

# Perlen Poesie

The Magazine of Bead Art | Number 1 in Europe

**26**  
projects  
in honor of our  
anniversary!

Necklaces full  
of vitality:

## Zoya Gutina

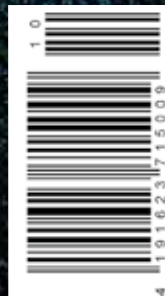


**Portrait:**  
Angela Brackrogge  
Elegant Beads

**Course:**  
It all revolves around –  
Spiral techniques

**IBA 2012:**  
„Pop Art“

**Tips and Tricks:**  
Experienced bead  
artists tell



# Congratulations both to you and to us!

## Dear Readers,

We are celebrating a "mini" anniversary: You are holding the 10th issue of "Perlen Poesie" (Beading Poetry) in your hands!

We have come up with a few ideas for this event: You are getting more projects than usual! For example, the designs of three artists: Peter Sewell (England), Laurence Darbas (France) and Claudia Cattaneo (Italy) for the Preciosa Bead Project. Then, for the first time, something in soutache technique – a bracelet by the Russian artist Evgenia Nabatova. And bead crochet in a graphic design: "Ziggidizigzag". Or a mix of wire and stringing techniques: "Bouquet of Shiny Flowers". If you prefer embroidery, then you might like the gorgeous necklace by Katharina Dietrich. Fiery sparks radiate from the bracelets by Sabine Lippert (for Swarovski), Martina Nagele and Vera Baumeister. But that's not all: A table decoration, earrings and a splendid "jeansy" beginner piece in free stringing are ready to be worked.

Are you dizzy yet from this huge selection? Then be careful: We bring you spiral techniques in this issue – 10 different ones – suiting our 10th anniversary!

And of course we are featuring several artists. Zoya Gutina works with small beads and has earned herself a considerable reputation. She creates lush necklaces full of flowers, leaves and small twigs. But that's not all: She is actively promoting a worldwide "beading community": She writes a monthly newsletter in both English and Russian and advertises international beading competitions. Read more about this exceptional and very dedicated woman and make her necklace out of turquoise, amber, fresh-water pearls and beads for yourself! The passion for floral forms is also shared by Angela Brackrogge, who creates her own beads. Her success justifies both: this artist has become a "professional" in her own right. Let yourself be inspired by the shapes and the subtle delicacy of the colors used!

And, last but not least, we have moved from the beautiful little world heritage city of Lübeck to the equally beautiful, cosmopolitan port city of Hamburg. From here we will continue to provide you with more "Perlen Poesie"! In "Imprint" you can find our new address and other contact information.

And now, I wish you a lot of enjoyment with the "10th" and joy and success in all your beading activities!

Yours,  
Andrea Ott

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# “From here to there” Discovered ...

## *Travel in style!*

Being mobile – it is probably embedded in the human genes. As “Goethe in the Campaign”, so artistically portrayed by Tischbein, or Maria Sibylla Merian exploring faraway continents as a naturalist and wildlife artist, traveling was not yet for the masses. The stage coaches were usually only used by a small clientele for transportation, and usually only for shorter distances. In the 19th century, trains began rolling on the rails and gave tourism momentum. Large and heavy things were stored in beautiful leather cases, the small belongings needed along the way were placed in a travel bag. This is from the second half of the 19th century. The bag-makers, a professional guild, which dealt only with the production including the lining, manufactured them. Unfortunately, due to wear and tear not many have survived, because although they were beautiful and presentable, travel took its toll. In addition to beadwork, they were often embroidered with wool threads, which in time fell victim to moths.

The example shown here is in the form of a midwife’s bag. The bottom, sides and back are made of leather, while the entire surface of the front is embroidered on canvas in Berlin Woolwork, i.e. a design was screened onto the canvas, and then worked in needlepoint, or half cross stitch, with wool and/or silk threads and beads. A strap with a buckle is centered on a red wool background with foliage and flowers, perhaps symbolically meant to hold the bag together. In between is a banner. The embroidery is made of seed beads and metal beads.

“Bon voyage”! Evelyn Ulzen

### **Beaded travel bag, 19th century,**

**Bead Museum Ulzen, Berlin, Germany, Inv.Nr. 8.136/97 Rei4**

**Thanks go to the The Ulzen Bead Museum, Berlin, Germany**

### **Dates:**

until 3 October 2011  
Drops – Solo Exhibition with  
Pipaluk Lake Glassmuseet Ebeltoft,  
DK-8400 Ebeltoft, Denmark  
glassmuseet.dk

7 – 9 October 2011  
Schnipp Schnapp Lübeck,  
Germany  
all about creative Hobbys  
(All about Creative Hobbies)  
Music and Congress Centre,  
Lübeck, Germany  
www.schnippschnapp-messe.de

8 – 9 October 2011  
handmade Delmenhorst  
com.media-Veranstaltungs-  
zentrum, Delmenhorst, Germany  
www.handmade-messe.info

22 – 23 October 2011  
Kreativmesse (Creative Fair)  
Zentralhallen, Hamm, Germany  
www.zentralhallen.de

22 – 24 October 2011  
infa kreativ (Creative)  
Messe, Hannover, Germany  
www.heckmannmbh.de

27 – 30 October 2011  
Kreativ Welt Messe  
(Creative World Fair)  
Rhein-Main-Hallen,  
65185 Wiesbaden, Germany  
www.kreativ-welt-messe.de

2 – 6 November 2011  
Kreadoe Jaarbeurs, Utrecht,  
Netherlands www.kreadoe.nl

5 – 6 November 2011  
Glassmarkt: Glassperlen &  
Schmuck (Glass Market:  
Glass Beads and Jewelry)  
Glasshütte Gernheim,  
32469 Petershagen, Germany

... in fashion and sometimes indispensable – we provide the details.  
Have you found something interesting? Send your message to:  
[redaktion@perlen-oesie.de](mailto:redaktion@perlen-oesie.de).

## Trendy Bracelets

Bead caps of zamac, magnetic closures and smooth leather are the latest trends in Europe. They give handmade fashion jewelry a whole new look. Available in retail stores.

[www.ameliagonzalez.com](http://www.ameliagonzalez.com)

## Colored glass clasps

Borosilicate glass is created by adding boron to the traditional ingredients of glass production – silica sand, limestone and soda. The shelf life is many times higher than normal glass. The new glass toggles from BeadSmith/Helby are available in 13 different colors. We are giving away 5 packets, each with 5 fasteners.

[www.helby.com](http://www.helby.com)

## Work with hearts

In collaboration with SWAROVSKI ELEMENTS, India’s celebrated design talent, Manish Arora, has conjured up an original and romantic story about love. “Love Story of the Heart” is a collection of hearts that are available for each color and five different effects – including the refined Crystal Astral Pink shown here. The hearts are reminiscent of intense Indian spices and elegant, flowing saris.

[www.create-your-style.com](http://www.create-your-style.com)

## Stringing beads made easy

With the Spin-N-Bead, you can easily string all small beads. The wooden bowl is filled halfway and rotated. With the curved beading needle, you can “catch” the beads with ease. Spin-N-Bead is available in three sizes. We are giving away four of the “junior” size.

[www.beadalon.com](http://www.beadalon.com)

## Non-slip work, unbreakable storage

Rolling your utensils and tools up, keeping them handy even while traveling – a dream for jewelry makers. The beading or stringing mats are sent with a blue box. We are giving away 1 “Night & Day Beadmat”.

[www.judipatuti.com](http://www.judipatuti.com)

## Art born in flame

The ancient technique of glass bead manufacture newly interpreted with silver effect glass, precious metals and new tools – resulting in unique, modern glass beads and glass bead jewelry from Pascal Pinther..

[de.dawanda.com/shop/Sischima](http://de.dawanda.com/shop/Sischima)

# Beading passion with a love of nature ...

*... is put into her work by the artist Zoya Gutina. Using many different beading techniques, she conjures up necklaces of such opulence – they are without compare.*

The source of her inspiration is obvious – it is her strong affinity with nature: She is very moved by the interplay of the seasons! Enthusiastic and intensive, the Russian-born artist describes how, in spring, all life strives for the warmth of the sun, the air is clear and fresh and fragrant with flowers – you want to sing. It is also impossible to remain indifferent to the colors of autumn. The gamut of rich lemon yellow through orange, amber, red and maroon, to black. The sky is clear and blue, the air is fresh. She quotes Fyodor Dostoyevsky: "Beauty will save the world." Two of her most famous pieces are "Autumn Splendor Necklace" with its burl wood cabochons that she calls her "pet piece", and "Poppy Field Necklace". Whether flowering trees, spring flowers, bizarre forms of frozen water in winter or the beautiful colors of sunrises or sunsets, it is captured in her works: abundance instead of abstraction and reduction. Since 2007, Zoya Gutina has participated in many beading competitions – not out of ambition, according to her, but purely for pleasure.

## **She often makes it to the finals.**

She moved with her husband and two daughters to the USA. She tells us: "I was born in the southern Urals, the oldest of 5. My mother taught me sewing, crocheting and knitting, later I learned macramé. My whole life, I have practiced the various techniques of needlework, making blouses, sweaters, dresses / clothes, socks, scarves, tablecloths, hats, coats and such for myself, my family and my friends. My favorite subjects in school were music and painting. I spent all my spare time in the nearby cultural center, where I learned and danced ballet. During my academic high school time, I did acting, and was allowed to act in the local theater. In that, still communist, era, anything cultural was highly valued. When I finished school, I studied theater at the Leningrad Institute of Culture (now, St. Petersburg State University

of Culture and Arts), finishing in 1977." And she enthuses: "St. Petersburg is so beautiful – with its architecture, the museums, palaces, gold-plated cathedrals, the many canals and the White Nights in summer – I think that the time in the cultural capital of Russia still influences my beadwork!"

Beginning with perestroika, other things took on more importance for the people. The interest in art and culture declined, with the result that she learned a new occupation – as a nurse – and found a position in a military hospital. In 1997, she and her husband reached the difficult decision to emigrate to the USA, where relatives already lived. In New York, she could further work as a nurse. She reports that the encounter with people of different geographical origins and cultural values re-awakened her interest in the art of needlework. Indeed, in the year of her arrival, she registered the domain "knitting.com", so that she could sell her knitted ware online. It turned out she was before her time, as online shops were as yet unknown. In 2002, she received the decisive impulse which brought her to beading. It happened on a visit to a friend in Russia, who gave her a simple, yet beautiful piece of beaded jewelry. Back in New York, she immediately purchased the necessary equipment and began practicing the almost forgotten forms of needlework. She mastered the basics and wanted to progress to the point of being able to design her own distinctive pieces of jewelry. Her search for instructions on the Internet proved to be difficult – there was hardly anything available on the subject. On a Russian website, she finally found the reference for a free beginner's course. She completed the course, and was at a point where she could begin creating her own jewelry pieces. When a shop for European clothing and accessories showed an interest in selling her jewelry, things progressed further: there were customers' orders and she gave workshops.

With the move to Alexandria, Virginia in

2006, her hobby changed more and more to professional art. This is not surprising, she says, as this city is rich in history, art and culture, which it also promotes. As a result, it is a paradise for artists and art lovers. In 2008, she won a creative competition and became a member of the distinguished artistic community, the "Torpedo Factory Artists' Association". She is proud to be the only bead artist in the 38-year history of the association. She rents one of the more than 80 open artist studios in the Torpedo Factory Art Center, which also houses six galleries and an archaeological museum. She loves the daily visits from all kinds of people, young and old, coming from all the continents. She watches how her pieces are examined and become the subject of discussions; she demonstrates the evolution of a piece of jewelry. Many visitors come back again and again, bringing friends. Enduring contacts come into being. In general, the artist is a person with a strong sense of community, which she attributes to her country of origin: "Russians have always lived close to one another and supported each other, due to the hard climate." She decided to promote artists, and in 2010 began advertising the annual international competition "Fashion Colorworks". She also publishes a monthly newsletter in English and Russian, in which she introduces artists and keeps "the community" informed of beading events. She already has 7500 subscribers in approximately 50 countries.

"Do I have talent?", she asks. "Maybe we should allow the fans of my work to report on that. In any case, I have a gift, in that I can come up with design ideas and solutions like nobody's business. My imagination is constantly working, I have a hundred pictures in my head – which should I choose, which should I stay with? I do a lot of sketches to capture my thoughts. It's just too bad, that beads are a type of material you can't work as quickly with, as I would like to. There is so much that I want to convey through the use



of color combinations. I like to add a touch of gold to all the combinations and have my favorite colors, such as red, bronze, and green, purple in all shades, as well as blue, black, gray and white. There are people who doubt that beads allow enough freedom for them to express themselves artistically. I think exactly the opposite is true – that there are so many techniques to use with this material – you can hardly count them all. You can also freely combine various techniques in the same piece. It's always exciting to put new ideas into action. I play around with the elements of my creations in order to put them together in a way that results in a harmony of form and color – something that I think is the biggest challenge in design. I plan to publish a book about my vision concerning the art of beading”...

Zoya Gutina was also at the BEADERS BEST Bead Art Fair in Hamburg, Germany, where she gave workshops.

#### Captions

**“Lush Spring Blues” 2009: The base consists of netting technique, generously embroidered with different flowers, leaves and tassels. The necklace contains many colors, such as purple, gold, tan, green and more, in order to portray the beauty of the beginning of spring, when the first flowers grow.**

**Material:** colored beads in sizes 4, 5, and 6, round carnelians in size 4 and 6, fluorite beads in size 3 and 4, round amethyst beads, matte round amethyst beads and faceted round amethyst beads in sizes 3, 4, 6 and 8, Toho seed beads in size 11/0. **Technique:** peyote, netting stitch, coral, RAW, embroidery.

**“Midsummer’s Night’s Dream” 2009: The mineral charoite, to which healing and magical powers are attributed, in conjunction with amethyst and freshwater pearls, represent the connection between nature, night, dreams and magic. Material:** Japanese and Czech seed beads in size 11/0 and 12/0, amethyst beads and facets in size 3 and 10 mm, 5 mm fluorite beads, dyed cultured pearls, teardrops 3 and 6 mm, leaves, Swarovski crystals, charoite cabochons. **Technique:** Peyote, coral and embroidery.

**“Lone Snowflake” 2009: Large flowers with beaded beads and white leaves on a foundation worked in netting technique. The focus is an ivory-colored rosette – the snowflake. The perfect piece of jewelry for winter. Material:** Toho seed beads 11/0, vintage Italian glass tube beads in size 2, matte teardrop beads, beads in sizes 3, 4, 6, 8. **Technique:** peyote, netting, coral, RAW, beaded beads, embroidery.

**“Poppy Field” 2008: an ode to summer. Poppies on lush green meadows inspired this colorful summer necklace. Material:** Japanese and Czech seed beads in sizes 8/0, 11/0 and 12/0, accent beads, teardrops, clasp with plastic flowers. **Technique:** RAW, coral, peyote, embroidery.

# Everything revolves around...

*... and with these techniques you can achieve impressive results*

A very large glass heart encased in peyote. From there, the side strands behind the heart were begun with flat peyote and then end at the rope, further worked in the Dutch spiral technique.

Commonly, necklaces are planned with a pendant or with an “eyecatcher” as the focus. The decision as to how the actual necklace or the side strands should be strung is very important for the overall harmonious impression. Categorically, necklaces done in spiral technique make a weightier impression than flat beadwork. It looks rather out of place with dainty pendants. Some spiral techniques are not compatible at all with pendants, thick “Cellini” or a spiral necklace with long tubes, for example, are better off alone.

The project for “Spiral Rope” was already featured in PP 1. In this course, we present a summary of the most popular spiral techniques: Russian spiral, African helix, Cellini, spiral herringbone, Dutch spiral, spiral rope and double spiral rope.

Recommended reading: “Seed Bead Stitching – Creative Variations on Traditional Techniques” by Beth Stone; “Stitch Workshop Peyote Stitch – Basic Techniques, Advanced Results”, Kalmbach Verlag; „Glass-perlen – Faszination in Farbe und Licht“, Band 1, (in German) by Fatemeh Panahi-Zielonka.

## Russian Spiral (Variation 1)

You can work this spiral with just 2 tube beads.

## Russian Spiral (Variation 2)

This picture shows a variation with small bugle beads and a myriad of sample patterns from example 1 in the round. The result is a very strong rope.

## Cellini

Virginia Blakelock was the original designer of this variation of the circular peyote stitch and named it “Cellini”.

**Material:** seed beads 8/0 black matte, Roc8-s; seed beads 8/9 metallic copper, Roc8-k; seed beads 11/0 yellow, Roc11-g; seed beads 11/0 dark green, Roc11-dg; seed beads 15/0 pink matte, Roc15-r; seed beads 15/0 matte purple, Roc15-p

1 Pick up 2 Roc8-s, 2 Roc8-k, 2 Roc8-s, 2 Roc11-g, 2 Roc11-dg, 2 Roc15-r, 2 Roc15-p, 2 Roc15-r, 2 Roc11-dg and 2 Roc11-g.

2 Variation 1: Make a circle by sewing again through the 1st Roc8-s.

2 Variation 2: Make a circle by sewing back through the first two Roc8-s.

3 Variation 1: Pick up 1 Roc8-k and sew through the following Roc8-k.

3 Variation 3: Pick up 1 Roc8-s and sew through the 2nd Roc8-k.

4 Variation 1: Consecutively pick up the bead size and color that you must next sew through. The spiral thus rotates counterclockwise.

4 Variation 2: Consecutively pick up the bead size and color, through which you have just sewn. The spiral rotates clockwise. Loop through the end of each round several times.

## Dutch Spiral

The Dutch spiral is also a variation of the tubular peyote stitch, where single strands or bridges are incorporated. The longer the rope, the nicer the effect.

1 Pick up 2 Roc8, 2 Roc11-A, 2 Roc11-B and 2 Roc11-C.

2 Create a circle and sew through the 1st Roc8.

3 Work 1 Roc11-A in peyote. Work the Roc11-B and Roc11-C also in peyote. Pick up 1 Roc11-D and 1 Roc8 and sew through the 1st Roc8 in the base circle.

4 Work Roc11-A, B and C again in peyote. Step up until you have reached the desired thickness of your necklace. A few rows before the end of the necklace, gradually decrease the numbers again.

## African Helix

African helix is one of the more sophisticated techniques and is used less frequently. Try it and you will realize what beautiful color gradients you can achieve!

At the beginning, work around a round, solid core. For this, make a paper roll with a diameter that your circle of beads exactly fits around. Pick up 3 Roc11-A, 1 Roc11-B and 1 Roc11-A. Repeat 3x.

1 Create a circle by knotting the ends together. Slide over the paper roll. Work from right to left. For the 2nd round, pick up 3 Roc11-A, 1 Roc11-B and 1 Roc11-A. String from top to bottom and from back to front so that the unworked thread passes behind the Roc11-B. Be sure to keep your thread tension tight.

2 Repeat 3x. Place the new loops under the initial row.

3 From the 3rd round on, each round will also be worked with four loops of 3 Roc11-A, 1 Roc11-B and 1 Roc11-A. However, from here on, hang the beads in front of the accent bead.

**Tip:** At the 5th round, you can remove your work from the paper roll and hold the tube in your hand. You can also again work from bottom to top.

Birgit Bergemann, Andrea Ott

Time: 3  
Costs: 3  
Level: 2

# Jewelry Set “Honey and Cream”

Peter Sewell  
Great Britain

*Take... a large handful of beads of every shape and size and let your creativity roam!*

## “Honey Cuff” Materials

### Size: 20 cm

- 3g russet size 15° rocailles; Roc15
- 5g russet size 11° rocailles; Roc11
- 50g crystal copper-lined farfalle 3.2x6.5 mm; FF6
- 50g cream/honey shades of assorted Czech accent beads 4-8 mm (such as flower beads, drops, ovals, lentils, round beads, leaves)
- 1 silver slide lock clasp with 5 loops
- Fireline smoke 0.10 mm / 3 lb
- 2 beading needles #12

1

Thread a needle on both ends of 2 m (2.2 yards) of Fireline and pick up the beads for the first RAW-unit: \*1 Roc11, 1 FF6, and 1 Roc11, repeat from \* three times (= 12 beads). Cross through the first 3 beads with one needle and slide the thus formed circle to the center of the thread.

2

Pick up these 6 beads on one needle: 1 Roc11, 1 FF6, 2 Roc11, 1 FF6, and 1 Roc11. Pick up 1 Roc11, 1 FF6, and 1 Roc11 on the second needle and cross through the last 3 beads on the first needle with the second needle. Repeat step 2 until you are about 1 to 2 cm short of the desired length of the bracelet (width of the clasp + 1 „turning unit”).

**Tip:** If you are in doubt thread a unit less. You can easily extend the base grid later but you cannot make it shorter! Keep the tension even. The grid should not sag, but if you keep the tension too tight it might break.

3

To make the turning unit pick up these 9 beads on one needle: 1 Roc11, 1 FF6, 2 Roc11, 1 FF6, 2 Roc11, 1 FF, and 1 Roc11. Cross through the last 3 beads on the first needle with your second needle.

4

Pick up 9 beads as follows on the needle that exits the RAW-band towards the edge: 1 Roc11, 1 FF6, 2 Roc11, 1 FF6, 2 Roc11, 1 FF, and 1 Roc11. Cross through the last 3 beads on the first needle with the second needle.

5

Pick up 6 beads as follows on the needle that is not pointing to the bracelet: 1 Roc11, 1 FF6, 2 Roc11, 1 FF6, and 1 Roc11. With the second needle, sew through the three beads of the next unit and cross through the last 3 just added beads. Repeat this step until you reach the second to last unit. Then sew a turning unit as shown in step 3. Thread a base grid of a total of 6 RAW-rows in this way.

6

Attach the loops of the clasp to the gaps between the RAW-units by sewing loops of 6 Roc15 each. Sew the working threads back into the grid and secure them with several half-

hitch knots. Sew one thread towards the edge and exit one of the Roc11. Pick up 6 Roc15, sew through the loop of the clasp and back through the Roc11. Attach all clasp loops in this way and repeat the thread path with the second thread. Secure the threads in the grid and then sew again through the clasp attachment if the beads allow another pass through. Attach the second half of the clasp to the other side of the bracelet. Be sure that it has the right direction. Secure all threads and trim.

**Tip:** If the loops of the clasp are too small to let the Roc15 through pick up only 3 Roc15, go through the loop and then pick up another 3 Roc15.

7

Now embellish the middle part of the base grid (about 10 cm) lavishly with accent beads. Secure a new thread somewhere in the center and attach 1 accent bead diagonally across each RAW-unit. If the beads are too short add some Roc15. Secure the thread every third or fourth accent bead with a half-hitch knot. Depending on the size and drilling direction, there are multiple ways of attachment: Place oblong beads across a RAW-unit adding at least one Roc15 as a “buffer” on each side. Pick up bigger round beads, cubes and olives, stitch a picot of 3 roc5 at the top and pass back through the accent bead. Attach leaves and flower beads that are drilled top to bottom with the picot method as well, you might use just 1 Roc15 for smaller ones. After you have attached all accent beads sew up the thread and secure it with some half-hitch knots.

**Tip:** Scan the base grid or take a picture of it and then print the picture in the original size. You can shift and try the arrangement of the accent beads on it until you are satisfied with the design.

## Autumn Fruits Cuff

### Materials

#### Size: 20 cm

- 3g russet size 15° rocailles; Roc15
- 15g dark brown topaz farfalle 2x4 mm; FF4
- 5g crystal copper-lined farfalle 3.2x6.5 mm; FF6-A
- 50g dark brown topaz farfalle 3.2x6.5 mm; FF6-B
- 20g assorted Czech accent beads in shades of cream/brown 4-8 mm (such as drops, olives or oval beads, lentils, round beads, leaves)
- 2 silver slide lock clasp with two loops
- Fireline smoke 0.10 mm / 3 lb
- 2 beading needles #12

8

The second variation of the bracelet is mostly worked like the first one. The differences: Use Roc11 for the smaller farfalles, which will add some structure to the base grid. The middle RAW-rows 3 and 4 are worked with large farfalles in a dark brown topaz colour. The embel-

ishment is loosely spread over every second or third unit. Instead of the clasp with 5 loops, two short clasp with 2 loops each are used.

## Toffee Drop Necklace

### Materials

#### Size: 42.6 cm, open

- 10g lilac metallic size 11° rocailles; Roc11
- 25g russet metallic farfalle 3.2x6.5 mm; FF4
- 3g ruby metallic size 15° rocailles; Roc15
- 5 cream striped Czech glass hearts 8-10 mm, drilled top to bottom
- 11 cream striped Czech glass leaves 6-8 mm, drilled top to bottom
- Fireline smoke 0.12 mm / 6 lb
- 1 Beading needle #10

9

Pick up any bead in a different colour as a stop bead on circa 2 m (2.2 yards) of Fireline. Leave a tail of 10 cm (4”) and pass again through the bead to put it in place. Pick up beads as follows: 1 FF4, 2 Roc11, 1 FF4, 2 Roc11, 1 FF4, 2 Roc11, 1 FF4, 1 Roc11 (=11 beads). Sew again through the first bead thus forming a circle.

10

\*Pick up 1 Roc11, 1 FF4, and 1 Roc11 and through through the next FF4 of the circle. Repeat from \* twice. Pick up 1 Roc11, 1 FF4, and 1 Roc11 and sew through the FF4 after next.

11

\*Pick up 1 Roc11, 1 FF4, and 1 Roc11 and sew through the next FF4 of the circle. Repeat from \* until the desired length of the necklace is reached. The clasp has a width of 3 to 4 cm (1.2” to 1.6”). If you have to add a new thread in the project knot it precisely at the bead just exited and then sew it into the beads of the rope in order to hide the knot. At the end of the rope, sew multiple times through the last round and pull it together. Remove the stop bead, sew up all threads thoroughly securing them with half-hitch knots.

**Tip:** Keep a medium tight even tension. Make sure to pull the thread thoroughly in the direction of the thread path, not backwards over the edge. The farfalle have very thin walls at the hole and could break!

12

Pick up 34 Roc11 on circa 1.5 m (55”) to thread the ring of the clasp. Leave a 10 cm (4”) tail. Tie the beads into a circle with a knot leaving 1-2 mm slack. Stitch 4 rounds of peyote stitch with Roc11, at the end of each round stepping up through the first bead added in this round.

13

Stitch two more rounds of peyote stitch with Roc15 keeping the thread tension very tight. The smaller beads will contract the ring and it takes the form of a bowl.



**14**

Bring the thread invisibly to the other side of the ring and stitch two rounds of peyote stitch with Roc15 on this side too.

**15**

Bring the two open edges of the ring together at the inner edge so that they fit exactly together and zip them up. To do so sew through one bead, pull the thread and then sew through the next bead from the other side. Weave the thread to the outside and sew through one of the beads in the middle round of Roc11. Pick up 2 Roc11, 1 FF4, and 2 Roc11 and sew through the tip of the rope. Pick up 2 Roc11 and sew back through the farfalle and the 2 Roc11. Secure the thread in the beads of the ring and repeat the thread path twice to reinforce the linkage.

**Tip:** While zipping up the rope working space will be tight. Look for the best working angle and in no case force the needle through a bead. Preferably, try again from another direction or change to a smaller needle, if necessary.

**16**

To work the other side of the clasp pick up any bead in a different colour as a stop bead on circa 1 m (1.2 yards) of Fireline. Leave a 10 cm (4") tail and sew again through the bead to fix it in place. Pick up 14 roc11 and slide them close to the stop bead. Stitch 10 peyote rounds keeping the thread tension taut.

**17**

Put the two long edges together so that they fit perfectly and zip them up to form a tube. Remove the stop bead. Secure the thread of the tail thoroughly and trim

**18**

Weave the working thread to one of the edges of the tube. Pick up 3 Roc15 and stitch through the next Roc11 on the edge. Sew back to the edge through the next Roc11. Make a total of 4 picots, the first and third bead are shared (see thread path in the figure). Weave the thread to the other side of the tube and add 4 picots.

**19**

Weave the thread back to the middle of the tube. Pick up 4 Roc11, 1 FF4, 3 Roc11, 1 FF4, and 1 Roc11 and sew through the tip of the rope. Pick up 1 roc11 and sew back through the farfalle and the Roc11. Secure the thread in the beads of the tube and retrace the thread path once or twice to reinforce the linkage. Secure the thread and trim.

**20**

Close the clasp and mark the front center of the necklace. Secure 50 cm (20") closely to the marked center and then sew through one of the beads to take the traction off the thread secured in the beads. Pick up beads as follows for the longest middle fringe: 1 Roc11, 1 FF4, 1 Roc11, 1 heart, \*1 Roc11, 1 FF4, 1 Roc11, 1 leave. Repeat twice from \*. Pick up 3 Roc11 and pass through all the beads just added up to the necklace. The 3 Roc11 should form a picot, if necessary bring them into place with your fingers. Don't keep the tension too tight, the

fringe should hang loosely, but make sure that no thread is visible between the beads. Secure with some stitches in the necklace and then work 2 shorter fringes at the left of the middle fringe 1.5 cm apart (1 heart and 2 leaves each). Secure the thread and add a new thread in the middle part. Make two more shorter fringes on the right of the middle. Secure the thread and trim.

**Caramel Cascade Earrings****Materials****Size: 9.4 cm**

18 gold size 15° rocailles 15/0; Roc15  
10 size 11° rocailles; Roc11  
4 crystal copper-lined farfalle 3.2x6.5 mm; FF6  
4 orange striped Czech flat triangle beads 17 mm  
4 orange striped Czech oval pressed beads 16x12 mm  
2 gold-coloured ear wires  
Fireline smoke 0.12 mm/6 lb  
1 Beading needle #12

**21**

Pick up 6 Roc15 on circa 50 cm (20") of Fireline 6 Roc15 and leave a tail of circa 15 cm (6"). Thread through the loop of one ear wire and tie the beads into a circle. Sew again through the circle and trim the excess thread of the tail.

**22**

Pick up the beads of the earring in the following order: 1 Roc11, 1 FF6, 1 Roc11, 1 olive, 1 Roc11, 1 triangle, 1 Roc11, 1 triangle, 1 Roc11, 1 olive, 1 Roc11, 1 FF6, and 1 Roc11. Pick up 3 Roc15 and sew back through all the other beads. These 3 turnaround rocailles should form a picot, if necessary move them into place with your fingers. Don't keep the tension too tight, because the earring should hang loosely, but no thread should show between the beads. Sew again through the beads of the connecting loop and secure the thread with half-hitch knots between the beads of the pendant. The knots should be invisible. Trim the excess thread. Work a second earring.

[www.petersewell.weebly.com](http://www.petersewell.weebly.com)

## Jewelry Set "Cassiopée"

**Time: 3** *Laurence Darbas,*  
**Costs: 3** *France*  
**Level: 3**

### *A festive jewelry set in white and crystal*

**Materials****Size: 56 cm**

1 white flat triangle bead or  
triangular cabochon 25x20 mm  
10 silver Farfalle 2x4 mm; FF4-s  
7 crystal rainbow Farfalle 3.2x6 mm; FF6-c

3 mother-of pearl coloured Farfalle  
3.2x6 mm; FF6-p  
4 crystal round beads 4 mm; RP4  
12 mother-of pearl white round beads  
8 mm; RP8  
34 mother-of pearl white round beads  
10 mm; RP10  
2 mother-of pearl white round beads  
12 mm; RP12  
2 mother-of pearl white round beads  
15 mm; RP15  
2 mother-of pearl white faceted olives 6x8 mm  
18 crystal pyramid-shaped beads 4 mm  
10 g white flat center-drilled fresh water pearls  
8-10 mm weiß  
2 g white size 8° rocailles  
10 g ceylon white size 11° rocailles (M-528); Roc11  
20 g white, crystal, mother-of-pearl coloured  
assorted accent beads 6-8 mm (round beads,  
hearts, flower beads, leaves, drops  
1 5x5 cm (2" x 2") Lacy's Stiff Stuff  
1 5x5 cm (2" x 2") white Ultrasuede  
1 20 cm (8") white satin ribbon 10 mm  
White multifil. nylon beading thread  
(such as Toho-One-G)  
Fabric glue (such as E6000)  
1 Tooth pick  
1 Beading needle #12  
1 Pointed embroidery scissors  
1 Flat nose pliers

**1**

Apply a thin even layer of glue with the tooth pick to the back of the triangle bead. Glue the bead to the center of the Stiff Stuff and let it dry for about an hour.

**2**

Thread your needle on a comfortable length of thread and make a knot at one end. Stitch through the Stiff Stuff from the back close to the outer edges of the glued-on bead. Pick up 1 fresh water pearl and 1 Roc11 and sew back through the pearl and the fabric. About 3 mm beside the 1 bead, thread up to the front side and sew on the next fresh water pearl as before. Surround the triangle closely in this way. Secure the thread thoroughly on the back and trim.

**3**

Trim the excess stiff close to the outer edges (Be careful not to cut the thread!). Use a tooth pick to apply a thin layer of glue to the back of the embroidery and the Ultrasuede. Let it dry for an hour, then trim the excess Ultrasuede.

**4**

Thread a needle on a new thread, make a knot at the end and hide the knot between the layers by sewing through the Stiff Stuff at a corner of the long edge to the front. So that the knot is hidden. Pick up 1 FF4-s and sew through to back. Stitch back to the front closely to the previous stitch and through the farfalle. \*Pick up 1 Roc11 and 1 FF4-s and sew through to the back. Sew through to the front closely to the previous stitch and through the farfalle. Repeat from \* until the piece is completely wrapped.

**5**

Work 5 rows of peyote stitch with FF4-s along the long edge. Embellish this band with some →



accent beads in different colours on the front-side.

**6**

Attach a small fringe between each rocaille of the edging of the two remaining edges, but leave the upper half on one side unembellished. Sew on various accent beads at the ends of the fringes, using larger beads towards the tip.

**7**

Thread small loops of 1 RP4, 1 faceted olive (6 mm) and 1 RP4 to the top corners. Repeat the thread path at least three times to reinforce the connection. Secure the thread and trim. Slide the ribbon into the loop of the side where no fringes were added and secure it with a heart-shaped bead. Cut the ends of the ribbon diagonally to different lengths. The center part of the necklace is finished and can be set aside.

**8**

Thread the needle on 1 m (1.1 yards) and pick up 1 RP15. Sew four times through the bead keeping the tension quite tight but not too firm around the bead. Separate the 4 thread loops into two pairs on the left and right side. They will be the anchoring thread for the first round of brick-stitch.

**9**

Loop under 2 two of the anchoring threads and \*pick up 1 FF4-s. Loop under the anchoring threads and sew through the just added farfalle. Repeat from \* until the bead is completely surrounded (= 21 farfalles) spacing the beads evenly on the two halves.

**10**

Work a round in brick-stitch with FF6-c, decreasing three times spaced out evenly (= 18 farfalles).

**11**

Sew a herringbone stitch with FF6-p between every 2 farfalles.

**12**

The thread exits the last pair of herringbone stitched beads. \*Pick up 1 Roc8 and pass through the first bead of the next herringbone stitch. Pick up 1 pyramid-shaped bead and 1 Roc11, go back through the pyramid and sew through the second bead of the herringbone stitch. Repeat from \* for the entire round. Secure the threads and trim. Work a second unit in the same way.

**13**

To start the assembly secure a new thread (1 m/1.1 yard) in the middle part and bring it invisibly to one of the faceted olives at the top corners. Pick up 5 FF6-c, 1 RP12, and 5 FF6-c sew through one of the Roc11 at the tip of the

small star units. Go down through the pyramid-shaped bead and the next beads until you reach the Roc11 at the tip of the next point of the star. Pick up 5 FF6-c and sew through the just added RP12. Pick up 5 FF6-c and sew through the olive from the other side. Secure the thread invisibly into the triangle and then repeat the thread path to reinforce the connection. Secure the thread and trim. Work the second side mirroring the first.

**14**

In order to add the crossbar secure 50 cm (20") of a new thread in one of the star units and thread to the tip of the third point from below. Pick up 12 RP8 and sew through the corresponding tip of the second star on the other side. Secure the thread with some stitches and repeat the thread path several times for reinforcement. Secure the thread and trim.

**15**

Again, secure 50 cm (20") of thread in one of the stars and bring it to the tip of the upper point. Pick up 17 RP10 and 7 Roc11 and sew back through the RP10. Secure the thread with some stitches and repeat the thread path to reinforce. Secure the thread and trim. Work the second side mirroring the first. Attach the clasp with jump rings to the loops at the end of the bead strands.

**Earrings****Materials****Size: 7.5 cm**

|     |   |
|-----|---|
| 2 g | crystal size 11° rocailles                                |
| 4   | mother-of-pearl white round beads 4 mm; RP4               |
| 8   | crystal opal faceted beads 8 mm; FP8                      |
| 2   | crystal matte coins 10 mm                                 |
| 2   | crystal opal drops 5x10 mm, drilled top to bottom         |
| 2   | crystal opal small flower beads 5 mm                      |
| 2   | silver-coloured ear wires                                 |
| 2   | beading needle #12  |
|     | White multifil. nylon beading thread (such as Toho-One-G) |
| 1   | Scissors  |

**16**

Cut 70 cm (27") of thread and thread a needle on both ends. Pick up 4 Roc11 and cross the second needle through the bead last added. Slice the beads to the center of the thread.

**17**

Pick up 5 Roc11 on each needle, pick 1 FP8 and cross through this bead with the second needle. Thread 1 FP8 on each needle, then pick up one more FP8 and cross through this bead with the second needle.

**18**

Lead both threads through the FP8 on the side and cross them in the upper FP8. Thread 2 Roc11 on both needles, then 1 RP4 and cross through this bead. Pick up 2 Roc11 on both needles and cross them in the lower FP8.

**19**

Continue with one needle only. Pick up 5 Roc11, 1 coin, 1 RP4, 1 drop, 1 small flower bead, and 1 Roc11. Sew back through the flower bead and the next just added beads including the coin. Pick up 5 Roc11 and pass through the FP8 from the other side. Knot both ends of thread together and then secure them individually and trim the ends. Attach the ear wire to the upper loop. Finish the second earring in the same way.

**Ring****Materials****Diameter: 3 cm**

|     |   |
|-----|---|
| 1 g | ceylon white size 11° rocailles; Roc11                    |
| 3 g | silver farfalle 2x4 mm; FF4-s                             |
| 9   | white round beads 8 mm; RP                                |
| 1   | white rondelle 15 mm                                      |
| 1   | crystal small flower bead                                 |
| 1   | 3x3 cm (1.2") Lacy's Stiff Stuff                          |
| 1   | 3x3 cm (1.2") white Ultrasuede                            |
| 1   | ring base with round top (about 2 cm/0.8")                |
|     | White multifil. nylon beading thread (such as Toho-One-G) |
|     | fabric glue (e.g. E6000)                                  |
| 1   | beading needle #12  |
| 1   | Pointed embroidery scissors                               |

**20**

Cut a comfortable length of thread and put a needle on, make a knot at one end. In the center of the piece of Stiff Stuff, stitch from back to front. Pick up the rondelle, the small flower bead, and 1 Roc11, go back through the small flower bead, the rondelle and the fabric. Group the 9 RP around the rondelle in the same way. Secure the thread on the backside and trim.

**21**

Trim the excess Stiff Stuff around the embroidery close to the edges (Be careful not to cut the thread!). Apply a thin layer of glue with a tooth pick to the backside of the embroidery and the Ultrasuede. Let it dry for an hour, then trim the excess Ultrasuede.

**22**

Thread a new piece of thread, knot the end and sew through the Stiff Stuff from back to front close to the edge so that the knot is hidden between the layers. Pick up 1 FF4-s and sew to the back. Sew back to the front closely to the last stitch and through the farfalle. \*Pick up 1 FF4-s and sew to the back. Sew through the fabric closely to the last stitch to the front and through the farfalle. Repeat from \* until the piece is completely surrounded.

**23**

Glue the embroidery to the ring base and let it dry.

<http://atelierdelauto.canalblog.com/>



# Necklace “Spremuta di Limone”

**Time:** 4  
**Costs:** 3  
**Level:** 3

*Claudia Cattaneo,  
Italy*

*Beaded lemons in sparkling tones of  
green lavishly embellished with fringes*

## Materials

### Size: 44 cm

|               |   |
|---------------|---|
| 0,5g          | light gold size 15° rocailles [M-191]; Roc15-A                                  |
| 10g           | chartreuse silver-lined size 15° rocailles [M-14]; Roc15-B                      |
| 1g            | light gold size 11° rocailles [M-193], Roc11-C                                  |
| 10g           | cream Ceylon size 11° rocailles [M-592], Roc11-D                                |
| 15g           | erinit green farfalle 2x4 mm; FF4-E   |
| 25g           | peridot green farfalle 2x4 mm; FF4-F  |
| 10g           | farfalle 3.2x6.5 mm; FF6  |
| 50g           | assorted accent beads 6-8 mm (round beads, cubes, hearts, flower beads, leaves) |
| 60cm [23.6''] | silver coloured memory wire* for necklaces                                      |
| 1             | silver coloured lobster claw 10 mm  |
| 16            | silver coloured jump rings 6 mm   |
| 1             | beading needle #12  |
| 1             | roundnose pliers  |
| 1             | wire cutters*   |
|               | Crystal Fireline 6 lb   |

\* Attention: Memory wire is much too hard for regular side or wire cutters and causes deep fissures on them! Cut it with a strong nipper or a special wire cutter made for hardened wire.

## Instructions

### Ovals/Spheres

**1**

Thread a needle on 1m (1 yard plus a little extra) of Fireline and pick up 25 Roc15-B, 1 Roc15-A, 25 Roc15-B, and 1 Roc15-A. Sew back through the first 25 Roc15-B the Roc-A to form a ring. Work one round in peyote stitch therefore \*pick up 1 Roc15-B, skip one bead on the base ring and sew through the next bead. Repeat from \* for the entire ring. Sew through the first bead picked up in this round (=step up).

**2**

Stitch the next round in peyote stitch as well, but use Roc11-c. \*Stitch 12 beads and then sew a group of 3 Roc11-C into the gold-coloured on the base ring. Repeat from \* and sew the step up in the next Roc11-D.

**3**

Stitch the next round in peyote stitch as well, but use FF4-E. \*Stitch 11 beads and sew through the 3 gold-coloured beads and the next Roc11-D of the previous round without picking up a new bead. Repeat from \* and step up sewing through the FF4-E. Attention: The thread tension should be tight enough so that the farfalle slip into the space between the beads of the previous round. But if the tension is too tight they will break.

**4**

Stitch the next round of peyote stitch with FF4-F. \*Stitch 10 beads and then sew through the Roc11-D, three gold-coloured beads, the next roc11-D, and the FF4-E without picking up a new bead. Repeat from \* and step up sewing

through the next FF4-E. Secure the thread and trim. Make a total of 16 oval rings.

### Assembly of the spheres

**5**

Connect three oval rings at the gold-coloured tips for each sphere. Thread a needle on 50cm (20'') and secure the thread in one of the oval rings. The thread exits one of the middle gold-coloured rocaille at the tip of the oval ring. Pick up 1 roc11-D and sew through the tip of the second oval ring. Repeat this step to attach the third oval ring. Pick up 1 Roc11-D and sew through the tip of the first oval ring. Pull the thread tight and repeat the thread path of the entire round to reinforce the connection.

**6**

\*Lead the thread from the tip of one of the oval rings to the first FF4-E. Pick up 1 Roc11-C, 1 FF6, and 1 Roc11-C and sew through the first FF4-E on the next oval ring. Your needle points towards the tip. Lead the thread invisibly through the beads of the oval rings towards the first FF4-E on the second side of the oval ring. Repeat from \* two times. Bring the thread invisibly to the backside of the beadwork and connect the three tips again (steps 5 and 6). The spheres are still flexible and the edges are slightly bulging.

**7**

If you want the spheres more firm you can connect the edges in the middle parts of two of the oval rings with small beaded bridges in RAW-stitch. Make a total of three connectors. Exit the fifth FF4-E of the first oval ring and pick up 1 Roc11-C, 1 FF4-F, and 1 Roc11-C. Sew through the fifth FF4-C of the second oval ring. Pick up 1 Roc11-C, 1 FF4-F, and 1 Roc11-C and sew again through the farfalle from which you started this step. Sew through the next 3 beads of the circle and the sixth FF4-F of the second oval ring. Pick up 1 Roc11-C, 1 FF4-F, and 1 Roc11-C and sew through the sixth FF4-F of the first oval ring. Sew again through the middle connector, secure the thread and trim. Use a new thread for the connectors of the further connectors.

**8**

Fold the remaining 4 oval rings together and attach a small bridge of 1 Roc11-C, 1 FF6, and 1 Roc11-C to the top and bottom each as shown in step 6. If you opted for stiffer spheres attach 3 beaded bridges in RAW-stitch to the middle parts of the oval rings.

### Fringes

**9**

To make the [longest] middle fringe thread a needle on 50cm (20'') of Fireline, pick up any bead in a different colour as a stop bead and slide it towards the end of the thread. Leave a

15cm (6'') tail. Sew back through this bead to secure it in place. \*Pick up 3 FF4-F and 1 FF4-E. Repeat from \* for a total of 14 times. Pick up one accent bead of your choice and 1 Roc11-C. Go back through the accent bead and the next beads up to the second FF4-E.

**10**

Pick up 3 or 4 FF4 (colour of your choice) and/or FF6, 1 accent bead, and 1 Roc11-C and sew through the accent bead, the farfalle picked up in this step, the first farfalle on the main branch, and the next 4 farfalle. Work small branches until you reach the end of the main branch arranging the accent beads as you like. The thread tension should be even and not too tight, but the thread should not show between the beads.

**11**

Sew through the branch up to the end and remove the stop bead. Pick up 7 or 8 Roc15-B and form a circle. Sew through the circle several times, sew up the thread thoroughly in the main branch securing it with several half-hitch knots. Make a total of 7 fringes of different lengths (1 with 14 rapports [repeated pattern] as shown / 2 with 11 rapports / 2 with 8 rapports / 2 with 4 rapports)

### Assembly

**12**

Thread alternating fringes and two to three FF4, FF6, or small rondelles (colour of your choice) on the memory wire placing the short fringes on the sides and the long fringe in the center.

**13**

Slide the fringes to the center of the wire and string 2 flat lentils/flower beads each on the left and right side of the fringe. On one side, string the first end of a sphere, fit a bigger accent bead into the inner space of the sphere through the open sides and string it on the memory wire, then string the second end of the sphere on the wire. Pick up some flat accent beads as spacers and string the second sphere alike. Work the second side mirroring the first.

**14**

\* Pick up some accent beads, string the first end of a single ring, a bigger accent bead that fits in the inner space of the accent bead, and the second end of the ring. Repeat from \*. Work the second side mirroring the first.

**15**

If necessary, thread some beads for the desired length. Cut the wire ends and make small simple loops at the end of the memory wire. Use 8 jump rings each to make 2 short chains and attach them to the wire loops. Attach the lobster claw to one of these chains.

<http://www.happyland.it>



Level: 2  
Costs: 3  
Time: 2

# Necklace “Chaleur de Midi”

*Dagmar Rippl,  
Germany*

*This impressive strung necklace with handmade lampwork beads and stringed fringes is quickly finished..*

## Materials

Size: 48 cm (18.9")

5 Lampwork beads 30x8 mm  
10g orange size 11° rocailles; Roc11o  
10g black size 11° rocailles; Roc-11s  
20g black size 7° rocailles; Roc7-s  
3m black beading wire, 19-strand  
2 silver calottes  
1 magnetic clasp, 12 mm

1

Cut the beading wire into three pieces of 1 m (1.1 yard) each and knot them together at one end. Cover the knot with a calotte.

2

String 14 cm (5.5") of Roc11-0.

3

Thread all wires through one Roc7-s.

4

\*String 3 Roc7-s and 1 Roc11-o on one wire. Skip the Roc11-o and pass back through the 3 Roc7-s. Pull the wire tight. String 6 Roc7-s and 1 Roc11-o on the second wire and finish likewise. String 9 Roc7-s and 1 Roc11-o on the third wire and finish likewise. Repeat in a ran-

dom pattern from \*. There should be 5 fringes between the lampwork beads.

5

Thread all wires through 1 Roc7-s, 1 lampwork bead, and 1 Roc7-s. Repeat steps 4 and 5 for a total of five times. Repeat step 2. Knot all wires together. Cover the knot with a calotte and attach the magnetic clasp to the loops of the calottes.

[www.perletti.de](http://www.perletti.de)



Time: 4  
Costs: 3  
Level: 3

# Bracelet “Sea of Soutache”

*Evgenia Nabatova,  
Russia*

*Soutache is a decorative, but just supporting actress in the fashion industry. Here it takes the leading role and wriggles around the wrist in lavish waves as a bracelet. But not without a fair heap of beads.*

## Materials

Size: 20.5 cm

1 m Soutache-band or braid 3 mm in 6 colours  
Round focal beads (such as glass or semi precious stones) ca. 8 mm  
Assorted glass beads (rocailles, bugle beads, bicones, rondelles)  
Suede or Ultrasuede (scraps)  
Fireline 4 lb  
1 Beading needle #10  
1 Scissors  
1 Lighter

Soutache consists of 2 “souls”, that are wrapped with fine artificial silk. This generates a characteristic groove in the middle, along which the band can be sewn on almost invisibly. This is a freeform or freestyle piece of jewellery. Instructions include the basic techniques of work with soutache-bands that are implemented for this bracelet. The information on materials is meant as a guide for your own design. If you are doubtful, sketch the waves on paper and control the growing project from time to time holding it against the paper model.

1

Cut circa 50 cm (20") of each band. (You can easily add new band in the course of the project.) Cut the cutting edges of all bands again in order to even them and then singe them with the lighter. This will fuse the threads and prevent fraying. Thread a needle on circa 1 m (1 yard) of Fireline, staple the bands in the desired order and sew their ends together on the starting side. Stitch through the groove in the middle of the bands. The thread tension should be adjusted so that the bands are not squeezed.

2

Roll the bands into a circle and sew through the bands inside and out in a star-shaped manner to fix the curve. Hide the start under the circle, they will be covered later.

3

Leave the two outer bands alone and work with the middle bands only. Make a loop with the bands and sew them together with crosswise stitches at narrow distances. Before you start the next loop wrap the now inner band around a focal bead. Thread back and forth three to four times thus securing the bead.

4

Wrap the three remaining bands around the focal bead forming a loop and stitch them together. If desired you can sew a row of rocailles between the two outer bands. For that pick up a rocailles after the first band and then thread through the other bands. Keep the stitch back so close that you can pass through this rocailles again, but don't decorate the work with these stitches.

5

Make further loops and add focal beads as you like.

6

As the projects grows create variety adding elements such as undercuttings or complete circles. Add rows of rocailles here and there.

7

Form a final circle when the desired length

of the bracelet is reached. Make sure that the round focal bead that will be attached to the side for a clasp fits through this circle. Shorten the bands fittingly and singe the ends with the lighter. Then fasten the ends on the backside, secure the working thread and trim.

8

Thread a needle on a new working thread at the starting side and lay and sew on pleasing ornaments and curls with the two loose soutache-bands on the upper and lower edge of the bracelet

9

Add more embellishments of diverse beads (such as bugle beads, rocailles, faceted beads) here.

10

When a band is finished secure the ends on the backside. If you need to trim excess band singe it again with the lighter. Attach a new band on the backside where it fits.

11

Thread a row of focal beads alternating with small crystals and rocailles for a clasp and attach it to the starting side. This string will be pulled through the opening on the other side of the bracelet.

12

Cut small pieces out of the scraps of suede or Ultrasuede and sew them over the open ends of the bands on the backside.

<http://www.dia-box.ru/>



10

# Necklace “Bouquet of shiny flowers”

**Time:** 3  
**Costs:** 3  
**Level:** 3

*A shining flower with sparkling golden beads. This cheerful bouquet in modern colours makes you radiant.*

*Dorothy Wood,  
Great Britain / UK*

## Materials

### Necklace: length 46 cm (app. 18")

|     |   |
|-----|---|
| 5g  | Japanese rocailles size 11° opaque frosted turquoise, Roc11-A             |
| 25g | Japanese rocailles size 11° ceylon lemon chiffon, Roc11-B                 |
| 15g | Japanese rocailles size 11° rainbow crystal/ opaque yellow lined, Roc11-C |
| 330 | Swarovski bicones 3 mm turquoise, BC                                      |
| 9   | Swarovski chatons rund 8 mm fuchsia                                       |
| 35  | round beads Swarovski 4 mm shiny gold, RP4                                |
| 35  | round beads Swarovski 8 mm shiny gold, RP8                                |
| 3   | round beads Swarovski 10 mm shiny gold, RP10                              |
| 4   | bead caps 9 mm gold   |
| 4   | jump rings 5 mm gold-plated   |
| 2   | lobster claws 12 mm gold-plated   |
| 5   | Swarovski navettes 15 mm fuchsia  |
| 5   | navette-shaped settings 15 mm gold  |
| 9   | round settings 8 mm gold  |
| 1   | ring setting adjustable gold-plated                                       |
| 2   | filigree findings 16 mm gold  |
| 1   | filigree finding 20 mm gold   |
|     | 750 cm (295") 0.3 mm wire gold-plated                                     |
|     | 15 cm (6") 0.6 mm wire gold-plated  |
|     | Multifil. beading thread (like S-Lon) yellow                              |
| 1   | Beading needles #10   |
|     | Clear epoxy glue  |
| 1   | Scissors  |
| 1   | Side cutters  |
| 1   | Round nose pliers   |

## Flower petal

**1**  
Use the side cutter and cut 7 pieces of wire 25 cm (9.85") each. Slide 3 BC to the center of one wire. Pass one end of the wire through 2 BC and pull carefully to form a triangle with one BC at the tip and two BC closely together below. Don't pull too hard because the bicones are prone to splinter then.

**2**  
Thread 3 BC on one end of the wire. Pass the other end of the wire through the BC just added from the opposite side and pull carefully. Be sure that the bicones fit snugly into the recesses between the bicones of the previous row.

**3**  
Thread 4 BC on one end of the wire. Pass the other end of the wire through the BC just added and pull carefully. Be sure that the bicones fit snugly into the recesses between the bicones of the previous row.

**4**  
Thread 3 BC on one end of the wire. Pass the other end of the wire through the BC just added from the opposite side and pull carefully. Be sure that the bicones fit snugly into the recesses between the bicones of the previous row.

**5**  
Thread 2 BC on one end of the wire. Pass the other end of the wire through the BC just added from the opposite side and pull carefully. Be sure that the BC fit snugly into the recesses between the BC of the previous row.

**6**  
Thread 1 Roc11-A on one end of the wire. Pass the other end of the wire through the Roc11-A just added from the opposite side and pull carefully. Be sure that the Roc11-A fits snugly into the recesses between the bicones of the previous row. Finally twist both ends of the wire together and use the side cutter and cut the excess wire after circa 7 mm. Repeat steps one to six for 6 more flower petals.

## Assembly of the flower

**7**  
Mount a round chaton in a fitting gold-coloured chaton setting and bend the claws with your flat nose pliers on the stone. Use the side cutter and cut two pieces of wire of 15 cm (6") each. Pass these through the holes on the underside of the chaton setting. Place the stone at the center of the flower petals. Stick the wire ends through the flower petals and bend them so that they fit closely in order to move the stone to the same height as the flower petals. Bend the flowers into shape to achieve a harmonious whole.

## Twisted herringbone rope

**8**  
Make a bead soup of the Roc11-B and Roc11-C. First work in ladder stitch: Thread a needle on a yellow thread of circa 2.20 m (app. 86"). Pick up 4 Roc11-B/C and sew again through all Roc11-B/C. Pick up 2 Roc11-B/C and sew through the last Roc11-B/C from top to bottom. Sew through the newly added Roc11-B/C from bottom to top. Pick up 2 Roc11-B/C and sew through the last Roc11-B/C from bottom to top. Sew through the newly added Roc11-B/C from top to bottom. Join the ladder ends so that a rope forms.

**9**  
Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Sew upwards through the adjacent Roc11-B/C. Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Step up.

**10**  
Now increase the number of herringbone pairs of the rope from 2 to 4: Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C of the base ladder. Pick up 1 Roc11-B/C and sew upwards through the adjacent Roc11-B/C. Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C. Pick up 1 Roc11-B/C and step up.

**11**  
Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C of the base ladder. Pick up 2 Roc11-B/C and sew upwards through the adjacent Roc11-B/C. Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Pick up 2 Roc11-B/C and step up.

**12**  
\*Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Sew upwards through the pair of Roc11-B/C added first in the previous round. Pick up 2 Roc11-B/C and sew downwards through the Roc11-B/Cs added second in the previous round. Sew upwards through the adjacent Roc11-B/C on the base ladder. Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Sew upwards through the pair of beads added third the previous round. Pick up 2 Roc11-B/C and sew downwards through the pair of Roc11-B/C added fourth in the previous round. Step up. Repeat once from \*

**13**  
Now you start the twisting: \*Pick up 2 Roc11-B/C, sew downwards through the 2 adjacent Roc11-B/C on the base ladder. Sew upwards through the upper adjacent Roc11-B/C. Pick up 2 Roc11-B/C, sew downwards through 2 adjacent Roc11-B/C on the base ladder. Sew upwards through the upper adjacent Roc11-B/C. Don't step up! Particularly at the beginning, keep the tension tight, so that the herringbone rope starts twisting evenly. Repeat from \* until the rope is the desired length. (Refer to the detailed instructions for the necklace and the bracelet for this purpose.) Finally work 2 rounds of untwisted herringbone (see step 9).

**14**  
Finish the rope as follows: Pick up 1 Roc11-B/C, sew downwards through the adjacent Roc11-B/C of the base ladder. Sew upwards through the adjacent Roc11-B/C. Pick up 1 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Sew upwards through the adjacent Roc11-B/C. Pick up 1 Roc11-B/C, sew downwards through the adjacent Roc11-B/C on the base ladder. Sew upwards through the adjacent Roc11-B/C. Pick up 1 Roc11-B/C, sew downwards through the adjacent Roc11-B/C of the base ladder. Step up.

**15**  
Link the 4 Roc11-B/C of the previous step with ladder stitches: Sew downwards through the first existing Roc11-B/C. \*Sew upwards through the second existing Roc11-B/C. Retrace the thread path through both beads again. Sew downwards through the third existing Roc11-B/C, sew upwards through the second existing Roc11-B/C. Again, sew downwards through the existing third Roc11-B/C. Repeat from \* for the fourth and first existing Roc11-B/C.

→

**16**

\*Pick up 2 Roc11-B/C, sew downwards through the adjacent Roc11-B/C, repeat the thread path. Sew upwards through the adjacent Roc11-B/C. Repeat from \*. The two small ends of the herringbone rope will be hidden under the bead caps later, thus it is no problem if the work is a little bit sloppy here.

**Ring****17**

Make a flower as shown in steps 1-7. Cut the wire ends to a length of circa 5 mm. Apply epoxy glue to the chaton and the flower petals for roughly the size of the ring setting. Press the flower firmly into the ring setting, remove oozing glue immediately. Control the arrangement of the flower petals for the last time. Fix the flower in the setting (use a small screw clamp or vise, or a strong clothes pin) until the glue is dry.

**Bracelet****18**

Make a twisted herringbone rope as shown in steps 8-16 of 16cm [6.3"].

**Tip:** To adjust the length of the bracelet to your size deduct 3cm for the clasp and 1cm for the end from your wrist size.

**19**

Make a flower as shown in steps 1-7. Cut all wire ends to a length of circa 5 mm. Thread a needle on a comfortable piece of thread. Arrange the flower at the center of the herringbone rope and attach it with stitches as small as possible.

**Embellishment of the flower****20**

Place two round chatons in matching settings and bend the claws with the flat nose pliers on the stone. Sew through the herringbone rope from the back at a suitable spot left to the flower and sew on a chaton with invisible stitches as small as possible. Attach the second chaton on the right side of the flower. Now sew on circa 7 RP8 in the empty spaces and around the flower: Stitch through the herringbone rope from the back and pick up 1 RP8 and 1 Roc11-B/C. Sew back through the RP8 and the herringbone rope. Retrace the thread path once or twice. Repeat this with some RP4. Add several em-

bellishments between the flowers and around them in this manner until a harmonious whole is formed.

**21**

Use the side cutter and cut a piece of wire 10 cm [4"] long. Pass the wire through the second row of the ladder stitch at the end of the herringbone rope. Bend the ends parallel upwards so that one end is shorter. Wrap the shorter end twice around the longer one. Cut the excess wire with the side cutter. Place a bead cap on the rope. Use the round nose pliers to make a simple loop into the wire ca. 1-2 mm above the bead cap. Cut the excess wire. Attach the second bead cap on the other side of the herringbone rope. Attach the lobster claw clasp on each side with a jump ring.

**Necklace****22**

Make a twisted herringbone rope following the steps 8-16 45 cm [17.7"] long.

**Tip:** Deduct 3 cm for the clasp and 1 cm for the ends from your wrist size in order to adjust the length of the bracelet to your size.

**23**

Make a flower as shown in steps 1-7. Cut all wire ends to a length of circa 5 mm. Thread a needle on a comfortable piece of thread. Arrange the flower at the center of the herringbone rope and attach it with stitches as small as possible.

**24**

Place all 5 navettes into the fitting gold settings and bend the claws with your flat nose pliers on the stone. Cut a piece of the 0.6 mm-wire 15 cm [6"] long. Thread the wire through the inner holes of the settings for the navettes. Arrange the navettes in a star-shaped manner, bending the wire to a circle. Twist the excess wire and cut it with the side cutters. Cut a longer piece of the 0.3 mm-wire. Thread it through the outer holes of one navette, \*pick up 3 BC, thread through the outer holes of the next navette. Repeat four times from \*. Twist the excess wire and cut it with the side cutter. Attach this flower with stitches as small as possible at the left of the flower that is already sewed on the herringbone rope, keep the distance small.

**Tip:** Make sure that the wire ends on the back

are covered by the rope. If not so they could scratch the skin later.

**25**

Place two round chatons into fitting gold settings and bend the claws with the flat nose pliers on the stone. Use the side cutter and cut a comfortable length of wire, wrap this piece of wire twice around a bar in the larger filigree finding. Exit the wire at the front and thread it through a hole of a chaton setting, then thread backwards through the filigree setting. Thread back to the front at a suitable spot and thread on the chaton through the second hole in its setting. Thread through the filigree finding to the front and pick up 1 RP8 and 1 Roc11-B/C. Pass back through the RP8 and the filigree finding. Pull the wire carefully so that neither a bead breaks nor the wire kinks. In this way, attach about 8 RP8 and several RP4 on the filigree finding as well as a second chaton thus creating a harmonious whole. Continue with the two smaller filigree findings though with one chaton on each finding only and fewer beads.

**26**

Sew the 3 filigree findings on the lower edge of the necklace with invisible stitches as small as possible keeping a suitable distance to both flowers. Pass through the herringbone rope to the front and pick up 1 RP10 and 1 Roc11-B/C. Thread back through the RP10 and the herringbone rope, retrace the thread path once or twice. Repeat this with several RP4. Add several embellishments between the flowers and the filigree findings until the design pleases you.

**27**

Use the side cutter and cut a piece of wire 10 cm [4"] long. Pass the wire through the second row of the ladder stitch at one end of the herringbone rope. Bend the ends parallel upwards so that one end is shorter. Wrap the shorter end twice around the longer one. Cut the excess wire with the side cutters. Place a bead cap on the rope. Use the round nose pliers to make a simple loop into the wire ca. 1-2 mm above the bead cap. Cut the excess wire. Attach the second bead cap on the other side of the herringbone rope. Attach the lobster claw clasp on each side with a jump ring.

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←

12

Time: 5  
Costs: 3  
Level: 3

# Necklace “Verduccina”

*Katharina Dietrich,  
Germany*

*Let your imagination roam and  
stitch a unique piece of art.*

**Instructions****1**

Start with a paper pattern in order to adjust the size of the necklace to the neck of the future wearer to make sure that the proportions are correct.

**Tip:** At this stage, just experiment with multiple paper patterns, trying the planned shape of the necklace, until shape and size are satisfying for you.

To be completely sure that the finished neck-

lace will fit around the neck, you could cut out a fabric pattern of some fabric scraps. For that purpose, place the fabric on a hoop, attach the paper pattern on the fabric with pins, and transfer the contours onto the fabric with taylor's chalk. Take the fabric off the hoop and cut out the pattern along the outlined contours. Adjust the tailored pattern to the neck of the wearer by cutting away or pinning pieces of fabric as necessary until the shape is harmonious and fits well around the neck. Use this cus-

tomized pattern to trace the contours of the exterior shape to the linen. Therefore, place the linen on the hoop and pin the customized pattern on it. Trace the contours on the linen with taylor's chalk. Remove the pattern.

You will enjoy a nice assortment of different beads, so you can “play” with them and create marvellous pieces of art in freeform embroidery. Even sheets of metal or paper, old pieces of jewellery or fabric fit well into projects. Imagination knows no limits.

**Materials****Necklace: 55 cm**

- 2 transparent bugle beads, 1.8 cm
- 1 olive round bead, 2.2 cm
- 2 light blue/pink enamel cylinder beads
- 6 white transparent round beads
- 4 white porcelain discs
- 6 light blue oval beads/olives, 1.3 cm
- 6 green flower beads, 1.4 cm
- 2 silver Indian pendants
- Red and purple Swarovski bicones, 4 mm
- White, rosy and gold faceted glass beads
- Turquoise transparent rocailles, 2.2 mm
- Turquoise silver lined rocailles, 2.5 mm
- Light green opaque (antique) rocailles, 1.0 mm
- Light Turquoise rocailles, 2.2 mm
- Light blue opaque (antique) rocailles, 0.9 mm
- Light blue opaque rocailles, 2.2 mm
- Copper coloured rocailles, 2.9 mm
- Gold rocailles, 3.0 mm
- (antique) silver rocailles, 0.9 mm
- Light green matte silvery rocailles, 3.5 mm
- Pale green cremetten (triangle beads) or bugle beads, 3.0 mm !!!!
- Light green hexagon beads, 2.5 mm
- Light green cubes, 5.0 mm
- Gold drops, 4.0 mm
- Olive opaque rocailles, 2.9 mm
- Red silver-lined rocailles, 3.5 mm
- Yellow/orange striped rocailles, 1.2 mm
- Gold bugle beads, 12 mm
- Rosy rocailles, 1.2 mm
- Green opaque rocailles, 5.0 mm

**Clasp:**

- 2 big Indian metal beads
- 2 green cut beads
- 2 green flower beads, 1.4 cm
- 2 transparent faceted glass beads, 10 mm
- 16 crystal clear faceted glass beads, 6.0 mm
- 4 green opaque round beads, 5.0 mm
- 1 big Indian focal bead with turquoise spots
- Gold rocailles, 2.2 mm

**Fringes:**

- 10 green opaque round beads, 5.0 mm
- 1 big Indian focal bead with turquoise spots
- 1 light green small star-shaped bead
- 35x35cm (14" x 12") ecru linen, medium quality or strength !!!!
- 25x15cm (10" x 6") chintz
- Sewing thread polyester/cotton #120
- 1 Taylor's chalk or soft pencil
- 1 Beading embroidery needle #10
- 1 Embroidery hoop 28 cm (11")
- 1 Scissors

**Working technique:****2**

Thread a needle with about 1 yard (1 m) of thread. Double the thread and knot it at the

end. Pass through the fabric from the backside where the first stitch of your embroidery should be. Make one extra stitch to prevent the knot from breaking through the fabric.

**3**

Thread as many beads as needed to fill the particular space and place them in a row on the fabric according to the pattern.

**Tip:** Work with a maximum of 8 to 10 beads at a time in this manner. If rows are longer, put on stitches until the row is finished. Pass through the fabric from front to back after the last bead to secure the row. Leave some slack to the thread to prevent the row from bulging.

**4**

Pass through the fabric from back to front between the last and the second to last bead.

Bridge the thread between the two beads and pass through the fabric on the other side of the row from front to back. Repeat this between every two or three beads. When using bugle beads or bigger beads make a couching stitch for every one of them. After you have attached the entire length of the row, sew through the fabric from back to front where the next row is meant to start. By and by, fill the space with rows of beads.

**Tip:** You do not want to put the rows too close. If so, the piece of embroidery might unpleasantly bulge when taken off the hoop.

**Design of the necklace:****5**

Mark the front center of the necklace with a pencil. Start the embroidery attaching the first accent beads or bigger beads. You may develop the pattern while stitching or you sketch the desired partitioning of the surface on the fabric. It is possible to define the colors in the technique of painting-by-numbers kits. Starting from the front center define/mark areas and fill them with beads one by one. Here and there put in smaller areas with bigger beads or fancy materials to your own taste. Such as gold paper: Glue a piece of the material to a piece of foil or film and then stitch it with small beads either at its edges or middle to the fabric. The used foil should not be too thick so that the needle can through it. Attach bigger beads or ornaments by sewing them to the fabric multiple times.

**Tip:** If you like your piece of embroidery as symmetrical as possible first stitch an area on the left side of your work and then mirror it in the opposite area on the right side. This will make your work much easier because you still know how you stitched which beads where.

**Sewing:****6**

Take the finished piece of embroidery off the hoop and cut it along the outer edges adding a 2 cm seam allowance. Cut the seam allowance on the inside edge at small intervals up to the embroidery but not into it. Fold the seam allowance to the backside and fix the backside of the edges with ironing. Repeat on the outside edge but cut the fabric at somewhat bigger intervals. Cut a piece of interfacing or fusible material that matches the shape and size of your embroidery piece precisely and iron it on to the backside of your workpiece. Make sure that not even a small piece of interfacing shows on the frontside. Finally sew a beautiful, nicely fitting backing fabric to your workpiece.

**Fringes:****7**

String several short fringes between the rocailles of the outer bottom bead row in the center. \*Exit one of the sewed on beads and string the beads in the desired order. The last bead should be very tiny. Skip this bead and sew back through all your beads. Sew through some of the existing beads until you reach the next bead where another fringe is meant to be. Repeat from \*. Incorporate some bigger accent beads of different sizes at varying heights.

**Clasp:****8**

Make a knot at one end of a threaded double-strand piece of thread. Stitch through the necklace at one outer edge from back to front. String as many beads as needed for half the neck size in your desired order. Finish with a beautiful button or a big bead. Go back along the thread path and sew through the embroidery. To stabilize your work follow the thread path at least once more. Sew a mirroring chain of beads to the opposite outer edge of the necklace and secure. This time, the button or big bead is substituted by a beaded ring made of rocailles, that should fit easily over the button or last bead. !!!!

**Tip:** While doing this you should control the perfect fit of the necklace and the length of the chain. It is possible that the perfect point of attachment is not exactly in the middle of the outer edge.

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Time: 2  
Costs: 4  
Level: 2

# Bracelet “Sparkling Sampler”

Sabine Lippert,  
Germany

*Being an ambassador of CREATE YOUR STYLE with SWAROVSKI ELEMENTS, the artist has designed a sparkling charm bracelet for you!*

## Materials

Size: 19.5 cm (7.7")

7 Swarovski chatons #1028 SS39 peach AB  
84 Swarovski bicones 4 mm # 5301/5328 fire opal AB; BC4  
124 Swarovski bicones 3 mm # 5301/5328 siam; BC3-si  
28 Swarovski bicones 3 mm # 5301/5328 sunflower AB; BC3-su  
28 Swarovski crystal pearls 4 mm crystal cream rose; CP4  
2 Swarovski heart-shaped pendant 17 mm # 6261 and 6260 astral pink  
2 Swarovski teardrop pendant 11.0x5.5 mm # 6000 amethyst AB  
1 g bronze rocailles 15/0; Roc15  
8 jump rings 5 mm, copper-colored  
1 jump ring 7 mm, copper-colored (clasp)  
1 lobster claw clasp, copper-colored  
3 charm pendants, copper-colored  
1 beading needle #12  
Fireline 0.12 mm (6 lb), smoke

## Instructions

1

Thread a comfortable length of thread on your needle. Pick up 1 BC4, 1 BC3-si, 1 BC4, and 1 CP4, slide them to the end of the thread leaving a 15 cm (6") tail and pass through the first BC4. Sew through the beads again, exit the CP4.

2

Pick up 1 BC4, 1 CP4, 1 BC4, 1 CP4, 1 BC4, 1 CP4, and 1 BC4 and sew again through the first CP4. Again, sew through all beads of this step and through the BC4 picked up first in this step.

3

Pick up 1 BC3-si, 1 BC3-su, and 1 BC3-si, then sew through the BC4 you started this step with again. Pass again through all beads and then through the next CP4 of the base ring.

4

Pick up 1 BC4, 1 BC3-si, and 1 BC4 and sew through the CP4 you started this step with. Sew again through all beads and the next BC4 of the base ring. Repeat alternating steps 3 and 4 around the entire base ring. Sew ahead to a BC3-su. The size of the beads will cause the loops to overlap, put the loops with the BC4 to the back.

5

Now put 1 chaton faceup into the base ring. Pick up 1 Roc15, 1 BC3-si, and 1 Roc15 and sew through the BC3-su of the next bow. Repeat this step three times. To stabilize the work pass through the beads of this step multiple times. Sew ahead to the BC3-si of the right tip.

## Connector:

6

Pick up 3 BC3-si and sew through the BC3-si you started with. Pass through all beads and the BC3-si of the new tip again. Pick up 1 BC4, 1 CP4, and 1 BC4 and pass through the BC3-si you started this round with. This group forms the beginning of the next unit; see step 1, figure 1. Sew again through all beads and the lower BC3-si of the middle part.

7

Pick up 7 Roc 15 and sew through the BC3-si you started with. Pick up 1 Roc15 (marked green) and sew through the upper 3 BC3-si. Pick up 1 roc15 and pass through the 8 Roc15. This double step creates a stable loop. Sew again through the beads of this round and exit the CP4 on the right side. Work the next unit starting with step 2. Work a total of 7 units. Add loops to the first and the last BC3-si of the bracelet. Attach jump rings to all loops. Attach the lobster claw clasp to the end of the bracelet and the pendants to the lower jump rings. Make some knots to secure the thread and trim.

14

Level: 2  
Costs: 2  
Time: 3

# Necklace “Ziggidizigzag”

Nadine Denefleh,  
Germany

*Graphic patterns are very popular. This necklace is easy to string, but very striking.*

## Materials

Size: 42 cm

Czech rocailles, 2.6 mm / approximately size 9°  
12 g white opaque Czech rocailles, 2.6 mm  
12 g crystal, pink-lined Czech rocailles, 2.6 mm  
12 g black opaque Czech rocailles, 2.6 mm  
1 silver magnetic clasp  
2 black round glass bead, 10 mm  
White cotton crochet yarn #20  
1 Crochet hook #12 (1.0) and # 14 (0.75)  
1 Needle to string the rapport (repeated pattern)  
Smoke Fireline to attach the clasp  
1 Beading needle

## Instructions

1

First string the beads on the yarn following the rapport or repeating pattern shown above. Start at the top right. Continue with the second top row stringing from right to left. String beads until you reached the bottom left. Repeat 47 times. Do not cut the thread!!!! While crocheting follow the chart from bottom left to top right. Finally sew up the thread and cut it.

**Tip from the artist:** She starts crocheting ropes with a 0.75 or #14 hook to prevent the tension from being too loose. She starts with 18 chain stitches and joins them into a circle. Then she crochets a round of slip stitches without beads into the chain stitches. Only now, she starts crocheting along the rapport. After 5-6 rounds she changes to the hook #12 (1.0) At the

end of the rope, she crochets two more rounds of slip stitches without beads – this will make a gap, where the 10mm bead can “plunge” into and thus will be nicely placed into the rope.

## The clasp:

Thread a needle on the Fireline and attach the thread close to the end of the rope. Do not thread through any beads. Exit the end of the rope from the inside. Pick up one round glass bead (10mm) and 1 rocaille and thread through the loop of the clasp. String one more rocaille and pass back through the glass bead. Thread into the rope and exit on the opposite side. Follow the thread path several times to reinforce the attachment. Repeat at the other end of the rope.

←

# Necklace “Amelie’s Dream”

Claudia Reitbauer,  
Austria

Time: 4  
Costs: 5  
Level: 4

*A dreamlike beauty with tiny flower beads in classic golden-white. So what is she dreaming about?*

## Materials

### Size: 40 cm

- 2g Japanese rocailles gold (MR 08-4202); Roc8
- 1g Japanese rocailles gold (MR 11-4202); Roc11-A
- 6g Japanese rocailles white (MR 11-0420); Roc11-B
- 1g Japanese rocailles light topaz (TR 15-22); Roc15
- 1g Japanese cubes 1.8 mm white (MC 1.8 mm-0420); WP
- 17 faceted glass beads 3 mm white pearl; GS3
- 3 faceted glass beads 4 mm 24k gold-plated; GS4
- 1 cabochon 18x25 mm Polaris matte white
- 10 Swarovski round beads 3 mm white pearl, RP3
- 16 Swarovski round beads 4 mm white pearl, RP4
- 10 Swarovski round beads 5 mm white pearl, RP5
- 4 Swarovski round beads 6 mm Swarovski white pearl, RP6
- 1 lobster claw 8x16 mm, gold-coloured
- 2 wire guardian, gold-coloured
- 2 jump rings 6 mm, gold-coloured
- 2 Stiff Stuff 5x6 cm (2" x 2.4")
- Ultrasuede, Alcantara or thin leather 5x6 cm (2" x 2.4")
- 4 crimp beads gold-coloured
- Beading wire gold-coloured 46 cm (18.2")
- Multifil. sewing thread (such as Nymo D) white
- Fabric glue E 6000
- 1 Scissors
- 1 Crimping pliers

## Instructions Flowers

1

Thread a needle on circa 50 cm (20") of thread. Pick up 5 Roc8 and knot the thread forming a circle.

2

\*Exit a Roc8, pick up 3 Roc11-B, sew back through the Roc11-B added first and sew through the next Roc8 of the round. Repeat four times from \* until the round is finished. Step up through the first two Roc11 of this round.

3

\*Pick up 2 Roc11-B and sew back through the adjacent Roc11-B. Then sew through the Roc8 of the first round and upwards through the first Roc11-B of the neighboring pair. Repeat four times from \*. Step up through the first two Roc11-B.

4

\*Pick up 2 Roc11-B and sew back through the adjacent Roc11-B. Then pick up 1 Roc15 and sew upwards through the first Roc11-B of the adjacent pair. Repeat four times from \*. Step up through the first two Roc11-B. Watch your thread tension for this and the next step, so that the cup like shape of the flower can form.

5

\*Pick up 1 Roc11-B and sew through 2 Roc11-B, the Roc15 added before and the 2 Roc11-B of the next pair. Repeat four times from \*. Weave through this round again for reinforcement. Secure working thread and tail and trim. Make a total of 3 flowers according to instructions 1 to 5.

## Cabochon

6

Cut a circa 6x5 cm (2.4" x 2") piece of Stiff Stuff and sketch concentric (cross-shaped) guide lines on it. Glue the entire backside of the cabochon with E6000 and press it firmly and precisely on the center of the Stiff Stuff. Let it dry for at least 20 minutes.

7

Thread a needle on a comfortable length of thread (ca. 1.5m/1.6 yard) and knot the end. Stitch through the Stiff Stuff from back to front directly beside the cabochon. Pick up 2 Roc11-B, slide them to the end of the thread and sew downwards through the Stiff Stuff. Sew upwards where the first bead is placed and sew again through the beads.

8

\*Pick up 2 more Roc11-B, slide them close to the beads already sewn on and stitch downwards close to the cabochon. Bring the thread upwards in the middle of the group of beads previously added and thread back through the last 3 beads. Repeat this step from \* until the cabochon is completely surrounded. The thread remains on the front side of the work piece.

9

Sew through one of the applied Roc11-B, \*pick up a Roc15 and sew again through the same Roc11-B and the adjacent Roc11-B. Repeat from \* until the cabochon is surrounded.

10

Thread through all Roc 15 at least once and pull the thread tight so that the beads lie closely around the cabochon. Secure the thread adding some knots in the thread path.

11

Circa 1-2mm apart from the last row, stitch upwards through the Stiff Stuff. Pick up 1 Roc8 and 1 GS3, slide them to the end of the thread and stitch down circa 1-2mm besides the last row. Bring the thread upwards close to the first bead and sew again through these beads.

12

\*Pick up 1 Roc8 and slide it to the end of the thread. Stitch down through the Stiff Stuff close to the bead. Bring the thread upwards in the middle of the bead group applied before and sew again through the last two beads. Repeat this step from \*, applying 1 Roc8 or 1 GS3 alternately until the cabochon is completely surrounded. The thread is on the front side of the work piece.

13

Stitch upwards through the Stiff Stuff circa 1-2mm beside the last row. Pick up 2 WP, slide them to the end of the thread and stitch down

circa 1-2mm beside the last row. Bring the thread to the front close to the first cubes and sew again through the cubes.

14

\*Pick up 1 WP and slide it to the end of the thread. Close beside it stitch downwards through the Stiff Stuff. Bring the thread to the front in the middle of the bead group applied before and sew through the two beads added last. Repeat this step from \* until the cabochon is completely surrounded. The thread is on the front side of the work piece.

15

Work the last round with Roc11-A as shown in steps 14 and 15. Be careful to stitch all beads of this round closely to the previous round so that you do not cut the thread when trimming the finished embroidery afterwards. Secure the working thread and trim.

## Applying flowers:

16

Thread a needle on a new thread and knot the end. Stitch through the Stiff Stuff bottom to top between the first and second inner row in the center of the long side of the cabochon. Thread the bottom of a flower bead and 1 GS4 and slide them to the thread end. Sew back through the flower bead and stitch through the Stiff Stuff closely beside the upwards stitch. Retrace the thread path at least once.

17

Apply the two other flower beads in a nice distance to the left and right of the middle flower as shown in step 17.

## Embellishments between the flowers:

18

Stitch through the Stiff Stuff from back to front at a suitable spot and pick up 1 RP4 and 1 Roc15. Sew back through the RP4 and the Stiff Stuff. Retrace the thread path once or twice. Use a RP3 instead of the RP4 for the next ornament. Apply several ornaments between the flowers in this way until a pleasing overall picture has developed.

19

Turn the workpiece to the backside and cut out the Stiff Stuff with pointed, sharp scissors in circa 1 mm distance to embroidery. Be careful not to cut the thread. Spread a thin layer of E6000 on the backside of the embroidery. Keep a stripe of circa 3-4 mm free of glue along the edges.

20

Now firmly press the cabochon onto the Ultrasuede. Remove any oozing glue immediately with a piece of cloth. Let dry, then Ultrasuede/Alcantara/leather trim the Ultrasuede/Alcantara/leather flush with the Stiff Stuff.

15





**Tip:** If the Stiff Stuff loses its stiffness through the processing glue a small piece of cardboard (like a postcard) against the backside before you glue the Ultrasuede/Alcantara/leather. The cardboard should be slightly smaller than the embroidery (ca 3-4 mm).

**21**

Thread a needle on a thread of comfortable length, knot the end. At the edge, stitch to the front between the two layers of fabric through the Stiff Stuff. Pick up 2 Roc11-B, stitch back through both layers of fabric and then to the front through the Roc11-B added last. \*Pick up 1 Roc11-B, stitch backwards through both layers of fabric and back to the front through the Roc11-B. Repeat from \* until the entire cabochon is wrapped with beads. Secure the thread.

**Herringbone rope:**

**22**

First stitch a ladder: Thread a needle on a thread of circa 2.2 m (2.4 yard). Pick up 4 Roc11-B and sew back through all Roc11-B. Pick up 2 Roc11-B and sew through the last 2 Roc11-B from bottom to top. Sew through the newly added Roc11-B from bottom to top. Pick up 2 Roc11-B and sew back through the last Roc11-B. Sew through the newly added Roc11-B from top to bottom. Join this ladder base so that a rope forms.

**23**

Pick up 2 Roc11-B, sew through the adjacent Roc11-B of the ladder base from top to bottom. Sew through the adjacent Roc11-B from bottom to top.

**24**

Pick up 2 Roc11-B, sew through the adjacent Roc11-B on the ladder base from top to bottom. Step up. Repeat step 24 and 25 until the herringbone rope has 6 rounds.

**25**

Now work the space into the rope where the beading wire will be lead through later on. Therefore pick up 2 Roc11-B and sew through 2 (!) adjacent Roc11-B of the ladder base from top to bottom. Sew through the adjacent two Roc11-B from bottom to top. Pick up 2 Roc11-B, sew through 2 (!) adjacent Roc11-B of the ladder base from top to bottom. Step up through 3 Roc11-B.

**26**

Pick up 2 Roc11-B, sew through 3 (!) adjacent Roc11-B of the ladder base from top to bottom. Sew through the adjacent 3 Roc11-B from bottom to top. Pick up 2 Roc11-B, sew through 3 (!) adjacent Roc11-B of the ladder base from top to bottom.

**27**

Continue working herringbone as shown in steps 24 and 25 until the workpiece has about 83 rows. Then make another recess as shown in steps 26 and 27. Finish the rope after 5 more herringbone rounds (final length = 13.5 cm/5.31").

**Connecting the herringbone rope to the cabochon:**

**28**

Thread a needle on circa 2 m (78") of thread and sew through one of the Roc11-B at the lower middle of the cabochon. Pull half the thread through the bead, the thread now hanging from the bead will be used later for the connection of the second half of the cabochon with the herringbone rope. Stitch through the herringbone rope exactly in the center. Be careful that the recesses in the herringbone rope point towards the edge of the cabochon (important for the later mounting of the beading wire). Pick up 1 Roc15, sew back through the herringbone rope and the Roc11-B. Make sure that you stitch straight through the herringbone rope.

\*Sew to the front through the adjacent Roc11-B and the herringbone rope. Pick up 1 Roc15 and sew back through the herringbone rope and the Roc11-B. Repeat from \* until circa 2.5 cm (a little bit less than an inch) of the herringbone rope is loose and unattached. Secure the working thread. Work the second half correspondingly.

**Final assembly:**

**29**

Attach a split ring to the lobster claw. Thread one end of the beading wire through 2 crimp beads and 1 wire guard, the split ring attached to the lobster claw and back through the 2 crimp beads. Use the crimp pliers and crimp the crimp beads. String beads for one half of the necklace of the specified length in the following order:  
3 Roc8, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP3, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP3, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP3, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP6, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP3, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP6, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP4, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8, 2 Roc11-B, 1 RP6, 2 Roc11-B, 1 Roc8. Lead the beading wire through one of the recesses in the herringbone rope, then through 1 Roc8, 2 Roc11-B, 1 RP5, 2 Roc11-B, 1 Roc8. The last stringing pattern is worked in reverse order. Now string the end of the beading wire through 2 crimp beads, the wire guard, the second split ring and back through the crimp beads. Pull lightly until the beads are not too closely lying side by side. Crimp the crimp beads and cut excess beading wire off.

<http://perlenzauberin.blogspot.com/>



16

Time: 4  
Costs: 4  
Level: 3

# Jewellery set "Princess" with earrings

*A splendid appearance for all natural princesses is certain with this set!*

*Irina Wilson,  
USA*

**Materials**

Size: 40.5 cm (approx. 19") long

- 1 Howlite turquoise-coloured flat round bead (or cabochon) 20 mm
- 3 hematite round beads 6 mm; RP6
- 16 hematite cube beads 4 mm; WP
- 5 hematite rondelles 5x2,5 mm; RD
- 3 dark grey pear-shaped Swarovski beads 11x8 mm (#5821) (617); BP
- 6 g turquoise opaque size 6° rocailles 6/0; Roc6-A
- 6 g hematite metallic size 6° rocailles; Roc6-B
- 11 g turquoise opaque size 11° rocailles (T55); Roc11-A
- 14 g hematite metallic size 11° rocailles (T81); Roc11-B
- 0,5 g hematite metallic size 15° rocailles (T81 oder M451); Roc15
- 2 black leather/imitation leather/Alcantara 8x8 cm (3"x3")
- 6 black leather/imitation leather/Alcantara 5x5 cm (2"x2")
- 1 piece of plastic 8x8 cm (3"x3")

- 1 nickel-plated lobster claw clasp 12 mm nickel-plated
- 2 nickel-plated ear wires
- 1 nickel-plated headpins 20 ga 4 cm (1.5")
- 6 nickel-plated jump rings 4 mm
- 5 nickel-plated jump rings 6 mm
- 2 nickel-plated wire guard 4x3 mm
- 37 m (40 yds) black multifile sewing thread (such as Silamide)
- 1 m (1 yard) grey multifile sewing thread (such as Silamide)
- 100 m (110 yds) dark grey top stitch yarn (701)
- Clear epoxy glue
- GS Hypo Cement
- Beading needle #10-12
- 1 Scissors
- 1 Permanent marker in the colour of the leather/imitation leather/Alcantara
- 1 Side cutters
- 1 Round nose pliers

**Instructions Main part:**

**1**

Sketch two perpendicular lines on the piece of leather/imitation leather/Alcantara with the center in its middle. Apply a layer of epoxy glue on the back of the howlite bead and place it precisely in the center of a large piece of leather/imitation leather/Alcantara. Press firmly. Let dry.

**Tip:** Instead of the howlite bead you can use a cabochon of the same size.

**2**

Thread a needle on a comfortable length of thread (circa 1.5 m/1.5 yard) and knot the end. Pass through the leather/imitation leather/Alcantara from back to front close to the howlite bead.



**3**

Pick up 2 Roc11-A, slide them to the end of the thread and stitch downwards close to the howlite bead. Bring the thread back to the front between the beads and sew again through the second bead. \*Pick up two more Roc 11-A, slide them close to the beads already applied and stitch down close to the howlite bead. Stitch back to the front in the middle between these two beads and sew through the last bead again. Repeat this step from \* until the howlite bead is completely surrounded. Make sure that the number of beads around the howlite bead is even through 4. Step up.

**4**

Now you start peyote stitching: \*Pick up 1 Roc11-A and sew through the second Roc11-A in the basic row. Repeat from \* until the round is finished. Step up. Work two more rows in the same way.

**5**

For the last row \*pick up 1 roc11-A, sew through the next Roc11-A in the previous row. Pick up 1 Roc15, sew through the next Roc11-A of the previous row. Repeat from \* until the round is finished. Pull the thread carefully so that the beadwork contracts above the howlite bead.

**6**

\*Knot the thread between two beads and fix the knot with a drop of glue. Sew the thread through the next bead of this round and pull the knot carefully into this bead. Remove any oozing glue immediately. Repeat once from \*. Thread through the beadwork to the basic row and stitch to the back of the leather/imitation leather/Alcantara. Make a tiny securing stitch and a knot. Drop a small amount of glue on the knot, trim the thread.

**Tip:** If your thread is still very long at this point you might continue using it. In this case, do not trim it, but make a small securing stitch before you start the first stitch of the next step.

**7**

Start in the middle now. \*Stitch to the front directly beside the previous row. Pick up 1 WP and slide it to the end of the thread. Stitch to the back very closely to the bead. Repeat once from \*. Be careful: the thread path of the stitches shows to the edges, it does not run along the howlite bead. Stitch the next 3 WP directly on the right of the beads applied before in this manner. Then start from the upper middle and stitch 4 more WP to the left of the previously attached beads. Stitch 8 WP on the lower edge as well.

**Tip:** Use a particular thread for the upper edge and a second one for the lower edge, so that you can work the following rows of the respective side with it.

**8**

Stitch to the front above the edge of the last cube bead keeping a little distance. Pick up 1 Roc6-A, slide it to the thread end and stitch down close to the bead. Bring the thread upwards close to the start of the bead and sew again through it. \*Pick up 1 Roc6-A more, slide it close to the bead already applied and stitch down near to it. Bring the thread back to front

at the start of the bead applied last and sew again through it. Repeat this step from \* up to the edge of the last cube bead on the other side. The thread is on the backside of the workpiece. Stitch a row of Roc6-A at the lower edge as well.

**9**

With a small distance, stitch to the front above the edge of the last Roc6-A on the upper edge. Pick up 1 Roc6-B, slide it to thread end and stitch down close to the bead. Bring the thread to the front at the start of the bead and sew again through it. \*Pick up 1 Roc6-B more, slide it close to the bead already applied and stitch down close beside it. Bring the thread back to the front at the start of the newly-added bead and sew again through it. Repeat this step from \* up to the edge of the last Roc6-A on the other side. The thread is on the backside of the workpiece. Stitch another row of Roc6-B at the lower edge. While stitching this row be careful to stitch closely to the previous row so that no thread is cut when the finished embroidery is cut out in the next step. Secure the working thread and trim.

**10**

Cut out the embroidery with pointed, sharp scissors from the backside at a distance of circa 1 mm. Make sure that no thread is cut. Apply a thin layer of epoxy glue to the backside. The edge should be free of glue for about 3-4 mm.

**11**

Put the piece of embroidery upside down on a piece of plastic and press it evenly flat. Let it dry completely

**12**

Take the embroidery off the plastic. Control if the surface is even. If necessary, repeat step 10 and 11. If not, continue applying another thin layer of epoxy glue to the backside. Press the embroidery firmly on a piece of leather/imitation leather/Alcantara. Remove any oozing glue with a piece of cloth immediately. Smooth it and let it dry, then trim the leather/imitation leather/Alcantara backing closely to the front. Adjust the colors of the edges of the back and front with a permanent marker.

**13**

Thread a needle on thread of comfortable length, knot the end. From between the layers stitch to the front at the edge. Pick up 2 Roc11-B, stitch to both layers of fabric to the back, then back to the front through the Roc11-B added last. \*Pick up 1 Roc11-B, stitch through both layers of fabric to the back and through the Roc11-B to the front. Repeat from \* until the entire outer edge is surrounded

**14**

Knot the thread between 2 beads, put a drop of glue on the knot. Sew the thread through the next bead in the round and pull the knot carefully into the bead. Remove oozing glue immediately. Repeat once from \*. Sew through some beads and trim the thread.

**Small parts/earrings:****15**

Sew on 1 RP6 in the center of a small piece of

leather/imitation leather/Alcantara, retrace the thread path several times. Stitch one round of Roc6-A and one round of Roc6-B around the RP6 as shown in steps 8 and 9. Follow steps 10-14 to finish the embroidery. Make a total of 3 small parts in this manner.

**Assembly of the pendant:****16**

Thread a needle on 1.5 m (60") of thread. Pick up 2 Roc11-B and sew again through the first Roc11-B. \*Pick up 2 Roc11-B and sew again through the first newly-added Roc11-B. Repeat from \* for a length of 4 cm (appr. 1.6").

**17**

Sew through the existing second Roc11-B of the last step, \* pick up 1 Roc11-B and sew again through the already applied Roc11-B and the adjacent Roc11-B. Repeat from \* until the row is finished. Stitch another row in the same way.

**18**

Exit the third row of ladder stitch and pick up 3 Roc11-B. Find out the upper middle of the main part with the howlite bead. Sew through the existing second Roc11-B to the left of the middle at the upper edge of the embroidery, stitch through both layers of fabric. Sew back through the second Roc11-B. Pick up 3 Roc11-B. Fold the piece of ladder stitch together, then sew back through the entire third row of ladder stitch from the opposite side to stabilize the hanger. Work the fourth row of ladder stitch in the same way, but add 4 Roc11-B to both sides. Link the second row of ladder stitch to the second existing Roc11-B at the right of the middle of the embroidery with 3 Roc11-B. Link the first row to the embroidery with 4 Roc11-B accordingly.

**Tip:** When finished retrace the entire thread path through all 4 rows to stabilize and consolidate the work.

**19**

Thread a needle on circa 1.5 m (60") of thread. Find out the lower middle of the main part. Sew through the third Roc11-B beside the middle, let 10cm (4") of thread drop down. Pick up 1 RD, sew through 1 Roc11-B at the outer edge of a small part and stitch through both layers of fabric. Sew back through the Roc11-B, the RD, and the Roc11-B on the main part. Stitch through both layers of fabric, sew through the adjacent Roc11-B of the main part, through the RD and the adjacent Roc11-B on the small part. Stitch through both layers of fabric and retrace the thread path. Sew another RD as a link between the two part in this manner, skipping 1 Roc11-B on the main part and the small part.

**Tip:** When finished retrace the entire thread path through all linkages to stabilize and consolidate the work. Knot the working thread invisibly and sew through the Roc6-B of the outer applied round up to the lower edge. Make another knot between the Roc6-B and exit the Roc11-B that lies to the left of the lower middle. Secure and knot the tail and trim.

**20**

Pick up 2 Roc11-B, 1 RD, 1 BP, and 1 Roc11-B, sew back through the BP and RD. Pick up 2 Roc11-B, sew through the applied Roc11-





B to the right of the middle of the small part, stitch through both layers of fabric. Retrace the thread path, then stitch through both layers of fabric, knot the thread invisibly, secure and trim.

**Crochet rope:****21**

String a total of circa 9g Roc11-A and circa 9g Roc11-B on the top stitch thread in the following order: \* 2 Roc11-A, 2 Roc11-B, 1Roc11-A, 1 Roc11-B. Repeat from \* up to a final length of 2.2m (2.4 yds)

**22**

Start with a loop and pull tight to the crochet hook, leaving a tail of circa 10 cm (4"). Crochet one chain stitch without a bead. \*Slide 1 Roc11-A/B to the work, make one chain stitch. Repeat from \* five times

**23**

Form a circle by stitching the crochet hook into the chain stitch in front of the first Roc11-A.

**24**

From now you work with slip stitch. Work as follows: Stitch under the thread that exits the

bead hole to the left. Flip the bead behind the hook. Slide the next Roc11-A/B to the work. Pull the thread through both loops on the hook. Continue working around until all Roc11-A/B are used up. Trim the thread, but leave a 10 cm (4") tail. Thread a needle on the working thread, knot it and pull it into the rope with the needle. Secure the knot with a drop of glue. Secure the thread at the other side of the rope in the same way. Let dry.

**25**

Thread a needle on circa 50 cm (20") of thread, leave a circa 10 cm (4") tail. \*Pick up 1 Roc11-B and sew down through one Roc11-A/B at one end of the rope. Sew upwards through the adjacent Roc11-A/B and the newly added Roc11-B. Repeat twice from \*, close the round

**26**

Exit the first Roc11-B and sew through one wire guard and the second Roc11-B, sew back through the third Roc11-B and the wire guard. Retrace the thread path once. Knot the thread and secure it into the rope. Secure the knot with a drop of glue. Attach the other wire guard to the other side of the rope in the same way. Attach the lobster claw clasp with a small jump

ring to the wire guard on one side of the rope. Attach an extender chain with a small jump ring to the other side.

**Tip:** You can make your own extender chains by alternating a 4 mm jump ring and a 6 mm jump ring. Do so until the chain is the desired length. Furthermore, you can embellish the end with a bead strung on a headpin.

**Earrings:****27**

Exit a Roc11-B at the outer edge of a small part, pick up 1Roc11-B, 1 Roc15, 1 ear wire, 1 Roc15, and 1 Roc11-B. Sew through existing Roc11-B after next, stitch through both layers of fabric. Retrace the entire thread path to add firmness. Knot the working thread invisibly and weave through the Roc6-B of the outer applied round up to the lower edge. Make another knot between the Roc6-B and exit the Roc11-B at the left of the middle. Knot the start thread, secure and trim. Add 1 BP to the lower part as shown in step 20. Make a second earring in the same way.

[www.irina-wilson.com](http://www.irina-wilson.com)



Time:3  
Costs:3  
Level:3

# Bracelet “Steryá”

*Glittering stars as colorful flowers  
or is it the other way round?*

*Silke Radmacher,  
Germany*

**Materials**

**Size: 21 cm (8.2") long, 3 cm (1.2") wide**

5 lilac round beads; RP8  
42 dark blue round beads 4 mm; RP4  
30 amethyst faceted glass rondelles  
4 x 6 mm; GR  
2g silver Japanese size 11° rocailles; Roc11  
2g grey size 15° 3-cut; Roc15-A  
2g purple transparent Japanese size  
15° rocailles Roc15-B  
2g white Japanese rocailles; Roc 15-C  
2g pink Japanese size 11° cylinder beads; ZP  
1 silver-coloured magnetic  
clasp fastener 8 mm  
2 silver-coloured jump rings 8 mm  
1 Beading needle #12  
multifil. sewing thread (like Toho-One-G)  
1 Pair of Scissors  
1 Flat nose pliers

**You will need 5 flowers for a bracelet of the specified size.**

**Instructions:****1**

Thread a stop bead on circa 150 cm (ca 60") of pre-stretched thread, sew through it again, leaving a 15 cm (6") tail. String the RP8 and sew through it two more times arranging the thread on opposite sides of the RP8.

**2**

String 2 Roc15-B, pass the needle under a thread bridge on the outer side of the RP8 and back through the second Roc15-B. String 1 Roc15-B, pass the needle under the thread

bridge and back through the Roc15-B. Arrange 18 Roc15-B on the outside of the RP8 in this manner, 9 on each of the two anchor threads.

**3**

String 1 ZP and 1 Roc15-C, pass the needle under the next thread bridge and back through the Roc15-C. String 1 Roc15-C, pass the needle under the next thread bridge and back through the Roc15-C. String 1 ZP, pass the needle under the next thread bridge and back through the ZP.

**4**

Turn the work piece. String 2 ZP and 2 Roc15-C, pass the needle under the first thread bridge of the first row and back through the 2 Roc15-C. String 2 Roc15-C, pass the needle under the second thread bridge and back through the 2 Roc15-C. String 2 Roc15-C, pass the needle under the third thread bridge and back through the 2 Roc15-C. String 2 ZP, pass the needle under the third thread bridge and back through the 2 ZP.

**5**

Turn the work piece. String 1 ZP and 1 Roc15-C, pass under the second thread bridge of the second row and back through the Roc15-C. String 1 Roc15-C, pass the needle under the third thread bridge and back through the Roc15-C. String 1 ZP, pass the needle under the fourth thread bridge and back through the ZP.

**6**

Turn the work piece. String 1 ZP and 1 Roc15-C, pass under the second thread bridge of the third row and back through the Roc15-C zurück. String 1 ZP, pass the needle under the third thread bridge and back through the ZP.

**7**

Turn the work piece. String 2 ZP, pass the needle under the second thread bridge of the fourth row and back through the second ZP.

**8**

String 1 Roc11, sew through the outer ZP up to the lower outer ZP of the second row.

**9**

String 1 RP4, sew downwards through the opposite lower outer ZP of the second row, back through the RP4 and again downwards through the first ZP. Pull the thread tight so that the leaf bends upwards on the sides

**10**

String 5 Roc15-B, sew upwards through the two opposite ZP. String 1 Roc15-B, 1 Roc11, and 1 Roc15-B, sew through the first ZP on the first side, through the RP4, through the second opposite ZP and through the outer ZP of the first row and then pass under the thread bridge of the basic row.

**11**

Make 5 more flower petals in this round (follow steps 3-10).

**12**

Weave to one tip of a petal, pick up \*3 Roc15-B and sew through the Roc11 again. Pick up 4 Roc15-A and 1 Grand sew through the 2 ZP of the next flower petal. Sew outwards through the 2 ZP of the first flower petal and one more time through the GR. Pick up 4 Roc15-A and



sew through the Roc11 at the tip of the next flower petal. Repeat five times from \*. Secure the start thread and trim. The working thread will be used for the assembly. Make a total of 5 flowers following steps 1-12.

**13**  
To link 2 stars do as follows: Thread a needle on one of the remaining working threads. Exit a Roc15-B at the tip of star petal and pick up 1 Roc11, 1 RP4, and 1 Roc11. Sew through

1 Roc15-B at the tip of star petal of the next flower star and back through the Roc11, RP4, and Roc11. Retrace the thread path at least once. Weave to the next tip and link it in the way as described to the next flower star. Connect all flower stars in this manner.

**14**  
To attach the clasp add loops to two petal tips: Exit a Roc15-B and pick up 1 Roc11, 1 RP4, 1 Roc11, and 5 Roc15-B, sew back through the

Roc11, RP4, and Roc11. Retrace the thread path at least once. Weave to the next tip and make a loop in the manner outlined above.

**15**  
Attach a jump ring to the two loops and one side of the magnetic clasp. Repeat on the other side of the bracelet.

<http://starperlenschmuck.blogspot.com>



# Napkin Ring

*Verena Greene-Christ,  
Germany*

*Glittering napkin-rings will make any table decoration sparkle.*

**Time:2**  
**Costs3**  
**Level:3**

## Materials

**Size: 3x3.5 cm/about 1.2"x 1.4"**

- 2g cylinder beads size 15° lustered lt amethyst; ZP15-a
- 3g cylinder beads size 8° inside colour-lined crystal purple DBL; ZP8-p
- 5g rocailles size 10° coral SE; Roc10-k
- 3g rocailles size 8° silver-lined lt grape; Roc8-g
- 3g rocailles size 8° silver-lined purple; Roc8-p
- 54 Czech crystal bicones purple/turquoise AB
- 1 Beading needle # 10  
Fireline #10/10 lb

**1**  
Thread a needle on a thread of comfortable length. Thread 8 Roc10-k and slide them down the thread, leave a 15 cm (6") tail.

**2**  
Stitch a total of 78 rows in peyote stitch. Zip the ends into a ring.

**3**  
Anchor a new thread and exit the second bead of the second row. Pick up 1 Roc10-k, 1 bicone, and 1 Roc10-k. Sew crosswise through the Roc10-k and exit the seventh bead of the fifth row. Sew through the two adjacent beads on the edge and back through the Roc10-k on the base.

**4**  
\*Pick up 1 Roc10-k, 1 bicone, and 1 Roc10-k. Sew crosswise through the Roc10-k for 3 rows. Sew a curve through the two adjacent beads on the edge and back through the Roc10-k. Repeat 24 times from \*. Secure the threads and trim.

**5**  
Anchor a new thread of comfortable length, exit the bead on the edge of the base (see figure) and sew a curve through the adjacent bead of the edge. Pick up 1 Roc8-g and exit through the next bead of the edge. Sew curves through the next 3 beads of the edge.

**6**  
Pick up 1 Roc8-g and sew a curve through the beads on the edge. Repeat steps 5 and 6 around the entire workpiece. Weave to the other side and repeat from step 5. Secure the threads and trim.

**7**  
Cut a thread of comfortable length and thread the needle. Pick up 1 ZP8-p, 1 Roc10-k, 1 ZP8-p, 1 Roc8-g. Form a circle, sew through it twice and exit the Roc8-g.

**8**  
Pick up 1 Roc8-g, 1 Roc8-p, and 1 Roc8-g and sew through the Roc8-g (picot).

**9**  
Sew through the Roc8-p, pick up 1 ZP15-a, sew through the next Roc8-g, pick up 1 ZP15-a again. Continue sewing through the Roc8-p, ZP8-p, Roc10-k, and ZP8-p of step 7.

**10**  
Pick up 1 Roc8-g, 1 ZP8-p, 1 Roc10-k and sew through the ZP8-p of step 7. Continue sewing through the Roc8-g. Repeat steps 8 and 9 in reverse order. Make a total of 29 picots. As the picots are closely side by side, they will shift and look fuzzy.

**11**  
Set the peyote ring on its edges. Attach a new thread to the outer border and exit a Roc10-k. \*Pass under the thread bridge between two beads on the outer edge of the peyote ring. Sew back through the Roc10-k making a circle. Keep the thread tension taut. Pick up 1 ZP15-a and sew through the next Roc10-k. Repeat around from \*. Secure the threads and trim.

**12**  
Anchor a new thread of comfortable length in the outer border and exit a Roc8-g (see figure). Pick up 1 Roc8-p and sew through the next Roc8-g. Repeat around and exit 1 Roc8-g.

**13**  
Pick up 1 Roc10-k, 1 bicone, and 1 Roc10-k and sew through the next Roc8-g. Repeat around. Secure the thread and trim.

# Necklace "Cub-X"

*Martina Nagele,  
Germany*

*Tiny crystal beads and large crystal cubes try to outdo their sparkling.*

**Time:3**  
**Costs3**  
**Level:2**

## Instructions

The small RAW-cubes should be solid later and keep their form. Therefore it is important to work with a tight thread tension. To achieve further stability each RAW-circle is threaded twice.

**1**  
Pick up 4 Roc8 on 1m [1.2 yds] of Fireline and slide them towards the end leaving a 5cm [2"]

tail. Sew again through all 4 beads thus forming a circle. Tie the tail and working thread together, then sew through the next 3 beads of the circle pulling the knot into one of these beads.

**2**  
Pick up 3 Roc8 and sew through the bead on the base ring from where this step was started. Sew again through the second ring and the

next 2 beads. Thread a third ring in the same way.

**Tip:** Don't try to sew through several beads at the same time in order to "save time". Inevitably your would loosen the tension and the cube would become sloppy. Sew through one bead only and then pull the thread tight.

**3**  
Now connect the third and the first RAW-ring.



**Materials****Size: 2 cm x 18 cm**

|            |   |
|------------|---|
| 10g        | Japanese rocailles size 8° bronze (M457); Roc8            |
| 96         | Swarovski round crystal beads #5000 2mm jet; KP           |
| 96         | Swarovski round crystal beads #5000 2mm golden shadow; KP |
| 8          | Swarovski crystal cubes # 5601 8mm golden shadow          |
| 30         | round beads 4mm black                                     |
| 4          | crimp beads 3x2mm   |
|            | (colour doesn't matter, they won't be visible later)      |
| 4          | wire guards*  |
| 4          | jump rings 4 mm*  |
| 1          | slide look clasp with 2 loops*                            |
| 60cm [24"] | beading wire 0.3mm*                                       |
|            | * metal parts in gunmetal                                 |
|            | Fireline 6 lb smoke                                       |
| 1          | beading needle #12  |
| 1          | paper clip  |
| 1          | wire cutter   |
| 1          | crimping pliers   |
| 2          | flat nose pliers  |

Pick up 1 Roc8 and go through the respective bead on the first ring. Pick up another Roc8 and pass through the bead of the third ring where you started the step. Sew again through the entire ring. The 4 "side walls" of the ring are finished, the thread exits one of the vertical beads.

**4**

Sew through 1 bead towards the "bottom". One by one, sew through all 4 beads of the "bottom" thus connecting them. Sew again through

the circle. Step up 2 beads towards the "ceiling" and connect the 4 beads of the "ceiling" as well. Now you can trim the tail.

**5**

Now you string crystal beads at the corners. Sew ahead to the closest side wall. For the thread tension it is important that the circle of KP is not sewn around the area that was connected last! \*Pick up 1 KP and sew through the next Roc8 of the ring. Repeat three times from \*Sew again through the 8 beads of this circle, exit a Roc8.

**Tip:** Crystals can be sharp-edged. When sewing the second round pass always through 1 KP and 1 Roc8 at the same time and pull the thread carefully out of the bead following the thread path, not backwards over the edge

**6**

Sew ahead through 2 Roc8 to the opposite area. Repeat step 5 at the other 4 corners. Secure the thread in 4 to 5 Roc8 and trim. Sew the next cube with the leftover thread. Make a total of 20 cubes in this manner for a bracelet of 18cm (about 7.1") (10 black/10 golden shadow).

**7**

Cut 30cm [12"] of beading wire and string 1 crimp bead. Sew the thread through one wire guard and back through the crimp bead. Leave a tail of circa 2cm [8"] and use the crimping pliers to press the crimp bead around the beading wire. Leave a distance of ca. 2mm between the crimp bead and the wire guard. If the beading wire is firmly fixed, trim the excess end with the side cutter close to the crimp bead.

**8**

Arrange 5 black, 5 golden shadow RAW-cubes and 4 crystal cubes for the first strand on your beading pad in the desired order. String the cubes alternating with round beads on the wire, the first and the last beads are round beads. Thread 1 crimp bead, sew the thread through 1 wire guard and back through the crimp bead. Again leave circa 2mm between the wire guard and the crimp bead and press the crimp bead around the beading wire. When the beading wire is firmly fixed, trim the excess end with the side cutter close to the crimp bead.

**Tip:** Make sure that the crystal cubes of the two strands are not adjacent in the finished project. They could bump into each other and splinter when the bracelet is worn.

**9**

Thread another RAW-cube (steps 1-4) and slide it over the crimp bead on the wire at one end of the strand. Attach the paper clip to the loop of the wire guard as a stop bead/handle. Now pull the "bottom" and the "ceiling" of the cube together and sew the crystal beads on (steps 5 and 6). Remove the paper clip. Repeat at the other side of the strand. Assemble the second strand likewise.

**10**

Use jump rings to attach the strands to the loops of the clasp and close the jump rings with the flatnose pliers.

<http://mariposa8000.blogspot.com/>



# Bracelet "Glittery braid"

*A splendid firework for your wrist.*

*Vera Baumeister,  
Germany*

**Materials****Size: 22 cm**

|     |   |
|-----|---|
| 10g | copper size 11° cylinder beads; ZP11-k        |
| 2g  | ruby AB size 11° cylinder beads; ZP11-r       |
| 42  | burgundy Swarovski bicone 6mm #5301/5328; BC6 |
|     | Fireline 6lb. Smoke                           |
| 1   | Beading needle                                |
| 1   | Scissors                                      |

**Instructions:****1**

Start with the middle part. Cut a thread of 1.5m [40"] and thread a needle on it. Alternating three times pick up 1 ZP11-r and 1 BC6 and slide them towards the end of the thread. Leave a 10cm [4"] tail. Tie the thread into a circle. Sew through the first ZP11-r.

**2**

Pick up 4 ZP11-k, 1 ZP11-r, and 4 ZP11-k, skip the BC6 and sew through the next ZP11-r. Pull the ensuing bow tight. Repeat this step twice.

**3**

Sew through the 4 ZP11-k, and 1 ZP11-r (= step up).

**4**

Pick up 1 BC6 and sew through the next ZP11-r. Repeat twice.

**5**

Again make 3 loops of 4 ZP11-k, 1 ZP11-r and 4 ZP11-k. Then step up through 4 ZP11-k and 1 ZP11-r. Repeat steps 3 and 4 nine times until 27 BC6 are used. Sew again through the upper BC6 and ZP11-r once more.

**6**

Start sewing the herringbone ropes: Pick up 5 ZP11-k, sew through the ZP11-r forming a circle. Step up through the next ZP11-k.

**7**

Shift the ZP11-r one position to the left in the next rounds to create the appearance of a spiral. Pick up 1 ZP11-r and 1 ZP11-k and sew through the next 2 ZP11-k.

**8**

Pick up 2 ZP11-k and sew through the 2 ZP11-k. Again pick up 2 ZP11-k and sew through the ZP11-r between the BC6. Sew through the first Zp11-k and the next ZP11-r. You have now finished the base for the herringbone rope.

**9**

Pick up 1 ZP11-k and 1 ZP11-r, sew downwards through the next ZP11-k and in the next column sew through the first ZP11-k upwards. Pick up 2 ZP11-k again and sew downwards through the ZP11-k and in the adjacent column sew upwards through the first ZP11-k. Repeat once.

**10**

Sew further rounds up to a total length of 7cm [2.75"] needed for a bracelet of 22cm [8.66"] total length. Make sure to shift the ZP11-r to the next column. Attach further herringbone strands of 7cm [2.75"] to the remaining 2 ZP11-r of the middle part. Interlace the three strands.

**11**

Work three rounds of herringbone stitch over all three strands (18 ZP)

**Toggle bar:****12**

Close the rope that formed. To do so lay the rope flat down and pick up only 1 ZP11 for the pairs 2, 3, and 4. Simply sew through pair 5.



**13**

Link pair 6 to the single ZP11 of pair 4. Sew through pair 7 and link the second ZP11 of pair 7 and the first ZP11 of pair 8 to the single ZP11 of pair 3. Sew downwards through the first ZP11 of pair 7. Sew through pair 8 and link pair 9 with the single ZP of pair 2.

**14**

Weave to the linking ZP11-k between pair 3 and pair 7/8. Pick up 2 ZP11-k and sew back through the linking ZP11-k. Pick up 2 further ZP11-k and sew again through the linking ZP11-k. Work 6 herringbone rows above the newly added ZP11-k. Weave 5 rounds of BC6 in netting stitch to make

a bar (see description for the middle part): Thread a needle of 1m (1 yard) of thread. Alternate stringing 1 ZP11-r and 1 BC6 three times and slide the beads towards the end of the thread. Leave a 10 cm (4") tail. Knot the thread and form a circle. [see picture 1] Sew through the first ZP11-r. Pick up 4 ZP11-k, 1 ZP11-r, and 4 ZP11-k, skip the BC6 and sew through the next ZP11-r. Pull the bow that forms tight Repeat this step twice. [see picture 2] Sew through 4 ZP11-k and 1 ZP11-r (= step up). Work the first row of bow of the bar twice. Close the 3 ZP11-r of the second bow round into a circle above the first round of BC6. Finish with a bow round and close the 3 ZP11-r into a circle. Attach the bar to the middle of the her-

ringbone rope of 4ZP11.

Repeat steps 6-11 for the opposite side of the bracelet.

**15**

Loop: Sew the rope together. For that, pick up a new ZP11-k between the herringbone pairs 3 and 7/8. Stitch a long herringbone rope out of the 6 ZP11 of the pairs 1, 2, and 9. Be sure to shift the ZP11-r by one position. Attach the rope to the pairs 4, 5, and 6. Knot the thread, secure and trim.

[www.allerlei-frickelei.de](http://www.allerlei-frickelei.de)



# Set "Rainbow"

*Your private rainbow creates happiness.*

*PRACHT  
Creatives Hobby*

**Time:1**  
**Costs:1**  
**Level:1**

**Materials**

45g bugle beads twisted silver-lined matte mix 10mm; GS  
10g mini-farfalle crystal silver 4mm; MF  
1 extender chain platinum-coloured  
1 lobster claw clasp platinum-coloured 12mm  
2 ear wires with loop platinum-coloured  
2 beading needles  
Wildfire 0.15mm white

**Instructions necklace:****1**

Cut a wingspan of thread and thread a needle on each end. Slide the lobster claw clasp to the center of the thread. Pick up 4 MF on each side and cross through 1 GS. \*Pick up 2 MF on the left needle, 1 MF on the right needle and cross through 1 other GS. Repeat from \* until the desired length is reached keeping the colour gradient in mind. Pick up 4 MF on each side and cross through the chain. Secure and knot the threads and trim.

**Instructions bracelet****2**

Cut a wingspan of thread and thread a needle on each end. Pick up 7 MF and slide them to the center of the thread. Cross through 1 GS. \*Pick up 1 MF on the left and right needle and cross through one GS. Repeat from \* until you reached the desired length minus 1 cm (.4"). Pick up 8 MF on the left needle and 1 MF on the right one. Cross through the right MF.

**3**

Pick up 8 more MF on the left and 1 GS on the right and cross through the GS. \*Now thread through the MF already added, pick up 1 MF on the other side and cross through 1 more GS.\* Repeat from \* to \* until both sides are of equal length. Finally, pick up 7 MF, cross through these 7 MF and secure and knot the thread, then trim.

**Toggle bar****4**

Thread a needle on each end of 30 cm (12") of thread Pick up 1 GS, pick up 1 MF on each side and cross through another GS. Repeat twice. Pick up 1 MF on each side and cross through the first GS.

**5**

Pick up 7 MF above the tube just formed and cross through them. Thread through both sides again until you reach the MF before the center MF.

**6**

Pick up 3 MF on the left and cross through them with the right needle. Repeat once. Sew through the sixth MF counted from the respective outer edge on the right and the left short edge of the bracelet and pass through the middle MF between the GS with both threads. Secure and knot the threads, then trim.

**Loop****7**

Sew a new thread through the lower MF-rows of the opposite side, exit from the second to last MF on both sides. Now pick up 12 MF and cross through all picked up MF. Secure and knot the threads, then trim.

**Instructions fingerring****8**

Thread a needle on both ends of 50 cm (20") of thread. Slide 1 GS to the center. \*Pick up 1 MF on the left and right side each and cross through 1 newly added GS.\* Repeat from \* to \*, until the band is the desired length. Cross through the first bugle bead in the last round to close the ring.

**Instructions earrings****9**

Thread a needle on each end of 40 cm (15.7") of thread. Slide 3 MF to the center and sew through all MF again thus forming a picot. Sew ahead through 1 MF, then pick up 3 MF on both sides and cross through 1 GS. \*Pick up 1 MF on both sides and cross through a new GS.\* Repeat from \* to \* until 9 GS are worked in the piece. Pick up 3 MF on both sides and cross through a further MF. Pick up 3 MF on both sides and cross through the loop of the ear wires. Thread back through the MF again, secure and knot the thread, then trim. Make a second earring.

<http://www.prachthobby.de>



Time:1  
Costs:1  
Level:1

# Earrings “Spring Pearls”

Miriam Shimon,  
Israel

## Materials

10 beads 6 mm golden green  
10 Swarovski bicone 3 mm  
#5301/5328 turquoise AB2X; BC3  
1g Rocailles size 11° light brown; Roc11  
1g Rocailles size 15° light brown; Roc15  
2 ear wires gold-coloured  
1 beading needle #12  
multifil. nylon beading thread  
1 Scissors

For the longer alternative additionally  
2 beads 4 mm golden green  
2 Swarovski bicone 4 mm  
#5301/5328 turquoise AB2X; BC4

## Instructions:

**1**  
Cut a thread of 0.5 m (2”) and thread a needle. Pick up 5 beads and slide towards the end of the thread. Leave a 15 cm (6”) tail. Sew again through all beads. Sew ahead through the next bead.

**2**  
Pick up 1 BC3, 1 Roc11, and 1 BC3 and sew again through the first bead. Sew ahead through the second bead.

**3**  
Pick up 1 BC3 and 1 Roc11, sew through the 2 BC3 of the previous step and again through the second bead of the basic circle. Go ahead through the third bead.

**4**  
Pick up 1 BC3 and 1 Roc11, sew through the BC3 of the previous step and the third and fourth bead.

**5**  
Pick up 1 BC3 and 1 Roc11, sew through the BC3 of the previous step and the fourth and fifth bead.

**6**  
Sew ahead through the first BC3 of the first loop. Pick up 1 Roc11 and sew through the BC3 of the last loop. Sew ahead through the fifth and first bead of the basic circle.

**7**  
Add 1 Roc11 between the five beads each and sew through the first Roc11 again.

**8**  
Pick up 6 Roc15 and sew through the Roc11 you started this step from, the next bead and the following Roc11.

**9**  
Pick up 1 Roc15, 1 Roc11, and 1 Roc15 and sew through the Roc11 which the thread exited.

**10**  
Repeat the previous step three times. Attach the loop to the loop of the ear wire. If you prefer the short alternative knot the threads together, secure and trim them.

**The longer alternative requires the following further steps:**

**11**  
Sew to the Roc11 that lies in front of the bead opposite the ear wire. Pick up 5 Roc15, 1 Roc11, 1 bead 4 mm, 1 Roc11, 1 BC4, 1 Roc11, and 3 Roc15. Sew back through the last Roc11, BC4, Roc11, the round bead and the next Roc11. Pick up 5 more Roc15 and sew through the Roc11 on the other side of the basic circle. Knot the thread and sew it up.

<http://www.cielodesign.etsy.com>



## International Bead Award 2012

# Take part!

*Motto: Pop-Art!*

**B**EADERS BEST Publishers announces the second contest of the International Bead Award (IBA) 2012 to promote the art of beadwork. The motto of this year’s contest is: POP ART. “Pop” stands for the English word “popular”.

Art can be and is suitable for the masses. Strong colors and forms – two or three-dimensional – a certain simplicity, a reference to everyday objects or free abstractions is possible, likewise a steady succession of objects. The mundane becomes original and refreshing, humor is very important!

A five-member international jury will award first, second and third prizes in 9

categories. All entries will be displayed on Perlen Poesie’s website after the jury has finished voting. Website visitors can then vote for their favorite in the Public Choice Award.

### Classes

Everyone who works with beads is eligible. You should judge for yourself, in which class you belong.

**1. Hobbyist:** Everyone who makes jewelry or other works out of beads in their free time. You decide whether you are in the “Beginner” or “Advanced” categories.

**2. Professional:** Jewelry makers with their own business, business owners or a designated representative (e.g. staff member), gallery owner, etc.

**3. Master Class:** Open to all hobbyists or professionals who are generally accepted as working at the highest level of bead art.

### Nine Categories:

#### 1. Lampwork/Murano beads

Handmade beads – single designer bead/s or a finished (jewelry) piece.

#### 2. Loomwork

Beadwork done on a loom.

#### 3. Off-Loom/Bead Stringing

All types of bead stringing, also called off-loom beading. All techniques and types of off-loom beadweaving

#### 4. Bead Crochet / Bead Knitting

All techniques of bead crochet or knitting.

#### 5. Embroidery / Bead Embroidery

Works of beads stitched onto a textile base.

#### 6. Paper and/or Textile

[Jewelry] Pieces, which use paper or textile beads, such as felt beads, as well as works of which at least 85% of the finished piece must be composed out of these materials.

#### 7. Polymer Clay / Ceramic/Porcelain

[Jewelry] Pieces out of polymer clay, ceramic

and porcelain and works, which contain at least 80% of these materials.

### 8. Metal/Wirework

(Jewelry) Pieces, which are composed out of at least 80% metals (including metal beads), wire and jewelry wire.

### 9. Mixed Media/Experimental

Pieces, in which the materials from at least two of the above categories are primarily used. Pieces using wood, bone, horn, seeds and such will also be placed in this category.

### Entry

The contest entry forms are available online under [www.perlen-oesie.de/iba](http://www.perlen-oesie.de/iba) to download. You can also complete the entry forms online. Please include a brief description of your idea and/or finished design.

Up to 2 photos per entry are allowed. We suggest that you send a picture of the whole piece and a detail shot. Please submit clear, detailed photos without embellishment – with a plain, non-patterned background, as the jury will do the judging only on the basis of the photos.

The size of the digital photo must not be larger than 5 MB with a minimum resolution of 400 dpi, in JPG or TIFF formats. Place NO distinguishing marks on the photos!

BEADERS BEST Publishing reserves the right to refuse entries on the basis of inadequate photos. In cases where an entry was placed in an incorrect category, the publisher can move such entry to the correct category.

Photos become the property of BEADERS BEST Publishing and will not be returned. In cases where the photo of an entry fits to an article in any future issue of Perlen Poesie, the publisher has the right to present this photo in the magazine.

### Contest Entry Deadline

**31 December 2011.** Entries which reach us after this date will not be eligible.

### Please note:

Please follow all directions and rules carefully. In order to be eligible in a category, the finished piece must correspond to 80% of that category.

Entries that knowingly or unknowingly violate copyright law – for example by copying works and/or projects already published and the titles of pieces or works that are already protected under copyright law – will be

excluded from participation. Photos showing individuals and/or including names or links to websites will also be excluded.

All participants whose entries are selected by the jury consent to send their works to the BEADERS BEST Publishing House, for presentation at the BEADERS BEST Bead Art Fair, 18 and 19 August 2012. The pieces will be returned to the participants after the fair.

### The 5 Jury Members

#### Jean Campbell (USA)

Bead and jewelry artist, author;  
[jeancampbellink.com](http://jeancampbellink.com)

#### Sabine Lippert (Germany)

Bead and jewelry artist, author  
[Trytobead.com](http://Trytobead.com)

#### Mike Poole (UK)

Lampwork and jewelry artist  
[tillerman.co.uk](http://tillerman.co.uk)

#### Prof. Theo Smeets (Germany)

Jewelry designer, professor of jewelry design at Trier University of Applied Sciences, gemstone and jewelry design in Idar-Oberstein, Germany  
[theosmeets.com](http://theosmeets.com)

#### Ayako Ushirodani (Japan)

Jewelry and accessory designer for MIYUKI  
[www.miyuki-beads.co.jp](http://www.miyuki-beads.co.jp)

### Prizes

There will be 7 nominations in each category, which will be made public in the June 2012 issue of Perlen Poesie and on its website. There will be, in addition, a Public Choice Award.

The first place winners in each category will be announced at the 2nd BEADERS BEST Bead Art Fair at the Buergerhaus Wihelmsburg in Hamburg, Germany on 18 and 19 August 2012.

Winners receive generous packages of beads and materials as well as beading / jewelry books. The details will be published in the September 2012 issue of Perlen Poesie as well on the website. Participation in the contest is free of cost.

# The winners in 2011!

The first IBA contest, which was announced in 2010, reached its climax and conclusion with the awards ceremony during the 1st BEADERS BEST Bead Art Fair on 20 and 21 August 2011. With more than 300 entries from around the world, artists – professional or hobbyists – responded to our call for competition. We thank you all very much!

So many ideas, so many beautiful things, each work done with so much love – judging them was not easy.

Therefore, our thanks go to the jury for their hard work and their neutral judging: Carol Cypher (USA), Prof. Herman Hermsen (Germany), Toshi Myoda (Japan), Evelyn Ulzen und Silvia Winterstein (both from Germany).

Special thanks go to our sponsors, who thoughtfully and generously provided many prizes for the winners (gift vouchers, packages of books and beads, hotel vouchers) totalling more than Euro 3,000: Beadalon, BeadSmith, Bobby Bead, Clover, CPI – Creative Publishing International, Creanon, Entaco, FWMedia, Hotel Hagemann, Hotel Holiday Inn, Jaul.biz, Kalmbach Books, Leane Creatief B.V., Miyuki, Pite perline preziose, Preciosa Ornela, Search Press, Sovo Enterprise, Sterling Publishing und TOHO. Works could be entered in 3 classes and 9 categories. According to the contest rules, only one piece of jewelry of an artist could win in each category. But our jury couldn't help it: two artists, each with two pieces, were so highly rated that they each won two prizes in one category. A further artist placed also in these categories. After the jury had finished its work, visitors to our website could additionally vote for their favorite, the Public Choice Award, which we hereby also present. Now we wish you lots of fun with the IBA Contest 2012, which this time has the theme: POP ART (see p. 72/22)!

### Category 1: Lampwork/Murano Beads

#### Master Class

#### "Helix"

Jacky Teuchert-Rimkus, Germany  
[jackys-glass-art.de](http://jackys-glass-art.de)

#### 2nd Place

#### Professional

#### "Goldsturm" ("Golden Storm")

Pascal Pinther, Germany  
[de.dawanda.com/shop/Sischima](http://de.dawanda.com/shop/Sischima)

3rd Place  
Hobbyist (Beginner)  
"Fusing Tau im Herbst" ("Fusing Dew in Autumn")  
Nadja Müller, Germany  
de.dawanda.com/shop/L-Espeer

Category 2: Loomwork/Beading on a Loom

1st Place  
Professional  
"Spring Has Sprung"  
Erin Simonetti, USA  
www.simonetti.com

2nd Place  
Hobbyist (Advanced)  
"Zebra Crossing Bag"  
Chiara Pugiotto, Italy  
unmondodimiyuki.blogspot.com

2nd Place  
Professional  
"A Glorious Day"  
Erin Simonetti, USA  
www.simonetti.com

3rd Place  
Hobbyist (Beginner)  
"Somewhere beyond the sea"  
Johanna Eberl, Germany

Category 3: Off-Loom/Bead Stringing

1st Place  
Master Class  
"Art Nouveau Restored"  
Zoya Gutina, USA  
www.mylovelybeads.com

2nd Place  
Hobbyist (Advanced)  
"Autumn Splendor"  
Katerina Konstantinou,  
Greece

3rd Place  
Hobbyist (Advanced)  
"Arabeske" ("Arabesque")  
Irina Rossina, Germany  
irosperlen.blogspot.com

Category 4: Bead Crochet, Bead Knitting

1st Place  
Hobbyist (Advanced)  
"Diagonal Bubbles"  
Jolanda Violante, Italy  
sinfoniediperle.blogspot.com

2nd Place  
Hobbyist (Advanced)  
"Summer Memories"  
Anna Denisova, Italy

3rd Place  
Hobbyist (Advanced)  
"Lila" ("Lilac" / "Purple")  
Julia Bachmayer, Austria  
flickr.com/photos/21462723@N03/show/

Category 5: Embroidery

1st Place  
Hobbyist (Advanced)  
"Cascade"  
Angelika Kenner, Germany  
www.schmucksyndrom.de

2nd Place  
Hobbyist (Beginner)  
"Atlantis"  
Marina Nasyrova  
Republic of Tartarstan, Russia

3rd Place  
Professional  
"Autumn Labyrinth"  
Guzel Bakeeva, Russia  
www.guzelbakeeva.ru

Category 6: Paper, Textile

1st Place  
Hobbyist (Beginner)  
"Altes Kyoto" ("Old Kyoto")  
Dorit Köppen, Germany

Category 7: Polymer Clay, Ceramic, Porcelain

1st Place  
Master Class  
"Love way"  
Natalya Leitman, Russia  
flickr.com/photos/madllen/  
sets/72157620544612001/

2nd Place  
Hobbyist (Advanced)  
"Hanami"  
Yuliya Galuschak, Ukraine

2nd Place  
Hobbyist (Advanced)  
"Christmas above Vitebsk"  
Yauheniya Belskaya, Belarus

3rd Place  
Hobbyist (Advanced)  
"Your Spring"  
Yuliya Galuschak, Ukraine

Category 8: Wirework/Working with beads and wire

1st Place  
Master Class  
"Beach Dreams"  
Chris Wrinn, USA  
www.gildedowljewelry.com

2nd Place  
Master Class  
"Dragonfly, the brooch"  
Natalya Bulba, Ukraine  
www.luxury-beads.com/en/

3rd Place  
Hobbyist (Beginner)  
"Beach Vintage Redux"  
Nancy Cummins, USA  
artfire.com/users/ngcummins

Category 9: Mixed Media/Experimental

1st Place  
Master Class  
„Born in the Sands“  
Svetlana Sametis, Latvia  
orubis.ucoz.lv

2nd Place  
Hobbyist (Beginner)  
"After the first frost"  
Marina Nosova,  
Russian Federation  
marnos.gallery.ru.

3rd Place  
Hobbyist (Beginner)  
"Breath of autumn"  
Ulyana Seryankina, USA

Public Choice Award

Favorite of the readers:  
"Art Nouveau Restored"  
Zoya Gutina, USA  
www.mylovelybeads.com

The public favorite: Out of more than 320 entries from over 30 countries: nearly 250,000 visitors to the website chose their favorites. We thank all those, who enjoy this kind of art and support artists by their interest. We look forward to next time (see page 72/22)!

# Hot off the press ...

# ... to read and win!

**Street-Chic Jewellery;**  
**Susie Johns; English,**  
**112 pages, ISBN 978-1847731715,**

New Holland Publishers Urban, fun-loving and chic – this theme runs through all 20 projects. With everyday materials such as buttons, charms, beads or shells, the author presents a variety of easy-to-do, youthful jewellery.

**Jewelry for the New Romantic;**  
**Nealay Patel; English,**  
**ISBN 978-0871164278, Kalmbach Pub Co**

Translating traditional techniques for modern lifestyles – made easy with the 10 projects. Nealay Patel works with wire, crystals and beads and creates a romantic look that never seems stale.

**Jewelry Designs from Nature;**  
**Heather Powers; English, 96 pages,**  
**ISBN 978-0871164285, Kalmbach Pub Co**

In over 30 projects, the designer leads you through the creative processes of jewelry making. She matches up natural materi-

als together with metal, glass beads and wire and uses simple techniques to create necklaces, bracelets and earrings.

**Stitch Workshop 2 – Right-Angle Weave;**  
**from the authors of Bead & Button Magazine; English, 80 pages,**  
**ISBN 978-0871164554, Kalmbach Pub Co**

Right-Angle Weave – Stitch Workshop 2 follows in the footsteps of the first workshop book, with detailed instructions for over 25 projects in RAW.

**Dimensional Bead Embroidery;**  
**Jamie Cloud Eakin; English,**  
**144 pages, ISBN 978-1600597961,**  
**Lark Books**

Old stitching techniques are presented in a new way. Focused on the use of cabochans, the book contains many further decorative stitches. Nine illustrated projects for bracelets, necklaces, brooches and bags.

We are featuring one each of these books in a giveaway. Please send us a postcard with the desired book title as a keyword, and tell us, on which page the "Space Shuttle" is hidden...

Entries can be submitted through 31 October 2011 to:

Entries per E-Mail are welcome  
BEADERS BEST Verlag, Andrea Ott,  
Ulenweg 4, 21149 Hamburg, Germany

## Secrets of experienced beaders

*The editors of Perlen Poesie, who are of course bead artists of long standing, let you in on a few tricks. Some problems can be solved very quickly.*

### **How do I lengthen a bracelet that has turned out to be too short?**

If the clasp is attached with eyes, you can work further split rings in between. If you used a magnetic clasp, detach it and add a new thread into the end of the bracelet. Add further rows of matching beads in the same or a compatible design, then attach two new magnetic clasps, to ensure a secure hold. You can also attach a chain extension to an existing clasp. With wide bracelets, you can incorporate spacers or a larger lampwork bead between the clasp and the bracelet.

### **I have beaded a thread for crocheting. How do I avoid tangling the thread?**

You can wind the beaded thread back around the same or a similar empty spool. Care should be taken in winding large sections both with and without beads –

20 cm (8 in) with beads, 60 – 70 cm (ca. 23 1/2 – 27 1/2 in) without beads. Secure the ball of thread with a hair tie or scrunchie. Curlers with a click closure or plastic fold-over bobbins, like those for Kumihimo, are also ideal spools for the strung beads.

### **How can I store spools of thread, such as Nymo, OneG, etc.?**

The small spools can be placed on old chokers whose ends can insert or plug into each other. You can then slide the spool you want around to the "opening", open the hoop and easily remove the spool. The spools can be stored in spool holders (bobbins) for sewing machines. Skewers can also be used: insert into foam or styrofoam, place the spools/bobbins on them, secure the upper ends with a cork, and stack them horizontally in boxes.

### **Reading peyote graphs is not always easy – what can help?**

Reading and stringing single rows of a peyote pattern is easy, if, for example, Post-Its are stuck on, row by row. The same idea works using a ruler, which can then be slid as needed. In handicraft shops (e.g. for cross-stitch) there are so-called magnetic boards available, with metal rulers. Experienced beaders make do with checks or ticks on the side of the pattern.

Birgit Bergemann, Martina Nagele

# Scented beads – as if you could pick them

*Jopanda – the pseudonym stands for handmade beads with subtle color gradients and artful design. Look and enjoy!*

**S**omeone gave us a tip: There is a glass artist who lives and works in your vicinity, who makes wonderful, mostly floral glass beads! It is Angela Brackrosse, better known by her artist's name "Jopanda".

We first take a look at the beads in the Internet – indeed: what elegance of form! We make an appointment and meet a lively artist who looks more like a southern Italian. Yes, she laughs, she is often seen in Italy as an Italian; when she shows her German passport, one would hardly believe it. Italy is even the main theme in her life: From early childhood on, her family traveled there every year; often to Venice, including the island of Murano, famous for glass art. She is very familiar with the sight of the glass blowers and their respective shops. Italian flair definitely influences her tastes and carries over to her beads. But why does she make beads? She tells us there are three reasons. First, she loves anything creative. She always earned an A in art and as a child was allowed to try and learn everything she wanted to – from throwing pottery to playing the guitar. Secondly, as an adult, she had a period in which she was interested in everything from the manufacture of jewelry to accessories purchasing, but couldn't rid herself of the vague feeling that there was always something missing in the form and colors, something not yet available to buy. "Check out 'GlassDesign Volkmann' [Ed. Note: Volkmann Glass Design Studio] in Hamburg!" No sooner said than done. However, she found not only great beads, but plenty of colored glass rods... "So! You can also make your own beads?" – "Yes, of course. Would you like to try it here?" She did...and took home all the equipment she needed for bead making. That was in May 2004. That same month, she sold her first small bead set for 11 Euros on eBay. "Yes", she tells us, "I placed it and someone immediately wanted to buy it from me." The third reason for making

beads is that her circumstances changed in 2006, and she had to earn her own living, by herself. That worked pretty well: Today she lives from the sales of her floral sets. Her sets are especially popular in America.

In addition to her creativity, Angela Brackrogge has another strength: Mathematics! As a mother, whose children were "out of the woods" but still at home, she went back to school for her "Abitur" [Ed. Note: The German "Abitur" is the approximate equivalent of the British A-levels/grammar school, the Australian VCE, and/or a combination of the American high school diploma and the SAT-exam.] with advanced courses in math and physics. "The children went to academic high schools and I wanted to prove it to myself." Afterwards, she studied Business Information Systems for three years – as one of 10 women among 300 men. For her children, however, she quit school, as her children needed more of her attention when they were going through puberty – a woman not afraid of making decisions! It seems to suit her, that all glass rods are perfectly arranged according to the color spectrum. "I love colors," she says – and "I don't use pure colors, I always mix, I put them together purely by feel. At the moment I love apricot tones."

She then explains to us, that she mostly (though not exclusively) works with Effetre soft glass (expansion coefficient 104), and that it may not be mixed with Bohemian glass, because it has a different coefficient of expansion.

How is she able to work these soft, floral, elegant forms, such as the different orchids? She answers so: "I have a sense of proportion, but I also buy plants and try to emulate them. Of course, at 4 to 5 hours of work per day, a lot is due to practice."

What does she get out of bead making? "I'm an impatient person, but here I am very calm and patient."

Andrea Ott

[www.jopanda.de](http://www.jopanda.de)

*"I pour my heart and soul into my beads: If I'm not doing well, the beads will be even more beautiful."*

**1) Headstand: orchids with a fine sprinkle of color.**

**2) Made of glass: Heart with flowers inside**

**3) Without stingers or thorns: Bees and roses as decoration**

*"In order to preserve the craftsmanship, I always keep up with the techniques."*

**Unfinished: Roses und rose buds to be worked further**

**The Color Purple: Lilies and lady's slippers**

**Angela Brackrogge during the interview.**

**Fantasy: Bracelet from handmade, lentil-shaped glass beads (also using aventurine glass) and crystal beads**

# Necklace “Little Mermaid”

*Turquoise and amber lush with beaded fringes, the Little Mermaid’s adornment.*

Zoya Gutina,  
USA

Time: 3  
Costs: 3  
Level: 3

## Materials

### Size: 48 cm

|     |   |
|-----|---|
| 20g | blue turquoise opaque size 11° rocaille; Roc-A                              |
| 15g | 2-3 assorted shades of honey coloured transparent size 11° rocailles; Roc-B |
| 30  | white roundish fresh water pearls, 10 mm                                    |
| 30  | Cream roundish fresh water pearls, 7 mm                                     |
|     | Turquoise nuggets, 2x3 cm [0.8 x 1.2"]                                      |
| 2   | Turquoise nuggets 2,5 x 1,5 cm [1" x 0.6"]                                  |
| 7   | Amber nuggets 1-2 cm [0.4" x 0.8"]  |
| 1   | strand of amber chips 2-4 mm [0.8" x 1.6"]                                  |
| 1   | beading needle #12  |
|     | Fireline 6lb  |
| 1   | Scissors  |

## Instructions Base

**1**  
Threat about 3 m or yards, pick up any bead (preferably of a striking colour!) and slide it to the center of the thread. Sew through this bead again so that it acts as a stop bead in this place. Pick up 32 Roc-A and sew back through the 25th bead. This creates a small loop of 7 beads. \*Pick up 5 Roc-A, skip 5 beads on the base chain and sew through the sixth bead. Repeat three times from \*.

**2**  
Pick up 6 Roc-A and sew through the middle bead of the loop added last. \*Pick up 5 Roc-A and sew through the middle bead of the next loop. Repeat from \* two times.

**3**  
Pick up 8 Roc-A and sew through the middle bead of the loop finished last / through the middle bead of the previous loop. \*Pick up 5 Roc-A and sew through the middle bead of the next loop. Repeat two times from \* Sew the last stitch through the third bead which leaves 3 beads at right angles to the base strand.

**4**  
Repeat alternating step 2 and 3, but shorten the netting by one loop until a triangle forms. Finally pick up 8 Roc-A and sew back through the third bead of the last loop. Don't cut the thread. Remove the stop bead and work the mirror-inverted second half of the triangle with the other half of thread (steps 2-4). The beads of step 1 will form the center.

**5**  
Now use netting again to attach the side parts to the necklace. Thereto pick up 18 Roc-A and sew back through the seventh bead. A loop of 11 beads is formed. Pick up 5 Roc-A and sew back through the first bead added in this step.

**6**  
\*Pick up 8 Roc-A and sew back through the middle bead of the previous loop. Pick up 5 Roc-A and sew through the middle bead of

the next loop. Pick up 14 Roc-a and sew back through the third bead. A loop of 11 beads is formed. Pick up 5 Roc-A and sew through the middle bead of the next loop. Repeat from \* until the necklace has almost the desired length. Mirror on the other side. Secure the thread ends temporarily with stop beads.

**Tip:** Attached the fringes before you determine the final length.

**7**  
Thread 80 cm [31.5"] of Fireline and secure it in the netted triangle. Thread through all beads of the hanger row to stabilize it. Connect the side loops with 7 Roc-A. Add one or two more linkages between the side parts of the necklace and the triangle, later these will be covered by the embellishment. Sew in the thread thoroughly and secure it with some half-hitch knots. Put the necklace aside.

**8**  
Secure a new thread in the triangle and exit the bead at the tip of the triangle. Pick up 20 Roc-B, the biggest turquoise nugget, 2 amber chips and 3 Roc-B. Pass back through the chips, the turquoise and 3 rocailles, then make a small branch with rocailles, chips and one fresh water pearl. Continue stringing small fringes and branches on the main branch 2-3 beads apart. Skip over the next loop sewing through the outer edge of the triangle. In order to take traction off the thread secure it with several half-hitch knots. String a main branch with 15 Roc-B for the next fringe. Work the third fringe at the corner of the triangle with 13 rocailles. Sew 11 rocailles for the fourth fringe into the first loop of the side part.

**Tip:** Arrange the turquoise nuggets by size and use the bigger ones in the center and the smaller ones towards the edges. Save the three remaining nuggets for the next step.

**9**  
Now embellish three of the bigger turquoise nuggets and four bigger amber nuggets with freestyle netting. Use Roc11-B and fresh water pearls for the turquoises and Roc-B only for the amber nuggets. Thread a needle on about 1 m [1 yard] of and pick up a stop bead. Sew through the nugget, pick up 3 Roc-B and go back through the nugget. Alternate several Roc-G and one fresh water pearl until the strand is long enough to be anchored into the rocailles on the other side of the nugget. Circle around the nugget with irregular net stitches. Proceed in the same way for the amber nuggets, but leave the fresh water pearls out. If desired you can use some of the Roc-A to form a contrast.

**Tip:** Set aside one of the bigger amber nuggets for the clasp.

## 10

Arrange the 7 netted beads on the upper edge of the triangle and attach them to the triangle. Attach the smaller turquoises and amber nuggets to the left and right of the netted nuggets. Fill all still visible pieces of the triangle with more fringes (fresh water pearls and amber chips).

## 11

Try on the necklace and define the final length of the side parts. If necessary, remove beads or continue the pattern as needed, then sew up the working threads securing them with several half-hitch knots. Embellish the side parts of the necklace with strands of Roc-B and amber chips. As the clasp attach the last bigger amber nugget on one side and string a peyote loop on the other side. Make sure to try the size of the loop before you secure the thread!

<http://www.mylovelybeads.com>

## You have won books!

“Steampunk Style Jewelry”:  
B. Krois, Berlin, Germany

“Sensational Bead Embroidery”:  
L.-M. Felkel, Lossburg, Germany

“Handbuch Schmuck”:  
R. Faross-Krüger,  
Bremen, Germany

“Classical Elegance”:  
B. Krentzien, Lüneburg, Germany

“Steampunk Emporium”:  
D. Emmerich, Duisburg, Germany

# We have received the following letters

My preferred candidate to be featured in your magazine is

Jacqueline Lillie of Austria

**G. Jofer, Munich, Germany**

Editor's Note: Please refer to Perlen Poesie No. 5!

Keep up the good work!

Perlen Poesie is super!

**C. Jahn, Neumünster, Germany**

I am also a bead enthusiast, who likes to embroider pictures with beads. For these I need uniformly-sized beads. You recently featured a bead lyre, which is exactly what I need for filtering out the small differences in the sizes of beads.

Can you tell me who manufactures and sells such a thing?

**C. Mehlhorn, Hamburg, Germany**

*Editor's Note: The lyre is an antique. You could use a caliper, available in all hardware stores and home improvement centers.*

You have such nice projects that perfectly suit my medieval clothing. I just have to do some of them. I would also like to say: Keep up the good work! I hope I can get copies of back issues. One just has to have the complete set of your Perlen Poesie!

**M. Raths**

*Editor's Note: You can order back issues from the publisher.*

One small criticism: Suzanne Golden's colorful work is not to everyone's taste. Otherwise, I'm looking forward to the next issue.

**G. Schrempel**

The necklace "Beaucoup d'Amusement" from No. 8 has me so enthusiastic that I want to make 14 of them. Where can I find the triangle beads? Thanks in advance.

**A. Altmann**

*Editor's Note: Here is a link: <http://www.etsy.com/listing/44125049/12-vintage-german-glass-triangle-beads>*

Through one of your articles, I became aware of the material "artistic wire chain maille rings" and its related techniques. I have been looking for the material for weeks. Unfortunately in vain. Can you help me?

**U. Wörner**

*Editor's Note: Google "chain maille"!*

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## Tips from our readers

Instead of perlon, nylon or other synthetic fibers, I use fishing line, available in 0.15 – 1.3mm in lengths from 50 to 1000m, in the colors clear, white, turquoise, yellow, brown, black, etc.

**A. Menne, Leverkusen, Germany**

Thread a lot of small seed beads of each color onto eye-pins and close them. This way

you can create your own color palette!

**N. Ennemoser, Salzburg, Austria**

After completion of a piece of beadwork, set aside some extra material for possible future repairs. You should have different sizes of needles for different bead sizes. If you happen to be learning the right angle weave, use one color for the starting and ending

beads and a contrasting color for the side beads.

**K. Stuparic, March, Germany**

As I can purchase almost no beading material locally and have to order everything, I write down everything I need for a new project on a list.

**M. Wolff, Freudenstadt, Germany**

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## Preview | In the next issue

### Projects

The December issue surprises with a dazzling display of projects and techniques. Our artists in Perlen Poesie 11: Birgit Bergemann, Heather Collin, Marcia DeCoster, Mikki Ferrugiario, Mariann Herperger, Albina Manning, Anita Martinez, Lana May, Marina Nadke, Silke Radmacher, Sabine Reisenauer, Alexandra Sydorenko, Petra Tismer, Jutta Tolzmann und Anneta Valious. You can look forward to embroidery, micro macramé, wirework, soutache, ideas with leather bands and beadwork as

well as decorative objects in all your favorite techniques.

**Marcia DeCoster:** She is a cheerful, open-minded artist with a worldwide following within the beading community. Her numerous publications inspire her many fans in their own beadwork. Perlen Poesie meets with the well-known artist in Germany, where she held courses.

### Course: Micro macramé

You have no use for the macramé of the 80s, with its plant hangers and window

decorations? We can understand! However, micro macramé as a technique for jewelry in conjunction with lots of beads will delight and convert you...

**A little surprise:** Come mid-November you will find a free manual on seasonal interior decorating from the company, Preciosa Ornela, on Perlen Poesie's homepage.

**Perlen Poesie 11  
Appears on  
10 December 2011**



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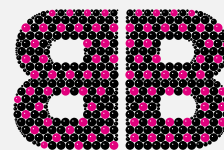
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