
6 Free Beadweaving Patterns:

Herringbone Stitch
and Right-Angle Weave



Beading Daily

TODAY'S HOW-TO FOR HANDMADE JEWELRY

6 Free Beadweaving Patterns: Herringbone Stitch and Right-Angle Weave



1 Wild Ruffle
TINA KOYAMA

2 Café Society Bracelet
CARY BRUNER

3 Plum Blossom
LISA KAN

4 Silver Comet
LESLIE ROGALSKI

5 Triple Quatrefoil
TINA KOYAMA

6 Egyptian Cuff
SHELLEY NYBAKKE

6 Free Beadweaving Patterns: Herringbone Stitch and Right-Angle Weave



If you love beads (and who doesn't?), then today is your lucky day! We're happy to present six beautiful beadweaving projects for you FREE, my beady peeps! The three herringbone-stitch projects have four or more different stitches in each piece. What a great way to explore a variety of stitches in a single project.

Wild Ruffle by Tina Koyama

This bracelet was inspired by a variation of the Zulu-spearhead peyote stitch that Tina learned from a class taught by Val Thorson. Unlike most herringbone bracelets, it is worked lengthwise instead of widthwise, which creates the spiky fringe on the edges that is characteristic of the Zulu-spearhead design.

Café Society Bracelet by Cary Bruner

This jewel of a bracelet was created by chance. Cary originally wanted to do something with seed beads and crystals in peyote, but instead ended up using brick and herringbone stitches with wonderful results.

Plum Blossom by Lisa Kan

Inspired by the beautiful plum-blossom trees that line the front of Lisa's home, this opera-length necklace exudes a modern-day flapper feel.

Silver Comet by Leslie Rogalski

These dramatic earrings are actually just 90° turns of basic flat right-angle weave; they hang askew on the ear wire like zigzags of the night sky!

Triple Quatrefoil by Tina Koyama

When Tina chose to work with this pretty pattern, she immediately saw right-angle-weave stitches. The quatrefoil shape can be seen in the bracelet base, in the three-dimensional embellishments, and even in the clasp attachment (thus, the project name).

Egyptian Cuff by Shelley Nybakke

This metal-bead cuff has just the right amount of crystal sparkle, worthy of an Egyptian princess. Worked in segments, the multilayer right-angle-weave rectangles are first woven, then connected with loops of beads.

Good luck deciding which beauty to start with! I know I'm having a tough time myself. No matter which one floats your beady boat, have fun!

Kristal Wick, Beading Daily editor

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6 Free Beadweaving Patterns: HERRINGBONE STITCH AND RIGHT-ANGLE WEAVE

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project

wild ruffle

TINA KOYAMA

TECHNIQUES

- :: ladder stitch
- :: brick stitch
- :: herringbone stitch
- :: picot

See pp. 19–21 for helpful technique information.

This bracelet was inspired by a variation of the Zulu-spearhead peyote stitch that Tina learned from a class taught by Val Thorson. Unlike most herringbone bracelets, it is worked lengthwise instead of widthwise, which creates the spiky fringe on the edges that is characteristic of the Zulu-spearhead design.

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1) LADDER. Use a comfortable arm's length of thread to string 2 triangles; pass through them again, leaving a 12" tail. String 1 triangle and pass through the last bead passed through and the bead just strung. Continue working ladder stitch in this pattern: 2A, 2B, 4A, 8B, 2A, 6B, 6A, 2B, 4A, 4A, 4A, 8B, 4A, 2B, 8A, 4B, 2A, and 6B to about ½" longer than is needed to fit around your wrist, ending with an even count of beads. For a longer bracelet, repeat the pattern from the beginning until you reach the desired length.

2) BRICK. Orient the ladder so that the working thread is exiting the top of the last bead. String 2 triangles the same color as the last 2 beads of the ladder (the brick-stitch pattern follows the same colors as the ladder). Slide the 2 beads down, pass the needle under the loop of thread spanning the first and second beads on the ladder, and pass back through the second bead strung. String 1 triangle, pass under the next loop of thread, snug the bead and pass back through it; repeat for the length of the ladder. Work two more rows of brick stitch (Fig. 1).

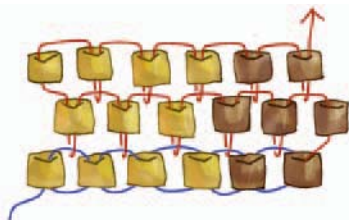


Fig. 1: Working brick-stitch rows

3) HERRINGBONE. With the thread exiting the top of the last brick-stitched bead, string 2 triangles the same color as the beads below them. Pass down through the next bead and up through the following bead. Continue, adding triangle beads in pairs, always in the same color as the beads in the brick-stitch row below. When you reach the end of the row, turn by passing down the last bead in the row, going up 1 bead in the adjacent row, crossing over to the last bead in the

row above and continuing up, and exiting from the last bead in the row (Fig. 2).

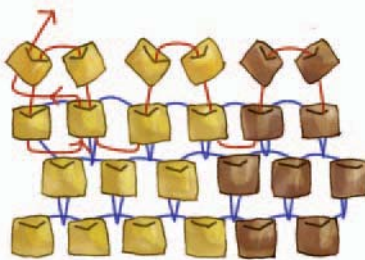


Fig. 2: Working herringbone rows

Row 5: Repeat to work one row following the same pattern.

Rows 6 and 7: Work two rows of herringbone using opposite colors.

Row 8: Repeat the colors of the previous row while passing down through 2 beads for each stitch to create the herringbone fringe (Fig. 3).

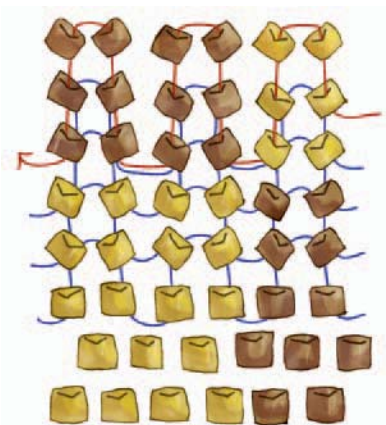


Fig. 3: Creating herringbone fringe

4) PICOT. Work a picot edge the same colors as the previous row. String 3 seed beads and pass down through the next 3 beads and up through the following 3 beads in the next column; repeat for each fringe (Fig. 4). When you complete the last picot, pass through the entire last column to exit the other side of the ladder row. Repeat from Step 2 to complete the second half of the bracelet.

5) BUTTON. Weave through beads to the center of the bracelet, several beads from the edge. String the button and 3–4 seed beads; pass back through the button's second hole and a few beads of the bracelet. (For a one-hole button, string the button and 1 seed bead, then pass back

MATERIALS

4 g total size 11° seed beads
(2 g each of two colors or textures, A and B)
14 g total size 11° triangle beads
(7 g each of two colors that match the seed beads)
1 glass ½" button
6 lb braided beading thread

TOOLS

Scissors
Size 12 beading needles

FINISHED SIZE: 5½"

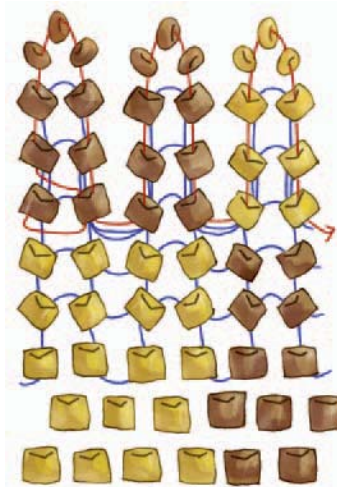


Fig. 4: Adding the picot edge

through the buttonhole.) Pass through the beads and button several times to secure, tying knots between beads, and trim.

6) LOOP. Use the tail thread to string a loop of beads, several beads from the edge. Pass through the bracelet and loop several times to secure. ♦

TINA KOYAMA is an artist, an instructor, and a writer in Seattle, Washington. She is currently an artist in residence at the Pratt Fine Arts Center there. View more of Tina's work and kits at www.tinakoyama.com.

RESOURCES

Check your local bead shop or contact: FireLine braided beading thread and all beads and findings: FusionBeads.com, (888) 781-3559.

project

café society bracelet

CARY BRUNER

This jewel of a bracelet was created by chance. Cary originally wanted to do something with seed beads and crystals in peyote, but instead ended up using brick and herringbone stitches with wonderful results.



detail

TECHNIQUES

- :: ladder stitch
- :: brick stitch
- :: herringbone stitch
- :: fringe

See pp. 19–21 for helpful technique information.

1) FOCAL PIECE. Connect a series of brick-stitched trapezoids to make a foundation, then embellish with simple fringe:

Trapezoids: Use 2' of thread to string 1A, 2B, and 1A, leaving a 12" tail. Pass through all the beads again. Maintain the pattern of A on the top of the row and B on the bottom as you work a strip of ladder stitch 2 beads tall by 10 beads wide (Fig. 1). Use A to work

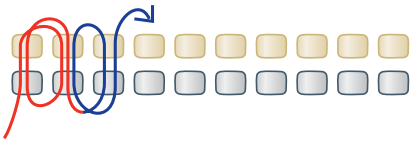


Fig. 1: Working the ladder-stitch base row

decreasing brick stitch off of the ladder-stitched strip for 5 more rows; the last row will have 5A (Fig. 2). Secure

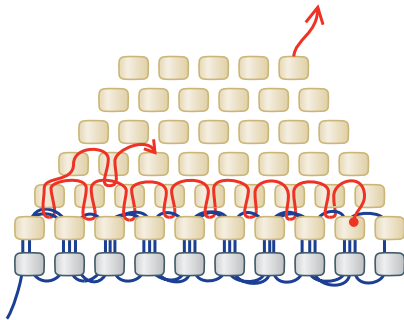


Fig. 2: Working decreasing brick stitch

the working thread and trim; do not cut the tail thread. Set aside. Repeat three times for a total of 4 trapezoids.

Connection: Use one of the trapezoid's tail threads to weave through the beads in the ladder to exit an edge A ladder bead. String 4C. Loop the needle around the first exposed thread of a second trapezoid between the ladder-stitched row and the first brick-stitched row. Pass back through the beads just strung. Exit from the edge A of the first brick-stitched row. Repeat, adding another row of 4C between the first and second brick-stitched rows, 3C between the second and third, 2C between the third and

fourth, and 1C between the fourth and fifth (Fig. 3). Secure the thread

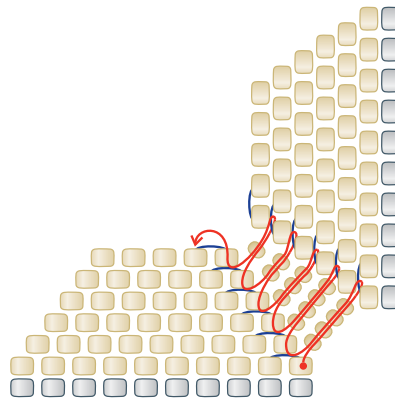


Fig. 3: Connecting the sides

and trim. Repeat to connect all the trapezoids into a square shape.

Embellishment: Make fringes with 3-bead picots: Use 4' of thread to exit from an end A at the top of one of the trapezoids; the needle should point toward the bottom of the shape. String 1D, 1C, 1 bicone, and 3C. Pass back through the bicone, C, D, and A, forming a picot with the 3C. Exit the next A (Fig. 4). Make a longer fringe this

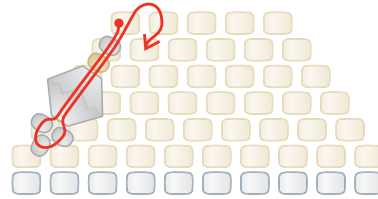


Fig. 4: Embellishing with fringe

time with 2D, 1C, 1 bicone, and 3C. Repeat, adding alternating-length fringe across the row. Weave through beads to exit from the end A at the top of the next trapezoid. Repeat to add fringe to each of the trapezoids.

Center: Weave through the beads in the top row of one of the trapezoids and exit from the center A. String 1D, 1 round, and 1D. Pass through the center A on the opposite trapezoid to seat the crystal in the center of the square. Weave through all the beads again to reinforce. Secure the thread and trim.

MATERIALS

7 g translucent smoke size 11° cylinder beads (A)
 1 g silver metallic size 11° cylinder beads (B)
 1 g silver-lined smoke size 15° Japanese seed beads (C)
 1 g silver metallic size 15° Japanese seed beads (D)
 61 comet argent light 4mm crystal bicones
 2 comet argent light 8mm crystal rounds
 Clear 6 lb braided beading thread

TOOLS

Scissors
 Size 12 beading needle

FINISHED SIZE: 6½"

2) STRAPS. Work edged herringbone stitch off of the focal piece to make a strap. Each row is made using A beads; the turnaround for each row is made with D beads:

Rows 1–5: Start a new thread that exits an end B of the ladder base of one of the trapezoids. Use A to work one row of herringbone stitch. To make the turnaround and add edge beads, pass down through the adjacent end bead of the previous row, string 2D, and pass up through the last A added in the row (Fig. 5). Repeat to make 4 more rows.

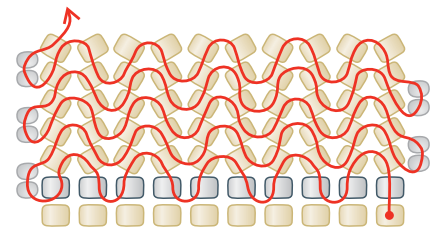


Fig. 5: Forming the straps

Row 6: Work 2 herringbone stitches; skip the third stitch by weaving through the beads and work the fourth and fifth stitches.

Row 7: Work 2 stitches. After the second stitch, string 4D and pass up through the first bead of the next stitch of the previous row (Fig. 6).

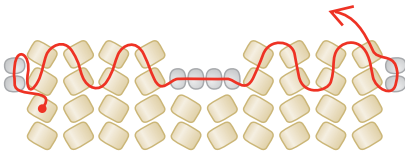


Fig. 6: Working Row 7

Complete the row, continuing to add edge beads as before.

Row 8: Work 2 stitches. Weave through the beads to pass through the 4D added in the previous row and up through the beads on the other side of the gap to position the needle to complete the row (Fig. 7).

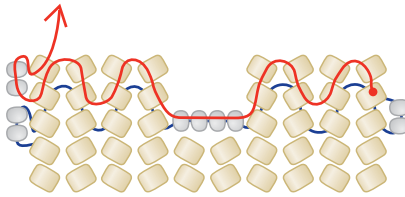


Fig. 7: Completing Row 8

Row 9: Work 2 stitches. String 1 bicone. Pass up through the first bead of the next stitch of the previous row. Complete the row.

Rows 10, 13, 16, and 19: Work 2 stitches. Weave down through 1 extra B; pass through the bicone added in the previous row and up through the beads on the other side of the gap to position the needle to complete the row (Fig. 8).

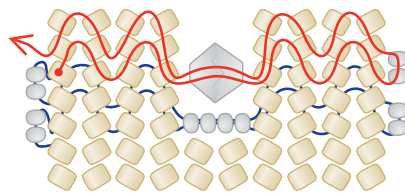


Fig. 8: Adding the bicone

Rows 11, 14, 17, and 20: Work 2 stitches. Weave down through 2 extra Bs; pass through the bicone added 2 rows previously and up through the beads on the other side of the gap to position the needle to complete the row.

Rows 12, 15, 18, and 21: Repeat Row 9.

Row 22: Repeat Row 10.

Row 23: Repeat Row 7.

Row 24: Work 2 stitches. Use A to work

a 2-bead ladder, filling the gap, and complete the row in herringbone stitch (Fig. 9).

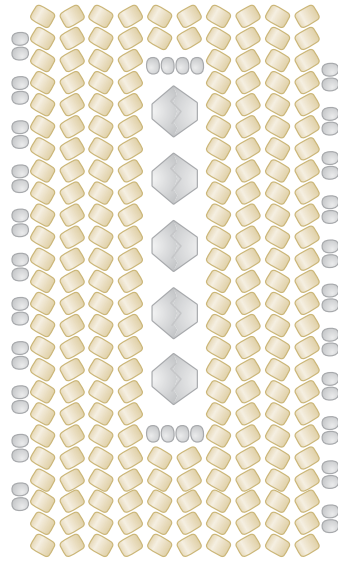


Fig. 9: Closing the gap

Rows 25–40: Repeat Row 1. Place the focal piece on top of your wrist to test for fit. Allowing $\frac{3}{4}$ " for the clasp, add or subtract rows as necessary so the bracelet will fit snugly but comfortably around your wrist.

Row 41: Add a row of fringes at the end: String 1B, 1D, 1C, 1 bicone, and 3C. Pass back through the bicone, 1C, and 1D. String 1B and make a herringbone stitch (Fig. 10). String

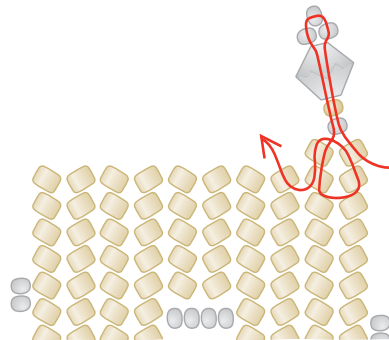


Fig. 10: Finishing the fringe

1B, 1D, 2C, 1 bicone, and 3C. Pass back through the bicone, 1D, and 2C. String 1B and make a herringbone stitch. Repeat across, alternating between the two types of fringe just made. Weave through the beads to the next-to-last row. Exit

from the first bead of the third stitch; do not trim thread. Repeat Step 2 on the other side of the focal piece to complete the cuff.

3) CLASP. Make a button/loop closure to secure the bracelet:

Button: Use one of the working threads to string 1D, 2C, 1 round, and 3C; pass back through the round, 2C, 1D, and into the body of the cuff. Weave through the beads several more times to reinforce. Secure the thread and trim.

Fringed loop: Use the remaining working thread to string 1 bicone and 21A; pass back through the bicone to make a loop. Weave into the body of the cuff to pass through the bicone and first A again. *String 1D, 2C, 1 bicone, and 3C. Pass back through the bicone, 2C, 1D, and into the next A of the loop. Repeat from * around the loop for a total of 20 fringe legs. Weave into the body of the cuff; secure the thread and trim. ♦

CARY BRUNER works, teaches, and creates at Beads Plus in Las Vegas, Nevada.

RESOURCES

Check your local bead shop or contact: FireLine braided beading thread, Delica cylinder beads, and all other beads and findings: Beads Plus, (702) 259-6100, www.beadsplus.com.



project

plum blossom

LISA KAN



Inspired by the beautiful plum-blossom trees that line the front of Lisa's home, this opera-length necklace exudes a modern-day flapper feel.

TECHNIQUES

- :: flat and tubular peyote stitch
- :: circular and tubular herringbone stitch
- :: ladder stitch
- :: picot
- :: fringe

See pp. 19–21 for helpful technique information.

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1) PEARL CHAIN. Use 5' of thread, A, B, and pearls to create a peyote-stitched chain:

Rows 1 and 2: String {13A, 1E, 1G, and 1F} thirteen times, leaving a 6" tail. String 13A; pass back through the final F, G, and E to form an end loop. String 13A; pass through the next 1F/1G/1E; repeat across the base to form double strands of A between sections of crystals and pearls. Exit from the first 1A added in this row to form another end loop (Fig. 1).

Row 3: Work peyote stitch using 1B in each stitch to add a total of 6B around the loop. *Weave through 1E/1G/1F/1B to continue peyote-stitching 6B across the next section (Fig. 2). Repeat from * twelve times to peyote-stitch 6B between each 1E/1G/1F sequence and on the other end loop. Repeat on the other side of the chain. Secure the threads and trim. Set aside.

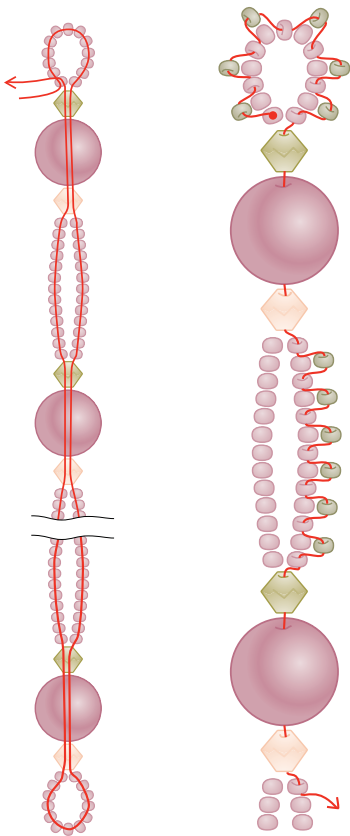


Fig. 1: Working Rows 1 and 2 of the pearl chain

Fig. 2: Starting Row 3

2) BLOSSOMS. Use 3' of thread to form a tubular peyote- and herringbone-stitched blossom-shaped slider:

Rounds 1 and 2: String 20C, leaving a 12" tail. Tie a square knot to form a tight circle. Pass through the first bead strung.

Round 3: Work tubular peyote stitch with 1C in each stitch for a total of 10C; step up for the next and subsequent rounds by passing through the first bead added in the round.

Rounds 4 and 5: Work tubular peyote stitch with 1B in each stitch for a total of 10B; repeat once (Fig. 3).

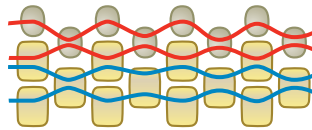


Fig. 3: Stitching Rounds 1-5 of the blossom

Round 6: Work tubular peyote stitch, alternating 2C with 1B in each stitch for a total of 10C and 5B (Fig. 4a).

Round 7: String 2C; pass down through the next 1C added in the previous round. String 1C; pass through the next 1B. String 1C; pass through the next 1C. Repeat around to add a total of 20C (Fig. 4b).

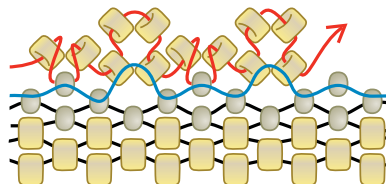


Fig. 4: Working Round 6 (indicated in blue) and Round 7 (indicated in red)

Round 8: String 2C and pass down through the next 1C added in the previous round and up through the following 1C; repeat around to herringbone-stitch a total of 20C (Fig. 5).

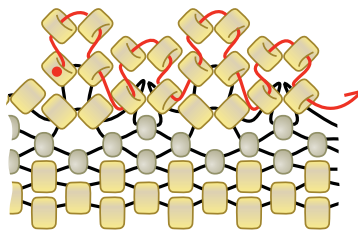


Fig. 5: Working Round 8

MATERIALS

- 8 g light cranberry size 15° Japanese seed beads (A)
- 6 g metallic bronze size 15° Japanese seed beads (B)
- 8 g light amber AB size 15° cylinder beads (C)
- 8 g cinnamon size 15° cylinder beads (D)
- 28 jonquil satin 3mm crystal bicones (E)
- 23 vintage rose 3mm crystal bicones (F)
- 18 cranberry bronze 7mm round pearls (G)
- 2 natural brass 8x12mm filigree flower bead caps
- 2 natural brass 15-gauge 7mm jump rings
- Smoke 6 lb braided beading thread
- 17" of cinnamon 4mm mesh-ribbon-covered cord
- 6" of antique brass 20-gauge craft wire

TOOLS

- Scissors
- Size 12 beading needles
- Chain-nose pliers
- Round-nose pliers
- Flush cutters
- Ruler

FINISHED SIZE: 29"
(SHORTEST STRAND)

Round 9: String 2C; pass down through the next 1C added in the previous round. String 1B and pass up through the next 1C added in the previous round. Repeat around to add 20C and 10B (Fig. 6).

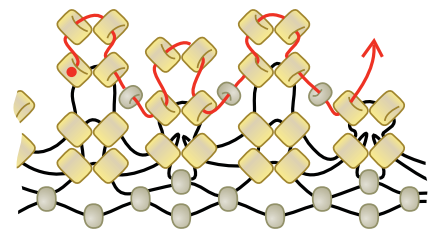


Fig. 6: Stitching Round 9

Round 10: *String 3B; pass down through the nearest 2C, through 1B, and up through 2C. String 1B, 1E, and 1B; pass back through the E and B, down through 2C, through 1B, and up through 2C. Repeat from * around to form alternating 3B picots and B/E/B fringes (Fig. 7).

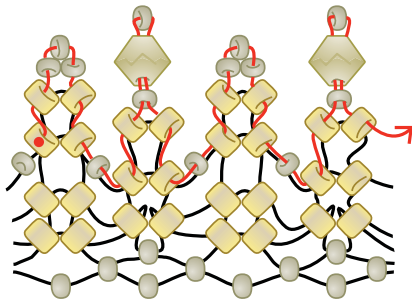


Fig. 7: Adding fringe and picots in Round 10

Step up through the second B added in this round, at the tip of the first picot.

Round 11: String 6B and pass through the 1B at the tip of the next fringe. String 6B and pass through the 1B at the tip of the next picot. Repeat around (Fig. 8a). Step up through the first B added in this round.

Round 12: String 1B, skip 1B of Round 11, and pass through the next 1B; repeat. String 1B, skip the next 1B of Round 11, and pass through the 1B at the tip of the next fringe. String 1B, skip the next 1B of Round 11, and pass through the next 1B; repeat twice. Weave through beads to exit from the first B of the next 6B sequence of Round 11. Repeat four times to work peyote stitch around the flower's edge (Fig. 8b). Weave through beads to exit from Round 4.

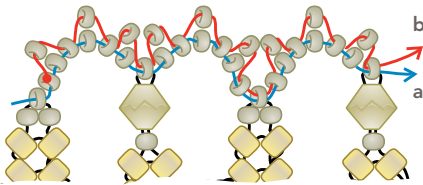


Fig. 8: Working Round 11 (indicated in blue) and Round 12 (indicated in red)

Pearl: String 1G, pass through the opposite B of Round 4 and back through the 1G to secure it inside the tube. Repeat the thread path to reinforce. Secure the working thread and trim.

Rounds 13 and 14 (tube bottom): Place a needle on the tail thread and weave through beads to exit from

ARTIST'S TIPS

- When creating the blossoms, you may find it easier to work the first few rounds around a dowel or pen.
- Are size 15° beads too small for you? Create a larger version by using all size 11° cylinder and seed beads and 4mm bicones.
- You can omit the wire-mesh cord and create a 17" herringbone-stitched rope to take its place.
- The wire-mesh cord's surface can be embellished for additional design possibilities.
- For a design that is quicker to make, use brass chain, silk cord, ribbon, or anything you'd like in place of the pearl chain.

Round 1. Work two rounds of peyote stitch using 1B in each stitch. Weave through beads to exit 1B added in Round 14.

Shank: String 13B and pass through 1B on the opposite side of Round 14. Pass back through the last B just added. Work peyote stitch across the 13B using 1B in each stitch to add a total of 6B. Pass back through the first B of Round 14 exited to center the strip below the pearl (Fig. 9).

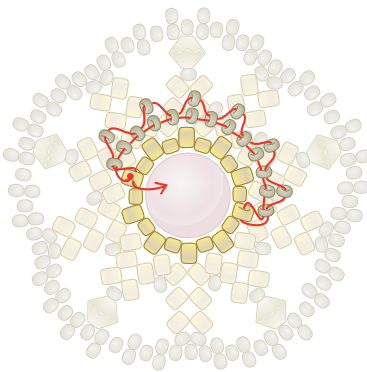


Fig. 9: Creating the blossom shank

Repeat the thread path to reinforce the strip. Secure the thread and trim. Repeat entire step twice to form 2 more identical blossoms. Repeat entire step to form 2 blossoms using D in place of C and F in place of E.

3) ROPES. Create 2 herringbone-stitch ropes for the front of the necklace:

Ladder round: Leaving a 6" tail, use 4' of

thread to work a strip of ladder stitch 4C long. Stitch the first and last C together to form a tube. Exit from the top of 1C.

Rounds 1 and on: Using 4C in each round, work tubular herringbone stitch to form a 15" long rope. Weave through the final round using a ladder-stitch thread path to match the opposite end. Secure the threads but do not trim; set aside. Repeat entire step to form a second rope using D that is 19" long. Trim the tail and working threads on this rope.

4) ROPE AND CORD ENDS. Place one end of the C-colored rope, the cord, and the D-colored rope next to one another. Slide 1 D-colored blossom and 2 C-colored blossoms onto the 3 cords, being careful not to twist the ropes out of position. Use the C-colored rope's tail thread to weave through beads to exit toward the center of the rope from the second-to-last round. Keeping the rope and cord ends even, sew through the cord and pass up through the corresponding bead of the D-colored rope. Sew through the cord and pass up through the last bead exited on the C-colored rope and the adjacent bead in the rope's final round. String 5B; pass down through the nearest 2 beads on the D rope (Fig. 10). Repeat thread

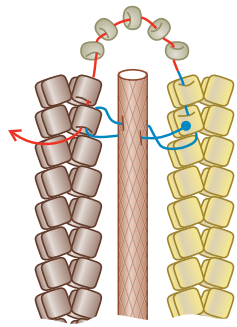


Fig. 10: Connecting the rope and cord ends path to reinforce.

Secure this thread and trim.

Repeat entire step at the other end of the ropes and cord, using the C-colored rope's working thread and adding the remaining 2 blossoms.

5) BEAD CAPS. Use 3" of wire to form a wrapped loop that attaches to one of the 5B loops formed in Step 4, but make only one wrap for the loop so the cord ends don't protrude from the bead cap. Use the wire to string 1 bead cap (wide end first) and use your fingers to squeeze the four sides of the bead cap onto the cord ends, securing them into place. Form a wrapped loop to secure the bead cap (Fig. 11). Repeat entire step at the other end of the cords.

6) FINISHING. Stitch the blossoms in place and assemble the necklace:

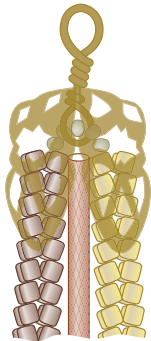


Fig. 11: Covering the ends with a bead cap

Blossoms: Position the first blossom added about 1/4" down from the bead cap, the second blossom 3/4" from the first blossom, and the third blossom 3/4" from the second

blossom. Attach 1' of thread to the first blossom's shank and sew through the cord and several beads on the blossom's shank; secure the thread and trim. Repeat to tack the second and third blossoms to the cord. Repeat to attach the 2 blossoms at the other end to the cord.

Assembly: Use 1 jump ring to attach one loop at the end of the pearl chain to one wrapped loop formed in Step 5. Repeat at the other end of the pearl chain using the other wrapped loop. ♦

LISA KAN is a bead and lampwork artist who channels her creative energy into a wide variety of mediums that challenge her. The Japanese see the plum-blossom tree, or ume, that inspired this design as a protective charm against evil; the Chinese view the plum blossom as a symbol of winter and a harbinger of spring symbolizing resilience as well as perseverance. The necklace is designed so that no matter how it swings and moves with the wearer, it looks equally pleasing symmetrically or asymmetrically. Continuing in her distinct design style, Lisa utilizes subdued bead colors to evoke a sense of vintage in the contemporary. Lisa is the author of *Bead Romantique: Elegant*

Beadweaving Designs (Interweave, 2008). Visit her website, www.lisakan.com, to see more of her work and read her blog at www.lisakan.blogspot.com.

RESOURCES

Check your local bead shop or contact:
 Pearls: Lisa Kan Designs, lisakandesigns@yahoo.com, www.lisakan.com. Cylinder and seed beads: Jane's Fiber & Beads, (888) 497-2665, www.janesfiberandbeads.com. Swarovski crystals, Artistic craft wire, and FireLine braided beading thread: San Gabriel Bead Co., (626) 447-7753, www.beadcompany.com. Brass findings (wholesale source): Vintaj Natural Brass Co., www.vintaj.com. Brass findings (retail source): Galena Beads "serving creativity," (815) 777-4080, www.galenabeads.com. Italian Spun Silver mesh-ribbon-covered cord: SpecialtyBeads.com, (530) 582-4464.



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project

silver comet

LESLIE ROGALSKI

These dramatic earrings are actually just 90° turns of basic flat right-angle weave; they hang askew on the ear wire like zigzags of the night sky!



ARTIST'S TIP

Right-angle weave is always worked in a circular motion, changing from clockwise to counterclockwise with each round. Each round includes 4 beads but will share beads with the previous round: You actually pick up 3 new beads, not 4, with each round in this project. Notice in Steps 3 and 5 when the color turns the corners to keep the mirror stripe of comet argent light in the middle of your zigzag!

TECHNIQUES

:: right-angle weave

See pp. 19–21 for helpful technique information.

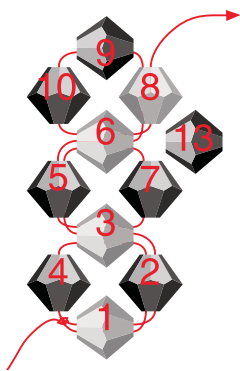
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Step 1: Thread your needle on a 4' length of beading thread. String 4 crystals, leaving a 6" tail: 1 light, 1 jet, 1 light, 1 jet. Tie a knot with your working thread and tail, forming a snug circle of bicones (beads 1-4).

Step 2: Working counterclockwise around this circle, pass through beads 1, 2, and 3. Pick up 1 jet, 1 light, and 1 jet (beads 5, 6, and 7) and pass clockwise through beads 3, 5, and 6.

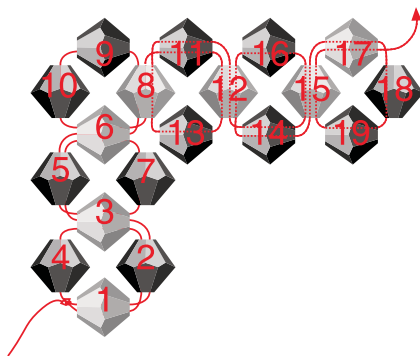
Step 3: Pick up 1 light and 2 jet (beads 8, 9, and 10) so your colors turn the corner, and pass counterclockwise through beads 6 and 8.



Step 4: Here's your first 90° turn, where you start working the second leg of your zigzag: Pick up 1 jet, 1 light, and 1 jet (beads 11, 12, and 13) and pass clockwise through beads 8, 11, and 12. Pick up 1 jet, 1 light, and 1 jet (beads 14, 15, and 16) and pass counterclockwise through beads 12, 14, and 15.

Step 5: Here's another corner turn for color: Pick up 1 light and 2 jet (beads 17, 18, and 19). Pass clockwise through beads 15 and 17. You're now ready to start working your third leg of the zigzag.

Step 6: Pick up 1 jet, 1 light, and 1 jet (beads 20, 21, and 22). Pass counterclockwise through beads 17, 20, and 21.



Step 7: In this last round, you attach the closed jump ring for your ear wire. Pick up 1 jet, 1 light, 1 jump ring, and 1 jet. Pass twice clockwise through beads 21, 23, 24, the jump ring, and 25. Knot the thread discretely but securely between beads 25 and 21 and weave the end through existing thread paths, in a circular motion. Trim carefully.

Step 8: Gently twist open the loop of one ear wire, string on the jump ring and earring, and close the ear-wire loop. Repeat for your second earring. ♦

LESLIE ROGALSKI is former editor in chief of *Step by Step Beads*. She has been an artist and writer (among other things) all her life.

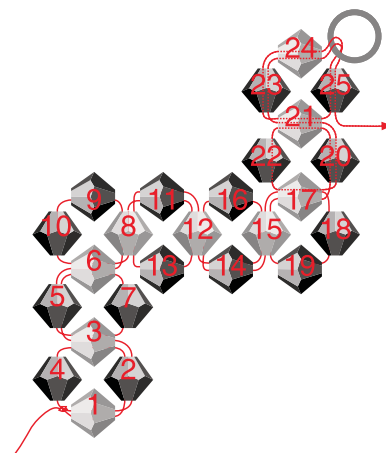
MATERIALS

32 jet 4mm bicones
18 comet argent light 4mm bicones
2 closed 3mm silver jump rings
6 lb braided beading thread
1 pair silver ear wires

TOOLS

Scissors
Size 12 bead needle

FINISHED SIZE: 1 3/4"



RESOURCES

Check your local bead shop or contact: Fire-Line braided beading thread, Swarovski crystals, and findings: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com.



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project

triple quatrefoil

TINA KOYAMA

When Tina chose to work with this pretty pattern, she immediately saw right-angle-weave stitches. The quatrefoil shape can be seen in the bracelet base, in the three-dimensional embellishments, and even in the clasp attachment (thus, the project name).



TECHNIQUES

:: right-angle weave
:: picot

See pp. 19–21 for helpful technique information.

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STEP 1: BASE. Leaving a 12" tail, use 5' of conditioned thread and 4D to stitch a right-angle-weave strip 4 units wide and 22 rows long (or as many rows needed to reach the desired length minus the width of the clasp). Secure the thread and trim.

STEP 2: EDGING. Start 5' of conditioned thread that exits from a D at one corner of the bracelet on the opposite end from the tail. String 1C and pass through the adjacent edge D. Repeat around the outside edge of the base. Weave through beads to exit from the left-side D of the unit at the top right corner of the base, toward the beadwork (Fig. 1).

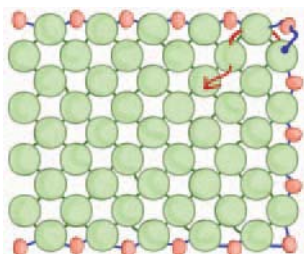


Fig. 1: Adding the edging

STEP 3: INSIDE CORNERS. String 1C and pass through the left-side D of the second unit in the row. String 1B and pass through the third left-side D in the row. String 1C and pass through the fourth left-side D in the row. To work a turnaround, pass through the next 2D of the nearest unit in the next row (Fig. 2a). Add seed beads between the row's left-side Ds in this order: 1B, 1C, and 1B. Continue adding seed beads in the corners of each unit down the center of the strip, alternating the 1C/1B/1C sequence with the 1B/1C/1B one (Fig. 2b).

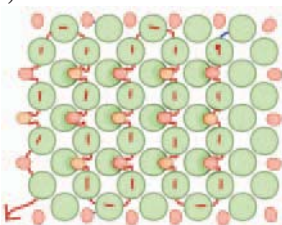


Fig. 2: Working the inside corners

STEP 4: PICOTS. Weave through beads to exit toward the beadwork from an inside-corner seed bead added in the previous step. If the bead you exit is a C, string 1C, 1A, 1C; if the bead is a B, string 3B. Pass through the same inside-corner seed bead exited from the previous step, forming a picot. Pass through the next D and the following inside-corner seed bead (Fig. 3). Repeat to embellish the strip

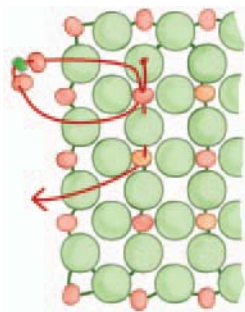


Fig. 3: Adding picots

with picots, following the same turnaround thread path as in Step 3 to advance to the next row. Secure the thread but do not trim. Exit from 1C between the first and second fire-polished rounds at one end of the base.

STEP 5: CLASP. String 1C, the top loop of one half of the clasp, and 1C. Pass through the last C exited on the bracelet to form a loop. Repeat the thread path several times to reinforce. Weave through beads to exit the next 1C at the end of the bracelet (Fig. 4).

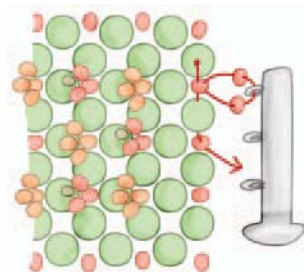


Fig. 4: Attaching the clasp

Repeat to connect the 2 remaining clasp loops. Secure the thread and trim. Use the tail thread to repeat the entire step at the other end of the bracelet, using the other half of the clasp. ♦

MATERIALS

- 1 g lime green size 13° Czech charlottes (A)
- 1 g semi-matte luster peach size 11° Czech seed beads (B)
- 2 g orange size 10° Czech seed beads (C)
- 202 peridot 4mm fire-polished rounds (D)
- 1 sterling silver 8x21mm 3-strand magnetic slide clasp
- White size B nylon beading thread
- Thread conditioner

TOOLS

- Size 10 beading needles
- Scissors

FINISHED SIZE: 6"

TINA KOYAMA is an artist, an instructor, and a writer in Seattle, Washington. She is currently an artist in residence at the Pratt Fine Arts Center there. View more of Tina's work and kits at www.tinakoyama.com.

RESOURCES

Check your local bead shop or contact: Fire-polished rounds, K.O. nylon thread, Thread Heaven thread conditioner, and clasp: FusionBeads.com, (888) 781-3559. Seed beads: Garden of Beadin', (425) 482-2323, www.beadinseattle.com.

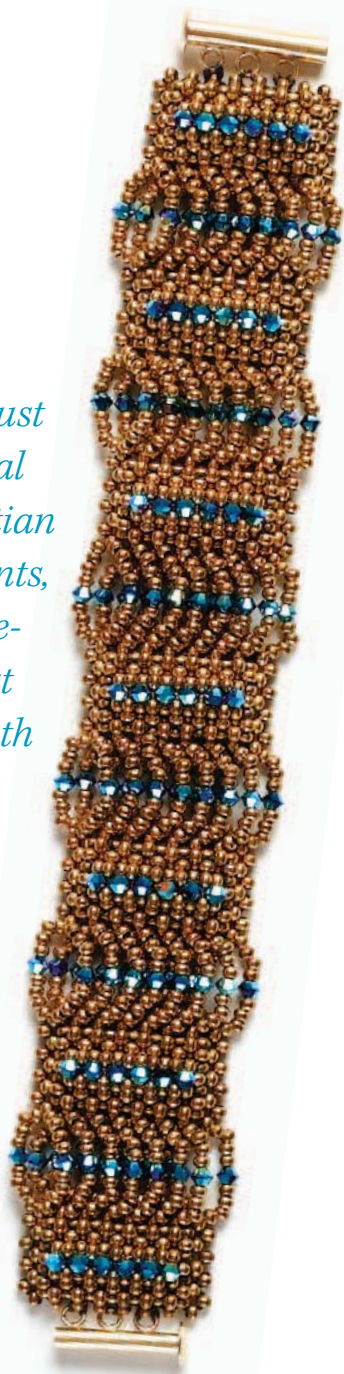


project

egyptian cuff

SHELLEY NYBAKKE

This metal-bead cuff has just the right amount of crystal sparkle, worthy of an Egyptian princess. Worked in segments, the multilayer right-angle-weave rectangles are first woven, then connected with loops of beads.



TECHNIQUES

:: right-angle weave

See pp. 19–21 for helpful technique information.

STEP 1: RECTANGLE. Use seed beads and crystals to work a three-layer rectangle with right-angle weave:

Layer 1: Use 6' of doubled thread and seed beads to work a rectangle of right-angle weave 8 units long and 4 rows wide. Weave through the work to exit toward the work from the bead that connects the last two units made.

Layer 2 (vertical beads): String 1 seed bead and pass through the next Layer 1 vertical seed bead; pull the thread tight until the bead clicks into place. Repeat to add a total of 3 seed beads. Weave through the next two Layer 1 beads to begin the next row (Fig. 1). Repeat this row six times to add a total of 21 beads.

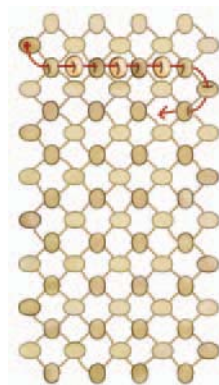


Fig. 1: Layer 2 vertical beads indicated in orange

Layer 2 (horizontal beads): Use seed beads to work off the Layer 2 vertical beads to complete 18 right-angle-weave units, adding a total of 24 beads (Fig. 2).

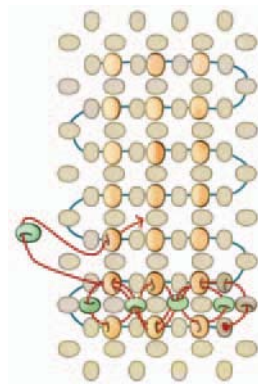


Fig. 2: Layer 2 horizontal beads indicated in green

Layer 3 (seed beads): Weave through beads to exit toward the work from the horizontal bead left of center at one end of Layer 2. String 1 seed bead; pass through the next Layer 2 horizontal bead. Pull tight so the bead clicks into place. Repeat down the strip to add a total of 5 seed beads (Fig. 3). Weave through the next two Layer 2 beads to begin the

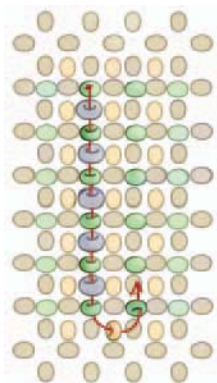


Fig. 3: Layer 3 horizontal beads indicated in purple

next row. Work back up the rectangle, continuing to add beads as before for a total of 10 beads.

Layer 3 (crystals): Use crystals to work 5 right-angle-weave units off the beads already added in this layer, adding a total of 6 crystals (Fig. 4). Secure the thread and trim. Set aside.

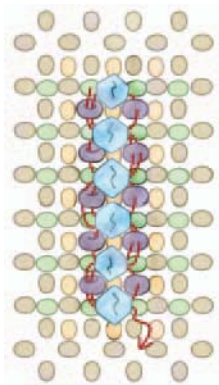


Fig. 4: Adding the Layer 3 crystals

Repeat entire step for a total of 7 rectangles.

STEP 2: CONNECTING LOOPS.

Connect the rectangles with loops of seed beads and crystals:

Loop 1: Start 6' of thread that exits up through 1 rectangle's top right horizontal bead on the long side. String 4 seed beads, 1 crystal, and 4 seed beads; pass down through the bead on a second rectangle that mirrors the one last exited on the first rectangle (this completes the top half of the loop). String 4 seed beads, 1 crystal, and 4 seed beads; pass up through the last bead exited on the first rectangle to form an oval loop, connecting the rectangles (this completes the bottom half of the loop). Weave through beads to exit down through the next Layer 1 horizontal side bead on the long side of the first rectangle (Fig. 5).

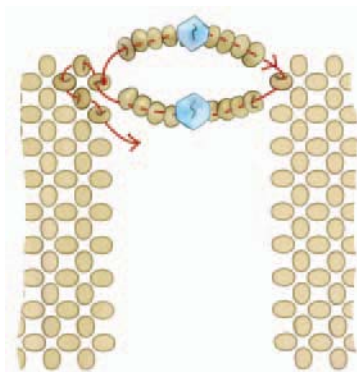


Fig. 5: Connecting 2 rectangles

Loop 2: Repeat the stringing sequence from Loop 1 to connect the second side beads of the 2 rectangles. For this and the following loops, be sure that the top half of the loop remains above the bottom half of the prior loop (the loop halves will begin to stack). Weave through beads to exit from the rectangle's next side bead.

Loops 3-8: Repeat Loop 2, connecting the 2 rectangles with strands of beads.

Repeat entire step to connect a total of 7 rectangles.

STEP 3: ENDS. Stitch one half of the clasp to one end of the band. Repeat the thread path several times to reinforce. Repeat for the other end, making

MATERIALS

50 g gold size 11° metal seed beads
138 Montana blue AB2X crystal 3mm bicones
1 gold-filled 10x20mm 3-strand magnetic tube clasp
Smoke 10 lb braided beading thread

TOOLS

Scissors
Size 12 beading needle

FINISHED SIZE: 7"

sure the clasp is oriented correctly. Secure the thread and trim. ♦

SHELLEY NYBAKKE owns The Bead Parlor in Bloomington, Illinois, where she also teaches a variety of classes. As well, she has the wonderful privilege of traveling and teaching workshops around the country. She thinks a day without beads is hardly ever worth getting out of bed for.

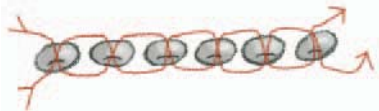
RESOURCES

Check your local bead shop or contact: Fire-FireLine braided beading thread and all beads and findings: The Bead Parlor, (309) 827-7708, www.thebeadparlor.com.

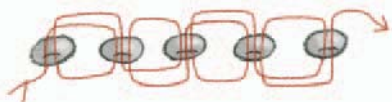


TECHNIQUES

Ladder Stitch



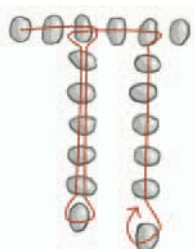
Using two needles, one threaded on each end of the thread, pass one needle through one or more beads from left to right and pass the other needle through the same beads from right to left. Continue adding beads by crisscrossing both needles through one bead at a time. Use this stitch to make strings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

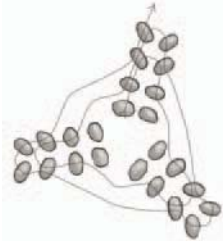
Fringe

Exit from your 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 create a fringe leg. Pass back into the foundation row or fabric.



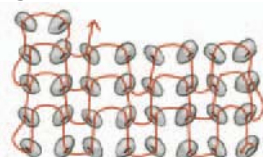
Tubular Herringbone Stitch

Begin 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.



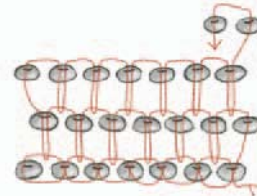
Herringbone Stitch

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 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.

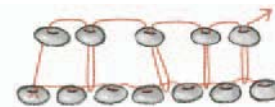


Brick Stitch

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.

Picot

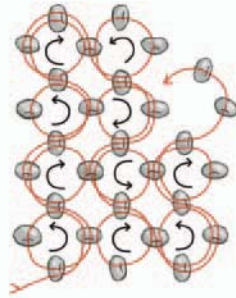
To make a picot, string three (A) or five (B) beads and weave into the next high bead. This sequence is woven into the gaps of edge beading to create a lacy effect and is sometimes used to transition to decreasing stitches.



TECHNIQUES (CONTINUED)

Right-Angle Weave (Single Needle)

String 4 beads and pass through them again to form the first unit. 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 the last 3 beads strung to exit side of the last unit. String 3 beads, pass through the last bead passed through, and the first bead just strung. *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. 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. Repeat from * to complete the row, then begin a new row as before.

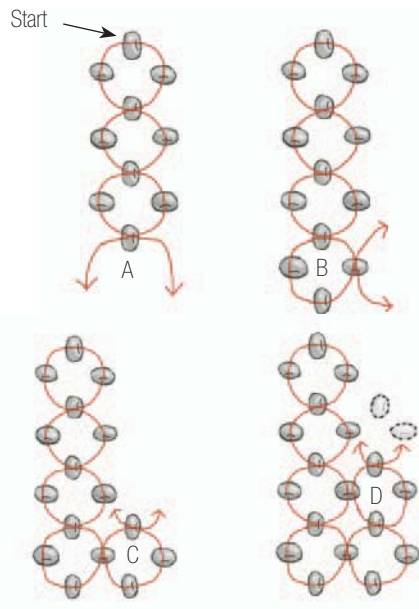


Right-Angle Weave

(Double Needle)

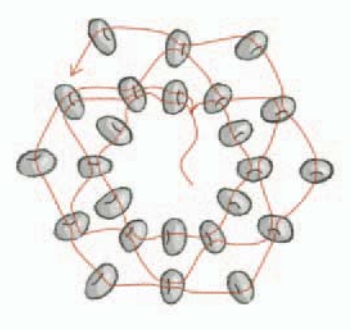
Using one needle on each end of the thread, string 3 beads to the center of the thread.*Use one needle to string 1 bead, then pass the other needle back through it. String 1 bead on each needle, then repeat from * to form a chain of right-angle units (A).

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).



Tubular Peyote Stitch

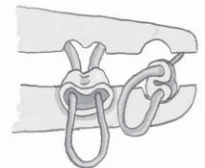
String an even number of beads and make a foundation circle by passing through them two more times, exiting from the first bead strung. String 1 bead and pass through the third bead of the foundation circle. String 1 bead and pass through the fifth bead of the foundation circle. Continue adding 1 bead at a time, skipping over 1 bead of



the first round, until you have added half the number of beads of the first round. Exit from the first bead of the second round. String 1 bead, pass through the second bead added in the second round, and pull thread tight. String 1 bead and pass through the third bead added in the second round. Continue around, filling in the "spaces" 1 bead at a time. Exit from the first bead added in each round.

Crimping

String a crimp tube and pass through the connection finding. Pass back through the tube, leaving a short tail. Use the back notch of a crimping pliers to pinch the tube into a U, leaving a wire on each side of the bend. Rotate the tube 90° and use the front notch to form the pinched tube into a clean cylinder.



TECHNIQUES (CONTINUED)

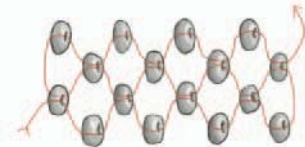
Wireworking

To make a simple loop, grasp one end of the wire with round-nose pliers. Holding on to the wire with one hand, gently turn the pliers until the wire end and wire body touch. Create a 90° reverse bend where they meet.

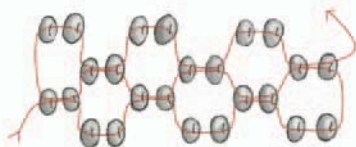


For a wire-wrapped loop, cut the desired length of wire and make a 90° bend 2" from one end. Use round-nose pliers to hold the wire near the angle and bend the short end up and around the pliers until it meets itself. Wrap the wire tightly down the neck of the wire to create a couple of coils. Trim the excess to finish.

Flat Peyote Stitch



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



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

Stringing

Stringing is a technique in which you use beading wire, needle and thread, or other material to gather beads into a strand.



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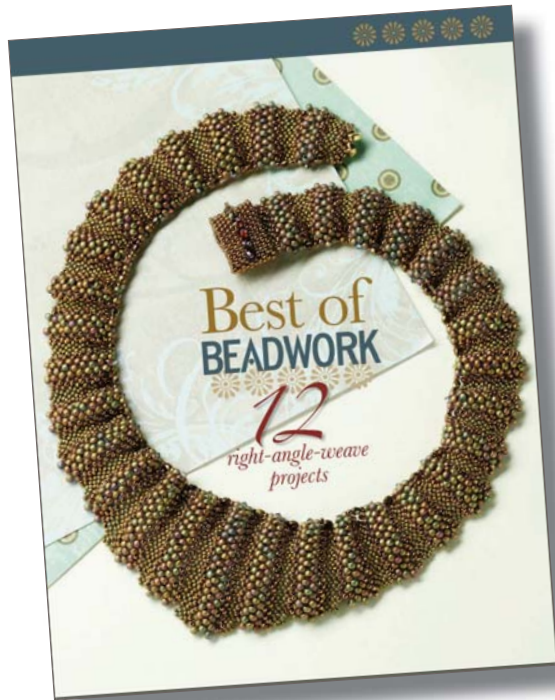
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- Skip the guesswork with full-color illustrations and detailed tool and material lists.
- Add depth to your designs with increasing and decreasing techniques.



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