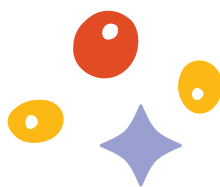




Beading Daily's Guide to Herringbone Stitch:

7 Free Herringbone Patterns



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STITCH PRO



by JEAN CAMPBELL p. 1

THERAPY NECKLACE



by MARGO FIELD p. 3

MAGGIE'S WEAVE



by MARLENE BLESSING p. 6

FRESH TWIST



by DORIS COGHILL p. 8

CAIRO COLLAR



by LYNN DAVY p. 10

MODERN MEDIEVIAL RING



by MARIA THERESA FERREIRA p. 14

PURPLE ANEMONE



by LESLEE FRUMIN p. 17

Beading Daily's Guide to Herringbone Stitch:

7 Free Herringbone Patterns

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I can't think of another bead-weaving stitch that is as versatile as herringbone stitch. Maybe I'm biased – herringbone stitch is, after all, my go-to beading stitch when I want to make a beaded rope for a pendant, a beaded bezel for a cabochon or a crystal stone, or make a fancy beaded collar.

With its origins in the heart of South Africa's Ndebele tribe, there is a rich history of culture and craft behind herringbone stitch. Herringbone stitch is instantly recognizable from the distinctive "v" pattern formed by the beads and thread path.

Herringbone stitch and all of its wonderful variations can be used for just about any beading task at hand. Need a quick beaded rope or lariat? Try making a soft, supple, and strong herringbone rope. A strong and sturdy base for beaded necklaces and bracelets can be made with flat herringbone. Tubular herringbone, with or without a twist, is the perfect way to create substantial beaded bracelets and necklaces that are just begging for a little embellishment!

Because we love herringbone stitch, we've put together six of our favorite herringbone stitch beading patterns for you in our latest free eBook, *Beading Daily's Guide to Herringbone Stitch*:

- First, let Jean Campbell, our resident bead-weaving genius, take you through basic herringbone stitch and beyond with her Stitch Pro column.

- I've always said that beading is the best therapy around, and apparently, Margo Field agrees. Her Therapy Necklace uses a simple herringbone tube that you can embellish to your heart's desire.

- If you've ever thought that basic herringbone tubes were boring, check out Maggie's Weave by Marlene Blessing. Adding

a splash of colorful stripes and mixing in some wonderful silver beads will give you a basic herringbone necklace that's casual, yet stylish.

- Learn the basics of twisted tubular herringbone with Doris Coghill's Fresh Twist. This simple and refreshing herringbone necklace can be used to showcase your favorite glass bead!

- Lynn Davy's Cairo Necklace is a perfect example of how a strong herringbone stitch base can be embellished with larger beads for a modern, sophisticated look.

- Herringbone tubes and ropes are wonderfully supple and soft, and Maria Theresa Ferreira takes full advantage of these qualities with her Modern Medieval Ring. Bend and swirl a simple herringbone rope to capture a beautiful crystal pearl focal bead!

- Finally, combine both tubular twisted and flat circular herringbone stitch in Leslee Frumin's fabulous Purple Anemone necklace. You'll give your newly-developed herringbone stitch skills a real workout while you create a stunning piece of beaded jewelry!

So grab your favorite tube of seed beads and get comfortable, because once you start stitching these projects using herringbone stitch, you'll find it's very hard to stop. (Don't say I didn't warn you!)

Bead Happy,



Jennifer VanBenschoten, Beading Daily editor

Stitch Pro

Flat Herringbone Stitch

JEAN CAMPBELL



This issue, we'll tackle flat herringbone stitch—a quick, strong stitch. Got herringbone down? Then expand your skills by learning how to make both subtle and extreme increases, creating this pretty crown shape. All you need to follow along is two different colors of size 11° seed beads (A and B), a few 4mm round beads, a beading needle, and some thread.

Techniques

- ladder stitch
- herringbone stitch
- picot

ARTIST'S TIPS

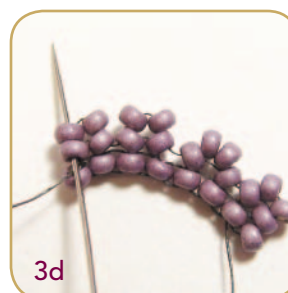
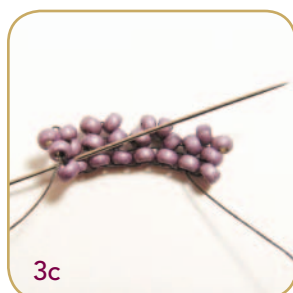
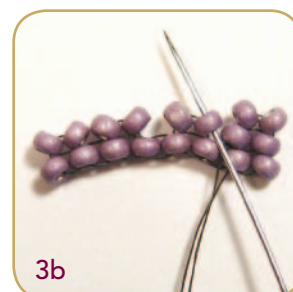
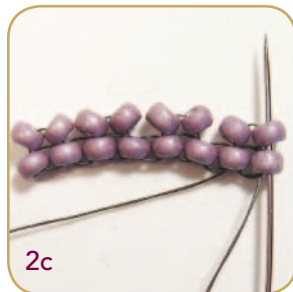
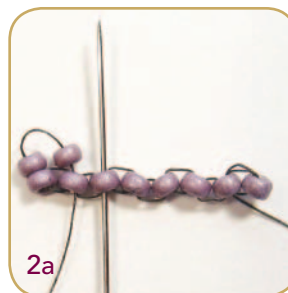
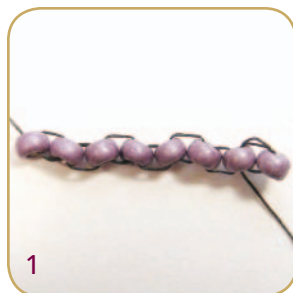
- It's best to work the ladder-stitched row (Row 1) more on the loose side so that when you start herringbone stitch, the ladder-stitched strip will give a little, allowing the two stitches to blend into one another better.
- When reinforcing herringbone stitch, it'll be tempting to just weave through the columns. That's totally fine, but when you do so, you risk losing the signature slant of the beads, and the work could end up looking like square stitch instead.

Row 1: Work a strip of ladder stitch 8A long (Photo 1).

Row 2: String 2A and pass down through the second-to-last bead and up through the third-to-last bead added in Row 1 (Photo 2a); repeat twice. String 2A; pass down through the next bead in Row 1. To turn the needle around in preparation for the next row, pass the needle only through the loop of thread that connects the first and second beads of the previous row (Photo 2b), and pass up through the first Row 1 bead and the last bead added in this row (Photo 2c).

Row 3: String 2A and pass down through the second-to-last bead added in the previous row (Photo 3a) and up through the third-to-last bead added (Photo 3b), pulling tight; repeat twice. For the final stitch, string 2A, pass down through the first bead from the previous row, pass the needle only through the stitches made between the previous two rows, hooking the thread (Photo 3c), and pass back up through the last two beads exited (Photo 3d).

Rows 4 and on: Repeat Row 3. As you continue to add rows, you'll see how the stitches create straight



JEAN CAMPBELL is a jewelry-design artist, teacher, writer, and author of the recent book *Steampunk-Style Jewelry* (Creative Publishing International, 2010). Find out more about what's on Jean's mind on beadingdaily.com and on her website, www.jeancampbellink.com.

What Would Happen If?

You've got this easy stitch down now, right? So your next challenge will be to form increases. To do so, string 2A as usual and pass down through the next bead of the previous row. Before you pass up through the following bead of the previous row, add a bead; in this case, 1B (Photo A). Pass up through the next bead as usual, and pull tight to form the increase (Photo B). You can start out with one bead between the columns for a slight increase, then add more to splay the columns apart. For this crown shape, I've increased by one, then two, then three, and at the end even added some 4mm crystal rounds. Tip: For a more gradual increase, use size 15° accent beads in place of B.

To cleanly finish off the points of the columns with picots, work regular herringbone stitch, adding three seed beads per stitch instead of two (Fig. 1).

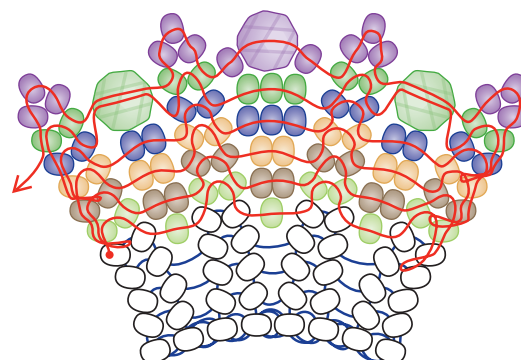
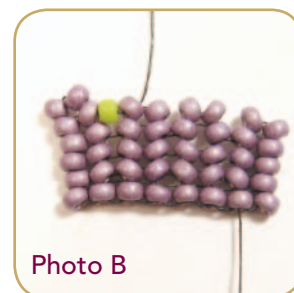
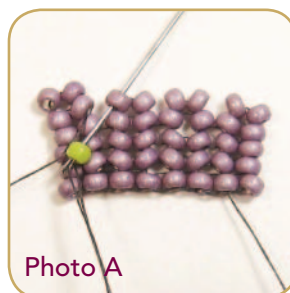


Fig. 1

Therapy Necklace

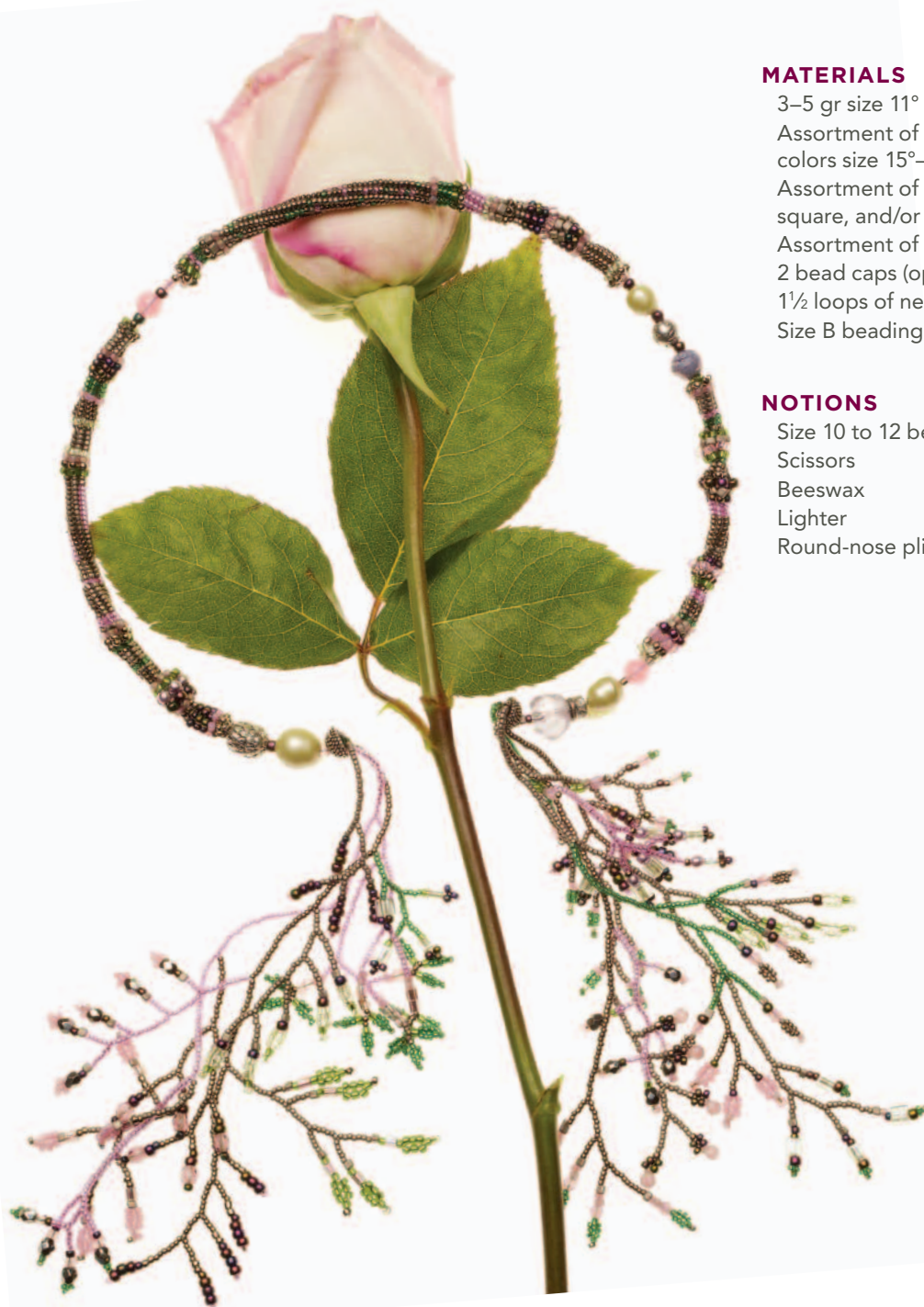
MARGO C. FIELD

MATERIALS

3–5 gr size 11° seed beads in two colors
Assortment of seed beads of various sizes and colors size 15°–8°, Delicas, and/or triangle beads
Assortment of 3mm and 4mm fire polished, druk, square, and/or triangle beads
Assortment of 4mm to 12mm beads
2 bead caps (optional)
1½ loops of necklace-sized memory wire
Size B beading thread or Silamide

NOTIONS

Size 10 to 12 beading needles
Scissors
Beeswax
Lighter
Round-nose pliers



HERRINGBONE TUBES

STEP 1: Using 2 yards of waxed thread, string 3 size 11° beads. Tie the beads in a tight circle, leaving a 12" tail.

STEP 2: String 2 beads and pass through the next bead in the first row. Repeat all around for a total of six beads, stepping up to the next row through the first bead strung (Figure 1).

STEP 3: *String 2 beads and pass down through the next bead, then up through the first bead of the next set. Repeat from * around for a total of six beads, ending the row by passing up through the last bead of the previous row and the first bead of the current row (Figure 2). This step-up will always be in the same position—it does not travel in a diagonal like peyote stitch.

STEP 4: Repeat Step 3. At this point the work will look like a flat circle (Figure 3). For the next rows, the thread must be pulled very tight to make the beads form a tube. Keep alternating colors for each row until the step-up becomes familiar. Work for 3"–4", incorporating assorted colors and sizes of beads.

STEP 5: It is best to end the work with smaller bead rows. I prefer to end using size 15° or 11° seed

beads. Place only one bead instead of two beads in the three positions. Step up to the first bead, then reinforce around this three-bead group. Make a couple of half-hitch knots, then weave the thread into the beadwork before cutting the thread. Do the same with the tail end.

Repeat Steps 1–5 to make three or four lengths of 3"–5" herringbone tubes, finishing off the beginnings and ends.

NECKLACE ASSEMBLY

STEP 6: The length of memory wire needed for the necklace depends on the size of your neck. My standard necklace is about 1½ loops of wire. The wire circumference stretches as the herringbone-beaded tubes and large decorative beads are threaded on. The tassels also add weight and make the circle of wire relax even more. Flame both ends (about ¾" to 1") of the memory wire with a lighter. Flaming removes the memory and makes the wire very easy to turn into a loop. Make a loop at one end of the wire with round-nose pliers. This loop needs to circle around itself at least twice, like a split ring.

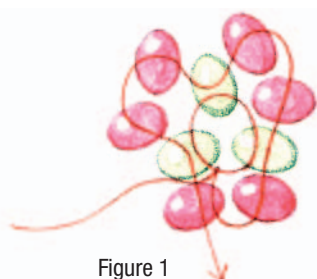


Figure 1

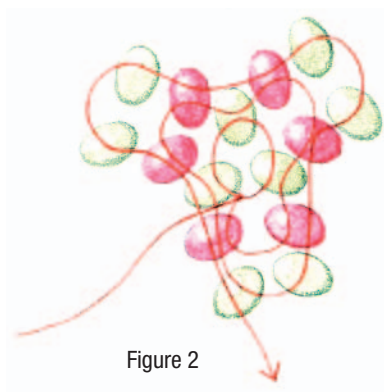


Figure 2

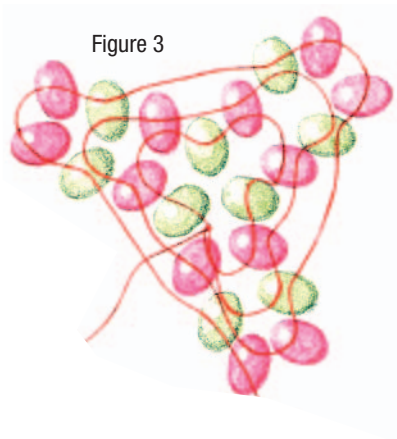
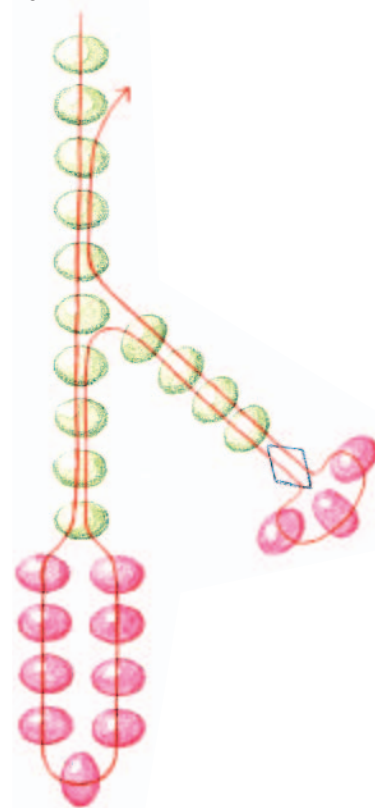


Figure 3

Figure 4



STEP 7: String a sequence of large decorative beads. A good idea is to thread on a fancy bead cap so that it will cap over the wire loop to help hide the loop. If you don't use a bead cap, you can camouflage the wire loop with the branched fringe of the tassels. After the large beads are in place, string one of the herringbone-beaded tubes. Then string some of the large decorative beads. Alternate stringing bead tubes and large beads, ending with large beads and a bead cap. Check to see that there are no gaps through which the wire shows.

You may have to restring several times to get the desired look and the proper length by adding or subtracting the large bead groups. There is a lot of play in the bead tubes—they can stretch a little or bunch up. If they tend to bunch up, twist them in one direction to shorten them and give the herringbone pattern a pretty, twisted effect.

When you are satisfied with the arrangement, make another double loop at the other end of the wire.

DANGLES

STEP 8: Use a square knot to tie 3 yards of thread to one of the memory-wire end loops. Tie the knot at the middle of the thread so that the tail is available as a working thread when needed. String 6" of size 15° beads. *String 5 "leaf" beads and pass back through the second-to-last bead. String 3 leaf beads and pass back through the first leaf bead and a few of the stem beads. String 3 to 8 stem beads, an accent bead, and a 15°. Pass back through the accent bead and into the stem beads (Figure 4). Repeat from * to make secondary branches off the main branch as you return to the top. You can also make branches off the secondary branches. Just remember to pull the thread snug because it is very difficult to snug it once you've made one or two branches. The desired endings for the branched fringe can be a nine-bead leaf design or different combinations of seed beads and large decorative beads.

STEP 9: When you reach the top, secure the thread by making several half-hitches through the wire loop or tie to the tail thread with a square knot. Make as many stems as you wish, adding thread as needed. To end the thread, tie half-hitches or square knots at the wire loop and pass back through 1" of an existing stem and trim close to work.

MARGO C. FIELD "discovered" beads in 1990. After retiring from a career in hospital pharmacy, she opened Poppy Field Beads Company in Albuquerque, New Mexico. She teaches classes at her store and workshops across the United States.

TIPS FROM MARGO

Choosing beads: When you're learning this technique, it is best to work with size 11° beads and alternate colors for each row. After that, each row has six beads of the same size and color. It is best to graduate bead sizes when you're making rows. The next row can be a size larger or smaller, but don't try to put a size 14° row on top of a 4mm row!

Reinforcing large bead rows: You may want to reinforce the rows that are made up of bigger beads (3mm–4 mm) by repeating the thread path and pulling snugly.

Adding thread: New thread can be added in several ways. One way is to end the thread by weaving it into the existing beadwork—just repeat the thread path of the last row several times. Add new thread in the same manner. I prefer to tie on a new thread with a surgeon's knot, then hide the tails later. This method avoids stuffing a lot of thread into one row. Also, I generally add new thread on a row where I am using smaller beads so that the stitching is tighter.



Maggie's Weave

MARLENE BLESSING



TECHNIQUES

- ladder stitch
- herringbone stitch
- stringing
- crimping
- wireworking

ARTIST'S TIPS

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

If you desire stiffer tubes, first string size 11° seed beads (or as large as your tube will accommodate) onto your beading wire, then slip the tube over the seed beads.

Named for the designer's Grandma Maggie, this necklace was inspired by the graphics in JoAnne Zekowski's lampworked beads. This fashion-forward piece combines her spectacular beads with herringbone-stitched tubes, silver beads, and chain.

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

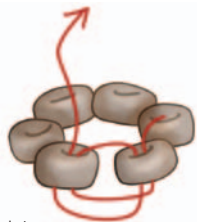


Fig. 1: Round 1

Rounds 2–38: Work tubular her-
ringbone stitch off the previous round,
using this color sequence to create a
horizontally striped tube: A, B, C, B, C,
B, C, B, C, B, C, B, C, B, C, A, A, C, B, C,
A, A, C, B, C, B, C, B, C, B, C, B, C, B, C,
B, and A.

Rounds 39–113: Repeat Rounds 2–38 twice. Work 1 round using A. Secure the thread and set aside.

Repeat entire step for a second tube.

2) FOCAL PENDANT. Use the 20-gauge wire to form a simple loop. String the size 6° bead, the 10×5mm rondelle, the 17×8mm rondelle, the 18×14mm cone, the 23×10mm rondelle, and the 19×3mm disc; form a wrapped loop large enough to accommodate the rollo chain (Fig. 2). Set aside.



Fig. 2: Focal pendant



3) NECKLACE. Use 12" of beading wire to string 1 crimp tube and one end of the rollo chain; pass back through the tube and crimp. Cover the tube with 1 crimp cover. String 1 black disc, the 12×6mm rondelle, 1 black disc, 1 basket-weave tube, 1 black disc, 1 herringbone-stitched tube, 1 black disc, 1 basket-weave tube, 1 black disc, 1 crimp tube, and one half of the clasp. Pass back through the tube, crimp, and cover. Use the rollo chain to string the focal pendant's wrapped loop. Beginning on the free end of the rollo chain, repeat entire step using the 14×7mm rondelle in place of the 12×6mm rondelle and the other half of the clasp.

3 g chocolate opaque size 11° seed beads (A)
5 g mocha opaque size 11° seed beads (B)
5 g matte metallic iris gray size 11° seed beads (C)
1 matte dark gray size 6° seed bead
10 black 8x3mm pressed-glass discs
1 black/gray 10x5mm lampworked rondelle
1 taupe 12x6mm lampworked rondelle
1 taupe/light taupe 14x7mm striped lampworked rondelle
1 taupe/light taupe 17x8mm striped lampworked rondelle
1 taupe/metallic/black 18x14mm bumpy lampworked cone
1 metallic gray 19x3mm swirled lampworked disc
1 taupe/brown/olive 23x10mm dotted-and-striped lampworked rondelle
4 sterling silver 8x26mm basket-weave tubes
1 sterling silver 7x13mm hook clasp with 2 decorative 5x15mm tube links and 1" of 5mm round extender chain
4 sterling silver 2mm crimp tubes
4 sterling silver 3mm crimp covers
2" of sterling silver 2mm rollo chain
Gray nylon beading thread
4" of sterling silver 20-gauge wire
24" of .018 beading wire

Scissors
Size 11 beading needle
Wire cutters
Chain-nose pliers
Round-nose pliers
Finished size: 23¾" (adjustable to 24¾")

Resources

Check your local bead shop or contact:
Seed beads: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Pressed-glass discs: Raven's Journey International, www.theravenstore.com. Lampworked beads: JoAnne Zekowski, (706) 468-9543, zdesigns@mindspring.com. Basket-weave tubes: Singaraja Imports, (800) 865-8856, www.singarajaimports.com. Similar clasp: Nina Designs, (800) 336-6462, www.nina-designs.com. Chain and Nymo beading thread: FusionBeads.com, (888) 781-3559.

MARLENE BLESSING is editorial director for *Beadwork* magazine. She is also a frequent presenter on the PBS-TV show *Beads, Baubles, and Jewels*, as well as the coauthor of four titles in the *Create Jewelry* series from Interweave Books.

Fresh Twist

DORIS COGHILL



This necklace was originally designed to show off the silver-cored beads made by Doris's lampworker friend, Lea Zinke. Lea keeps coming up with new colors of beads, which requires Doris to make a new color of necklace!

TECHNIQUES

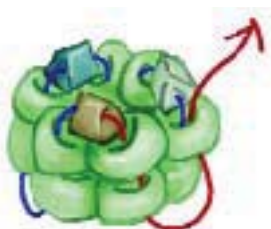
- ladder stitch
- tubular herringbone stitch
- flat peyote stitch

1) TUBE. This twisted herringbone tube is worked with 1 triangle seed bead strung between the beads of each stitch to add textured stripes of color.

Ladder round: Use 6' of doubled waxed thread to ladder-stitch 6D, leaving a 6" tail. Pass through the first and last beads to form a tube, exiting from the top of the first bead.

Round 1: String 1D, 1A, and 1D; pass down through the next bead and up through the following bead in the previous round. String 1D, 1B, and 1D; pass down through the next bead and up through the following bead. String 1D, 1C, and 1D; pass down through the next bead and up through the first bead strung in this round (Fig. 1).

Fig. 1



Rounds 2 and on: String 1D, 1A, and 1D; pass down through 2D in the next column and up through 1D in the following column. String 1D, 1B, and 1D; pass down through 2D and up through 1D. String 1D, 1C, and 1D; pass down through 2D and up through the first 1D strung in this round (Fig. 2).

Fig. 2



Continue, stringing 3 beads and passing down through 2 beads and up through 1 bead for each stitch until the tube measures 18" (Fig. 3).

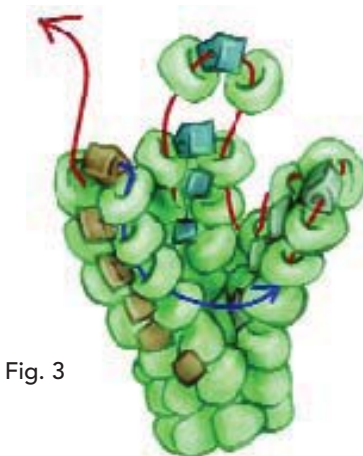


Fig. 3

Final round: Work 1 round omitting the triangle beads, stringing 2D for each stitch. Weave through the round again to reinforce, passing down through 1 bead and up through 1 bead for each stitch. Tie a knot and pass through several beads to secure the thread and trim; repeat with the tail threads.

2) TOGGLE. Use 4' of waxed thread and size 8's to peyote-stitch a strip that is 8 beads wide and 8 rows long. Stitch the first and last rows together to form a tube. Exit from the middle of a row, string 3D, pass through several beads at the end of the herringbone tube, string 3D, and pass through the middle beads in the next row of the toggle. Weave through the toggle and tube as many times as the beads will allow, passing through a different round with each time to distribute the strain of the clasp. Secure the thread and trim.

3) LOOP. Secure 2' of waxed thread at the other end of the tube. String 25D; pull snug and pass back through the fifth and fourth beads to form a loop. String 3D and pass through an opposite bead at the end of the tube. Pass through the beads several times to reinforce as before, secure the thread, and trim.

4) String the lampworked bead onto the herringbone tube. ♦

MATERIALS

4 g each metallic matte size 11° triangle beads in sage green (A), blue (B), and copper AB (C)
50 g silver-lined pale green size 8° seed beads (D)
1 purple/green 22mm(OD)/12mm(ID)×16mm silver-cored lampworked bead
Pale green beading thread
Beeswax

TOOLS

Size 10 beading needles
Scissors

FINISHED SIZE: 18¾"

DORIS COGHILL left the corporate world ten years ago to pursue beading full time. She spends her time designing and creating kits and teaching, as well as maintaining her website, www.beadsbydee.com.

RESOURCES

Check your local bead shop or contact:
Lampworked bead: Lea Zinke, (727) 519-9406, www.leazinke.com. Triangle beads: Dee's Place, www.beadsbydee.com.



Cairo Collar

LYNN DAVY



A modern take on a classic style, this deceptively simple choker has plenty of intricate detail with glass drops that mimic high-end stones.

MATERIALS

1 g antique gold size 15° charlottes (A)
5 g taupe size 11° cylinder beads (B)
1 g bronze size 11° cylinder beads (C)
2 palace green opal 4mm crystal bicones
5 palace green opal 6mm crystal bicones (D)
6 turquoise Picasso glass 12×16mm top-drilled teardrop beads (E)
Smoke 6 lb braided beading thread

TOOLS

Size 10 and 13 beading needles
Scissors
Finished size: 15¾"

TECHNIQUES

- ladder stitch
- herringbone stitch
- flat and tubular peyote stitch
- picot
- fringe
- right-angle weave

ARTIST'S TIPS

- Work your ladder stitch with even tension, but not too tight, so the neck strap remains flexible.
- To adjust the necklace's length, stitch extra ladder stacks on each side of the neck strap, making sure you always have an even number of rows and allow about ½" on each side for the clasp.
- Experiment with other colorways or make the entire base with metallic cylinder beads. Add fringes to the centerpiece and straps to make a bigger, bolder statement.

1) CENTERPIECE BASE. Use the size 10 needle unless indicated. Work ladder and herringbone stitch to form the center's base:

Rows 1–3: Add a tension bead to the end of 4' of thread. Work a ladder-stitched strip 3B high and 28 rows long (Fig. 1). Weave through beads to exit up through the second-to-last stack.

Row 4: String 2B, pass down through the next stack, and up through the following stack (Fig. 2); repeat to work 13 herringbone stitches, adding a total of 26B. Weave through beads to exit up through the third-to-last B added in the row (Fig. 3).

Row 5: Work a total of 11 herringbone stitches with 2B in each stitch. Weave through beads to exit up through the third-to-last B added in the row (Fig. 4).

Rows 6–11: Use B to work 6 rows of herringbone stitch with 9 stitches in each row. Form hidden turnarounds by

weaving through beads as in Fig. 5.

At the end of the final row, weave through beads to exit the third-to-last bead. Be careful not to pull the thread too tight or the herringbone will distort.

Rows 12–17: Repeat Rows 6–11, this time working 7 stitches in each row.

Rows 18–23: Repeat Rows 6–11, this time working 5 stitches in each row.

Rows 24–29: Repeat Rows 6–11, this time working 3 stitches in each row.

Row 30: Use 2B to work 1 herringbone stitch. Remove the tension bead. Secure the threads and trim.

2) STRAPS. Start 3' of new thread that exits up through the B of Row 2 in the first ladder-stitched stack. Work a strip of ladder stitch 2B high and 90 rows long (Fig. 6). Secure the thread and trim. Repeat entire step on the other side of the centerpiece base, this time using 4' of thread. Don't trim the thread.



Fig. 1: Starting Rows 1–3

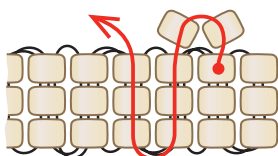


Fig. 2: Working the first herringbone stitch

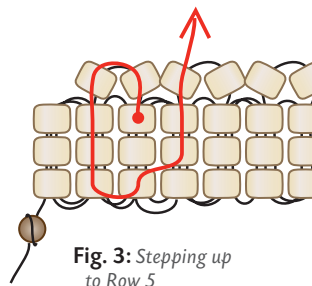


Fig. 3: Stepping up to Row 5

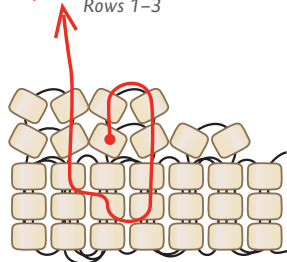


Fig. 4: Stepping up to Row 6

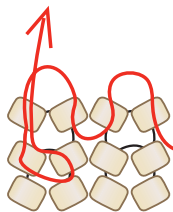


Fig. 5: Making a hidden turnaround

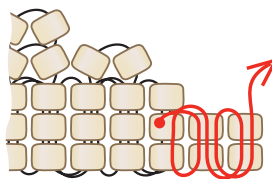


Fig. 6: Ladder-stitching the strap

3) EDGE EMBELLISHMENTS.

Add various edgings and fringe to embellish the base:

Herringbone edging: Weave the working thread of the second strap through beads to exit up through the final ladder stack, exiting toward the centerpiece. *Note:* When worn, this edging will hang down from the straps. Work herringbone stitch along the edge with 2C in each stitch (Fig. 7) for a total of 45 stitches. Exit up through the nearest 3B stack.

Crystal fringe: String 1A, 1D, and 4A; pass back through the first of the 4A, the D, and 1A. Pull snug and pass down through the last 2B exited and up through the next 3B stack (Fig. 8a).

Picot edging: String 1C, 1A, and 1C; pass down through the nearest 3B and up through the next 4B to form a picot (Fig. 8b); repeat to add a finish to the top of each herringbone column on the centerpiece base adding a total of 13 picot stitches.

Work 1 crystal fringe and repeat the herringbone edging along the second strap's edge. Secure the thread and trim.

Fig. 7: Embellishing the strap

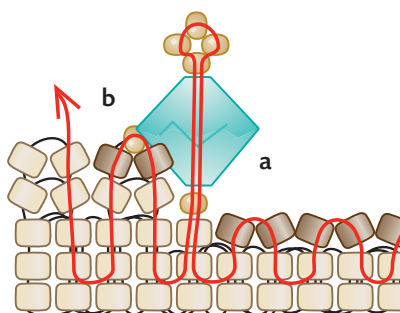
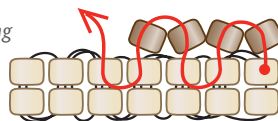
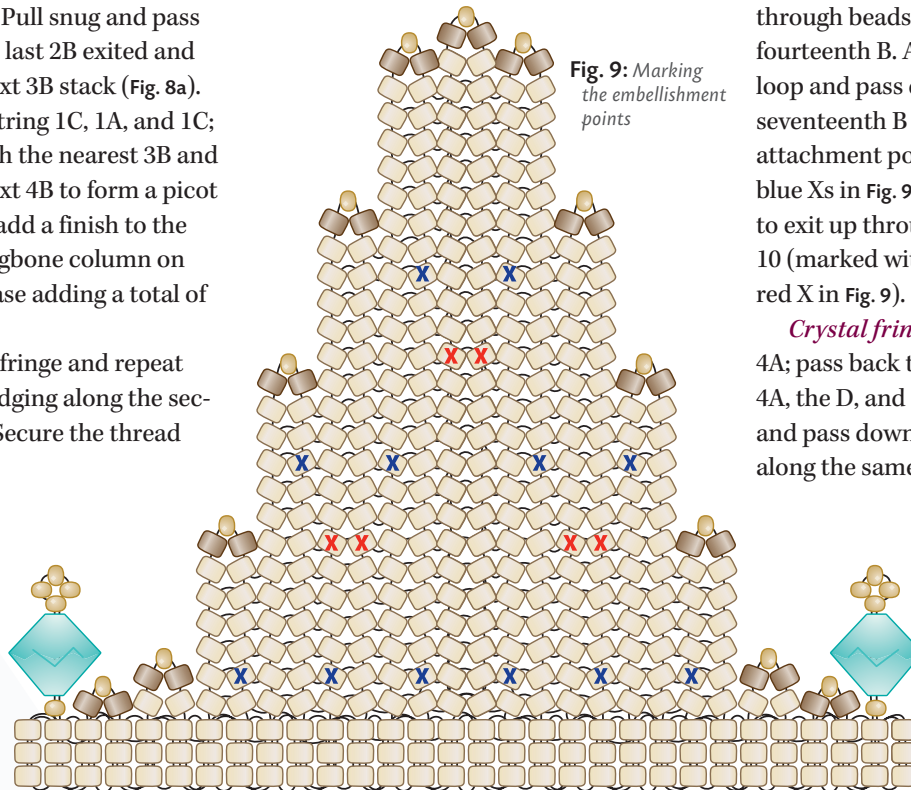


Fig. 8: Adding a crystal fringe and the first picot edging to the centerpiece

Fig. 9: Marking the embellishment points



4) CENTERPIECE EMBELLISHMENTS.

Add teardrop and crystal fringe to the center base:

Teardrop loop: Start 3' of new thread in the center base that exits up through the second B in Row 5 (marked with the lower left-hand blue X in Fig. 9). String 1A, 1B, 1A, 1E, 1A, 1B, and 1A; pass down through the fifth B in the same row. Weave through beads to exit up through the eighth B in Row 5 (Fig. 10). Add another teardrop loop as before, pass down through the eleventh B in Row 5, then weave through beads to exit up through the fourteenth B. Add a third teardrop loop and pass down through the seventeenth B in Row 5. *Note:* Loop-attachment points are marked with blue Xs in Fig. 9. Weave through beads to exit up through the third B in Row 10 (marked with the lower right-hand red X in Fig. 9).

Crystal fringe: String 2A, 1D, and 4A; pass back through the first of the 4A, the D, and the nearest A. String 1A and pass down through the next B along the same row (Fig. 11). Weave

through the beads of Row 10 to add another crystal fringe that mirrors the one just made. *Note:* Fringe-attachment points are marked with red Xs in Fig. 9.

Fig. 10: Adding an embellishment loop

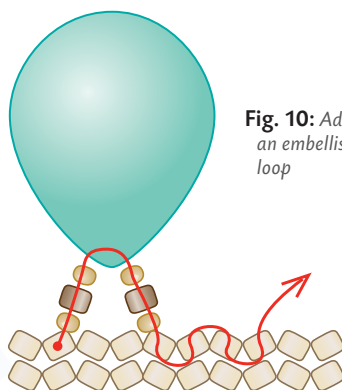
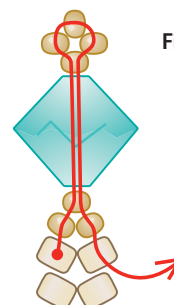


Fig. 11: Adding the crystal fringe



Continue to add loop and fringe embellishments at the red and blue points marked in Fig. 9. Secure the thread and trim.

5) Clasp bar. Work peyote stitch to form the bar half of the toggle clasp:

Base: Use 2' of thread to form a strip of two-drop peyote stitch 14C wide and 10 rows long.

Tube: Fold the strip so the first and last rows interlock like a zipper. Weave the beads of these rows together to form a seamless tube. Pass through the center of the tube to exit from one end.

Ends: String one 4mm bicone and 1A; pass back through the bicone and the center of the beaded tube; repeat to add the other end (Fig. 12—blue thread). Repeat the thread path to reinforce, using the size 13 needle if necessary. Weave through beads to exit from the center of the tube, 8 beads from one end.

Attach: Ladder-stitch 2C to the last 2C exited on the tube. Continue working ladder stitch to form a strip 2C tall and 3 stacks long (Fig. 12—blue thread). Ladder-stitch the final 2C to the 2B stack at one end of the necklace (Fig. 12—red thread). Repeat the thread path to reinforce. Secure the thread and trim.

6) CLASP RING. Work tubular peyote stitch to form the ring half of the toggle clasp:

Rounds 1–2: Use 2' of thread to string 31C. Pass through the first 2C again to form a circle.

Round 3: Work 15 stitches with 1C in each stitch. Step up through the first 2C added in Rounds 1 and 2 and the first C added in this round (Fig. 13—blue thread).

Rounds 4–5: Work 14 stitches with 2A in each stitch, then weave through beads to exit from the first A in Round 1; repeat to add a fifth round, working off the beads of Round 1 (Fig. 13—red thread). Exit through the first 2C of Rounds 1 and 2.

Zip: Press Rounds 1 and 5 together so the beads touch on the outside of the circle. Use A to connect the rounds in a right-angle-weave thread path (Fig. 14). **Note:** Each unit will have 2A on the top and bottom and 1A on each side. Weave through beads to exit from the open 2C at the start of the ring.

Attach: Ladder-stitch 2C to the last 2C exited on the ring. Continue working ladder stitch to form a strip 2C tall and 3 stacks long. Ladder-stitch the final 2C to the 2B stack at the other end of the necklace. Repeat the thread path to reinforce. Secure the thread and trim.

LYNN DAVY lives and beads in the United Kingdom and considers herself retro rather than vintage. Visit www.nemeton.clara.net and www.nemeton.etsy.com. The cylinder beads used in this design were a gift from her much-loved beading buddy Polle Jeffery, a very special, brave, and funny lady who passed away in 2010. This project is dedicated to Polle's memory.

Resources Check your local bead shop or contact: Charlottes: Laura McCabe, (860) 245-0455, www.justletmebead.com. Delica cylinder beads, Swarovski bicones, and Fire-Line braided beading thread: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Teardrops: Land of Odds, (615) 292-0610, www.landofodds.com.

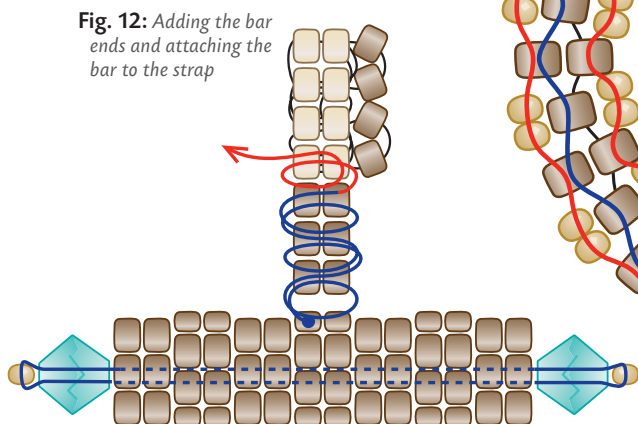


Fig. 12: Adding the bar ends and attaching the bar to the strap

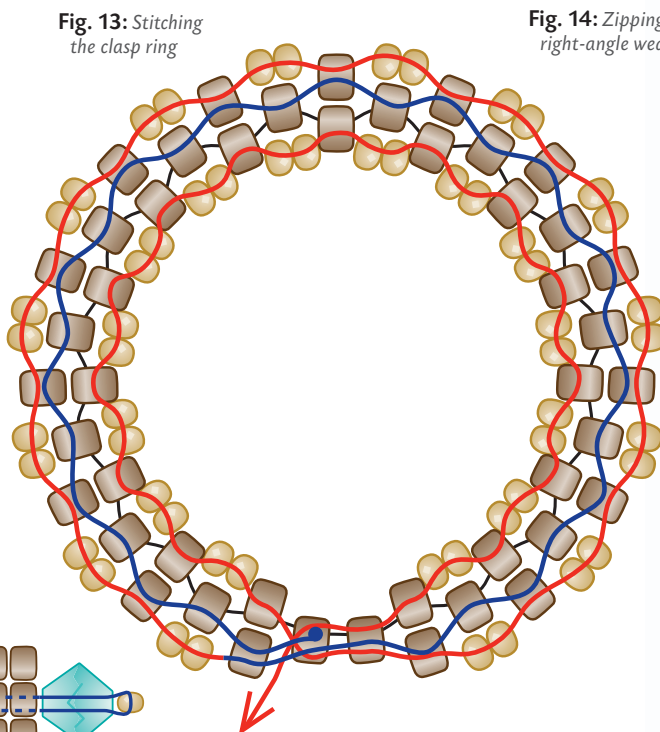


Fig. 13: Stitching the clasp ring

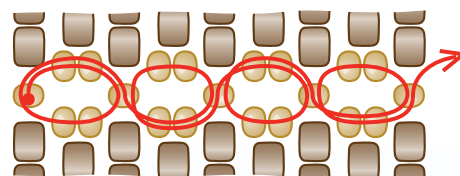


Fig. 14: Zipping the ring with right-angle weave



Modern Medieval Ring

MARIA TERESA FERREIRA



After seeing a bold pearl ring in a jewelry shop, Maria Teresa was inspired to create its beadworked cousin using tubular herringbone-stitched cylinder beads as the base.

TECHNIQUES

- tubular herringbone stitch
- square stitch

MATERIALS

12 metallic dark gold size 15° seed beads (A)
3 g metallic olive size 11° cylinder beads (B)
1 gold 12mm crystal pearl round
Khaki size B nylon beading thread

TOOLS

Size 11 beading needle
Scissors
Finished size: ¾" (ring top) size 7.5

1) CROWN. Use 4' of thread and cylinder beads to form a ring top:

Rounds 1 and 2 (Side 1): String 4B, leaving a 6" tail. Pass through the first 2B strung to form a tight circle. String 2B and pass through the following 2B; repeat. Step up for the next and subsequent rounds by passing up through the first bead added in this round (Fig. 1).

Rounds 3–16 (Side 1): String 2B; pass down through the next 1B added in the previous round and up through the following 1B; repeat to form a tube 16 rounds long.

Pearl: String the pearl and snug it against the tube so the two lie side by side. Weave through the tube's column closest to the pearl and pass through the pearl again (Fig. 2); repeat to reinforce, passing through the same column. Do not trim the thread; weave through beads to exit Round 16.

Rounds 17–31 (Side 2): Repeat as in Rounds 3–16 of Side 1 to work 15 more rounds of tubular herringbone

stitch. Wrap the tube on the other side of the pearl so that Round 31 meets Round 1. Pass up through the pearl and through the column closest to the pearl in Rounds 17–31; repeat the thread path and exit Round 30. Pass through the nearest bead of Round 31, on the top outside edge of the crown. Weave through beads to join Rounds 1 and 31, following the tubular herringbone-stitched thread path (Fig. 3a). Pass through the column of beads on the top outside edge of the crown to firm up the top of the crown (Fig. 3b). Do not trim the thread. Set the crown aside.

2) BAND. Use 3' of thread to work a curving tubular herringbone-stitched band for the ring:

Rounds 1–5: Use the same start as for the crown to work a tube 4B around and 5 rounds long, leaving an 8" tail.

Round 6: Work the first stitch with 1A and 1B; work the second stitch with 1B and 1A.

Rounds 7 and 8: Use 2B in each stitch (Fig. 4).

Rounds 9–21: Repeat Rounds 6–8 about four more times or until the tube is long enough to fit around your finger minus 1".

Rounds 22–24: Use 2B in each stitch. Do not cut the thread; set the band aside.

3) RING TOP. Work 2 herringbone tubes and join them to form the ring top that sits below the crown:

Side 1: Use 18" of thread to work a tube 4B around and 18 rounds long, using the same start method as for the crown. Secure the thread and trim; set the tube aside.

Side 2: Use 3' of thread to repeat Side 1, but do not trim the thread.

Join: Weave through the first columns of both Sides 1 and 2 twice to connect them into a strong circle; repeat for the second columns (Fig. 5). Secure the thread and trim.



Fig. 1: Starting the herringbone-stitched tube

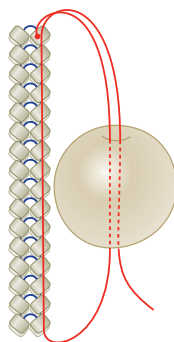


Fig. 2: Connecting Side 1 to the pearl

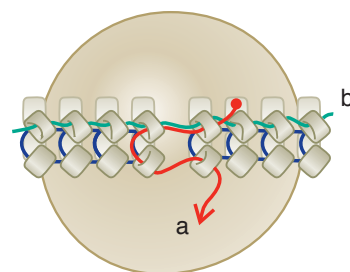


Fig. 3: Joining Rounds 1 and 31 (indicated in red); passing through the top outside edge of the crown (indicated in green)

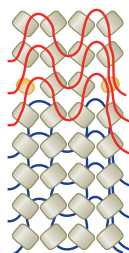


Fig. 4: Working Rounds 1–8 of the band

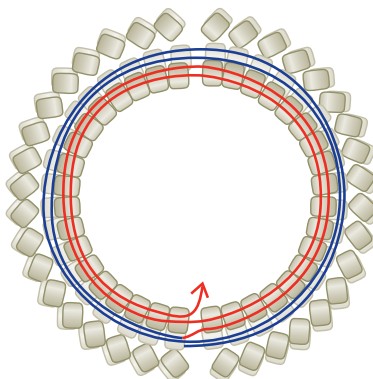


Fig. 5: Joining Sides 1 and 2 of the ring top by passing through the inside columns

ARTIST'S TIP

When adjusting the size of the ring, keep in mind that three rounds equals about one ring size.

4) ASSEMBLY. Weave beads together to connect the band and ring top, then the ring top and crown:

Band to ring top: Use the band's working thread to stitch a 2B pair on one side of the band's end to the ring top, passing through the 2B at the end of Side 2 that weren't joined at the end of Step 3. Connect the remaining 2B on this end of the band to the nearest beads of the ring top's Side 1 (Fig. 6). Secure the working thread and trim. Place the needle on the band's tail thread and repeat this step to connect the opposite band end to the other side of the ring top.

Ring top to crown: Place the needle on the crown's working thread. Center the crown on the ring top and position it so the thread exits the outside bottom of the crown, midpoint over one side of the ring top. Square-stitch 2B of the crown to 2B of the ring top; repeat to join the inside columns closest to the pearl (Fig. 7). Repeat entire thread path several times to reinforce. Weave through the beadwork to exit from the opposite side of the crown and square-stitch as before to fully secure the crown to the ring top. Secure the thread and trim.

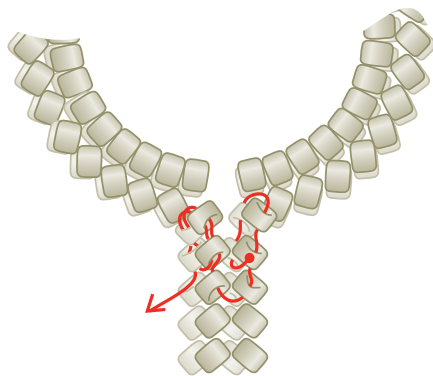


Fig. 6: Connecting the band to the ring top

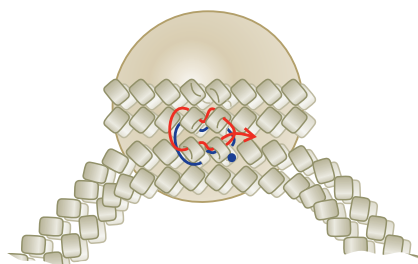


Fig. 7: Stitching the crown to the ring top

MARIA TERESA FERREIRA lives in Estoril, Portugal, and enjoys the challenge of learning new techniques to create sophisticated jewelry. Since she started beading in 2004, her work has been featured in several foreign beading magazines. Visit her website, www.piubellabijoux.com.

Resources

Check your local bead shop or contact:
Nymo nylon beading thread, gold
Swarovski crystal pearl, and seed beads:
Fire Mountain Gems and Beads, (800)
355-2137, www.firemountaingems.com.



The underside of the ring.

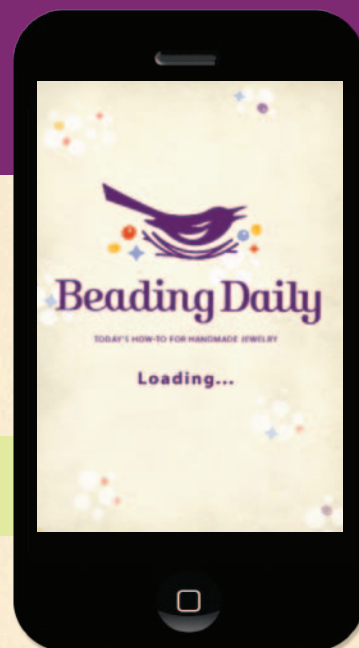
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Purple Anemone

LESLEE FRUMIN

TECHNIQUES

- ladder stitch
- flat and tubular herringbone stitch
- picot



*Leslee created this flower with free-form herringbone stitch. She then made a herringbone ribbon necklace based on Leslie Frazier's in the book *The Art & Elegance of Beadweaving* by Carol Wilcox Wells (Lark Books, 2002). Once attached, her showy flower is a stunning centerpiece.*

1) TWISTED RIBBON. Work tubular herringbone stitch without stepping up at the end of each round; this, combined with the larger size 8° seed beads, will cause the tube to spiral. Keep your tension tight for a more pronounced twist.

Ladder base: Use 4' of conditioned single thread to string a tension bead, leaving a 4" tail. Work a 2-bead ladder, stitching 2E, 2A, 2A, 2A, 2E, 2B, 2B, and 2B (Fig. 1). Pass through the

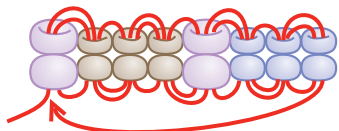


Fig. 1: Working the ladder-stitch base

first and last columns to connect the ends, forming a tube and exiting from the top of the 2E.

Round 1: String 1E and 1A; pass down through the next 2A and up through the following 2A. String 2A; pass down through the next 2A and up through the following 2E. String 1E and 1B; pass down through the next 2B and up through the following 2B. String 2B; pass down through the next 2B and up through the following 2E (one bead from the previous round and the first bead strung in this round).

Rounds 2 and on: Repeat Round 1 for a total of 15", stringing 2 beads and passing down through 2, then up through 2 beads for each stitch. Work with a tight tension; after a few rounds, collapse the tube so that the size 8°s become the edges of the double-faced ribbon.

Clasp loop: Stitch a strip that is 2 beads wide for 22 rows (or long enough to fit around the button). Pass through the strip and the end of the ribbon several times to secure the loop (Fig. 2).

2) FLOWER BACK. Work tubular herringbone stitch with increases and various bead sizes to free-form the main petals of the flower, then embellish with

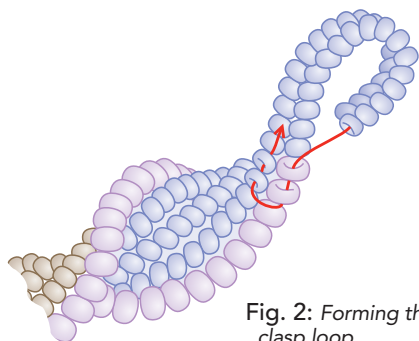


Fig. 2: Forming the clasp loop

fringe and picots. Secure 4' of thread at the start of the twisted ribbon.

Rounds 1–6: Work 10C around, passing down through 1 bead, then up through the following bead for each stitch; step up by passing through the first bead in each round.

Rounds 7–10: Work 6C and 6E; keep a tight thread tension so the smaller beads begin to fold down while the larger beads fan out toward the top.

Round 11: Begin increasing by stringing 1 bead between each stitch (Fig. 3).

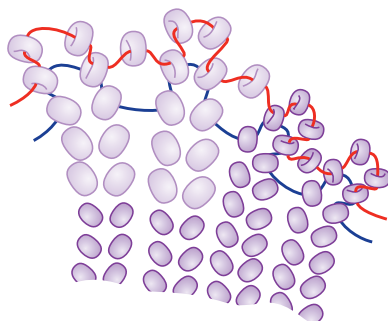


Fig. 3: Working the herringbone increases

Round 12: String 2 beads between each of the increase stitches in the previous round. Continue increasing by stringing 2 beads between each stitch above each increase bead of the previous round (Fig. 4).

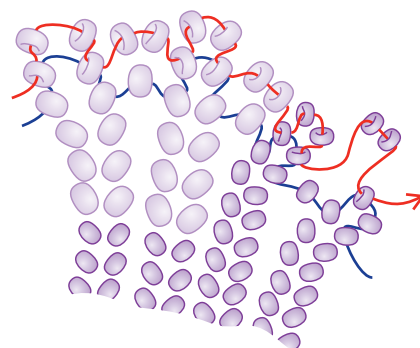


Fig. 4: Stitching Round 12

MATERIALS

12 g bronze size 11° seed beads for twist (A)
10 g clear AB size 11° seed beads for twist (B)
5 g total matte size 11° seed beads in blue and purple for flower (C)
5 g total size 11° seed beads, 2mm hex beads, and 2mm fire-polished rounds in blue and purple for flower (D)
8 g gilt-lined lavender size 8° seed beads for twisted edge (E)
5 g purple AB 3mm hex beads
10–12 bronze 4mm rounds
4–5 amber/purple 4–5mm fire-polished and pressed-glass accent beads
1 brass 8x10mm button with shank
Beading thread in colors to match beads
Beeswax

TOOLS

Size 10 or 12 beading needle
Scissors

FINISHED SIZE: 17¾"

Rounds 13–18: Continue with tubular herringbone, stitching 2 beads into each pair of increase beads. Work more increases and change beads as desired, with size 11°s in the front of the tube and 3mm hex beads in the back.

Round 19: Form a picot at the tip of each pair of columns by stringing 3D and passing down through 2 beads and up through the following 2 beads for each stitch (Fig. 5). Pass through the round again to reinforce.

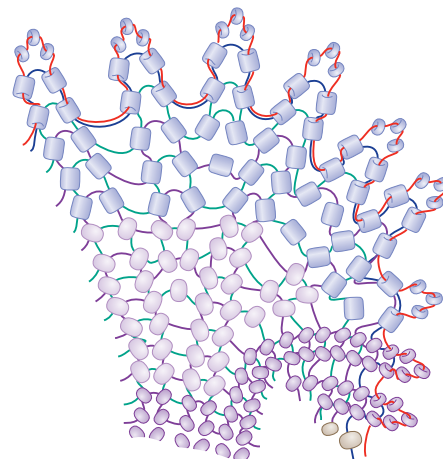


Fig. 5: Forming the Round 19 picots

3) CENTER PETALS. Weave through beads to exit from Round 11 on the inside of the tube.

Rounds 20–21: Using size 8's and stitching through the beads in Round 11, begin a second tube on the inside of the larger tube. Work an increase between each stitch using size 11's, for a total of 20 herringbone pairs (Fig. 6).

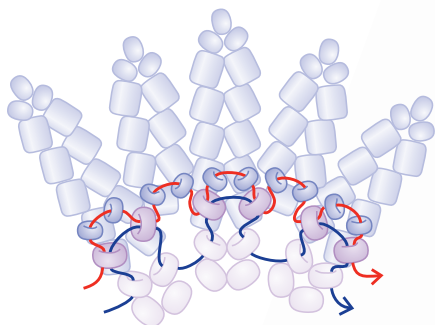


Fig. 6: Starting the center petals

Rounds 22–28: String 2 beads and pass down to Round 23 for each stitch, creating separate columns of petals; string 1 bead per stitch in the final round (Fig. 7).

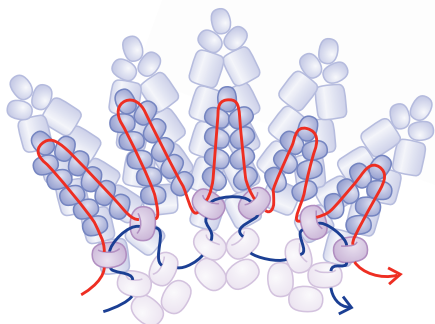


Fig. 7: Working the petals

Eye picots: Exit from the base of the center petal tube. String 3 seed or other accent beads; pass down through one bead and up through the following bead to form a picot. Repeat around the inside of the flower, then repeat again using different beads.

4) ACCENT PETALS. Exit from the back side of the flower, about 3 rounds

from the outer edge. String 10–20 size 11's and pass through the flower to secure them in a line even with the edge. Use these beads as the foundation for more petals, working them until they extend beyond the flower's edge (Fig. 8).

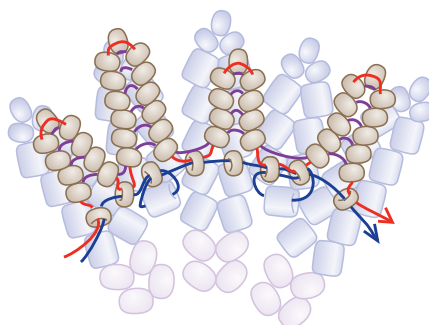


Fig. 8: Stitching the accent petals

5) CLASP. Secure the button to the back of the flower near Round 6. ♦

LESLEE FRUMIN, a bead and metal artist from San Juan Capistrano, California, teaches off-loom bead weaving and metal/jewelry techniques. She has been published and won awards in both areas, and her work is frequently featured in trade magazines. Her passion for all the colors and textures made possible by beads, metals, and stones keeps her excited. Her motto is, "so many beads, so little time."

RESOURCES

Check your local bead shop or contact:
Seed and hex beads: Beyond Beadery,
(800) 840-5548, www.beyondbeadery.com. Glass accent beads: FusionBeads.
com, (888) 781-3559.

