

bugle beads cloisonné charlottes delicas lampwork beads pony beads seed beads bead sizing threads and cords thread to bead ch
eeswax flat peyote two-drop peyote circular peyote tubular peyote square stitch ladder stitch brick stitch netting right-angle weave

THE
new!

BEADER'S

COMPANION

expanded and updated!

JUDITH DURANT & JEAN CAMPBELL

THE
new!

BEADER'S COMPANION

expanded and updated!

JUDITH DURANT AND JEAN CAMPBELL



INTERWEAVE PRESS

We have included graphs for planning beadwork projects on pages 118–123.
Please feel free to photocopy and use them for your projects.

Project Editor, Christine Townsend
Design, Paulette Livers
Illustration, Gayle Ford
Production, Pauline Brown

Copyright © 1998, 2005, Interweave Press LLC



Interweave Press LLC
201 East Fourth Street
Loveland, Colorado 80537 USA
www.interweave.com

Printed and bound in China through Asia Pacific

Library of Congress Cataloging-in-Publication Data

Durant, Judith, 1955–

Beadwork magazine presents the beader's companion by Judith Durant and Jean Campbell.

p. cm.

Includes bibliographical references and index.

ISBN 1-891-492-02-4 (spiral bound)

I. Beadwork. I. Campbell, Jean, 1964– II. Beadwork.

III. Title. IV. Title. Beader's companion.

TT860.D87 1998

745.582—DC22

98-027
CP

10 9 8 7 6 5 4 3 2

CONTENTS

Acknowledgments	4	Stringing Beads	66
Introduction	5	Embroidery Techniques	70
Bead Types	6	Knitting with Beads	80
Common Semiprecious Stone Bead Types	14	Crochet with Beads	86
Types of Glass and Finishes Used for Beads	22	Knots	89
Bead Sizing	24	Macramé	92
Stringing Materials	26	Findings	95
Waxes and Conditioners	31	Wirework	103
Glues and Adhesives	32	Beaded Finishings	111
Needles	32	Beaders' Graph Paper	118
Off-Loom Stitches	36	Bibliography	124
Loom Techniques	60	Index	126

ACKNOWLEDGMENTS

Thanks to Virginia Blakelock, David Dean, Diane Fitzgerald, Anne Fletcher, Heidi Gore, Jamie Hogsett, Phyllis Eagle Kalionzes, Carol Perrenoud, Don Pierce, Carol Seligmann, and Dustin Wedekind for their generous contributions of time and energy, and especially for their beading expertise.

Thanks also to Stephen Beal, Ann Budd, and Danielle Fox for their keen attention to detail.

And special thanks to the readers and contributors of *Beadwork* magazine, who not only ask hard questions, but help to answer them.



INTRODUCTION

When you hear the term “beading,” do you think about stringing beads? Weaving them? What about knitting or knotting with beads? The thing that pops into your head is most likely your favorite technique, the one you’re most comfortable with. Or maybe you’re new to beading and you think of a technique that you want to learn. But chances are, whether you’re an old pro or a beginner, you’ve got questions about the rest of the stuff that the world of beading has to offer.

In this book we’ve tried to answer just about all those questions. From shopping for beads and tools to working with them in a variety of ways, this easy-to-use, concise guide is a valuable addition to your bead box. Heck, we wrote the original book years ago, and still refer to it often ourselves! This revised edition includes the handy charts and good how-to information from the original, but here you’ll find a lot more information on bead types and beading techniques along with new product information. Filled with step-by-step instructions and color photos of beads and handmade swatches, you might just find this book a constant companion—your Beader’s Companion.

Happy beading,



Judith Durant



Jean Campbell

BEAD TYPES

Beads have been made in thousands of shapes and sizes and out of too many different materials to count. Almost anything can be made into a bead. Here are some of the most common commercially available types.



Bone and horn beads are inexpensive handmade beads that usually come from Indonesia and the Philippines; they're created from the

bone or horns of working animals such as goats, camels, and cattle. Initially white, bone beads can be dyed any color.



Bugle beads are made by cutting a long, thin, hollow glass tube (generally called a "cane") into smaller lengths. These long, thin beads are sized by number—1, 2, 3, and 5. Use durable thread, beading wire, or a seed bead between bugle beads because their sharp edges can cut the thread or wire.



Cloisonné (pronounced kloy-zen-A) beads are made of enamel fired on a brass background to produce a stained-glass effect.



Crystal beads most often come from Austria. Crisp facets and a clean finish on these leaded glass beads make them sparkle. Request crystal beads by size (in millimeter) and shape (round, bicone, drop, and cube). Use a durable beading wire with crystal beads because their sharp edges can cause the wire to wear.

India glass beads are made of molten glass wrapped around a metal rod (generally called a "mandrel"). They are machine-made, but have a rough, handmade character.



Lampworked beads are handmade beads created by spinning hot glass onto a mandrel over a flame. Because some lampworked beads can be exceptionally heavy, use stringing materials appropriate for the weight of your bead.



Fire-polished beads are Czech glass beads that start as rounds and are then hand- or machine-faceted to catch the light. A surface finish is often added to create extra sparkle. Request fire-polished beads by size (in millimeter).

Horn beads (see Bone beads).

Metal beads vary in type of metal, shape, and size, and they're a wonderful complement to glass and stone beads.



Base metal beads, the least expensive option, are comprised of non-precious metals such as aluminum, brass, bronze, copper, and nickel.



Gold-filled beads are those on which $\frac{1}{10}$ of 12k gold is applied to the surface of brass or another base metal. The resulting bead is very strong.



Silver- and 18k gold-plated beads are created by an electroplating process. A very thin layer of silver or gold is applied to another type of metal like brass or copper.



Freshwater pearl beads are often just called "pearls" at bead shops. These pearls are less expensive than the pearls in your mother's jewelry box. They come in all sizes and shapes and are

made by clams or mussels in China, Japan, and the United States. When you're buying pearls, be careful to note where the drill holes are because many holes are off-center. Use a very thin beading wire or thread and needle to string pearls.

Polymer clay beads are colorful handmade plasticine (a claylike substance made of synthetic materials) that's fired at low temperatures. The beads



Sterling silver beads are a mix of silver and copper. For such silver to be sold legally as sterling, the percentages must be 92.5 percent pure silver and 7.5 percent copper. Sterling silver is liable to tarnish. While some people have allergic skin reactions when they're wearing less pure metal jewelry, most can wear sterling silver jewelry without reactions.



Vermeil (pronounced vehr-MAY) beads are made of sterling silver electroplated with gold.



are relatively light and therefore good for stringing in quantity.

Pony beads are made with glass, wood, or plastic, and they're shaped like seed beads but are larger (sizes 6°–8°). Crow beads are even larger than pony beads and come in sizes from 6mm–9mm.



Pressed-glass beads are most often made in the Czech Republic, thus their nickname, "Czech glass." They come in shapes ranging from simple rounds, ovals, and squares to leaves and flowers.



Resin beads are very durable, translucent beads available in bright, candylike colors.



Seed beads are made by cutting a long, thin glass tube or cane into short pieces, which are then melted slightly or tumbled to round the edges. Seed beads are sized by number—the larger the number, the smaller the bead. The degree mark next to the size stands for “aught.” It is a traditional beading term/symbol whose origin is obscure, but whose archaic meaning points to “or so” or “zero.”

Seed Bead Sizing

Following is a guide to the approximate number of beads per inch and by weight. The numbers are approximate because beads vary with glass, color, and finish.

Bead size	Beads per inch	Beads per gram	Approximate weight (in grams) of 12-strand hank
16°	28	275–325	22.5
14°	25	250–300	22
13°	24	150–200	33
12°	21	125–175	33.5
11°	18	100–150	34.5
10°	16	75–125	38.5
9°	12	50–100	38.5

Seed Bead Tip

There will be seed beads in any batch you buy that need to be thrown out (culled). After you do your culling, grade the beads by sorting them by width. Use the narrow beads for off-loom weaving increases (effectively adding a partial bead) and the wide beads for weaving decreases (decreasing by less than a full bead). Though culling and grading beads takes a bit of time, your pieces will be smoother if you do.

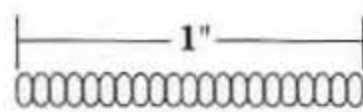
10



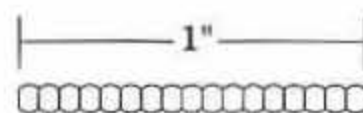
Cylinder beads (brand names: Aikos, Delicas, Magnificas, and Treasures) are sold by the gram, most often in tubes. They are perfectly cylindrical beads with thin walls and large holes. They come in two sizes—the regular size approximates a size 11° seed bead and the large size approximates a size 8° seed bead. Weaving with cylinder beads creates a very uniform, smooth surface.

Japanese seed beads are sold by the gram in tubes or by the kilo in bags. They are shaped like rounded cylinders and come in sizes 6°, 8°, 11°, and 14° (size 14° is called size 15° in Japan). This type of seed bead produces a more uniform piece of woven beadwork than Czech seed beads do.

Czech seed beads can be purchased loose or in hanks (a gathering of eight to twelve 20" strands of beads tied together). Czech seed beads are shaped like tiny donuts and are slightly irregular. They are sized from 20° to 6°. “Charlottes” and “True-cuts” are Czech seed beads with facets that make them sparkle. Slight variations in size and shape means that weaving with Czech seed beads creates a somewhat irregular, textured surface.



12° Czech Seed Beads
About 21 per inch



11° Japanese Seed Beads
About 17 per inch

7	◎	□□□□□□□□□□
8	◎	□□□□□□□□□□
9	◎	□□□□□□□□□□
10	◎	□□□□□□□□□□
11	◎	□□□□□□□□□□
12	◎	□□□□□□□□□□
14	◎	□□□□□□□□□□

Approximate seed bead sizes



Shell beads are created from natural shells. Beads made from the iridescent substance formed in mollusk shells are marketed as mother-of-pearl beads.



Semiprecious stone beads range from amethyst to zebra jasper—A to Z! They come in all sizes and shapes, but generally they are polished and faceted, donut-shaped, rough-cut, or chips. These beads are usually heavy, so use a strong beading wire to string them. (See page 14 for a listing of some of the most common semiprecious stone bead types.)

Wood beads are generally inexpensive beads made from Asian indigenous woods. Many are handmade; all are lightweight.



Bead shapes



Faceted



Chips



Potato



Keishi



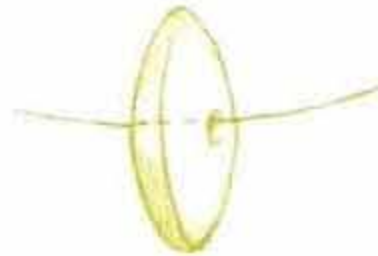
Round or druk



Drop



Barrel



Rontelle



Oval



Cube



Bicone



Chicklet



Rice



Button

COMMON SEMIPRECIOUS STONE BEAD TYPES

Agate

Color: varies.

Note: This stone's signature is banded colors in white, yellow, orange, blue, brown, and black.

Amber

Color: yellow, brown (green when heated).

Note: Amber is fossilized pine resin. Ambroid, often mistaken for genuine amber, is a material made by compressing and heating pieces of amber together.

Amethyst

Color: purple to reddish violet.

Note: Amethyst is usually consistently pure in color; amethyst quartz, which beads are often made of, is striped with milky quartz. The Greek word amethyst means "not drunken."

Aquamarine

Color: light to dark blue, blue-green.

Note: Aquamarine is Latin for "water of the sea."

Aventurine

Color: dark green; also comes in reddish brown and golden brown.

Note: When you buy aventurine, do not confuse it with jade or glass.

Carnelian

Color: reddish brown to orange.

Note: Carnelian is related to chalcedony. When you buy carnelian, be sure you aren't buying red agate, which has stripes rather than clouds of color.

Chalcedony

Color: blue, white, gray.

Note: Blue agate beads are often confused with chalcedony ones.

Citrine

Color: light to dark yellow.
Note: Citrine is named for its lemony color; almost all beads on the market called citrine are actually heat-treated amethyst or smoky quartz.

Garnet

Color: dark red.
Note: Garnets are a group of crystal-like stones. Garnets on the bead market are usually scarlet almandite and pyrope.

Hematite

Color: black, gray, reddish brown.
Note: Hematite means “blood” in Greek. Hematite and magnetite are magnetic man-made versions of this stone.

Jade

Color: variety of green hues, off-white, yellow.
Note: Jade has been a highly valued stone for thousands of years, particularly in ancient Central American and Chinese cultures. Beads on the market called “new jade” are not made of jade, but serpentine.



16

Jasper

Color: variety of colors ranging from white to gray, pink, red, brown, yellow, and green.
Note: Jasper is Greek for “spotted stone,” and its main feature is stripes, circles, or spots. There are many different types of this stone on the bead market including agate, blood, ocean, scenic, yellow, and zebra jasper.

Labradorite

Color: dark gray, black, or brown with iridescent colorings.
Note: Named after the Labrador Peninsula in Canada, labradorite is a member of the feldspar family.

Lapis Lazuli

Color: deep blue.
Note: Latin for “blue stone,” lapis lazuli is a rock with white/gray/gold inclusions. The fewer inclusions in a bead, the more valuable it is.



17



Malachite

Color: dark and light green with black stripes.

Note: Malachite's special feature is striations of green, light green, and black. This stone scratches easily and can become dull.

Moonstone

Color: white, yellow, clear.

Note: A member of the feldspar family, moonstones are translucent beads that have a glistening quality.



Onyx

Color: white, brown, black.

Note: Onyx is a relative of chalcedony. It is a layered stone that comes in a variety of colors and is used to make cameos. The most common onyx found on the bead market is black onyx, and it is often substituted for its more expensive look-alike, jet. Sardonyx is also available—it is brown and white.



Peridot

Color: olive green.

Note: Also known as olivine.



Quartz

Color: varies.

Note: A Slavic word for “hard,” quartz makes up a complete species of stone that comes in a variety of colors and types, including amethyst, aventurine, and citrine. One of the most popular quartzes on the bead market is rose quartz, a pink stone.



Serpentine

Color: green, yellow, brown.

Note: Serpentine means “snake” in Latin, perhaps for its sometimes spotty appearance.



Rhodochrosite

Color: white, pink, brown.

Note: This stone has beautiful striations and is also called “raspberryspar” for its signature color.



Tiger's Eye

Color: gold, yellow, brown.

Note: This stone features golden stripes that catch light. The effect resembles a cat's eye.





Topaz

Color: clear, yellow, orange, red, brown, blue, green, and purple.

Note: Blue is one of the most available topaz colors on the bead market and is made by heating the clear variety.



Tourmaline

Color: pink, red, green, blue, clear.

Note: Tourmaline beads are often sold in strands of colors that shift from pink and white to green. This type of tourmaline is popularly called "watermelon tourmaline."

Turquoise

Color: light blue, blue-green.

Note: The fewer the gray and black inclusions in turquoise, the more valuable it is.



Precious and Semiprecious Birthstones

Month	Stone
January	Garnet
February	Amethyst
March	Aquamarine, bloodstone
April	Diamond
May	Emerald
June	Pearl, moonstone
July	Ruby
August	Peridot, sardonyx
September	Sapphire
October	Opal, tourmaline
November	Yellow topaz or citrine
December	Blue topaz, turquoise, lapis lazuli

Anniversary Stones

Year	Type	Year	Type
1	Gold	14	Opal
2	Garnet	15	Ruby
3	Pearl	16	Peridot
4	Blue topaz	17	Carnelian
5	Sapphire	18	Tiger's eye
6	Amethyst	19	Aquamarine
7	Onyx	20	Emerald
8	Tourmaline	21	Iolite
9	Lapis lazuli	22	Spine
10	Diamond	23	Imperial topaz
11	Turquoise	24	Tanzanite
12	Jade	25	Silver
13	Citrine		

TYPES OF GLASS AND FINISHES USED FOR BEADS

Color-lined beads are made with transparent glass but have an opaque color dyed or painted inside the hole. This color is protected from excessive abrasion but can be rubbed off by thread; it often fades in sunlight.

Iridescent (also called irid, iris, oil slick, aurora borealis [AB], scarabee, or rainbow) beads are transparent, opalescent, or opaque beads with durable, multicolored shiny finishes whose permanent bond is formed by fuming metal salts onto hot glass.

Luster beads are transparent, opalescent, or opaque beads whose transparent, uniform, shiny finishes

are usually permanent. Luster finishes may be white, colored, or even gold. Opaque luster beads are often called pearl, and opal luster beads are sometimes called Ceylon.

Matte beads have flat, dull, or frosted finishes.

Matte iridescent beads look like raku pottery or gasoline on water.

Metallic (or galvanized) beads are glass beads with a shiny, metal-like surface coating that is usually baked-on paint. The coating can and does wear off.

Opal beads transmit light but are murky, milky, or translucent. Good opal glass glows like an opal gemstone.

22



Opaque beads transmit no light; you cannot see through them.

Painted or dyed beads have bright or unusual colors produced by applying dye or paint to the finished beads with heat and solvents. These dyes can wear off.

Satin beads look striated or layered because many minute air bubbles are pulled through while the molten glass is formed. The apparent shade varies with the viewing angle.

Semigloss beads have satinlike surfaces. They are slightly frosted.

Silver-lined (abbreviated S/L) beads are made with transparent or opalescent glass and have a mirror-like reflective lining in their holes. Usually, but not

always, the hole is square to enhance the bead's reflectiveness. The word "rocaille" is sometimes used to describe silver-lined beads with square holes, although the Czechs use "rocaille" to refer to any seed bead.

Translucent beads transmit light; you can see through them, but not clearly.

Transparent beads transmit light; you can see clearly through them, even when they're colored.

Whiteheart (or Cornaline d'Aleppo) beads have a core of opaque white glass covered with a thin layer of colored transparent glass. Originally, the covering was an economical way to use expensive red glass. While red-glass beads are most frequently found as antique beads, whitehearts are made today in a variety of colors.

23

BEAD SIZING

Beads are sized by measuring across the widest point on the outside of the bead with a micrometer or dial caliper. Sizes are usually given in millimeters.

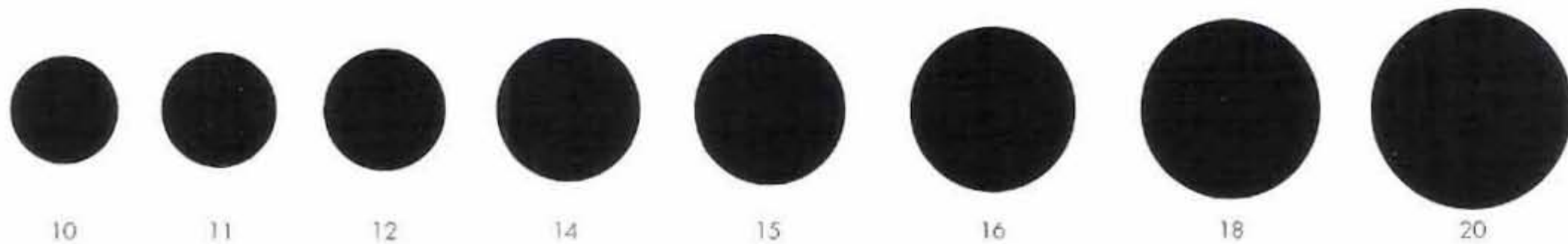
Beads are sold by the strand, the piece, or by weight. Most strands are 16" (40.5 cm) long (except for seed beads, whose properties are addressed on page 10). Each strand holds about the number of beads listed here.

Bead Size	Beads per 16"
2mm	203
3mm	136
4mm	100
5mm	80
6mm	67
7mm	56
8mm	50
10mm	40
12mm	34
14mm	29
16mm	25
18mm	23
20mm	20

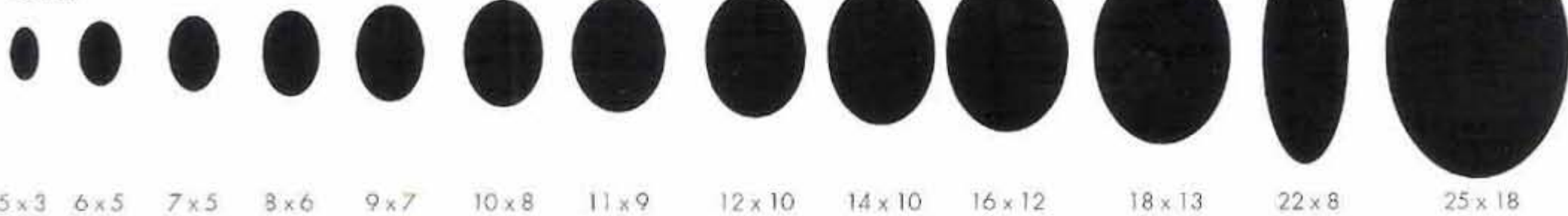
24

Millimeter sizing chart

Round



Oval



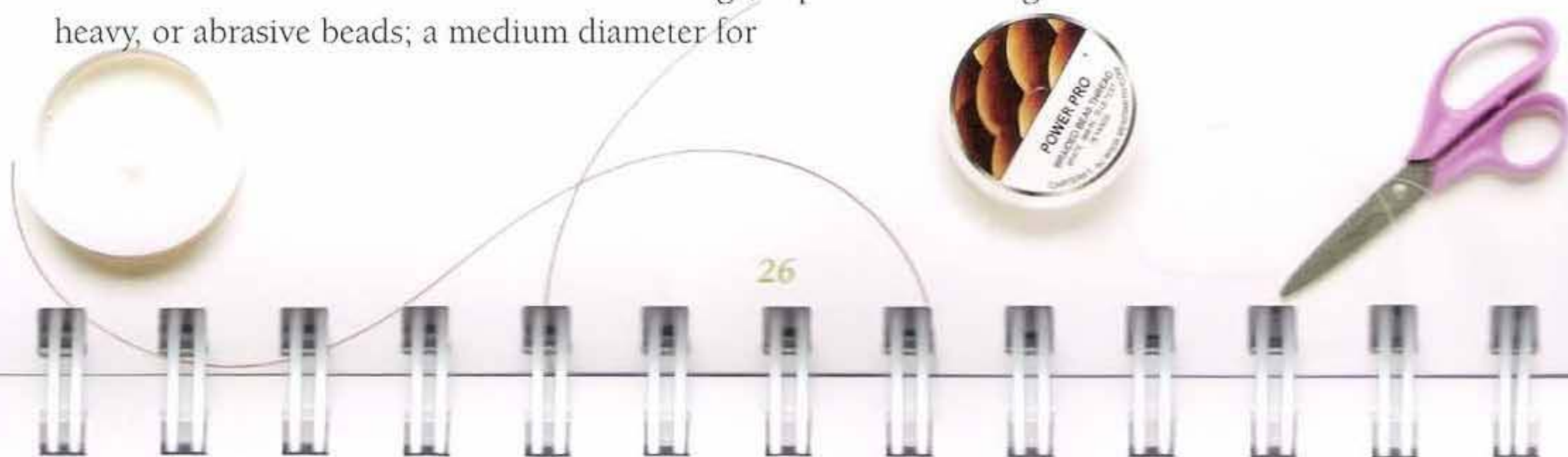
STRINGING MATERIALS

There are many stringing materials to choose from. As you determine which to use, remember that the stringing material will provide the backbone to your piece, so it's just as important as your bead choices. To ensure that your beaded piece lasts for a long time, it's a good rule of thumb to use the strongest material possible.

Beading wire (brand names Accuflex, Acculon, Beadalon, Soft Flex) is a very flexible nylon-coated multistrand steel wire available in diameters from .010 to .024 mm. Use the widest diameter for large, heavy, or abrasive beads; a medium diameter for

crystals and small lampworked beads; and the smallest diameter for beads with small holes like pearls and seed beads. Use a wire cutter to cut beading wire.

Braided thread (brand names Dandy Line and PowerPro) is an extremely strong synthetic thread that's also used for fishing. It has great strength (10–20 pound test), is very thin (.006 mm diameter), can be knotted, and comes in two colors: moss green and white. The angle of the blades on children's Fiskars scissors makes them most appropriate for cutting braided thread.



Elastic cord comes in wide (1 mm) and thin (.5 mm) styles and is best used for stretch bracelets. Secure this cord with knots or crimp tubes. Use a scissors to cut it.

Plant-based fiber cords (hemp, jute, linen) are often treated with wax to increase their wearability when used in beading techniques like knitting, crochet, and macramé. Use a scissors to cut this cord.



Imitation sinew is a continuous-filament, waxed polyester cord that comes in white, brown, black, and sometimes other colors. It is very durable and works well for heavy glass and ceramic beads. It can be split for thinner cord.



Leather cord is round and smooth, comes in a variety of colors, can be knotted, and is best used for wide-holed, large beads. This cord can be cut with a scissors.





Nylon thread (brand names C-Lon, Nymo, and Silamide) is thin synthetic thread that you purchase by the spool like regular sewing thread. Nylon is best used for lightweight stringing projects that require a needle and thread. Prestretch this material (pull the ends apart several times) before you use it. Cut it with a scissors.



Polyester cord won't shrink from moisture and is less likely to fray than silk. It is available in three weights: #30 (.008"),

#46 (.011"), and #92 (.015"). This cord can be cut with a scissors.

Pearl cotton is a good choice for bead knitting or crochet. Size 8 is perfect for size 11° seed beads, and it comes in a wide range of colors. It can be cut with a scissors.



Quilting thread is a strong polyester or polyester/cotton sewing thread that is a good choice for bead embroidery and fabric embellishments.

Satin cord is made in three sizes—rattail, mouse-tail, and bugtail; rattail is the thickest, bugtail the thinnest. The cord comes in a great variety of colors and knots well. It's good for use with large beads and Chinese knotting techniques. Satin cord can be cut with a scissors.

28



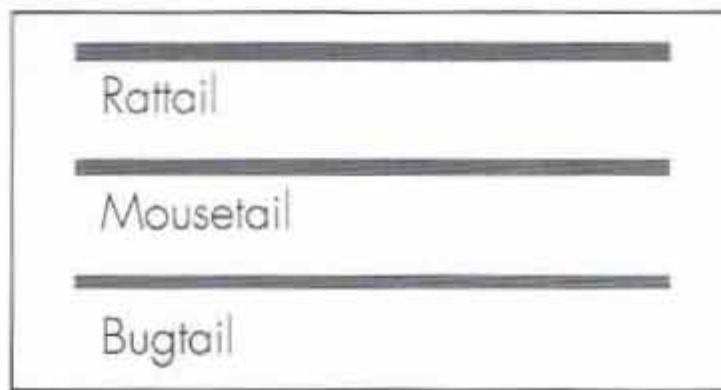
Silk thread is versatile and comes in almost every imaginable color. Sold on a spool or a card, it is sized by thickness: 00, 0, A, B, C, D, E, F, FF, and FFF, with 00 being the thinnest. (It is also sometimes

sized in numbers from 0 through 16, with 0 being the thinnest.) Silk is easily knotted and is the best choice for stringing delicate beads such as freshwater pearls. It will stretch, so prestretching is advised.

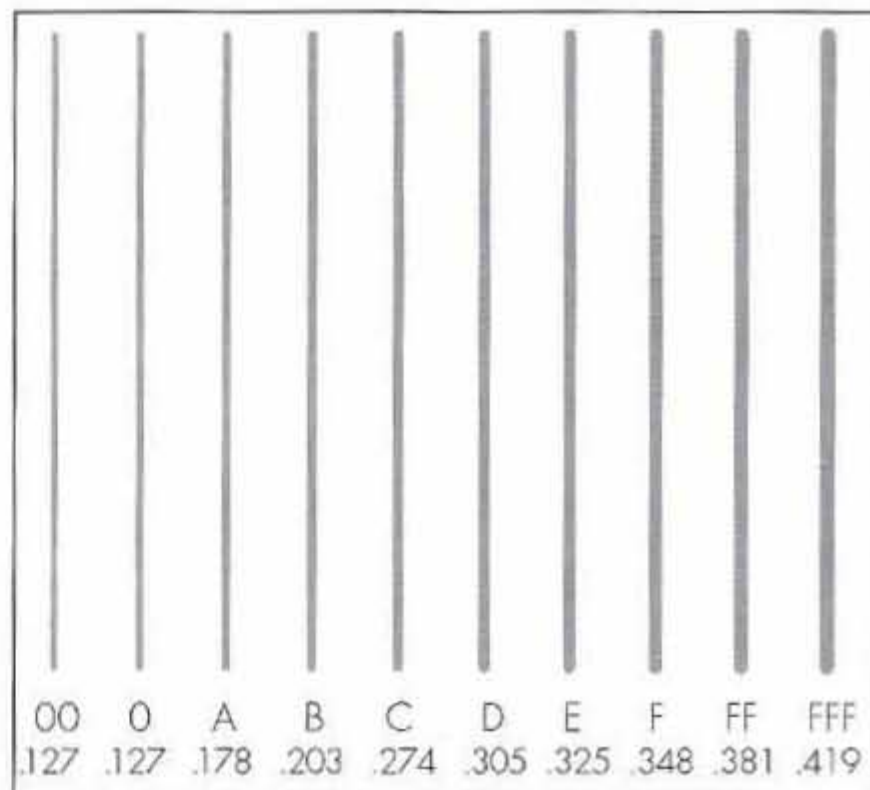
Suede cord is a rough strip of suede that works well for wide-holed beads. You can cut it with a scissors.



29



Satin Cord Sizes (see page 28)



Silk Thread Sizes in Millimeters

Matching Bead Types to Stringing Material

BEAD TYPE	STRINGING MATERIAL
Beads with smooth drill holes	Any material comparably sized to the drill holes and bead weight
Beads with rough drill holes	Beading wire, braided thread, hemp, imitation sinew, leather cord, satin cord, suede cord
Heavy, large beads	Beading wire, braided beads with large drill holes thread, hemp, imitation sinew, leather cord, satin cord, suede cord
Pearls	Beading wire, braided thread, nylon, silk
Seed beads	Beading wire, braided thread, elastic cord, nylon thread, pearl cotton, silk thread

30

WAXES AND CONDITIONERS

Coating thread with a wax or conditioner before use will protect it from fraying, make it resistant to unintentional knotting and, in some cases, strengthen it.

Beeswax is a golden-colored natural material that comes in a brick or disk shape over which you slide thread. Many beadworkers appreciate how the wax slightly fills seed bead holes, creating a tighter tension for the stitches.

Beeswax is best used on nylon or polyester threads.



Synthetic beeswax, or microcrystalline wax, is a light yellow petroleum-based material that works on thread like natural beeswax.



Thread Heaven is a slick, smooth thread conditioner that is less prone to flaking or buildup than beeswax. After applying Thread Heaven, pull the thread through your fingers to magnetize it with static electricity, thereby reducing knotting and fraying. Thread Heaven can be used on any thread.



31

GLUES AND ADHESIVES

Depending on the type of beadwork you are doing, you may need glue to finish the job. To secure knotted threads, place a small amount of G-S Hypo Cement or clear nail polish on the knot. To bond beads to a surface, we recommend E-6000. For adding seed beads to a surface, use Terrifically Tacky Tape and seal the beadwork with Mod Podge. Allow any glue to dry thoroughly before continuing.



32

Beading needles are very fine, long (up to 3"/7.6 cm) needles whose eyes are the same width as the rest of the needle—an important feature when you consider the added width of the stringing material. Beading needles come in sizes #10, #12, #13, #15, and #16, with #10 being largest. They work well for very small-holed beads like small seed beads, pearls, and some semiprecious stones. Use the longest type for loomwork. The small eye size of beading needles means they can be a challenge to thread. To facilitate threading, place the stringing material between the thumb and forefinger of your nondominant hand, allowing just a small amount of the end to peek out. Use your dominant hand to place the needle eye on the end and pull it through.

NEEDLES

No matter what type of needle you use, make sure that the thread will make it through the eye, and that the threaded needle will pass through beads at least two times. Here are the most commonly used needles for beadwork.

Ball-point needles have blunt tips and are good for sewing stretch fabrics and knits.



How to Use a Needle Threader

1. Pass the wire loop of the threader through the needle eye.
2. Put the thread through the wire loop.
3. Pull the needle off the loop. The thread will pass through the needle eye.



Big Eye needles come in 2¼" and 5" (5.7 and 12.7 cm) lengths and have pointed ends with a double wire down the center. They are the easiest needles to thread—simply separate the center wires, place the stringing material between, and allow the wires to collapse on themselves to capture the thread.

These needles work well for small-holed beads, and the 5"- (12.7-cm) long version is especially useful in loomwork and stringing because you can easily see if you've strung beads in the correct order before moving them onto the thread.

Embroidery needles have elongated eyes that are easy to thread. They are somewhat thick, so use them with large beads.



Flossing needles can be used for projects that don't require piercing fabric or thread. They are made of flexible plastic and have huge eyes that anyone can thread and are available at most drug stores.



Threading Tips

- Put the needle on the thread instead of putting the thread through the needle. This process is easy because you are holding the flexible thread stable and moving the rigid needle. Do so by holding the last $\frac{1}{16}$ " (2 mm) of the thread between the thumb and forefinger of your nondominant hand. Place the needle eye on the thread and slowly work the eye over the thread.
- Wax thread before you put it through the needle to keep the fibers at the end of the thread from separating.
- Use good light!

34



Glover's needles have three-sided points and are used to sew directly into leather. They're available in sizes #1 through #9, with #9 being the smallest.



Sharps are fine and strong and, as the name indicates, very sharp. Because they're shorter than other beading needles, they are good for peyote stitch or other tightly woven fabric beadwork. They're available in sizes #10, #11, and #12, with #10 being the heaviest.



Twisted wire needles are made of fine wire with a blunt tip and feature a large loop on one end and a twisted shank on the other. You thread the stringing material through the loop; as you pass the needle through a bead, the loop collapses to secure the stringing material. Twisted wire needles generally can only be used for one thread length and work well for small-holed beads such as pearls.



Choosing the Right Needle

TECHNIQUE	NEEDLE
Loom work	Long beading, Big Eye, twisted wire
Off-loom work	Sharps, long beading
Fabric embellishment	Sharps, embroidery, ball-point
Embroidery	Embroidery, sharps
Leather work	Glover's
Stringing	Long beading, Big Eye, twisted wire, flossing

35

OFF-LOOM STITCHES

Just as there are many different kinds of beads, there are many ways to manipulate them with thread. Historically, several terms have been used to describe the same action, and we make note of those terms as we go. Here are the stitches you are most likely to encounter in published patterns, the ones you can use to complete almost any imaginable project. Most stitches may be worked from top to bottom or bottom to top, right to left or left to right.

When you're reading off-loom beading instructions, *pass through* means to move the needle in the same direction that the beads have been strung. *Pass back through* means to move the needle in the opposite direction.

Tension Bead

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



36

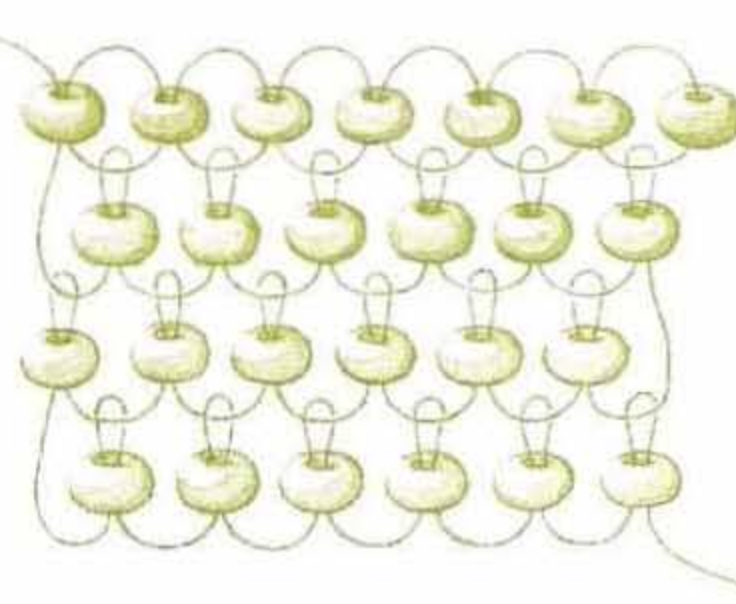
Finishing and Starting New Threads

Tie off an old thread when it's about 4" (10 cm) long by making a simple knot between beads. Pass through a few beads and pull tight to hide the knot. Weave through a few more beads and trim the thread close to the work. Start the new thread by tying a knot between beads and weaving through a few beads. Pull tight to hide the knot. Weave through several beads until you reach the place to resume beading.



Brick Stitch

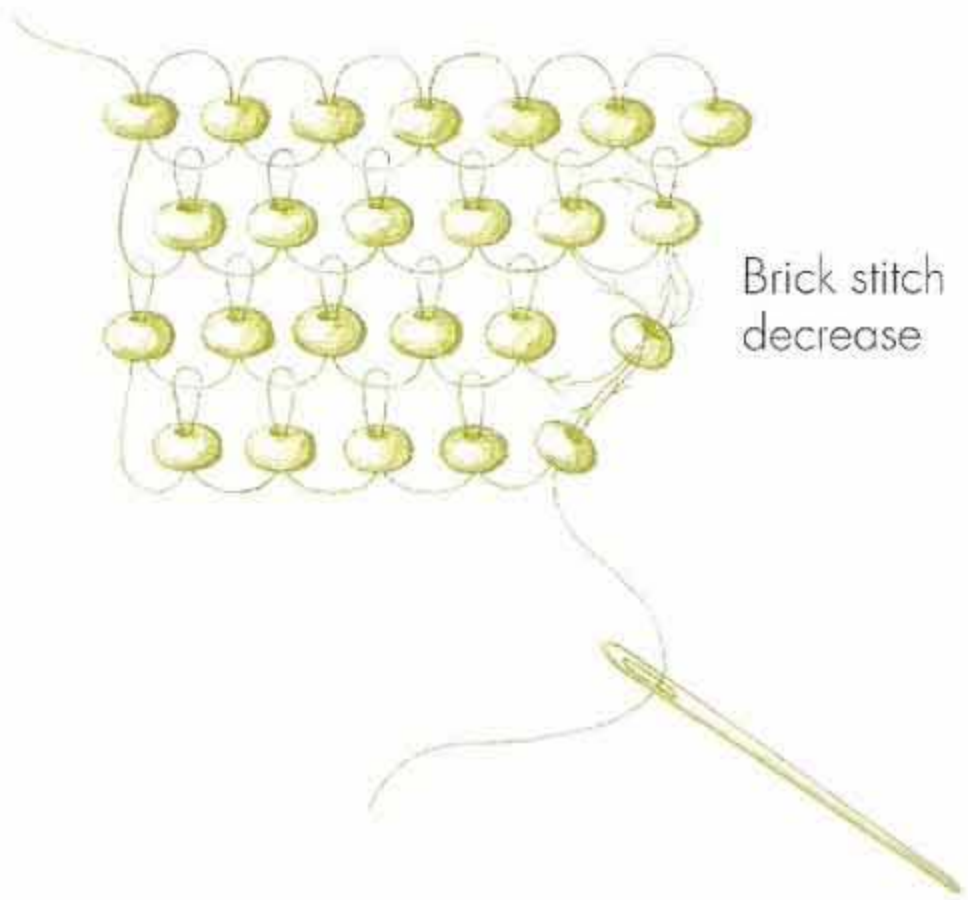
Begin by creating a foundation row in ladder stitch (see page 42). String one bead and pass under the closest exposed loop of the foundation row. Pass back through the same bead and continue, adding one bead at a time.



Start first row in ladder stitch

37

Brick-stitch decrease. To make a row-end decrease, begin the decrease row by stringing two beads. Skip the first exposed loop and pass through the second loop. Continue across the row in regular brick stitch. Begin the next row in regular brick stitch. When you're adding the last bead, pass through the first bead of the previous row (rather than the exposed loop). Pass through the first and second beads of the row before that. Pass back through the first bead of the previous row and the last bead just added.



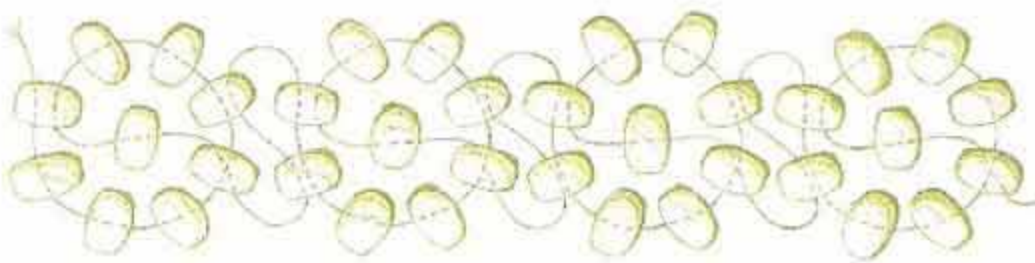
Brick-stitch increase. Make a row-end increase by stringing two beads and passing through the next exposed loop.



Daisy Chain

String a small even number of beads and form a circle by passing back through the first bead strung. String one bead and pass through the bead opposite the first bead of the circle to form the "daisy."

For an open daisy chain, string a few beads and make a new daisy. For a closed daisy chain, make daisies without extra beads between them.



Closed daisy chain

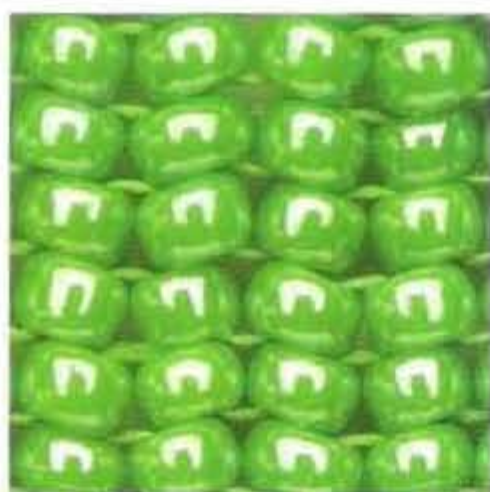


Open daisy chain

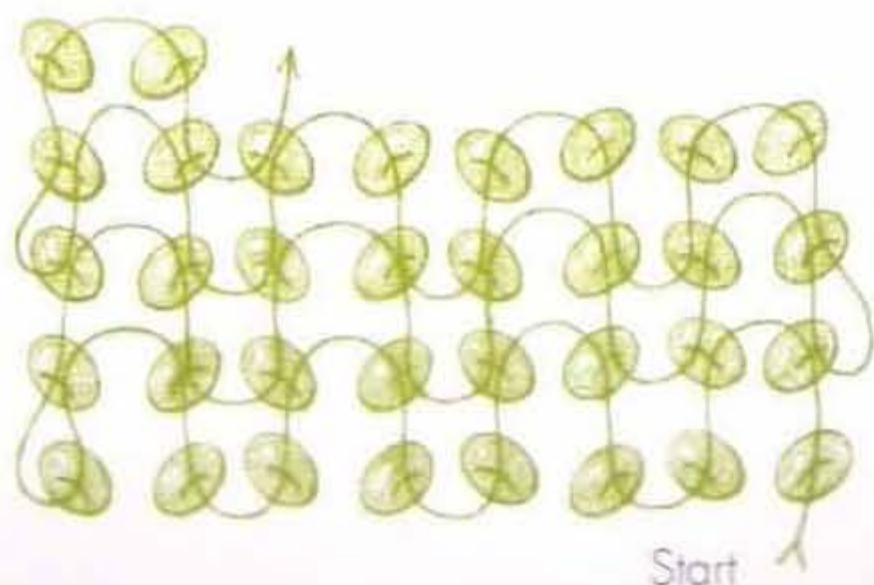


Herringbone Stitch

Often found in the beadwork of the South African Ndebele tribe, this weave is sometimes called "Ndebele stitch." Begin with a foundation row of ladder stitch (see page 42), a multiple of four beads long. String two beads, pass down through the second-to-last bead in the ladder and



up through the next bead. String two beads, pass down through the next bead in the ladder and up through the following bead. Repeat to the end of the row. To end the row, pass back through the last bead strung. To begin the next row, string two beads and pass down through the second-to-last bead of the previous row. Repeat, stringing two beads per stitch and passing down, then up, through two beads of the previous row. The stitching makes the beads angle up in each row like the pattern of herringbone fabric.



Herringbone stitch decrease. To make a row-end decrease, simply stop the row short and begin a new row.

Herringbone stitch increase. To make a row-end increase, work beyond the row, re-creating the foundation row instructions above and adding as many beads as desired.



Tubular herringbone stitch. Begin with a foundation row of ladder stitch two beads high. Join the ends together to form a tube. String two beads. Pass down through the next bead and up through the bead after it. Repeat around the tube. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.



Herringbone Stitch Tips

When you're working the first rows of herringbone weave, hold the piece firmly between the thumb and forefinger of your non-working hand with the tail thread coiled around your little finger. Continue holding the work this way until the pattern takes shape. Keeping the thread taut keeps the beads in place.

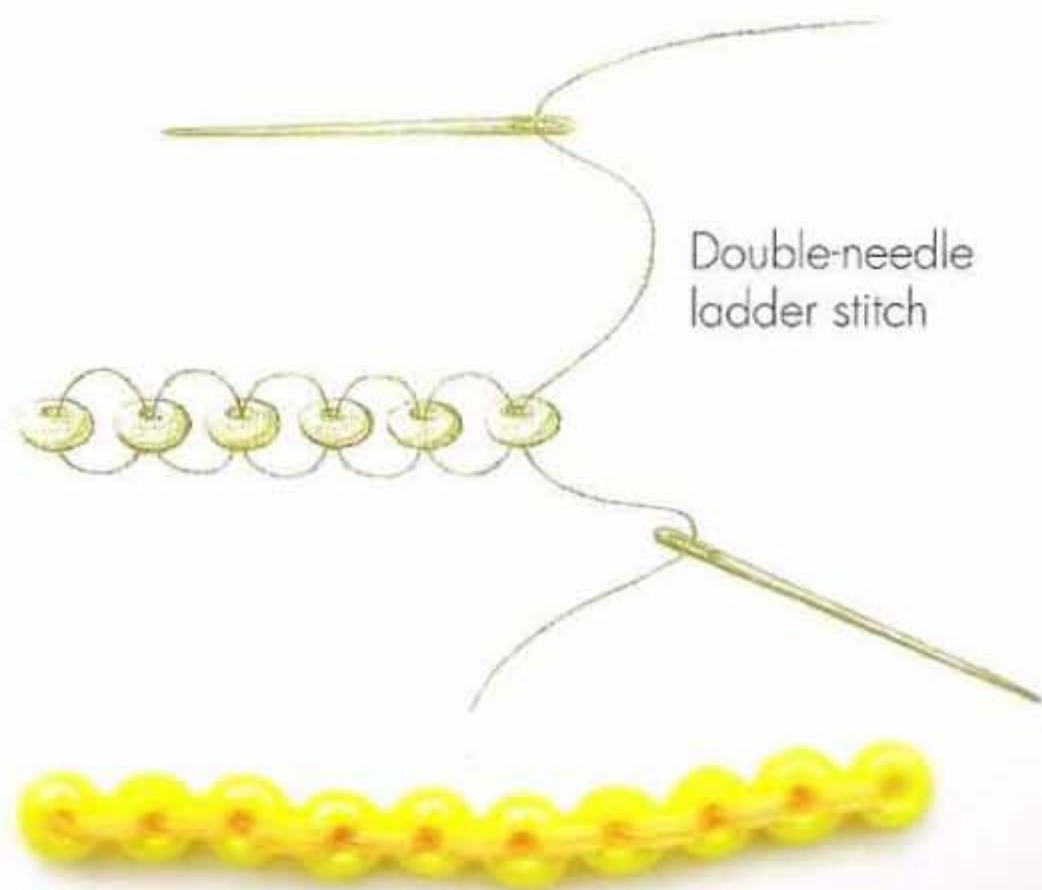
The top and bottom row may look jumbled. Remedy this appearance by running a thread through those rows in loose square stitch (see page 55) to tighten.

Ladder Stitch

Using two needles, one threaded on each end of the thread, pass one needle through one or more beads from left to right and pass the other needle through the same beads from right to left. Continue adding beads by crisscrossing both needles through

each bead or bead group. Use this stitch to make strings of beads or to lay the foundation for brick or herringbone stitch.

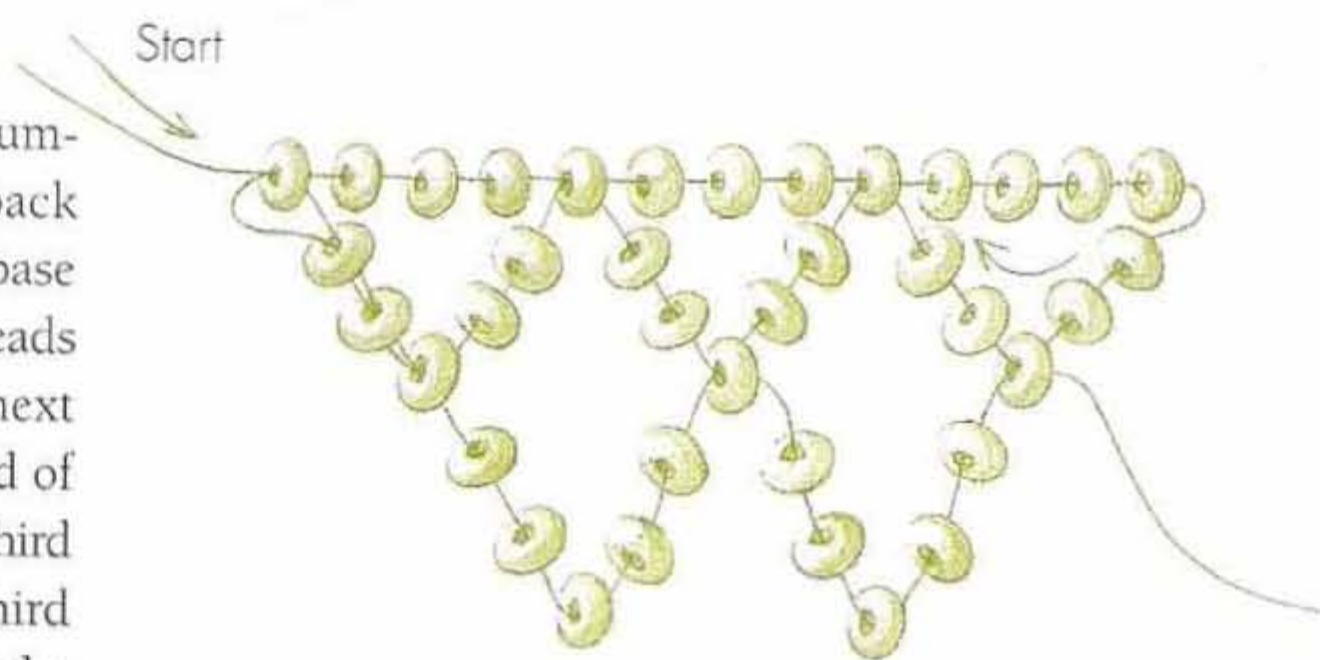
For a single-needle ladder, string two beads and pass through them again. String one bead. Pass through the last stitched bead and the one just strung. Repeat, adding one bead at a time and working in a figure-eight pattern.



42

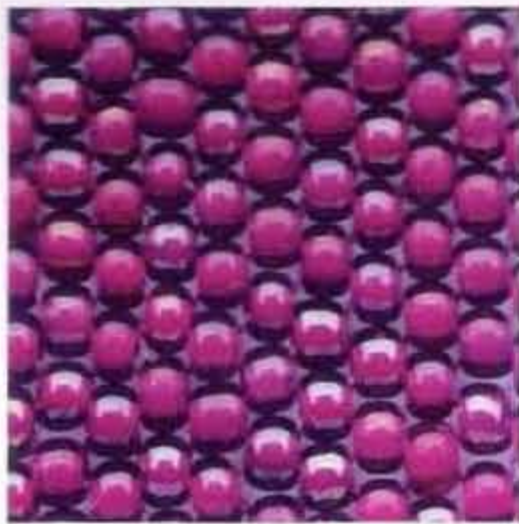
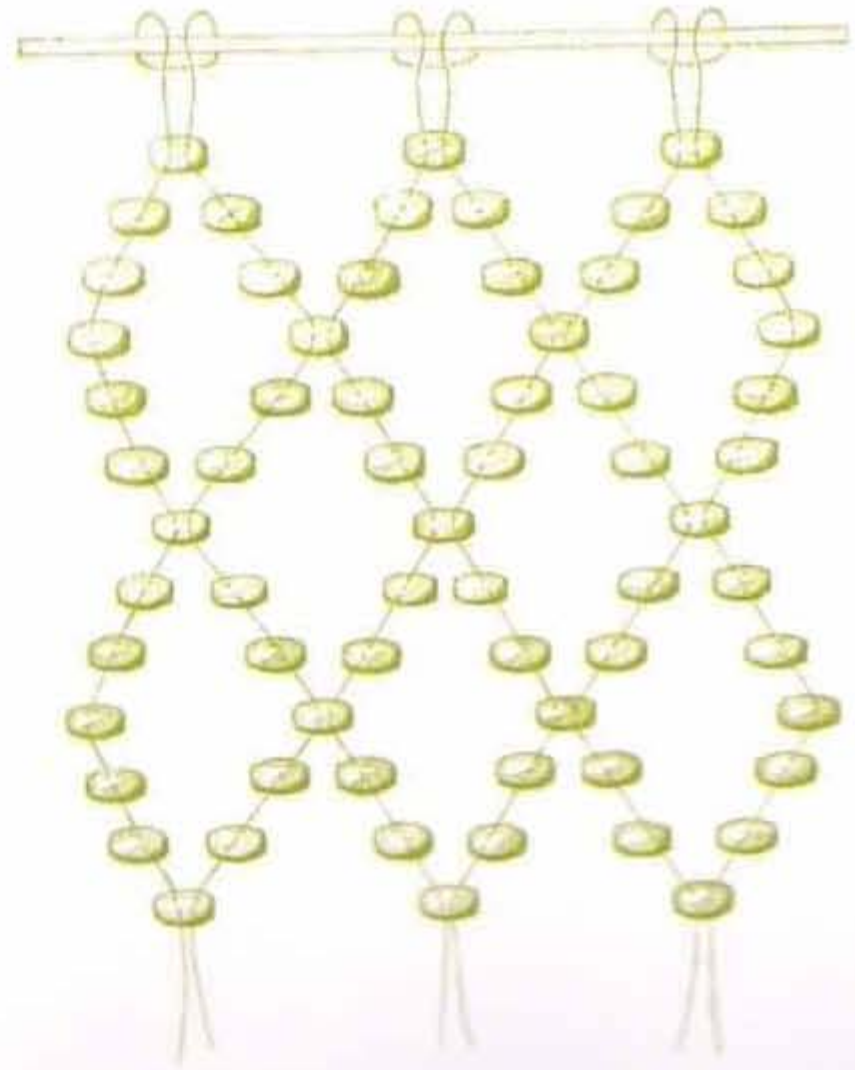
Netting Single Thread

Begin by stringing a base row of an uneven number of beads. String three beads and pass back through the third bead from the end of the base row. String another three beads, skip three beads of the base row, and pass back through the next bead. Repeat. When you have reached the end of this row, go back through the fifth, fourth, and third beads of those just strung, exiting from the third bead. Turn the work over and go back across the same way.



Netting Multiple Thread

This stitch involves multiple threads strung onto a foundation, such as a string of beads. Begin by anchoring three threads to the foundation as shown. *String one bead onto each pair of threads. Split the thread pairs and string five beads on each of the first two and last two threads. String two beads on each of the center two threads, pass threads through the third bead of the second and fifth threads respectively, then string two more beads. Continue by repeating from *.

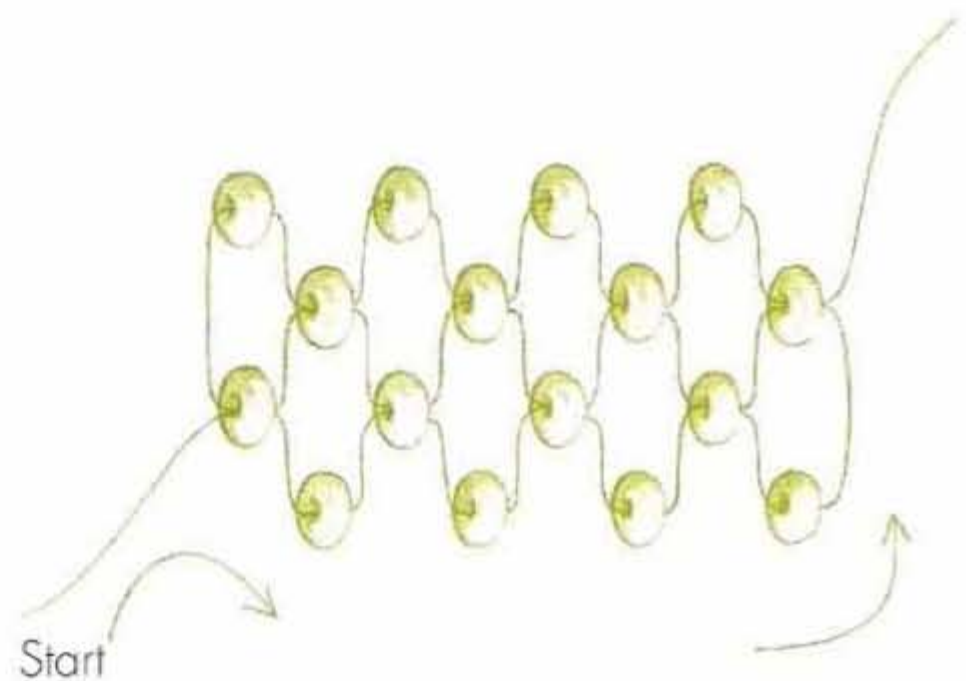


Peyote Stitch

The generic peyote stitch we describe here is somewhat different from the Native American-style peyote stitch (described on page

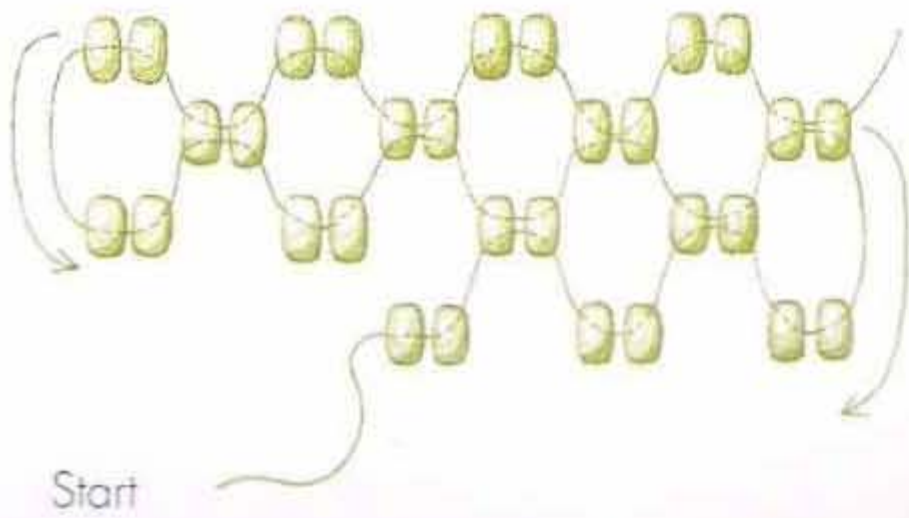
48), but it is the one most used in published patterns. Peyote stitch is usually worked one bead at a time (one-drop), but it is also common to see it done with up to three beads per stitch.

Even-count flat peyote stitch. Begin by stringing an even number of beads, twice the number you want in one row. These beads will become the first and second rows. Create the next row by stringing one bead and passing through the second-to-last

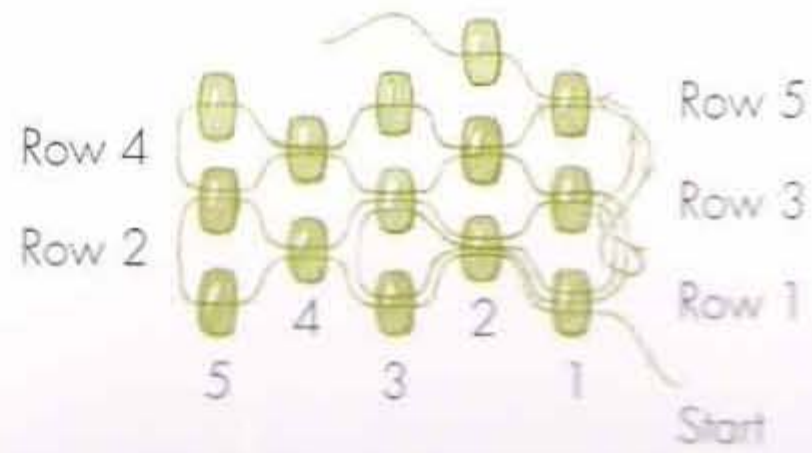


bead of the previous row. String another bead and pass through the fourth-to-last bead of the previous row. Continue adding one bead at a time, passing over every other bead of the previous row.

Two-drop peyote stitch. This stitch is worked the same as one-drop even-count peyote stitch, but with two beads at a time instead of one. Begin by stringing an even number of beads. Create the next row by stringing two beads and passing through the third- and fourth-to-last beads of the previous row. String two more beads and pass through the seventh- and eighth-to-last beads of the previous row. Continue adding two beads at a time, passing over every other pair of beads in the previous row.



Odd-count flat peyote stitch. Begin by stringing an odd number of beads (our example shows five). These beads will become the first and second rows. Begin the next row by adding a bead and passing through the second-to-last bead just strung, bead 4 in our example. Continue as with even-count peyote. When you reach the end of the row, pass through beads 1, 2, and 3. Pass through the second-to-last bead in what has now become the third row. Pass back through beads 2 and 1 (in that order). Pass through the last bead added in Row 3.

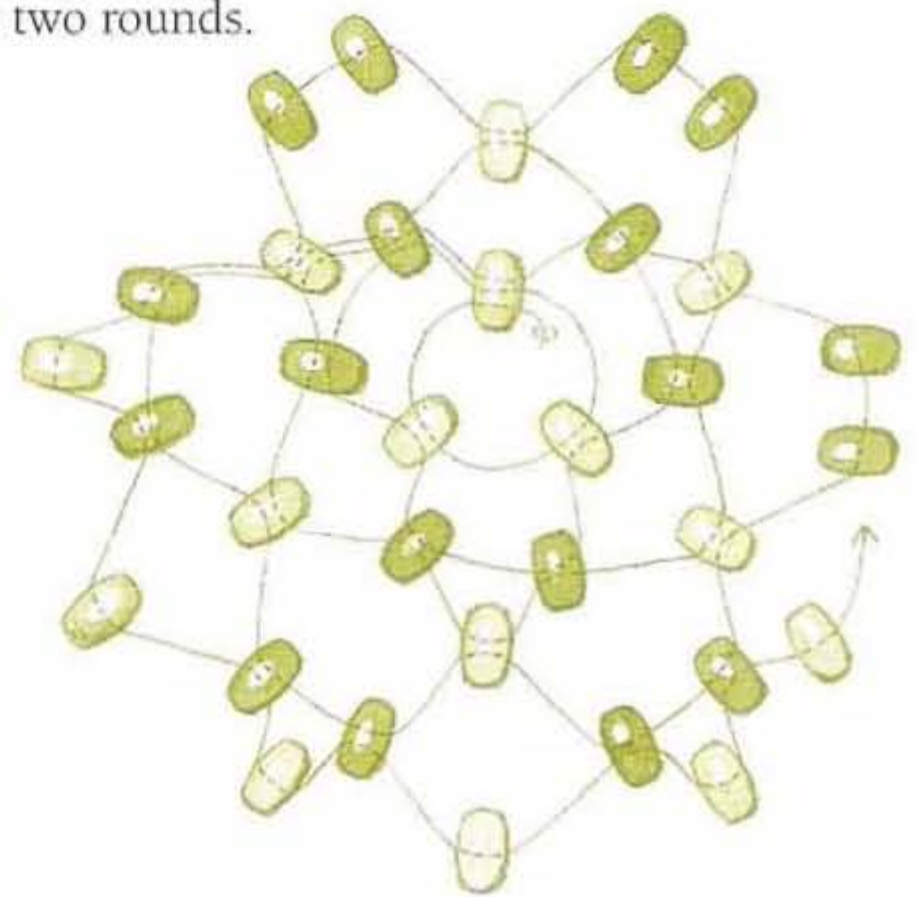
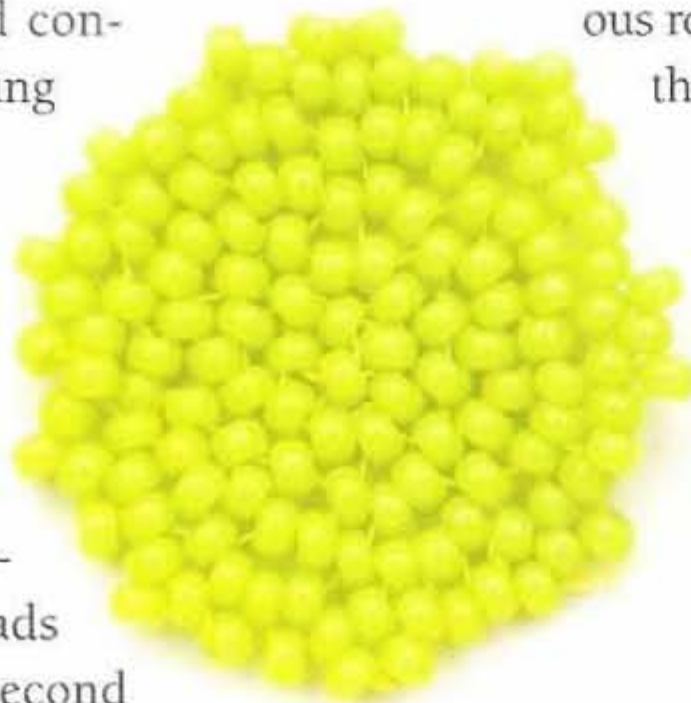


Continue across Row 4 in regular peyote. Start Row 5 the way you began Row 3. At the end of Row 5, exit from the last bead added and loop the thread through the outer edge threads (not beads) of the previous row. Pass back through the last bead added and continue across the row adding one bead at a time.

first bead of the second round. For the next round, add one bead and pass through the second bead of the second round, add one bead and pass through the third bead of the second round, and so on, adding one bead between every two of the previous round. Continue in this manner, alternating the two rounds.

Circular peyote stitch.

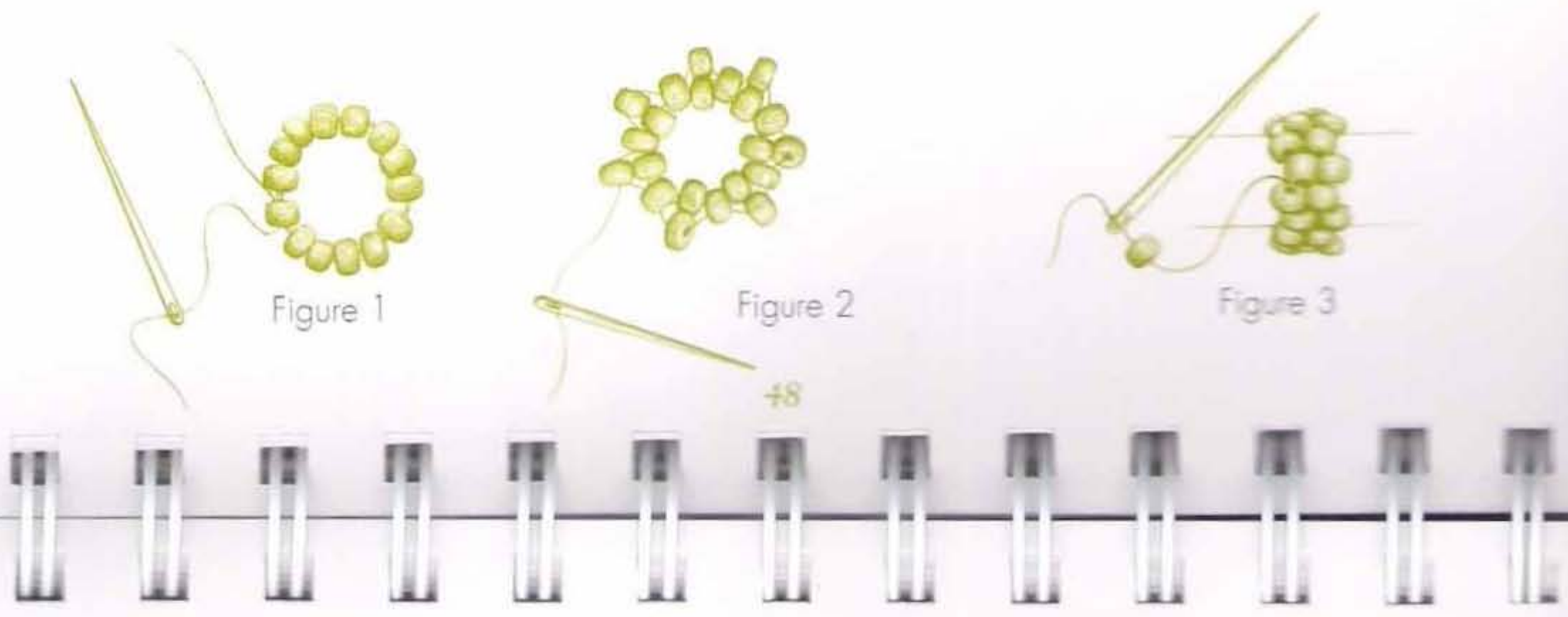
Begin by threading three beads and pass through the first bead again to form a circle. For the second round, add two beads and pass through the second bead of the first round, add two more beads and pass through the third bead of the first round, then add two more beads and pass back through the first bead of the first round and the



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 (Figure 1). String one bead and pass through the third bead of the foundation circle. String one bead and pass through the fifth bead of the foundation circle. Continue adding one bead at a time, skipping over one bead in 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 (Figure 2). String one bead, pass through the second bead added in the second



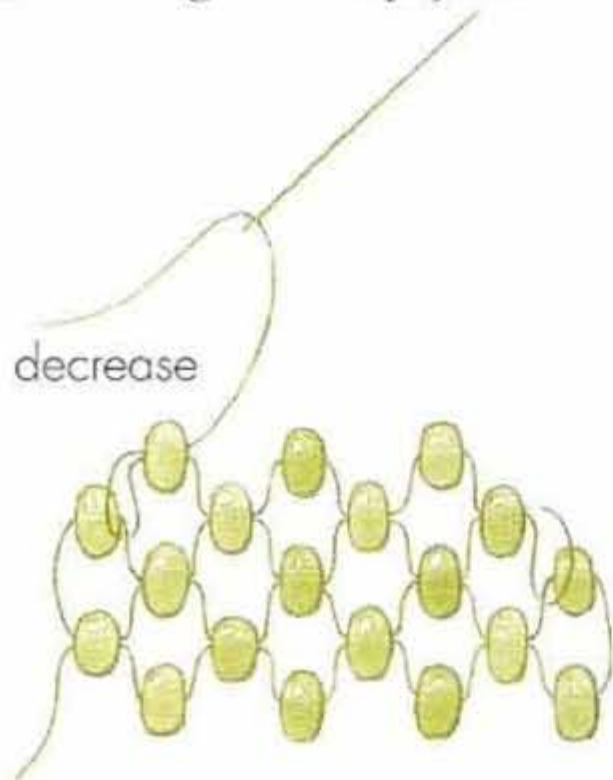
round, and pull thread tight. String one bead and pass through the third bead added in the second round. Continue around, filling in the "spaces" one bead at a time (Figure 3). Exit from the first bead added in each round to make a step up to start the next round.



Peyote stitch decreases. To make a row-end decrease, simply stop the row short and begin a new row.

To make a hidden row-end decrease, pass through the last bead on a row. Weave the thread between two beads of the previous row, looping it around the thread that connects the beads. Pass back through the last bead of the row just worked and continue across in regular flat peyote.

Hidden row-end decrease



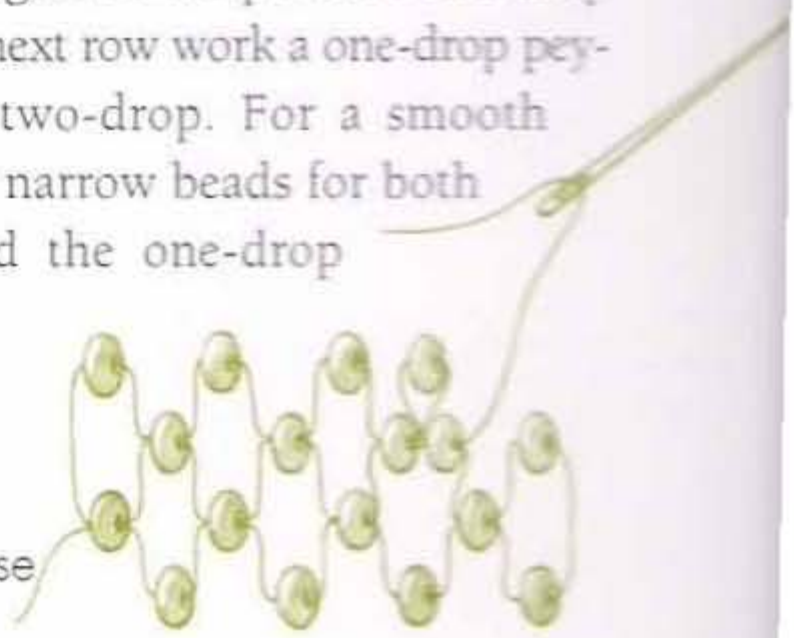
To make a midproject decrease, simply pass thread through two beads without adding a bead in the "gap". In the next row, work a regular one-drop peyote over the decrease. Keep tension taut to prevent holes.

Midproject decrease



Peyote stitch increase. Make a midproject increase by working a two-drop over a one-drop in one row. In the next row work a one-drop peyote between the two-drop. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.

Peyote stitch increase



Native American-style **peyote stitch**. This stitch is also called gourd stitch, and it's worked in tubular fashion over an object. Many traditional designs are based on a multiple of six, but any even number of beads will work for simple designs. Once started, even-count gourd stitch proceeds in the same manner as tubular peyote stitch, described on page 46. Here is one starting method.

Firmly attach buckskin to the object. Anchor the thread in the buckskin near the top of the object. Determine the amount of beads that will fit around the object and string half that number. Pass through the first bead and space the beads evenly around the object. String a bead and pass through the next bead in the first round. Continue around, stringing a bead and passing through a bead. For subsequent rounds, string a bead, skip a bead, and pass through the next low bead.

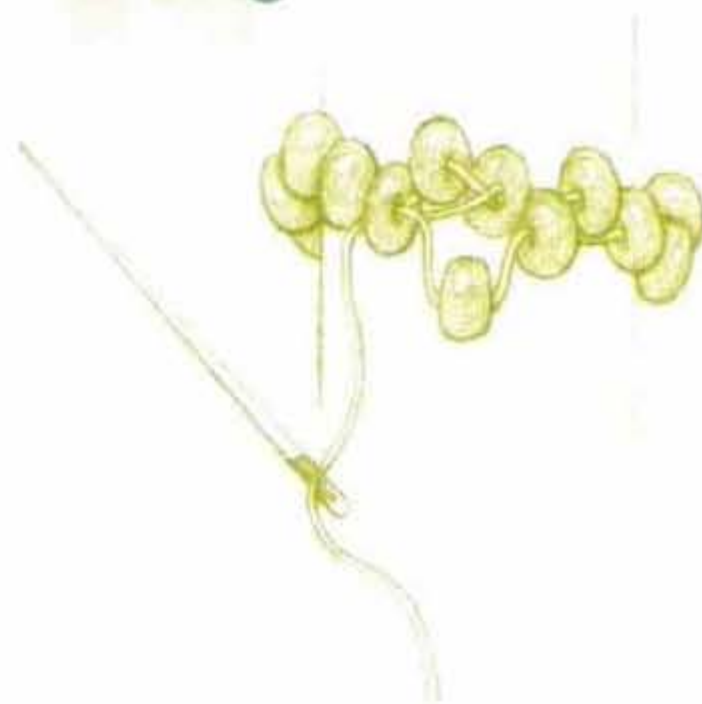
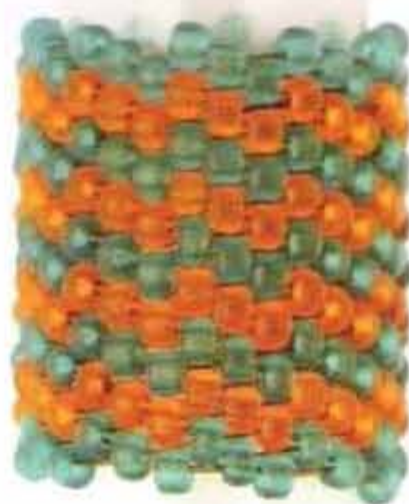


50



Three-Drop Gourd Stitch

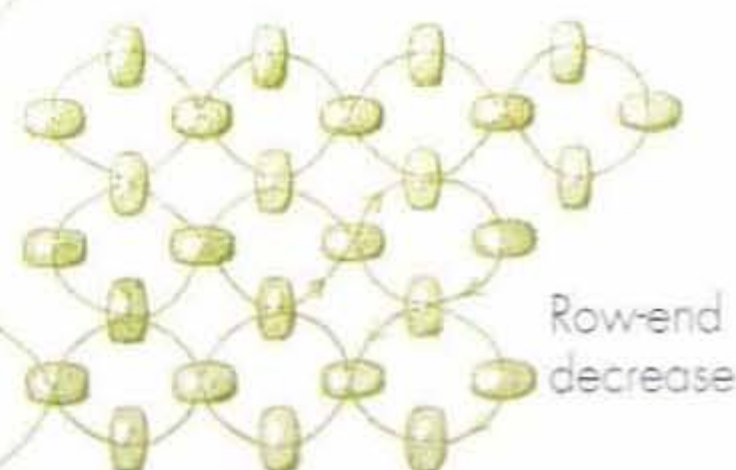
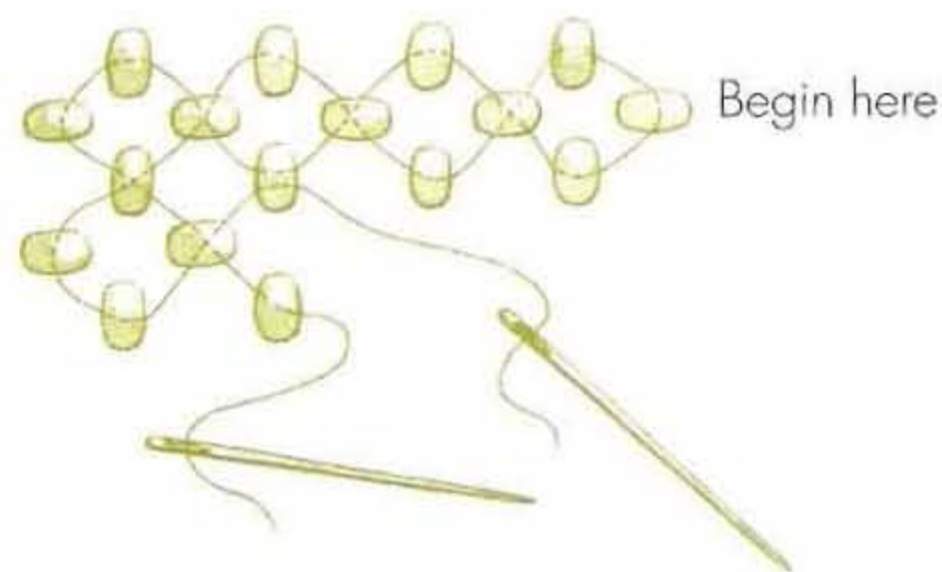
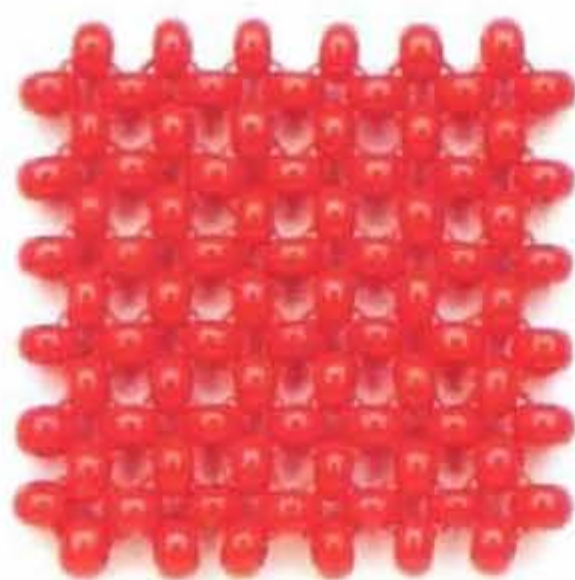
This technique is uniquely Native American and used to cover cylindrical objects; it is always worked with a multiple of six beads. To begin, string a multiple of six beads that will fit around the object. Remove one third and evenly space the remaining beads. Pass through all the beads twice more. For the next round, string a bead, skip a bead, and pass through the next bead. Repeat around, making sure each bead added stays below the beads of the round above. End each round by passing through the first bead added in that round. For subsequent rounds, string a bead and pass through the next lowest bead from the round above. The beads will form a slanted three-bead pattern.



Right-angle Weave (double needle)

Using two needles, one on each end of the thread, string three beads and slide them to the center of the thread. String a fourth bead on the right needle and pass the other needle through that bead from left to right so the thread crosses through the bead. String a bead on each needle. String a bead on the right needle and cross the left needle through it. Continue for the desired length of the row. To work the next row, repeat as for the first row, stringing new beads only onto the right thread and passing back through beads from the first row with the left thread.

To make a row-end decrease, simply stop the row short and begin a new row.

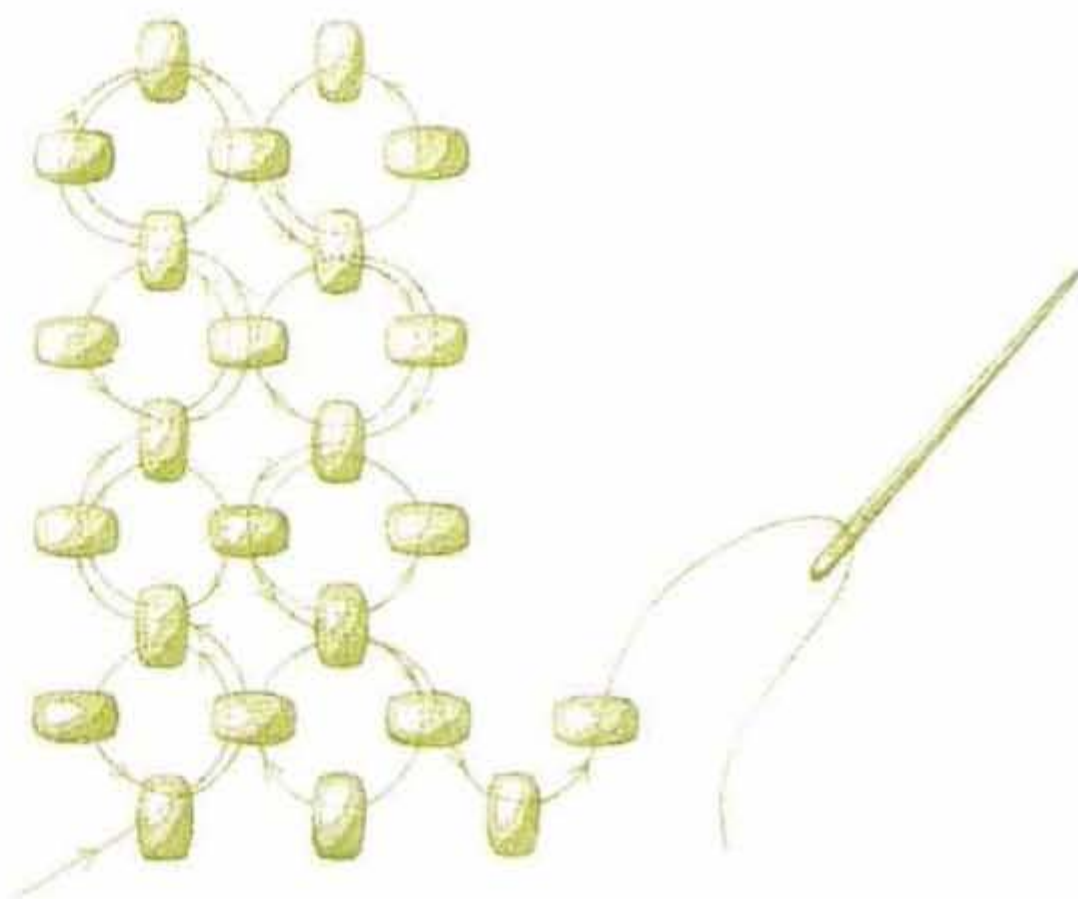


52



Right-angle Weave (single needle)

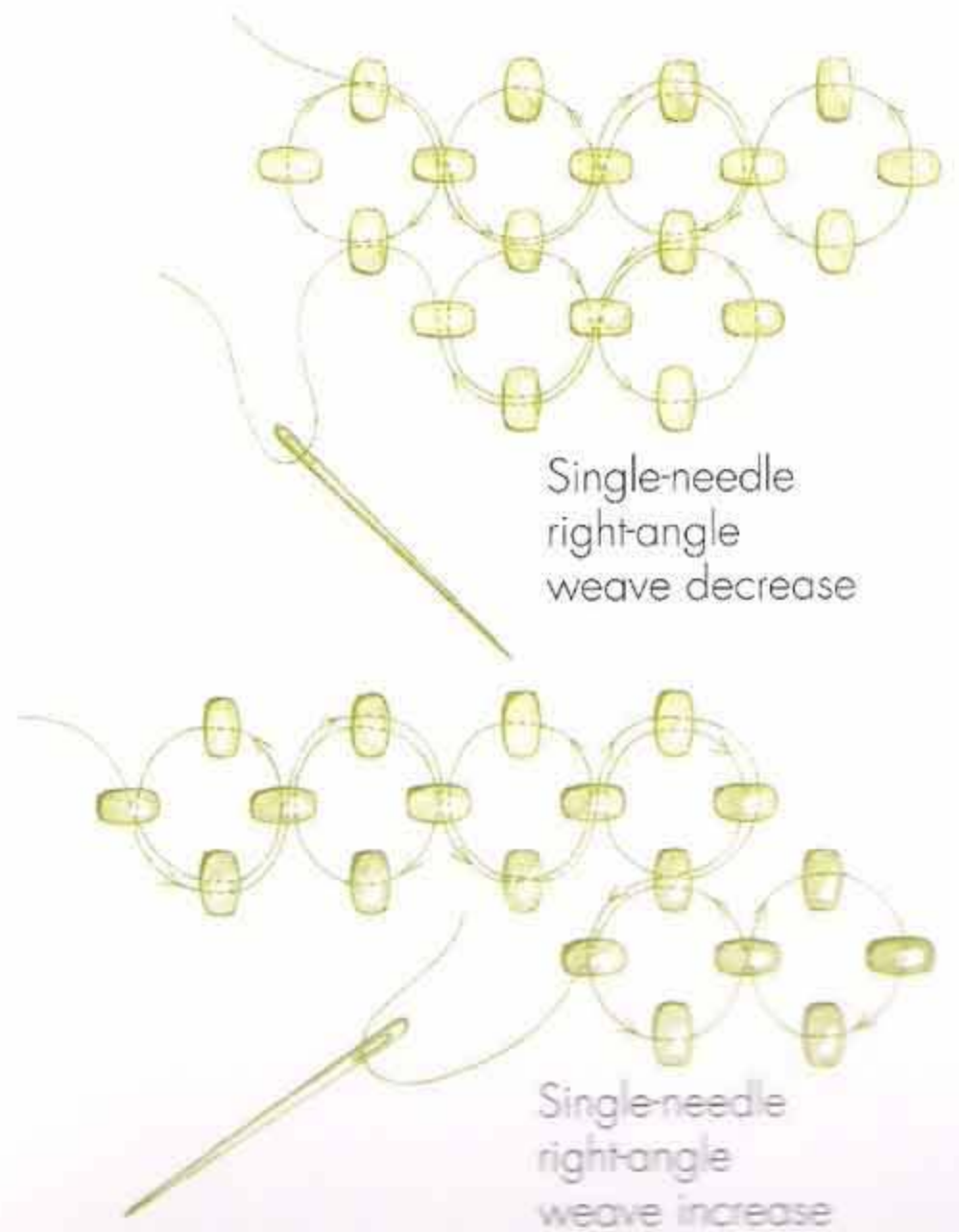
String four beads and pass through them again to form the first unit. For the rest of the row, string three beads, pass through the last bead passed through in the previous unit and the first two just strung; the thread path will resemble a figure eight, alternating directions with each unit. To begin the next row, pass through the last three beads strung to exit the side of the last unit. String three beads, pass through the last bead passed through and the first bead just strung. * String two beads, pass through the next edge bead of the previous row, the last bead passed through in the previous unit, and the last two beads just strung. Pass through the next edge bead of the previous row, string two 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.



53

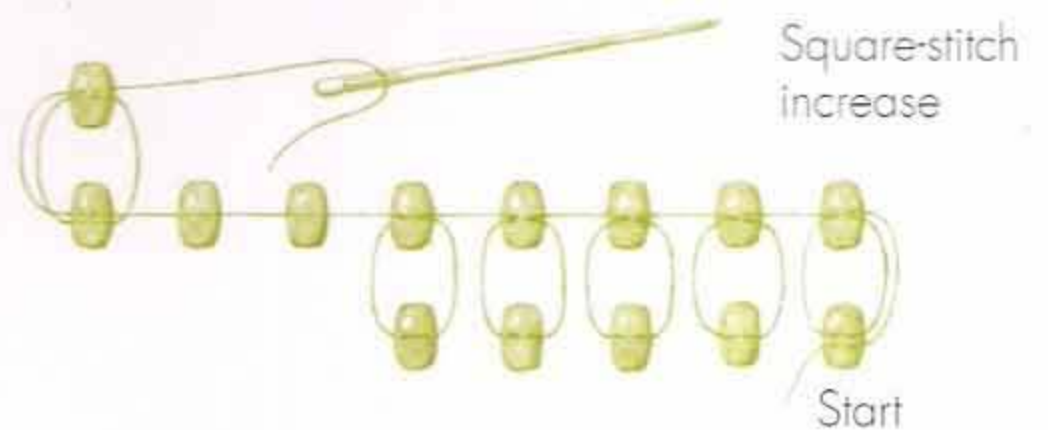
Single-needle right-angle weave decrease. To make a row-end decrease, weave thread through the second bead added in the second-to-last group from the previous row. Begin the new row by stringing three beads. Pass back through the first bead added in the second-to-last group from the previous row. Pass through the beads just added. Continue across the row, adding two beads at a time.

Single-needle right-angle weave increase. To make a row-end increase, begin a new row as usual, exiting thread from the third bead just added. String three beads. Pass back through the third bead added in the last set (making a figure eight). Weave to the first bead added in this set and continue across the row, adding two beads at a time.

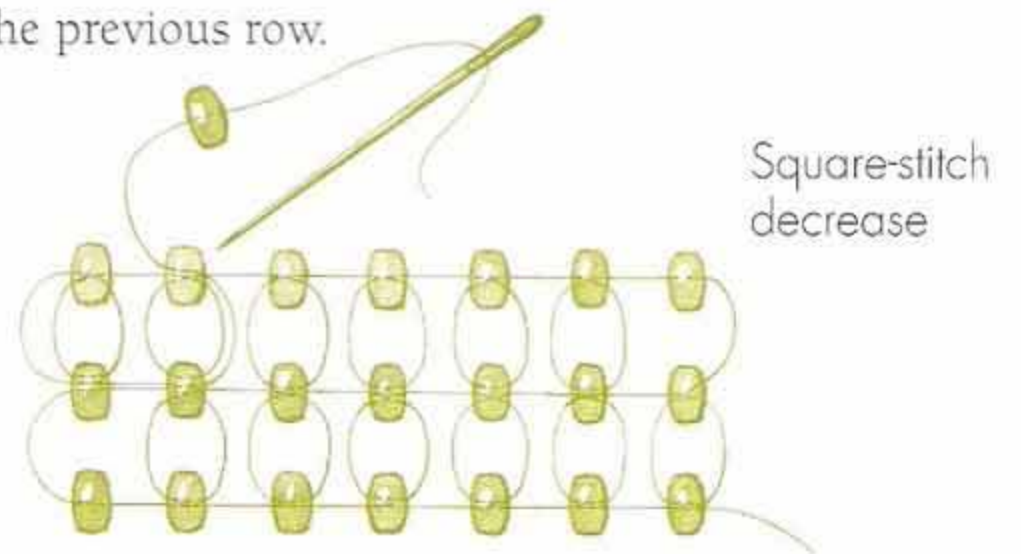


Square Stitch

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



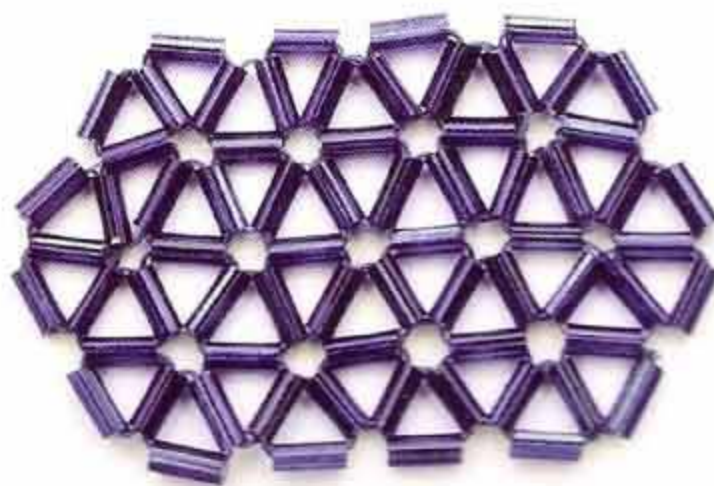
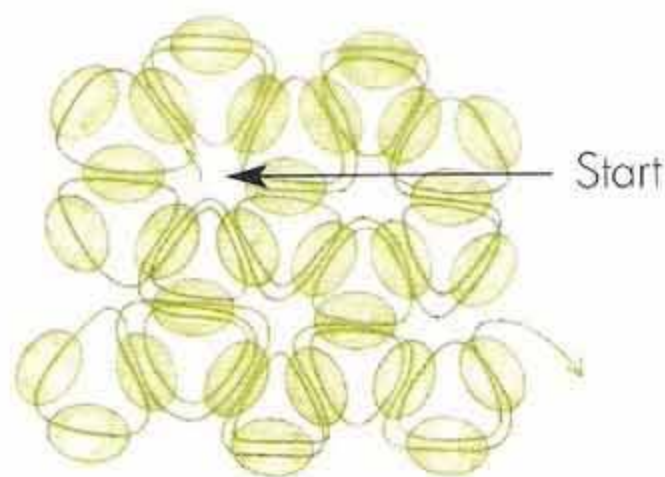
Square-stitch increase. To make an increase, string the number of beads at the end of the row you want to increase. Work the next row the same as the previous row.



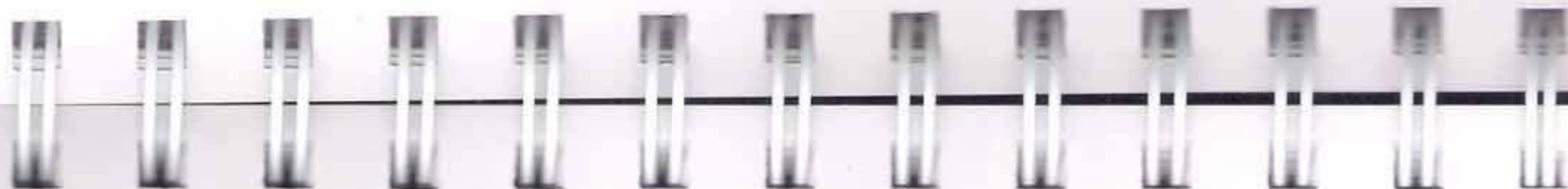
Square-stitch decrease. To make a decrease, weave thread through the previous row and exit from the bead adjacent to the place you want to decrease. Continue working in square stitch.

Triangle Weave

String three beads and tie them in a circle to form a triangle. This is your first unit. Pass through the first bead again. String two beads and pass through the bead just exited and the two just strung. Continue adding two beads at a time to make a series of triangles. The thread path will resemble a figure eight, alternating directions with each unit. To make the second row, exit from the first bead of the last unit added. String two beads and pass through the bead just exited and the two just added. String two beads and pass through the second bead of the last unit and the first bead just added. String one bead and pass through the edge bead of the adjacent unit from the previous row. String two beads and pass through the bead added in the last unit and the first bead just added. Repeat across the row, creating units by alternating one-bead and two-bead additions.



56

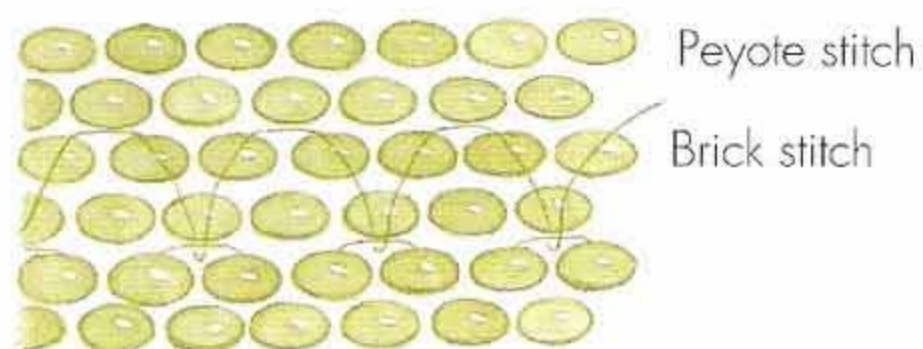


Connections

The illustrations that follow show how to connect two pieces that were made with different stitches.

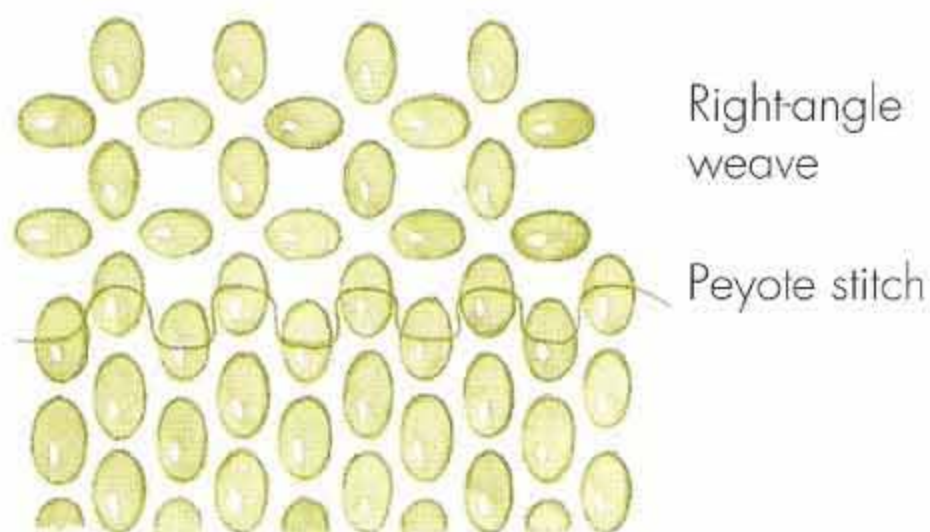
Connecting brick stitch to peyote stitch

Weave a thread through the beads in two rows of a side edge of the peyote-stitched piece, exiting through a bead at the extreme edge. Pass through the closest exposed loop at the top edge of the brick-stitched piece and back through the bead just exited on the peyote-stitched piece. Repeat.



Connecting peyote stitch to right-angle weave

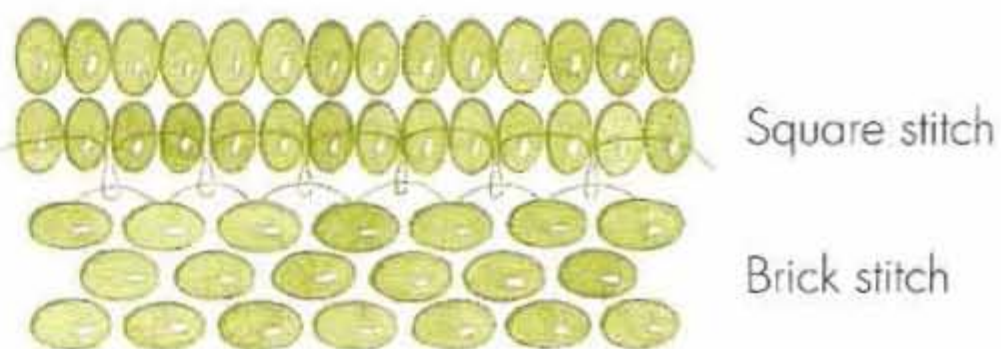
Connect the two pieces by "locking" one into another at the top edges. Weave a thread through each interlocked bead.



57

Connecting square stitch to brick stitch

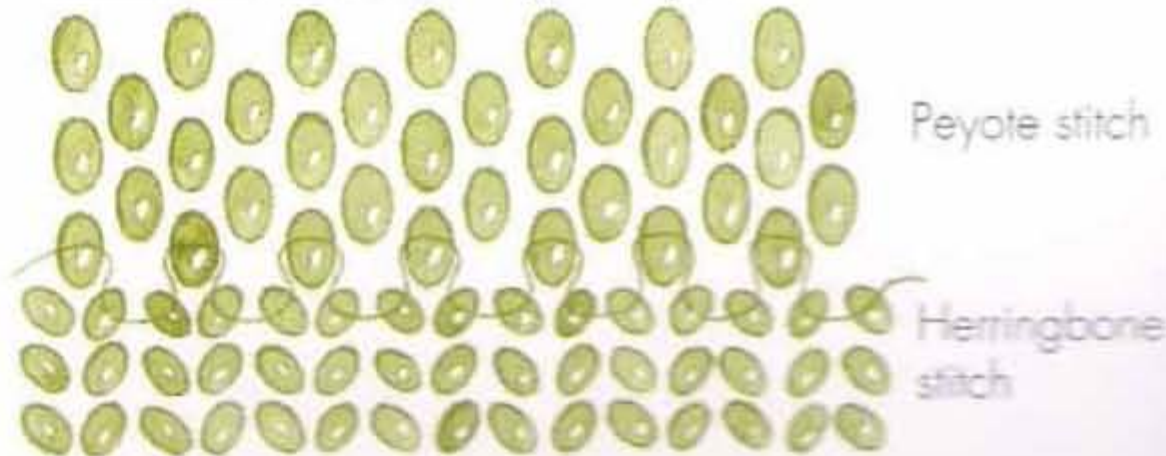
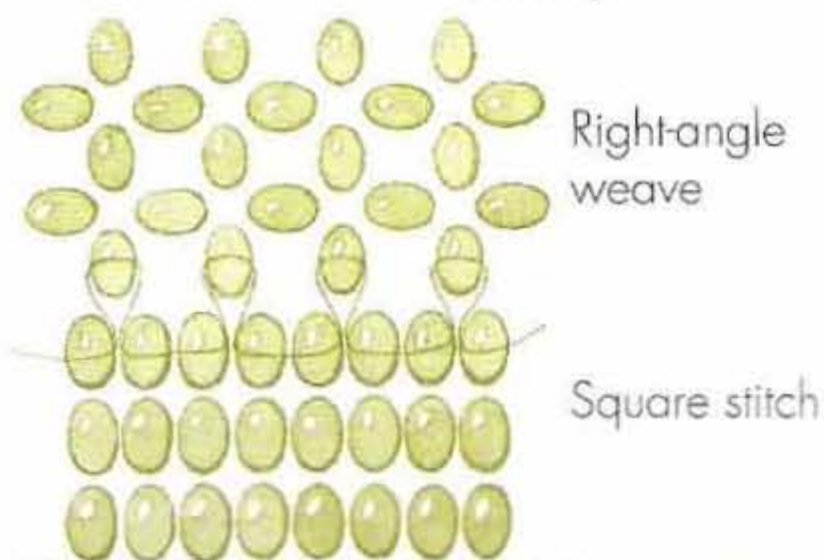
To work this connection, you will need to use slightly larger beads for the brick-stitched piece. Pass a thread through two beads at the top edge of the square-stitched piece, through the closest exposed loop on the brick-stitched piece, and through the next two beads of the square-stitched piece.



Connecting square stitch to right-angle weave

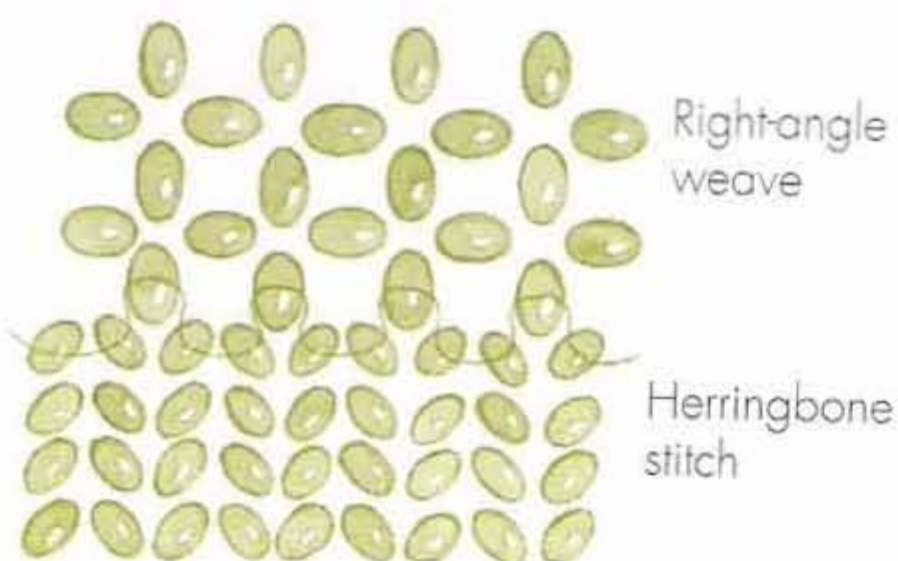
Pass a thread through two beads at the top edge of the square-stitched piece, through the closest exposed bead on the right-angle weave piece, and through the next two beads of the square-stitched piece.

Connecting herringbone stitch to peyote stitch
To work this connection, you will need to use larger beads for the peyote-stitched piece. Pass a thread through two beads at the top edge of the herringbone-weave piece, through the closest exposed bead on the peyote-stitched piece, and through the next two beads of the herringbone piece.



58

Connecting herringbone stitch to right-angle weave
Use larger beads for the right-angle weave piece. Pass a thread through two beads at the top edge of the herringbone-weave piece, through the closest exposed bead of the right-angle weave piece, and through the next two beads of the herringbone piece.



Correcting Mistakes

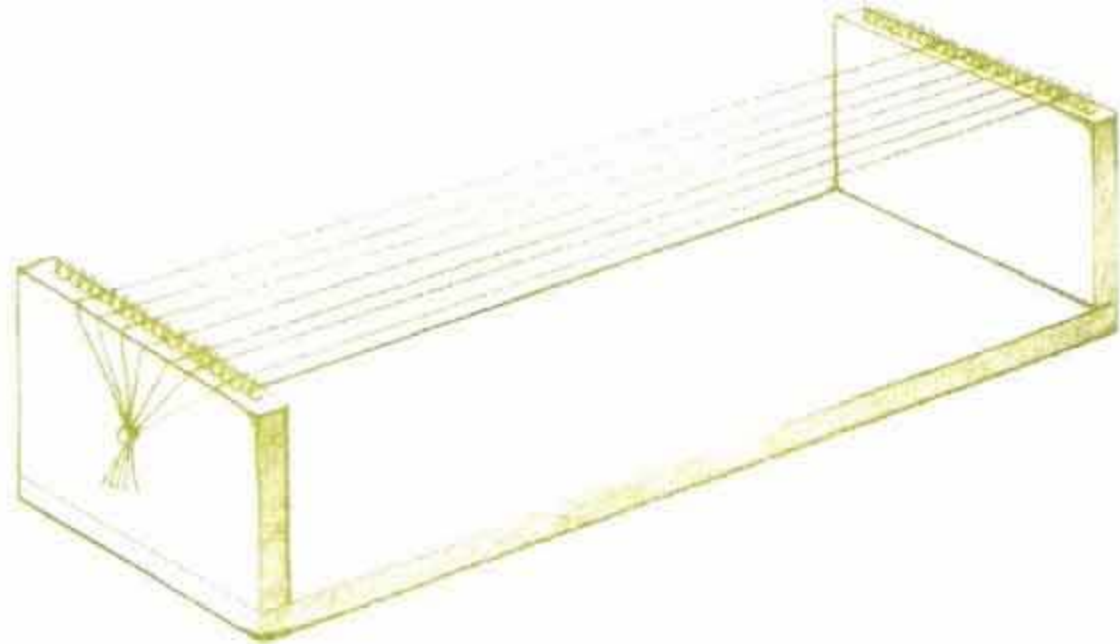
The cleanest way to cover up a mistake in bead placement is to rip out the weaving and start over.

If you're desperate, color the problem bead with a permanent marker.

If you're really desperate, break the problem bead with a pliers. Weave a new thread through several adjacent beads to secure, then add the new bead in the proper place and do your best to hide the exposed threads.

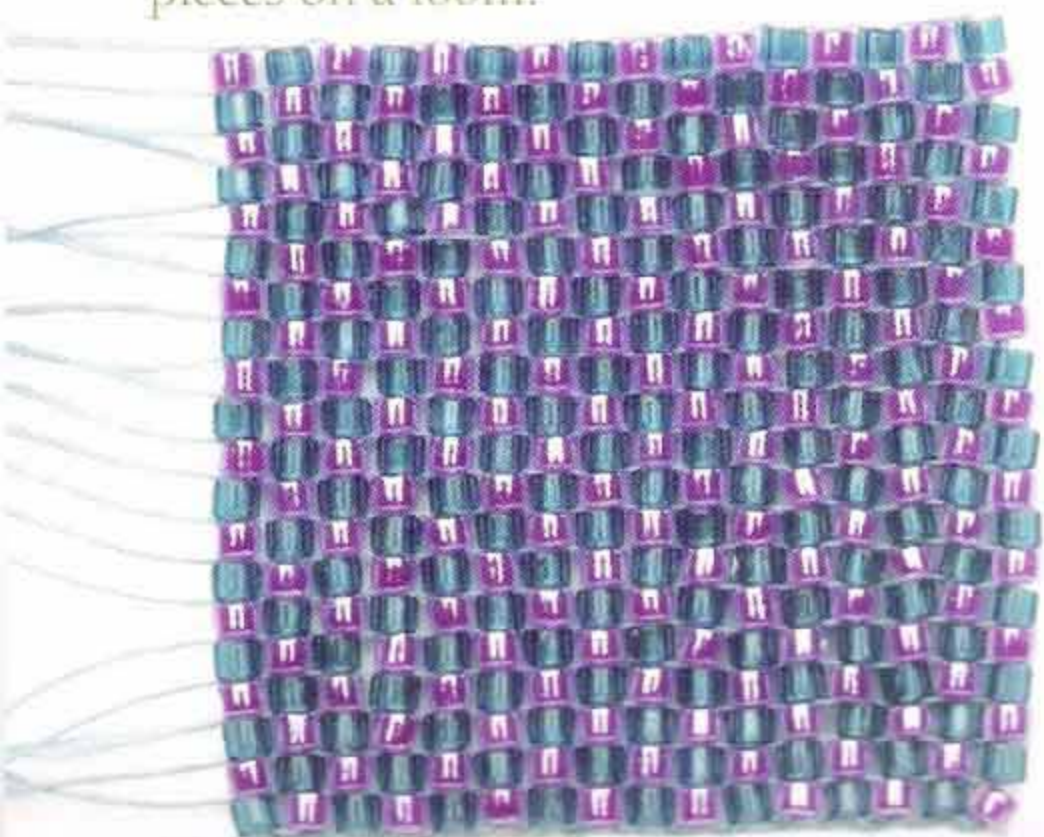
LOOM TECHNIQUES

Loomwork is one of the easiest beading techniques. It is most commonly used to make strips for bracelets, belts, or hatbands, but you can also create shaped and/or larger and wider pieces on a loom.



Looms hold a number of threads (called warp threads) parallel and under tension so that strings of beads can be woven across them (in a weft).

Warp threads are put on the loom from end to end. Because each bead lies between two warp threads, the warp will need one more thread than the number of beads in the width of the design.



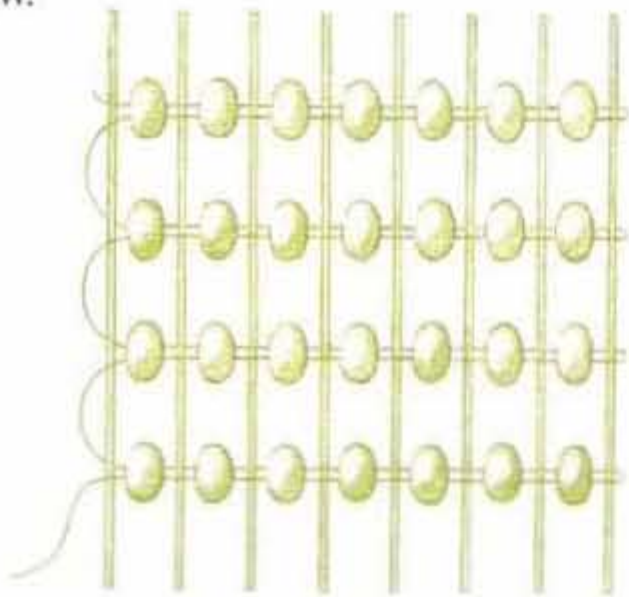
60

Warping the loom. Knot the warp thread over a peg at one end of the loom. Holding the thread spool in a loosely closed fist and unwinding as you go, insert the thread into one of the slots at the near end, bring the thread across the loom, insert it into the corresponding slot at the far end, and wrap it around the peg at that end. Insert the thread into the next slot and bring it back across the loom to the first end. Continue in this manner, putting one thread into each slot, until you have the desired number of threads. The threads should be under equal tension—taut but not tight. Tie the last thread to the peg at the end of the loom.

Weft thread holds the beads and must be thin enough to pass through the beads two or more times. Cut a length of weft thread about 36" (91.5 cm) and tie it with a half-square knot onto an outside warp leaving a 4 to 6" (10 to 15 cm) tail. (Tie onto the left warp if you are right-handed, the right warp if you are left-handed.) Thread the other end of the weft onto a long beading needle.

Weaving. Thread the number of beads needed for the first row onto the weft thread and slide them down to the knot. Bring the beaded weft thread *under* the warp threads and push the beads up with your finger so there is one bead between each two warp threads.

Hold the beads in place and pass back through all the beads, making sure that this time the weft thread passes *over* the warp threads. Repeat these steps for each row.



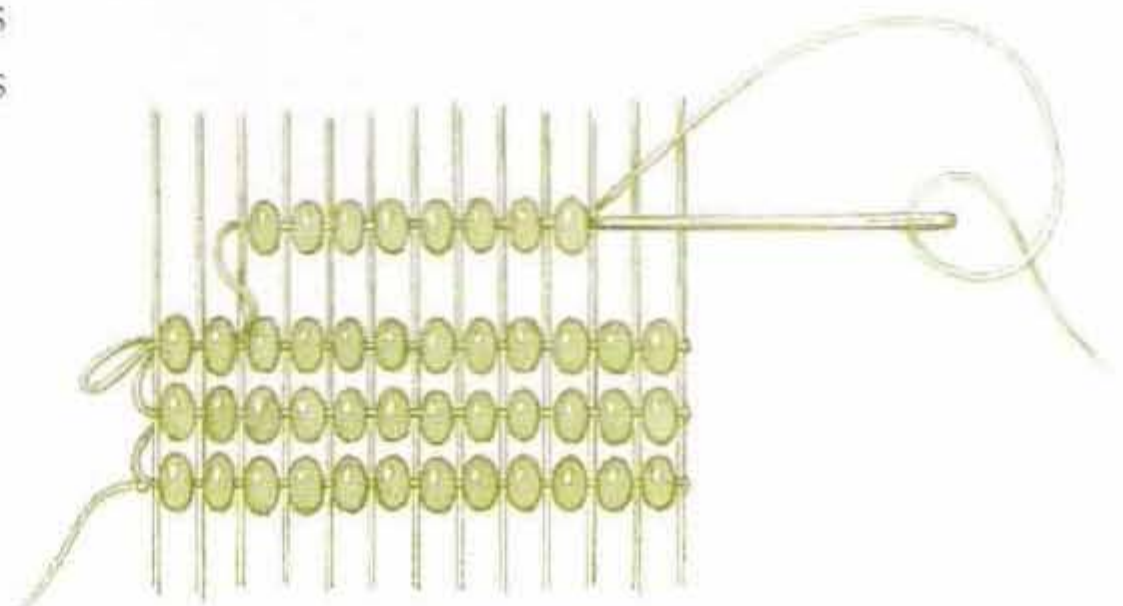
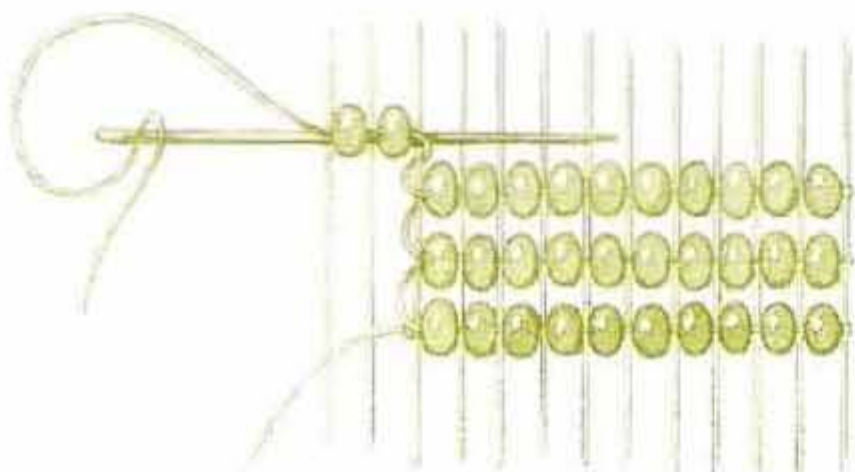
Adding weft thread. When you near the end of a weft thread, leave about a 6" (15 cm) tail at the end of a row; you'll weave the tail in when you've finished the loomwork. Tie a new weft thread onto the outside warp as you did to begin. Leave a tail on this thread and weave it into the piece when you're finished.

62



Increasing. You can increase beads only to the number of warp threads available, so increase shaping must be determined before you begin weaving. At the end of a row, bring the weft thread under and then back over the warp thread next to the last bead. String the number of beads to be increased on the next row. Bring the beads under the warp and push them up into place, then pass the needle over the warp and back through the extra beads. Bring the needle back under the warp and finish the row as usual, increasing at the other end if desired; pass back through the increased beads again.

Decreasing. To decrease, proceed as follows. At the completion of the last full row, bring the needle under the outer warp thread and pass back through the number of beads to be decreased. Bring the weft thread under and then back over the next warp thread. (This thread becomes the outer warp for the next, shorter row.) Thread beads for the shorter row and proceed as usual.



63

Tying off weft threads. Once the weaving is complete, you'll have to weave in the tails of the weft threads. If possible, untie the knot that attaches the beginning of the weft thread to the warp. Thread this tail onto a needle and pass through beads to the middle of a row. Here you can either tie a knot around the junction of warp and weft, then pass through the remaining beads in the row, or reverse direction and pass through beads in the previous row. Pull the thread, knot tight, and snip off excess thread.

Tying off warp threads. Warp threads can be made into fringes or other decorative finishes or woven back into the piece. To finish without fringe, cut the warp threads close to the end pegs and remove the work from the loom. Thread each warp thread onto a needle and weave it back into the piece, crossing both warp and weft threads. Tie a knot at a warp/weft juncture, then pass the thread through several beads and cut it flush to the last bead passed through.

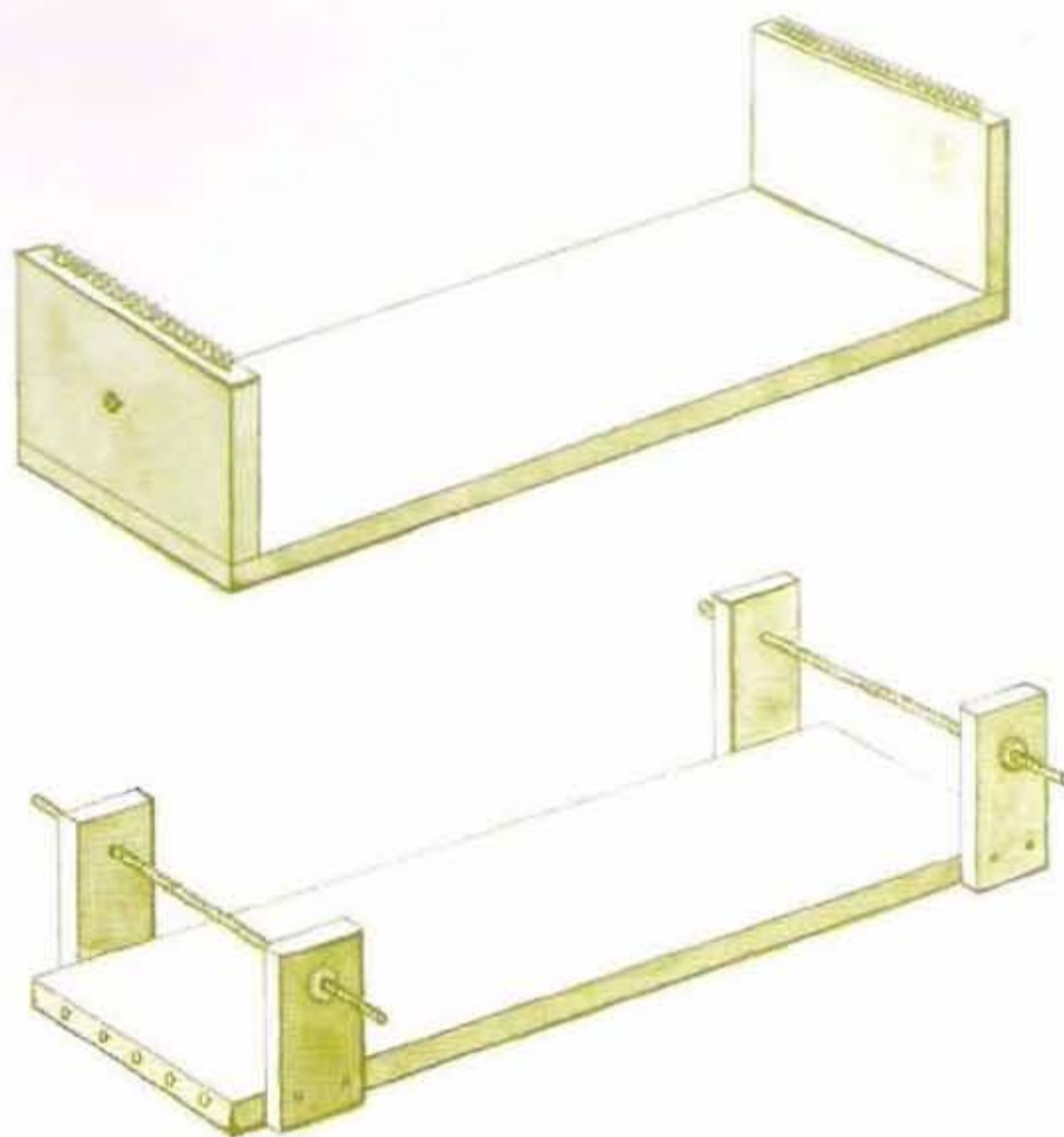
64



Constructing your own loom is very easy. There are many possible ways to make a loom—the only criterion is that it should accommodate the number and length of warp threads for the specific project. Here are a couple of ideas.

Loom Construction Tip

If you want warp threads spaced at exactly the right intervals for your beads, create the slots that hold the warp from lengths of wire strung with the appropriate size bead. Attach these wires to the loom ends instead of bolts or springs, and position the warp threads between the beads.



STRINGING BEADS



Stringing is one of the most ancient methods for showcasing beads. You can make all kinds of jewelry and accessories by stringing beads on a strand.

Choosing the material to string beads on is just about as important as choosing beads. See pages 26–30 for help on deciding which thread or cord is best for a project.

66



Crimping. A straightforward technique that takes a little finesse, crimping is the best way to secure beading wire to a clasp or other connector. To start, begin the strand of beads with a crimp tube. Pass

through the clasp or connector. Pass back through the crimp tube and, if possible, a few beads on the strand. Snug the crimp tube and beads close to the closure. Spread the two wires so they line each side of the tube. Use the first notch on the crimping pliers (round on one jaw, dipped on the other) to squeeze the crimp tube shut, making sure there's one wire on each side of the crimp. Use the second notch on the crimping pliers (rounded on both jaws) to shape the tube into a tight round. Make gentle squeezes around the tube for a perfect cylinder. Trim the tail wire close to the beads.

Adding knot cups. If you are using thread to string beads and plan to incorporate a clasp, add knot cups to the

ends of the thread to strengthen the connection. Start by tying a strong knot at the end of the thread. String a seed bead and pass through the inside of the knot cup. Close the knot cup so the seed bead and knot are inside it, trim the tail thread, and bend the looped closure down. String the beads for the piece. String a knot cup from the outside in and add a seed bead. Snug all the beads up tightly and tie a strong knot to secure all. Close the knot cup so the seed bead and knot are inside it, trim the thread, and bend the looped closure down.



67

Knitting between beads. Knitting between beads keeps them from sliding on the thread, and will also keep them from spilling all over the place if the thread should ever break. The tricky part here is getting the knot as close as possible to the bead. Begin by forming a loose overhand knot (Figure 1). Put

the needle through the knot and snug against the bead (Figure 2). Begin pulling on the thread to tighten the knot, keeping the needle that holds the thread stable against the bead (Figure 3). Tighten the knot and remove the needle (Figure 4).



Figure 1



Figure 2

68

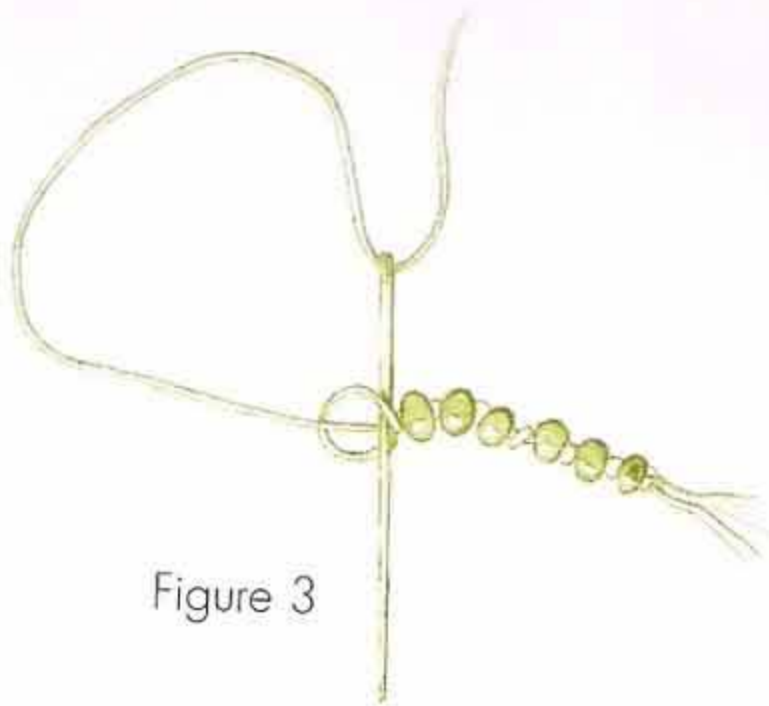


Figure 3

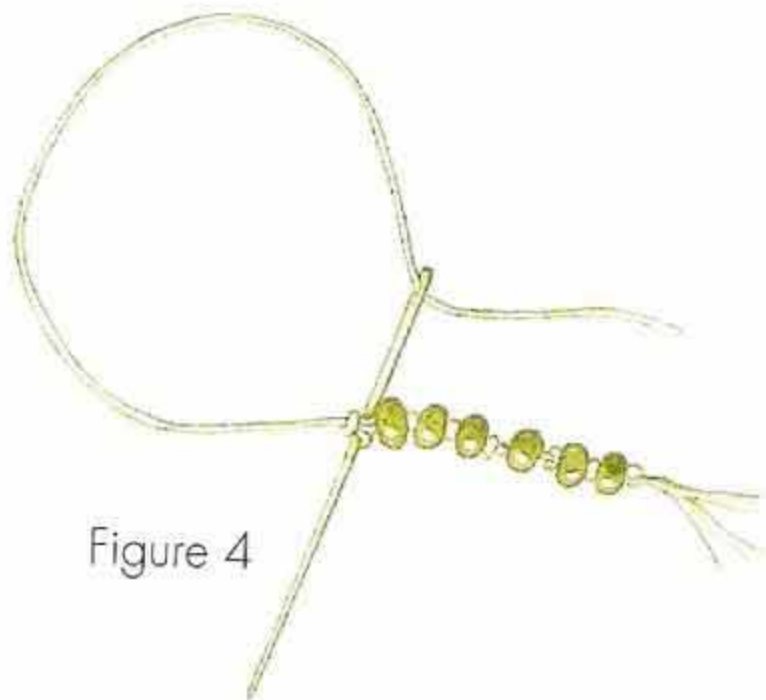


Figure 4

Tips

- If you are using silk thread with a needle already attached, it's easier to use a second, sturdier needle to knot between beads.
- When you're knitting between beads, take into account the space the knots take up so you can plan the total length of the piece. To figure out the extra length, tie a knot on the stringing material, string a bead, and measure the length. Multiply the length by the number of beads you'd like to add and you'll find the total necklace or bracelet length.

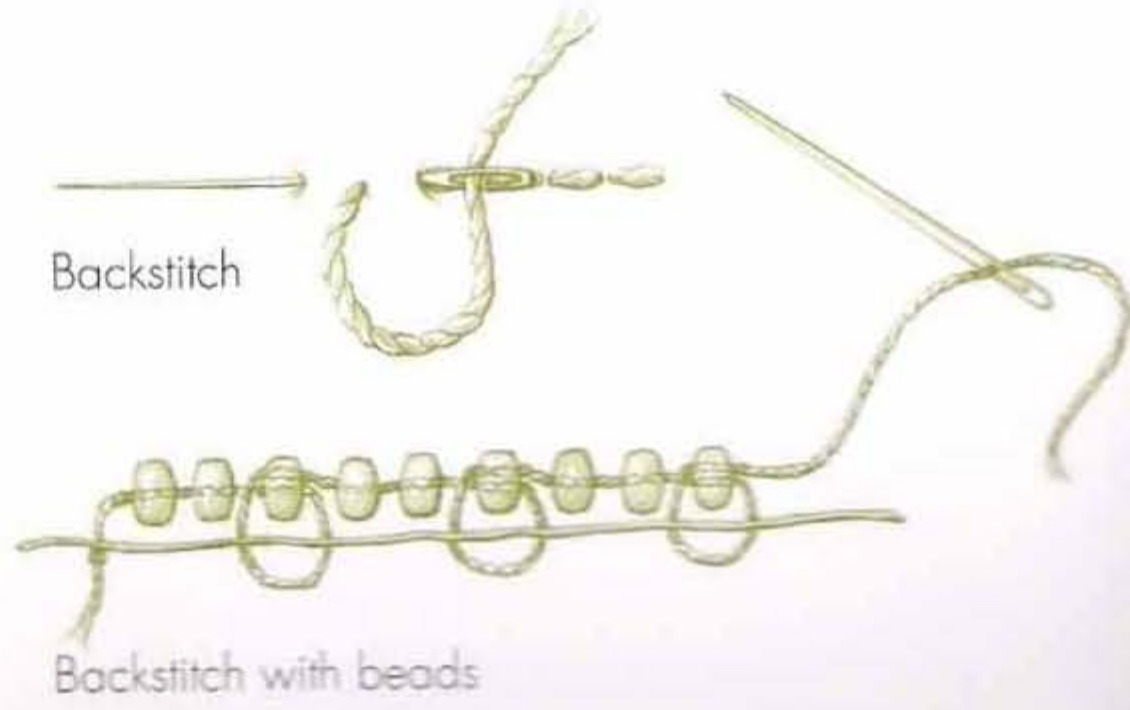
EMBROIDERY TECHNIQUES

Embroidery involves sewing decorative stitches on fabric. Beads can be incorporated into any embroidery stitch. Here are some basics.



Backstitch (also known as return stitch and running stitch). Begin by passing the needle through the fabric from wrong side to right side, at the place where the first bead is to go. String a bead and pass the needle back through the fabric to the left of the bead. Bring the needle back through the fabric to the right of the bead, pass back through the bead,

and back down through the fabric. Continue with one backstitch per bead. As shown below, you can sew up to three beads per stitch by stringing three beads and backstitching only through the third one.



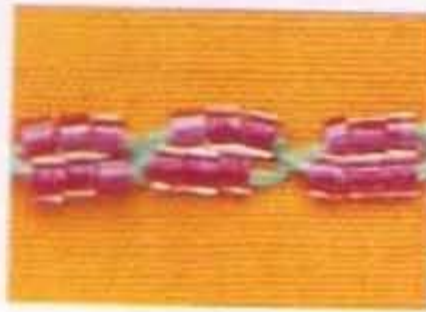
70



Buttonhole stitch. This stitch is often used on the edge of fabric but can also be worked in lines with varied spacing between stitches. Beads can be added to the long or short part of the stitch or to both.



Chain stitch. As with the buttonhole stitch, each stitch of a looped chain line can hold one or more beads.



Buttonhole stitch



Buttonhole stitch with beads

Chain stitch



Chain stitch with beads



Couching. Also known as two-thread spot stitch, this technique uses two threaded needles. Begin by passing the needle through the fabric, from wrong side to right side, at the place where the first bead is to go. Thread a number of beads and lay them onto the cloth in your chosen design. With the second threaded needle, come up through the cloth, over the thread between two beads, and back down through the cloth. Repeat this procedure until all the beads lie flat.



72



Cretan stitch. This stitch can be used to "draw" a design or to create blocks of pattern.



Cretan stitch with beads

Cross-stitch. This stitch is used in counted embroidery. It can be worked singly or as part of a pattern, and it will accommodate one or more beads.

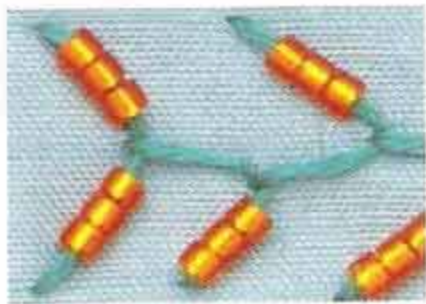


Cross-stitch Step 1

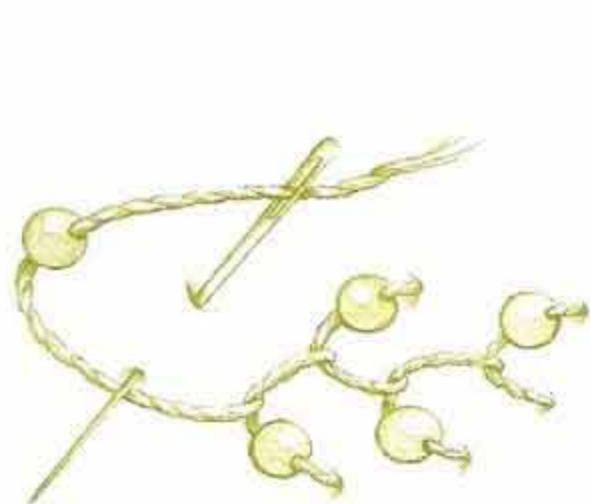


Cross-stitch Step 2

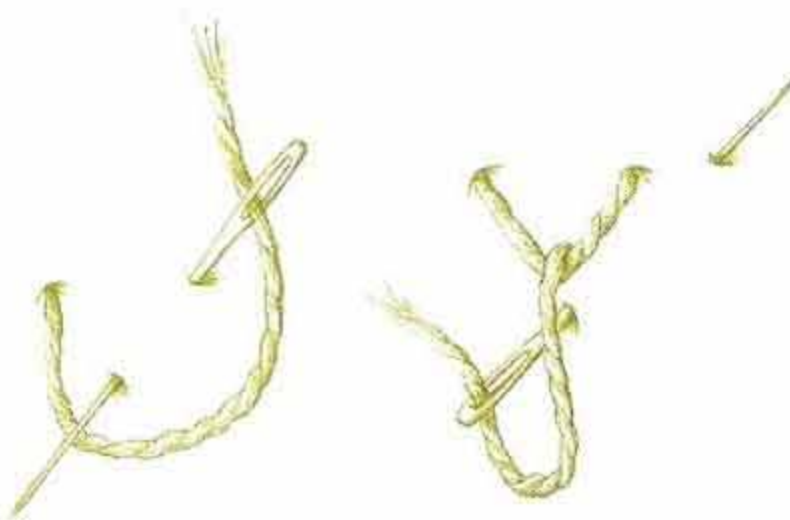
Feather stitch. Similar to buttonhole and open chain stitch, feather stitch can hold one or more beads.



Fly stitch. This stitch can be worked singly or in rows. The stitch holding the V shape in place can be worked in any length. You can bead the V or the stitch that holds it or both.



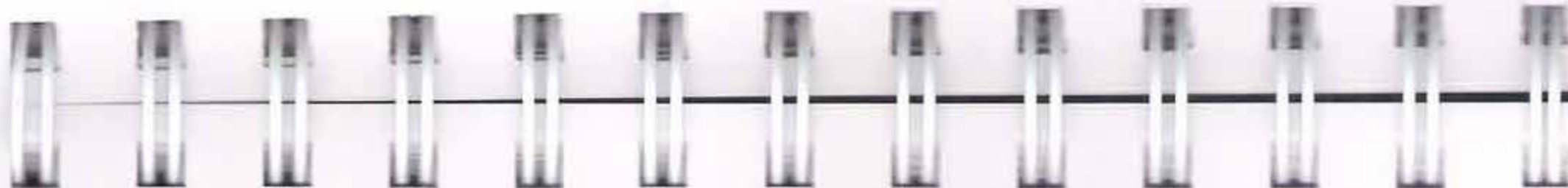
Feather stitch with beads



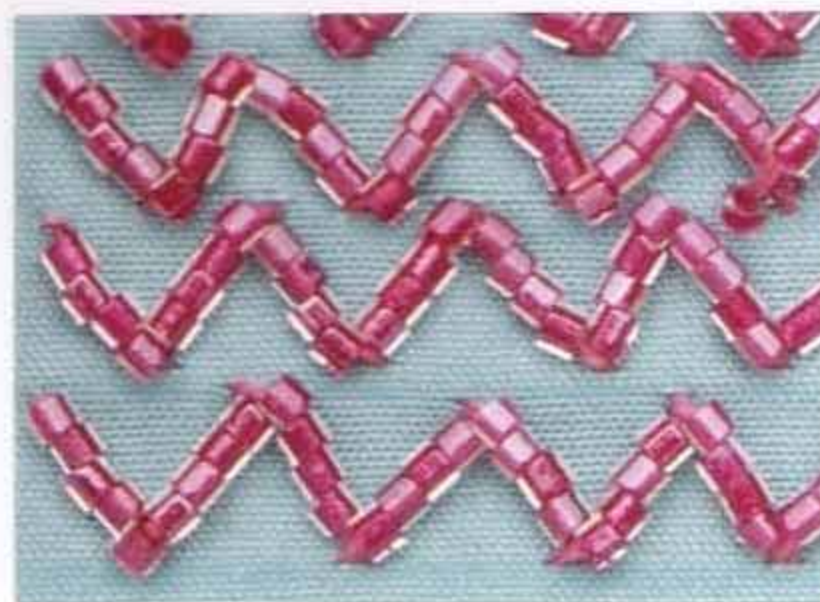
Fly stitch



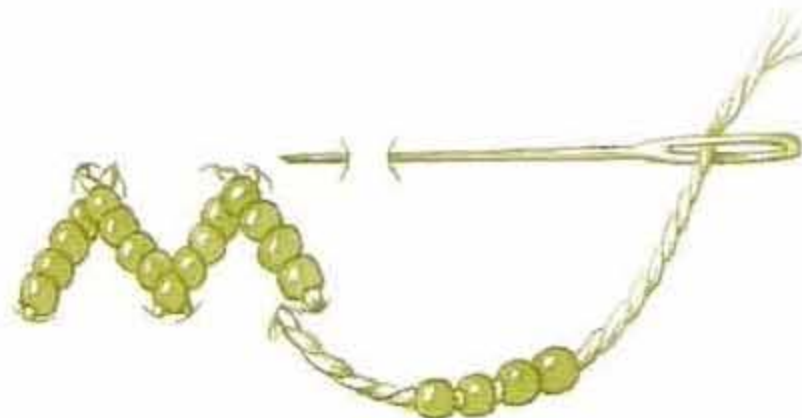
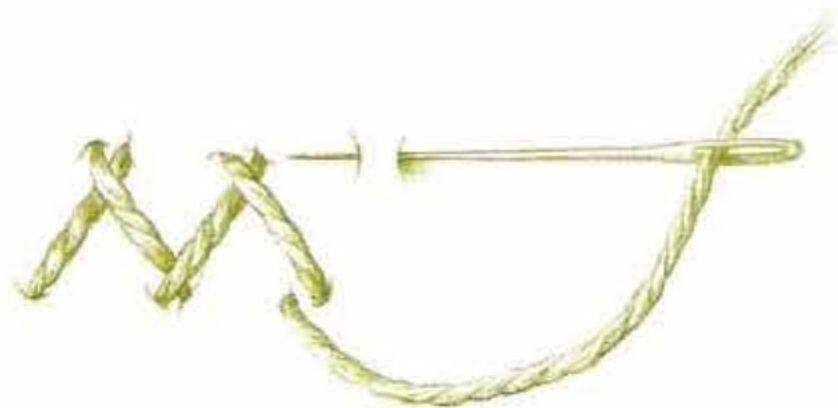
Fly stitch with beads



Herringbone stitch. This is a widely used and versatile stitch. Stitches can be worked with varied spacing in between.



Herringbone stitch



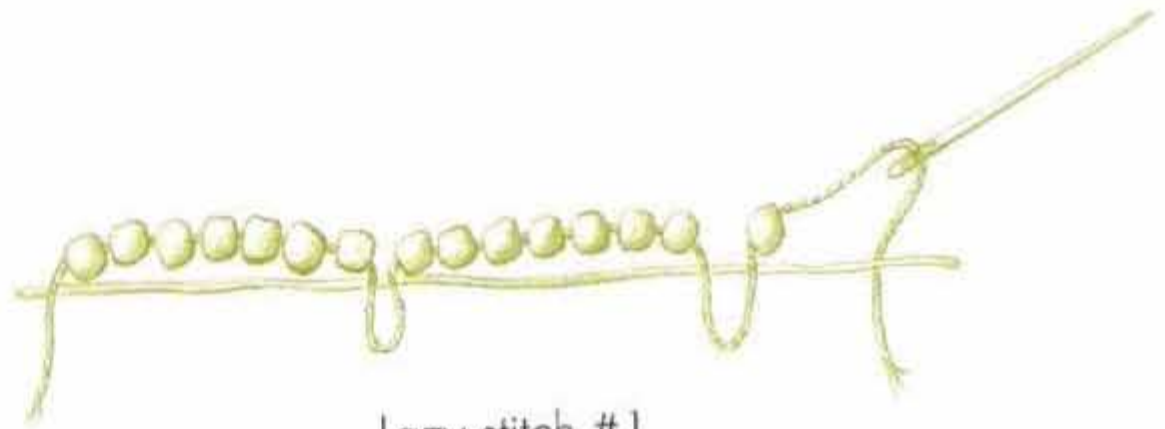
Herringbone stitch with beads



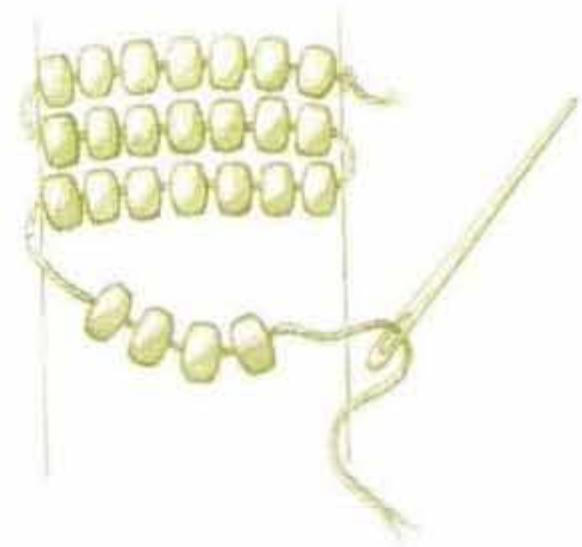
Lazy stitch. So-called because it is the quickest way to cover cloth with beads. It is also known as lane stitch, crow stitch, and spot stitch, and it's one of the earliest techniques used by Native American beadworkers. The beads in each row should lie as close as possible to their neighbors without being crowded. It takes some practice to get even rows that lie flat.

Lazy stitch #1. Begin by passing the needle through the fabric. String the desired number of beads, make a stitch in the cloth, string more beads, and repeat.

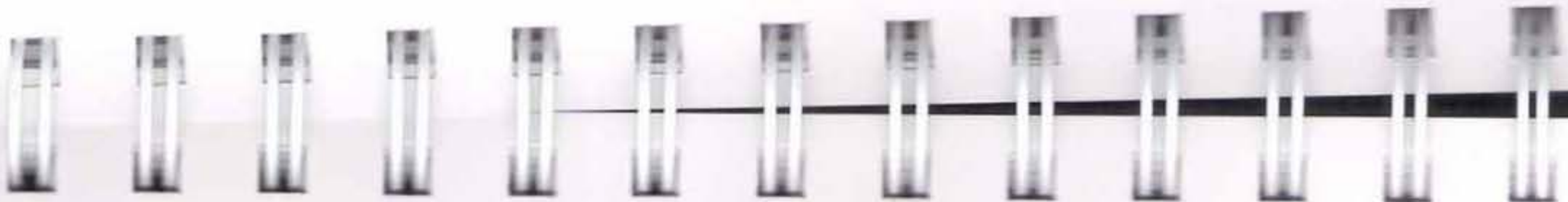
Lazy stitch #2. This is essentially the same as lazy stitch #1 except that you end the row when you take a stitch. String the desired number of beads, make a stitch, string beads for the next row and reverse direction.



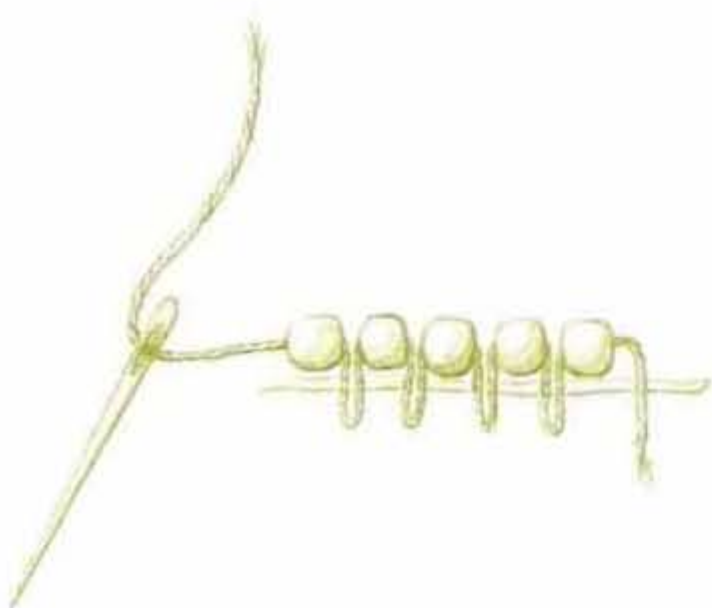
Lazy stitch #1



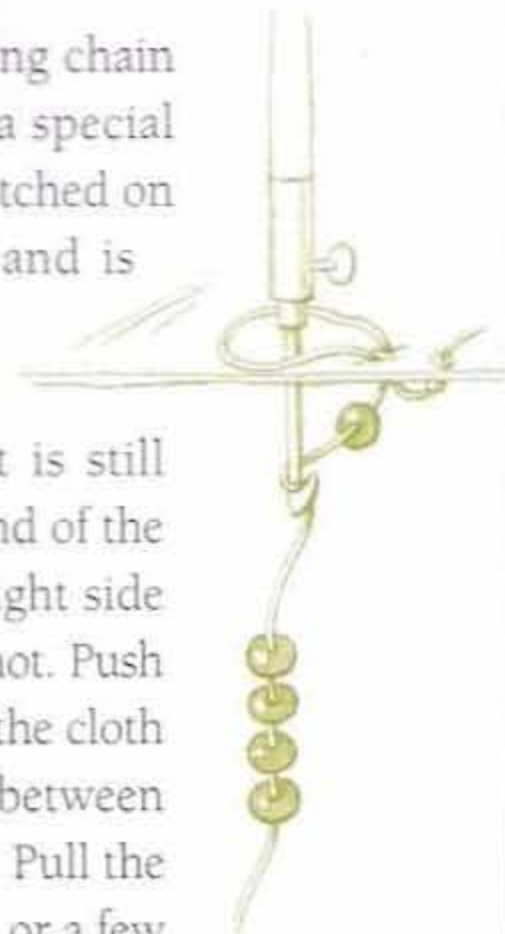
Lazy stitch #2



Single stitch. This technique involves adding one bead at a time. Begin by passing the needle through the fabric, from wrong side to right side, at the place where the first bead is to go. String a bead and pass the needle back through the fabric right next to the bead. Bring the needle back through the fabric where the next bead is to go, thread one bead and go back down through the fabric. Continue.

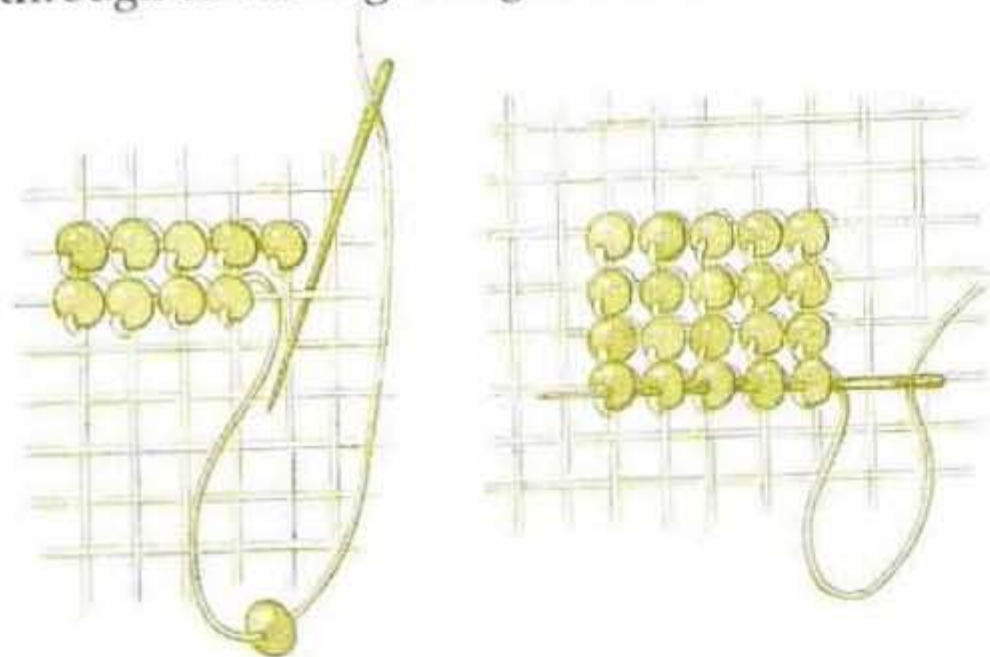
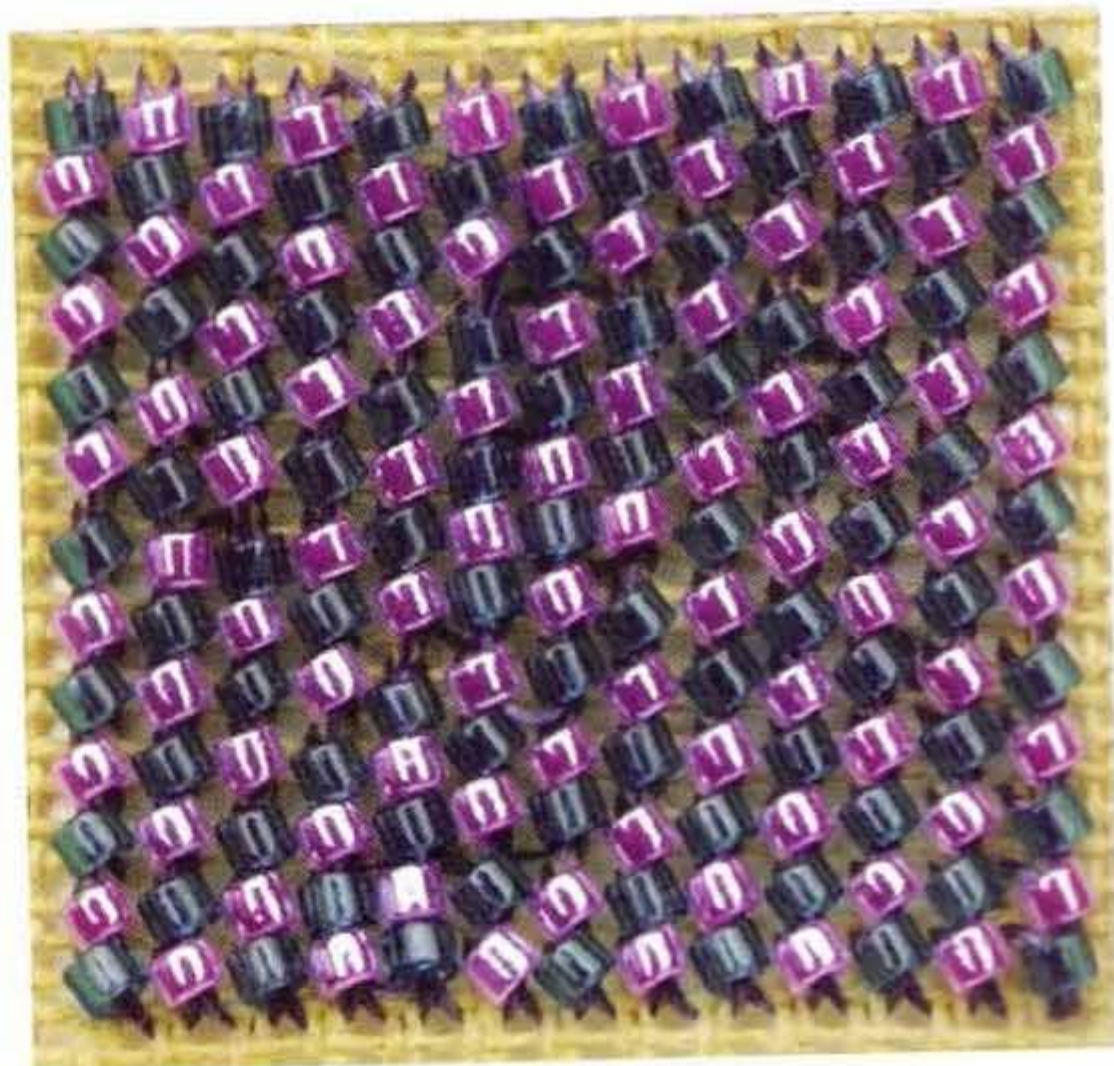


Tambour. This method of working chain stitches through cloth involves a special "tambour" hook. The cloth is stretched on an embroidery hoop or frame and is worked with the wrong side up. Begin by threading about one yard of beads onto thread that is still attached to the spool. Bring the end of the thread through the fabric from right side to wrong side and secure with a knot. Push the tambour hook down through the cloth and pick up a loop in the thread between the first and second beads strung. Pull the loop through to the top. Slide one or a few beads into place, snug against the pulled-through loop, and pull up a loop immediately after the last bead slid, bringing this loop through the loop already on the hook to form a chain stitch. Continue.



Tent stitch. This technique allows you to take advantage of the thousands of designs that have been charted for needlepoint projects. Tent stitch is the only beading technique that allows you to have the same number of beads in both one inch of width and height.

The stitch can be worked in rows across or lines up and down the canvas. After placing all the beads for a row, secure them by passing back through to the beginning of the row.



78



Seed Bead Size vs Canvas Count or "Tent Stitch Gauge"

The size of beads must be compatible with the gauge of the canvas on which you work tent stitch. Because beads that are called the same size can in fact vary greatly, it is important to do a sample swatch before you embark on any large project. Here are a few possible gauges.

Canvas	Beads
18-count	Size 14° and 15° seed beads
14-count	Delicas, size 11° and 12° Czech seed beads
13-count	Size 11° Japanese seed beads
12-count	Size 11° Japanese seed beads (less dense than 13-count)
10-count	Size 8° seed beads

79

KNITTING WITH BEADS

You can knit with any size bead or thread as long as the bead holes are large enough to slide onto the thread without damaging it. Traditional bead knitting is done with seed beads and silk thread or pearl cotton. There are many books available that address the ins and outs of bead knitting. Here we address only three techniques for incorporating beads into knitting.

For each technique, start with the beads strung onto the knitting yarn. Ideally, all the beads should be prestrung, but if you are working on a large piece with many beads it may be necessary to string the beads in sections and leave tails to weave in later. Knitting with too many prestrung beads is cumbersome because you have to continually slide the beads down the thread to free enough thread to knit with.

Bead Stringing Tip

The knot connecting prestrung beads to the working thread should be small enough to accommodate all the beads, but if you run into one with an unusually small hole, break it with a pair of needle-nose pliers, being careful not to break the thread.

Stringing beads. When the knitting uses only one color of bead, beads purchased prestrung in hanks are easier to deal with than loose ones. To transfer prestrung beads onto knitting thread, tie the thread the beads are on to the knitting thread and slide the beads from one to the other. Make the first half of an overhand knot, forming a loop in the thread

80



that holds the beads. "Thread" this loop with the knitting thread and tighten the loop into a knot. Then carefully slide the beads over this knot and onto the knitting thread.

One way to string loose beads is with a beading needle. If your thread is too thick to go through the eye of the needle, use an intermediary thread. Take a length of fine but strong thread and fold it in half. Thread the two loose ends through the needle, then thread the knitting thread through the loop of the intermediary thread. Now you can thread beads (Figure 1) onto the needle, (Figure 2) to the intermediary thread, and (Figure 3) onto the knitting thread.

Figure 1

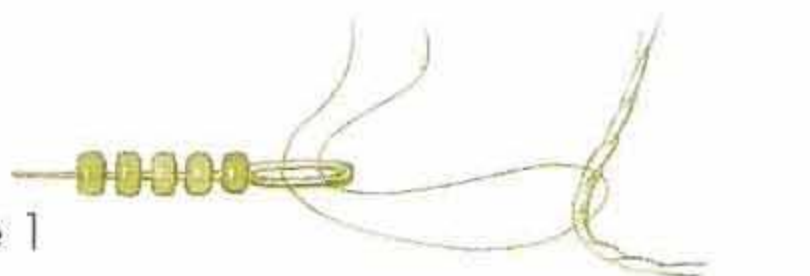


Figure 2

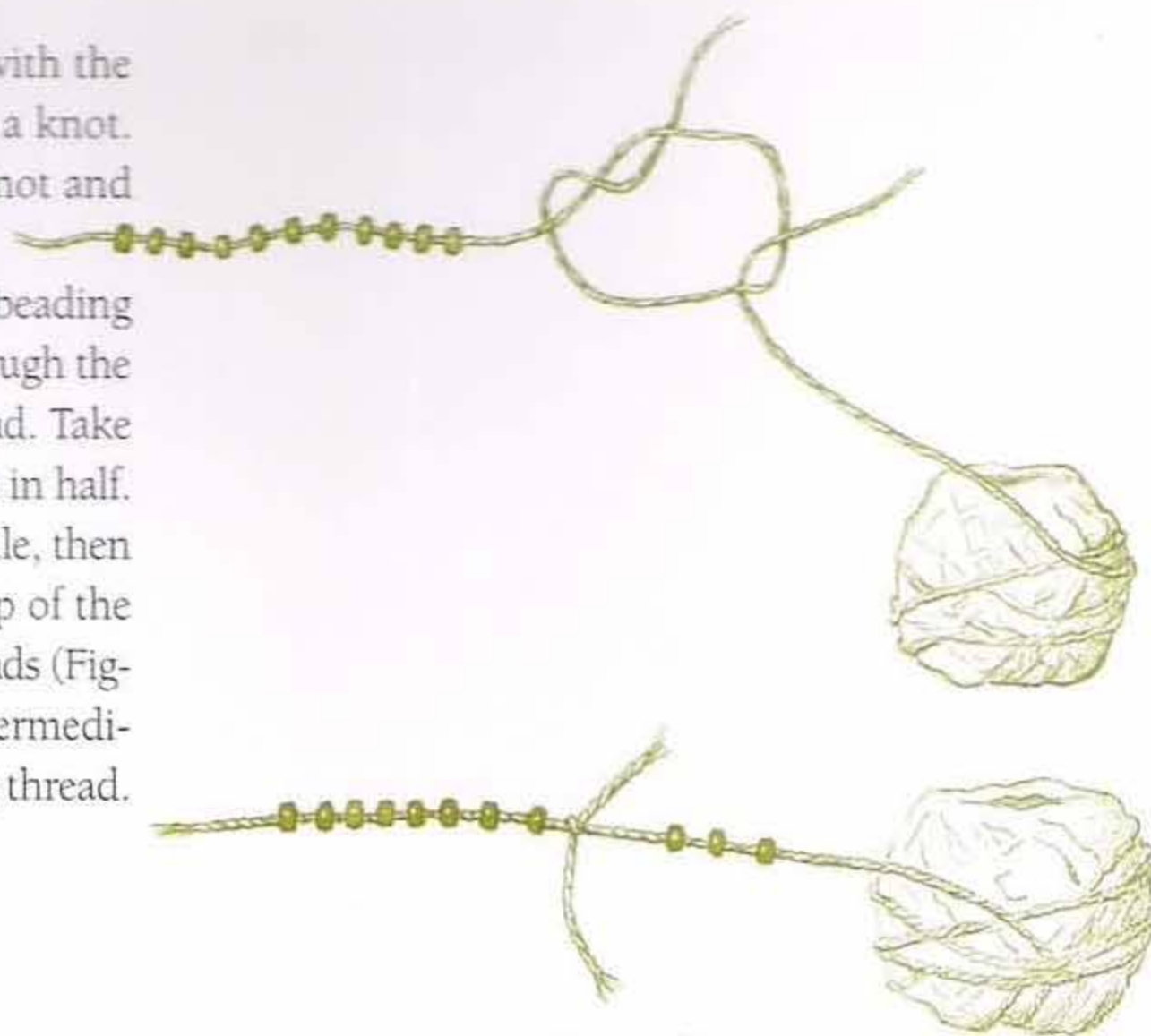
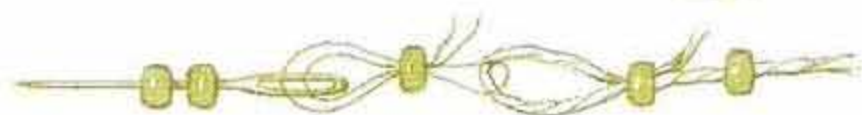


Figure 3

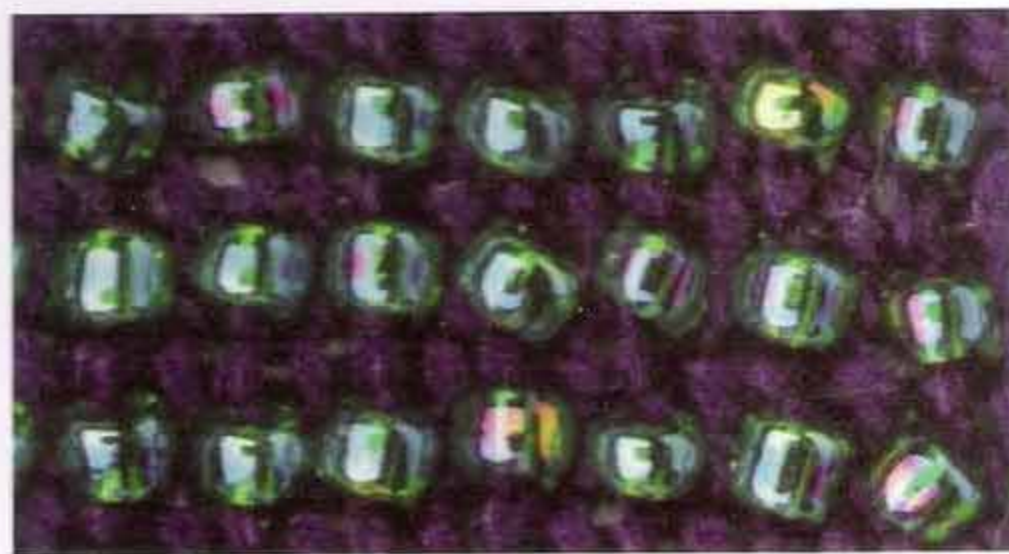
81

Another way to string loose beads is to use a bead spinning device. Connect the yarn to the device's curved needle, pour the beads in the bowl, and spin. When you place the needle in the spinning bowl, the needle fills with beads.

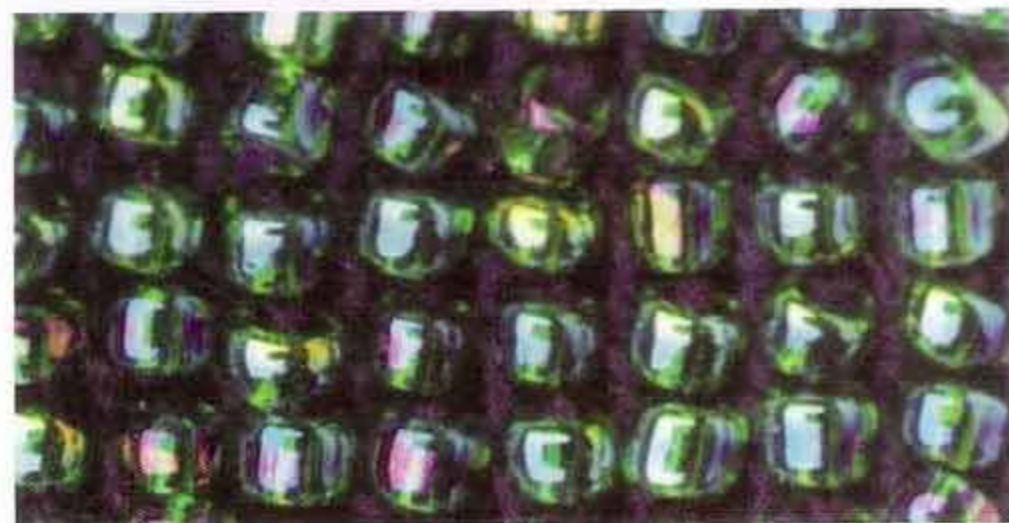
When you thread for pictorial bead knitting, you follow the sequence in a charted design. Whereas charts are usually read from right to left, bottom to top, you will string in the *opposite* direction, from left to right, top to bottom, so that the last bead strung is the first bead worked.



Bead knitting, knitting one bead into one stitch, is the technique to use for knitting charted designs. Insert the needle into the stitch to be knitted as usual, slide the bead up against the needle, then pull the bead through to the front as you complete the stitch. If you want beads in every row, you will have to work in the round or cut the thread at the end of each row so that you are always working on the same side of the piece.

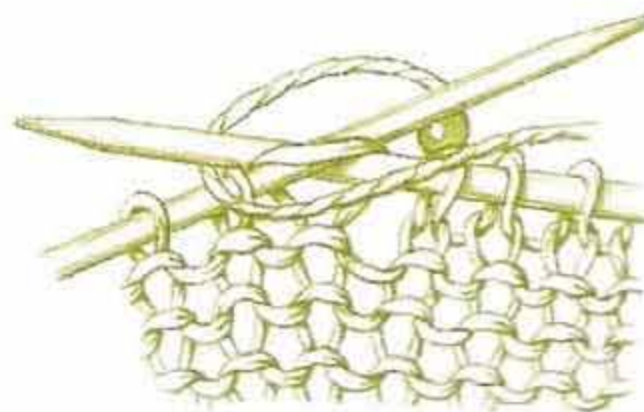
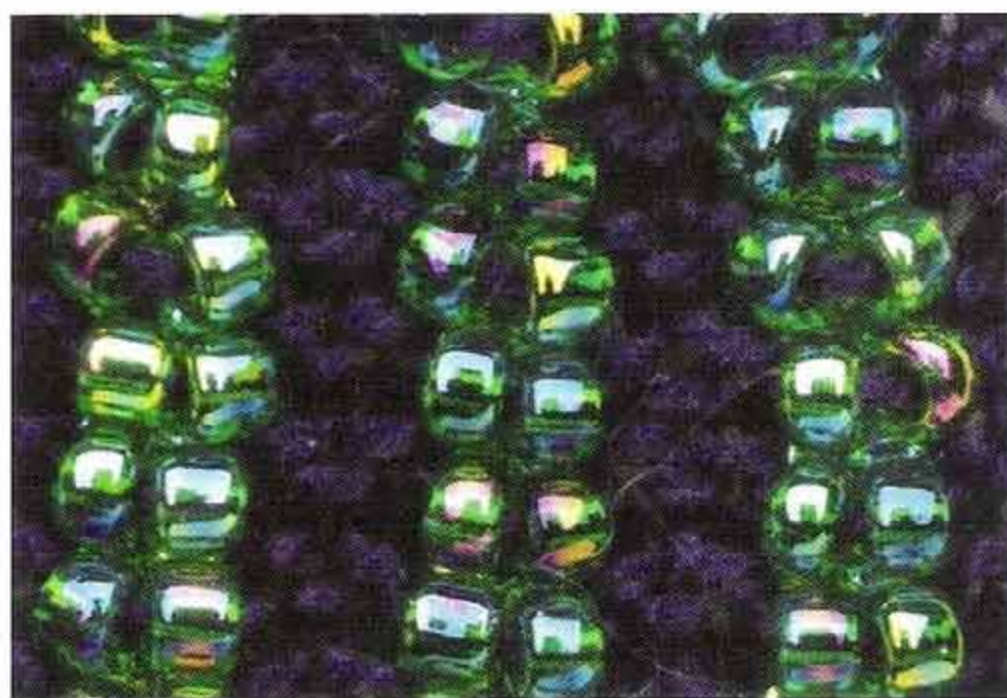


Beads knitted into every other row



Beads knitted into every row

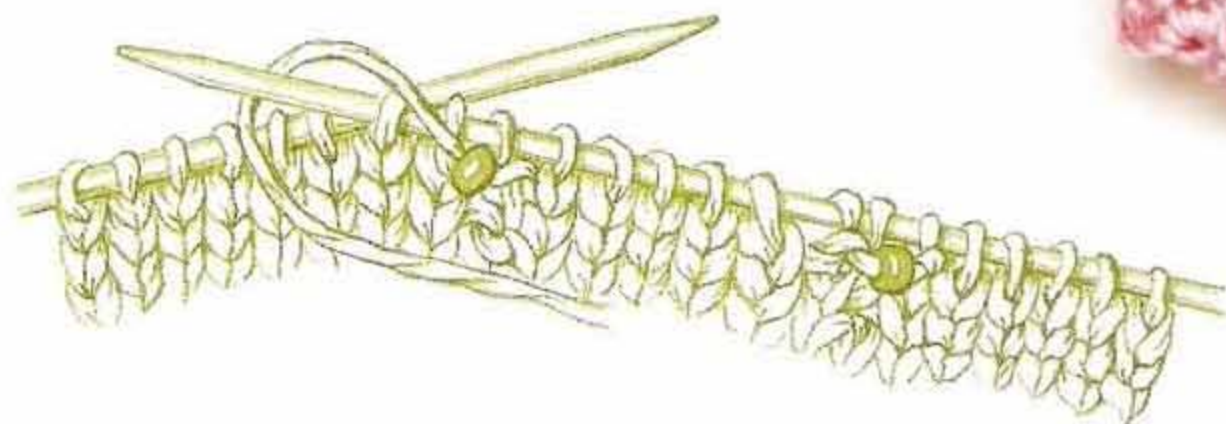
Beaded knitting leaves beads lying on the thread between two knit stitches; it's the technique used on many beaded purses. Beads lying between two knit stitches show on the back of the work; beads lying between two purl stitches show on the front of the work. Knitting back and forth in garter stitch and working beads on all rows results in beads showing on both the front and back of the piece.



84



Embossed bead knitting involves nestling a bead between purl stitches to keep it on the right side of the work. The bead rests on top of a slipped stitch, but the stitches on either side, below, and above the bead are purled.



85

CROCHET WITH BEADS



As with bead knitting, traditional bead crochet is done with fine silk thread or pearl cotton and small seed beads.

We do not explain how to crochet here, only how to incorporate beads into your crochet work. Begin with beads strung onto thread as for knitting. (See page 81.)

Doing single bead crochet in rounds that incorporate a bead into every stitch yields a very dense, continuous surface. Rounds can be worked into a

tube with a constant number of stitches or into a disk by increasing on every round. To work the technique, insert the hook into the back of the stitch, put the yarn over the hook, and draw a loop through—you now have two loops on the hook. Slide a bead up to the loops, wrap yarn over the hook, and draw the yarn through the loops. The bead will be fixed to the back side of the work.

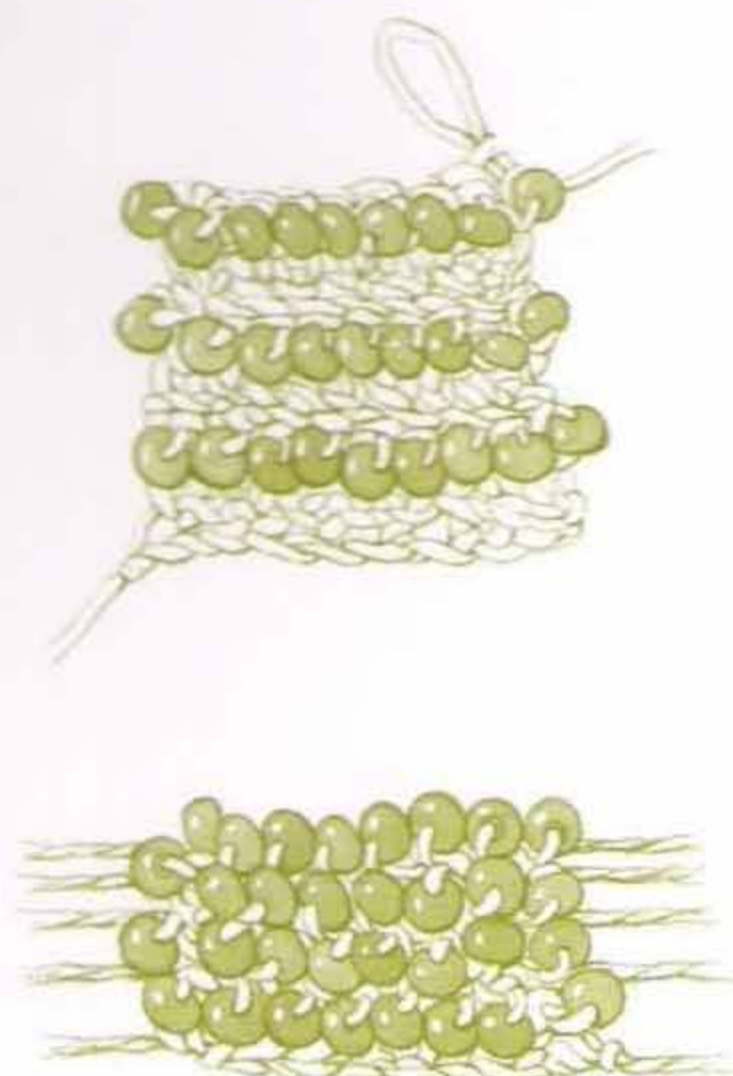
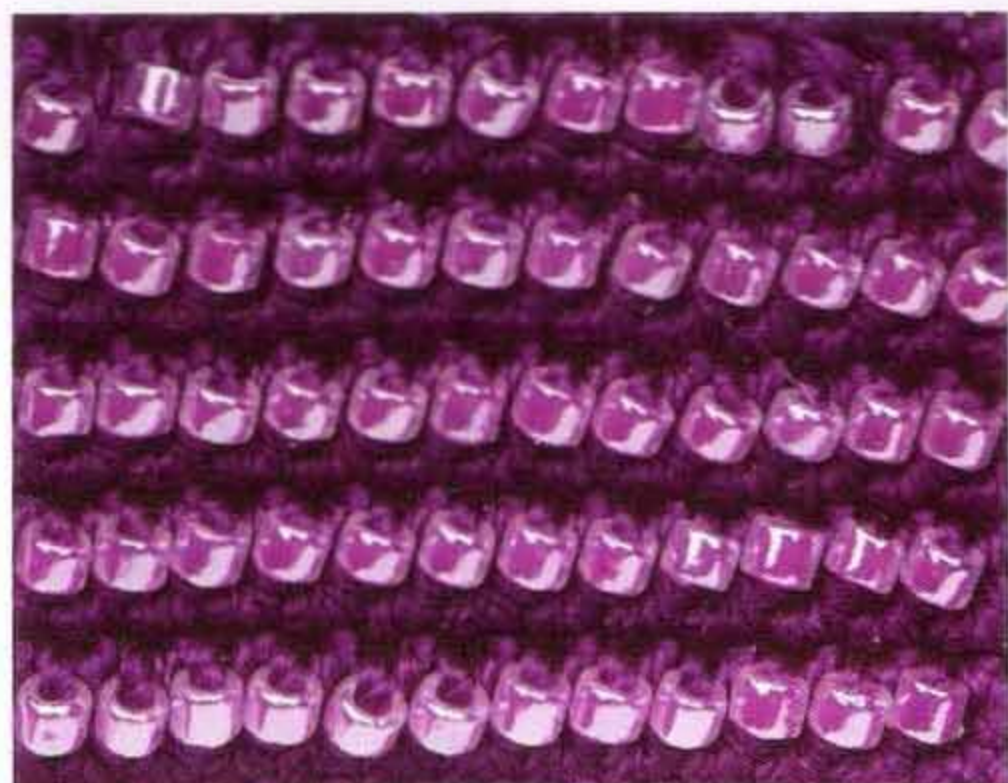


86



Doing bead crochet in rows worked back and forth allows beads to be incorporated only into every other row on one or both sides of the fabric.

To form a continuous beaded surface when you're working in rows, you must cut the thread at the end of each row so that you are always working on the same side of the work.



87

Beaded crochet cord makes a great finish or strap for other beadwork. Start with an initial chain of four (or more) stitches and leave a bead in each chain stitch by sliding a bead close to the hook before you make the stitch. Form a ring of beaded stitches by inserting the hook into the first chain stitch, under the thread carrying the bead. Move the bead to the right of the hook (Figure 1). Slide a new bead down close to the hook and work a slip stitch by pulling a loop of thread through both the loops on the hook (Figure 2). To complete the first round, make a slip stitch with a bead into each of the remaining chain stitches. Continue working beaded slip stitches in a spiral to the length desired.



Figure 1



Figure 2



KNOTS

Whether you're making tiny knots to secure thread or adding interest to a bold, strung piece, it's good to have knotting techniques in your beadworking bag of tricks. Here are several from which to choose.

Figure eight. This knot won't kink thread, cord, or beading wire. To make a figure-eight knot, lay one end of the stringing material over the other end to form a loop. Pass the top cord (the working cord) over and behind the bottom one (Figure 1). Pass the working cord over itself and through the loop just created (Figure 2). Pull tight.



Figure 1



Figure 2



Lark's head. Lark's head knots are great for securing stringing material to a cord or bar. Begin by folding the stringing material

in half. Bend the fold over the bar (Figure 1). Pull the ends through the loop created in Step 2 and tighten (Figure 2).

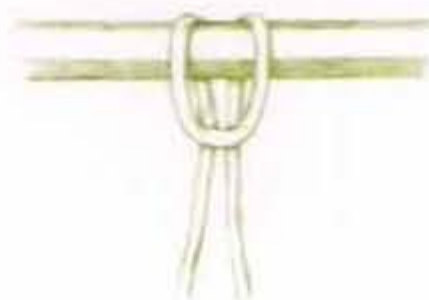


Figure 1



Figure 2

Overhand. This knot is the basic one for tying off thread. It is not very secure, so be careful where you use it. First make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord and through the loop. Pull tight (see below).

Surgeon's. Surgeon's knots are very secure knots for finishing off stringing materials. To begin, tie an overhand knot, right over left, but instead of one twist over the left cord, make at least two. Tie another overhand knot, left over right, and pull tight (see below).



90



Slide. These knots, which move up and down a cord, are handy for finishing off leather-strung jewelry. First place the left cord next to the right cord in opposite directions. Bend the right cord end back about 3" (7.5 cm). Coil it around itself and the left cord until you make three coils (see below). Weave the right cord end through the coil and pull tight.

Square. This is the classic knot for securing most stringing materials. First make an overhand knot, passing the right end over the left end. Next, make another overhand knot, this time passing the left end over the right end. Pull tight (see below).



MACRAMÉ



Macramé is a special knotting technique that employs knots tied over a base of cord(s).

The technique can be done with many materials, including cotton, rayon, linen, pearl cotton, and hemp. Here are some common knots.

Half hitch. The half hitch may be worked with two or more strands—one strand is knotted over one or more other strands. The knot may be worked from right to left, left to right, or in a combination of the two. Use it to make a clasp for a choker or necklace by tying a half-hitched loop in the cord before you start knotting with beads. When you've finished the piece, attach a bead or make a knot of the appropriate size to fit through the loop like a button.

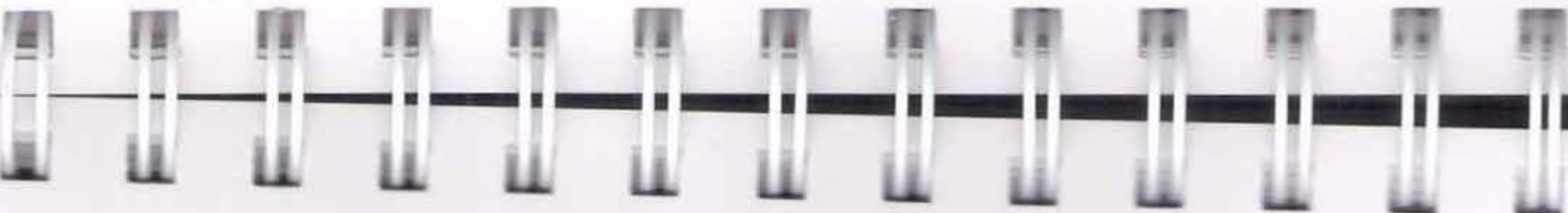
Macramé Tips

Anchor one end of the work so you can hold the thread under tension while you're knotting. Cork or bulletin boards with T-pins work great. You can also anchor your piece by tying it onto a doorknob or chair back.

Use rubber bands or twist ties to bundle up long lengths of cords so they don't tangle.



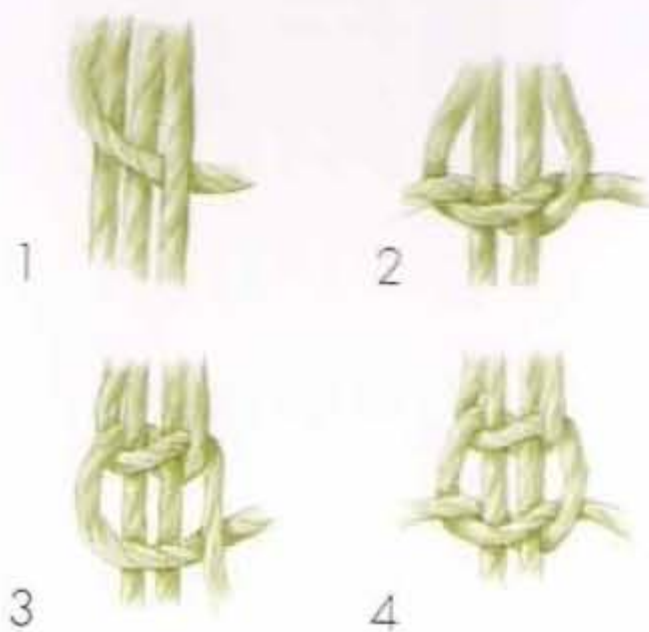
92



Half knot. A series of half knots worked from left to right results in a clockwise spiral; working from right to left creates a counterclockwise spiral.

Length of Cord Tip

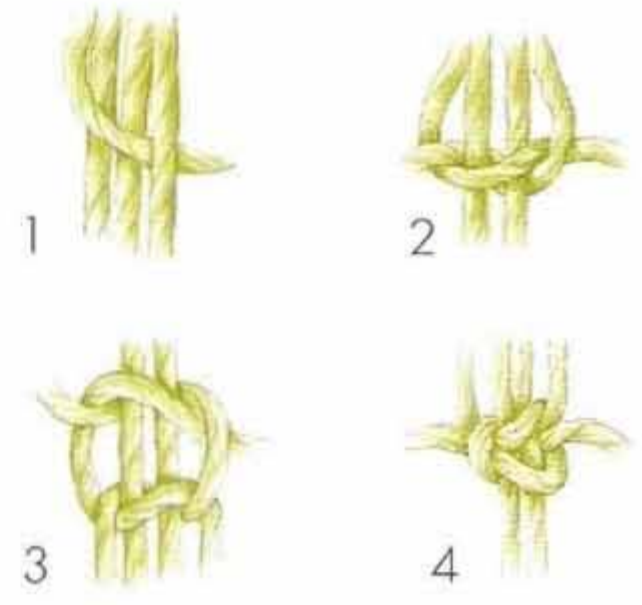
If you are doing intricate knotting, cords should be cut about ten times longer than the finished length of the piece. It is difficult, often impossible, to add new cord to macramé.



Half knot with beads



93



Square knot with beads

Square knot. The square knot is done with four strands—two strands are knotted around two others. The knot is made by working two half knots, one from left to right, the next from right to left.



FINDINGS

Many devices manufactured today can be used to bridge, connect, and finish beaded and wire-worked jewelry. Here are some of them.

Bead caps are domed pieces that fit over beads to add decoration. Use them by stringing them first from the outside in, string a bead, then string the next bead cap from the inside out. The caps should fit snugly over the end of the bead.



Clasps connect the ends of a necklace or bracelet. Some have one loop for single-strand pieces, others have two or more loops for multistranded pieces. Here are seven of the most common clasps.

Box clasps are shaped like a “box” on one end and have a bent metal tab on the other end that snaps into the box under its own tension. Many are decorated with designs.

Fish hook clasps are most commonly used with the classic pearl necklace and have a hook on one end that catches into a marquise-shaped box.

Hook and eye clasps are comprised of a J-shape and a loop that hook into each other. This clasp requires tension to keep it closed, so it's best used with necklaces that have some weight.

Lobster and spring ring clasps have levers that open an internal spring after which they snap back shut. Secure these clasps to jump rings at the other end of the jewelry. They're best used for small, delicate pieces.



Magnetic clasps are held together by strong magnets and should be used only for light- to middle-weight pieces. Magnetic clasps should not be used by persons equipped with a pacemaker.

Toggle clasps require tension to keep them shut. These clasps employ a ring and a bar, the bar passes through the ring on the perpendicular and closes when it's moved parallel. Toggle clasps can be used on any piece that hangs or is tight fitting, and they work especially well for heavy necklaces.

S-hooks are made up of an S-shaped wire that attaches to jump rings at either end of a piece. Like the hook and eye, this clasp depends on tension to keep it closed.



Cones cover the end of multistrand pieces to make a clean finish. The best way to use a cone is to attach the multiple strands to an eye pin, pass the eye pin through the cone from the inside out (Figure 1) and make a wrapped loop to secure it.

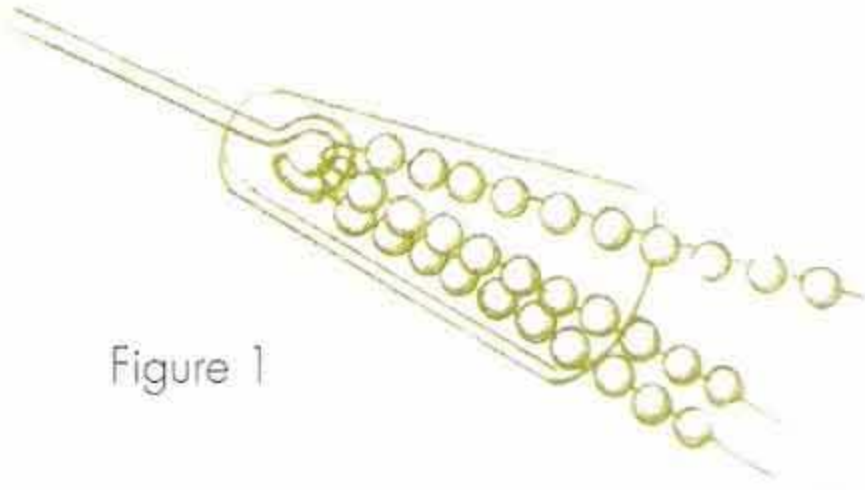
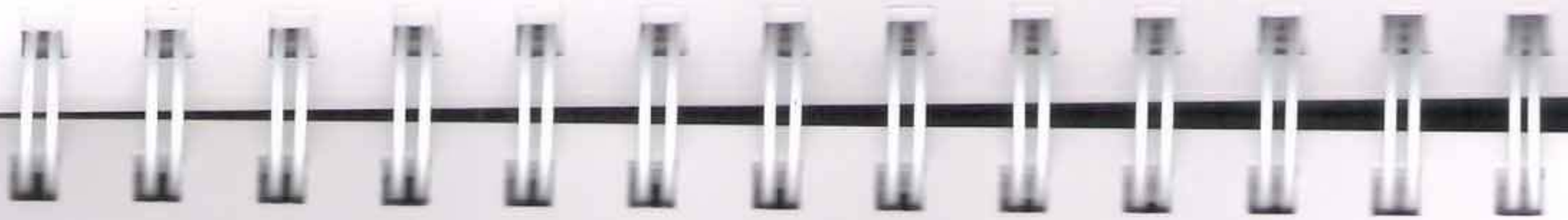


Figure 1

Connectors act as a transition finding between a single strand and multiple strands on a strung piece. Crimp beading wire or tie threads directly to the loops on this finding.



Crimp beads and tubes help secure beading wire to clasps and connectors, or wherever you need to make a join. See page 67 for instructions on how to use these findings.



Earring findings are the pieces of metal that make the connection between beadwork and the ear. There are several different styles.

Hoops are wire circles that connect to pierced ears with a finer piece of wire. Slide beads over the wire circle.



Clip-ons are findings for non-pierced ears; they have a spring that tightens the metal against the ear. Glue beadwork to the flat portion of the clip, or, if a loop is included, attach the beadwork to the loop at the front of the clip.

Kidney ear wires are pierced-ear findings comprised of a single piece of wire. Connect the beadwork to the dip near the locking portion.



Lever backs have a spring that opens to allow you to put the wire through your ear and closes shut to secure it. Attach beadwork by opening the loop at the bottom of the finding.



French ear wires are J-shaped findings for pierced ears; a loop on one end connects to the beadwork. To use, open the loop as you would a jump ring, add a strung dangle, and close the loop.

Posts are pierced-ear findings made up of a straight piece of wire with a stopper on one end that's secured with an ear nut. Attach beadwork to the loop below the stopper by opening the loop like a jump ring, adding the dangle, and closing the loop.



End coils secure the ends of leather or other heavy cord so that it can be attached to a clasp or connector. Make the connection between cord and finding by passing the cord through the coil and gently squeezing the coil with a flat-nose pliers until the cord is secure.



Eye pins are straight pieces of wire with a loop on one end.

Head pins are straight pieces of wire with a small stopper at one end; they are often used for making earrings or other dangles.



Jump rings are small circles of wire that connect pieces of beadwork. To open, don't bend the ends away from each other, but laterally.

Pin backs have a pin assembly and a flat face onto which you glue or sew a brooch body.



Knot cups and bead tips help connect lightweight threads and cords to a clasp or connector. See page 67 for instructions on how to use knot cups. Bead tips are used in the same way, but the thread is exposed.



Separator bars keep multiple strands of jewelry separate and tidy. Use the bars by passing each thread or wire through a different hole.



Split rings are shaped like tiny key rings. They are really doubled-up jump rings that create a secure attachment because they don't open easily. It is sometimes difficult to open split rings with your fingers; a split-ring tool helps.



102



WIREWORLD

Forming coils, loops, twists, and figure eights with wire has become popular with the general public in recent years, but jewelry makers who use findings and chain have always used wirework. Practice is the key to creating clean, even results; and once you've mastered wirework the door to a range of beadwork possibilities will open!

Types of Wire

You can buy wire in different shapes (round, half-round, rectangular, square, triangular, or twists) by the ounce, pound, inch, or foot. Buy wire that has been annealed—a softening process that keeps wire from snapping when bent. To anneal wire yourself, heat it. To harden wire, pound it with a mallet.

The higher the gauge, the thinner the wire. Most beginning wirework projects are done in round wire, gauges 14–20 mm.

Brass is an alloy of zinc and copper. It is harder than copper and yellow-brown in color. Brass is inexpensive so it's a good wire to practice on. Lacquer brass after polishing to keep a high shine, or dip it in a liver of sulfur solution (see page 105) to speed the oxidation process that turns brass dark yellow.

Copper is the softest and least expensive wire, so it, too, is great for practice. Orange-brown in color, it can be polished to a high shine and lacquered to reduce oxidation or dipped in a liver of sulfur solution to speed oxidation for a blackish or greenish look.

103

Gold-filled wire is made by overlaying a brass or brass-and-copper wire with a thin layer of 14k gold that renders it tarnish resistant. Be very sure to use smooth tools when you're working with gold-filled wire so you don't scrape off the overlay.

Memory wire is made of tough, permanently coiled steel. It is so strong that you have to use heavy-duty cutters to cut it (it will mar the blade of small wire cutters). You can also break memory wire by bending it back and forth many times with a pliers. Memory wire comes in necklace, bracelet, and ring widths.

Niobium is a strong, light-weight, hypoallergenic wire that comes in a range of rich anodized colors. The surface mars easily and should be cleaned with a mild detergent.

Sterling silver is an alloy that contains 92.5 percent silver and 7.5 percent copper (or other metal). It is the most popular metal to use in wireworking because it is readily available and relatively inexpensive. Because sterling silver oxidizes easily, polish it occasionally with a polishing cloth. For an antique look, blacken sterling silver in a liver of sulfur solution and polish the highlights.

104

Wire Finishes

A clear-lacquer finish keeps the wire surface from turning dark by delaying oxidation.

A treatment of liver of sulfur (potassium sulfate) speeds the oxidation process. For an antique look, dip wire in a solution made from a $\frac{1}{4}$ " (6 mm) chunk of liver of sulfur and one cup boiling water. Use a buffer to shine highlights.

Oxidation is the natural process that occurs when oxygen and metal meet. The reaction darkens metal.

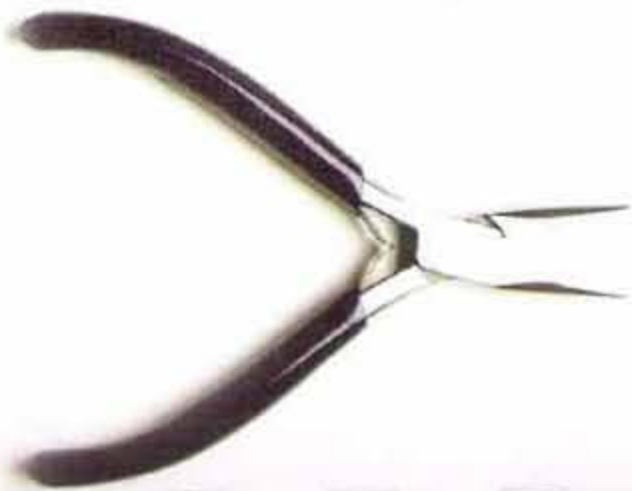
Tools

Anvils and bench blocks are metal or wooden surfaces used for hammering wire. The surface must be smooth to prevent marring.

Chain-nose pliers have flat, tight jaws that taper to a point, and they're used for gripping and bending wire. Choose a smooth-jawed version to prevent marring.

Crimping pliers squeeze and secure crimp tubes onto beading wire.

Files smooth rough cuts or sharpen ends of wire. Select a fine-toothed version such as a 4-cut needle file.



106

Flat-nose pliers have flat, tapered jaws. Choose a smooth-jawed version to prevent marring.

Hammers flatten wire. Use a polished-head version to prevent marring.



Jigs are flat boards with protruding pegs used as guides for bending and coiling wire.

Mallets harden wire. Use a rawhide or plastic version to prevent marring.



107

Mandrels are sturdy, straight, cylindrical objects such as wooden dowels or knitting needles, but they are also commercially made. They are used to create coils and bends.



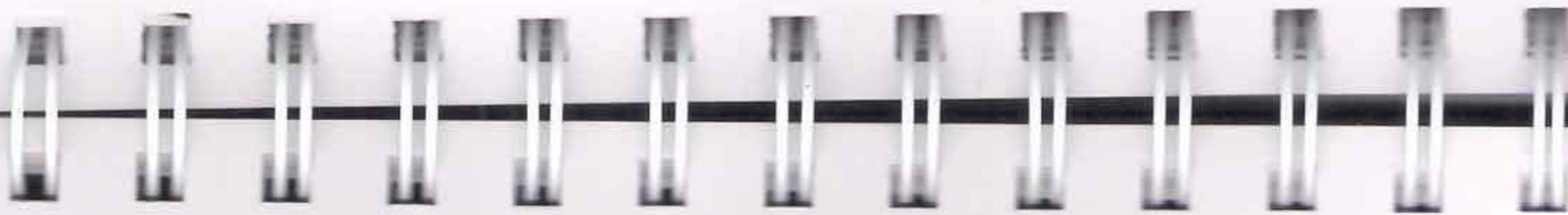
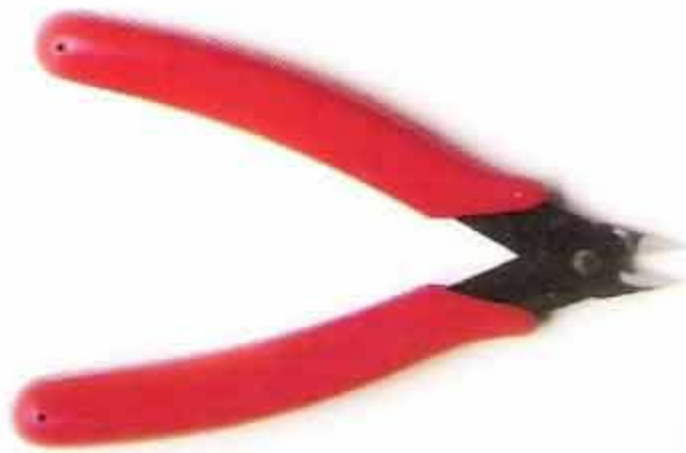
Polishing cloth is a chemically treated fabric that removes tarnish and dirt from precious metal.



Round-nose pliers have tapered cylindrical jaws that are used to make loops. Choose a smooth-jawed version to prevent marring.



Wire cutters have sharp jaws that cut beading wire, head pins, eye pins, and other soft wire.



Basic Techniques

Coil. With one hand, hold the end of the wire against a mandrel. With the other hand, wrap the wire around the mandrel in tight loops. To remove the coil, slide it off the mandrel and cut it. Add vertical loops on either end to use the coil as is, or cut the coil at intervals to make jump rings or split rings.

Figure eight. Using round-nose pliers, make a loop at the end of the wire. Make another loop adjacent to the first, but loop the wire in the opposite direction. Cut the wire at the center to create a single figure eight, or continue looping back and forth to create a chain pattern of figure eights. Single figure eights can be flattened and used as closure findings.





Wrapped loop. Use a flat- or chain-nose pliers to make a 90° bend in the wire 2" (5 cm) from one end. Use a round-nose pliers to hold the wire near the angle and bend the short end up and around the pliers until the wire meets itself. Wrap the end tightly down the neck of the wire to create a couple of coils. Trim the excess close to the coils. Use wrapped loops as a very secure way to link beads or finish a wireworked piece.



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.

Spiral. To start a spiral, make a small loop at the end of a wire with round-nose pliers. Continue the spiral by holding on to the initial loop with chain-nose pliers and pushing the wire over it with your thumb.

Wireworking Tip

Wrap masking tape around the jaws of serrated pliers to reduce marring.



BEADED FINISHINGS

As with all crafts, the finishing details can make or break a project. While the subject is far too broad to cover in this little book, here are a few techniques to get you started.

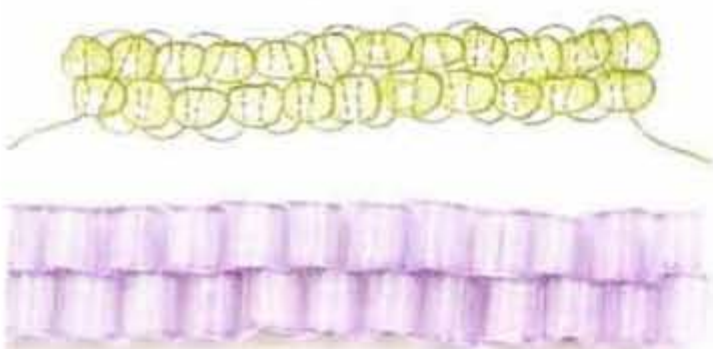
Ropes and Cords

Braided cord. String three strands of beads a bit longer than you want the finished cord to be. Knot the tails together at one end, anchor the knot, and braid the three strands together. Knot the strands together at the other end.

Two-stranded cord. Begin with a length of thread two and a half times longer than the desired cord length. String five or more beads and tie them into a ring. String a multiple of six beads so that the strand is slightly longer than the desired cord. Pass back through the sixth-to-last bead strung. String five beads. Skip five beads on the strand and pass back through the next. Continue down the strand adding five beads at a time.

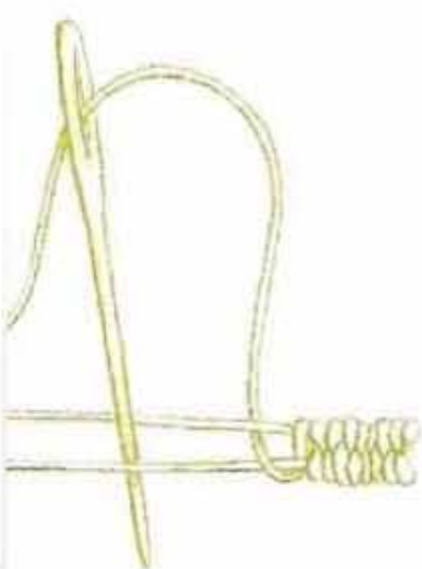


Peyote-stitched cord. String three seed beads. Pass back through the first bead. String one seed bead. Pass back through the third bead strung. Continue working this two-bead-wide flat peyote strip for the



length desired. Secure the strip by weaving both ends through several beads on the body of the piece.

Needlewoven cord. Cut two pieces of thread a little longer than you want the final cord to be. Cut another piece of thread about double that size. Thread the longer piece onto a needle. Hold the other two threads in one hand. *Pass the threaded needle over the right thread, under the left thread, over the left thread, under the right



thread. Repeat from *, continuing in a figure-eight pattern to desired length. Beads may be strung during the left or right passes or both.

Spiral rope. String four size 8° seed beads and five size 11° seed beads. Pass through the size 8° beads again. *String one size 8° and five size 11° beads. Pass through the last three size 8°s and the size 8° just strung. Repeat from * until you reach the desired length. *Note:* The beads used for this cord can be varied. Just be sure that the length of the “outer” bead strand is never shorter than the larger “core” bead strand.



Fringes

Fringe is the perfect way to finish off many beadwork pieces. Beaded fringe is also great sewn onto scarves.

Knotted in the middle. String the number of beads you want on the fringe and, after exiting the last bead, pass back through the next-to-last bead and half the beads on the fringe. Tie a knot around the beaded thread at this point.



Knotted in the work. String the number of beads you want on the fringe and, after exiting the last bead, pass back through the next-to-last and all other beads on the fringe. Work the thread back into the work and tie it off.



Plain knotted fringe. Knotted fringe is best used for finishing loomwork—just fringe the warp threads instead of weaving them in.

Knotted at the end. With this method, you simply string the number of beads you want on the fringe and tie a knot after exiting the last bead. See page 68 for a method of knotting thread close to a bead.





Simple fringe. This technique works well for off-loom or other sewn pieces. Anchor the thread in the fabric or beadwork base. String a length of beads plus one 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 and repeat as desired.

just strung. Pass back through six beads originally strung. String six to eight beads. Skip the last bead and pass back through the rest just strung. Pass up through the rest of the fringe leg and secure within the base.

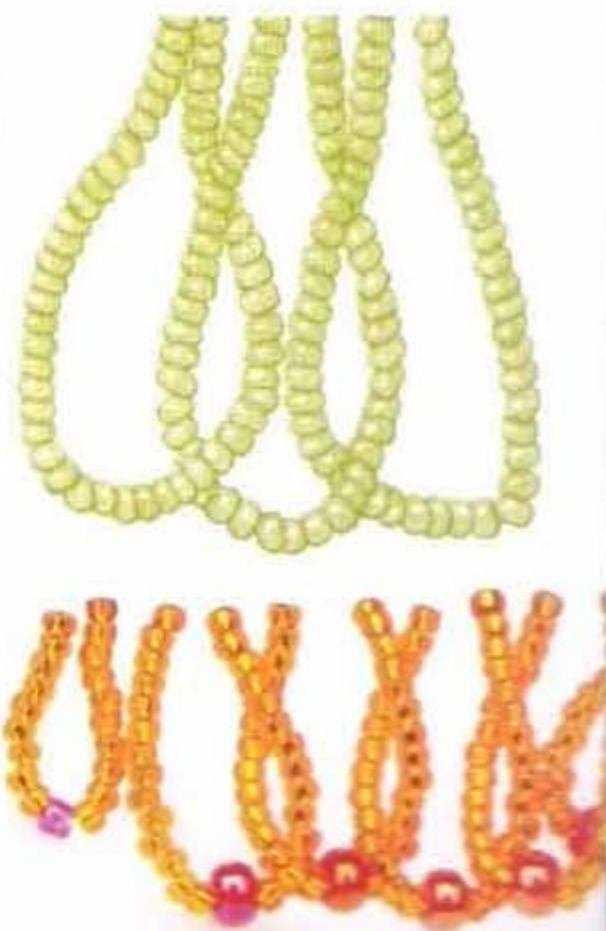


Branch fringe.

Use this coral-like fringe wherever you want a jangled finish. Anchor the thread in the fabric or beadwork base. String fifteen or more seed beads. Skip the last bead and pass back through six beads just strung. String six to eight beads. Skip the last bead and pass back through the rest



Looped fringe. For this easily worked finish, anchor the thread in the fabric or beadwork base. String a measured length of beads, form a loop, and stitch next to the first anchor spot. For each successive loop, string the same length of beads and pass it through the previous loop to interlace the loops before stitching the last loop to the edge.



Netted fringe. To add netting to a piece of fabric, work a length of netting (page 50) to the desired length and sew the netted piece to the edge of the fabric. To finish a piece of beadwork with netting, anchor the thread in the beadwork base and work the nets right off the edge.

Twisted fringe. This fringe takes some practice, but it's quite pretty. Anchor the thread in the fabric or beadwork base. String enough seed beads to reach the desired fringe length and add one accent bead. String the number of beads previously strung. Slide the needle close to the last bead and twist the needle between your thumb and forefinger (Figure 1). While holding the accent bead, secure the thread to the base. The beads will twist up on themselves.



Figure 1



Netted fringe

Victorian chain edging. This sturdy, flat chain with fringe is made separately and then sewn to a scarf or other piece. The example uses two colors of seed beads (A and B) and teardrop cut-glass beads (C).

Chain: Thread a needle with a 36" length of thread. Leaving a 6" (15 cm) tail, string 5A and 1B. Pass back through the last A bead strung so that the B forms a picot on the string of beads. String 3A and pass back through the first bead strung. *String 2A, 1B and pass back through the last A strung to make a picot with the last B. String 3A and pass back through the second of the last group of 3A strung (third A from previous picot); repeat from * until fringe is length desired. Weave the thread through beads so that it exits from the last B added.

Fringe: *String 3B, 1C, 1B, pass back through C and 1B, string 2B, pass through next picot. Weave through the beads of the chain skipping one picot and exiting at next picot. Repeat from * to the end of the chain. Weave tails through several beads to secure and trim close to the work.



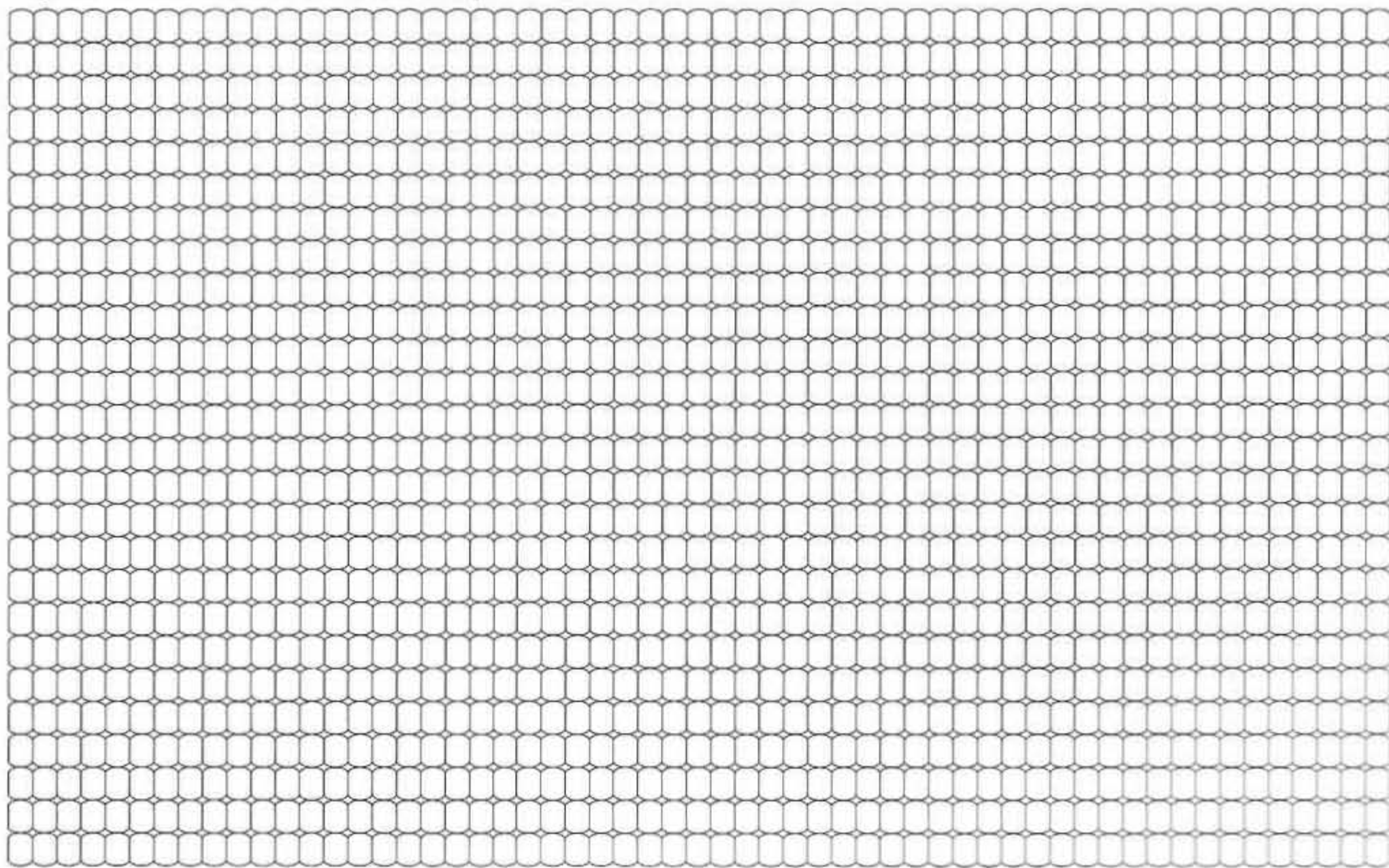
116



Picot edging. This technique works well to make clean edges on bead-embroidered pieces, but it can be used in all other kinds of beadwork, too. To begin, secure the thread in the beadwork or fabric. String three beads and pass through the beadwork or fabric about one bead's width away from where you exited. Pass back through the last bead strung. String two beads and pass through the beadwork or fabric about one bead's width away from where you last exited. Pass back through the last bead strung. Continue across, adding two beads at a time.

117

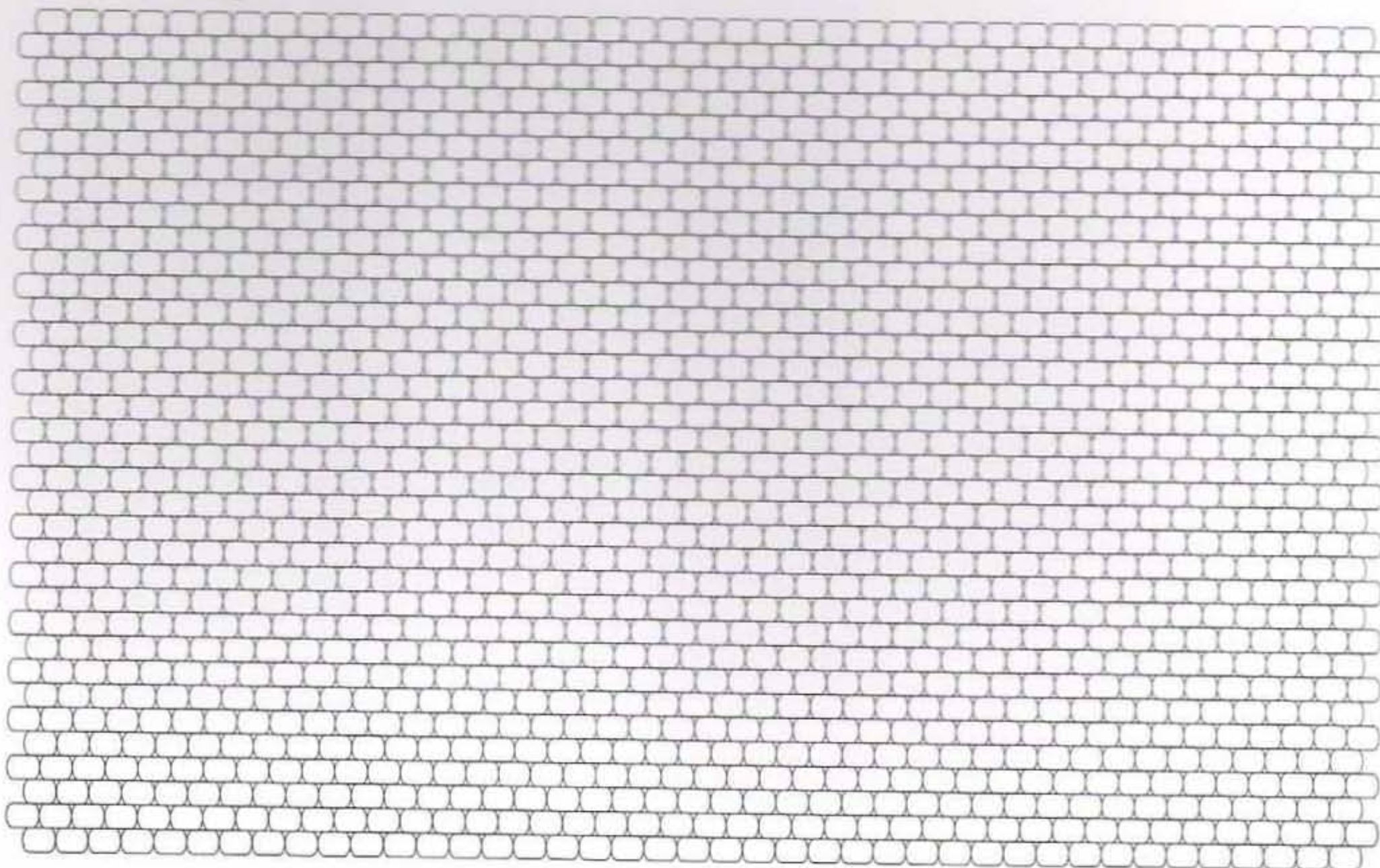
Square Stitch and Loomwork Graph



118

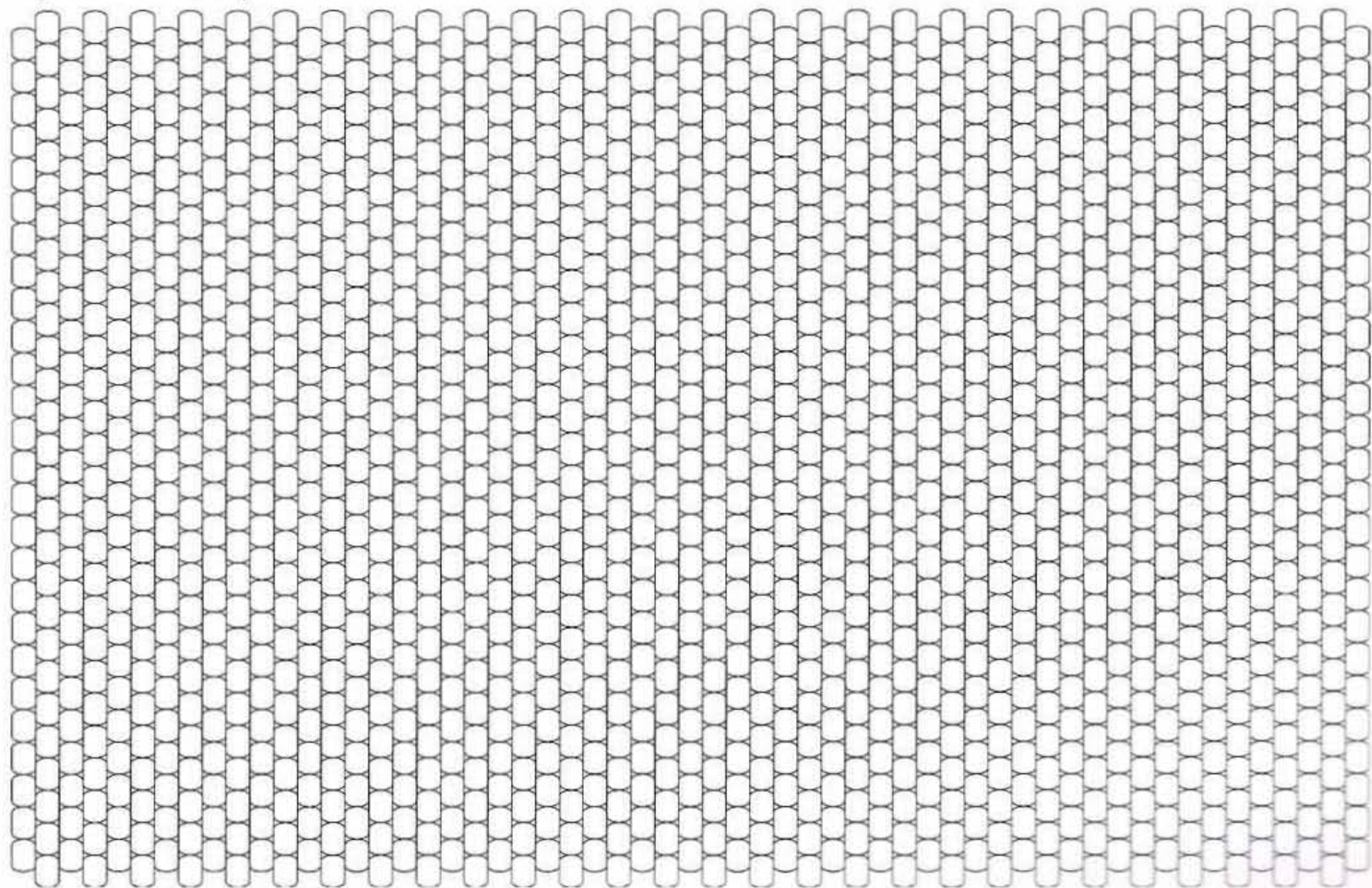


Brick Stitch Graph

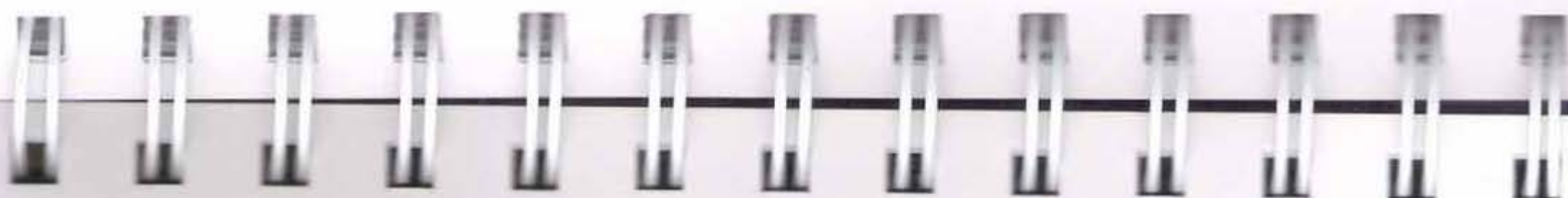


119

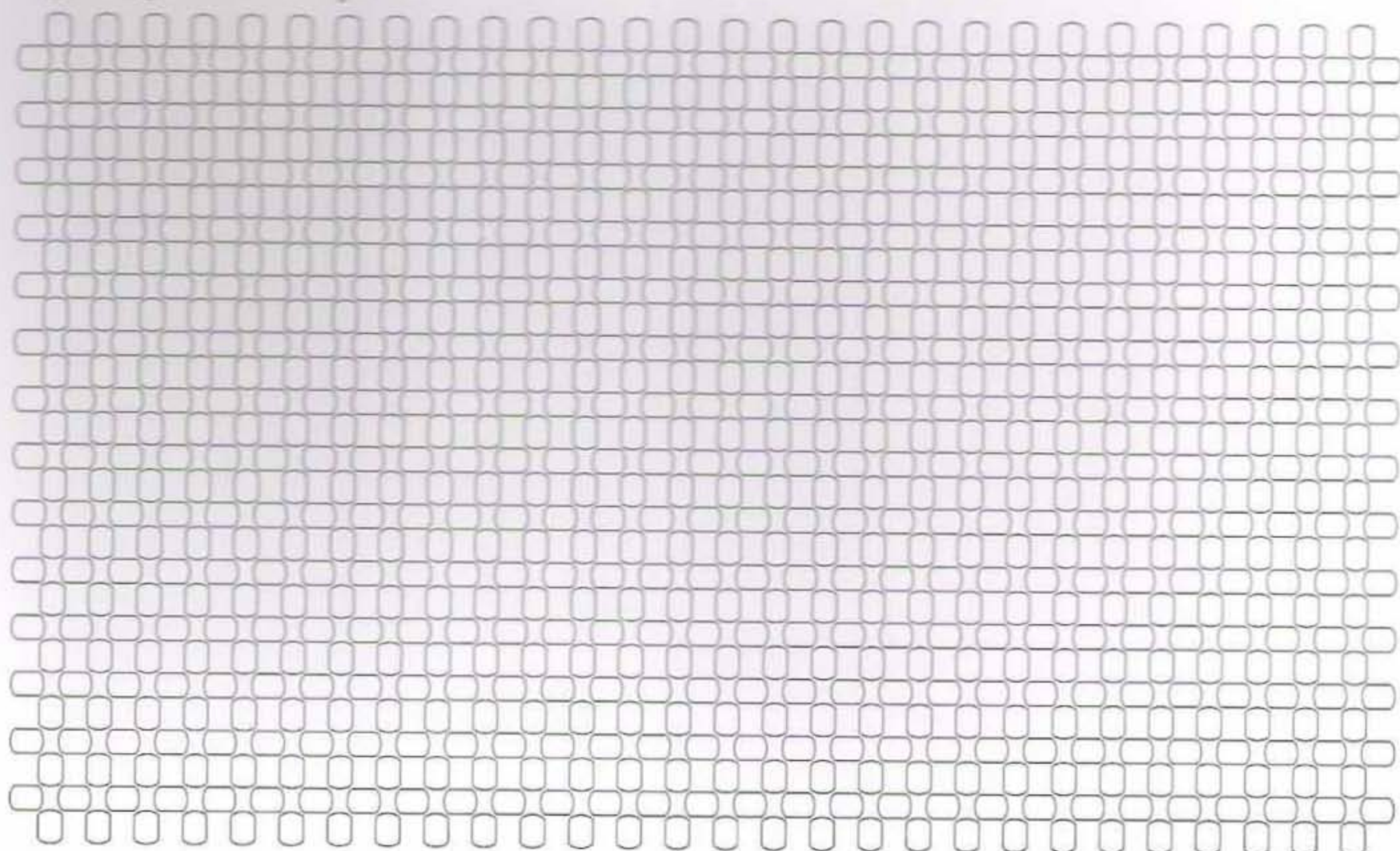
Peyote Stitch Graph



120

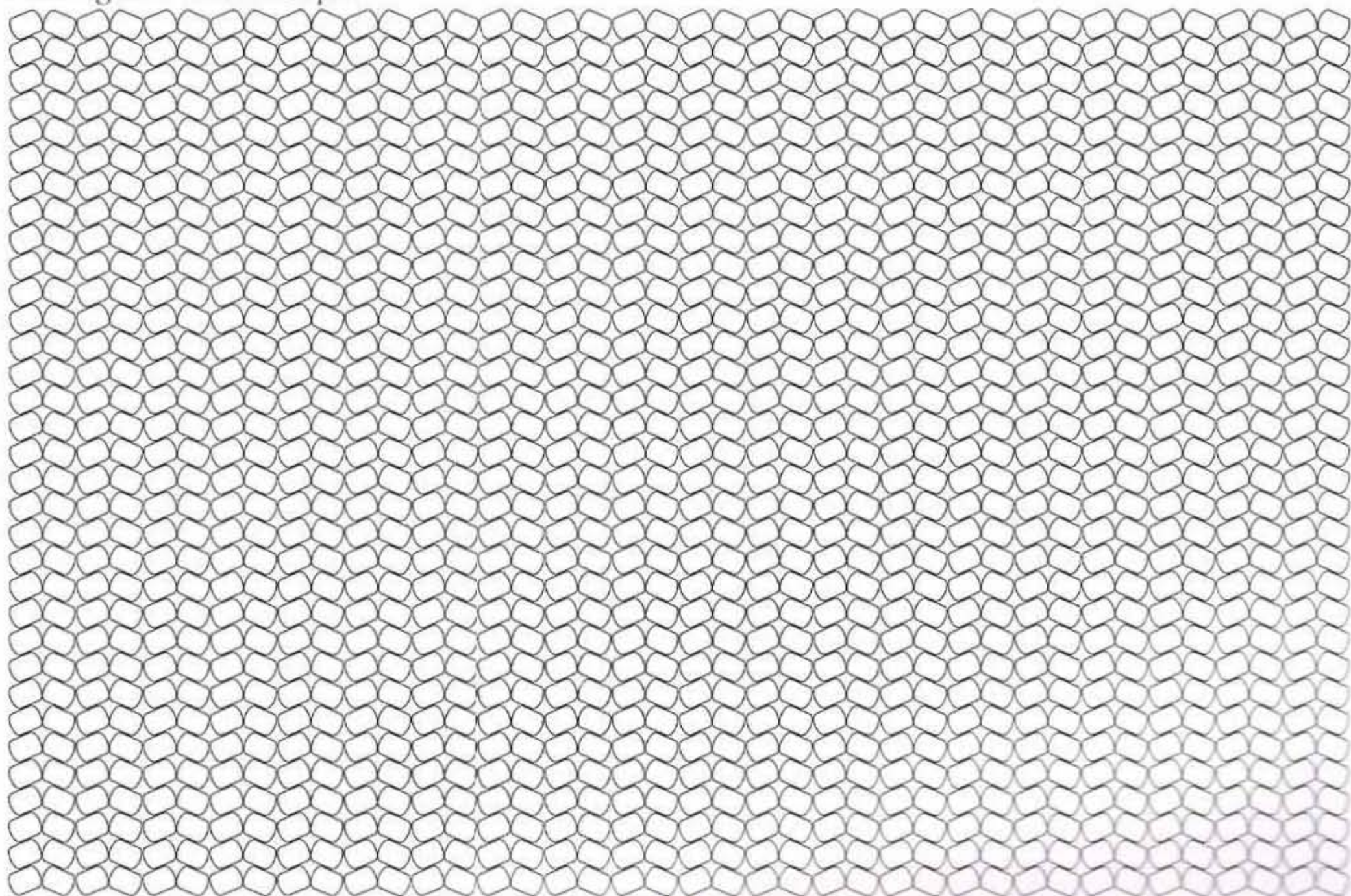


Right-Angle Weave Graph



121

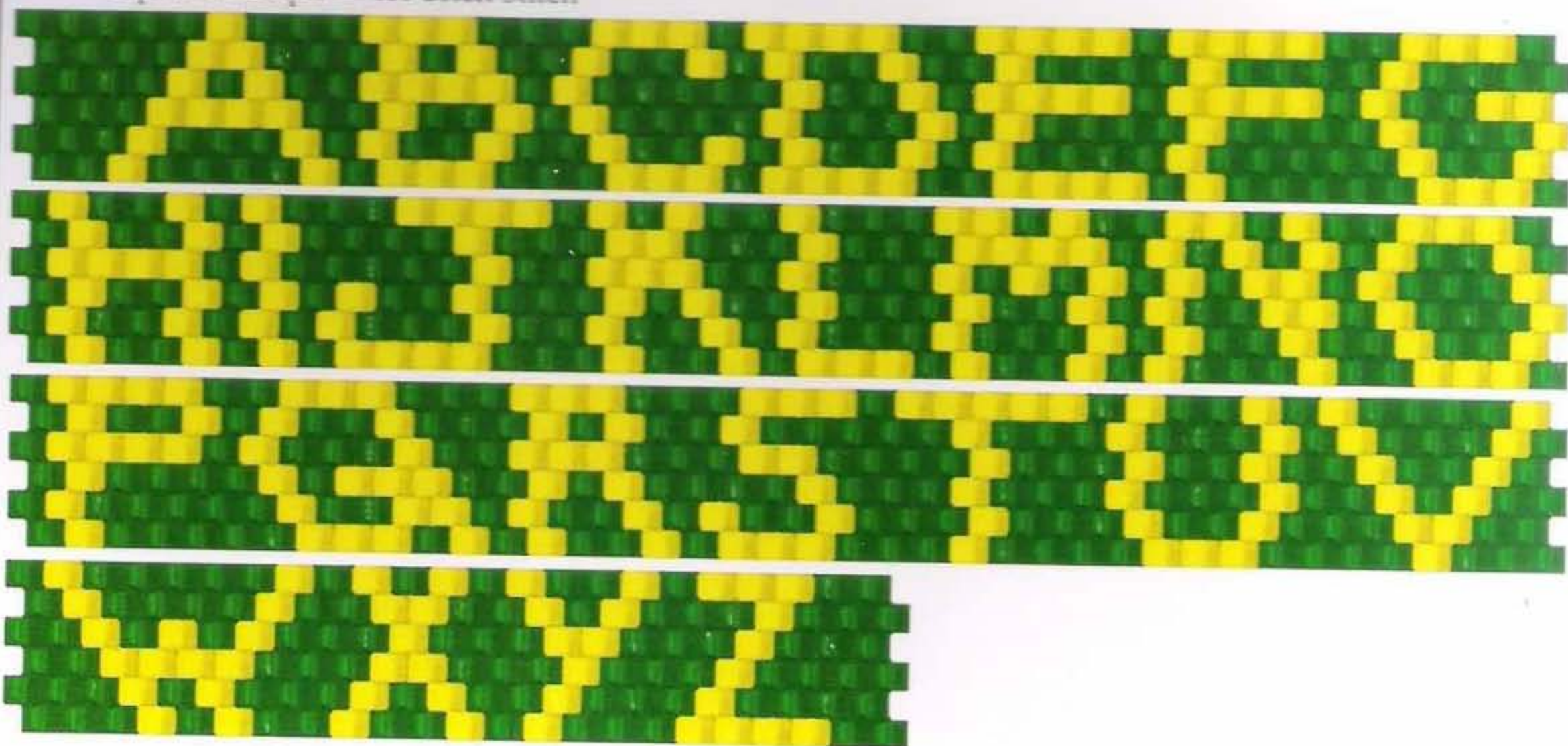
Herringbone Stitch Graph



122



Alphabet Graph — for Brick Stitch



BIBLIOGRAPHY

Books

- Blakelock, Virginia L. *Those Bad Bad Beads*. Wilsonville, Oregon: Virginia L. Blakelock, 1988.
- Cook, Jeannette, and Vicki Star. *Beady Eyed Women's Guide to Exquisite Beadwork: An Off-Loom Bead Weaving Primer*. San Diego, California: Beady Eyed Women Enterprises, 1996.
- Campbell, Jean. *Getting Started Stringing Beads*. Loveland, Colorado: Interweave Press, 2005.
- Dean, David. *Beadwork in the Native American Tradition*. Loveland, Colorado: Interweave Press, 2002.
- Fitzgerald, Diane. *Beadwork with Brick Stitch*. Loveland, Colorado: Interweave Press, 2001.
- . *Netted Beadwork*. Loveland, Colorado: Interweave Press, 2003.
- Kynes, Sandra. *Gemstone Feng Shui*. St. Paul, Minnesota: Llewellyn Publications, 2002.
- Monture, Joel. *The Complete Guide to Traditional Native American Beadwork*. New York: Collier Books, 1993.
- Morrell, Anne. *The Techniques of Indian Embroidery*. Loveland, Colorado: Interweave Press, 1995.
- Moss, Kathlyn, and Alice Scherer. *The New Beadwork*. New York: Harry N. Abrams, 1992.
- Oldershaw, Cally, et al. *Gemstones*. New York: Sterling Publishing, 2001.
- Paludan, Lis. *Crochet: History and Technique*. Loveland, Colorado: Interweave Press, 1995.
- Pierce, Don. *Beadwork on a Loom*. Loveland, Colorado: Interweave Press, 1999.
- Poris, Ruth F. *Advanced Beadwork*. Tampa, Florida: Golden Hands Press, 1990.
- Schumann, Walter. *Gemstones of the World*. New York: Sterling Publishing, 1997.
- Thompson, Angela. *Embroidery with Beads*. London: B.T. Batsford, 1989.

Video Tapes

- How to Bead Native American Style: Volume 1, Loom Beadwork*. Tulsa, Oklahoma: Full Circle Videos, 1994.
- How to Bead Native American Style: Volume 3, Peyote Stitch Beadwork*. Tulsa, Oklahoma: Full Circle Videos, 1996.

INDEX

adhesives 32
anniversary stones chart 21
anvils 106
bead shapes 13
bead sizing 10, 24, 25
beads, bone 6; bugle 6; charlottes 11; cloisonné 6; crystal 7; cylinder 11; Czech 7, 11; fire-polished 7; glass 7, 9, 22–23; gold 8; horn 6; Japanese 11; lampworked 7; metal 8; pearls 9; polymer clay 9; pony 9; resin 9; seed 10; semiprecious stones 12, 14–21; shell 12; silver 8; true-cuts 8; vermeil 8; wood 12
bead spinner 82
beeswax 31
bibliography 124–125
birthstones chart 21
bugtail 28
conditioner 31
connecting stitches 57–59
cords, braided 111, needlewoven 112; peyote-stitched 112; spiral rope 112; two-stranded 111

crimping 67
crochet, bead 86–88; cord 88
decreases, brick stitch 38; herringbone stitch 40; midproject 47; peyote stitch 49; right-angle weave 52, 54; square stitch 55; weaving 63
edging, picot 117; Victorian chain 116
embroidery 70–79
findings 95; bead caps 95; bead tips 101; clasps 96–97; cones 98; connectors 98; crimp beads 98; earring 99, 100; end coils 100; eye pins 100; head pins 100; jump rings 101; knot cups 101; pin backs 101; separator bars 102; split rings 102
fringes, branch 114; looped 114; netted 115; plain knotted 113; simple 114; twisted 115
gauge, canvas 79
glass beads 7, 9, 22; dyed 23; iridescent 22; luster 22; matte 22; metallic 22; opal 22; opaque 23; painted 23; satin 23; semigloss 23; silver-lined 23; translucent 23; transparent 23; whiteheart 23
glues 32
graphs 118–123

126



increases, brick stitch 38; herringbone stitch 40; peyote stitch 49; right-angle weave 54; square stitch 55; weaving 63

knitting, bead 80–81, 83, 85

knitting, beaded 84

knot cups 67, 101

knots 89; figure-eight 89; lark's head 89; overhand 90; slide 91; square 91; surgeon's 90;

knotting 68–69

looms 60; construction 65

macramé 92; half hitch 92; half knot 93; square knot 94

mistakes, correcting 59

mousetail 28

needle threader 32

needles 32; ball-point 33; beading 33; Big-Eye 33; embroidery 34; flossing 34; glover's 34; sharps 35; twisted wire 35

off-loom stitches 36

pliers 106, 107, 108

rattail 28

ropes, spiral 112

semiprecious stones 12–21; agate 14; amber 14; amethyst 14; aquamarine 15; aventurine 15; carnelian 15; chalcedony 15; citrine 16; garnet 16; hematite 16; jade 16; jasper 17; labradorite 17; lapis lazuli 17; malachite 18; moonstone 18; onyx 18; peridot 18; quartz 19; rhodochrosite 19; serpentine 19; tiger's eye 19; topaz 20; tourmaline 20; turquoise 20

sizes, bead 10, 11, 24, 25

stringing, beads 66, 80–82

stringing materials 26; braided thread 26; elastic cord 27; fiber cord 27; leather cord 27; nylon thread 28; pearl cotton 28; polyester cord 28; quilting thread 28; satin cord 28; silk cord 29; sinew 27; sizes 29; suede cord 29; wire 26

stitches, embroidery 70; back 70; buttonhole 71; chain 71; couching 72; cretan 73; cross- 73; feather 74; fly 74; herringbone 75; lazy 76; single 77; tambour 77; tent 78–79

stitches, connecting 57–59; off-loom 36; brick 37–38, 57, 58; daisy chain 39; herringbone 40–41, 58, 59; ladder 42; Native American peyote 50; peyote 45–49, 57, 58; three-drop gourd 51; netting 43–44, 50–51; right-angle weave 52–54, 57, 58, 59; square 55, 58; triangle weave 56

127

stopper bead 31
tension bead 36
Thread Heaven 31
threads, starting new 37
tools 106–108; anvils 106, bench blocks 106; files 106; hammers 107; jigs 107; mallets 107; mandrels 108; cloth 108; wire cutters 108
warp 60; tying off 64
warping 61
weaving 62; decreasing 63; increasing 63
weft 61; adding thread 62; tying off 64
wire, brass 103; copper 103; gold-filled 104; memory 104; niobium 104; sterling silver 104
wire cutters 108
wire finishes 105
wirework 103–110; coil 109; figure eight 109; loops 110; spiral 110

Index to Charts

anniversary stones 21
bead shapes 13
bead sizing 24

matching bead types to stringing material 30
millimeter sizing 25
precious and semiprecious birthstones 21
seed bead size vs canvas count 79
seed bead sizing 10, 11
silk thread sizes 29

Index to Tips

bead stringing 80
choosing the right needle 35
correcting mistakes 59
finishing and starting new threads 37
herringbone stitch 41
how to use needle threader 32
knotting 69
length of cord 93
loom construction 65
macramé 92
seed bead 10
tension bead 36
threading 34
wireworking 110



Crafts/Beading

The Most Valuable Tool in Your Bead Box!

With over 100,000 sold, that's still the guarantee with **The Beader's Companion, Revised Edition**. For years, this handy manual has been the most valuable tool in your bead box, and now we've made it even better. Portable, sturdier than ever, and easy to read, this expanded and updated version is filled with new definitions, new illustrations, and loads of new color photographs of beads, beaded samples, and tools. The book provides basic step-by-step information on everything you need to know for a lifetime of happy, successful beadwork.



\$19.95 U.S./\$26.95 Canada

ISBN-13: 978-1-931499-92-7

ISBN-10: 1-931499-92-6



9 781931 499927



INTERWEAVE PRESS

www.interweave.com



Judith Durant is the coauthor of *Memory Makers* and *Great Scrapbooks: Ideas, Tips & Techniques*, and has worked in the publishing industry for the past twenty years. Judith lives in Lowell, Massachusetts.

Jean Campbell is founding editor of *Beadwork* magazine, and has written and edited several bead books for Interweave Press, including *Getting Started Stringing Beads* (2005) and *Beaded Cords, Chains, Straps, and Fringe* (2001). Jean lives in Minneapolis, Minnesota.

