



Bead Necklace Patterns
for Necklace Making:

**7 Free
Beaded Necklace
Designs**

from *Beading Daily*



Beading Daily

TODAY'S HOW-TO FOR HANDMADE JEWELRY

Bead Necklace Patterns for Necklace Making:

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ANNE MERROW

7 Free Beaded Necklace Designs

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I make more necklaces than any other type of jewelry, so I'm excited to introduce this ebook, *Bead Necklace Patterns for Necklace Making: 7 Free Beaded Necklace Designs*, highlighting some of our most popular designs. Inside you'll find a variety of necklaces—long and short, simple and elaborate, bright and understated, quick and not-so-quick.

Start your journey with the Big Island Necklace. Artist and designer Leslie Rogalski shows you how to combine fiber-wrapped beads and seed beads for an easy, claspless necklace that won't break the bank. *Dragonfly's Garden* is a lush ode to summer with its combination of bright pink and olive green pearls punctuated with whimsical pewter beads and a dash of fringe. For some serious sparkle, the Shining Example Necklace combines a right-angle-weave crystal focal piece with simple stringing. If you've always wondered about chain mail, an ancient jewelry art that involves linking jump rings in precise patterns, take a look at the dramatic Parallel Chain Neckdrape and its

step-by-step photo instructions. End your necklace-making spree with the sweetly simple Heart of Glass necklace, which features a bright lampworked donut, silver chain, and a sprinkling of crystals.

If you're new to making necklaces, I feel compelled to offer a warning before you dive into these designs. I'm not worried about these five necklaces per se: I'm worried about the next fifty. After finishing this ebook, you're going to find it difficult—maybe impossible—to stop making necklaces. Soon you'll have necklaces tucked inside boxes and drawers and draped on your desk, your dresser, your bookcase, your kitchen table, and your cat. And that's just the finished ones. Consider yourselves warned.



Jennifer VanBenschoten, *Beading Daily* editor

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BEAD NECKLACE PATTERNS
FOR NECKLACE MAKING:
7 Free Beaded Necklace Designs
FROM BEADING DAILY

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Big Island Necklace

design by Leslie Rogalski

Originally published in *Creative Jewelry*, 2008.



Here's a playful statement piece that will fit your budget and your schedule.

TECHNIQUES

stringing, crimping

MATERIALS

12 fiber-wrapped 22mm round beads
12 black-and-white 10mm stone trade beads
24 black wood 15mm discs
2 g each matte black and white size 8° seed beads
48 flat aluminum 5mm microfastener washers
2 crimp tubes
30" of .018 beading wire

TOOLS

Crimping pliers
Wire cutters
Bead stops

FINISHED SIZE: 26"

Leslie Rogalski is the editor in chief of *Step by Step Beads* and a regular presenter on the public television program *Beads, Baubles, and Jewels*.

Jim Lawson

Step 1: Attach a bead stop to one end of your beading wire, leaving a 2" tail. String the following sequence: 1 washer, 1 fiber bead, 1 washer, 9 seed beads alternating black and white (5 black, 4 white), 1 washer, 1 disc, 1 washer, 1 trade bead, 1 washer, 1 disc, and 9 seed beads. Repeat this sequence using all 12 fiber beads, ending with the black and white seed beads.

Step 2: String 1 crimp tube and pass the end of the wire through the first washer and fiber bead strung. Carefully removing the bead stop so you don't lose any strung beads, pass this end of the wire through the crimp tube. Your wires should be crisscrossing through the first fiber bead you strung and the crimp tube.

Step 3: Pull both wires, leaving a gentle amount of slack but no noticeable gaps in the beadwork. You want just enough of a gap to allow your crimping pliers to grasp the crimp tube. Crimp firmly and tightly; ideally, the crimped tube should slide within the fiber bead.

RESOURCES

Check your local bead store. Fiber-wrapped beads and wood discs: Priscilla Marban, www.priscillabeadsandjewelry.com Microfastener washers: Micro Fasteners, Inc., www.microfasteners.com, or check your local model-train store.

Dragonfly's Garden

design by Julia Watt

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



Joe Coca

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

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

TECHNIQUES

wireworking
stringing
crimping
fringe

MATERIALS

1 g multi-iris size 11° seed beads
1 g silver-lined chartreuse size 11° seed beads
1 multi-iris matte 3mm bugle bead
1 fuchsia 16" strand of 3mm seed pearls
1 olive 16" strand of 3mm seed pearls
2 fuchsia AB 4mm bicone crystals
4 olivine AB 6mm bicone crystals
21 fuchsia 6–7mm potato pearls
20 chartreuse 6–7mm potato pearls
4 green 8x11mm horizontally drilled pressed-glass veined leaves
3 burgundy AB 9mm pressed-glass flowers
1 pewter 14mm vertically drilled hedgehog bead
1 pewter 22mm vertically drilled oval dragonfly bead
1 sterling silver 4mm round with design
1 sterling silver 20x7mm dragonfly wing charm
2 sterling silver 5mm daisy

spacers

1 sterling silver 2½" head pin with Bali-style bead-cap head
2 sterling silver 2mm crimp tubes
1 sterling silver 3mm crimp cover
1 pewter 20mm floral toggle clasp
Size B nylon beading thread in color to match beads
22" of .018 beading wire
Beeswax
Clear jeweler's cement

TOOLS

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

FINISHED SIZE: 18¾"

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

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

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

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

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

FIGURE 1



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

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

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

FIGURE 2



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

FIGURE 3



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

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

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

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

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

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

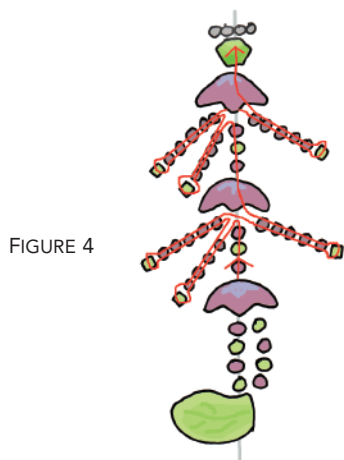


FIGURE 4

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

FIGURE 5



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

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

RESOURCES

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



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Bead Necklace Patterns for Necklace Making: 7 free beaded necklace designs from [beadingdaily](http://beadingdaily.com)

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Shining Example Necklace

design by Marcella Austenfeld

Originally published in *Beadwork*, April/May 2007.

A class with Marcia DeCoster at the BeadExpo show in Oakland inspired Marcella to use right-angle weave to create this necklace's square crystal focal piece. She was already familiar with the stitch, but the class helped her visualize its many applications and versatility.

Marcella Austenfeld began beading eight years ago when she had the luxury of spare time. Now she's a stay-at-home mom, who spends her days chasing two boys about the Oakland Hills. Marcella can be reached at koona@pacbell.net.

Joe Coca

TECHNIQUES

right-angle weave
wireworking
stringing

MATERIALS

1 g silver matte metallic size 11°
Japanese seed beads
38 Indian sapphire AB 4mm crystal rounds
43 Pacific opal 3mm crystal bicones (A)
16 Pacific opal 4mm crystal bicones (B)
10 Pacific opal AB 8x5mm crystal rondelles
5 clear 6x4mm crystal rondelles
15 smoked topaz 3mm crystal bicones (C)
2 blue spatter 10mm porcelain rounds
2 blue spatter 13x18mm porcelain ovals

25 sterling silver 3.5mm daisy spacers
6 silver 2½" eye pins
8 silver 1" head pins
1 sterling silver 5x8mm lobster clasp
1 sterling silver 8mm soldered jump ring
4 sterling silver 2mm crimp tubes
2" of sterling silver 3mm round chain
6' of FireLine 6 lb beading thread
20" of .019 beading wire

TOOLS

Size 10 beading needle
Round-nose pliers
Chain-nose pliers
Flush cutters
Crimping pliers

FINISHED SIZE:

16" (adjustable to 18½")

Step 1: Crystal panel. Use 6' of thread to work a panel of right-angle weave, 5 units by 5 units, with Pacific opal 3mm bicones and Indian sapphire 4mm rounds (Figure 1). Omit the bicone at the bottom units of the panel when making the turn to begin a new row; include the bicone when making a turn at the top of the panel (Figure 2). Weave through several beads to secure, and trim thread close to the beadwork.



FIGURE 1

Step 2: Dangles. Pass an eye pin up through the 5 crystal rounds in the first row and form a wrapped loop. Repeat for the other five rows (Figure 3). Use a head pin to string 1 Indian sapphire 4mm round and 1C and form a wrapped loop that attaches to an eye pin at the bottom of the panel; repeat for a total of 6 dangles.

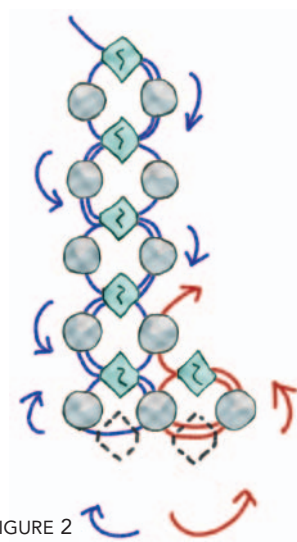


FIGURE 2

Step 3: Stringing. Use 20" of beading wire to string 2 crimp tubes and the lobster clasp; pass back through the tubes and crimp. String 1A, 1 seed bead, 2A, 2 seed beads, 3A, 3 seed beads, 1A, 1 spacer, 1A, 1 spacer, and 1A. String 4 seed beads, 1B, 1 spacer, 1B, 1 spacer, and 1B twice. String 5 seed beads, 1C, 1B, 1C, 3 seed beads, 1 Indian sapphire AB 4mm round, 3 seed beads, 1 Pacific opal 8mm rondelle, 1 spacer, 1 porcelain round, 1 spacer, 1 Pacific opal rondelle, 6 seed beads, 1C, 1 spacer, 1 porcelain oval, 1 spacer, 1C, 5 seed beads, 1 Pacific opal rondelle, 1 spacer, 1 Pacific opal rondelle, and 4 seed beads.

Panel: Pass through the first wrapped loop and string 1 clear rondelle. Repeat alternating a wrapped loop and 1 clear rondelle for a total of 5 clear rondelles and 6 loops.

Reverse the stringing sequence for the other half of the necklace. String 2 crimp tubes and an end link of the chain; pass back through the crimp tubes and crimp.

Step 4: Finishing. Snip the head off of a head pin and form a wrapped loop that attaches to the other end link of the chain; string 1B and form a wrapped loop that attaches to the soldered jump ring. Use a head pin to string 1B, 1 spacer, and 1C; form a wrapped loop that attaches to the soldered jump ring.

RESOURCES

Check your local bead shop or contact: Findings: Baubles and Beads, (510) 644-BEAD, www.baublesandbeads.com. Swarovski crystals: Mega Jewels USA, (213) 438-1409, www.megajewelsusa.com. Seed beads: That Bead Lady, (905) 954-1327, www.thatbeadlady.com. Porcelain spatter beads: Cocopah, (928) 282-4928, www.beadofthemonthclub.com.

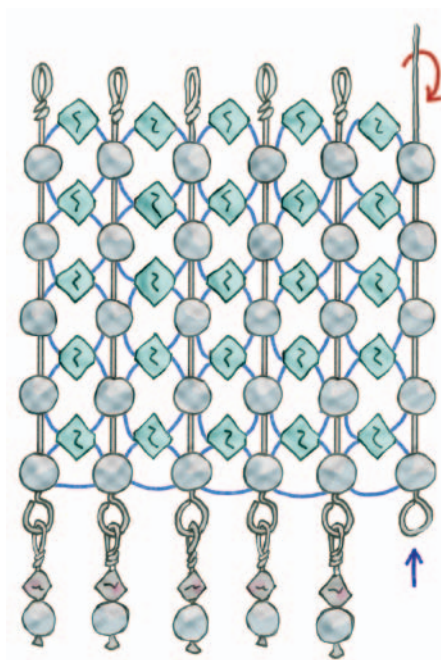


FIGURE 3

Parallel Chain Neckdrape

design by Barbara Hance

Originally published in *Step by Step Wire Jewelry*, Fall 2008.



Jim Lawson

This necklace was inspired by Stephanie Everett's tutorial of the two-toned parallel chain bracelet. One of Barbara's customers bought the bracelet, and asked for a necklace to match.

TIP

Be sure to close the jump rings completely as you work. This will not only make your necklace more attractive, it will be more comfortable to wear.

Barbara Hance became interested in designing jewelry five years ago. After taking classes in beading, wire wrapping, chain maille, and metal clay, she knew she wanted to teach, too. Barbara earned her certification as a senior instructor for Art Clay, and teaches locally. All aspects of jewelry making intrigue her. She likes to incorporate different mediums and techniques in her designs. Her jewelry is sold in local galleries, gift shops, and at www.adornmentsbydiane.com. E-mail Barb@adornmentsbydiane.com.

TECHNIQUE

wireworking

MATERIALS

48 18-gauge, 3.5mm ID gold-filled jump rings
61 18-gauge, 6mm ID sterling silver jump rings
16" dark leather cord

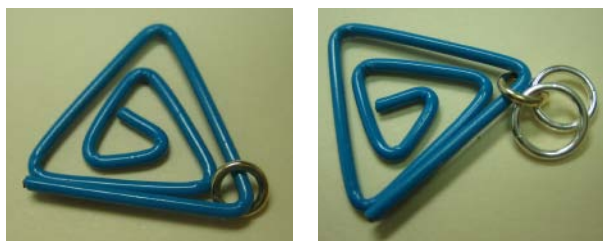
TOOLS

2 pairs chain-nose pliers, or 1 pair chain-nose pliers
and 1 pair flat-nose pliers
Paper clips

RESOURCE

Leather cord from Art Clay World, artclayworld.com.

Step 1: Open 10 silver rings and 10 gold rings. Attach 1 gold jump ring to a paper clip and close. Place 2 silver rings through the center of the gold ring, and close.



Step 2: Place 2 gold rings through the center of the 2 silver rings, and close.



Step 3: The toothpick shows the path the next silver ring will take. Place an open silver ring between the 2 silver rings, around the 2 gold rings, and close. The silver ring will completely encircle the 2 gold rings.



Step 4: Place a silver ring through the center of the pair of gold rings and close.



Step 5: Flip the chain over and place a second silver ring through the center of the 2 gold rings, and close. You will have 2 silver rings attached through the center of the 2 gold rings (one on each side of the chain) sandwiching the single silver ring placed in Step 4. You have completed 1 parallel chain unit.



Step 6: To continue, attach 2 gold rings through the center of the 2 silver rings as in Step 2, and continue the pattern until the chain consists of 5 completed units. Count the double gold rings as 1 unit. Add one gold ring through the center of the last 2 silver rings to complete the first chain. A gold ring should always start and complete each unit.



Step 7: Repeat Steps 1–6 for the second level. Continue building the second chain until you have completed 4 double gold units.



Step 8: For the third chain, follow Steps 1–6 until you have completed 3 double gold units. Add a gold ring to the last 2 silver rings.



Step 9: For the fourth chain, follow Steps 1–6, until you have completed 2 double gold units. Add a gold ring to the last 2 silver rings.



Step 10: The last chain is just one double gold unit. Follow Steps 1–6, adding 1 gold ring to the last 2 silver rings in the unit to complete.



Step 11: Assemble the chains together. Arrange all 5 chains from the longest to the shortest, to create a V. The chains will be referred to as 1, 2, 3, 4, and 5. Chain 1 is the longest five-unit chain.



Step 12: Take Chain 1 and lay Chain 2 beneath it. Align Chains 1 and 2, so that the 2 silver rings on Chain 2 lie directly beneath the double gold unit on Chain 1. Open the gold ring, and place it through the center of the single silver ring on Chain 1, and close. Open 10 gold rings. Continue connecting the 2 chains together by attaching 2 silver rings on Chain 2 (with 1 new gold ring) to the single silver ring on Chain 1, until the 2 chains are attached. The gold rings on the ends of Chain 1 will be left closed.



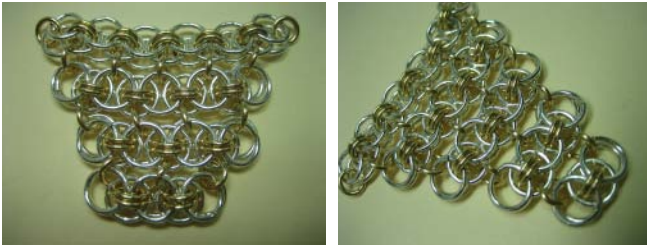
Step 13: Align Chain 3 beneath Chain 2. Attach the units, continuing across until all units are connected.



Step 14: Three chains are connected. Notice the gold rings attached at the beginning and end of each chain are used to attach the first and last unit of each strand to the one above it. The only gold rings left closed at the ends are on Chain 1.



Step 15: Connect Chains 4 and 5.



Step 16: To complete the point of the V, add 2 gold rings through the center of the silver rings in Chain 5. Attach 2 silver rings through the center of the 2 gold rings.



Step 17: Attach 2 silver rings through the center of the gold rings on the ends of Chain 1. Open the rings on the loops of the leather cord, and attach through the center of the 2 silver rings just placed. Polish if you desire.



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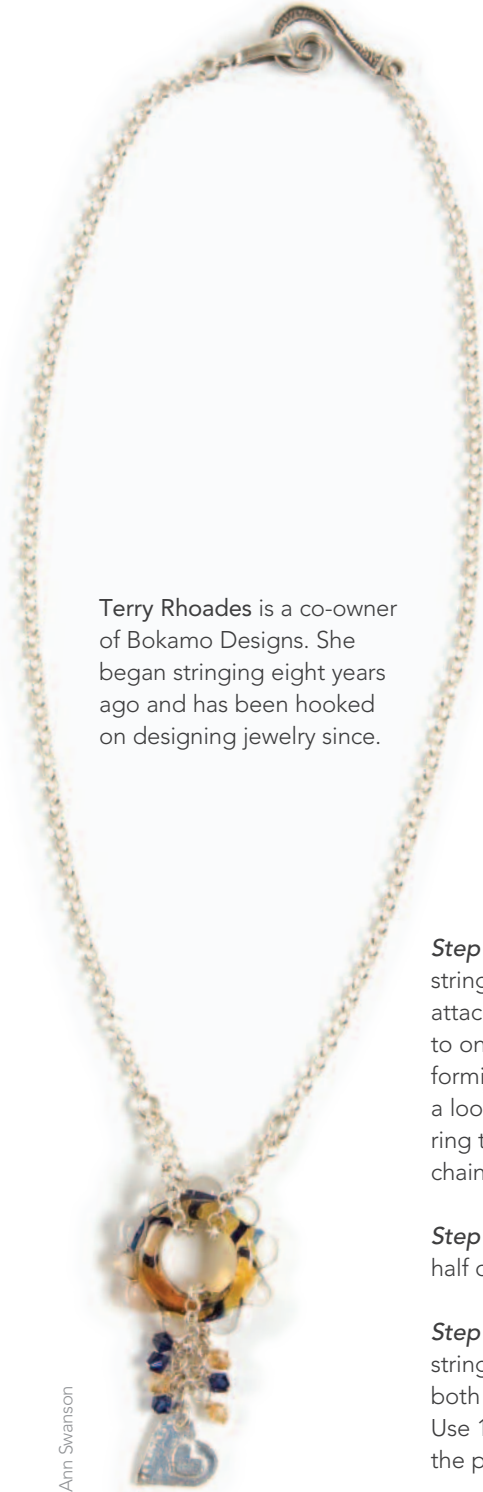
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Heart of Glass

design by Terry Rhoades

Originally published in *Stringing*, Winter 2008.



Terry Rhoades is a co-owner of Bokamo Designs. She began stringing eight years ago and has been hooked on designing jewelry since.

Ann Swanson

A lampworked bumpy glass donut takes center stage in this fast and easy necklace design.

TECHNIQUE
wireworking

MATERIALS
4 cobalt 4mm crystal bicones
3 topaz 4mm crystal bicones
1 clear/blue/yellow 30mm lampworked bumpy donut
1 sterling silver 14x16mm heart charm
1 sterling silver 13x37mm swirl hook-and-eye clasp

7 sterling silver 24-gauge 1" ball-end head pins
6 sterling silver 5x6mm oval jump rings
22" of sterling silver 3mm round chain

TOOLS
Wire cutters
2 pairs of chain- or flat-nose pliers
Round-nose pliers

FINISHED SIZE: 19½"

Step 1: Use one 2" piece of chain to string the donut. Use 1 jump ring to attach both ends of the previous chain to one end of one 7¾" piece of chain, forming 1 strand of the necklace and a loop around the donut. Use 1 jump ring to attach the other end of the 7¾" chain to one half of the clasp.

Step 2: Repeat Step 1 using the other half of the clasp.

Step 3: Use one 2" piece of chain to string the donut. Attach 1 jump ring to both ends of the chain to form a loop. Use 1 jump ring to attach the charm to the previous jump ring.

Step 4: Mix the crystals and use them at random in the following instructions:

Use 1 head pin to string 1 crystal; form a wrapped loop that attaches to the 2" chain used in Step 3, one link to one side of the first jump ring used in Step 3. Repeat twice, attaching the crystals to every other chain link on this side of the jump ring. Repeat entire step, attaching crystals to the 2" chain on the other side of the first jump ring used in Step 3. Use 1 head pin to string the remaining crystal; form a wrapped loop that attaches to the chain, two links from where the last crystal was attached.

RESOURCES

Check your local bead shop or contact: All beads and findings except head pins: Bokamo Designs, (913) 648-4296, www.bokamodesigns.com.

Fried Green Tomatoes

design by Melinda Barta

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

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



Joe Coca

MATERIALS

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

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

TOOLS

Wire cutters
Crimping pliers

FINISHED SIZE: 20"

Step 1: String 1 size 11° seed bead to 22" from one end of the wire. Use both ends of the wire to string 1 yellow 6mm. Use each wire to string 4 size 11°s. Use both wires to string 1 size 8°, 1 size 6°, and 1 size 8°. Use each wire to string 6 size 11°s.

Step 2: Use both wires to string 1 size 8°, 1 size 6°, and 1 size 8°. Use each wire to string 12 size 11°s. Use both wires to string 1 size 8°, 1 size 6°, and 1 size 8°. Use each wire to string 6 size 11°s. Repeat entire step twice.

Step 3: *Use both wires to string 1 size 8°, 1 yellow 6mm, and 1 size 8°. Use each wire to string 12 size 11°s. Use both wires to string 1 size 6°, 1 wood tube, and 1 size 6°. Use each wire to string 6 size 11°s. Repeat from * to * once.

Step 4: Use the longer wire to string 6 size 11°s, 1 yellow 6mm, the wood rectangle, the yellow 10mm, 1 size 8°, and 1 size 11°; snug the beads and pass back through the size 8°, yellow 10mm, rectangle, and yellow 6mm round; string 6 size 11°s. Use the other wire to string 5 size 11°s.

Step 5: Repeat Steps 2–3, reversing the sequence. Use each wire to string 6 size 11°s. Use both wires to string 1 size 8°, 1 size 6°, 1 size 8°, and 1 crimp tube. Crimp the tube and trim the shortest wire. Use the remaining wire to string 1 size 8°, 1 size 6°, 1 size 8°, 1 crimp tube, and 18 size 11°s. Pass back through the tube; crimp.

RESOURCES

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

Red Currant Lariat

design by Anne Merrow

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



Ann Swanson

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

TECHNIQUE

ladder stitch, tubular herringbone stitch, wirework

MATERIALS

50 g green-lined transparent amber size 11°
Japanese seed beads
7 rootbeer 3mm fire-polished rounds
12 dark amber 6x8mm faceted rondelles
9 brown 10x13mm Czech glass maple leaves
27 copper 24-gauge 1½" head pins
2" of 20-gauge wire
Gray size D beading thread

TOOLS

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

FINISHED SIZE: 20"

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

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

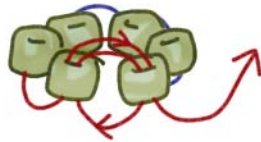


FIGURE 1

Step 2: Use seed beads to work a length of spiraling tubular herringbone stitch off of the foundation ring. **Rounds 1 and 2:** Work in regular tubular herringbone stitch. Exit up through the first beads added in the rounds to make the step up.

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

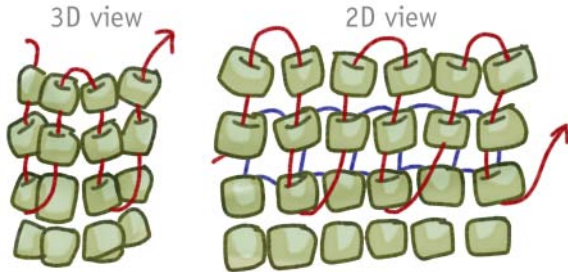


FIGURE 2

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

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

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

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

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

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

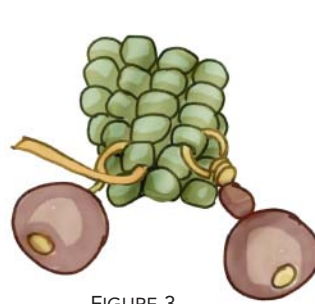


FIGURE 3



FIGURE 4

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

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

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

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

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

RESOURCES

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



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TECHNIQUES

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 the 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.



Pass Through Vs. Pass Back Through

Pass through means to move your needle in the same direction that the beads have been strung. Pass back through means to move your needle in the opposite direction.

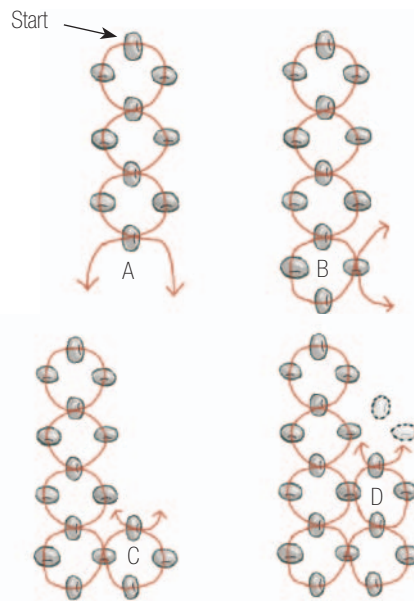
Finishing and Starting New Threads

Tie off your old thread when it's about 4" long by making a simple knot between beads. Pass through a few beads and pull tight to hide the knot. Weave through a few more beads and trim the thread close to the work. Start the new thread by tying a knot between beads and weaving through a few beads. Pull tight to hide the knot. Weave through several beads until you reach the place to resume beading.

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).



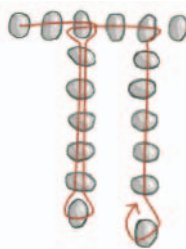
Stringing

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



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.



Tension Bead

A tension bead (or stopper bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split your thread. The bead will be able to slide along, but will still provide tension to work against when you're beading the first two rows.



TECHNIQUES

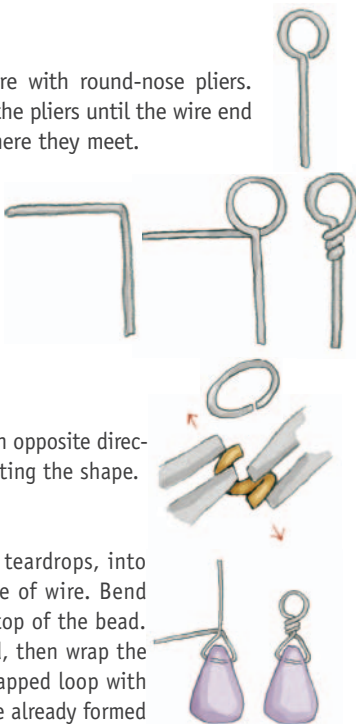
Wireworking

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.

To open a jump ring, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.

Wrapped-loop bails turn side-drilled beads, usually teardrops, into pendants. Center the bead on a 3" or longer piece of wire. Bend both ends of the wire up the sides and across the top of the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it to form a few coils. Form a wrapped loop with the straight-up wire, wrapping it back down over the already formed coils. Trim the excess wire.



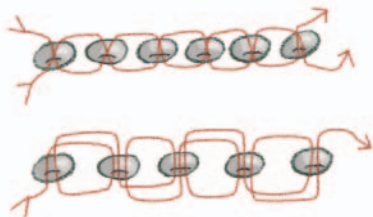
Crimping

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.



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.



Tubular Herringbone

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 bead after it. 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.

