

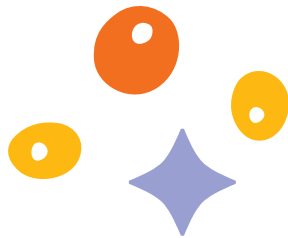


Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

Free Guide to Beadweaving:

**Patterns and Instructions
to Learn How to Bead Weave**





Free Guide to Bead-Weaving:

Patterns and Instructions to Learn How to Bead Weave.



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Beadwork Master Class with Carol Cypher

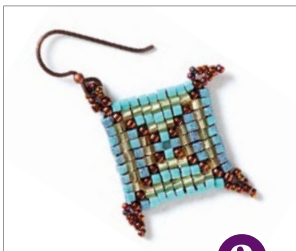
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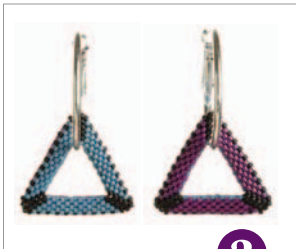
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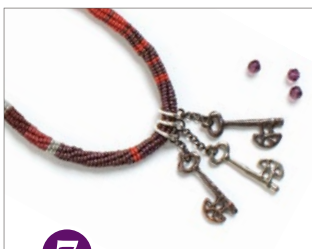
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Beading Daily

Free Guide to Bead-Weaving:

Patterns and Instructions to Learn How to Bead Weave.

There's no doubt that if you're reading this, you're someone who knows that there's a special kind of magic in bead-weaving. I don't know how else to explain the feeling I get after sitting down with just a pile of beads, a needle, and some thread one minute, and then walking away a couple of hours later with a new piece of handmade beaded jewelry.

Part of the beauty of bead-weaving is that there are so many different beading stitches to be used, nothing is impossible. Whether you love to do peyote stitch, right-angle weave, brick stitch, herringbone stitch, or even if you use a loom to do your bead-weaving, chances are that you can find just the right combination of beading techniques to create whatever your heart desires.

If you love bead-weaving, we've put together a collection of five favorite bead-weaving projects and four of *Beadwork* magazine's Master Class columns from some of our favorite bead artists!

Get warmed up by making some of these great bead-weaving projects:

- Robin Cowart's Tangled Vines is an easy bead-weaving project that uses three different sizes of seed beads to create a beautiful beaded rope that mimics the look of spiral rope.
- Learn how to make sophisticated peyote-stitched bezels for gemstone beads when you make Urban Chic by Barbara Richard.
- Fool for Stripes by Marlene Blessing is a great statement necklace made with a simple herringbone stitch tube.
- Beaded ropes never go out of style! Try Double Twist by Sheilah Cleary to see how you can use two highly contrasting colors of seed beads in a double spiral rope.

- Sally Morgan's Cubed Diamonds bead-weaving project is a fabulous way to learn how create geometric shapes with brick stitch.

Next, find out what it takes to become a bead-weaving master when you read and learn from some of the best of the *Beadwork* magazine master classes:

- Marcia DeCoster talks about how working with small beaded components can improve your skills at bead-weaving and beaded jewelry design.
- Carol Cypher offers advice on how to develop your bead-weaving fluency across many different beading stitches.
- Dustin Wedekind shares his insights on challenging yourself to make better bead-weaving.
- Phyllis Dintenfass shows us how geometry isn't as scary as you remember from grammar school, and proves that geometry and bead-weaving can be used to make some pretty amazing beaded jewelry!

Are you ready to learn new bead-weaving skills and expand your knowledge of beading techniques? Let these wonderful bead artists help you continue on your journey with your seed beads with this collection of seed bead patterns in all your favorite bead-weaving stitches!



Jennifer VanBenschoten, Beading Daily editor



Beading Daily

Free Guide to Bead-Weaving: Patterns and Instructions to Learn How to Bead Weave.

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

photography JOE COCA, ANN SWANSON

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Beadwork Master Class *Develop Beadwork Fluency*

CAROL CYPHER



Twilight in Savannah Bracelet

Limber up with bead artist Carol Cypher, well-known author and teacher! In her Master Class, Carol describes how you can expand your skills—and perhaps even your courage—by testing the limits of various beading stitches. She also provides twelve quick lessons in structure and proportion, as well as a challenging project that will stretch your peyote vocabulary. Next issue, look for surprise and delight as bead artist extraordinaire, Dustin Wedekind, takes you on a merry dance with the square stitch.

Consider for a moment that beadwork is language. With each new skill you acquire, your beadwork vocabulary expands. You continue always to learn through show-and-tell sessions with fellow beaders, workshops and classes, magazines, and books. But realize you do not have to have a bead vocabulary as expansive as the collection of words in Merriam-Webster's Dictionary to express yourself through your beadwork with ease, facility, and pleasure.

Approaching your beadwork with curiosity and the spirit of adventure will increase and develop your fluency exponentially. This is the basis for some popular workshops I have taught in recent years. These workshops begin by exploring a stitch as we know it, identifying its structure and proportion. Then we revisit the stitch, altering and testing its structure or proportion. *Spring Fever* necklace, for example, is an exploration of spiral rope. At the conclusion of the

workshop, we connect samplers of spiral rope end to end, incorporating several winged beads and a focal-bead tassel with twisted fringe. We complete the one-of-a-kind necklace with a beaded self-closure and in the process explore techniques for transitioning to other stitches such as herringbone.

Once we identify the “core beads” and “segment beads” in a stitch, students investigate its capacity to accommodate many bead types by



Spring Fever Necklaces

TIP

I never deconstruct or discard the sample pieces that fall short of my expectations. I note my intention for the piece on masking tape that I fold over the tail thread and put it in a drawer labeled “naughty bits.” These bits provide inspiration, illustrate particular bead or color combinations, and sometimes are reworked into new, improved bits.

working up samples of various combinations. We use 4 size 8° seed beads for the core and 2 size 11° seed beads, a crystal, and 2 size 11° seed beads for the segment to make a 2-inch length. Next, we use 3 size 6° seed beads for a 1- to 2-inch core. Finally, we use a size 11° seed bead, a size 8° seed bead, a glass drop, a size 8° seed bead, and a size 11° seed bead to continue the segment for another inch or two. Several segments feature a leaf-shaped pressed-glass bead. Weaving through these transitions helps beadweavers discover how altering the ratio of core beads to segment beads affects the outcome, resulting in beadwork that is either fuller or leggier. This experience of discovery unleashes the beadweavers’ fearlessness and fluency.

Some beadweavers’ first beadweaving experience is making an easy rope/chain, such as spiral rope or daisy chain, in which new beads are added to the work by tying them to the beads just exited and passing through some of them again. Many of us were introduced to beadweaving through peyote stitch, where we added new beads to

the work by passing through the next bead in the row/round. Even a beadweaver whose repertoire of techniques has yet to expand beyond these two stitches can find myriad possibilities when beads and thread are at hand. They need only be intrepid to build on what they know. Once limbered up by their experimentation, beadweavers can undertake each new stitch or project with anticipation of the array of choices they can discover.

Let’s stop and simply look at what you know right now. Take these things you know and revisit them using other bead choices. I don’t mean merely color or finish. I mean bead size, shape, and perhaps even number. Begin by establishing the beadwork’s lowest common denominator, or how each new bead is incorporated. Are new beads anchored to previously placed beads by tying them to the bead(s) just exited and passing through the bead(s) again (as in ladder stitch), by passing back through them (as in fringe), or by passing through other nearby bead(s) (as in peyote)? Or perhaps the new beads



Mokume Gane Bead Necklace

are tethered only to thread between previously placed beads (as in African helix). And are they then also passed back through (as in brick stitch), or is it a combination of passing through some beads and under certain thread connections (as in some South African and Ecuadorean stitches)?

Read on for Twelve Lessons in Fluency



TO BEGIN EXPANDING YOUR BEADWORK FLUENCY, HERE ARE SOME "WARM-UP" LESSONS.

Walking your way through the multiple possibilities of peyote stitch is a great way to exercise your spirit of adventure before making the Beaded Pillow Bead on page 5. You can return to this list of possibilities again and again, to learn, experiment, and be inspired to make new designs.

LESSON 1

Flat peyote stitch (even count)

String 12 cylinder beads. (In peyote stitch, these make up the first and second rows.) For the third row, string 1 cylinder bead, skip 1 bead on the initial strand, and pass through the next. Repeat across the row. Weave a total of 8 rows. Set aside. Make 3 more samples: one with cube beads, one with size 6° seed beads, and one with an assortment of bead sizes and shapes.

LESSON 2

Netting

Repeat Lesson 1, but for Row 3, add 3 beads between each bead of the original strand. When you work the fourth row, use 3 beads in each stitch again but pass through only the middle bead of each set of 3 beads from the previous round. To further explore this stitch, add 5 beads per stitch and pass through only the third bead from the previous row or try passing through only the second rather than the third bead in each stitch.

LESSON 3

Flat peyote stitch (odd count)

String 11 cylinder beads and work across in regular peyote stitch. When you reach the end of Row 3, and every odd-numbered row, there won't be a bead to pass through to secure the row. You'll need to somehow anchor your thread again. You can weave through beads of the previous rows to set up your needle so you exit from the first bead of the previous row, or you can loop the thread underneath the exposed thread at the end of the previous row, essentially making a half-hitch knot. Work even-count rows back across using regular peyote stitch. Weave a total of 8 rows. Make 3 more samples: one with cube beads, one with size 6° seed beads, and one with assorted bead sizes and shapes.

LESSON 4

Two-drop peyote stitch

String 12 cylinder beads. Work peyote stitch back across the strand but instead of stringing 1 bead and skipping 1 bead, string 2 beads and skip 2 beads with each stitch. Weave a total of 8 rows. Try making another sample alternating rows of two-drop peyote stitch with rows of regular peyote stitch. Begin by stringing 12 beads. String 1 bead, skip 1 bead, pass through 2 beads, working across the row. Weave back across by stringing 2 beads and passing through 1 high bead.

LESSON 5

Zippering into a tube

Roll one of the samples from Lesson 1 or 3 into a tube so the first and last rows interlock like a zipper. Weave back and forth through the beads of these rows to seamlessly join the sample into a tube. You can make a dumbbell-shaped tube by using larger beads for the first and last stitches of each row of the flat peyote stitch. For a bicone shape, use larger beads in the center stitches of each row.

LESSON 6

Embellishing between rows (also called "stitch in the ditch")

Using a sample from Lesson 5, exit one of the end beads so your needle points toward the center of the beadwork. Notice the "cleavage" between the two beads straight ahead. String 1 seed bead, let it settle into the cleavage, and pass into the next bead straight ahead to embellish the tube's surface.





Felt Bangles with
Bead Samplers

LESSON 7

Tubular peyote stitch (even count)

String 10 seed beads and pass through them again to form a ring. Work regular peyote stitch around the ring. Pass into the first bead of the round just created to step up for a new round. Repeat, creating several rounds.

LESSON 8

Tubular peyote stitch (odd count)

String 9 seed beads and pass through them again to form a ring. Work regular peyote stitch around the ring. You'll notice that there is no step up because of the original ring's odd-bead count.



LESSON 9

Dutch spiral

String 3 size 8's and 3 size 11's. Pass through them again to form a ring. Pass through the first size 8°. String 1 size 8° and pass through the second size 8°. String 1 size 8° and pass through the third size 8°. String 3 size 11's and 1 size 8°. Skip over the 3 size 11's of the original ring and pass into the first size 8°. For subsequent rounds, string 1 size 8° and pass through the next high size 8°; string 1 size 8° and pass through the next high size 8°; string 3 size 11's and 1 size 8°; skip over the 3 size 11's of the previous round and pass into the next high size 8°. Make 4 more samples: one with a crystal or drop for the first 8°, one that replaces the 3 size 11's with a small pearl every second or third time, one that uses an assortment of beads

instead of the size 8's, and one following a charted design within the wide peyote strip.

LESSON 10

Circular peyote stitch

String 3 seed beads and pass through them again to form a ring. String 2 seed beads and pass into the next bead of the ring; repeat around. Step up by passing through the first bead of the round just made. String 1 seed bead and pass into the next bead of the previous round; repeat around to add a total of 6 beads. Continue making rounds, adding 1 or more beads between the beads of the previous round. Since the rounds increase in size, they no longer stack into a tube. For the work to remain flat, each round must surround the previous round. The work

will cup or become concave if the rounds are not increased sufficiently.

LESSON 11

Shaped circular peyote stitch

Make a square by starting Lesson 10 with 4 beads rather than 3. Start with 5 beads to make a pentagram. *Note:* In these exercises, the beadwork may curl or ruffle rather than lie flat. This presents exciting possibilities! If you want to create totally flat work, select narrower beads for the peyote stitches and wider beads for the 2-bead corners.

LESSON 12

Sculptural peyote stitch

Produce several samples from Lesson 11. Seamlessly join them edge to edge to produce various two- and three-dimensional geometric forms.

Carol Cypher teaches both beadwork and feltmaking, and the provocative pairing of the two, in the United States, Japan, and Australia. She is author of *Hand Felted Jewelry and Beads: 25 Artful Designs* (Interweave, 2006), *How We Felt: Designs and Techniques from Contemporary Felt Artists* (Interweave, 2007), and *Mastering Beadwork: A Comprehensive Guide to Off-loom Techniques* (Interweave, 2007). Her work appears in books, magazines, and museums in the United States and Japan. Her television appearances include PBS's *Beads, Baubles, and Jewels* and DIY network's *Uncommon Threads*.

More detailed information and diagrams for some of the beaded beads described here can be found in Carol's newest book Mastering Beadwork: A Comprehensive Guide to Off-loom Techniques (Interweave, 2007).

Beaded Pillow Beads

CAROL CYPHER



Intriguing
Beaded Pillow
Bead Necklace



MATERIALS

5 g each size 11° Japanese seed beads
in 2 colors (A and B)
FireLine 10 lb beading thread
Felt stuffing

TOOLS

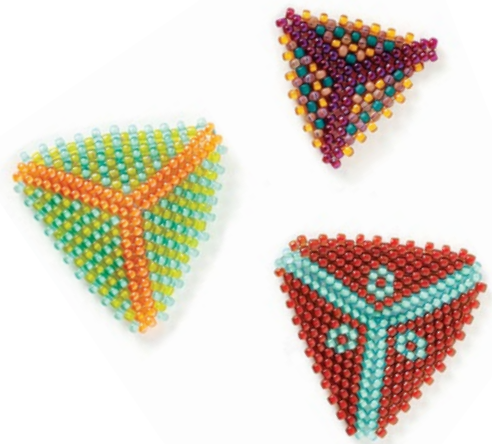
Size 10 or 12 beading needle
Scissors

TECHNIQUE

- peyote stitch

FINISHED SIZE

$\frac{5}{8}$ " x 1"



A strand of uniquely shaped wooden beads intrigued me. I was able to reproduce their form using two peyote-stitched triangles whose offset edges are seamlessly joined.

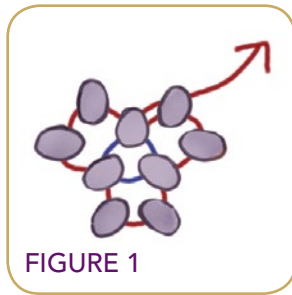


FIGURE 1

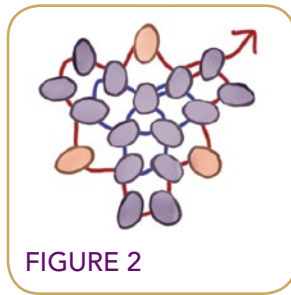


FIGURE 2

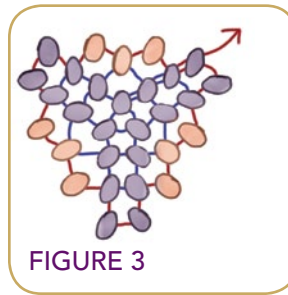


FIGURE 3

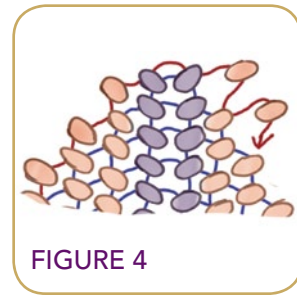


FIGURE 4

1: TRIANGLES.

Round 1: Use 3' of thread to string 3A and tie them into a circle. Pass through the first bead again.

Round 2: String 2A and pass through the next A of the previous round. Repeat around for a total of 6A. Step up by passing through the first A added in this round (Figure 1).

Round 3: String 2A and pass through the second A in the pair from the previous round. String 1B and pass through the next A from the previous round. Repeat around for a total of 9 beads (Figure 2). Step up by passing through the first A added in this round.

Notice that we are peyote-stitching in the round, always increasing (adding 2A) between the increases (2A) and adding one more B to each side of the developing triangle.

Round 4: Work peyote stitch placing a B before and after each B and 2A between the 2A of the previous round, to add a total of 12 beads (Figure 3). Step up by passing through the first A added in this round.

Rounds 5–12: Continue working circular peyote stitch, increasing B as necessary between the A “spokes.” Exit from the second A of the final round.

Round 13: Work one side of the triangle using B. When you reach the corner, pass through the 2A of the previous round without adding beads (Figure 4). Repeat around so your triangle has rounded corners. After placing the last B, pass through only the first A of the pair. Don't trim the thread. Set aside.

Repeat Rounds 1–13 to make a second triangle.

2: FINISHING.

Stack the triangles, offsetting the points so a point of the top triangle rests on the midpoint of the edge of the opposite triangle. The 2A of a point should straddle the sixth bead of an edge. Place a small wad of felt between the triangles.

Use the working thread of one of the triangles to pass through the sixth (center) center bead on the edge of the opposite triangle. Zip the edges closed slowly and carefully around the entire edge, matching the point to mid-edge each time. Pull tight. Secure the thread and trim.

TIP

To personalize the beads, stuff them with herbs, scent, affirmations, amulets, or milagros instead of felt.

Beadwork Master Class Beading Challenged

DUSTIN WEDEKIND



Dustin Wedekind has long delighted our readers with his inventive, sometimes off-the-wall, artistic beadwork projects. He has also become a mentor to aspiring beaders everywhere with his Seeds column in Beadwork and his book, Getting Started with Seed Beads (Interweave, 2007). Explore the dimensions of square stitch with our favorite maestro of seed beads!

I came to beading via cross-stitch.

Having just completed my BFA in fiber arts, I sought a portable craft to continue my education while I half-heartedly looked for a job. Armed with a pencil and graph paper, I diligently charted out a pattern, selected my floss colors, and began stitching on red Aida cloth. I then visited bead artist Connie Lehman in her studio. She showed me a magazine picture of an elaborate smooth pattern of square-stitched beadwork. Connie's own work is a texture-rich mix of vintage beads,

sequins, and punch-needle embroidery. "Who would ever want to do square stitch?" she said.

I never did finish that cross-stitch on Aida cloth, but I did learn a lot about seed beads, as I worked my charted pattern repeatedly using square stitch. With a limited color palette (there weren't so many bead colors available then), I focused on value to create form, stitching figures in shades of blue rather than flesh tones. I filled my backgrounds with pattern, mixing skinny and fat beads of different finishes to

keep an overall square shape in honor of craftsmanship. As my bead selection grew, thanks to an expanding market, and I could graph images with the click of a button using computer software, my interest in flat square stitch diminished, and I turned to embroidery and other off-loom stitches.

It was at this time that the editors of *Beadwork* cooked up a new role for me as "Bead Boy." They described this as an "Iron Chef with beads." (*Iron Chef* is a cooking show where chefs compete to make the best dishes



using the same ingredient, such as asparagus.) I was enthralled. With each issue, I was presented with a challenge and required to create it in beads. Far more complex than beading a bracelet or a pair of earrings, these challenges were sometimes abstract—Bead the Wind, sometimes specific—Bead with Red. They were much like the studio project assignments I tackled as a student. As much fun as it was to present my own beady solutions, the most fulfilling aspect of each challenge was sharing it with readers and seeing their results.

As *Beadwork's* technical editor, I followed the rules of grammar while applying a uniform style of beading instruction to

each project. The more I learned from editors, contributors, and readers, the less I needed to learn on my own, allowing me to take greater creative risks in my own beading. (Making beaded objects—things not labeled as “jewelry”—added balance to my duties as a technical editor.)

Bead Boy challenges, product challenges, contest challenges—we all have challenges; some are just more fun to bead than others. Inventor Thomas Edison said, “Success is 10 percent inspiration and 90 percent perspiration.” If you keep that inspiration time in check and stick to the work, you just might create winning beadwork. It doesn't take much effort to start a piece of beadwork—the trigger can be an idea, a material, or even a deadline. You just have to do it! Here are some of my beadwork pieces, described from challenge to execution.

DARE TO BEAD...

CHALLENGE: Get crazy with a friend, daring each other to incorporate some surprise element into your respective projects. Then trade each other for the resulting artwork (my favorite outcome of this challenge)!

RESULT: Tabasc-O-Ring Collar (2007). This piece was commissioned for a friend of a friend, who apparently likes hot sauce. Finding the odd materials (tiny bottles) challenging enough, I stuck with square stitch to connect them, incorporating another unusual material (silicone O-rings) for flexibility.



beadwork master class



TIE ONE ON

CHALLENGE: Infuse a ready-made fabric with your own statement; work with the colors and patterns of the cloth as you embellish it, while also allowing them to show through, achieving balance between background and beads.

RESULT: *Birthday Tie of Death* (2001). While a heavily beaded necktie isn't very practical to wear, this piece was a springboard for a continuing series of work. Ties are a great resource for fine fabric, such as silk or linen. However, I mostly prefer the 1970 wide polyester ones: The size is not too unbearably large to cover with beads and they are just so kitschy.



MAKE IT FIT



CHALLENGE: Find a way to incorporate a bead that doesn't seem to fit in with the beads you are working with.

RESULT: *Nailbiter* ring (2008). I love nailheads, those vintage flat beads used by costumers. I was looking for a way to incorporate these fascinating faceted-glass gems into my seed-bead work.

BEAD A HERO!

CHALLENGE: Translate a piece of history into beads. (You may not need to go farther than your kitchen for the execution of your research.)

RESULT: *Enki's Chariot* (2005). I started with a beaded figure (as an entry for *Beadwork IV: The Beaded Figure*), then needed some sort of stand to set him on. Since he is an extraterrestrial from Babylonian times, a spaceship made the most sense. A vegetable steamer, with its movable parts, provided a suitable base for sequin-embroidered wings.





MIX IT UP

CHALLENGE: Combine materials from other crafts with beads, manipulating to your heart's content.

RESULT: *Berriat* (2007). My passion for sewing extends beyond beads. Rather than felting all these elements myself, it was fun to take ready-made felt pieces of cord, leaves, and balls and incorporate them into this lariat that was made for *Interweave Felt* magazine.

PUZZLE IT OUT

CHALLENGE: Enrich a simple idea with layers of meaning and symbolism. Keep it fun by using everyday objects and incorporating subtle symbolism that only you will know.

RESULT: *Lobotomy Bag* (2007). Red and blue are often used to represent opposites, such as the left and right hemispheres of the brain. I mimicked the convoluted surface of the brain by applying beads ranging from size 18° through size 6°. Because a mind is formed by what you put into it, I found this shape-sorter ball, a child's toy filled with plastic pieces of assorted designs, to be an appropriate form for expressing a bag of ideas (the original challenge was to bead a bag).



A CLASP APART

CHALLENGE: Does your clasp work with your piece? I've painted buttons, beaded toggles, sewed snaps, and knotted fibers to create something that wasn't available, or to alter that which was, to make a cohesive piece of jewelry.

RESULT: *Chain Link* (2006). Not being a wire-worker, I made a chain of stitched seed-bead links for a feature on the many faces of chain. Using square stitch and double-sided tape, I covered a carabiner to create a clasp that matches the industrial feel of the chain.



Dustin Wedekind has a BFA in fiber arts from Colorado State University. As an editor and designer of many things beady, you can see more of his work in past issues of *Beadwork*; surf his website, www.bedesman.com; and explore techniques with his book *Getting Started with Seed Beads* (Interweave, 2007).

Square Stitch Square

DUSTIN WEDEKIND

MATERIALS AND TOOLS

- Size 11° seed beads
- 1.5mm cubes in 2 colors (A and B)
- Size D beading thread
- Size 11 beading needle
- Scissors

TECHNIQUE

- square stitch
- picots

CHALLENGE: Beading is a marriage between material and technique. Encourage a diverse gene pool by drawing upon nontraditional sources.

RESULT: God's Eye Squares (2008). One of the first lessons I learned while seed-beading patterns was that beads aren't square—that is, until cube beads hit the market. I bought some, not knowing what I would do with them. Inspiration came while domino-knitting a baby blanket. Domino knitting requires a decrease in the center of each row of stitches, creating squares that are emphasized by alternating yarn colors. Through reverse engineering, I found that squares could be beaded by square-stitching cubes with an increase at each corner.



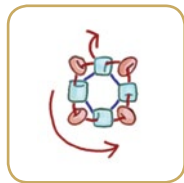


FIGURE 1

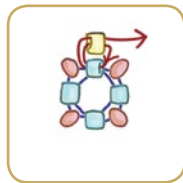


FIGURE 2

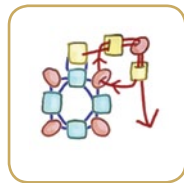


FIGURE 3

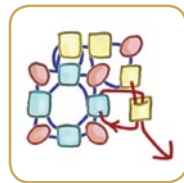


FIGURE 4

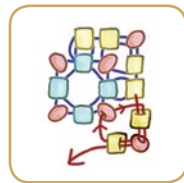


FIGURE 5

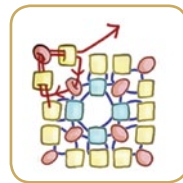


FIGURE 6

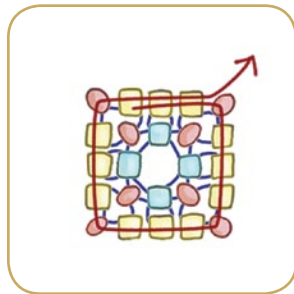


FIGURE 7

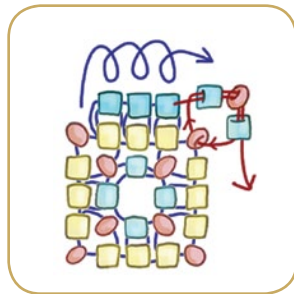


FIGURE 8

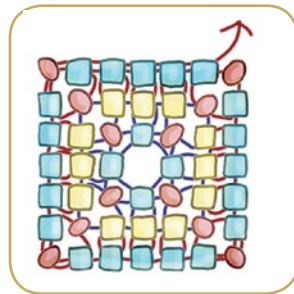


FIGURE 9

Round 1: String 4A and pass through them again, leaving a 3" tail. Pass through them all again, then pass through the first bead to form a tight circle. String 1 size 11° and pass through the next cube; repeat around. Pass through all the beads of this round to reinforce, exiting from a cube (Figure 1).

Round 2: String 1B; pass through the bead just exited of the previous round and the bead just strung to work 1 square stitch (Figure 2). String 1B, 1 size 11°, and 1B; pass through the next size 11° of the previous round and the 3 beads just strung to work 1 increase (Figure 3). *String 1B and stitch it to the next bead (Figure 4). String 1B, 1 size 11°, and 1B; pass through the next size 11° of the previous round and the 3 beads just strung to work the second increase (Figure 5). Repeat from * to form the last two sides of the square (Figure 6). Pass through the entire round to reinforce and align, exiting from a cube at one corner (Figure 7).

Round 3: Flip your work so that the thread exits the top left (each round of square stitch switches direction). Work 1A for 3 stitches; string 1A, 1 size 11°, and 1A to increase (Figure 8). Continue, stitching 1A to each 1B of the previous round and increasing at each corner (Figure 9).

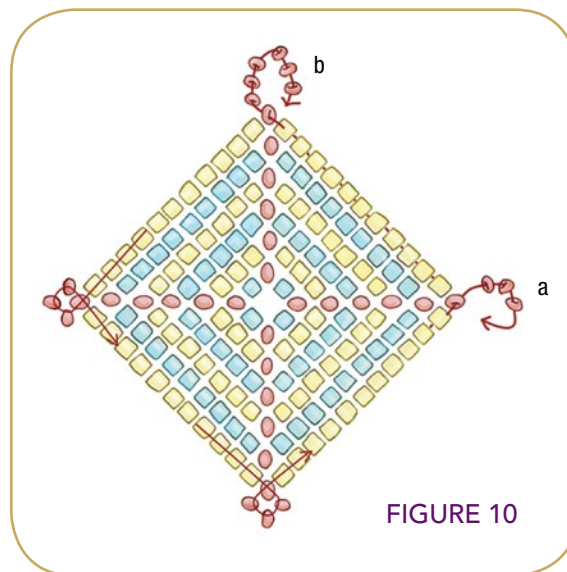


FIGURE 10

Rounds 4 and on: Alternate A and B for each round, or create patterns, for desired size.

Picot tassels: Exit from a size 11° of the final round; string 3 size 11°s, pass through the bead just exited, and pull snug to form a picot (Figure 10a). Continue passing through the edge beads to exit from the next corner's size 11° to repeat.

To add an ear wire, string 6 size 11°s to form a bead loop at the top corner (Figure 10b). Pass through the loop, edge beads, and picots again to reinforce. Weave through beads to secure the thread and trim.

Beadwork Master Class

Geometry + Beads = Infinite Designs!

PHYLLIS DINTENFASS

If only those of us who were challenged by geometry in school could have used beadweaving as a way to understand its mysteries! Bead artist Phyllis Dintenfass shares her journey and her love of beading geometric forms in this issue's Master Class. And her unique Triversible Earrings project on page 16 is an open, double-sided, three-dimensional adventure in beautiful learning!



Triangle Medley. Color unifies the varied triangles in this bracelet. Pairs of triangles are joined by zipping up adjacent pieces.

Photos by Mark Dintenfass

Geometry starts early. I grew up in a six-story apartment building in Brooklyn, New York. But when I crayoned a scene, it was a typical child's vision of a neat one-family house, consisting of an equilateral triangle atop a square for the front, a parallelogram for the roof, and a rectangle for the side. The windows, chimney, and door were all squares or rectangles with smaller circles, squares, and rectangles

inside them. The sun was a bright yellow circle. In front of the house stood a colorful array of flowers that looked like lollipops, circles atop vertical lines.

Fast-forward to beads. My journey in beading began more than forty years ago with old, handmade African and Asian beads made from a range of materials, with varied and often irregular shapes. Their irregularity—their earthiness—fascinated me,

perhaps because I spent two years as a Peace Corps Volunteer immersed in the visual richness of Ethiopia. For years, I strung necklaces, focusing on unifying the colors, finishes, sizes, and shapes of diverse beads in my designs. Each bead's placement was critical to those around it. I thought I had passed beyond childhood's geometry to a more sophisticated taste for organic complexity.



Tri-Phyl Pendant. This piece has become Phyllis's signature design.

Years later, I was introduced to loom weaving with seed beads by Elizabeth Tuttle. From the moment I discovered I could thread the tiny hole in the needle, I became a convert. In a loom-weaving class with Virginia Blakelock, I designed a complex loomed necklace. My appetite was whetted, and I wanted to learn what else I could do with seed beads. Instead of deciding which bead to string next, my primary task now was learning about thread paths and building fabric and shapes.

In these years of discovery, I found the work of well-known bead artists Joyce Scott and NanC Meinhardt very exciting because of their penchant for using lots of seed beads to create heavy texture and sculptural forms.

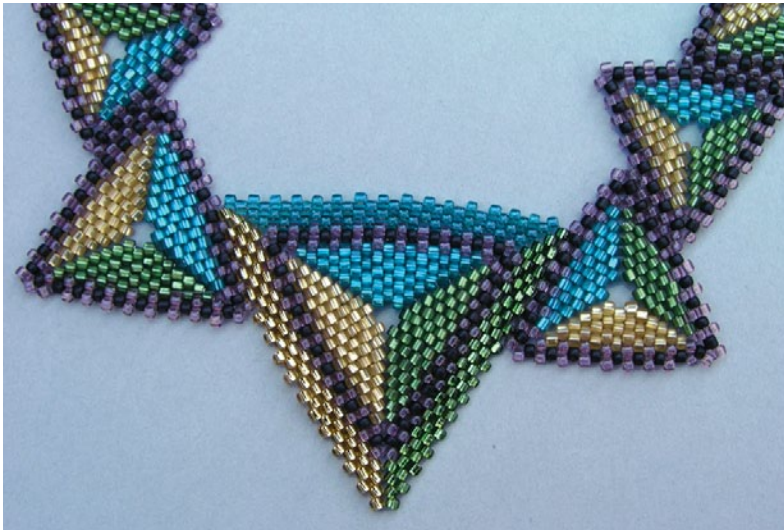
The organic, layered look they achieved was in stark contrast to my unidimensional strung beads. For them, the more fringe and embellishment the better. The enormous range of colors and shapes in seed beads, in combination with beautiful pearls, semiprecious stones, silver, and other natural components, gave me a whole new arsenal of raw materials for my work. Instead of culling irregular beads from my stash, I used them to provide visual interest. Free-form beadweaving was a great outlet for me, giving me the satisfaction of bringing order to chaos.

About five years ago, I had another epiphany when I discovered Japanese cylinder beads and the way they locked into place when woven

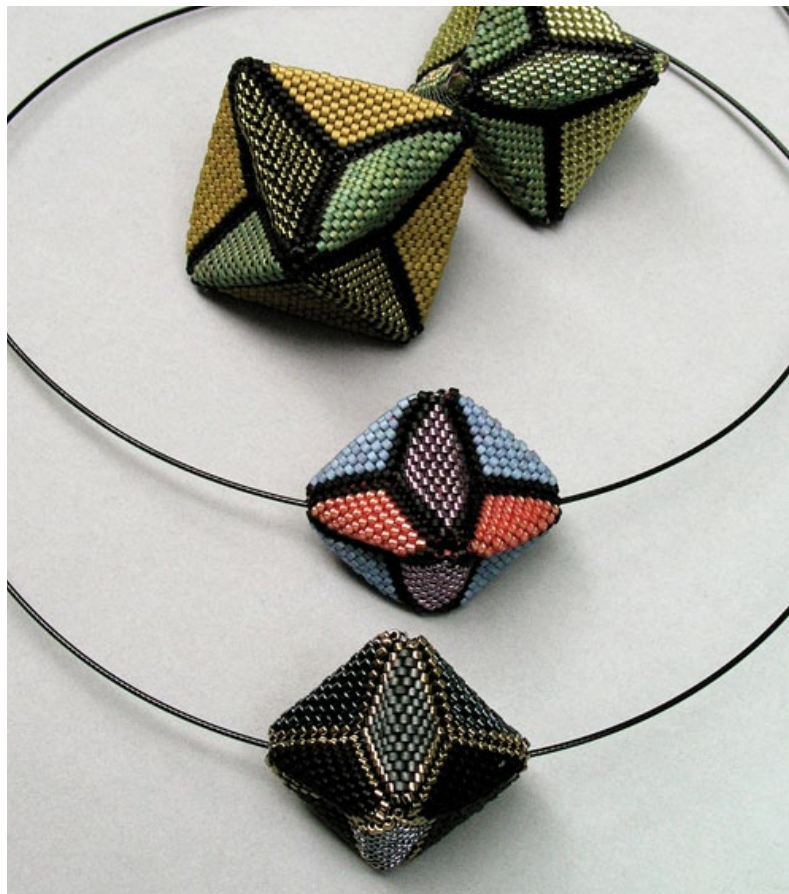
Geometric shapes are elemental, immediate, and fill an artistic sense of closure.

together. Once again my artistic focus shifted. Straight-sided shapes, squares, triangles, and rectangles emerged like solved puzzles when I worked with cylinder beads instead of just the circles I created with rounded seed beads.

The process of beading within geometric confines has given me moments of wondrous discovery. I've also had



Nile Radiance. As one of Phyllis's most successful triangular design pieces, this necklace is woven by strategically placing herringbone stitches between peyote stitches.



3-D Polygon. A sculptural geometric form is created by combining multiple triangles. Color choices and placement can create either subtle or dramatic effects.

the pleasure of watching my students make these same discoveries. While those with mathematical minds calculate beforehand, for me the forms materialize as if by magic. Geometric shapes are elemental, immediate, and fill an artistic sense of closure. Little or no embellishment is needed because the simplicity of geometric shapes is pleasing in and of itself. Finished designs are suitable for everyday wear as well as for special occasions. Furthermore, by varying color, size, and accent beads, I can make each piece unique.

Look around you at art and architecture: You will find that geometry abounds. The paintings of Mondrian, Rothko, Klee, and Hopper are a few examples that come to mind. Or look closer to home at the prints or paintings on your house's walls and the furniture and accessories within.

By reverting to my childhood vision of a geometric world, I have found a new kind of design maturity. Renew your childhood enthusiasm for geometry. Discover your own ways to give it a new twist and, above all else, enjoy your journey!

Flying Bird Vessel. Combining square stitch and stringing mimics the ribs weavers use as the base of some reed baskets. Atop this foundation is a basket formed of tubular peyote stitch, which follows a graphed pattern.



Sun Circles. A favorite technique for beading around round and oval beads (especially those with flat sides) is brick stitch—as in these circles.

Phyllis Dintenfass designs and teaches beadweaving nationally. Her work has been juried into several competitions and shown in galleries in the United States and abroad. She lives in Wisconsin with her husband, Mark, who takes photos of her work, helps her through computer crises, and keeps hoping she will take a few hours off from beading to "deal with her stuff." Check out her website: www.phylart.com.

beadwork master class project

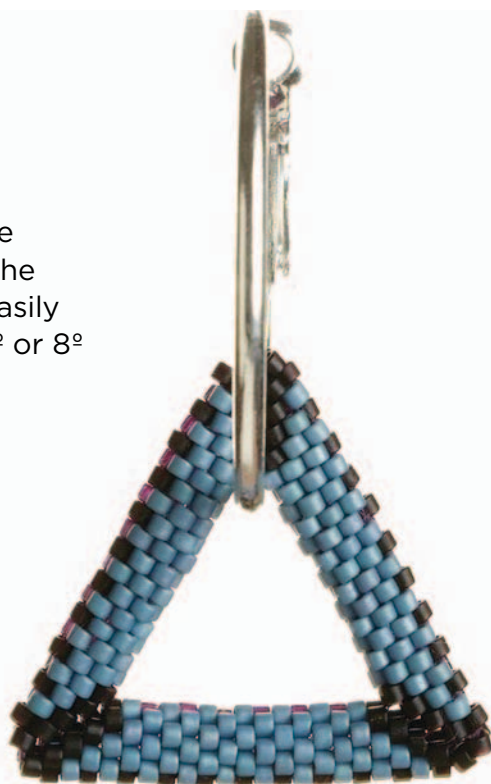
Traversable Earrings

PHYLLIS DINTENFASS



PLAY!

The earrings here use cylinder beads, but the pattern can just as easily be made with size 11° or 8° Czech seed beads.



MATERIALS

5 g each size 11° cylinder beads
(A=front, B=back, and C=corners)
1 pair of hoop earrings
Nylon beading thread in color to match
beads
Thread conditioner (optional)

TOOLS

Scissors
Size 12 beading needle

TECHNIQUE

- peyote stitch

FINISHED SIZE

1¼ × 11/8"

Use peyote stitch to weave inventive three-dimensional, reversible triangles. Stitch two for a pair of fetching earrings or use one as a pendant or toggle closure. Color choices, accent beads, and size are limitless, so learn the basic pattern and find your own voice.

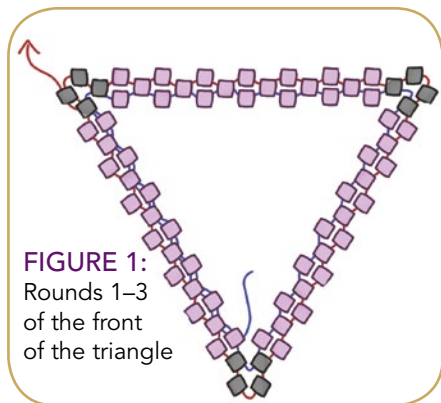


FIGURE 1:
Rounds 1–3
of the front
of the triangle

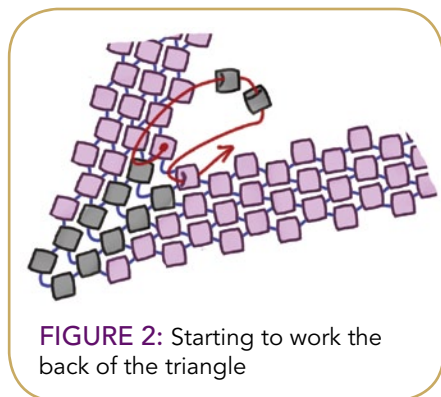


FIGURE 2: Starting to work the
back of the triangle

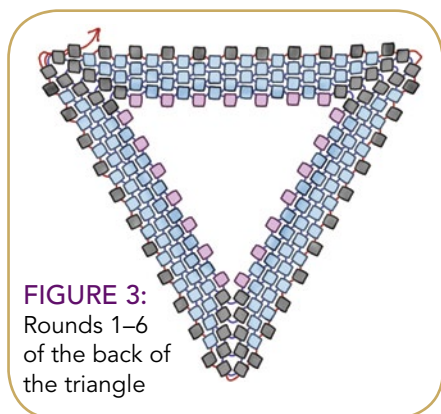


FIGURE 3:
Rounds 1–6
of the back
of the triangle

1) FRONT. Working with firm tension to maintain the triangle shape, weave an open triangle using peyote stitch:

Rounds 1 and 2: Use 5' of thread to string {13A and 2C} three times; slide the beads to the center of the thread and pass through the first 14 beads to form a circle.

Round 3: String 2C and pass through the next 1C in the previous round. Manipulate the beads so the vertical holes of the beads are almost parallel, resembling herringbone stitch. Work 7 peyote stitches using 1A in each stitch. Repeat the entire sequence twice, working 7A for each side and a 2C increase for each corner. Step up for the next round by passing through the first 1C of the previous round and the first 1C of the current round (Figure 1).

Round 4: Keeping 2C in each corner, repeat Round 3, working 8A for each side of the triangle.

Round 5: Keeping 2C in each corner, repeat Round 3, working 9A for each side of the triangle.

Round 6: Keeping 2C in each corner, repeat Round 3, working 10A for each side of the triangle. Remove the needle; do not trim the thread.

2) BACK. Use the tail thread and B instead of A to work the other side of the triangle, stitching off the first round of the front:

Round 1: String 2C; skip over the 2C from the front side and pass through the next 1A of the front side (Figure 2).

Work 6 peyote stitches using 1B in each stitch. Repeat the entire sequence twice. Step up by passing the first 1C of this round.

Round 2: String 2C; pass down through the next 1C of the previous round. Work 7 peyote stitches using 1B in each stitch. Repeat the entire sequence twice. Step up for the next round as before.

Rounds 3–5: Continue as you did on the first side, adding 2C at each of the triangle's corners and working the sides using 1B in each stitch.

Round 6 (edge): *Note:* This round is worked without adding any corner beads. Pass through the next 1C of the previous round. Work 11 peyote stitches using 1C in each stitch. Repeat twice, passing through the 2C at each corner without adding beads (Figure 3).

Zip: Close the triangle by stitching together the last round of each side. Secure the thread and trim.

3) FINISHING. Hang the triangle on 1 hoop.

Repeat Steps 1–3 for a second earring.

RESOURCES

Check your local bead shop or contact: KO or Nymo D beading thread and cylinder beads: Beadcats, (503) 625-2323, www.beadcats.com and Painter's Art Gallery, (360) 569-2644, paintersartgallery.com.

ARTIST'S TIP

For variety, try making an asymmetrical pair using different colors on each of the three sides as well as front and back, varied striped patterns, or embellishments along the edge or in the body of the triangle. You'll have multiple ways to wear your earrings.



Beadwork Master Class

{Small} is Beautiful: The Joy of Beading Components

MARCIA DECOSTER



Rings of Saturn, 1999

Overwhelmed by the thought of creating a large beadwork project? If you follow the lead of our Master Class artist, Marcia DeCoster, you'll consider the joy of beading small components. Each can be created in short spurts of time, each can be customized to offer you endless design options, and all can be combined in many ways for the ultimate beading "remix." Give it a try by making Marcia's beautiful earring project, based on her Terracita design (see Beadwork June/July 2007).



Terracita bracelet in orange, 2006

Many of my beadwork projects are based on the concept of small-component design in which a group of components are combined to create a whole. Even my early work, such as Rings of Saturn (above left), shows this tendency. Each of the three rings in that project is embellished differently; they are gathered on a peyote core to form a cohesive pendant. Initially, the rings were worn on a chain. However, gentle encouragement

from Linda, my friend and bead partner at the time, led me to make a beautiful necklace. It is a great example of how to multipurpose components.

Once I have developed the initial design elements of a component, I get endless satisfaction from replicating it with different sizes, shapes, and colors of beads and different embellishments. This allows me to express creativity throughout the beading process. Each

new embodiment of the design, with its own character and look, gives me a new thrill. Since the components tend to be small and can be completed quickly, that thrill gets repeated often!

Making small components is also a great way to play with color combinations, requiring only a small investment of time. If a particular color choice is not satisfying, little is lost should you move on to the next possibility.

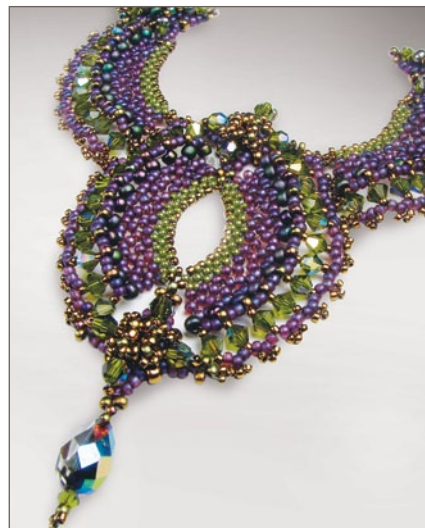
VERSATILITY AND SHARED DESIGN ELEMENTS

When I teach a project made up of components, such as *Terracita* (previous page), beaders in my class create their own individualized and distinctive finished pieces with their choices of colors and beads. What begins as my original design is transformed by each beader's unique taste and style. I've seen *Terracita* made in casual denim colors, dark rich reds, bright tropicals, copper and turquoises, and matte black, with each medallion accented in a different bright color. A favorite was composed of dark jewel tones—rich dark green, dark purple, dark blue, dark gray, and dark red pearls. It was stunning. I've seen it fashioned with crystals, pearls, antique metallic nail heads, and semiprecious and stone beads. Each version was equally beautiful and vastly different from one another.

Another advantage of component design is versatility. While creating *Victoria* (top right), I needed a jewel-encrusted square to anchor together the graceful fans. As I made more and more of these square medallions (each different), I laid them out in various configurations. During this process, the *Venetian Cross* emerged (middle right). I was living in Holland at the time, where I encountered a lot of ornate design inspiration in the details of the old European architecture and in the art collections of the many museums we visited.

This lovely little medallion kept on finding new incarnations. The original one was square, but with a change of bead count, a triangular shape came next, and when stitched together, formed *La Boquita* (bottom right), a graceful anklet and lovely necklace. If this could be made three-sided, could it be made six-sided? I wondered. Yes! Two six-sided medallions come together, covering each end of a larger bead and connecting in the middle with more beads to create the chunky lace-cap bead choker.

Because I love beaded earrings, I have explored the ways that many components lend themselves to this form of jewelry. While teaching *Victoria* at Crystal Creations in West Palm Beach, Florida, Glenda, the store's artistic owner, took the class. Since she has a bead store to run, she decided that making twelve medallions for a necklace would not fit her schedule; instead, she combined a fan and medallion to create a lovely earring with briolette dangles. My version, inspired by hers, is shown here (bottom left).



Clockwise from top:
Victoria, 2004;
Venetian Cross, 2004;
La Boquita, 2005;
Victoria Earrings, 2005



“Make several of a favorite component, then have fun placing them in various arrangements.”

Thanks to bead designer Laura McCabe, many of us have discovered how to exploit the design possibilities of Swarovski rivolis. Because of the stitch’s wonderfully flexible properties, I use right-angle weave to bezel this brilliant crystal. I then embellish each rivoli differently (surprised?) and collage them into a pleasing arrangement for endless sparkle at my neckline. Bezel two rivolis for earrings that can hang on a graceful ear wire (below left), or bezel six with graduating sizes of bezels and connect them for an earring with dramatic impact.

I recently completed *Etruscan Treasure* (below middle) after seeing a watch fob and pendant in a Sotheby’s auction catalog of antique jewelry. The shape of my piece and its well-placed bezels were inspired by the catalog image. However, I made a fitting change to the scrollwork in the antique version by placing a beautifully beveled rivoli at the piece’s center.



From left: *Bezeled Rivoli Earrings*, 2006; *Etruscan Treasure*, 2007; *Crystal Collage*, 2006

As I continue to play with small-component design, I encourage you to look at the components you have mastered. Is there one you could use differently or that would result in an entirely new piece by changing bead counts or types of beads? Make several of a favorite component, then have fun placing them in various arrangements. I continue to think up new possibilities. If only I could bead faster. . . . A *Terracita* medallion with a three-sided *La Boquita* drop would make a great earring. Multiple four-sided medallions could be joined at their picots for a fabulous wide cuff. *Victoria* fans could come together into a lacy bracelet. What can you imagine? The possibilities are rich!

Marcia DeCoster has been creating since childhood but found a lasting medium when she discovered beads in 1990. Marcia is fortunate to be able to combine a love of travel, beads, and people while teaching beadwork in all her favorite places! She lives in a wonderful art deco home in Southern California with the love of her life, husband Mark. Their three children and two grandchildren live in California, so the couple fits frequent visits to them in between bead travel. Next year, Marcia and Mark will lead a Beadventure to Holland, where they lived in 2003–2004. For more information about Marcia’s beadwork and travel plans, visit her website at www.marciadecoster.com.

beadwork master class project

Crystal Flowerette Earrings

MARCIA DECOSTER



MATERIALS

2 g gold size 15° charlottes (A)
4 g olive green size 11° seed beads (B)
8 olivine 4mm crystal bicones
10 fuchsia 4mm crystal bicones
38 orange AB 3mm fire-polished rounds
2 olive 6x9mm crystal briolettes
32 pale green 2x4mm oval pearls
4 gold-filled 4x2mm bead caps
2 gold-filled ear wires
Gray heavy beading thread

TOOLS

Scissors
Size 10 or 12 beading needle

TECHNIQUE

- right-angle weave

FINISHED SIZE

$\frac{3}{4} \times 2\frac{1}{8}$ "

This earring project is based on the Terracita Bracelet medallion (see the June/July 2007 issue of Beadwork). Here the bead counts are changed and directions are given for connecting the two medallions, and a crystal briolette is added as a sparkling accent.



Alternate colors for Crystal Flowerette Earrings

Make two large and two small medallions, which will be joined together; a crystal briolette dropped from the bottom medallion will complete the earrings.

MEDALLION

1: BASE. Use 4' of thread to string 16B; tie a knot with the tail thread to form a circle. Pass through the first 2 beads to begin the round of circular right-angle weave:

Unit 1: String 7B; pass through the last 2 beads passed through and the first 2B just strung (Figure 1).

Unit 2: String 5B; pass back through the next 2 beads of the circle, up through the last 2 beads of the previous unit, through the 6 beads just strung and the next 2 beads of the circle (Figure 2).

Unit 3: String 5B; pass through the last 2 beads of the previous unit, the last 2 beads of the circle, and the first 2 beads just strung (Figure 3).

Units 4–7: Repeat Units 2 and 3, stringing 6B and alternating the thread direction for each unit.

Unit 8: String 3B; pass down through the first 2 beads of the first unit, back through 2 beads of the circle, through the last 2 beads of the previous unit and the 3 beads just strung (Figure 4).

2: EMBELLISHMENT. Cover the beaded base with accent and seed beads:

Outer: String 1 orange fire-polished and pass down through the next 2B; repeat around to add a bead to each right-angle unit (Figure 5a).

Center: Pass through 2 beads of the center circle. String 1 fuchsia bicone, skip 2 beads, and pass through the next 2 beads of the circle; repeat three times, then pass through the first bicone. String 1A and pass through the next bicone; repeat three times, then pass through them all again to reinforce (Figure 5b).

Rim: String 1A and pass through the next 3B; repeat around. Pass through the first 1A and the nearest 2B to exit near the center circle.

3: Repeat Step 2 on the other side of the base, substituting olivine bicones for the center embellishment. Set aside.

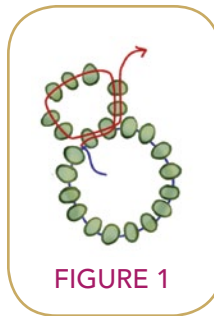


FIGURE 1

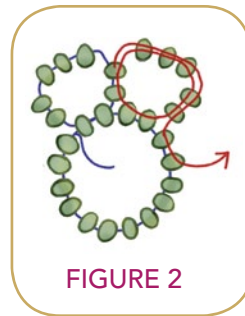


FIGURE 2

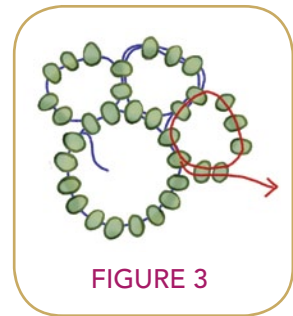


FIGURE 3

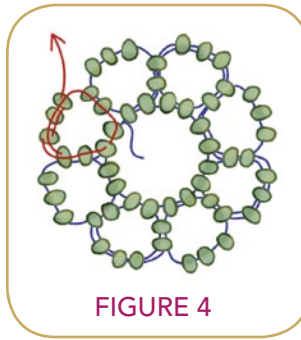


FIGURE 4

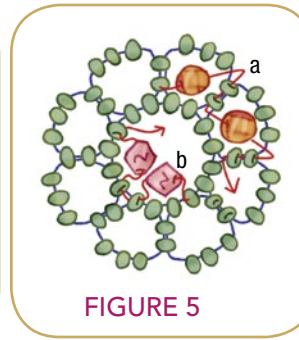


FIGURE 5

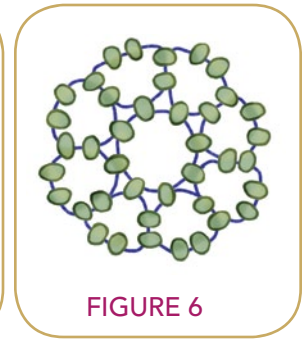


FIGURE 6

4: SMALL MEDALLION. Repeat Step 1, beginning with a circle of 8 beads. For each unit of right-angle weave, pass through 1 bead of the circle for the bottom, 2 beads for each side, and 2 beads for each top (Figure 6). Repeat Steps 2 and 3, working 1 pearl in each unit and 1 fire-polished round or pearl across the center of the medallion instead of the 4 center crystals.

Bottom drop: Exit from 1A in the rim of the base and string 1 fire-polished, 1B, 3A, 1 briolette, and 3A; pass back through the 1B and the fire-polished round and through the 1A (Figure 7a). Pass through the beads again to reinforce. Secure the thread and trim; set aside.

5: LOOP. Exit from 1A along the rim. String 5A and pass through the 1A again to form a loop. Pass through the loop and 1A again, and continue around the rim to exit from the opposite 1A (Figure 7b).

6: JOINING. With the working thread of the large medallion exiting from 1A opposite the top loop, string 1 bead cap, 1 fuchsia bicone, and 1 bead cap; pass through the 1A opposite the bottom drop of the small medallion and back through the beads just strung

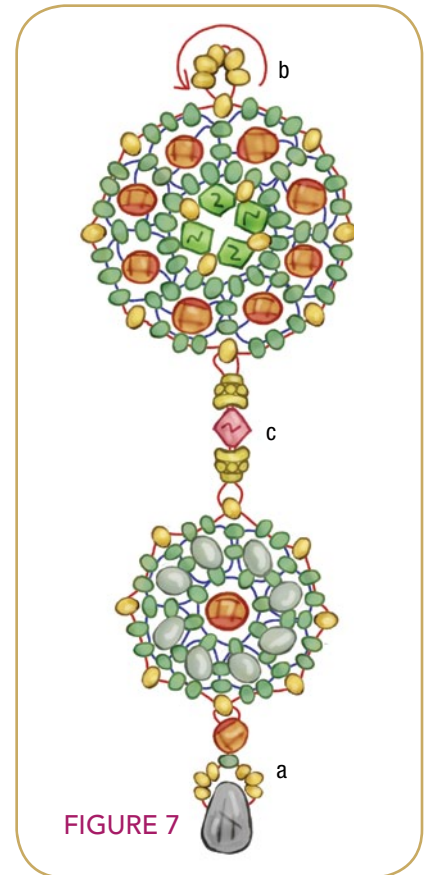


FIGURE 7

(Figure 7c). Reinforce at least once, secure the thread, and trim.

7: Repeat from Step 1 for a second earring, attaching ear wires to the top loops of the large medallions.

Tangled Vines

ROBIN COWART

This is fast and fabulous! Add four rows of simple swags to a strung core of beads for a lush bracelet or necklace rope. Use different clasps or toggles for added interest. This project makes a bracelet. To make a longer rope for a necklace, increase the amount of beads and wire. To make both, be sure to double your crimps and clasps.

MATERIALS AND TOOLS

6 g size 6° seed beads (for the inner core)
6 g size 8° seed beads
3 g size 11° seed beads
Nymo thread to match your beads
Beading needle
15" of medium-weight flexible beading wire
1 toggle clasp set with jump rings
2 crimp tubes
Chain-nose pliers or crimping tool
Wire cutters
Scissors
Thread Heaven
Hypo cement or jewelry glue

TECHNIQUE

- bead-weaving

FINISHED SIZE

As long as desired. Allow about 1" for clasp.

MAKE THE BASE ROW

1. String 1 crimp tube on the beading wire. Pass about 2" of wire through the jump ring on the toggle ring and back through the crimp tube. Crimp tightly with pliers and trim the beading wire.

2. String 60–75 size 6° seed beads or enough to make a comfortable length for your bracelet. Allow for the length of the other part of the clasp in the total length. Repeat Step 1 to attach the remaining clasp.

3. Cut a 4' piece of thread, condition it with Thread Heaven, and thread your needle.

4. At one end of the base row, pass through beads 1 and 2, leaving a 5" tail.

Tie a half-hitch knot with the working thread around the beading wire between beads 2 and 3. Pass through 4 more beads and knot again around the wire. Repeat, knotting between every 4 beads or so. Exit between the last 2 beads.

STITCH THE VINES

5. String 1 size 8°, 2 size 11°, and 1 size 8°. Skip 2 base-row beads and pass through the next size 6° bead. Tie a half-hitch knot around the wire. Repeat to the end of the base row, exiting through the last bead or next-to-last bead. Tie a half-hitch knot.

6. Reverse direction and repeat Step 5. Repeat 2 more times for a total of 4 vines. Do not try to make the vines lie

side-by-side; it will have a fuller look if they do not. Separate and "fluff" the vines when finished.

7. End the last vine row with a half-hitch knot around the wire and work the thread back through the base row, securing with half-hitch knots as needed. Trim the tail. Glue the final few knots.

Robin Cowart owns and operates her own online bead shop; www.wegotthebead.com. She started beading seven years ago at a friend's house in Minneapolis and hasn't stopped since.

RESOURCES

All materials from We Got The Bead, www.wegotthebead.com.

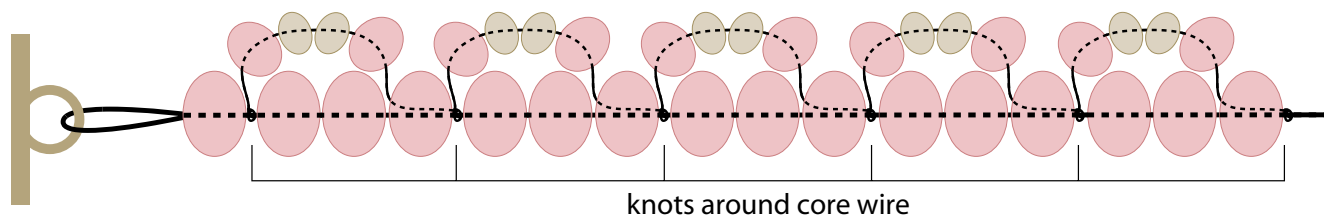


FIGURE 1

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Urban Chic

BARBARA RICHARD

MATERIALS

1 g total mix of size 15° seed beads in black, gray, and silver
2 g total mix of size 11° cylinder beads in black, gray, and silver
19 pyrite 15x19mm flat ovals
13 Thai silver 2mm cube charms
14 Thai silver 5x2mm spacers
3 Thai silver 14mm shells
4 Bali silver 5x14mm tubes
1 Bali silver 17mm toggle clasp with 3/8" of 4.5mm round chain
2 sterling silver 2x3mm twisted crimp tubes
2 sterling silver 4x4.5mm wireguards
Black beading thread
25" of .018 flexible beading wire
Oxidizing materials (optional)

TOOLS


Scissors
Size 10 or 12 beading needle
Chain-nose pliers
Wire cutters
Sewing pin (optional)

TECHNIQUE

- peyote stitch
- stringing
- oxidizing
- crimping

FINISHED SIZE

22"



Weave peyote-stitched bezels for three pyrite ovals, then string them into a simple necklace to create an understated but versatile look for day or evening wear.

1) **OXIDIZING.** If desired, oxidize the silver beads, charms, and toggle using liver of sulfur (see sidebar below).

2) **BEZEL.** Use 3' of thread to work a peyote-stitched bezel:

Rounds 1 and 2: String 42 cylinder beads or enough to fit snugly around one of the ovals. Tie a knot to form a circle, leaving a 4" tail.

Rounds 3–6: Work 4 rounds of peyote stitch using 1 cylinder bead in each stitch. *Note:* For a striped bezel pattern, use the same color 11's in each row.

Round 7: Work 1 round of peyote stitch using 1 size 15" in each stitch (Figure 1).

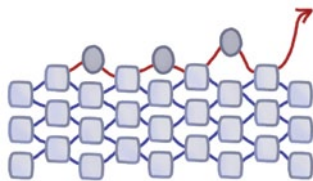


FIGURE 1: Working Round 7

Pull tight after each stitch so the beadwork cups. Fit one of the pyrite ovals into the beadwork to see if this round of size 15's will be sufficient to hold the stone. If not, work one more round of size 15's.

Weave through the beadwork to exit from Round 1. With the pyrite oval inside the beadwork, work 1 or 2 rounds of peyote stitch using size 15's to create a bezel for the stone. Secure the thread and trim. Set aside. Repeat entire step twice for a total of 3 beveled ovals.

3) **STRINGING.** Use the beading wire to string 1 crimp tube, the first hole of 1 wireguard, the ring half of the clasp, and the second hole of the wireguard; pass back through the crimp tube. Snug the wire against the wireguard and use chain-nose pliers to flatten the crimp tube.

String 2 Bali silver tubes. String {1 oval, 1 spacer, 1 oval, and 1 shell} twice.

String 1 oval, 5 charms, and 1 oval.

String {1 spacer and 1 oval} four times.

String 2 spacers, 1 oval, and 3 charms. String {1 beveled oval and 1 spacer} three times. *Note:* When stringing the beveled ovals you may find it helpful to use a sewing pin to gently open a small space between seed beads to accommodate the beading wire. String 1 oval, 1 shell, 1 oval, 2 spacers, 1 oval, 5 charms, 1 oval, 1 spacer, 1 oval, 2 Bali silver tubes, 1 crimp tube, the first hole of the remaining wireguard, the bar half of the clasp, and the second hole of the wireguard; pass back through the crimp tube. Snug the beads and the wire; flatten the tube.

Barbara Richard has been beading for four years and teaches at bead stores in Connecticut. She specializes in bead crochet and beadweaving.

RESOURCES

Check your local bead shop or contact: All silver beads, charms, and clasp: Singaraja Imports, (800) 865-8856, www.singarajaimports.com. Seed beads and findings: Artbeads.com, (866) 715-2323. Liver of sulfur: Rio Grande, (800) 545-6566, www.riogrande.com.



How to Oxidize Silver with Liver of Sulfur

Most metal will change color over time since oxidation is the natural aging that occurs when metal is exposed to air. To speed this process, you can chemically alter the color of sterling silver using liver of sulfur.

WHAT YOU NEED

Vinyl or latex gloves
Liver of sulfur nuggets
Disposable container (glass or plastic)
Thread or plastic spoon

Water
Clean cotton or paper towel
Polishing cloth and steel wool for finishing (optional)

HOW TO

Always wear gloves, work in a well-ventilated area (liver of sulfur has an unpleasant odor that quickly dissipates), and carefully read manufacturer's directions when using chemicals. Wash all metal to be colored with soap and water. For ease of dipping, use 12" of beading or sewing thread to string the finding(s) or bead(s) you wish to oxidize; tie the ends in an overhand knot. If coloring small items that cannot be strung (such as crimp covers), you will need to drop them in the solution and then quickly scoop them out with a plastic spoon. Another method to color small items is to place them on a paper towel and brush them with the solution; this method, however, often results in uneven coloring.

Mix nuggets in hot (not boiling) water according to manufacturer's directions in a disposable container; mix a weak solution

for a light color with warm hues, and a strong solution if dark colors are desired (for a medium solution, most suggest mixing 1 pea-size nugget for about every 1 cup of water).

Once the desired color is achieved, rinse off the pieces in cold water. To stop further oxidation, dip the pieces in a weak solution (1:4) of baking soda and water.

Don't be afraid to dip the metal pieces several times in the solution; they can always be lightened later by buffing or polishing, and sometimes unexpected colors, including purple, will appear after several dips.

Begin the finishing process by removing any threads you used to suspend the pieces. If desired, use a polishing cloth to buff the pieces and to lighten the color. If you wish to remove a large amount of color, polish with #0000 (extra fine) steel wool.

Adapted from the new book *Mixed Metals: Creating Contemporary Jewelry with Silver, Gold, Copper, Brass, and More* by Melinda Barta and Danielle Fox (Interweave, 2009).

Fool for Stripes

MARLENE BLESSING

MATERIALS

8 g matte metallic reddish purple iris size 11° seed beads (A)
5 g paprika opaque size 11° seed beads (B)
3 g ice blue gold luster size 11° seed beads (C)
3 g matte amber-lined brick size 11° seed beads (D)
3 g chocolate opaque size 11° seed beads (E)
2 faceted 4×3mm ruby rondelles
2 sterling silver 19mm textured irregular rings
3 metal 16×35mm key charms (1 pewter, 1 sterling silver, and 1 shibuichi)
4 Bali silver 2.5×7mm coiled wire spacers
2 copper 3.5×7mm textured cylinder spacers
1 shibuichi 22mm heart-and-key toggle clasp
7 gunmetal 5.5mm jump rings
4 gunmetal 7mm jump rings
3 sterling silver 10mm jump rings
2 copper 2mm crimp tubes
2½" of gunmetal 3.5mm round chain
Beige size D nylon beading thread
23½" of .019 beading wire

TOOLS

Scissors
Size 11 beading needle
Wire cutters
Crimping pliers
2 pairs of chain- or flat-nose p

TECHNIQUE

- ladder stitch
- tubular herringbone stitc
- stringing
- crimping
- wireworking

FINISHED SIZE

24"



The striped pattern on the herringbone tube in this necklace is symmetrical when woven, but becomes asymmetrical when the entire piece is assembled and worn with the heart-and-key clasp to the side.

1) **TUBE.** Use size 11° seed beads to work a herringbone-stitched tube:

Round 1: Use 6' of thread to work a strip of ladder stitch 6A long, leaving a 4" tail. Stitch the first and last beads together to form a ring (Figure 1).

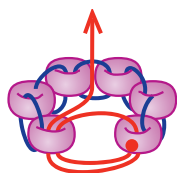


FIGURE 1: Connecting the ends of the ladder-stitched strip

Rounds 2–182: Work tubular herringbone stitch off the previous round, working 2 rounds of A and 1 round of B (Figure 2).

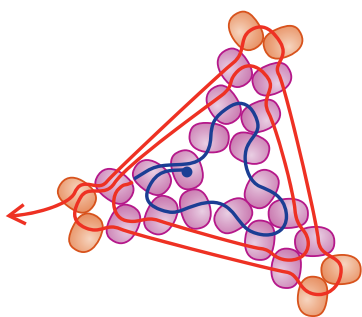


FIGURE 2: Rounds 1–4 of the herringbone-stitched tube

Continue working rounds of color in this sequence: 1A, 5B, 1A, 9B, 1A, 1B, 1A, 1B, 1A, 9B, 1A, 5B, 1A, 1B, 4A, 2B, 4A, 1B, 4A, 2B, 24A, 2B, 22A, 3C, 7D, 8E, 9C, 2B, 3A, 2B, 1C, 2B, 3A, 2B, 9C, 2B, 4A, 2B, 9C, 2B, 4A, and 2B.

Rounds 183–191: Stitch 9 rounds of C.

Rounds 192–372: Repeat Rounds 182–2, in that order, to reverse the established pattern.

Round 373: Stitch 1 round of A. Weave through this final round using a ladder-stitch thread path.

2) **NECKLACE.** Use the beading wire to string 1 crimp tube and the heart half of the clasp; pass back through the tube and crimp. String 1 ruby rondelle, 1 silver spacer, 1 copper spacer, 1 silver spacer, and 19 $\frac{3}{4}$ " of A. String the herringbone-stitched tube and slide the tube down over the A. String 1 silver spacer, 1 copper spacer, 1 silver spacer, 1 ruby rondelle, and 1 crimp tube. String 3 silver 10mm jump rings and slide them over the tube. String one 19mm ring; pass back through the tube and crimp. Use 3 gunmetal 7mm jump rings to attach the second 19mm ring to the first. Use 1 gunmetal 7mm jump ring to attach one end of one $\frac{1}{2}$ " piece of chain to the second ring. Use 1 gunmetal 5.5mm jump ring to attach the free end of the chain to the key half of the clasp.

3) **KEY DANGLES.** Cut the remaining chain into $\frac{1}{4}$ ", $\frac{1}{2}$ ", and $\frac{3}{4}$ " pieces. Use 1 gunmetal 5.5mm jump ring to attach each key charm to one end of each piece of chain. Use 1 gunmetal 5.5mm jump ring to attach the free end of each chain to 1 silver 10mm jump ring on the herringbone tube, placing the longest dangle on the middle ring. For an asymmetrical design, slide the 10mm jump rings down the tube so they are about $5\frac{1}{2}$ " from the heart half of the clasp.

ARTIST'S TIP

When starting a herringbone-stitched tube, you may find it easiest to work over a knitting needle or the handle of a paintbrush for the first several rounds.

RESOURCES

Check your local bead shop or contact: Seed beads and Nymo nylon beading thread: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Clasp and keys: Green Girl Studios, (828) 298-2263, www.greengirlstudios.com. 19mm rings: Pacific Silverworks, (805) 641-1394, www.pacificsilverworks.com. Snapeez jump rings: Via Murano, (877) 842-6872, www.viamurano.com. Chain: FusionBeads.com, (888) 781-3559. Similar silver spacers: Rishashay, (800) 517-3311, www.rishashay.com. Copper spacers: Silk Road Treasures, (866) 775-7710, www.silkroadtreasures.com



ABOUT THE DESIGNERS

MARLENE BLESSING is the editorial director for *Beadwork*, *Stringing*, and *Step by Step Beads* magazines. She is also a regular presenter on the public television program *Beads, Baubles & Jewels* and coauthor of the Create Jewelry book series (Interweave, 2007–2009).

DANIELLE FOX is editor of *Stringing* magazine, associate editor of *Beadwork*, author of *Simply Modern Jewelry* (Interweave, 2008), and coauthor of *Mixed Metals* (Interweave, 2009). She welcomes your feedback at dfox@interweave.com.

JAMIE HOGSETT is a jewelry designer, freelance designer, and the education coordinator for Soft Flex Company. She is the author of *Stringing Style* (Interweave, 2005) and coauthor of the Create Jewelry book series (Interweave, 2007–2009). Contact Jamie through her blog, www.jamiehogsett.blogspot.com.

Double Twist

SHEILAH CLEARY AND SHARON MAZZONI

MATERIALS

1 hank of size 11° light-colored seed beads (A)
1 hank of size 11° contrasting-colored seed beads (B)
12 gr of size 8° seed beads to match light-colored beads (C)
5 gr of size 8° Delicas (D)
Size D Nymo beading thread
Beeswax
Small sharp scissors
Clear nail polish

TECHNIQUE

- peyote stitch

There are few things more enjoyable than sharing a passion with friends. For this reason, members of the Freeway Beaders group in Lake Forest, California, look forward to their weekly gatherings where creative techniques, works in progress, and the latest bead news are discussed in equal measure.





Peyote-stitch a diamond flower to accent a spiral rope.

It was at just such a meeting that I first saw a double twist being worn by one of the regulars. Learning that it was developed by Sharon Mazzoni, I contacted this very generous lady for permission to offer the instructions for this unique piece in *Beadwork*. Working with the basic design, I then came up with the notion for the offset flower connector. Made up in bright spring colors, this new combination creation turns out to be a beautiful and vibrant piece—one filled with the life that can blossom from a shared passion.

Step 1: Using 1½ yards of waxed thread, string 3 C and 7 A. Pass through the 3 C leaving a 15" tail (Figure 1). Pull up all of the slack in the thread.

Step 2: Hold the beadwork with the A beads to the left as you string 7 B. Pass through the 3 C. You should have the A beads coming out of the left side of the C beads and the B beads coming out of the right side of the C beads (Figure 2).

Step 3: Flip the work so that the B beads are on the left side and the A beads are on the right side. String 1 C and 7 A. Pass through the top 2 C beads plus the C just strung (Figure 3).

Step 4: Flip the work and repeat from Step 2 for the length of the necklace. Notes: You may find that you need to adjust the number of seed beads to make even loops—7 A and 6 B, for example. Rotate the work to the left after adding each

bead group. The color you are picking up should always be the color to your right. You will only be adding a C bead when you are picking up A beads. When you're adding a thread, use a square knot, making certain that the knot passes into the size 11° seed beads and not the size 8° core beads.

FLOWER

The flower acts as a connector and decorative accent for the necklace. You will essentially be doing odd-count peyote stitch to create the center two rows first. Instead of doing the odd-count turnaround, you will pass through the edge of the piece to work rows out from the center.

Step 5: Using 1½ yards of waxed thread, string a tension bead leaving a 12" tail. String 17 D. *Work peyote stitch using D back toward the tension bead. Pass through the first bead of the previous row and work the next row of peyote, decreasing one bead at the end. Pass through the edge beads and back down the other side to begin another row. Repeat from * to make a diamond shape, decreasing to a single bead on each side.

Step 6: Stitch on top of the peyote base by stitching a bead in the ditch of every other row: Pass through a bead, string a bead, and pass through the next bead that is in line with the exit bead (Figure 4). You will be adding these beads to the wrong side of the flower connector to prevent the piece from curling.

Step 7: Weave your needle to the right side and center area and exit one of the center 4 beads. String 7 B and pass through the other side of this same bead to create a bead loop. Pass through the next center bead and repeat the loop. Place a B loop on all 4 center beads. Next, make a loop of 9 beads using A beads on all of the D beads which are against the center 4 beads. Fill in all the remaining beads with loops (except the final edge beads) using 9 beads for each loop.

Step 8: Use the beginning and ending threads of the spiral chain to attach the

flower. End the threads by tying knots and dabbing them with nail polish, pass through several beads and trim close to work.

An international tutor and bead artist, Sheilah Cleary has been a crafter all her life. She can be reached at shebeads@aol.com for a schedule of upcoming classes or a kit for this project, or go to www.shebeads.com.

Sharon Mazzoni teaches regularly at Kandra's Gallery & Beads in San Luis Obispo, California. For a schedule of Sharon's classes, phone (800) 454-7079 or visit the shop website at www.kandrasbeads.com. To contact Sharon directly, e-mail samazz@attglobal.net.

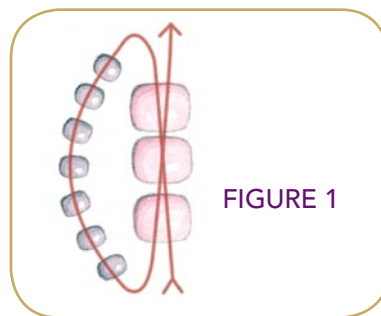


FIGURE 1

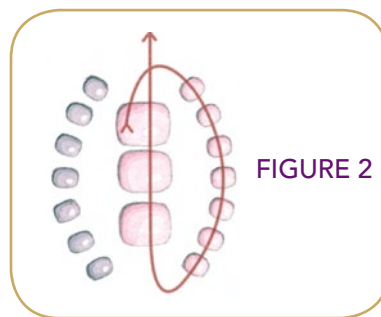


FIGURE 2

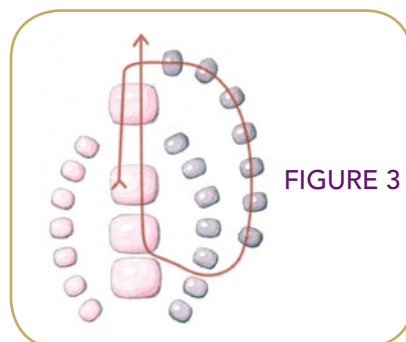


FIGURE 3

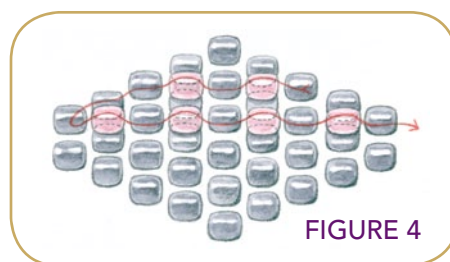


FIGURE 4

Cubed Diamonds

SALLY MORGAN

This is a good project for learning brick stitch. Cube beads stack up neatly and have large holes that allow for multiple thread passes. It's a portable project—you can take some beads with you and whip together the individual diamonds that you can then assemble later at home. I find I can make six diamonds in an hour without taking my whole project with me when I am going to a meeting or waiting for something.

MATERIALS

4mm cube beads
Size 8° seed beads
6mm fire-polish accent beads
Size B beading thread

TOOLS

Size 11 beading needles
Scissors
Beeswax
Beading pad





Simple brick-stitched tiles combine in a geometric tableau.

Step 1: Work brick stitch with the cube beads to make 18 diamond-shaped units:

Row 1: Using a yard of waxed thread, string a tension bead leaving a 6" tail. String five cube beads. Pass through the fourth bead strung and exit next to the fifth bead. Repeat for each previous bead to make a ladder (**Figure 1**). Weave your needle down to the fifth bead to strengthen.

Row 2: String 2 beads and pass under the thread between the last two beads. Pass back through the second bead strung and pull tight. Pass through the beads, under the thread, and up through the last bead again to strengthen. * String 1 bead. Pass under the thread between the next two beads and back through the bead. Repeat from * to the end of the row (**Figure 2**).

Row 3: Turn the work over and repeat Step 2, but stitch the first two beads to the second set of thread (**Figure 3**). To add the fifth bead that sticks out over the previous row, pass through the edge bead of the previous row, pass under the thread, and then back up through the edge bead to exit the last bead added (**Figure 4**).

Rows 4 and 5: Repeat Rows 2 and 3, flipping your work at the end of each row. By turning your work each time, you are always beading from right to left, and the tension will be the same.

Weave your thread into the work, tie a knot, weave through more beads, and trim close to the work. Do not cut the tail thread.

Step 2: Make the centerpiece by stitching 6 diamond units together. Use the tail threads and follow the previous thread paths to line up the brick-stitch pattern. Pass through more than once to make secure. Weave the tails into the beads and trim close to work.

Step 3: Start to envision your design by using the centerpiece and the other units. Play with the diamonds to make new shapes by stitching them together or use them as they are.

Step 4: Use the tail threads to join the pieces into a strap. Connecting the units into a strap can be done in groups or in colors or with accent beads between every one, or every other one, or every three, and so it goes. With the tail exiting a point bead, string a size 8°, a 6mm, and another size 8°. Pass into the point bead of the next diamond (not the point with the tail thread); weave through a few beads to pass back through the point bead. Pass back through the accent beads and into the first diamond. Tie a knot, pass through a few beads, and trim close to work.

Repeat for the remaining diamonds.
Step 5: Begin a new thread at the top of one of the ending diamonds. String

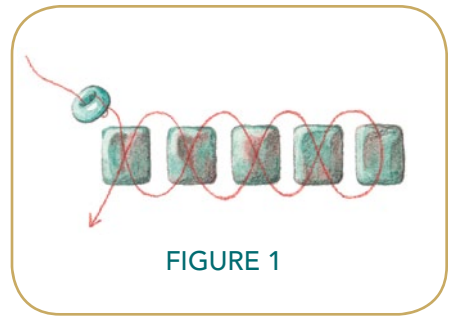


FIGURE 1

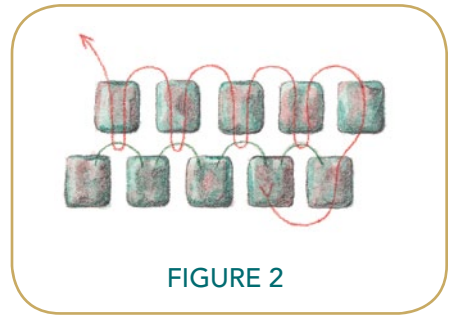


FIGURE 2

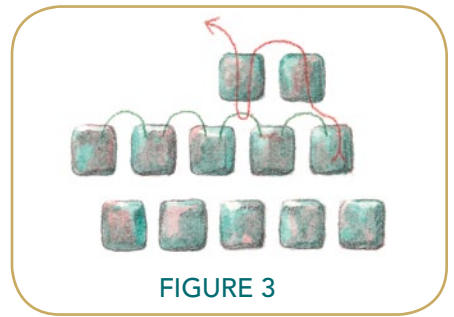


FIGURE 3

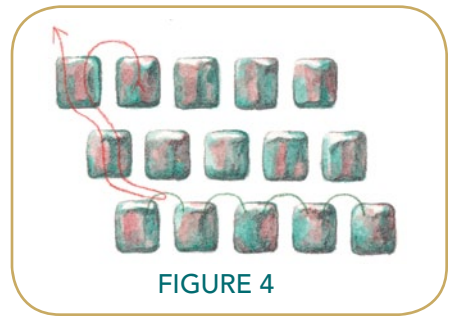


FIGURE 4

enough accent beads to complete the back length of your necklace. Pass into the point of the other end diamond. Weave through a few beads to pass back through the point bead. Pass back through the accent beads and knot the thread in the diamond and trim close to work.

Designing sorority logos and square dance motifs into earrings was the beginning of Sally Morgan's twelve years of beading. She creates and teaches in Reseda, California. See more at www.SilverSally.com.