

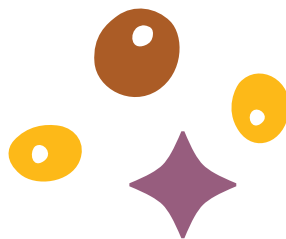


Beading Daily

TODAY'S HOW-TO FOR HANDMADE JEWELRY

All About Cabochon Stones:

Guide to Cabochon Settings
and **5 FREE**
Patterns Using Cabochons
for Jewelry Making





All About Cabochon Stones:

Guide to Cabochon Settings and 5 Free Patterns Using Cabochons for Jewelry Making

RETURN TO SENDER RESIN FOCALS



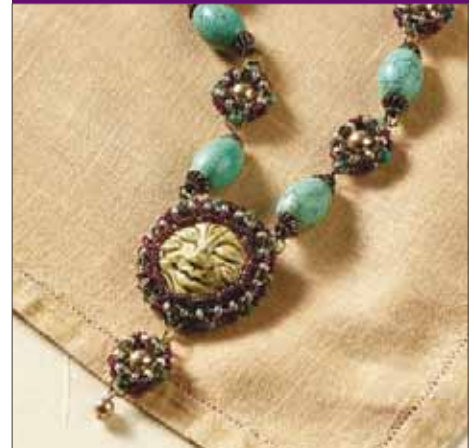
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Beading Daily

All About Cabochon Stones: Guide to Cabochon Settings and 5 Free Patterns Using Cabochons for Jewelry Making

I love a good challenge, don't you? How about the challenge of using a cabochon, without a hole, in a piece of beaded jewelry? When I was learning how to bead, I was thrilled to find out that I didn't need to know metal smithing techniques to include my favorite gemstone cabochons in my beaded jewelry projects.

Making a beaded bezel for a cabochon is a lot easier than you might think it is. If you know how to do bead-weaving stitches like herringbone stitch, right-angle weave, and peyote stitch, you can make cabochon settings out of seed beads that rival even the finest metal cabochon bezels.

Ready to start learning more about including cabochons in your jewelry-making projects? Read on! We've collected five great cabochon beading projects here for you, including a tutorial for making cabochons out of resin and old postage stamps!

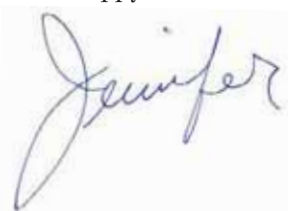
- Make your own resin cabochons using old postage stamps with Melinda Barta's fabulous project instructions for her Return-to-Sender Focals.
- Use herringbone stitch to make beautiful cabochon bezels, too, when you try Melinda's Brilliant Bezels project.
- Jean Campbell's gorgeous Eau Claire beaded necklace showcases a fabulous handmade ceramic cabochon with beaded beads – two of my favorite things in the same beaded necklace project!
- Lisa Kan's Captured by Pearls is a classic and easy project that embellishes a pretty cabochon with dainty freshwater pearls.
- Finally, for a more modern beaded necklace using a cabochon, try Alicia Shems' Jeweled Backlace for a unique beading project using your favorite gemstone cabochon.

We've also included a selection of some of our most popular Beading Daily blogs, all about how to create bezels to capture your favorite cabochons!

- Learn how to make an easy right-angle weave bezel for a cabochon or crystal stone.
- Read about my adventure using wire to create a Viking knit bezel for a special gemstone cabochon.
- Of course, not all cabochons are round, so we've also included instructions for making a triangle-shaped cabochon bezel. (You can easily adapt this technique for making square cabochon bezels, too!)
- And if you've ever wanted to include cabochons in your bead embroidery projects, we've included a step-by-step tutorial on how to use peyote stitch to create a cabochon bezel for bead embroidery!

Cabochons can be used for so many great beaded jewelry designs, including rings, earrings, and bracelets—we hope this collection of cabochon jewelry projects inspires you to start creating with cabochons today!

Bead Happy,



Jennifer VanBenschoten, Beading Daily editor



Beading Daily

All About Cabochon Stones: Guide to Cabochon Settings and 5 Free Patterns Using Cabochons for Jewelry Making

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

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custom cool

Melinda Barta

return-to-sender resin focals



TECHNIQUES

- :: right-angle weave
- :: peyote stitch
- :: fringe

Just a small amount of easy-to-mix resin atop a collage of postage stamps (or any image of your choice) and barely three grams of seed beads go a long way. The result is an extremely affordable and totally customizable bead-encrusted cabochon that is sure to add a signature touch to your jewelry designs.



TRY THIS!

In a hurry? Create your collage in a pendant bezel setting and omit the beaded bezel.



Don't stop at paper when collaging: trim the hanging loop off of a charm (like the owl used here) and adhere it to your collage using white craft glue before sealing with resin. Just make sure the charm isn't taller than the bezel.

If you have trouble finding settings for cabochons, buy pendant bezel settings, trim off the metal hanger using wire cutters, and smooth with superfine 400-grit sandpaper.

1) COLLAGE. Use craft glue to adhere stamps to the background paper, layering them as desired. Allow to dry. Center the bezel setting on top of the collage and trace around it. Trim the collage $\frac{1}{16}$ – $\frac{1}{8}$ " inside the pencil line. Use the paintbrush and gel medium to coat the collage several times, allowing the gel medium to dry between coats. Use a small amount of glue to adhere the collage to the inside of the bezel setting.

2) RESIN. Working in a well-ventilated area, mix the resin according to manufacturer's directions. Place the bezel setting on the work surface (make sure the surface is level) and carefully pour the resin over the collage; allow to cure for about 3 days.

3) BEADED BEZEL. Surround your custom cabochon using seed beads, then embellish it with rondelles or lentils:

Rounds 1–3: Use 6' of thread and A to work a strip of right-angle weave 3 units high and 32 units long (or 1 unit shy of fitting around the cabochon). Connect the ends of the strip to form a ring: String 1A; pass through the end bead of the first unit in Round 3. String 1A; pass through the end bead of the last unit in Round 3. Continue,

joining the end beads of Rounds 2 and 1 (Fig. 1).

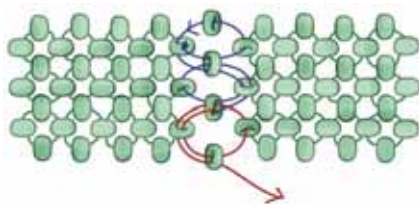


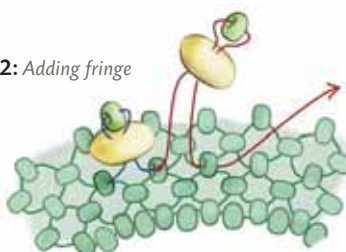
Fig. 1: Joining the strip into a circle

Round 4: String 1A (or 1B for contrast); pass through the next A in the previous round. Repeat around; pull the thread tight so the beadwork cups.

Round 5 (back): Weave through beads to exit a Round 3 edge bead. Insert the cabochon facedown in the ring of seed beads. Repeat Round 4.

Fringe: Weave through beads to exit from a vertical bead shared by Rounds 1 and 2. String 1 rondelle (or lentil) and 1 seed bead; pass back through the rondelle (or lentil) and the next vertical bead (Fig. 2). Repeat around the bezel, keeping the thread tight.

Fig. 2: Adding fringe



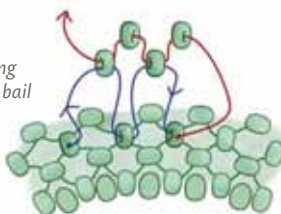
Note: If the fringe tends to loosen as you work, occasionally pass the needle under a thread in the right-angle-weave rounds and tie a knot. Repeat the thread path to secure the beads.

4) BAIL. Weave through beads to exit from a vertical bead shared by Rounds 2 and 3 at the top of the cabochon. Peyote-stitch the bail:

Row 1: String 1A and pass through the next vertical bead; repeat (Fig. 3).

Rows 2–23: Work 22 rows of 4-bead-wide peyote stitch.

Fig. 3: Working Row 1 of the bail



MATERIALS

Size 11° seed beads (A and B)
 About 34 faceted pressed-glass 5×3mm rondelles or 6×2mm pressed-glass lentils
 Nylon beading thread in color to match beads
 1 metal 30mm round bezel cabochon setting
 1½" square of colored scrapbooking paper for background
 Assorted stamps
 Clear 2-part ICE Resin kit with disposable measuring cups and wooden mixing sticks
 Work surface (small piece of cardboard covered with wax paper)
 Clear gel medium or Mod Podge
 Acid-free white craft glue

TOOLS

Size 12 beading needle
 Small paintbrush
 Pencil
 Scissors

FINISHED SIZE: 1 $\frac{5}{8}$ " × 2"

Embellishment: Weave through beads, following the previously established thread path and stringing 1B at the end of each row.

Finishing: Zip together Rows 23 and 1. ♦

MELINDA BARTA is editor of *Beadwork* magazine. She is the author of *Custom Cool Jewelry: Create 200+ Personalized Pendants, Charms, and Clasps* (Interweave, 2008) and *Hip to Stitch: 20 Contemporary Projects Embellished with Thread* (Interweave, 2005) and coauthor of *Mixed Metals* (Interweave, 2009). Visit www.melindabarta.com.

RESOURCES

Check your local bead shop or contact: Seed beads: Orr's Trading Co., (303) 722-6466, www.orr.com. Rondelles: Bokamo Designs, (913) 648-4296, www.bokamodesigns.com. Lentils and Nymo nylon beading thread: FusionBeads.com, (888) 781-3559. Cabochon bezel settings: Rio Grande, (800) 545-6566, www.riogrande.com. Pendant bezel settings, charms, and ICE Resin kit (includes mixing cups and sticks): Ornamentea, (919) 834-6260, www.ornamentea.com.

ARTIST'S TIPS

Having trouble pouring the resin? Cut the tip of a plastic straw at a 30° angle and use the tip as a scoop. If you happen to drizzle too much epoxy on the bezel, quickly use a toothpick to drag or push the bezel to a different area on the work surface, allowing the excess to run off the top edge.

Bubbles are often hard to avoid. If you see one, pop it with a pin, needle, or toothpick.

For a nice dome, the manufacturer suggests you fill the bezel setting to almost full, allow to dry overnight, mix more resin, and top off the bezel.

Brilliant Bezels



The herringbone-stitch bezel.

SURROUND CRYSTALS AND STONES WITH YOUR FAVORITE STITCHES

Melinda Barta,
Senior Editor



Are you ready to enhance your jewelry-making skills by creating beautiful bezels for rivolis, cabochons, buttons, and more? In my newest *Beadwork DVD, How to Stitch Beaded Bezels with Peyote, Herringbone, and More*, I'll show you the fastest and easiest ways to use your favorite stitches to frame the crystals and stones you love to wear. Here's a sneak preview, featuring an elegant bezel worked in herringbone stitch. Enjoy!

MATERIALS & TOOLS

Size 15° Japanese seed beads
Size 11° Japanese seed beads
Crystal rivoli
6 lb braided beading thread
Size 10 beading needle
Scissors

TECHNIQUES

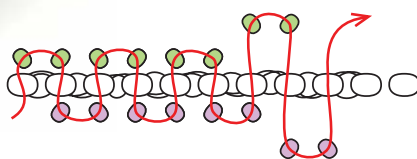
Tubular herringbone stitch
Ladder stitch
Circular peyote stitch

Exit the top of the strip and string 2 size 15° seed beads (shown with green beads); pass down through the next size 11°. String 2 size 15°s (shown with purple beads); pass up through the following size 11°. Repeat around the ring to add pairs of size 15°s on both the top and bottom edges. Step up through the first bead added.

Note: The beads shown in green form the first round of herringbone stitch on the front of the bezel; the beads shown in purple form the first round of herringbone stitch on the back.

Figure 1:

Ladder-stitch a strip of size 11° seed beads 1 bead high (shown with white beads) and long enough to surround your rivoli. Make sure you have an even number of beads; it's always better for your ring to be a tad loose than too tight. Join the first and last beads to form a ring. In this example, I've started with a base ring of 28 size 11°s to surround an 18mm crystal rivoli.



Back view of the herringbone-stitch bezel.

Figure 2:

Use size 15's to work a second round of tubular herringbone stitch with 2 beads in each stitch.

Work a third round, adding 3 size 15's in each stitch (shown with purple beads).

Exit the bead at the tip of one of the 3-bead sets just added. String 1 size 11° and pass through the tip of the next 3-bead set. Repeat around, using tight tension to cause the beadwork to cup. *Note:* If this inside ring needs to be tighter to better encase the rivoli, work this round with size 15° beads, or alternate size 15's and size 11's.

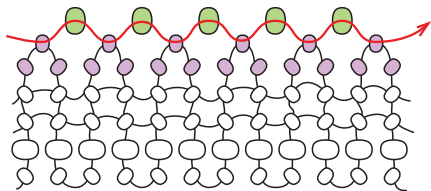


Figure 3:

Weave down through beads to exit a size 15° (shown with purple beads) in the back of the bezel's first herringbone round. *String 1 size 15° (shown with green beads); pass through the next size 15° of the previous round. String 1 size 11° (shown with blue beads); pass through the next size 15°. Repeat from * to add 1 size 15° between each herringbone-stitch pair and 1 size 11° between the herringbone-stitch columns.

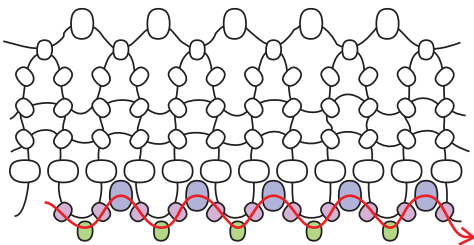
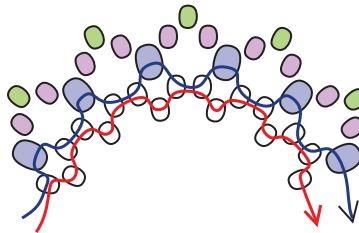


Figure 4:

First familiarize yourself with Fig. 4, below; we are now looking at a partial bird's-eye view of the back of the bezel. Note that the green and blue beads of Fig. 4 were added in Fig. 3. The purple beads of Fig. 4 were stitched in Fig. 1.

Insert the bezel facedown and work 2 rounds of circular peyote stitch to close the bezel, using 2 size 15's in each stitch for the first round and 1 size 15° in each stitch for the final round (both rounds shown with white beads). Secure the thread and trim.

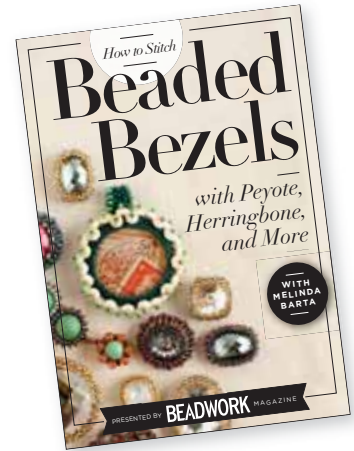


Now, what will you do with your bezeled rivoli? The possibilities are endless. Share your results with us at beadwork@interweave.com.

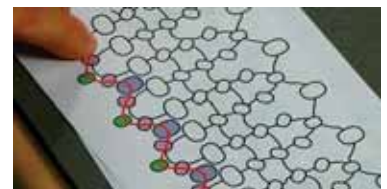


MELINDA BARTA is senior editor of *Beadwork*, author of the best-selling books *Custom Cool Jewelry* and *Hip to Stitch*, and coauthor of *Mixed Metals* (Interweave, 2005–2009). See her

Custom Cool department in each issue of *Beadwork* and her other video workshops, including *Beadwork: Peyote Stitch—Basics and Beyond* and *Beadwork: Herringbone Stitch—Basics and Beyond*. Visit www.melindabarta.com.



Master the art of bezeling crystals and stones of all shapes and sizes. In addition to herringbone and peyote stitches, you'll also learn how to create custom focals using right-angle weave and netting in this private lesson with Melinda.



Visit interweavestore.com for more on *How to Stitch Beaded Bezels with Peyote, Herringbone, and More*. Plus—don't miss Custom Cool, to learn to make beaded clasps, as featured in Melinda's DVD *How to Stitch Custom Clasps: Finish Beaded Designs with Creative Closures*.



TECHNIQUES
:: right-angle weave
:: wireworking
:: stamping

eau claire

Inspired by a favorite color palette and the demeanor of a friend, Jean created this necklace that marries crystals and stones in Zenlike harmony.



MAKE A
REVERSIBLE
PENDANT

option

MATERIALS

- 3 g gold-lined pale amber size 15° seed beads (A)
- 6 g silver-lined berry size 11° seed beads (B)
- 5 g metallic silver size 8° seed beads (C)
- 10 g antiqued copper size 6° metal seed beads (D)
- 62 smoky quartz 4mm crystal bicones (E)
- 31 African turquoise 3mm rounds (F)
- 1 topaz AB 15mm vintage crystal flower
- 3 bronze 6mm crystal pearl rounds
- 7 bronze 8mm crystal pearl rounds
- 8 turquoise 12x18mm barrels
- 1 cream/forest green/rust 30mm ceramic face cabochon
- 16 copper 8x5mm filigree bead caps
- 1 antique brass 16mm etched toggle clasp
- 1 antique brass 1" head pin
- 15 antique brass 6mm jump rings
- 1 gunmetal 23mm gear charm

- 1 gunmetal 4mm brad
- Smoke 6 lb braided beading thread
- 18" of antique brass 20-gauge craft wire
- Gold/bronze/green stamp pads with dye-based permanent ink
- Clear acrylic spray
- Clear jeweler's adhesive

TOOLS

- Scissors
- Size 11 beading needle
- Thread burner
- Leaf-print rubber stamps
- Toothpick
- Heavy-duty wire cutters
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 18 1/2"

ABOUT THE ARTIST



Jean Campbell designs, teaches, and writes about beading. She is the founding editor of *Beadwork* magazine, a *Create Your Style Swarovski Crystallized Elements* ambassador, and author of *Steampunk-Style Jewelry* (Creative Publishing International, 2010). Her design this issue is a collage of friendship, made up of

components from several friends: a vintage crystal from Betcey Ventrella of Beyond Beadery, a ceramic cabochon from Melanie Brooks of Earthenwood Studio, turquoise from Jeff Elvin of Dakota Stones, and a great colorway from *Beadwork* editor Melinda Barta.

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

ARTIST'S TIPS

- *Metal seed beads tend to cut thread, so mind your thread tension as you pass through these beads.*
- *Reinforce your beadwork by weaving through the beads as many times as the thread holes will allow.*
- *If you are unable to find a brad, use a short head pin with a large decorative head instead to cover the hole of the crystal flower.*
- *Your bicones may scratch your crystal pearls when you pop them into the center of the rings. If this happens, just turn the pearl so the scratches are hidden by the beadwork.*
- *Heat the copper bead caps with a torch to achieve a patina that blends nicely with the antiqued brass findings.*

1) BEADED RINGS. Use 3' of thread to stitch and embellish a right-angle-weave ring:

Unit 1: String 1C, 1E, 1C, 1D, 1C, 1E, 1C, and 1D. Tie a knot to form a tight circle, leaving a short tail (Fig. 1a). Pass through the first 4 beads to hide the knot, exiting from 1D. Trim the tail.

Units 2 and 3: String 1C, 1E, 1C, 1D, 1C, 1E, and 1C. Pass through the last D exited in the first unit and the first 4 beads just added. Repeat to form a third unit.

Unit 4: Fold the strip so the first and third units match. String 1C, 1E, and 1C; pass through 1D at the end of the first unit. String 1C, 1E, and 1C; pass through the 1D at the end of the third unit (Fig. 1b). Weave through this unit again to reinforce, then exit from 1C with the needle facing toward 1E.

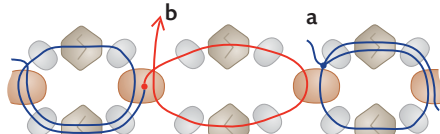


Fig. 1: Connecting Units 1 and 3 of the strip

Unit embellishment: String 1A, 1F, and 1A. Lay the strand diagonally across the unit and pass through the nearest 1C. String 2B; pass through the next 1C in this unit. String 1A; pass through the 1F added at the beginning of this step. String 1A; pass through the diagonal 1C and pull tight so the As and F form an X shape. String 2B; pass through

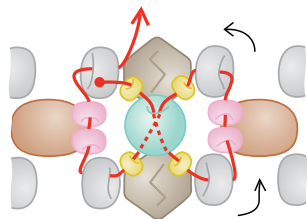


Fig. 2: Embellishing the units the nearest 1C in this unit (Fig. 2).

Weave through beads to exit from 1C, with the needle facing toward 1E in the next unit; repeat this step to embellish all 4 units.

Corners: Add embellishments between the corners of the units: Exit from 1C at the top of a unit with the needle facing

toward 1D. String 2B and pass through the next 1C, 1E, and 1C; repeat around to add 2B between the tops of each unit, filling the “corners” (Fig. 3).

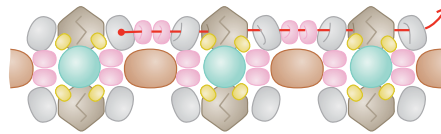


Fig. 3: Adding B between the corners of the units

Weave through beads to exit from 1C toward 1D on the other side of the units. String 2B and pass through 1C, 1E, and 1C; repeat around to add 2B between the bottoms of each unit. Exit from 2B added in this step.

Flowers: Pass through the 8B that surround the 1D above the last 2B exited. Pull tight to form a circle around the 1D, creating a flower (Fig. 4). Weave through the nearest 1C, 1E, and 1C to exit the next corner 2B; repeat around to form a total of 4 flowers. Exit from 1C.

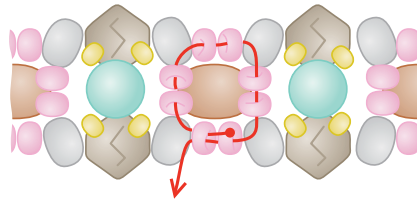


Fig. 4: Tightening B to form a flower

Pearl center: String one 8mm pearl and pop it inside the ring. Pass the needle around threads on the opposite side of the ring, pass back through the pearl, and pass the needle around threads on the initial side; repeat, passing back and forth to firmly seat the pearl (Fig. 5). Secure the thread and trim.

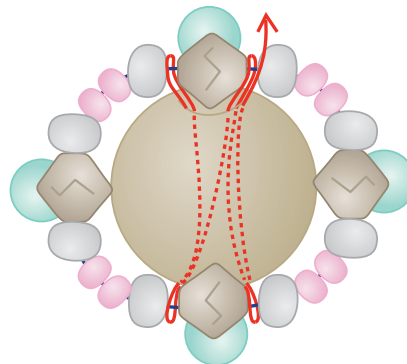


Fig. 5: Adding the pearl center

Jump rings: Open 1 jump ring, pass through the outside edge of the ring so that it surrounds 1F; close the jump ring. Attach another jump ring in the same manner on the opposite side of the ring (Fig. 6). Set the ring aside.

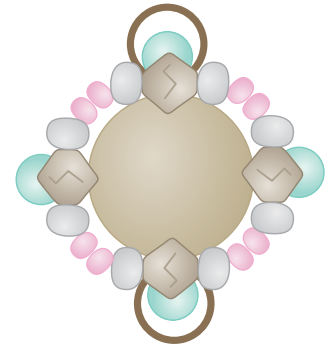


Fig. 6: Adding jump rings under the turquoise rounds

Repeat entire step four times to form a total of 5 rings.

2) FOCAL. Stamp the back of the cabochon and then use right-angle weave to surround it with a bezel:

Stamp cabochon: Use the stamps and ink pads to decorate the back of the cabochon; allow to dry. Spray with clear acrylic; allow to dry.

Bezel: Use 6' of thread to repeat Step 1, this time working 11 units around and omitting the pearl center. Exit from 1D toward the center of the bezel.

Bezel loops: String 8B and pass through the next 1D; string 8B and pass through the 1D previously exited to form a circle of beads that sits inside the bezel. Weave through the first 8B strung and the nearest 1D (Fig. 7).

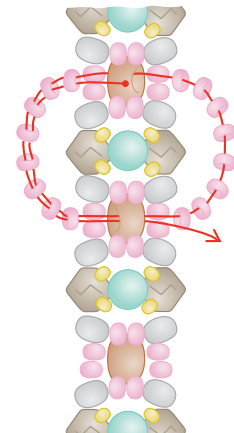


Fig. 7: Working the right-angle-weave loops

Repeat around to add circles of 16B between each 1D. Weave through beads to exit the first 6B of a loop.

Join loops: String 1B and pass through the third, fourth, fifth, and sixth B of the nearest loop (Fig. 8); repeat around to connect all the loops on one side of the bezel. Weave through this round again to reinforce, then weave through beads to exit from the first 6B of a loop on the other side of the bezel.

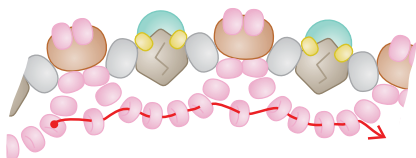


Fig. 8: Connecting the loops

Place the cabochon in the bezel with its back side touching the beadwork just added. Join the loops on the other side of the bezel in the same manner, using 1A instead of 1B for each stitch. As you work, rotate the cabochon so that the middle of the face's forehead aligns with 1D. Secure the thread and trim.

Jump rings: Open 1 jump ring, pass through the outside edge of the bezel so that it surrounds 1F at the bottom center of the bezel; close the jump ring. Attach 1 jump ring around the 1F at the two o'clock position and another around the 1F at the ten o'clock position (Fig. 9).

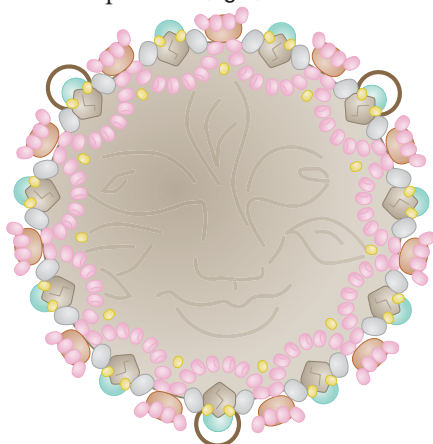


Fig. 9: Adding jump rings to the bezel

Back: Use the toothpick to spread a thin layer of adhesive across the back of the gear charm. Adhere the charm to the back of the cabochon. It should fit

EDITOR'S TIP:

If your craft wire is too soft to support the weight of the stone links, use wrapped loops in Step 3 instead of simple loops.

perfectly in the center of the beadwork. Add a thin layer of adhesive to the flat side of the crystal flower; adhere it to the center of the gear charm. Use heavy-duty wire cutters to trim off the brad's head. Glue the head to the center of the flower crystal. Set aside to dry.

3) FINISHING. Complete the necklace using simple-loop links:

Straps: Use 1" of wire to form a simple loop that attaches to one half of the clasp. String one 6mm pearl; form a simple loop. Use 2" of wire to form a simple loop that attaches to the other end of the previous link. String 1 bead cap (small end first), 1 barrel, and 1 bead cap (wide end first); form a simple loop. Use 1" of wire to form a simple loop that attaches to the free end of the previous link. String one 6mm pearl; form a simple loop. Use 2" of wire to form a simple loop that attaches to the free end of the previous link. *String 1 bead cap (small end first), 1 barrel, and 1 bead cap (wide end first); form a simple loop that attaches to the jump ring of 1 beaded ring. Use 2" of wire to form a simple loop that attaches to the jump ring on the other end of the previous beaded ring. ** Repeat from * to **. String 1 bead cap (small end first), 1 barrel, and 1 bead cap (wide end first); form a simple loop that attaches to the focal's ten o'clock jump ring.

Repeat entire step using the other half of the clasp and attaching the final loop to the focal's two o'clock jump ring.

Dangle: Use the head pin to string one 6mm pearl; form a simple loop that attaches to 1 jump ring on the remaining beaded ring. Use 1 jump ring to attach the other end of the beaded ring to the focal's six o'clock jump ring. ♦



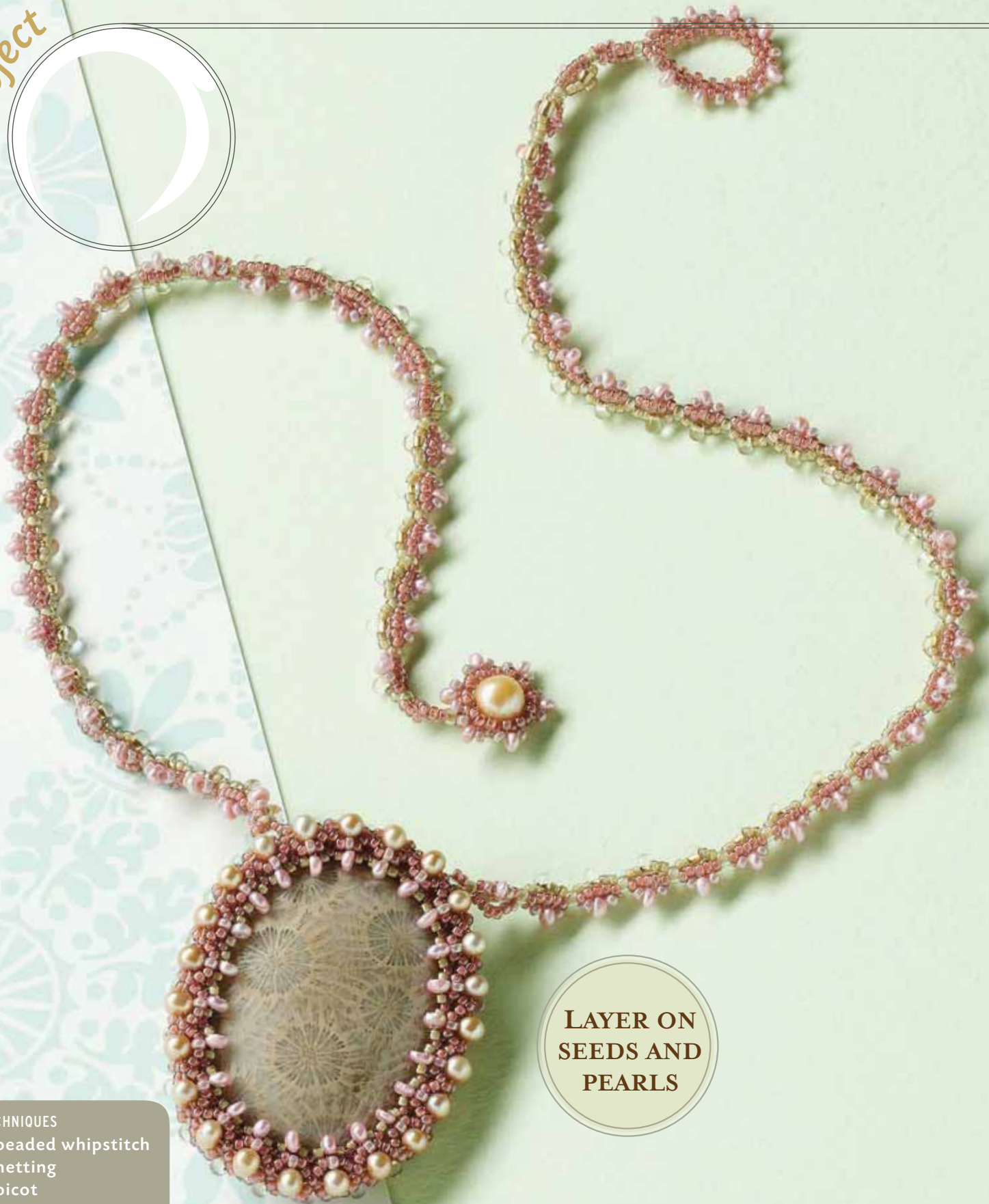
The back of the pendant.

RESOURCES

Check your local bead shop or contact:

Size 6° metal seed beads and Swarovski crystal bicones and vintage crystal flower: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Swarovski crystal pearls, FireLine braided beading thread, and all other seed beads: FusionBeads.com, (888) 781-3559. Similar stones: Dakota Stones, (866) 871-1990, www.dakotastones.com. Cabochon: Earthenwood Studio, www.earthenwoodstudio.com. Bead caps, clasp, Parawire craft wire, and findings: The Bead Monkey, (952) 929-4032, www.thebeadmonkey.com. Gear charm and brad: Tim Holtz, www.timholtz.com. E6000 jeweler's adhesive, StazOn stamp pads, and Krylon acrylic spray: Michaels, (800) 642-4235, www.michaels.com.

project



**LAYER ON
SEEDS AND
PEARLS**

TECHNIQUES

- :: beaded whipstitch
- :: netting
- :: picot
- :: tubular and circular peyote stitch

captured by pearls

A beautiful cabochon of agatized fossil coral is delicately framed by a pearly netted bezel in this elegant necklace.



ARTIST'S TIPS

- *This pattern works best with cabochons that are no thicker than 7mm.*
- *If you can't find the tiny button pearls used here, you may opt to use size 11° seed beads in their place.*
- *When working the strap, be sure the nets that make up each pass do not cross over one another. When the nets stay in line they create an attractive scalloped look.*



ABOUT THE ARTIST

Lisa Kan is a beader and lampwork artist who channels her creative energy into a wide variety of mediums that challenge her. She enjoys designing elegant and feminine beadwork that has a vintage feel. With an eye for color and textural balance, she often combines crystals, pearls, and tiny seed beads with basic beading stitches to build complex designs. In this project, Lisa utilizes different-sized and -shaped

pearls to elegantly bezel a cabochon, giving the necklace an antique sensibility. 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.

MATERIALS

4 g dusty lilac luster size 15° seed beads (A)
8 g rose-lined clear size 15° seed beads (B)
4 g tan-lined clear size 15° seed beads (C)
2 g tan-lined clear size 11° seed beads (D)
3 g gold-lined clear 3mm pressed-glass drops
97 rose 2.5×1.5mm button pearls
23 champagne 3.5×3mm potato pearls
1 champagne 6mm round pearl
1 agatized fossil coral 30×44mm cabochon
2½" square of violet Ultrasuede
Double-sided craft tape
Tan nylon beading thread
Beeswax or thread conditioner

TOOLS

Size 12 beading needles
Scissors

FINISHED SIZE: 18"

1) PENDANT BACKING. Back the cabochon with tape; trim any excess. Adhere the cabochon to the center of the Ultrasuede and trim the Ultrasuede to $\frac{1}{8}$ " around the cabochon.

2) BEZEL BASE. Use 6' of conditioned thread to work the base of the bezel with whipstitch, peyote stitch, and netting:

Rounds 1 and 2: Pass up through the Ultrasuede (from back to front) near the edge, leaving a 12" tail. Pass down through the Ultrasuede to exit the back, close to the first stitch, to lock the thread into place without knotting. String 1A; pass through the Ultrasuede from the front to back, one bead space from where you last exited. Pass through the A just added to form a beaded whipstitch (Fig. 1). Repeat around the cabochon, using 1A in each stitch for a total of 92A, or if your cabochon is a different size, be sure to use an even number of beads. Exit through the second A added. *Note:* This single round of whipstitch will become 2 rounds of peyote stitch after the next round.

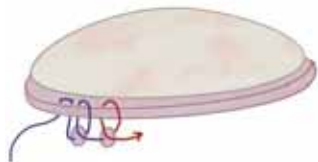


Fig. 1: Whipstitching around the edge of the Ultrasuede

Round 3: Work a round of tubular peyote stitch with 1A in each stitch for a total of 46A. Step up for this and subsequent rounds by passing through the first bead added in the round (Fig. 2).



Fig. 2: Working Round 3 with tubular peyote stitch

Rounds 4 and 5: Work tubular peyote stitch with 1B in each stitch for a total of 46B in each round.

Round 6: Work tubular peyote stitch with 1C in each stitch for a total of 46C.

Round 7: String 1 button pearl and pass through the next Round 6 C. Weave through the following Round 5 B and the subsequent Round 6 C (Fig. 3).

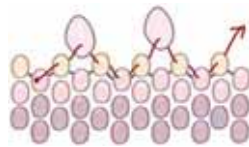


Fig. 3: Adding the button pearls in Round 7

Repeat around to add a total of 23 button pearls, tightening the beadwork around the cabochon. Weave through beads to exit from Round 5.

3) BEZEL EMBELLISHMENTS. Work a layer of embellishments over the base bezel:

Top anchors: String 1B and pass through the next bead in Round 5. Repeat around to add a total of 46B (Fig. 4).

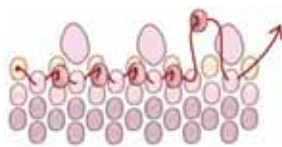


Fig. 4: Adding the top anchor beads

Picots: String 3B; weave through the next top anchor B. String 1A; pass through the next top anchor B. Repeat around, alternating 3B and 1A between the top anchor B beads and making sure the A beads line up with the button pearls from Round 7 (Fig. 5). Weave through beads to exit Round 2.



Fig. 5: Working the picot bezel embellishments

Bottom anchors: String 1D and pass through the next Round 2 bead. String 1 drop and pass through the next Round 2 bead. Repeat around, alter-



Fig. 6: Adding the bottom anchor beads

nating 1D and 1 drop and making sure the D beads align with the button pearls from Round 7 (Fig. 6). Weave through beads to exit a D just added.

Nets: String 3B; pass through the middle B of the nearest picot. String 3B; pass through the next D bottom anchor added in this step. Repeat around to add a total of 23 nets (Fig. 7). Weave

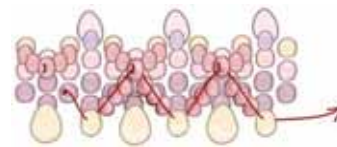


Fig. 7: Attaching the picots to the bottom anchors with picots

through beads to exit a middle B of a picot.

Potato pearls: String 1 potato pearl and pass through the middle B of the next picot to add a total of 23 potato pearls (Fig. 8). Secure the working thread and

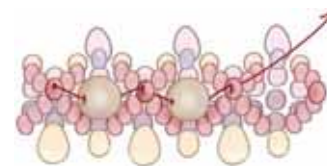


Fig. 8: Embellishing with potato pearls

trim. Use the tail thread to reinforce the beadwork. Secure the tail thread and trim. Set the pendant aside.

4) CLASP BUTTON. Use 3' of waxed thread, the round pearl, and seed beads to make a shank button for the clasp:

Rounds 1 and 2: String the round pearl, leaving a 12" tail. String 10B and pass through the pearl; repeat to add another 10B on the other side of the pearl. Weave through the first set of 10B. String 2B and pass through the second set of 10B. String 2B and pass through the first set of 10B to form a complete circle of 24B around the pearl (Fig. 9).

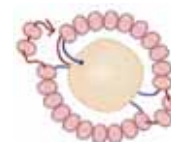


Fig. 9: Rounds 1 and 2 of the clasp button

Round 3: Work tubular peyote stitch using 1B in each stitch for a total of 12B.

Weave through beads to exit Round 2.

Embellishment round: String 1A, 1 button pearl, and 1A; skip 1 Round 2 bead and pass through the next Round 2 B. Repeat around to add a total of 6 pearl picots (Fig 10). Repeat the thread path to reinforce. Secure the working thread and trim.



Fig. 10: Working the embellishment round of the clasp button

Shank: Weave the tail thread through beads to exit Round 1. String 9B and pass through the opposite Round 1 bead to create a button shank. Pass back through the 5B just added. To make a loop that will later be connected to the strap, string 1B, 1D, and 7B; pass back through the D. String 1B and pass through the last shank B exited (Fig. 11). Repeat the thread path to reinforce. Secure the thread and trim. Set the clasp button aside.

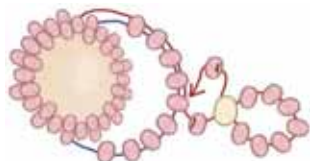


Fig. 11: Adding the shank and connection loop

5) CLASP LOOP. Use 3' of thread and seed beads to form a clasp loop:

Rounds 1 and 2: String 1D and 35B; pass back through the D to form a loop. String 7B and pass through the D to create a smaller connection loop to be used later for the strap. Step up through the first B added (Fig. 12).

Round 3: Work peyote stitch around the 35B, using 1B in each stitch for a total of 17B. Weave through the D and 7B to reinforce the connection loop. Step up through the first B added in this round.



Fig. 12: Starting Round 3 for the clasp loop

Round 4: Work peyote stitch around, alternating 1 button pearl and 1A in each stitch for a total of 8 pearls and 8A (Fig. 13). Pass through beads again to reinforce. Secure the thread and trim. Set the clasp loop aside.



Fig. 13: Round 4 of the clasp loop

6) STRAP. Use 6' of thread, seed beads, and netting to create one half of the necklace strap:

Base: Tie a tension bead at the end of the thread. String 1D. String {5B and 1D} thirty times. Decide where you'd like to connect one half of the strap to the cabochon. String 2B and pass through the drop or D on the cabochon closest to your desired location. String 2B beads and pass through the last D added in this step (Fig. 14).



Fig. 14: Attaching the base to the pendant

Pass 1: String 2C, 1 drop, and 2C; pass through the next base-strand D (Fig. 15). Repeat twenty-nine times to add a total of 30 drop picots. Remove the tension bead.

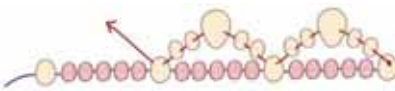


Fig. 15: Adding C and drop beads in Pass 1



The back of the clasp button.

Pass 2: String 7B; pass through the small connection loop on the clasp button, through the last D on the base strand, and through the first B of the base strand. String 1A, 1 button pearl, and 1A; pass through the fifth B of the base, the next D, and the next B (Fig. 16). Repeat twenty-nine times to add a total



Fig. 16: Working Pass 2

of 30 pearl picots. Weave through the cabochon connection and exit back through the final base-strand D.

Pass 3: String 5B; pass through the next D. Repeat twenty-nine times to add a total of 30 picots. Weave through the button connection to reinforce.

Secure the thread and trim.

Repeat entire step using the clasp loop for the other side of the necklace. ♦

RESOURCES

Check your local bead shop or contact:

Cabochon: Donald K. Olson & Associates, (760) 758-2388, donalddkolson@netscape.com. Round and potato pearls: Lisa Kan Designs, lisakandesigns@yahoo.com, www.lisakan.com. Button pearls: Ancient Moon Beads, (617) 926-1887, www.ancientmoon.com. Seed beads: Jane's Fiber and Beads, (888) 497-2665, www.janesfiberandbeads.com. Drops: Garden of Beadin', (707) 923-9120, www.gardenofbeadin.com. Ultrasuede, Terrifically Tacky double-sided craft tape, and Silamide beading thread: San Gabriel Bead Company, (626) 447-7753, www.beadcompany.com.

jeweled backlace

ALICIA SHEMS

Originally created to complement a dress by fashion designer Maya Meirav, this special piece adds drama whether worn with the focal in front or back.



TECHNIQUES

backstitch bead embroidery
three-drop tubular peyote stitch
right-angle weave variation
two-needle right-angle weave
spiral-rope variation
fringe
square stitch

PROJECT LEVEL 

1) FOCAL PIECE. Prepare the cabochon and bead-embroider a bezel to form the focal piece:

Backing: Glue the cabochon to the Ultrasuede; let dry 20 minutes. Trim the Ultrasuede to 2 beads' width wider than the cabochon.

Rounds 1 and 2: Tie a knot at the end of 3' of thread and pass through the Ultrasuede from front to back, at the edge of the cabochon. String 1F, 1J, and 1F; backstitch along the edge of the cabochon on the reverse side of the Ultrasuede (Fig. 1). Continue backstitching with 1F/1J/1F to encircle the cabochon with beads, making sure to add an even number of bead sets. Step up through the first F/J/F added in these rounds.

Round 3: String 1F, 1J, and 1F, skip 1F/1J/1F from the previous round and pass through the next 1F/1J/1F; repeat to work three-drop peyote stitch with 1F/1J/1F in each stitch, pulling tightly with each stitch so the Ultrasuede tucks against the edge of the cabochon and under the current round. Step up through the first 3 beads added in this round (Fig. 2—green thread).

Rounds 4 and 5: Work 1F/1J/1F in each stitch for a total of 2 rounds. Step up for each round through the first 3 beads added in the current round (Fig. 2—blue thread). **Rounds 6 and 7:** Work 1G/3B/1G in each stitch for a total of 2 rounds (Fig. 2—red thread). Step up for each round through the first 5 beads added in the current round. Repeat the thread path again to reinforce. Secure the thread and trim. Set the focal piece aside.

of the cabochon, repeat these rounds until the beadwork reaches the top edge of the stone.

2) PENTAGON CHAIN. Work a right-angle-weave variation with pentagonal units to form a chain for holding the focal:

Row 1, Unit 1: Start 6' of new thread that exits from 1F/1J/1F in Round 1 at the corner of the focal. String {1G, 1J, 1G, 1F, 1J, 1F} twice. Pass through the last 1F/1J/1F exited on the focal and the first 6 beads just added (Fig. 3—blue thread).

Row 1, Unit 2: String {1G, 1J, 1G, 1F, 1J, 1F} twice; pass through the last 3 beads exited in the previous unit and the first 6 beads added in this unit (Fig. 3—red thread).

Row 1, Units 3—end: Repeat Unit 2 for 18½" or to the desired length.

Fringe end: String 1G, 1J, 1G, 1L, 1F, 1J, 1F, 1L, 1M, 1L, 1F, 1J, 1F, 1M, 1F, 1J, 1F, 1G, 1J, 1G, 1 opal drop, 1G, 1J, 1G, 1F, 1J, and 1F; pass back through the last M added. String 1G, 1J, and 1G and pass back through the next L/M/L. String 1G, 1J, and 1G and pass back through the following L. String 1F, 1J,

MATERIALS

- 5 g teal luster opaque size 15° charlottes (A)
- 2 g raspberry metallic size 14° or 15° seed beads (B)
- 2 g gunmetal size 14° or 15° seed beads (C)
- 5 g each size 11° cylinder beads in teal-lined amber (D), gold-lined teal (E), and black-lined teal AB (F)
- 10 g each size 11° seed beads in silver-lined sapphire (F), gunmetal (G), and raspberry bronze metallic (H)
- 10 g total mixed size 8° seed beads in metallic gray, silver, and purple (I)
- 20 g bronze AB 4mm bugle beads (J)
- 250 mixed 3mm fire-polished rounds in emerald, bronze, gunmetal, and indigo AB (K)
- 75 bronze 4mm fire-polished rounds (L)
- 25 total mixed 5–6mm pearl rounds and faceted pearl rounds in olive and bronze (M)
- 2 gunmetal AB 5×10mm pressed-glass teardrops
- 2 Colorado topaz 3mm crystal bicones
- 2 Peruvian opal 14×18mm drop beads
- 1 turquoise 32×38mm cabochon
- 3 × 3" piece of light gray Ultrasuede
- Smoke 8 lb braided beading thread
- Clear strong crafter's glue

TOOLS

- Scissors
- Size 11 or 12 beading needles

FINISHED SIZE: 40"

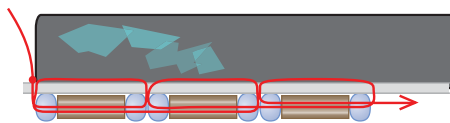


Fig. 1: Stitching Rounds 1 and 2 of the cabochon bezel

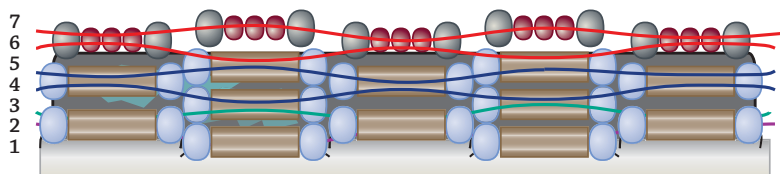


Fig. 2: Adding Rounds 3–7 of the cabochon bezel

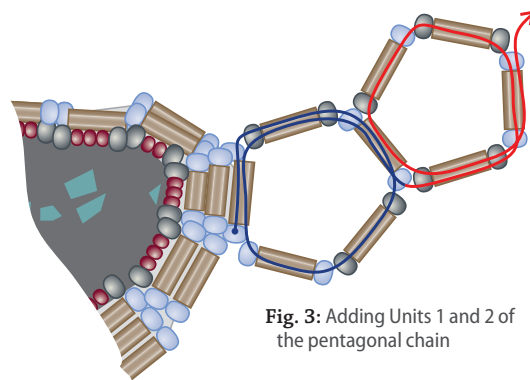


Fig. 3: Adding Units 1 and 2 of the pentagonal chain

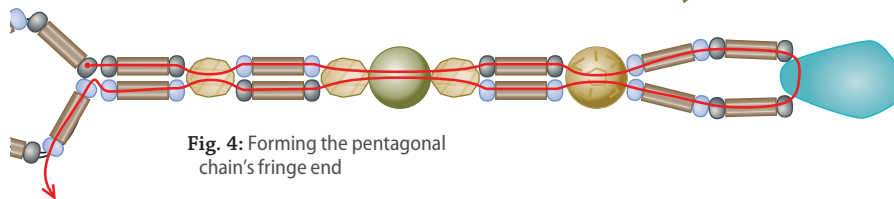


Fig. 4: Forming the pentagonal chain's fringe end

and 1F; pass through the next 3-bead side of the final unit in Row 1 (Fig. 4). Secure the thread and trim.

Row 2, Unit 1: Start 6' of new thread that exits through a 3-bead set at the top of a pentagonal unit about 10" from the fringe end, away from the focal. String 1F, 1J, 1F, 1G, 1J, 1G, 1F, 1J, and 1F, 1G, 1J, and 1F; pass through the top 3 beads of the last unit exited, the 12 beads just added, and the next 6 beads along the edge of Row 1 (Fig. 5—green thread).

Row 2, Unit 2: String 1G, 1J, and 1G twice; pass through the nearest 3-bead side of the previous unit, the next 6 beads along the edge of Row 1, and the first 3 beads just added (Fig. 5—blue thread).

Row 2, Unit 3: String 1G, 1J, 1G, 1F, 1J, 1F, 1G, 1J, and 1G; pass through the next 3 beads along the edge of Row 1, the nearest 3-bead side of the previous unit, all the beads added in this unit, and the next 6 beads along the edge of Row 1 (Fig. 5—red thread).

Row 2, Units 4 to end: Repeat Row 2, Units 2 and 3, to the end of Row 1. Attach the final unit to the focal by incorporating the next 3 beads from the focal's Round 2 in the unit.

Freeform units: Work rows of pentagonal units along both sides of Rows 1 and 2 in a freeform manner, connecting to the focal, but tapering and shaping as desired to form a pleasing shape.

Secure the thread and trim.

Repeat this entire step to form a chain on the other side of the focal. *Note:* The

necklace looks especially nice if the sides are asymmetrical.

3) SPIRAL ROPE. Stitch a spiral rope to connect the ends of the pentagonal chain:

Stitch 1: Attach a tension bead at the end of 6' of thread, leaving an 8" tail. String 2I (core beads) and 5D; pass up through the 2I and push the D to the left (Fig. 6—green thread).

Stitch 2: String 1I, 1A, 5H, and 1A; pass up through the last 3 core beads and push the A/H/A to the right (Fig. 6—blue thread).

Stitch 3: String 5D; pass up through the last 2 core beads and push the D to the left (Fig. 6—red thread).

Stitch 4: String 1L, 1A, 6H, and 1A; pass up through the last 3 core beads (including the L) and push the A/H/A to the right (Fig. 7—purple thread).

Stitch 5: String 7D; pass up through the last 3 core beads and push the D to the left (Fig. 7—green thread).

Stitch 6: String 1I, 1A, 6H, and 1A; pass up through the last 3 core beads and push the A/H/A to the right (Fig. 7—blue thread).

Stitch 7: String 7D; pass up through the last 3 core beads and push the D to the left (Fig. 7—red thread).

Stitches 8–11: Repeat Stitches 6 and 7 twice.

Stitch 12—end: Repeat Stitches 4–11 to form a 17" rope or to the desired length. At about 5½", start blending D into E,

then at 11", blend E into F. Leave at least 8" of working thread at the end of the rope. Set aside.

4) RIGHT-ANGLE-WEAVE CHAIN. Work two-needle right-angle weave to form a decorative chain:

Unit 1: Place a needle on each end of 6' of thread. On the left needle string 1K, 2G, and 1K and slide them to the middle of the thread. On the right needle string 2G, slide them to the other beads, and pass back through the last K strung to form the first right-angle-weave unit.

Units 2–4: On the left needle string 2G and 1K. On the right needle string 2G and pass back through the last K strung to form another unit. Repeat twice to form a total of 4 units.

Unit 5: On the left needle string 2G and 1L. On the right needle string 2G and pass back through the last L strung.

Units 6–11: On the left needle string 2G and 1K. On the right needle string 2G and pass back through the last K strung. Repeat the unit five times for a total of 6 units.

Unit 12: On the left needle string 1C, 2G, 1C, and 1M. On the right needle string 1C, 2G, and 1C and pass back through the last M strung.

Unit 13: On the left needle string 1C, 2G, 1C, and 1K. On the right needle string

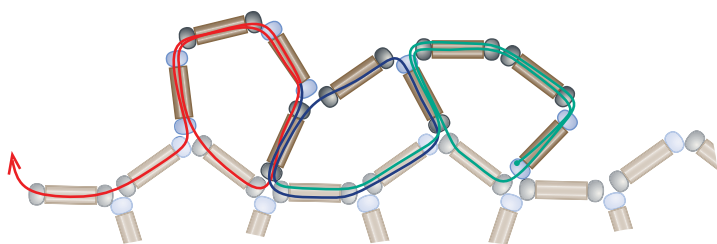


Fig. 5: Working Row 2 of the pentagonal chain

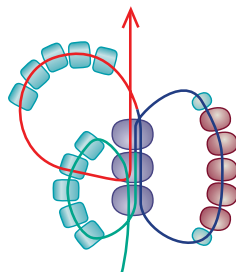


Fig. 6: Starting the spiral rope with Stitches 1–3

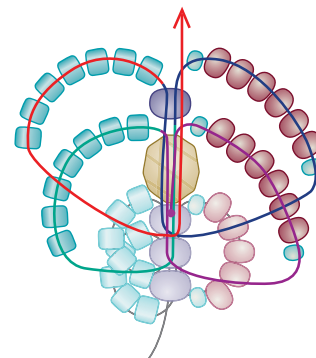


Fig. 7: Adding Stitches 4–7 of the spiral rope

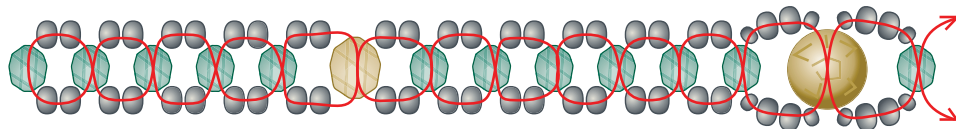


Fig. 8: Stitching the first segment of the right-angle-weave chain

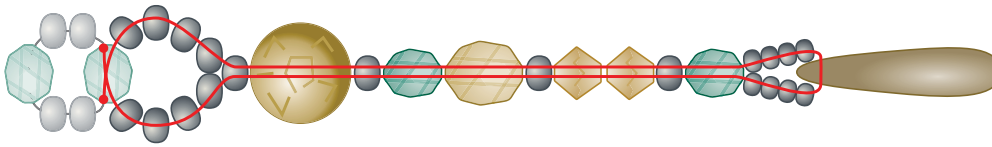


Fig. 9: Adding the right-angle-weave chain's end

2G and pass back through the last K strung (Fig. 8).

Repeat Units 2–13 seventeen times to add a total of 18M, then repeat Units 2–10.

First chain end: On the left needle string 5G. On the right needle string 4G and pass through the last G added on the left needle. Pair the needles to string 1M, 1G, 1K, 1L, 1G, 2 bicones, 1G, and 1K. On the left needle string 4C and 1 glass teardrop. On the right needle string 4C and pass back through the teardrop (Fig. 9). Secure both threads and trim.

Second chain end: Cut 1½' of thread and place a needle at each end. Pass one needle through the K on Unit 1 of the right-angle-weave chain and slide the chain to the center of the thread. Repeat the first chain end.

5) ASSEMBLY. Stitch the chains together to complete the necklace:

Position: Arrange all the chains in nesting U shapes with the pentagonal chain on the bottom, the right-angle-weave chain in the center, and the spiral rope on top. *Note:* Staggering the ends adds to the asymmetrical quality of the necklace (Fig. 10).

Connect: Use the remaining thread from the spiral rope to stitch the ends to one side of the right-angle-weave chain, taking care the chains aren't twisted. Weave through the right-angle-weave chain to the other side of the spiral-rope connection and secure the right-angle-weave chain to the top of a unit on the pentagonal chain. Taking care that the chains aren't twisted, repeat to connect the other end of the spiral rope and the pen-

Artist's Tips

- This piece can be worn either in the front or the back of a dress. Alicia uses a needle and thread to backstitch it into the dress so it won't slip while she's wearing it. When she's done, she snips the thread while keeping the piece intact. You can also pin it in place with small decorative or safety pins from underneath the clothing. Another option is to tie the ends together.
- This piece is meant to be asymmetrical, so the lengths of both sides don't need to be equal. Just check periodically to see if you like how the piece hangs. The backlace/necklace shown is designed so that one side is longer than the other and the cabochon sits off to one side.

tagonal chain to the other end of the right-angle-weave chain (Fig. 11). Secure all threads and trim. ♦

Always an admirer of art, **ALICIA SHEMS** launched her career as a mixed-media artist after becoming a mother. After more than ten years of classes and experimentation, she now focuses on wearable art and wall art constructed almost exclusively of fiber and beads. Alicia's work is currently being shown at Joy! in Newton Highlands, Massachusetts, at The Store in the DeCordova Museum and Sculpture Park, and in several other galleries and art shows. Thanks to Jeanie Kachoris for the cabochon bezeling technique.

RESOURCES Check your local bead shop or contact: Delica cylinder beads, seed beads, bugle beads, fire-polished beads, pearls, and FireLine braided beading thread: Fire Mountain Gems and Beads, www.firemountaingems.com. Drops and stones: Ancient Moon, www.ancientmoon.com.

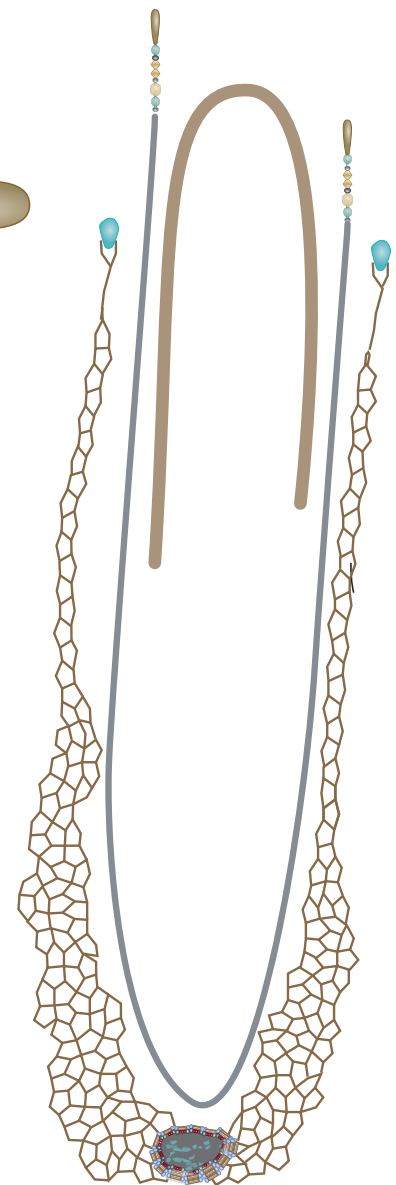


Fig. 10: Positioning the chains

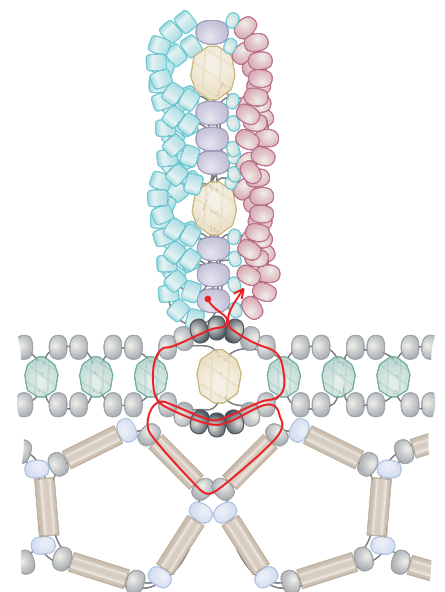


Fig. 11: Connecting the chains

Cabochon Bezel with Right-Angle Weave

JENNIFER VANBENSCHOTEN



MATERIALS

- 1 gram of size 11o seed beads in one or more colors to match or contrast with cabochon
- 1 gram of size 15o seed beads in color to match or contrast with cabochon
- 6 lb. Fireline or beading thread of your choice

TOOLS

- Size 12 beading needle
- Scissors or thread cutter
- Chain nose pliers (optional, but helpful)

TECHNIQUES

- right-angle weave

Making an open-backed bezel for a cabochon has certain advantages over making one using bead embroidery techniques. If you're using a transparent or translucent cabochon, stitching an open-backed bezel for it will allow light to pass through it and make it brighter. Or when using a transparent cabochon, you don't want the color of the bead embroidery backing to show through, it makes more sense to stitch an open-backed bezel for it.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6

You can make beaded bezels with peyote stitch and brick stitch, but I recently started using right-angle weave for some of my open-backed bezels. Using a strip of right-angle weave to create a bezel results in a better fit and a tighter bezel around your precious cabochons!

STEP BY STEP DIRECTIONS:

Step 1: Start by making a strip of right-angle weave to fit around the bezel. Use four beads for each unit. For the last unit, you'll only need to add one bead to the top and one bead to the bottom of the strip to join the ends. If the bezel is slightly loose, that's okay—you can tighten it later.

Step 2: Exiting from one of the beads on the outer edge of the bezel, pick up another size 11o bead and stitch through the next bead on the outer edge of the bezel. Fill in each space between beads in the right-angle weave bezel with another bead. I used a contrasting color for this row so that I could see where I was stitching.

Make a step-up at the end of the round like you do when working in tubular even-count peyote stitch.

Step 3: Working in peyote stitch, add a round of size 15o beads between each of the size 11o beads that you just added in the previous round.

Keep your tension tight as you work.

Insert the cabochon into the bezel.

Step 4: Flip the cabochon and bezel over, and start stitching a round of 11o beads in between the beads along the outer edge of the strip of right-angle weave. Again, keep your tension tight as you stitch.

Step 5: Make a step up at the end of the round, and add a second round with the size 15o seed beads. Continue to work with a tight tension to make a secure bezel.

Step 6: A right-angle weave bezel is easy to embellish! Add fringe beads like magatamas or drop beads, pearls, or crystals.

Right-angle weave bezels are also easier to join together when stitching up several components for a beaded necklace or beaded bracelet. The spaces between the beads in the right-angle weave units make it easier to work your needle into the beads!

Use Wire to Bezel a Cabochon

JENNIFER VANBENSCHOTEN



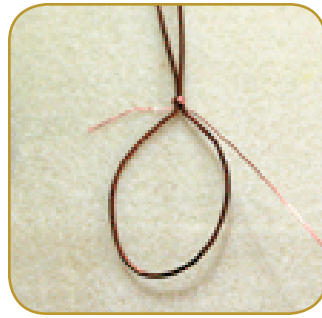
Anyone who knows me also knows that I'm addicted to cabochons. I don't know why I'm fascinated by them, but I am.

The idea that you can take a jewelry making component without any holes, like a cabochon, and turn it into a piece of jewelry using bead-weaving and wire wrapping is still amazing to me. I've got hoards of cabochons in my bead stash. If anyone were going to make a television show about jewelry making hoarders, that would be me. And it's not like I can stop myself from buying new ones, either!

After I learned how to do Viking knit last summer, I've been making some pretty cool Viking knit wire chains for some of my bead-weaving projects. So when a friend of mine, who does absolutely gorgeous Viking knit projects, told me that you can use Viking knit to make a wire bezel for a cabochon, I jumped all over that. I figured if I was going to continue with my cabochon-buying habit, I'd better learn a few new tricks for using them, right?



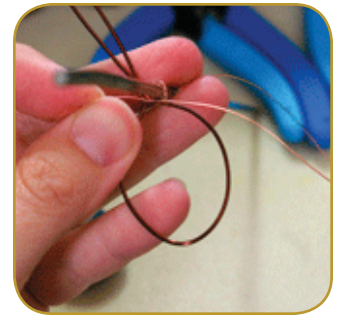
STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6

GETTING STARTED

Step 1: It wasn't too hard to get started. I cut a 12-inch piece of 18 gauge craft wire and fashioned it into a loop around the back of my cabochon. I bent the ends straight up. So far, so good.

Step 2: Next, I took a 60-inch (5 feet) length of 24 gauge copper wire and wrapped it tightly around the two wires at the top of the loop.

Step 3: Using an old lampwork bead making mandrel, I wrapped a series of loops around the wire for the base row of Viking knit.

This is where my Viking knit cabochon bezel project got...interesting.

VIKING KNIT GLITCHES

As I finished making my first row of loops, I realized that unless I did something to secure them, they were going to slide all over the 18 gauge wire. Ugh! What I wound up doing was trimming off that first row and wrapping it

again, this time making an extra wrap through each loop that I had just made to keep it somewhat steady.

Step 4: I also found that if I pulled too tightly, the wire frame would distort. I made extra effort to be gentle with my wire, reminding myself that this wasn't like working with Fireline or beading thread.

I started working in Viking knit around the base I had just made. I held the onyx cabochon in place with my fingers for the first round, but when I started the second round, I found myself struggling to hold the cabochon in place. Apparently, my enthusiasm for keeping a tight tension (as I usually do in my Viking knit projects) resulted in a cabochon bezel that was too small for the onyx cabochon I had chosen.

Step 5: After digging around in my cabochon stash, I found an old Picture Jasper cabochon that fit nicely in the Viking knit bezel. Problem solved! I went back to weaving, until...

Suddenly, I realized that the wire I was weaving with was much too short. What had happened? Had I really used up all that wire so fast?

Alas, no. I looked down under my desk, and there was half the length of 24 gauge copper wire that I had started with staring back up at me.

Because I already knew a little bit about how to add more wire in a Viking knit project, I quickly improvised and added a new length of copper wire to the bezel. Once I was happy with the new wire, I continued weaving around my cabochon.

That was when I let myself get too comfortable. Oh, it was so easy! Now that I had overcome those little stumbling blocks, I was well on my way to having a beautiful finished Viking knit wire bezel for my cabochon, right?

Wrong.

Step 6: As I started on the last round of Viking knit to snug up the bezel around the cabochon, I looked down

and realized that for the last row, I had been doing some kind of wire weaving that was most definitely NOT Viking knit. I have no idea what it was. It felt like Viking knit at the time. I thought it even looked like Viking knit. But, no. When I took a good, hard look at it, it was something else entirely.

At this point, I just decided that enough was enough. I finished up the last row (in REAL Viking knit), and then I wrapped the last of the copper wire around the two wires at the top of the cabochon. I trimmed and bent that wire into a nice bail and then spread the two wires apart to make a graceful v-shape. (And that was about the only graceful thing about this whole project!)

Overall, I was reasonably happy with my Viking knit wire bezel. It's certainly

secure enough to hold the cabochon in place, and I can see how this would be a great technique for making a wire bezel around a free form cabochon. Once you know basic Viking knit, it's easy to see how it translates into beautiful wire bezels for your favorite cabochons! With a little more practice, maybe I'll actually be able to make a dent in that huge stash of cabochons I have in my basement.

Are you ready for some new adventures with cabochons and wire? Check out our newest Step By Step Wire Jewelry eBook, *10 Wire Bezel Projects for Your Favorite Cabochons*. Even if you only have some basic wire wrapping or chain maille skills, you can create beautiful wire bezels for all your favorite cabochons. Each project has

complete step-by-step instructions, along with tips from the artists for successful cabochon and wire projects. You'll learn new skills along the way that you can use to make even more beautiful wire jewelry!

Best of all, you can instantly download this eBook onto your desktop or laptop computer so that you can start your project right away! Download your copy of *10 Wire Bezel Projects for Your Favorite Cabochons* today and get all wired up about gemstone cabochons!

Have you ever tried an unusual technique for creating a cabochon bezel? Leave a comment here on the Beading Daily blog and share your experience, or better yet, take a picture of your cabochon bezel project and post it in the Reader Photo Gallery.

Use Peyote Stitch and Herringbone Stitch to Make a Triangle-Shaped Cabochon Bezel

JENNIFER VANBENSCHOTEN

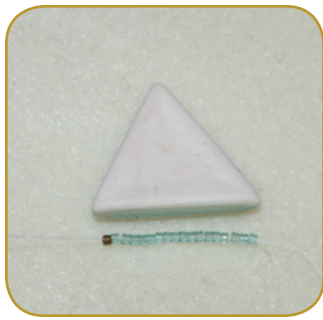


Learning peyote stitch opened up a whole new dimension in beadwork for me. I felt like one of those cartoon characters who suddenly gets superhuman powers, then sits back and cackles and says, "Now I will RULE THE WORLD!" Maybe peyote stitch wouldn't give me superhuman powers, but it did give me a way to make a beaded bezel for the dozens and dozens of cabochons I had been collecting.

As a new beader, I immediately fell in love with cabochons but had no idea what to do with them. My first attempts at bead embroidery were completely disastrous, but I still felt drawn to these lovely little pieces of stone and ceramic with no holes - what's a beader to do?

So off I went, making peyote-stitch bezels for these cabochons and then embellishing them to within an inch of their lives. But all the cabochons I worked with were round or oval, and when I came across some absolutely amazing handmade triangular and square-shaped cabochons, I had no idea what to do with them.

Then I discovered a way to combine a little bit of herringbone stitch with a lot of peyote stitch to create easy, fun-shaped peyote-stitch bezels for these little gems! Here's a quick rundown on how to make a peyote-stitch bezel for a triangle cabochon:



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7

Step 1: Pick two colors of size 11° cylinder beads, A for the main color and B for the accent color. Until you're really familiar with the technique, it helps to use a highly contrasting color so you can see what you're doing, especially with the first row. It also helps to use a smaller cabochon so you don't have to use a terribly long piece of thread.

Pick up an odd number of A and 1B. Your first set of beads should stretch almost as long as one side of your cabochon. Repeat until you have three sets of A with three B between each set. Pass through the first A strung.

Step 2: Work in peyote stitch using A until you get to the first B. Pick up 2B and pass into the next A. Repeat around until you get to the step up at the end of the round. For each round,

add 2B in each corner using herringbone stitch and then peyote down the next side using A.

Step 3: This is what your bezel should look like at the end of the first round. It even looks like a triangle!

Step 4: Stitch your bezel until it just pokes out around the points of your cabochon. For this round (probably your third or fourth), add just 1B at the corners. This will set you up for your decreases.

Step 5: As you continue to work around, work decreases at the corners and pull snugly so that the peyote-stitch sides form a little cup around the points of your cabochon.

Step 6: For the last row, I always use size 15° seed beads to tighten the peyote-stitch bezel and add a little more color.

You can even flip the cabochon over and add a row of size 15° seed beads to the back to tighten the bezel a little bit more.

Step 7: This bezel technique works with square-shaped cabochons, too. If you use it to make a square cabochon, make sure you use an odd number of A beads along the sides to get the best fit for your cabochon.

Want more great tubular and circular peyote-stitch projects? Check out the *Best of Beadwork: 10 Circular and Tubular Peyote Projects eBook*. Or explore some great herringbone projects in the *Best of Beadwork: 12 Flat and Tubular Herringbone Projects eBook*. Both are full of projects and tips from the pros!

How to Bezel a Cabochon with Peyote Stitch for Bead Embroidery

JENNIFER VANBENSCHOTEN



I have trust issues with the cabochons I use in my bead embroidery. The first time I tried to use cabochons in my bead embroidery, I just glued them to the bead embroidery backing and started stitching around them. To my surprise and dismay, those cabochons started to peel right off the bead embroidery backing after just a couple of days and the whole piece was pretty much ruined.

After that, I learned how to stitch a peyote bezel around my cabochons to hold them securely in place, and I've been thrilled with the results ever since. If you stitch your bezel correctly, there's no way that cabochon is going to pop out of your bead embroidery.

Ready to try a peyote stitch bezel for your bead embroidered cabochons? Here's a tutorial with helpful tips and hints:

MATERIALS

- Cabochon: This can be any size, any material. For beginners, it's best to start with a smaller (less than 30mm) piece in a regular shape like oval or round. Don't try working with square cabochons until you understand the basics of stitching a peyote bezel around a round or oval cabochon!
- Bead embroidery backing: Your preferred material is fine. Some people prefer Lacy's Stiff Stuff, Nicole's Bead Backing or a piece of fusible webbing that has been ironed on to a piece of fabric. For beginners, a stiffer bead backing like Lacy's or Nicole's is best.

- Cylinder beads in size 11: Approximately 5 grams in a color to match or contrast with your cabochon and bead embroidery backing.
- Seed beads in size 15: Less than 1 gram in color to match or contrast with your cylinder beads for securing your peyote stitch bezel.
- Beading thread: Nymo D or Fireline 6 lb. test are preferred for these kinds of peyote stitch bezels.

TOOLS

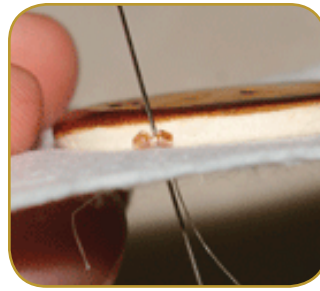
- Size 12 beading needle
- Scissors or thread cutter
- Chain nose pliers (optional but useful for pulling needle through a tight spot)



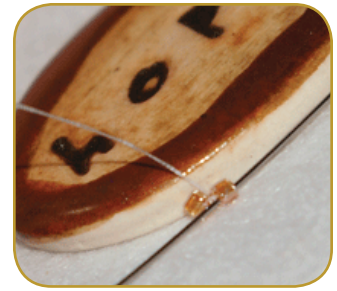
STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8

Step by Step Instructions:

Step 1: Affix your cabochon to your bead embroidery backing using either glue or double-stick tape.

Tie a small knot on one end of a comfortable length of beading thread (no longer than five feet). Thread your needle and bring it up through the bead backing so that you exit next to your cabochon. Try to come up directly alongside the cabochon -- make sure your needle isn't angled from under the cabochon on the back side of the bead embroidery medium.

Pick up 2 cylinder beads and push them down the thread so that they line up against the edge of your cabochon.

Step 2: Pass your needle down through the bead embroidery medium right at the edge of the second cylinder bead added. It's always better to be closer to the bead than further away. If you stitch too far away from your cylinder beads, your bezel won't fit properly.

Step 3: Pass your needle back up through the bead embroidery medium between the two cylinder beads you just added. Again, stitching closer to the beads is better than stitching further away, and try to make sure that your needle is moving straight and not at an angle.

Step 4: Stitch through the second cylinder bead and pull your thread snugly.

Step 5: Continue to add beads in pairs around your cabochon. Don't worry if your line isn't perfectly straight -- once you start working in peyote stitch, it will straighten out nicely.

We'll be working in even-count peyote stitch, so make sure that you add your beads in pairs. Leaving every other bead "loose" and not stitched down to your bead embroidery medium will make for a better-fitting peyote stitch bezel.

A common problem is reaching the end of your round and only having enough space for one more bead. In these cases, I prefer to stitch in an extra bead, usually a very "skinny" cylinder bead that I've culled from the rest of my cylinder beads. (Don't throw away those imperfect beads! They're quite useful!) It's important to have an even number of beads in your first round so that you can work even-count peyote stitch for an even and secure bezel around your cabochon.

Step 6: Pass through the first bead added. Pick up a cylinder bead, skip the next bead in the round, and pass through the next bead, pulling snugly.

Step 7: Continue to work in even-count peyote stitch all the way around your cabochon. Make the step-up at the end of each round.

Work as many rounds are necessary so that the bezel comes up over the edge of your cabochon. You don't need to have it extend too far over the edge -- just one bead's width over the edge is sufficient for a secure peyote stitch bezel.

Step 8: Work one round of even-count peyote stitch using the size 15 seed beads. Pull snugly on your stitching to secure the bezel around your cabochon.

Weave your thread down through the bezel and into the bead embroidery backing. You've finished your cabochon and are ready to start working backstitch around it or add any embellishments that you'd like!

Bead embroidery using cabochons can be big and elaborate like the work of Sherry Serafini and Heidi Kummli, or it can be as simple as stitching a simple bezel around a beautiful cabochon and stringing it on a necklace! You can add bezeled cabochons to cuff bracelets or glue them onto ring findings for spectacular gemstone cabochons rings. Now it's your turn to show us your best bead embroidery using cabochons! Take a picture of your best peyote-bezeled cabochon and post it in the Reader Photo Gallery.