bedouin amulet

DESIGNER *of the Year*

Diane Fitzgerald

Diane Fitzgerald is a bead jewelry designer, author, and international teacher, but it doesn't stop there. Diane's skills are based on formal training in design, color, and communications, and she finds endless inspiration from her students as well. This issue's project marks her one-hundredth published article! Her twelfth book is *Diane Fitzgerald's Favorite Bead Projects* (Lark Crafts, 2012). Visit www.dianefitzgerald.com.

EVOKE THE RICH TRADITION of the amulet case, or prayer box, with this peyote-stitched Bedouin-inspired necklace.

MATERIALS

2 g silver size 15° Japanese seed beads (A)
15 g bright silver size 11° cylinder beads (B)
4 g dark silver size 11° cylinder beads (C)
2 silver 2mm seamless rounds
6 assorted Bali silver 7–10mm decorative beads
3 Bali silver 12×68mm dangles with assorted spacers, beads, bead caps, and tassels
114 Bali silver 4mm daisy spacers (D)
2 Bali silver 8×4mm bead caps
1 silver 6×12mm lobster clasp
6 silver 1" eye pins
4 silver 4.5mm jump rings
3 silver 6mm soldered jump rings
17" of silver 3×4.5mm textured chain
1 wood ½ × 2⅜" cylindrical needle case
Gray size D nylon or smoke 6 lb braided beading thread
Microcrystalline beading wax

TOOLS

Scissors
Size 12 beading needle
Thread burner or lighter
2 pairs of chain- or flat-nose pliers
Round-nose pliers
Wire cutters

FINISHED SIZE: **22¼"** (NECKLACE); **3¼ × 3⅛"** (CASE)

1) TUBE COVER. Use odd-count peyote stitch to form a base strip, embellish the strip with short daisy-spacer fringe and the dangles, then zip the beadwork together around the needle case:

Base: Use 6' of waxed thread, B, and C to form a strip of odd-count peyote stitch 45 beads wide and 54 rows long, following the pattern in **Fig. 1**. Secure the thread and trim.

Fringe: Cut 6' of thread and slide a needle to the center. Bring the ends together and wax well. Knot the ends together with an overhand knot. Trim the tails 1mm from the knot and use a lighter or thread burner to slightly melt them. Anchor the thread in the beadwork, exiting the last C of Row 3. String 1D and 1A; pass back through the D and through the last C exited to form a fringe (**Fig. 2**). Weave through beads to exit from the next C in the row. Repeat to add fringe to every C except those in Row 51. *Note:* It's okay if your thread shows on the wrong side of the beadwork since it will face the needle case;

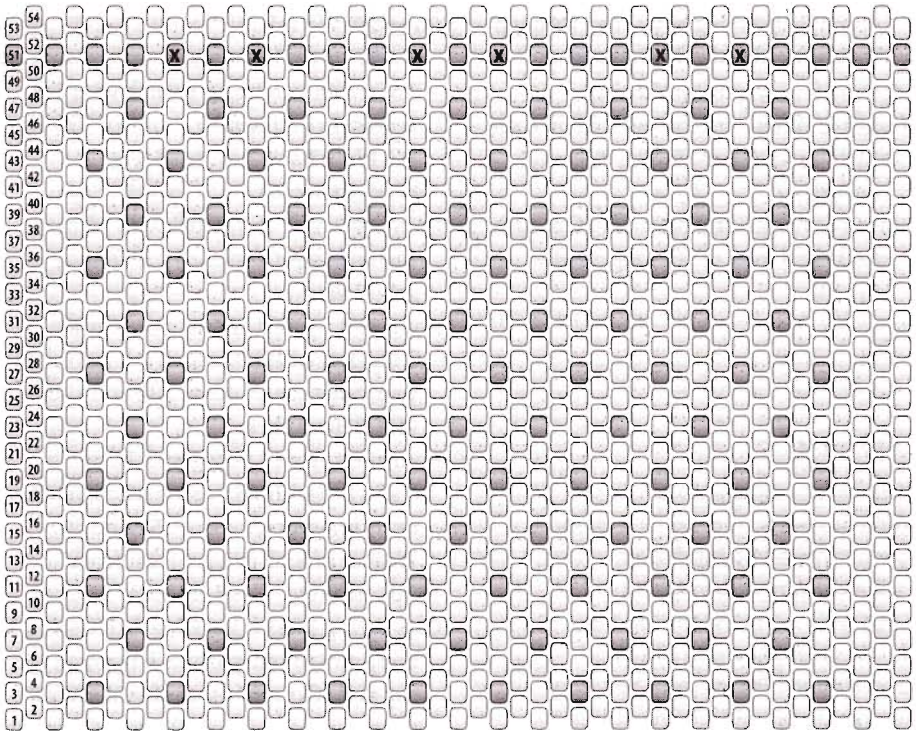

Fig. 1: Stitching the base

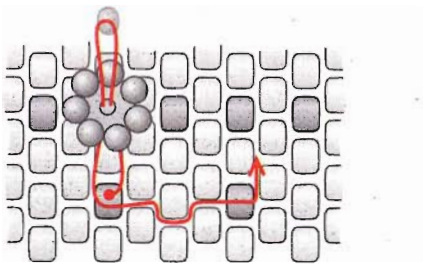

Fig. 2: Forming the first fringe

Fig. 3: Adding the first dangle

Fig. 4: Sewing on the square-stitched band

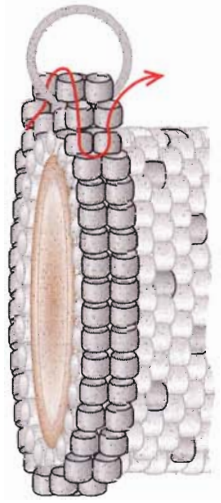

Fig. 5: Adding the loop to the band

if desired, you may skip passing through beads and just sew through the next C. Weave through beads to exit toward the beadwork from the C where the first X is marked in Row 51 of **Fig. 1**.

Dangles: *String 5C and 1 dangle; skip 1C of Row 51 and pass through the next C to form a loop. Weave through beads of Rows 50 and 51 to exit the fourth C from the last one exited (**Fig. 3**). Repeat from * twice to add all 3 dangles. Weave through beads to exit from the final B of Row 54.

Zip: Wrap the beadwork around the needle case so Rows 1 and 54 interlock. Zip the beads together to form a seamless tube. Secure the thread and trim. Set aside.

2) **BANDS.** Use 3' of waxed thread to square-stitch a strip 40C wide and 2 rows long. Securely whipstitch the band to one edge of the peyote-stitched tube (**Fig. 4**). Join the ends of the band using square stitch. Add a square-stitched loop that's 4C wide and 2 rows long to the band opposite the dangle row; before connecting, add one 6mm ring (**Fig. 5**).

Repeat this entire step at the other end of the tube.

3) **END CAPS.** Work circular peyote stitch to form tube ends:

Round 1: Prepare 6' of new thread as in Step 1, Fringe. String 5C; slide the beads to within 1" of the knot, separate the strands between the beads and the knot, and pass the thread between the strands. Pass back through the last bead to form a circle.

Round 2: String 1C and pass through the next C of Round 1; repeat four times for a total of 5C. Step up for the next and subsequent rounds by passing through the first bead added in the current round (**Fig. 6, purple thread**).

Round 3: Work 5 stitches with 1B in each stitch for a total of 5B (**Fig. 6, green thread**).

Round 4: Work 5 stitches with 2C in each stitch for a total of 10C (**Fig. 6, blue thread**).

Round 5: String 1C and pass through the next C of Round 4, then string 1B and pass through the next C of Round 4; repeat four times for a total of 5B and 5C (**Fig. 6, red thread**).

Round 6: Work 10 stitches with 1B in each stitch for a total of 10B (**Fig. 7, black thread**).

Round 7: Work 1 stitch with 1B and 1 stitch with 2C; repeat four times for a total of 5B and 10C (**Fig. 7, purple thread**).

Round 8: Work 1 stitch with 1B and 1 stitch with 1C. Work 2 stitches with 1B in each stitch and 1 stitch with 1C; repeat three times for a total of 10B and 5C. Work 1 stitch with 1B (**Fig. 7, orange thread**).

Round 9: Work 15 stitches with 1B in each stitch for a total of 15B (**Fig. 7, green thread**).

Round 10: Work 1 stitch with 2C and 2 stitches with 1B in each stitch; repeat four times for a total of 10B and 10C (**Fig. 7, blue thread**).

Round 11: Work 1 stitch with 1C and 3 stitches with 1B in each stitch; repeat four times for a total of 15B and 5C. Weave through beads to exit from Round 1 (**Fig. 7, red thread**).

Cap: String 1 bead cap (wide end first) and one 2mm round; pass back through the cap and 1C on the other side of Round 1 to center the cap (**Fig. 8**). Weave through beads to exit from Round 11.

Bedouin Women's Traditional Jewelry

One may find this reproduction of a Bedouin prayer box satisfying because it signifies the continuation of centuries of Bedouin women's traditional jewelry. A woman's collection might begin with jewelry purchased by her father, who used the dowry paid by the groom to secure the marriage arrangements. Silversmiths custom-made pieces for the bride to wear on her wedding day, and wedding guests would adorn her with kilos of silver jewelry, including silver chains with coins, necklaces, bracelets, and anklets. The jewelry became the woman's property and was thus like a savings account, which she could draw upon as needed.

TECHNIQUES

flat and circular peyote stitch
fringe
square stitch
wireworking

See p. 94 for helpful technique information.

PROJECT LEVEL ◗◗◯

See p. 4 for project-level information.

Beadwork Magazine: The Best in Beaded Jewelry Design

Aug 27, 2012 by Jennifer VanBenschoten

I can still remember what inspired me to create my first original beaded jewelry design. I was flipping through a book about antique jewelry, and one of the photographs caught my attention. It was an antique seed pearl necklace made up of three components that were linked together with strands of faceted glass beads from the late 1800s. It was such a beautiful beaded necklace, I just had to try to re-create it with seed beads! After a little bit of experimentation and a lot of broken beading needles, I finished my very first original beaded jewelry design -- my Victorian Infinity Necklace.

At the urging of my mother and some friends, I submitted the project to *Beadwork* magazine for their consideration. I never, in a million years, dreamed that they would accept it for publication and pay me for it, as well! That was the beginning of my obsession with beaded jewelry design, and today, almost ten years later, I am the proud owner of dozens of sketchbooks where I jot down all my ideas for new beading projects and seed bead patterns.

There are infinite possibilities when it comes to beaded jewelry design. And for the best in artistic and technically challenging seed bead patterns, I don't think there's a better reference than *Beadwork* magazine. Check out this preview of three of my favorite beaded jewelry designs from the October/November issue of *Beadwork* magazine:

How's this for a few of my favorite things? Crystal bicones and Tila beads mix effortlessly in Kassie Inman's Quilt Cuff bracelet. The structure of this beaded cuff bracelet is perfect for learning how to combine two-holed beads with classic crystal beads. Kassie's beaded jewelry designs are both fashionable and educational!

And speaking of structure, I am completely in love with Designer of the Year Diane Fitzgerald's Bedouin Amulet project. Ever since I started beading, I've loved the challenge of translating antique and ancient metal jewelry into their seed bead equivalents, and Diane's mastery of beaded jewelry design is obvious in this beautiful advanced beaded necklace project.