


PEYOTE STITCH / FRINGE

Seascape



Embellish a free-form
peyote stitch base to depict
miniature scenes from
the seaside

designed by **Connie Nabholz**

In my lively necklace *Sirena*, I created a base in free-form peyote stitch, incorporating Doretha Jones' lampworked shell beads, then I embellished it with a variety of fringe techniques.

step by step

Necklace base

[1] Arrange your art-glass beads and several accent beads on your work surface to give you a rough idea of how you want to organize the necklace. This order may change as you work, but it's useful as a starting point.

[2] On 2–3 yd. (1.8–2.7 m) of conditioned Fireline or thread (Online Basics), attach a stop bead (Online Basics), leaving a 6-in. (15 cm) tail. Pick up about 24 in. (61 cm) of seed beads, strung in $\frac{3}{4}$ –1 $\frac{1}{4}$ -in. (1.9–3.2 cm) sections, interspersing a few of the art-glass beads and other accent beads along the strand (**photo a**).

[3] Work in peyote stitch (Online Basics) back along the strand (**photo b**). When you reach an art-glass bead, sew through it (**photo c**), and then continue in peyote stitch on the other side.

[4] Continue working in peyote stitch for four or five rows, sewing through the art-glass beads each time. Vary the width of the sections so that you are not making stripes of a single bead type. Begin adding a few increases (Online Basics) as desired so that the beadwork begins to curve to create the outer edge of the necklace. End and add thread (Online Basics) as needed.

[5] Continue working in peyote stitch toward the outer edge of the necklace, keeping these tips in mind:

- When you reach an art-glass bead or a cluster of accent beads, create a bridge by picking up enough seed beads to



materials

necklace 24 in. (61 cm)

- 5–15 art-glass shell beads in assorted colors, shapes, and sizes
- assorted 2–12 mm pearl, crystal, and glass accent beads
- seed beads
 - 2–4 mm cubes
 - 3–10 g 8° seed beads in several colors and shapes, including round, cylinder, triangle, and hex-cut
 - 5–10 g 11° seed beads in several colors and shapes, including round, cylinder, triangle, and hex-cut
 - 5 g 15° seed beads in several colors
- Fireline 6 lb. and 10 lb. test, or nylon beading thread, size D, conditioned with beeswax, Thread Heaven, or microcrystalline wax
- beading needles, #12 and #15





span the art-glass bead or cluster, and sewing through a bead on the other side (photo d).

- When you reach the bridge in the next row, work across it in peyote (photo e).
- Add more art-glass beads or accent beads as desired (photo f).
- If desired, make bridges using different techniques, such as netting.
- Mix bead sizes. For instance, work a section of peyote using 8° hex-cut beads. After several rows, switch to two-drop peyote (Online Basics) by picking up two 11°s for each stitch instead of an 8° hex-cut (photo g).

[6] When your beadwork is about half the desired finished width, sew through the beadwork to exit an end bead on the other edge. Continue working in peyote stitch for several rows, decreasing (Online Basics) as needed to create the inner curve of the necklace.

Embellishment

Embellish each small section of the necklace that showcases an art-glass bead, using the following techniques as desired. To keep the necklace balanced, use clusters of similar beads, colors, or techniques on each side. They do not have to be positioned symmetrically — use groups of similar visual weight to balance each other. End and add thread as needed.

Branched fringe

[1] Exiting near an art-glass bead, pick up approximately 15 seed beads, an accent bead, and a seed bead. Skip the last seed bead, and sew back through the accent bead and a few seed beads (figure 1, a–b).

[2] Pick up five seed beads, an accent bead, and a seed bead. Skip the last seed bead, and sew back through the accent bead, the previous five seed beads, and the next few beads in the stem (b–c).

[3] Repeat step 2 a few times, until you reach the base again, and sew through an adjacent bead in the base.

[4] Repeat steps 1–3 as desired, varying the number of beads in the stem.

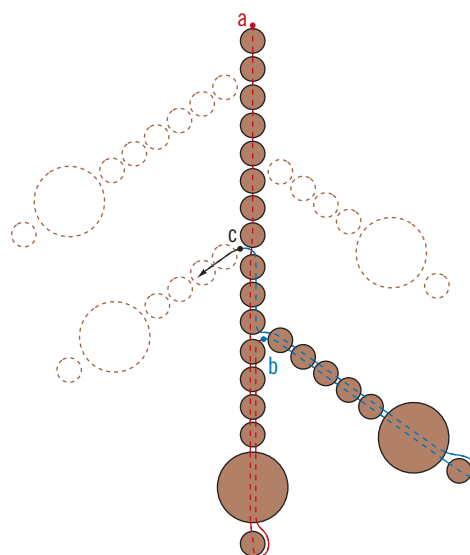


FIGURE 1

Short fringe

Exit any bead in the base, and pick up an accent bead and a seed bead. Sew back through the accent bead, and continue through an adjacent bead in the base (photo h).

Long fringe

Exit any bead in the base, and pick up about 10 11°s in one color and one 11° in a contrasting color. Sew back through the 10 11°s and the bead in the base your thread exited (photo i), and pull snug. Repeat about 12 times, sewing into adjacent base beads as desired.

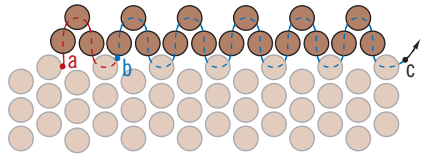


FIGURE 2

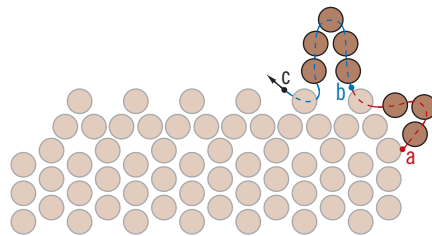


FIGURE 3



Netting

[1] Exit any edge up-bead, pick up three seed beads, and sew through the next up-bead (figure 2, a-b). Continue across the section you want to add netting to (b-c).

[2] To turn, pick up three seed beads, and sew back through the middle bead in the previous group (figure 3, a-b).

Pick up five seed beads, and sew through the middle bead in the next group (b-c). Continue across the netted section.

[3] Continue in this manner, working the turn stitch with the same number of beads as in each stitch in the row you just finished. Work rows using seven or nine beads per stitch, if desired, dropping down to the next smallest size bead.

[4] Embellish the netted section with accent beads if desired.

Edging

Use any or all of the following edging techniques as desired.

- Pick up two beads between each pair

of beads in the edge row to create a ruffle (photo j).

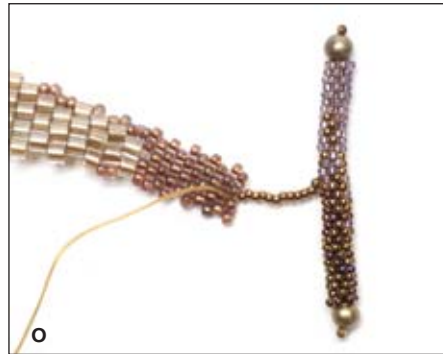
- Pick up a drop bead in each stitch along the edge (photo k).

- To create a picot along the edge, pick up three beads between each pair of up-beads (photo l).

- Work short bridges in peyote stitch, then embellish them.

- Add bridges of seed beads interspersed with accent beads (photo m).

- Add any of the fringes described above.



Clasp

Toggle bar

[1] On 1 yd. (.9 m) of Fireline or thread, attach a stop bead. Leaving a 6-in. (15 cm) tail, pick up 32 15° seed beads in assorted colors. Work 12 rows of single- or two-drop peyote to make a strip that is 32 beads wide and has six beads on each straight edge.

[2] Zip up (Online Basics) the ends to form a tube. Remove the stop bead, and end the tail.

[3] Exiting one end of the tube, pick up an accent bead and one or three 15°s. Sew back through the accent bead and the tube (**photo n**), and repeat at the other end.

[4] Sew through the beadwork to exit the middle of the tube, pick up 12 15°s, and sew into the beadwork at one end of the necklace base (**photo o**).

Sew through the beadwork to exit an adjacent bead in the base, pick up 12 15°s, and sew through an adjacent bead in the tube (**photo p**). Retrace the thread path a few times, embellish the connection point as desired, and end the thread.

Toggle loop

[1] On 1 yd. (.9 m) of thread, center enough 11°s to make a loop that will accommodate the toggle bar (approximately 60). Tie the beads

into a ring with a square knot (Online Basics), and sew through the first 11°.

[2] Work two rounds of circular peyote stitch using 11°s, then work two rounds using 8°s.

[3] Thread a needle on the tail, and work two rounds using 11°s and one round using 8°s. Zip up the two edges to close the loop.

[4] Work as in steps 3 and 4 of “Toggle bar” to connect the loop to the other end of the necklace.

[5] Embellish the loop and the connection point as desired, and end the threads. ●

Jewelry designer

Connie Nabholz has been working in a variety of artistic mediums, including oil painting, pastels, metal clay, and wire, since 1972. She discovered that bead weaving was her true passion in 1998. Connie is fascinated with the structures and forms that she is able to achieve by stitching together tiny seed beads. To see more of Connie’s work, visit her Web site, ceejaycreations.com. You can contact Connie at connie@ceejaycreations.com.



Bead artist

Doretha Jones is a veterinarian who has found a second passion in lampworking. She began making beads in 2003 and has studied with many accomplished glass artists. Doretha also enjoys quilting, bead weaving, and working with metal clay. To see more of Doretha’s work, visit her Web site, drmeowbeads.com, or e-mail her at dvmeow@aol.com.



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