



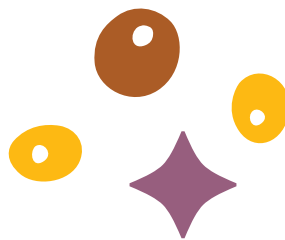
Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

*Create Jewelry with Crystals:*

**5 FREE**

**Crystal Jewelry  
Projects**



# Create Jewelry with Crystals:

## 5 Free Crystal Bead Projects



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Beading Daily

# Create Jewelry with Crystals:

## 5 Free Crystal Jewelry Projects

There's no doubt about it: crystal beads can turn an ordinary beading project into something truly extraordinary. Maybe it's the sparkle, maybe it's the color of the crystal beads, or maybe it's the feeling of pure luxury that you get from wearing a piece of crystal bead jewelry, but crystal jewelry designs are everywhere you look these days.

If you love crystal jewelry design, we've collected a sample of some of our favorite crystal bead patterns and put them together in this free eBook, just for you! As a bonus, we added a fascinating article by *Beadwork* editor Danielle Fox all about Swarovski crystal beads. Are you ready to catch crystal fever?

- Cecilia Guastaferrero's Crystal Edge Bracelet uses beautiful top-drilled bicone crystal beads to make a luxurious crystal bracelet that you'll want to wear every day.
- Channel your inner princess with Miwako Nara's Bracelet With Heart – the beaded toggle closure is shaped like a heart!
- Using the best of both worlds, Kelli Burns' Romantic Ruffle bracelet uses crystal pearls and crystal bicones for a flattering, feminine crystal bracelet.

- Laura McCabe's Rivoli Renaissance is a great way to use up those crystal rivolis that you've been hoarding in your bead stash to make a fashion-forward crystal bead necklace.
- Jean Campbell's Glam Garland uses funky resin rings, crystal bicones, and fabulous crystal pearls to create one stunning piece of crystal bead jewelry. This crystal necklace pattern was one of my favorites from *Beadwork* magazine's Designer of the Year series!

Crystal bead jewelry is a must-have for so many special occasions like weddings and parties, but more importantly, wearing a piece of crystal jewelry can do wonders when you just need a little sparkly something to brighten your day!

Get started making crystal bead jewelry with our free eBook, and fall in love all over again with your favorite crystal beads!

Bead Happy,



Jennifer VanBenschoten, Beading Daily editor



Beading Daily

## Create Jewelry with Crystals: 5 Free Crystal Jewelry Projects

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

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*project*

# crystal edge bracelet

CECILIA GUASTAFERRO



*Cecilia is inspired every time she gazes at all the colors, shapes, and sizes of Swarovski crystals available at her bead store. She loves the way the top-drilled bicone crystals give this bracelet an edgy look with sparkling sophistication, despite its somber hues.*

## TECHNIQUES

:: two-needle right-angle weave

See page 20 for helpful technique information.

More wonderful beadwork projects are available at [interweavestore.com](http://interweavestore.com)

**1) BASE.** Work a base row using two-needle right-angle weave:

**Start:** Use 8' of thread with a needle at each end to string 4A, one half of the clasp, and 3A; slide the beads to the center of the thread and pass through them again to form a circle. Pass through the first 1A again so that you have one thread exiting from each side of the bead (Figure 1). Use each



Figure 1

needle to string one 4mm bicone. Use one needle to string 1 fire-polished round and pass the other needle back through it (Figure 2).

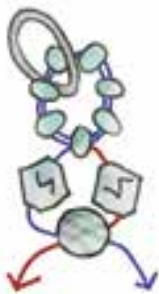


Figure 2

**Units 1–25:** Use each needle to string 1A, 1 top-drilled bicone, and 1A. Use one needle to string 1 fire-polished round and pass the other needle back through it (Figure 3). Pull the

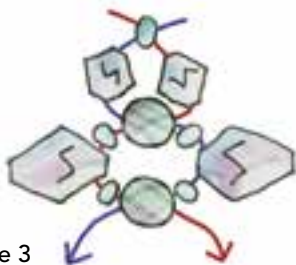


Figure 3

needles in opposite directions to snug the beads and repeat for 25 pairs or 5½".

**End:** Use each needle to string one 4mm bicone. Use one needle to

string 1A and pass the other needle back through it. Use one needle to string 3A, the other half of the clasp, and 3A; tie a knot to form a loop and pass through all 7A again to reinforce, ending so that one thread exits from each side of the first 1A (Figure 4). Pass each needle back

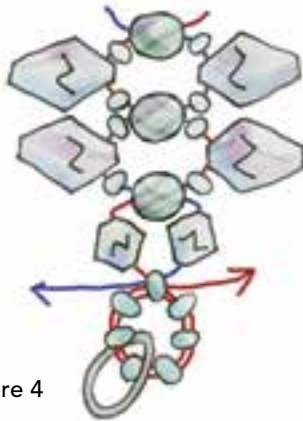


Figure 4

through a 4mm bicone and the last fire-polished round.

**2) RIDGE.** Work back along the base row, adding top-drilled bicones to form the spine:

**Units 1–25:** Use each needle to string 1A. Use one needle to string 1 top-drilled bicone and pass the other needle back through it. Use each needle to string 1A and pass through the next fire-polished round in opposite directions (Figure 5). Repeat to add

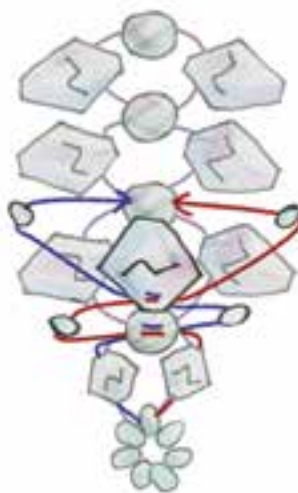


Figure 5

## MATERIALS

2 g translucent gray size 11° cylinder beads (A)  
 4 black diamond AB 4mm crystal bicones  
 75 black diamond AB 6mm top-drilled crystal bicones  
 26 black diamond 4mm fire-polished rounds  
 1 silver 8mm filigree box clasp  
 8' of FireLine thread  
 Jeweler's cement

## TOOLS

2 Big Eye beading needles  
 Scissors

**FINISHED SIZE:** 7¼"

1 bicone on top of each base unit. To finish, weave one needle through the first unit, then tie a knot with the other thread; weave each tail through several beads, glue the knot, and trim when dry. ✦

CECILIA GUASTAFERRO discovered beading while completing her graduate degree in marriage and family therapy. She opened The Beading Place in Tustin, California, with her daughter Jamie. Cecilia teaches many classes at her store and can be reached at [www.thebeadingplace.com](http://www.thebeadingplace.com).

## RESOURCES

Check your local bead shop or contact: All beads and findings: The Beading Place, (714) 832-7185, [www.thebeadingplace.com](http://www.thebeadingplace.com).



detail

*project*

# bracelet with heart

MIWAKO NARA

*A stylish (and smartly crafted) heart-toggle closure adds a sweet surprise to this delicate bracelet. The instructions here are for the blue bracelet; to make the pink variation, simply use 4mm pearls in place of bicones when working the bracelet base.*

## TECHNIQUES

:: right-angle weave  
:: two-drop peyote  
stitch

See page 20 for helpful  
technique information.

More wonderful beadwork projects are available at [interweavestore.com](http://interweavestore.com)

## 1) HEART TOGGLE.

**Unit 1:** Use 6' of conditioned thread to string 1B, 1 bicone, 1B, 1 bicone, 1A, 1B, 1A, and 1 bicone, leaving a 7" tail. Tie a knot to form a circle and pass through beads to exit through the first A strung (Figure 1).



Figure 1

**Units 2 and 3:** String 2A; form a picot by passing back through the second bicone of the previous unit. String 1B, 1 bicone, 1A, and 3B. Pass through the last A of the picot and through beads to exit the last A strung (Figure 2a).

**Units 4–6:** String 2A; pass back through the bicone of the previous unit. String 2B, 1 bicone, 1A, and 2B; pass through the last A of the picot and through beads to exit the last A strung (Figure 2b).

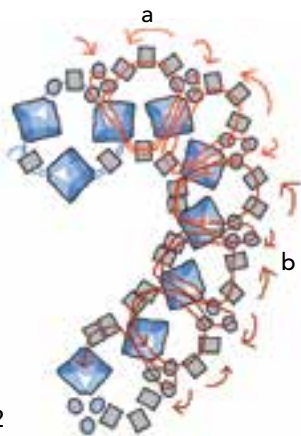


Figure 2

**Units 7–8:** Repeat Unit 4, stringing 3B between the picots instead of 2B.

**Units 9–11:** Repeat Unit 4.

**Units 12 and 13:** Repeat Unit 2, connecting Unit 13 to Unit 1. Exit through Unit 1's first B (Figure 3a).

**Inner round:** String 4B; pass back through the third B just strung.

String 2B; pass through the next 11B in the inside edge of Units 1–7. Pass down through the center bottom bicone, the 3A that form the picot, and the bicone again. Pass through the remaining 11B of Units 8–13 and weave in ends to secure (Figure 3b).

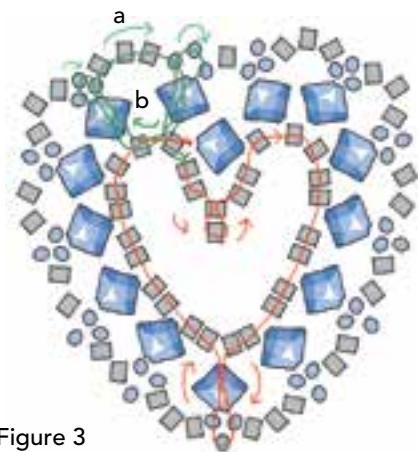


Figure 3

## 2) HEART EMBELLISHMENT.

**Loop 1:** Begin 6' of conditioned thread and exit the second (inner) B of Unit 1. String 5A; pass through the center A of the next picot. String 5A, pass through the first (inner) B of the next unit. Pass back through the last 3A just strung.

**Loop 2:** String 2A and pass through the center A of the next picot (Figure 4a). String 5A and pass through the first (inner) B of the next unit. Pass back through the last 3A just strung.

**Loops 3–6:** String 2A and pass through the center A of the next picot (Figure 4b). String 5A and pass through the first (inner) B of the next unit. Pass back through the last 3A just strung.

**Loops 7–10:** String 2A and pass through the center A of the next picot. String 5A and pass through the second (inner) B of the next unit. Pass back through the last 3A just strung.

**Loops 11 and 12:** Repeat Loop 2.

**Loop 13:** String 2A and pass through the center A of the next picot. String 5A and pass through the

## MATERIALS

4 g blue luster size 15° Japanese seed beads (A)  
2 g silver size 11° cylinder beads (B)  
80 aquamarine satin 4mm crystal bicones  
1 aquamarine satin 6mm crystal faceted round  
2 sterling silver 6mm filigree bead caps  
Blue size B beading thread  
Thread conditioner

## TOOLS

Size 12 beading needle  
Scissors

FINISHED SIZE: 7½"

1B on the inside of the next unit. Pass back through the last 3A just strung and first 3A of Loop 1. Pass through beads to exit the middle B between Units 2 and 3 (Figure 4c). Trim the thread.

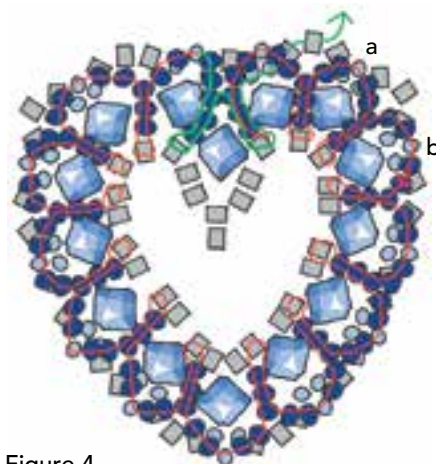


Figure 4

## 3) BRACELET BASE.

**Row 1, Unit 1:** Begin 6' of conditioned thread and string 1 bicone and 3A; pass back through the bicone and the next B to form a picot. String 1B, 1 bicone, 1A, and 2B. Pass through the last A of the picot and through beads to exit the last A strung.

**Row 1, Unit 2:** String 2A; pass back through the second bicone to form a picot. String 1B; pass through the B of the next unit of the toggle. String 1 bicone, 1A, and 2B; pass

through the last A of the previous picot and through beads to exit the last A strung. String 2A; pass back through the bicone (Figure 5a). Weave through beads to exit the middle of Unit 1 (Figure 6b).

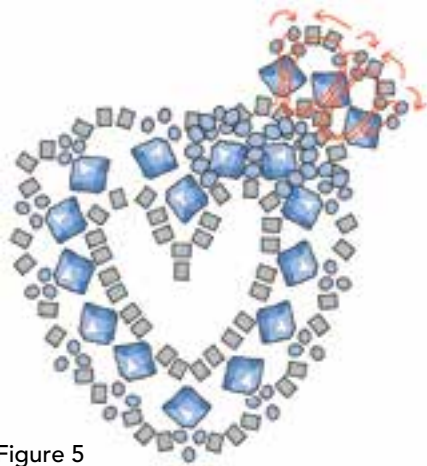


Figure 5



Figure 6

**Rows 2–22:** Repeat Row 1. Weave thread into beads to secure; trim.

#### 4) BRACELET EMBELLISHMENT.

Secure 6' of conditioned thread and exit the bracelet base from the first picot bead strung in Row 1.

**Pass 1:** String 3A; pass through the tip of the first picot of Row 1. String 6A and pass through the tip of the picot between Units 2 and 3 of the toggle. String 6A and pass through the tip of the second picot (between Units 1 and 2 of the base) of Row 1. String 3A and

pass through the last 3A strung in the first set of 6A. Pass through the tip of the picot between Units 2 and 3 of the toggle again and the next 3A. String 3A and pass through the tip of Row 1's third picot. String 3A (Figure 7a); pass through the next (third picot) bead. Weave through beads to exit the last picot bead in the next row (Figure 7b).

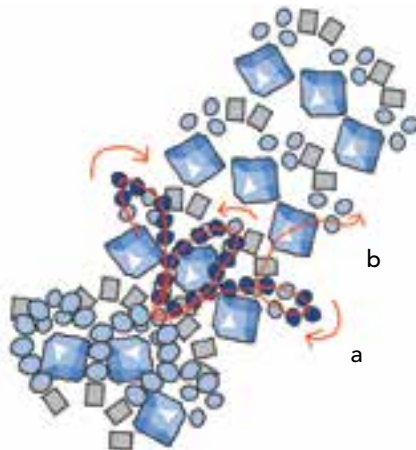


Figure 7

Repeat Pass 1, working back and forth across the bracelet base to embellish all 22 rows.

#### 5) TOGGLE BAR.

**Tube:** Leaving a 12" tail, use 3' of conditioned thread, B beads, and two-drop peyote stitch to make a strip that is 12 beads wide and 6 rows long. Zip the first and last rows together to form a tube. Exit one end of the tube.

**Embellish tube:** Work 3-bead picots between each pair of end beads around both ends of the tube (Figure 8).

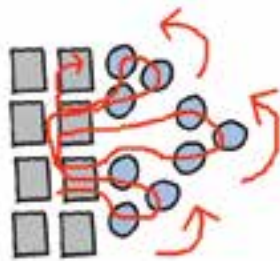


Figure 8

**Attach toggle:** Exit a bead in the middle of the tube. String 7B, 1 bead cap

(small end first), the 6mm round, 1 bead cap (wide end first), and 6B. Pass through 1B, the bottom 2A of the picot, and the next B. String 6B; pass back through the bead caps and round. String 7B and pass through the middle beads on the toggle bar (Figure 9). Repeat thread



Figure 9

path twice to secure; weave through beads and trim. ✦

Contact MIWAKO NARA at [wm@bumblebees-beads.com](mailto:wm@bumblebees-beads.com) or visit her website at [www.bumblebees-beads.com](http://www.bumblebees-beads.com). Her website is written in Japanese but is accompanied by easy-to-follow illustrations.

#### RESOURCES

Check your local bead shop or contact: Crystals: Pieces of the Past, (215) 243-7934, [www.piecesbeads.com](http://www.piecesbeads.com).



**project**

# romantic ruffle

KELLI BURNS



*Kelli discovered that working rounds of increasingly larger beads in right-angle weave formed a delightfully wavy edge on the beadwork without altering the stitch's basic thread path. She added a row of pearls down the center and pinched in the sides with small stitches, giving the bracelet the appearance of a pea pod.*

## TECHNIQUES

- :: right-angle weave
- :: square stitch

See page 20 for helpful technique information.

More wonderful beadwork projects are available at [interweavestore.com](http://interweavestore.com)

**1) BAND.** Work 6 rows of right-angle weave, keeping thread tension tight:

**Rows 1 and 2:** Use 9' of waxed white beading thread and B beads to work a chain of 58 right-angle weave units (Figure 1). Repeat for Row 2 (Figure 2).

**Row 3:** Use C beads to work 1 row of right-angle weave onto Row 2 (Figure 3).

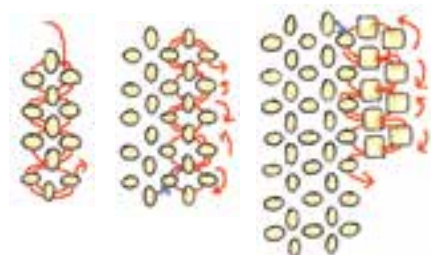


Figure 1      Figure 2      Figure 3

**Row 4:** Use 5' of conditioned FireLine, bicones, and A beads to work 1 row of right-angle weave onto Row 3: Exiting the first side C in Row 3, string 1 bicone, 1A, 1 bicone, 1A, and 1 bicone. Pass through all the beads in this unit again, exiting the next C of Row 3 (Figure 4). Repeat

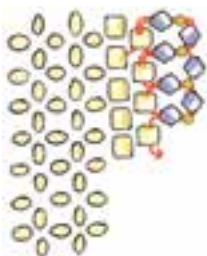


Figure 4

across for a total of 58 right-angle weave units.

**Row 5:** Weave through beads to exit an end B in Row 1. Repeat Row 3.

**Row 6:** Repeat Row 4.

**2) PEARLS.** Backstitch crystal pearls to the center of the band: Position the band horizontally in front of you. Leaving a 12" tail, use 9' of waxed white beading thread to exit the left side of the second B in Row 2. String 1 pearl; pass through the second B again and the pearl just strung.

\*String 1 pearl; pass through the next

seed bead and the pearl just strung (Figure 5). Repeat from \*, moving from

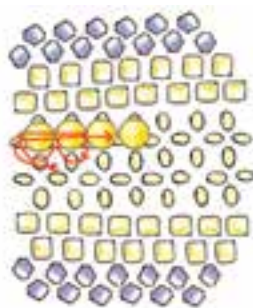


Figure 5

right to left as you add pearls, for a total of 45 pearls; if the pearls become too crowded, take a stitch without adding a pearl, as needed, to realign the pearls with the center row of B beads. Weave through beads to secure thread but do not trim.

**3) GATHERS.** Join the sides at intervals with small stitches to give the bracelet the appearance of a pea pod. Make 3 pinches:

Start 4' of new waxed white thread about one quarter of the way from one end of the beadwork. Pass through a pearl, the corresponding C bead in Row 5, the pearl again, and the corresponding C bead in Row 3 on the opposite side of the band. Pass through the same pearl and repeat the thread path once to draw the sides up against the pearl (Figure 6). Knot the thread

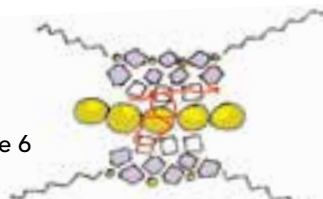


Figure 6

and weave through 14 more right-angle units and exit from a side C bead. Repeat entire step twice.

**4) CLASP.** Gather the ends to cup the beadwork around the last pearls and add the clasp:

Attach a split ring to each half of the clasp. Position the band vertically in front of you. Using the tail thread, exit

## MATERIALS

1 g gold size 15° seed beads (A)  
3 g gold-lined white matte size 11° seed beads (B)  
6 g gold-lined white matte size 8° seed beads (C)  
230 crystal AB 3mm crystal bicones  
45 gold 4mm crystal pearls  
1 gold-filled 16x18mm toggle clasp  
2 gold-filled 6mm split rings  
White size D nylon beading thread  
Crystal FireLine 6 lb beading thread  
Beeswax  
Thread conditioner

## TOOLS

Size 12 beading needles  
Scissors  
Chain-nose pliers

**FINISHED SIZE:** 7½"

the center of the end of the band. Pass through the leftmost B, 1 split ring, and the right B; repeat. Exit the left C, pass through the right C, and the left C again. Exit the left bicone and pass through the right bicone, then the left bicone again (Figure 7). Weave the



Figure 7

thread into the beads, knot to secure, and trim. Repeat the entire step at the other end of the band using the second split ring. ✦

KELLI BURNS has been beading for more than six years and owns The Hole Bead Shoppe in Bartlesville, Oklahoma. Reach her at [www.theholebeadshop.com](http://www.theholebeadshop.com) or [theholebeadshop@aol.com](mailto:theholebeadshop@aol.com).

## RESOURCES

Check your local bead shop or contact: All materials: The Hole Bead Shoppe, (918) 338-2444, [www.theholebeadshop.com](http://www.theholebeadshop.com).



The rings that form the centerpiece of this necklace celebrate circles, one of the most basic and most appealing of shapes, while a variation of netting forms the neck strap with triangular and square shapes.

### ARTIST'S TIPS

- *Swarovski chatons (#1012/1028), crystals with a similar shape but different facets, may be substituted for the dentelles.*
- *Having good tension is essential. If you find that your tension is generally loose, use microcrystalline wax; the sticky nature of this wax helps keep thread from retracting once it has been pulled through the beads, thus better maintaining a tight tension.*

### TECHNIQUES

- :: peyote stitch
- :: netting

More wonderful beadwork projects are available at [interweavestore.com](http://interweavestore.com)

# rivoli renaissance



## ABOUT THE ARTIST

Laura McCabe is a primarily self-taught beadweaver with an education in anthropology and historical costume reproduction and restoration. She produces elaborately beaded body adornment that combines Native American, African Zulu, and Victorian beadweaving techniques with modern materials and color schemes. Laura exhibits her work in national and international beadwork exhibitions and sells finished work at boutiques and galleries throughout the United States. She maintains a working studio in

Old Mystic, Connecticut, and teaches beading workshops across the United States and throughout the world.

Visit Laura's website, [www.justletmebead.com](http://www.justletmebead.com).

## MATERIALS

- 3 g dark bronze size 15° Czech charlottes (A)
- 3 g light bronze size 15° Czech charlottes (B)
- 8 g metallic dark plum size 15° Japanese seed beads (C)
- 3 g gilt-lined teal size 15° Japanese seed beads (D)
- 10 g silver-lined dark topaz size 15° cylinder beads (E)
- 5 g metallic dark purple size 11° Japanese seed beads (F)
- 5 g gilt-lined teal size 11° Japanese seed beads (G)
- 34 dark red coral AB2X 3mm crystal bicones
- 3 aqua unfoiled 48ss (about 11mm) crystal dentelles
- Smoke 6 lb braided beading thread
- Microcrystalline wax

## TOOLS

- Scissors
- Size 13 and 15 English beading needles

FINISHED SIZE: 15 3/4 "

1) RINGS. Work peyote stitch to form a ring:

Rounds 1 and 2: Use 3' of waxed thread to string 36A, leaving a 6" tail.

Round 3: Work flat peyote stitch with 1A in each stitch, forming a small strip. Pass through an A at the other end of the strip to form a loop (Fig. 1).

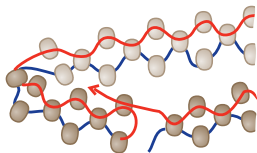


Fig. 1: Finishing Round 3 by pulling the strip into a ring

Round 4: Work tubular peyote stitch with 1C in each stitch. Step up for the next (and each subsequent) round by passing through the first bead added in the current round.

Rounds 5– 7: Work tubular peyote stitch with 1E in each stitch to form three rounds. Weave through beads

to exit from Round 1.

Round 8: Repeat Round 4.

Rounds 9–11: Work tubular peyote stitch with 1E in each stitch to form three rounds.

Round 12: Work tubular peyote stitch with 1F in each stitch (Fig. 2).

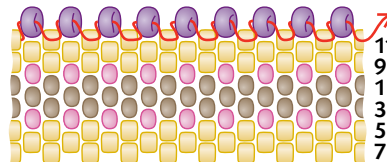


Fig. 2: Working Round 12

Zip: Pass

through the nearest E of Round 7, then the following F of Round 12; repeat around to zip Rounds 7 and 12 together (Fig. 3). Weave in the tail thread and trim, but do not trim the working thread. Set aside.

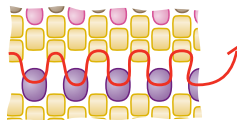


Fig. 3: Zipping the side of the ring together

Repeat entire step twice for a total of 3 rings (these rings will be used in Step 2). Repeat entire step four times, but this time secure the working thread and trim; set aside (these "open rings" will be used in Step 3). Repeat entire step once more, this time using 1E in place of one of the Fs in Round 12 (this final ring will be used for the clasp in Step 6).

2) BEZELED DENTELLES. Embellish 3 rings by adding dentelles and bezel around them:

Bezel Rounds 1 and 2: Weave the working thread of 1 ring through the working thread of 1 ring through beads to exit a C of Round 4. Place the dentelle into the ring, point side down, and work two rounds of tubular peyote stitch with 1C in each stitch. *Note:* You may find it easier to use a size 15 needle when bezeling.

Bezel Round 3: Work tubular peyote stitch with 1A in each stitch.

Use a size 13 needle for working the rings and strap, but switch to the size 15 needle if necessary when bezeling the crystal dentelles.

Bezel Round 4: Work tubular peyote stitch with 1B in each stitch. Tie a half-hitch knot between beads to hold the tension. Weave through beads to exit from Bezel Round 1 (Fig. 4).

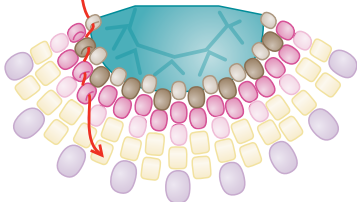


Fig. 4: Weaving through beads after working Bezel Round 4

Embellishment: String 1G and pass through the next C of Bezel Round 1; repeat around to embellish the bezel (Fig. 5). Secure the thread and trim. Set aside.

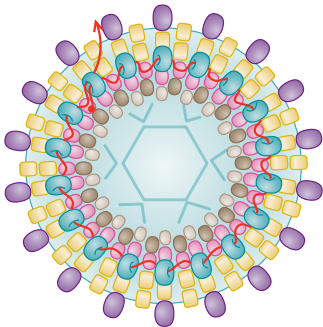


Fig. 5: Embellishing the beveled dentelle with G

Repeat entire step twice for a total of 3 dentelle-embellished rings.

### 3) CENTERPIECE. Connect all rings:

Ring 1: Start 4' of new doubled waxed thread that exits from an F in Round 12 of one of the open rings. Working clockwise, string 1G and pass through the next F in the round; repeat seven times to peyote-stitch a total of 8G.

Ring 2: String 1G, 1 bicone, 1F, 1 bicone, and 1G; pass through an F in Round 12 of a dentelle-embellished ring. Working clockwise, string 1G and pass through the next F in the round; repeat four times to peyote-stitch a total of 5G (Fig. 6).

Ring 3: String 1G, 1 bicone, 1F, 1 bicone, and 1G; pass through an F in Round 12 of a second open ring. Working clockwise, string 1G and pass through the next F in the round; repeat four more times to peyote-stitch a total of 5G.

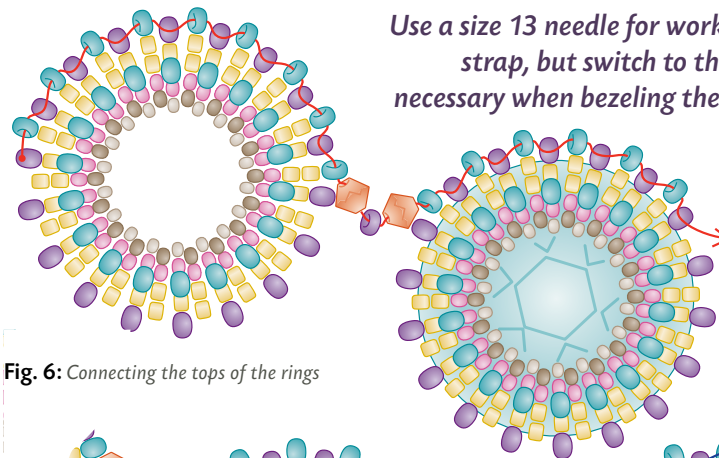


Fig. 6: Connecting the tops of the rings

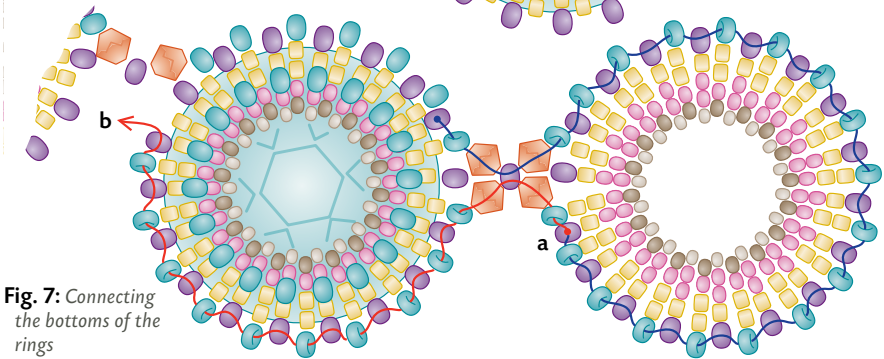


Fig. 7: Connecting the bottoms of the rings

Ring 4: String 1G, 1 bicone, 1F, 1 bicone, and 1G; pass through an F in Round 12 of another dentelle-embellished ring. Working clockwise, string 1G and pass through the next F in the round; repeat five times to peyote-stitch a total of 5G.

Ring 5: Repeat as for Ring 3 using a third open ring.

Ring 6: Repeat as for Ring 2 using the final dentelle-embellished ring.

Ring 7: String 1G, 1 bicone, 1F, 1 bicone, and 1G; pass through an F in Round 12 of the final open ring. Working clockwise, string 1G and pass through the next F in the round; repeat fifteen times to peyote-stitch a total of 16G (Fig. 7a).

Bottoms: String 1G and 1 bicone; pass through the F between Rings 6 and 7. String 1 bicone and 1G; pass through the F in Round 12 two beads below the one last exited in this ring. Working clockwise, string 1G and pass through the next F in the round; repeat eight times to peyote-stitch a total of 9G (Fig. 7b). Repeat this section along the bottoms of the remaining rings, working

as many peyote stitches with 1G in each stitch along the edges as required to completely encircle each. Secure the thread and trim.

4) STRAPS. Use seed beads and modified netting to weave the necklace straps. The edges of the straps are finished differently to cause the beadwork to curve around the neckline: Start: Leaving a 12" tail, use 10' of new waxed thread to string 3C, 1G, 1 bicone, 1F, 1 bicone, 1G, 3C, 1G, and 1 bicone; pass back through the F just added. String 1 bicone, 1G, and 1C; pass through the first 11 beads strung to exit from the second set of 3C from left to right (Fig. 8).

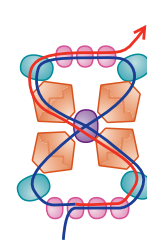


Fig. 8: Starting a necklace strap

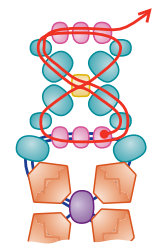


Fig. 9: Working Unit 1 of a necklace strap

Unit 1: String 1D, 1G, 1E, 1G, 1D, 3C, 1D, and 1G; pass back through the E just added. String 1G and 1D; pass through the 3C along the bottom side of the unit, from left to right, then through the first 8 beads added in this unit to exit the 3C from left to right (Fig. 9).

Units 2–12: Repeat Unit 1 eleven times or until long enough to form half of the necklace strap. *Note:* An additional unit on each side of the necklace adds ½" to the overall length.

Connector loop: String 1F, 12C, and 1F; pass through the 3C last exited. Repeat the thread path to reinforce. Weave through beads to exit down through a corner D (Fig. 10a).

Inside edge: String 1B, 1E, and 1B; pass down through the nearest corner D of the same unit. String 1F; pass down through the nearest corner D of the next unit. Repeat to add beads between the stitches along one side of the beadwork (Fig. 10b) until you reach the first stitch. Pass through the 3C that separate the first and second stitches and up through the nearest D on the opposite corner.

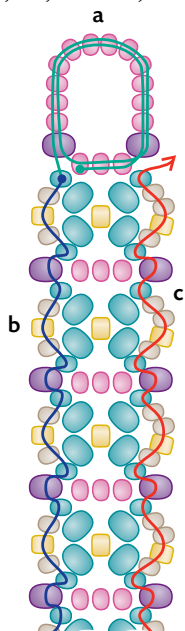


Fig. 10: Strap loop and edges

Outside edge: String 1B, 1D, and 2B; pass up through the nearest corner D of the same unit. String 1F; pass up through the nearest corner D of the next unit. Repeat to add beads between the stitches along the side of the beadwork, curving the strap (Fig. 10c). Secure the working thread and trim; do not trim the tail. Set aside. Repeat entire step to form a second strap.

5) ASSEMBLY. Work strips of peyote stitch to connect the centerpiece to the strap:

Strip: Using the 12" tail thread that exits from the first C at the beginning of one of the straps, work a strip of peyote stitch 2C wide and 28 rows long (Fig. 11).

Picots: String 3B, pass down through the next C along the edge of the strip just made, and up through the next one; repeat down the edge (Fig. 12). Weave through the 3C at the end of the strap and add picots along the opposite edge of the strip in the same manner.

Connection: Pass the peyote-stitched strip through one of the open rings at one end of the centerpiece, then fold it back on itself so the first and last rows touch. *Note:* Be sure that the peyote-stitched strip is placed so that it and the centerpiece curve with the neckline. Zip the final and first rows of the strip

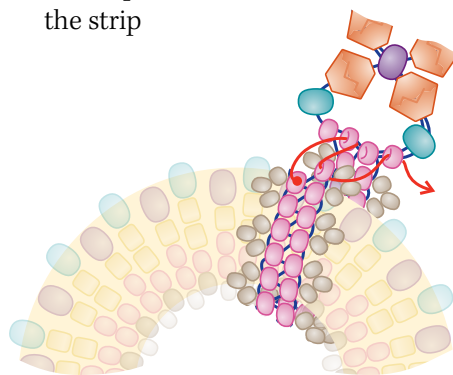


Fig. 13: Zipping the loop

together to form a loop (Fig. 13). Repeat entire step to connect the remaining strap to the other end of the centerpiece.

6) CLASP RING. Weave the working thread of the clasp ring set aside in Step 1 through beads to exit a 1E of Round 12. Work a strip of peyote stitch 2E wide and 20 rows long off the side of the ring. Repeat the picot embellishment from Step 5. Pass the strip through the connector loop at the end of one of the straps. Zip together the final and first rows of the strip to form a loop. Secure the thread and trim.

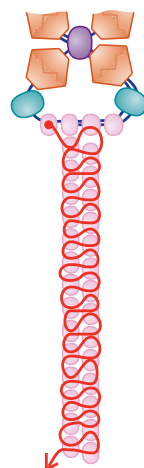


Fig. 11: Peyote stitching the strip at the bottom of a strap

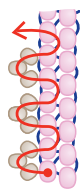


Fig. 12: Edging the strip with picots

7) BAR. Peyote-stitch and embellish the bar half of the clasp:

Tube: Use 2' of new waxed thread to peyote-stitch a rectangle 14E wide by 12 rows long; zip the final and first rows together to form a tube.

Edging: Exiting an edge E, string 1B, 1 bicone, and 3C; pass back through the bicone. \*String 1B, pass down through the next E at the edge of the tube, and up through the following one. String 1B, pass through the bicone, 3C, and back through the bicone (Fig. 14). Repeat from \* around to seat the bicone in the center of the tube. Repeat edging at the other end of the tube.

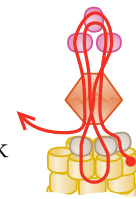
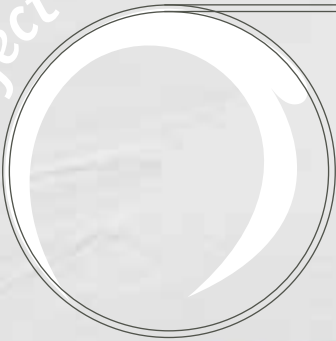


Fig. 14: Embellishing the end of the toggle bar

Connector: Weave through the tube beads to exit from the sixth bead in a row. String 1E and pass through the eighth bead in the same row. Peyote-stitch a strip off the tube 2E wide and 20 rows long. Repeat the picot embellishment from Step 5. Pass the strip through the connection loop at the end of the open strap. Zip the final and first rows of the strip together to form a loop. Secure the thread and trim. ♦

## RESOURCES

Check your local bead shop or contact: Kits including Swarovski #1200 dentelles, Delica cylinder beads, FireLine braided beading thread, and all other beads and findings: Laura McCabe, [www.justletmebead.com](http://www.justletmebead.com).



### TECHNIQUES

- :: tubular peyote stitch
- :: netting
- :: fringe
- :: stringing
- :: wireworking
- :: crimping

More wonderful beadwork projects are available at [interweavestore.com](http://interweavestore.com)

# glam garland

Wear this bold reversible off-loom extravaganza to your next holiday party and you're sure to witness a good dose of jaw-dropping.

## ABOUT THE ARTIST

Jean Campbell designs, teaches, and writes about beadwork. 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 an over-the-top beadwoven spectacle employing materials that aren't usually used together: seed beads, crystals, and resin. Plus, her use of size 8° seed beads makes this design fairly quick to stitch.



Find out more about what's on Jean's beading mind in her weekly blog on [beadingdaily.com](http://beadingdaily.com) and on her website, [www.jeancampbellink.com](http://www.jeancampbellink.com).

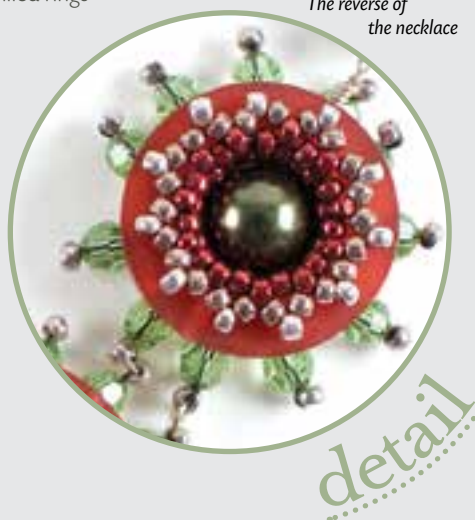
## MATERIALS

32 permanent-galvanized metallic lavender size 11° seed beads  
10 g permanent-galvanized metallic red size 8° seed beads (A)  
10 g permanent-galvanized metallic mauve size 8° seed beads (B)  
10 g permanent-galvanized metallic lavender size 8° seed beads (C)  
147 peridot 6mm crystal rounds  
19 dark green 8mm crystal pearl rounds  
16 dark green 12mm crystal pearl rounds  
11 red 32×5mm resin horizontally drilled rings  
2 sterling silver 2" head pins  
28 sterling silver 5mm jump rings  
4 sterling silver 2mm crimp tubes  
Smoke 6 lb braided beading thread  
12" of .018 beading wire  
Beeswax  
Clear jeweler's adhesive

## TOOLS

Scissors  
Size 11 beading needle  
2 pairs of chain-nose pliers  
Round-nose pliers  
Crimping pliers  
Awl  
Thread burner  
Wire cutters

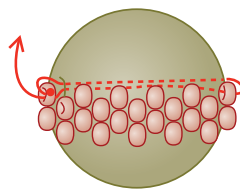
FINISHED SIZE: 22"



## ARTIST'S TIPS

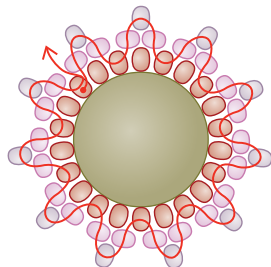
- **This necklace is reversible—it looks great front and back.**
- **The necklace shown here has a holiday-themed colorway, but any colorway will do.**
- **Not into the sparkly look of crystals? Substitute any type of bead for the 6mm, 8mm, and/or 12mm beads.**
- **The starbursts on this necklace are ripe with possibilities! Make a couple and hook them to ear wires for a glamorous pair of earrings. Or make several, link them together, and add a clasp for a flashy bracelet.**

**1) STARBURSTS.** Use 4' of waxed doubled thread to embellish the resin rings by stitching rings of tubular-peyote stitch, netting, and fringe: Rounds 1 and 2: String 22A, leaving a 2" tail. Tie a square knot to form a tight circle. Pass through all the beads again, pulling the working thread as you go to hide the knot and tail thread within the beads. Round 3: Use 1A in each stitch to peyote-stitch a total of 11A. Step up for the next and subsequent rounds by passing through the first bead added in the round. Round 4: Repeat Round 3. Pearl: String one 12mm pearl; pass through 1A on the opposite side of the tube to seat the pearl. Pass back through the pearl and through the first 1A exited in this step. Repeat the thread path to reinforce. Exit from an A of Round 4 (Fig. 1).



**Fig. 1:** Adding a pearl to the center of a peyote-stitched tube

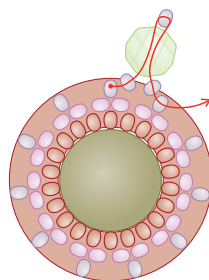
Rounds 5 and 6: Continue working tubular peyote stitch with 1A in each stitch to form a beaded tube 6 rounds high. Round 7 (back): String 1B, 1C, and 1B; pass through the next 1A of the previous round and pull tight. Repeat around to add a total of 11 nets (Fig. 2). Weave through beads to exit from Round 1.



**Fig. 2:** Adding 3-bead nets between Round 6 beads

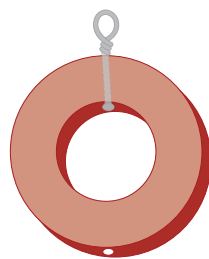
Ring: Pass the working thread through the center opening of 1 ring. Pull the beaded tube into the center of the ring. *Note:* Round 7

will stop the tube from sliding out the front. Round 8 (front): Repeat Round 7, working off of the beads of Round 1. Exit from 1C. *Note:* You will most likely need to use an awl to press the beads back, allowing you to pass your needle through the beads, then use chain-nose pliers to pull the needle through. Fringe: String 1C, one 6mm round, and 1C; pass back through the 6mm round. String 1C; pass through the next 1C of Round 8 (Fig. 3). Repeat around to add a total of 11 fringes. Weave through all beads again to reinforce. Secure the thread and



**Fig. 3:** Adding fringe to the front of a starburst trim. Set aside.

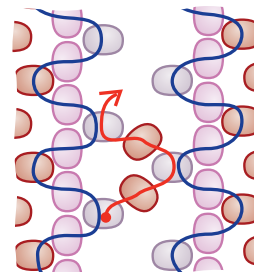
Repeat entire step eight times to form a total of 9 beaded starbursts. Connector starbursts: Use 1 head pin to string 1 resin ring from inside to outside so the head of the pin sits inside the ring. Form a wrapped loop to secure the pin (Fig. 4). Repeat stitching instructions to



**Fig. 4:** Attaching a head pin to a ring make a starburst that sits inside the ring as before. Repeat this step to form a second connector starburst.

**2) TOGGLE RING.** Use 3' of waxed doubled thread to form a clasp ring; Base: Create a hollow peyote-stitched tube with netted ends: Repeat Rounds 1–6 of Step 1 using B

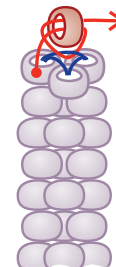
(instead of A), omitting the pearl. Repeat Rounds 7 and 8 of Step 1 using 3C in each stitch (instead of 1B, 1C, and 1B), omitting the ring. Omit the fringe added to Round 8 in Step 1. Round 9 (outside): String 1A and pass through the middle C of the next Round 7 net, then string 1A and pass through the next 1C in Round 8; repeat to zip together Rounds 7 and 8 on the outside of the central tube (Fig. 5). Exit from 1C of Round 7 or 8.



**Fig. 5:** Zipping together the outside edge of the clasp ring

Connection loop: String 6 size 11's; pass through the last 1C exited and the next 1A. Weave through the 6 size 11's just added and pass through the nearest 1A. This centers the loop on the outside edge of the ring. If possible, repeat the thread path to reinforce; secure the thread and trim.

**3) TOGGLE BAR.** Use 3' of waxed, doubled thread to peyote-stitch a strip 14C wide and 6 rows long. Fold the strip lengthwise and zip the first and last rows together into a tube. Exit from an end bead. String 1A and loop under the exposed thread between the next 2 end Cs (Fig. 6); repeat around to add a total of 3A. Pass



**Fig. 6:** Starting the toggle bar edging

through the 3A again to reinforce. Weave through the C to exit midtube. String 6 size 11's and pass through the last C exited to form a loop; if possible, repeat the thread path to reinforce. Continue weaving through C to exit from an end bead at the other end of the tube. Repeat the 3A embellishment as before. Secure the thread and trim.

**4) FOCAL RING.** Use 6' of doubled thread to stitch a tubular peyote-stitched focal ring:

**Base:** Repeat the toggle ring in Step 2, this time starting with 52B; omit the connection loop. Exit from a C in Round 7.

**Crystal fringe:** String 1C, one 6mm round, and 1C; pass back through the 6mm round. String 1C; pass through the next 1C added in Round 7. Repeat around to add a total of 21 crystal fringes.

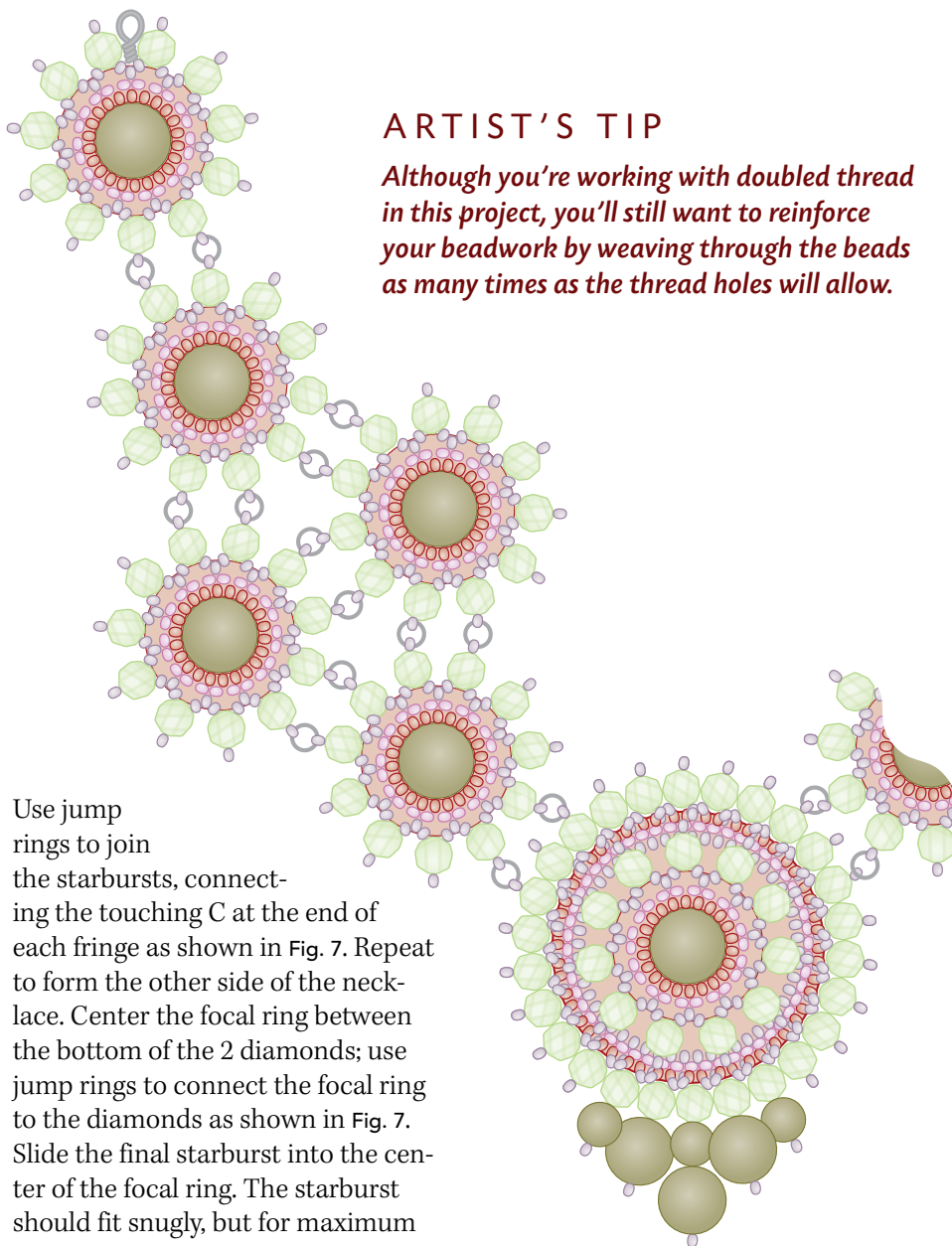
**Small pearl fringe:** String 1C, one 6mm round, one 8mm pearl, and 1C; pass back through the pearl and 6mm round. String 1C; pass through the next 1C of Round 7.

**Medium pearl fringe:** String 1C, one 6mm round, one 12mm pearl, and 1C; pass back through the pearl and 6mm round. String 1C; pass through the next 1C of Round 7.

**Large pearl fringe:** String 1C, one 6mm round, one 8mm pearl, one 12mm pearl, and 1C; pass back through the pearls and 6mm round. String 1C; pass through the next 1C added in Round 7.

Work another medium pearl fringe and another small pearl fringe. If possible, repeat all fringe thread paths to reinforce. Secure the thread and trim. Set the focal ring aside.

**5) ASSEMBLY.** Arrange 4 regular starbursts (those without the connection head pin) into a diamond so the fringe ends just touch. Place a connector starburst, loop side pointing upward, at the top of the diamond.



## ARTIST'S TIP

*Although you're working with doubled thread in this project, you'll still want to reinforce your beadwork by weaving through the beads as many times as the thread holes will allow.*

Use jump rings to join the starbursts, connecting the touching C at the end of each fringe as shown in Fig. 7. Repeat to form the other side of the necklace. Center the focal ring between the bottom of the 2 diamonds; use jump rings to connect the focal ring to the diamonds as shown in Fig. 7. Slide the final starburst into the center of the focal ring. The starburst should fit snugly, but for maximum security, turn the work over and use a small bit of jeweler's adhesive to glue the edge of the ring to the inside edge of the focal ring.

**Fig. 7:** Connecting the starbursts and focal

**6) STRAPS.** Use 6" of beading wire to string 1 crimp tube, 10 size 11's, and the toggle bar's loop. Pass back through the tube and crimp. String {one 8mm pearl and 1C} eight times. String one 12mm pearl, 1 crimp tube, and the wrapped loop of one of the connector starbursts. Pass back through the tube and crimp. Trim any excess beading wire. Repeat entire step, this time attaching the toggle ring to the other side of the necklace. ♦

## RESOURCES

Check your local bead shop or contact:  
 Resin rings: Natural Touch Beads, (707) 781-0808, [www.naturaltouchbeads.com](http://www.naturaltouchbeads.com). Seed beads, FireLine braided beading thread, and Swarovski 6mm crystals: Beyond Beadery, (800) 840-5548, [www.beyondbeadery.com](http://www.beyondbeadery.com). Findings and Swarovski crystal pearls: FusionBeads.com, (888) 781-3559. E6000 adhesive: Michaels, (800) 642-4235, [www.michaels.com](http://www.michaels.com).

# Shedding Light on Crystals

## *Their Glitz, Their Glam, Their Glory*

*Danielle Fox*

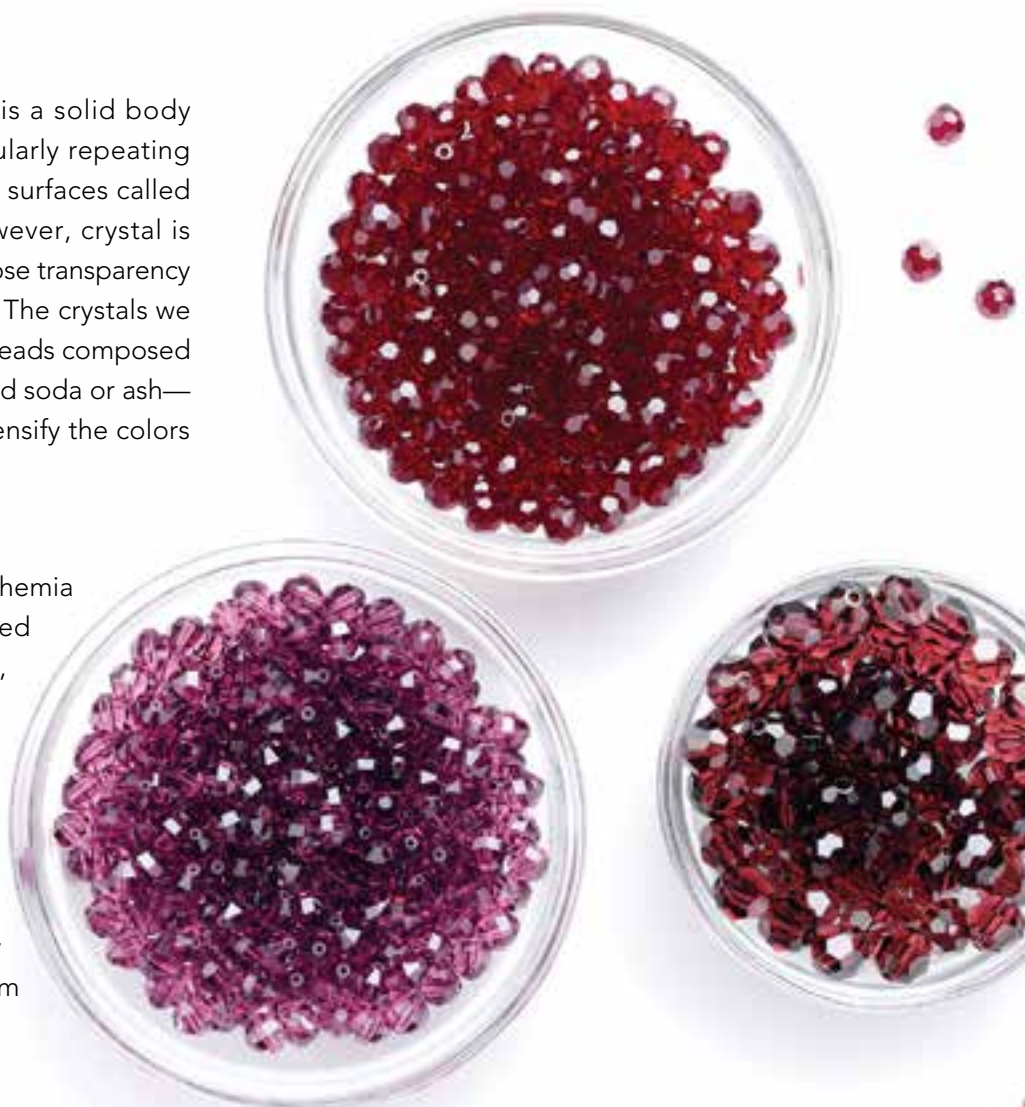
*What makes crystals so positively irresistible? Perhaps it's the way they encapsulate beauty between shimmering facets of quartz or glass. Or the way—like classic Hollywood movie stars—they dazzle us with glittering radiance, knock-'em-dead glamorous-ness, and sparkly sexiness. Whatever power crystals already hold over you, we're certain that after reading this tribute and perusing the shimmering projects that follow, you'll never again be able to resist the awesome allure of crystals.*

### CRYSTALS DEFINED

Scientifically speaking, a crystal is a solid body whose atoms are arranged in a regularly repeating pattern, often having smooth planar surfaces called faces. In more common usage, however, crystal is transparent quartz or a substance whose transparency and colorlessness resembles quartz. The crystals we bead-ers are familiar with are crystal beads composed of glass—silica (sand quartz), lime, and soda or ash—with lead added to brighten and intensify the colors and clarity.

### ENTER SWAROVSKI

For years artisans, namely from Bohemia (today's Czech Republic), hand carved glass to create crystal beads. In 1892, however, Daniel Swarovski created a cutting-edge machine that added precision and subtracted time from the crystal-making process. Moving his family and his proprietary invention to secluded Wattens, Austria, in 1895, Swarovski set up the company that has ruled the glass-crystal kingdom for more than one hundred years.



## CRYSTALS, COUTURE, AND COSTUME JEWELRY

Designers quickly realized the potential of Swarovski's glitzy, yet affordable, crystals. Legendary jewelry and clothing designers Elsa Schiaparelli and Coco Chanel blended crystals into their costume jewelry and fashions. Other renowned designers such as Christian Dior, Yves Saint Laurent, Gianni Versace, and Giorgio Armani have continued the tradition by embellishing necklines, cuffs, straps, and accessories with crystals. Giorgio Armani used Swarovski crystals in his *haute luxe* Privé line and said, "By working with Swarovski crystals, I was able to play with light and create a shimmering effect on moving cloth. . . [drawing] attention to the contours and cut of the garments, making the wearer literally shine as she moves."

## DESIGNING WITH CRYSTALS

One of the best things about crystals, however, is that even nonrunway fashion and jewelry designers can afford to use them to shed light on their designs. Bonnie Clewans, a frequent *Beadwork* contributor, incorporates crystals into just about everything she designs. Says Clewans, "I usually mix crystals with seed beads or semiprecious stones, but occasionally I mix them with Czech fire-polished beads."

Fusion Beads's resident crystal expert, Lindsay Burke, loves to use Swarovski crystals in her wireworking projects. She also uses crystals to make big bauble bracelets and chandelier earrings. Says Burke, "I love to combine crystals with sterling silver beads, gold-filled beads, chain, rhinestones, Swarovski pearls, and Swarovski filigree components. And they work great in simple stringing projects as well."

For more crystal project ideas, visit Swarovski's new Create Your Style website, [www.create-your-style.com](http://www.create-your-style.com).

## EVER EN VOGUE






































































Besides being affordable and versatile, the extraordinary variety of crystals makes them wonderful jewelry components. Swarovski currently offers more than 100,000 different shapes, colors, sizes, and facet styles, and their collection now includes more than 50,000 different articles. Truly there's something for every designer's needs.

Bracelet by Bonnie Clewans.  
For instructions, visit our website,  
[www.beadworkmagazine.com](http://www.beadworkmagazine.com).

### Glittering Facts About Swarovski Crystals

- Performer Liberace had a piano encrusted with Swarovski crystals.
- Marilyn Monroe wore a skin-tight evening gown dripping with 6,000 Swarovski crystals while singing "Happy Birthday" to John F. Kennedy at Madison Square Garden in 1962. This dress fetched \$1.2 million at a Christie's auction in 1999.
- The replicas of the British Crown Jewels are made with Swarovski crystals.

**SWAROVSKI CLASSIC BEAD COLORS (Colors exclusive to Swarovski are underlined)**

 Crystal 001	 Khaki 550	 Rose 209	 Crystal Aurore Boreale 001 AB
 <u>Shadow Crystal</u> 250	 <u>Lime</u> 385	 Fuchsia 502	 Crystal Aurore Boreale 2x 001 AB2x
 Black Diamond 215	 Olivine 228	 Light Amethyst 212	 Crystal Satin 001 SAT
 <u>Merion</u> 242	 <u>Fireopal</u> 237	 Violet 371	 Crystal Comet Argent Light 001 CAL
 <u>Light Azure</u> 361	 <u>Padparadscha</u> 542	 <u>Tanzanite</u> 539	 Crystal Mat-Finish 001 MAT
 Aquamarine 202	 Hyacinth 236	 Amethyst 204	 White Opal Sky Blue 234 SBL
 Light Sapphire 211	 <u>Indian Red</u> 374	 White Opal 234	 White Opal Star Shine 234 STS
 <u>Indian Sapphire</u> 217	 Light Siam 227	 <u>Pacific Opal</u> 390	 Crystal Bermuda Blue 001 BBL
 Sapphire 206	 Siam 208	 <u>Violet Opal</u> 389	 Crystal Heliotrope 001 HEL
 Capri Blue 243	 Ruby 501	 White Alabaster 281	 Crystal Metallic Blue 2x 001 METBL2x
 Montana 207	 Garnet 241	 Jet 280	 Crystal Golden Shadow 001 GSHA
 <u>Chrysolite</u> 238	 <u>Burgundy</u> 515	 Turquoise 267	 Crystal Dorado 2x 001 DOR2x
 Peridot 214	 <u>Silk</u> 391	 <u>Rose Alabaster</u> 293	 Jet Hematite 280 HEM
 <u>Erinite</u> 360	 <u>Light Peach</u> 362		 Jet Hematite 2x 280 HEM2x
 <u>Indicolite</u> 379	 Light Colorado Topaz 246		 Jet Nut 2x 280 NUT2x
 Blue Zircon 229	 Topaz 203		 Crystal Vitrail Medium 001 VM
 Emerald 205	 <u>Light Smoked Topaz</u> 221		
 <u>Turmaline</u> 373	 Smoked Topaz 220		
 Jonquill 213	 <u>Smoky Quartz</u> 225		
 <u>Light Topaz</u> 226	 Light Rose 223		

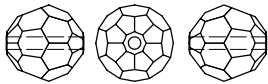
The word crystal is based on the Greek word *krystallos*, derived from *kryosk*, meaning icy cold.

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your **STYLE**™  
with Swarovski®

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Slight changes in shades are unavoidable.

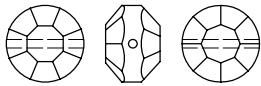
## Popular Crystal Shapes



faceted round



barrel



flat round



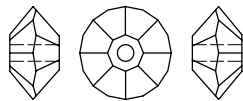
drop



15x6mm



rondelle or princess-cut



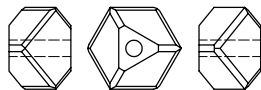
spacer



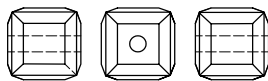
bicone



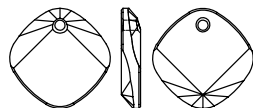
6.6x6mm



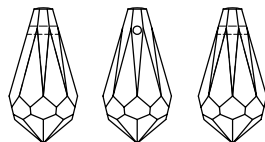
cube diagonal hole



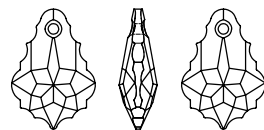
cube



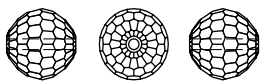
metro pendant



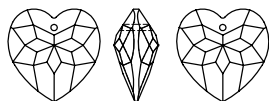
pendant



baroque pendant



disco ball



faceted heart

COURTESY OF SWAROVSKI

### Tip

When you're using crystals in needle and thread projects, make sure to bookend them with seed beads to prevent them from cutting the thread.

And there's always something new. That's because Swarovski takes great pains to keep up with worldwide trends in color, cut, and shape. According to Swarovski product manager Stefan Elwischger, the company has a large team of designers, trend analysts, scientists, and product developers whose job it is to anticipate future trends and develop crystal "recipes" to meet trend demands. Twice a year, Swarovski introduces new colors and effects as well as new shapes.

Still, crystals aren't in and of themselves a trend, but rather an ingredient in fashion, says Kim Krikorian, Swarovski's public relations manager. "We're seeing a move toward stronger embellishment, even if silhouettes are getting simpler," she says. To paraphrase Coco Chanel, "Fashion goes out of fashion. Crystals, never."

Danielle Fox is managing editor of *Beadwork*.



A selection of Swarovski's filigrees.

### New! New! New!

Our bead shop sources—Lindsay Burke from Fusion Beads and Betcey Ventrella from Beyond Beadery—tell us customers are already going crazy for these new crystals from Swarovski:



New color: Purple Velvet



New effect: Crystal Copper

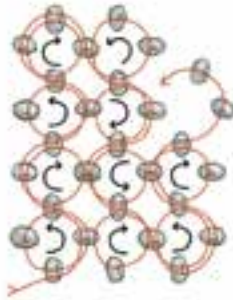
New shapes, clockwise from top: Two helix beads, butterfly-shaped bead, flower-shaped bead, and Simplicity bead.



# TECHNIQUES

## Right-Angle Weave (Single Needle)

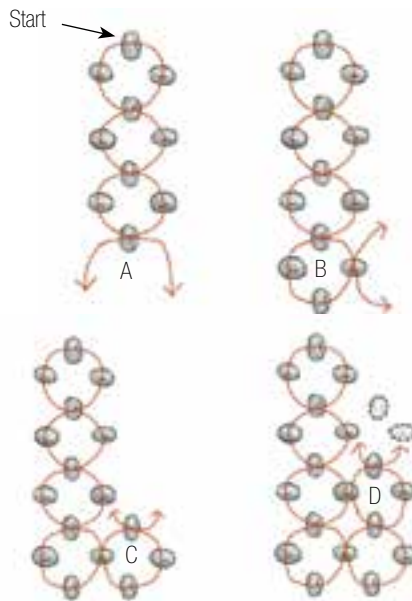
String 4 beads and pass through them again to form the first unit. For the rest of the row, string 3 beads, pass through the last bead passed through in the previous unit, and the first 2 just strung; the thread path will resemble a figure-eight, alternating directions with each unit. To begin the next 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.

## 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).

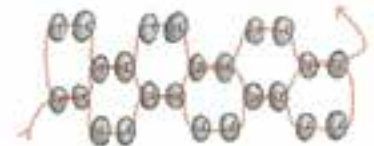


To turn at the end of the row, use the left needle to string 3 beads, then cross the right needle back through the last bead strung (B). Use the right needle to string 3 beads, then cross the left needle back through the last bead strung (C). To continue the row, use the right needle to string 2 beads; pass the left needle through the next bead on the previous row and back through the last bead strung (D).

## Flat Peyote Stitch



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



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

## Square Stitch

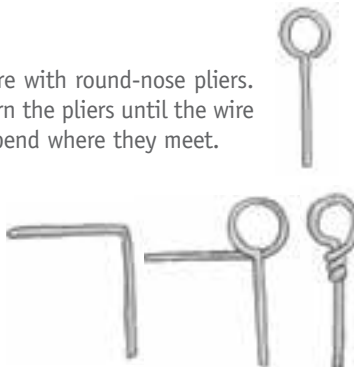
Begin by stringing a row of beads. For the second row, string 2 beads, pass through the second-to-last bead of the first row, and through the second bead just strung. Continue by stringing 1 bead, passing through the third-to-last bead of the first row, and through the bead just strung. Repeat this looping technique to the end of the row.



## 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.



## Stringing

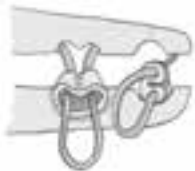
Stringing is a technique in which you use beading wire, needle and thread, or other material to gather beads into a strand.



# TECHNIQUES

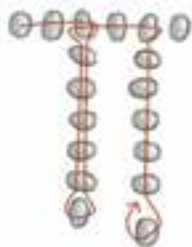
## Crimping

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.



## 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.



## Netting (single thread)

Begin by stringing a base row of 13 beads. String 5 beads and go back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and go back through the next; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net and continue.



## Tubular Peyote Stitch

String an even number of beads and make a foundation circle by passing through them two more times, exiting from the first bead strung. String 1 bead and pass through the third bead of the foundation circle. String 1 bead and pass through the fifth bead of the foundation circle. Continue adding 1 bead at a time, skipping over 1 bead of the first round, until you have added half the number of beads of the first round. Exit from the first bead of the second round. String 1 bead, pass through the second bead added in the second round, and pull thread tight. String 1 bead and pass through the third bead added in the second round. Continue around, filling in the "spaces" 1 bead at a time. Exit from the first bead added in each round.

