B)
2 g rustic-lined alabaster size 8° seed beads (C)
17 clear 4mm glass rounds
1 ocean jasper 12×18mm teardrop
1 gray/bronze 18×18×5mm horizontally drilled flat polymer clay square
8 brass 2" head pins
10 brass 2" eye pins
13 brass 3.5mm jump rings
2 brass 5mm jump rings
5 brass 6mm jump rings
12" brass 2×4mm flat cable chain
1 brass 6×12mm lobster clasp
3 x 3" piece of black stiff felt
5 x 5" piece of black Ultrasuede
Gray size B nylon beading thread
White craft glue

TOOLS

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

FINISHED SIZE: 17 $\frac{3}{4}$ "

Artist's Tip

Use this embroidery method to embroider around any kind of bead you'd like to display. By adding glue and passing through the bead, you don't have to capture the bead in a peyote bezel that would hide the bead surface.

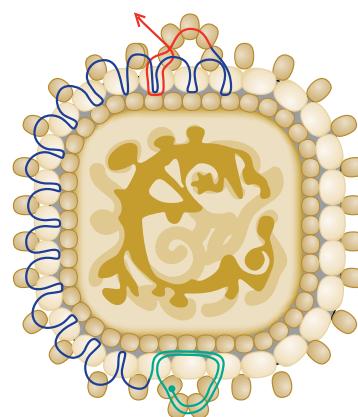


Fig. 4: Adding the bottom loop, side edging, and top loop of the bezel



Edging, second side: Continue using B and C to work the edging up the other side of the square bead. To form the final stitch, string 1B, pass down through the first C added on the first side, stitch into the felt, and pass back through the C and B of the first stitch on the first side (Fig. 4—blue thread).

Top loop: String 3B; pass through the B and C of the final stitch on the second

side, stitch into the felt, and pass up through the B and C of the final stitch (Fig. 4—red thread). Repeat the thread path to reinforce. Secure the thread and trim. Set the beadwork aside.

3) ASSEMBLY.

Connect the components:
Dangles: Use one 5mm jump ring to attach the teardrop dangle and all of the glass-round dangles to the bottom loop on the bezel.

Chains: Use 3.5mm jump rings to connect 5 beaded links, end to end, to form a chain. Use one 3.5mm jump ring to connect the final beaded link to one end of one 4½" piece of chain. Use one 3.5mm jump ring to connect the other end of the 4½" chain to one ¾" piece of chain. Use one 3.5mm jump ring to connect the other end of the ¾" chain to the lobster clasp. Set aside. Repeat this

entire section, this time connecting the other end of the ¾" chain to a chain of four 6mm jump rings.

Finish: Use one 6mm jump ring to connect the free ends of the beaded-link chains. Use one 5mm jump ring to connect the 6mm jump ring just placed to the top loop on the bezel. ♦

MARCIE ABNEY is a self-taught bead artist living in Wilmington, North Carolina. You can see more of her finished work and tutorials by visiting her blog, www.labellajoya.blogspot.com.

RESOURCES Check your local bead shop or contact: Seed beads and Nymo nylon beading thread: Caravan Beads, (910) 343-0500, www.caravanbeadsnc.com. Glass rounds, teardrop, findings, chain, felt, and Aleene's tacky glue: Michaels, (800) 642-4235, www.michaels.com. Polymer clay manuscript bead: Humblebeads, www.humblebeads.etsy.com. Ultrasuede: JoAnn Fabric and Craft Stores, (888) 739-4120, www.joann.com.

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Dragonfly's Garden

design by Julia Watt

Originally published in *Beadwork*, June/July 2008.



Joe Coca

Give simply strung pearls a lush look by weaving in a second strand, creating a gently meandering trail of glistening seed beads. Add silver accents of dragonflies, a hedgehog, and a floral toggle for a completely enchanting design.

Julia Watt is a freelance photographer, clothing/costume designer, pianist, mom of two awesome twenty-something daughters, and wife to a great guy who understands her penchant for beading into the early hours. Visit her website at www.juliawattworks.com.

TECHNIQUES

wireworking
stringing
crimping
fringe

MATERIALS

1 g multi-iris size 11° seed beads
1 g silver-lined chartreuse size 11° seed beads
1 multi-iris matte 3mm bugle bead
1 fuchsia 16" strand of 3mm seed pearls
1 olive 16" strand of 3mm seed pearls
2 fuchsia AB 4mm bicone crystals
4 olivine AB 6mm bicone crystals
21 fuchsia 6–7mm potato pearls
20 chartreuse 6–7mm potato pearls
4 green 8x11mm horizontally drilled pressed-glass veined leaves
3 burgundy AB 9mm pressed-glass flowers
1 pewter 14mm vertically drilled hedgehog bead
1 pewter 22mm vertically drilled oval dragonfly bead
1 sterling silver 4mm round with design
1 sterling silver 20x7mm dragonfly wing charm
2 sterling silver 5mm daisy spacers
1 sterling silver 2½" head pin with Bali-style bead-cap head
2 sterling silver 2mm crimp tubes
1 sterling silver 3mm crimp cover
1 pewter 20mm floral toggle clasp
Size B nylon beading thread in color to match beads
22" of .018 beading wire
Beeswax
Clear jeweler's cement

TOOLS

Wire cutter
Crimping pliers
Chain-nose pliers
Round-nose pliers
Scissors
2 bead stops
Fine twisted beading needle
Size 12 beading needle

FINISHED SIZE: 18¾"

See p. 21 for helpful technique information.

Step 1: Pendant. Use the head pin to string the pewter dragonfly bead (bottom to top), 1 olivine bicone, 1 spacer, and 1 fuchsia bicone. Form a wrapped loop to secure the beads. Set aside.

Step 2: Base strand. Place a bead stop 4" from one end of the beading wire. String 5 chartreuse size 11°s and 1 crimp tube. String {1 chartreuse size 11°, 1 chartreuse potato pearl, 1 chartreuse size 11°, and 1 fuchsia potato pearl} thirteen times.

String 1 olivine bicone, the pendant, 1 olivine bicone, 1 fuchsia potato pearl, 1 chartreuse size 11°, 1 chartreuse potato pearl, 1 chartreuse size 11°, 1 fuchsia potato pearl, and 1 chartreuse size 11°. String {1 fuchsia and 1 olive seed pearls} three times. String 1 leaf, 1 fuchsia seed pearl, 1 leaf, the hedgehog bead, 1 leaf, 1 fuchsia seed pearl, and 1 leaf. String 1 fuchsia, 1 olive, 1 fuchsia, and 1 olive seed pearl. String 1 flower (wide end first), 3 iris size 11°s, 1 flower, 3 iris size 11°s, 1 flower, 1 olivine bicone, 1 spacer, and 1 fuchsia bicone.

String {1 chartreuse size 11°, 1 fuchsia potato pearl, 1 chartreuse size 11°, and 1 chartreuse potato pearl} six times. String 1 chartreuse size 11°, the 4mm silver round, 5 chartreuse size 11°s, and 1 crimp tube. Place a second bead stop at this end of the wire to hold the beads in place.

Step 3: Small bead strand. Use 3' of thread and the twisted needle to work from the first end of the base strand; pass through the first 5 size 11°s, the crimp tube, and 1 size 11°, leaving a 4" tail in the bead stop (Figure 1).

FIGURE 1

Seed-pearl loops: *String {1 fuchsia and 1 olive seed pearl} five times. String 1 fuchsia seed pearl. Skip 2 potato pearls on the base strand and pass through the next chartreuse size 11°. Repeat from *, creating loops of seed pearls, until you reach the first olivine bicone on the base strand; pass through the bicone.

Central fringes (near pendant): *String 6–8 seed pearls, alternating colors and 1 chartreuse size 11°; pass back through the seed pearls to make a fringe. Pass through the wrapped loop of the focal-bead dangle. Repeat from * to make 4 more fringes of varying lengths, passing through the wire-dangle loop each time. After the last fringe, pass through the next olivine bicone on the base strand (Figure 2).

Seed-pearl loops and accents: String {1 fuchsia and 1 olive seed pearl} eight times. String 1 fuchsia seed pearl. Skip 3 pearls on the base strand and pass through the next chartreuse size 11°. String {1 olive

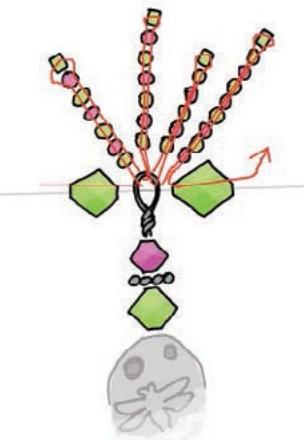


FIGURE 2

and 1 fuchsia seed pearl} three times; pass through the first leaf. String 1 fuchsia, 1 olive, 1 fuchsia, 1 olive, and 1 fuchsia seed pearl; pass through the hedgehog bead. String {1 olive and 1 fuchsia seed pearl} five times. String 1 olive seed pearl; pass through the hedgehog bead again so the strand wraps around the hedgehog's back (Figure 3).

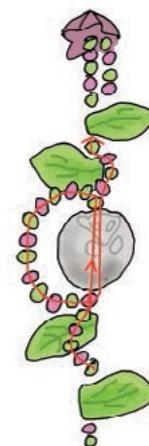


FIGURE 3

String 1 olive, 1 fuchsia, and 1 olive seed pearl. Skip the next leaf bead; pass through the following one. String 1 olive, 1 fuchsia, 1 olive, and 1 fuchsia seed pearl; pass through the first flower bead. String {1 olive and 1 fuchsia seed pearl} eight times; pass through the chartreuse size 11° next to the base strand's fuchsia bicone.

*String {1 fuchsia and 1 olive seed pearl} five times. String 1 fuchsia seed pearl. Skip 2 potato pearls on the base strand and pass through the next chartreuse size 11°. Repeat from * five more times. Exit through the silver round and seed beads.

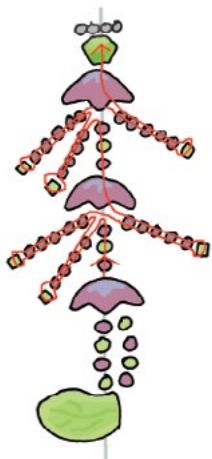
Step 4: Clasp ring. Remove the bead stop from the second end of the base strand. Use the beading wire and remaining thread to string the clasp ring; pass back through the crimp tube, making sure both the wire and thread are pulled evenly.

Crimp. Place the crimp cover over the crimp tube. Trim any excess beading wire. Weave thread into beadwork and trim.

Step 5: Embellishments. Use 2' of conditioned thread and the size 12 needle to pass through the base strand's first flower and 3 iris size 11°s, leaving a 4" tail.

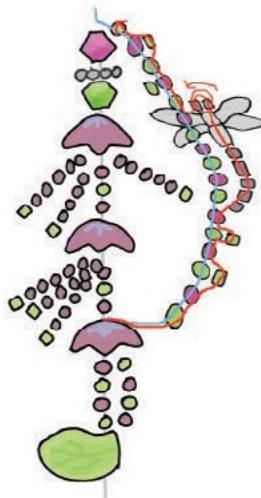
Flower fringes: String 4–7 iris and 1 chartreuse size 11°; pass back through the iris beads to make a fringe. Repeat to make 2 more fringes. Pass through the next flower and 3 iris size 11°s; make 3 more fringes as before. Pass through the third flower, olivine bicone, spacer, and fuchsia bicone (Figure 4).

FIGURE 4



Dragonfly: Pass back through the last seed pearl added to the loop that weaves around the flower section; string 1 chartreuse size 11°. Repeat twice, adding 1 size 11° between each seed pearl. String 1 iris size 11° and 2 iris seed beads. Pass through the iris beads again and wiggle them to sit side by side; they'll look like the dragonfly's eyes. String the dragonfly wings (head to tail), 1 iris size 11°, the bugle bead, and 3 iris size 11°s. Skip 7 seed pearls and pass through the eighth. Add 1 chartreuse size 11° between each of the remaining seed pearls on the loop (Figure 5). Secure the thread and trim.

FIGURE 5



Pass 2" of beading wire through the dragonfly and tail beads to stiffen the body. Carefully trim the wire ends; add a drop or two of jeweler's cement to secure the wire in place.

Step 6: Clasp bar. Remove the remaining bead stop. Use the beading wire and thread tail to string the bar half of the clasp; pass back through the size 11°s and crimp tube. Snug the beads, making sure both wire and thread are pulled evenly; crimp. Trim any excess wire.

RESOURCES

Check your local bead shop or contact: Pewter: Green Girl Studios, (828) 298-2263, www.greengirlstudios.com. Potato pearls: Ayla's Originals, (977) 328-2952, www.aylasoriginals.com. Seed pearls: Majestic Pearls, (212) 268-9881, www.majesticpearl.com. Sterling silver: Singaraja Imports, (800) 865-8856, www.singarajimports.com. Seed beads and pressed-glass flowers: Out on a Whim Beads, (707) 664-8343, www.whimbeads.com. Pressed-glass leaves: Whole Bead Shop, (800) 796-5350, www.wholebeadshop.com. Dragonfly wings: Eclectic Etc. Inc., (215) 658-1711, www.eebeads.com.



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Fried Green Tomatoes

design by Melinda Barta

Originally published for *Stringing*, Summer 2006 (stringingmagazine.com).



Fresh seed beads are the perfect accent for these painted wooden beads. A great light snack on a summer's day.

MATERIALS

405 green size 11° seed beads
37 pale yellow size 8° seed beads
22 green size 6° seed beads
6 yellow 6mm glass rounds
4 painted 6mm wood tubes
10mm yellow round

25×40mm painted shell rectangle
50" of .014 beading wire
2 sterling silver 2mm crimp tubes

TOOLS

Wire cutters
Crimping pliers

FINISHED SIZE: 20"

Step 1: String 1 size 11° seed bead to 22" from one end of the wire. Use both ends of the wire to string 1 yellow 6mm. Use each wire to string 4 size 11°s. Use both wires to string 1 size 8°, 1 size 6°, and 1 size 8°. Use each wire to string 6 size 11°s.
Step 2: Use both wires to string 1 size 8°, 1 size 6°, and 1 size 8°. Use each wire to string 12 size 11°s. Use both wires to string 1 size 8°, 1 size 6°, and 1 size 8°. Use each wire to string 6 size 11°s. Repeat entire step twice.
Step 3: *Use both wires to string 1 size 8°, 1 yellow 6mm, and 1 size 8°. Use each wire to string 12 size 11°s. Use both wires to string 1 size 6°, 1 wood tube, and 1 size 6°*. Use each wire to string 6 size 11°s. Repeat from * to * once.

Step 4: Use the longer wire to string 6 size 11°s, 1 yellow 6mm, the wood rectangle, the yellow 10mm, 1 size 8°, and 1 size 11°; snug the beads and pass back through the size 8°, yellow 10mm, rectangle, and yellow 6mm round; string 6 size 11°s. Use the other wire to string 5 size 11°s.
Step 5: Repeat Steps 2–3, reversing the sequence. Use each wire to string 6 size 11°s. Use both wires to string 1 size 8°, 1 size 6°, 1 size 8°, and 1 crimp tube. Crimp the tube and trim the shortest wire. Use the remaining wire to string 1 size 8°, 1 size 6°, 1 size 8°, 1 crimp tube, and 18 size 11°s. Pass back through the tube; crimp.

RESOURCES

Check your local bead shop or contact: Bead Cache, (970) 224-4322.

Red Currant Lariat

design by Anne Merrow

Originally a *Beading Daily* Staff Challenge Project, July 2007



Anne Merrow's only crafty skill before joining Interweave was knitting. Though her love of knitting is undiminished, she has added beading and spinning to her repertoire (and her stash). She lives in Boulder, Colorado with two cats who like to chase beads around the floor.

After working on Mastering Beadwork and Getting Started with Seed Beads, I was inspired to try a spiraling herringbone stitch. It took more beads than I expected—I wound up grubbing the extra seed beads from about 5 other people's packs! I used a technique from one of the lariats in Mastering Beadwork to make a curlicue tail, both to give it a vine-like feel and to hold the necklace in place. My colleague Sandi Wiseheart made me a bracelet covered with wire-wrapped dangles for my birthday, and I wanted to practice my wire-wrapping skills. There were so many other fun beads in the kit, but the ends really presented the only place to dangle extra beads.

TECHNIQUE

ladder stitch, tubular herringbone stitch, wirework

MATERIALS

50 g green-lined transparent amber size 11°
Japanese seed beads

7 rootbeer 3mm fire-polished rounds
12 dark amber 6x8mm faceted rondelles
9 brown 10x13mm Czech glass maple leaves
27 copper 24-gauge 1½" head pins
2" of 20-gauge wire
Gray size D beading thread

TOOLS

Scissors
Size 10 beading needle
Chain-nose pliers
Round-nose pliers

FINISHED SIZE: 20"

See p. 21 for helpful technique information.

Step 1: Rope Using 3' of thread and seed beads, work a row of ladder stitch 6 beads long leaving a 6" long tail. Connect the first and last beads to make a tight foundation ring (Fig 1).

Step 2: Use seed beads to work a length of spiraling tubular herringbone stitch off of the foundation ring.

Rounds 1 and 2: Work in regular tubular herringbone stitch. Exit up through the first beads added in the rounds to make the step up.

Round 3: String 2, pass down through 2 beads and up through 1 bead (Fig 2). Note: Keep fairly tight tension on

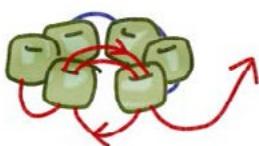


FIGURE 1

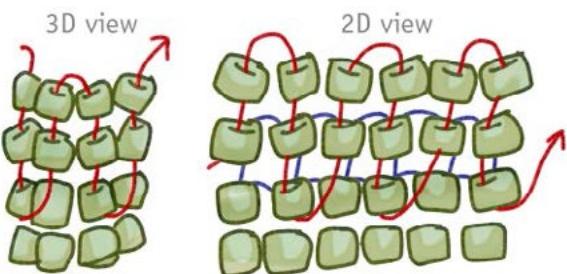


FIGURE 2

the thread to keep the beads aligned and cause the tube to spiral.

Repeat Round 3 until you complete a 3" length of rope.

Step 3: Gently slide the 20-gauge wire into the tube until it reaches $\frac{1}{2}$ " from the end. Use your fingers to gently but firmly bend the beadwork and wire to create a rounded kink.

Step 4: Repeat Round 3 to make a rope 24" long. Secure the working and tail threads and trim close to the work.

Step 5: Currants String 1 faceted rondelle on 1 head pin and make a wrapped loop that attaches to a seed bead 1 or 2 rounds from the end of the rope without the wire insert (Fig 3).

Continue adding dangles in a spiraling fashion to the last couple rounds of the tube. Make 5 dangles with 1 rondelle only; 5 with 1 rondelle and 1 fire-polished round, and 1 with



FIGURE 3

FIGURE 4

1 rondelle and 2 fire-polished rounds (add these last dangles last to increase the clustered effect).

Step 6: Leaves At the opposite end of the rope pass 1 eye pin through a seed bead of the last herringbone-stitched round. Pass the pin through the bead so it points away from the end of the rope. Make a wrapped loop. Repeat to add a head pin to four more of the last-round beads, varying the number of coils for each loop to create different lengths. (Fig 4) Set the rope aside.

Step 7: String 1 seed bead, 1 leaf, and 1 seed bead on one head pin. Working on the same end of the rope, make a wrapped loop that attaches to the remaining (sixth) seed bead of the last round.

String 1 seed bead, 1 leaf, and 1 seed bead. Make a wrapped loop that attaches to one of the wrapped loops extending from the last round. Repeat around to add 1 leaf dangle to 3 more last-round wrapped loops. Add 3 leaf dangles to the final last-round wrapped loop.

Step 8: To wear the lariat, either cross the ends horizontally as though making a knot or twist the leaf end around the currant end about 2" from the bottom; the coiled wire will keep the necklace in place.

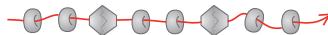
RESOURCES

Check your local bead shop or contact: Lady Bug Beads (www.ladybugbeads.net).

techniques

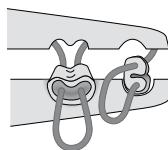
STRINGING

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



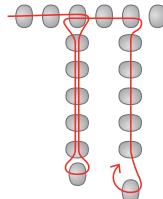
CRIMPING

Crimp tubes are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Use the front notch of the crimping pliers to gently press the length of the tube, causing the tube to form into an oval and the wire ends to line each side of the tube. Move the tube to the back notch of the crimping pliers and firmly press the tube down, enclosing the wire ends in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.



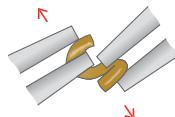
FRINGE

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.



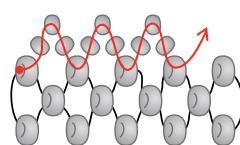
WIREWORKING

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.

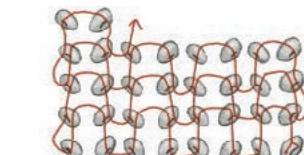


PICOT

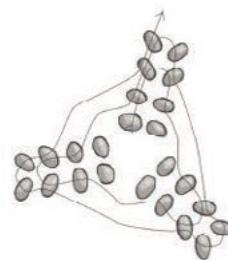
A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.



HERRINGBONE STITCH



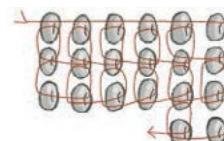
Begin with a foundation row of even-count ladder stitch. String 2 beads, pass down through the second-to-last bead in the ladder and up through the next bead. String 2 beads, pass down through the next bead and then up through the following. Repeat to the end of the row. To end the row, pass back through the last bead strung. To begin 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 and passing down then up through 2 beads of the previous row. The 2-bead stitch will cause the beads to angle-up in each column, like a herringbone fabric.



Begin tubular herringbone stitch with a foundation row of ladder stitch. Join the ends together to form a tube. String 2 beads. Pass down through the next bead and up through the following bead. Repeat around the tube. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.

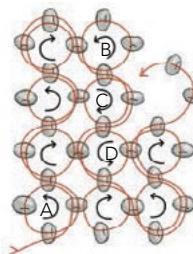
SQUARE STITCH

Begin by stringing 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 through the bead just strung. Repeat this looping technique to the end of the row.



RIGHT-ANGLE WEAVE (SINGLE NEEDLE)

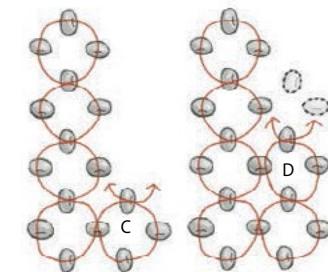
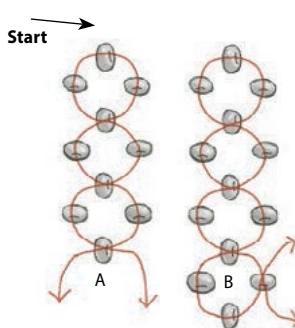
String 4 beads and pass through the first 3 beads again to form the first unit (A). For the rest of the row, string 3 beads, pass through the last bead passed through in the previous unit, and the first 2 just strung; the thread path will resemble a figure eight, alternating directions with each unit. To begin the next row, pass through beads to exit the side of the last unit. String 3 beads, pass through the last bead passed through, and the first bead just strung (B). *String 2 beads, pass through the next edge bead of the previous row, the last bead passed through in the previous unit, and the last 2 beads just strung (C). Pass through the next edge bead of the previous row, string 2 beads, pass through the last bead of the previous unit, the edge bead just passed through, and the first bead just strung (D). Repeat from * to complete the row, then begin a new row as before.



RIGHT-ANGLE WEAVE (DOUBLE NEEDLE)

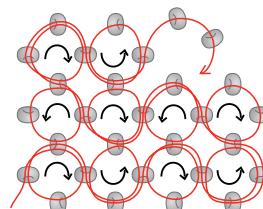
Using one needle on each end of the thread, string 3 beads to the center of the thread.* Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from * to form a chain of right-angle units (A).

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 (B). Use the right needle to string 3 beads, then cross the left needle back through the last bead strung (C). 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 (D).



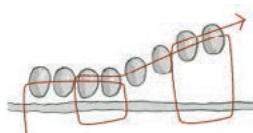
RIGHT-ANGLE WEAVE

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 just strung; the thread path will resemble a series of figure eights, alternating directions with each unit. To begin the next row, pass through beads to exit 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.



BEAD EMBROIDERY

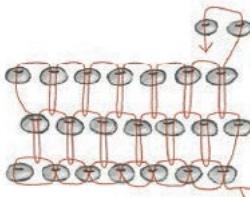
For backstitch embroidery, begin by passing through the fabric, from wrong side to right side. String 4 beads. Lay the beads against the fabric and pass down through it just past the fourth bead. Pass up through the fabric between the second and third beads and pass through the last two beads just strung. String 4 beads and repeat.



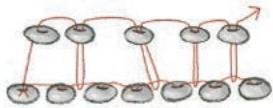
techniques

BRICK STITCH

Begin by creating a foundation row in 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.



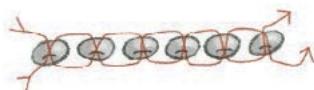
To decrease within a row, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



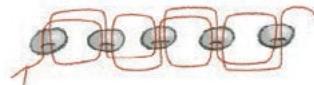
To increase within a row, work two stitches in the same loop on the previous row.

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 to stitch them together, then string 2 beads to begin the next round.

LADDER STITCH



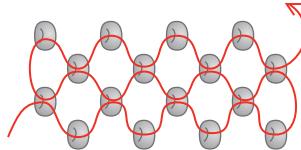
Using two needles, one threaded on each end of the thread, pass one needle through one or more beads from left to right and pass the other needle through the same beads from right to left. Continue adding beads by crisscrossing both needles through one bead at a time. Use this stitch to make strings of beads or as the foundation for brick stitch.



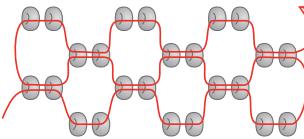
For a single-needle ladder, string 2 beads and pass through them again. String 1 bead. Pass through the last stitched bead and the one just strung. Repeat, adding one bead at a time and working in a figure-eight pattern.

PEYOTE STITCH

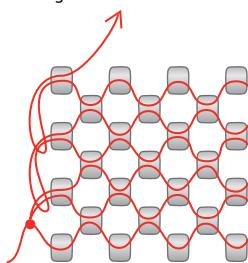
For one-drop even-count flat peyote stitch, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



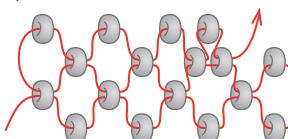
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



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, shown above, at the end of this and all even-numbered rows. At the end of all odd-numbered rows, add the last bead, string 1 bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.

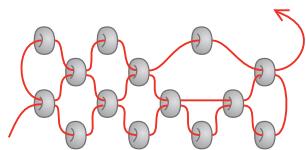


Begin a midproject peyote-stitch increase by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.

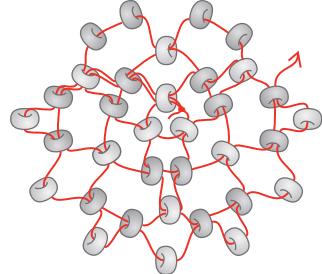


To make a midproject peyote-stitch decrease, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop

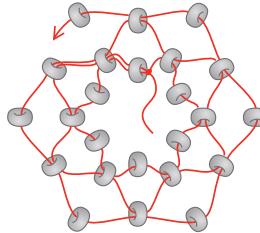
peyote stitch over the decrease. Work with tight tension to avoid holes.



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; 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, work 1 bead in each stitch and continue to step up at the end of each round.



Work odd-count tubular peyote stitch the same as even-count tubular peyote stitch, but it isn't necessary to step up at the end of each round.