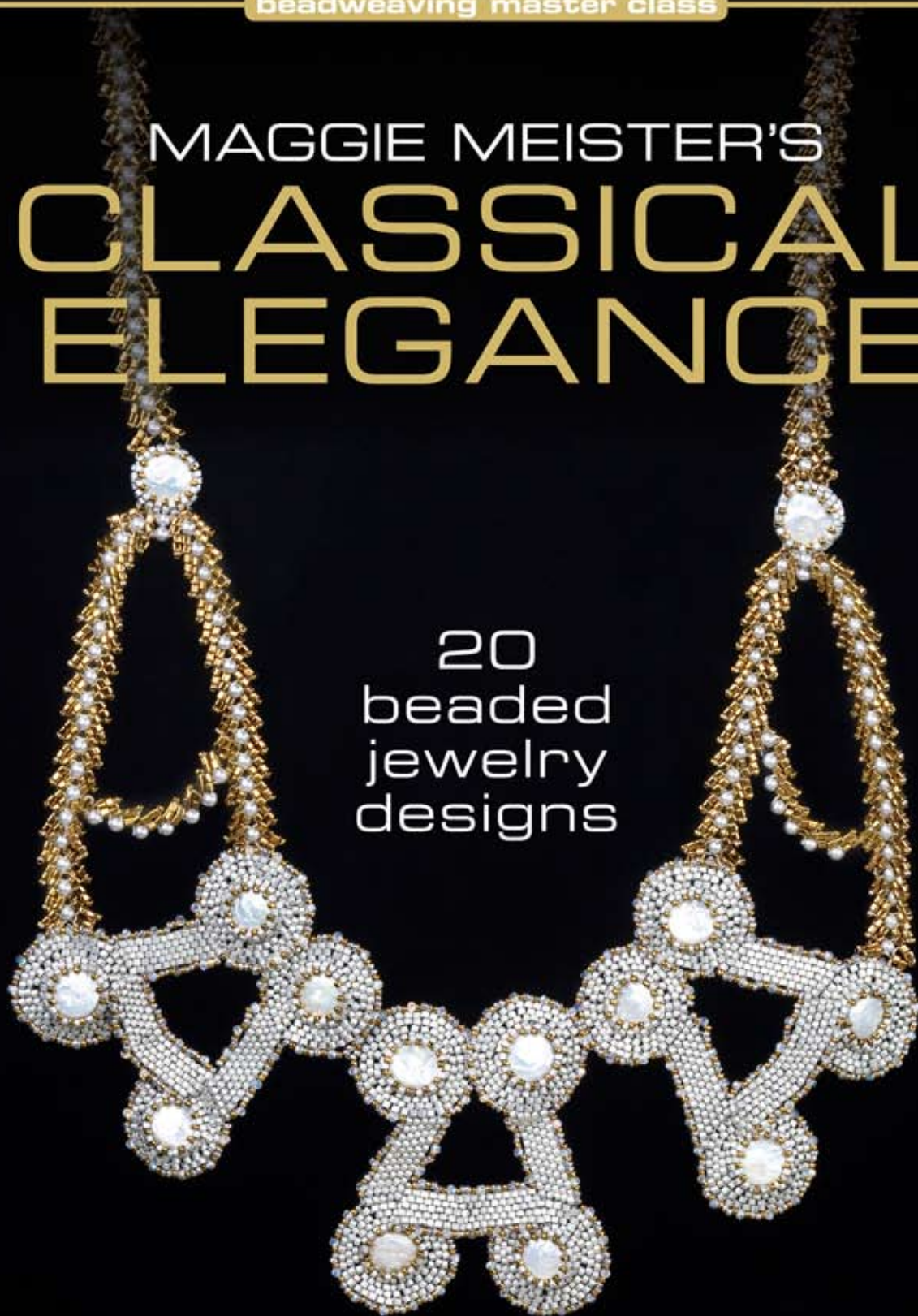


# MAGGIE MEISTER'S CLASSICAL ELEGANCE

20  
beaded  
jewelry  
designs



*"Maggie Meister's Classical Elegance will stand at the head of the pack. It is destined to become a classic."*

— NanC Meinhardt

# ARTEMISIA EARRINGS

The magnificent knot patterns in the marble floors of Santa Maria Maggiore in Rome provide the inspiration for these earrings. This type of geometric mosaic inlay is attributed to the Cosmati family from twelfth-century Rome.

Right angle weave circles join to form a three-dimensional component.



## SUPPLIES

Basic Beading Kit (page 11)

Size 15° round seed beads:

Color A, shiny metallic gold, 5 g

Color B, matte amethyst, 3 g

Color C, shiny metallic garnet, 3 g

Color D, mix of metallic and  
matte medium blue, 3 g

Color E, matte metallic gold, 1 g

Size 11° cylinder beads, matte  
metallic gold, < 1 g

2 round garnets, 4 mm

2 pear-shaped freshwater pearl  
drops with vertical holes,  
10 x 15 mm

2 earring posts with 10-mm pads

2 ear nuts

## FINISHED SIZE

3<sup>1</sup>/<sub>8</sub> inches (7.9 cm) long

## ► Rings

The rings are stitched with right angle weave in colors B, C, and D, and outlined in color A. Each ring is made in two halves, which are then zipped together.

### First Ring

**1** Begin by making a strip of right angle weave seven units wide by 19 units long

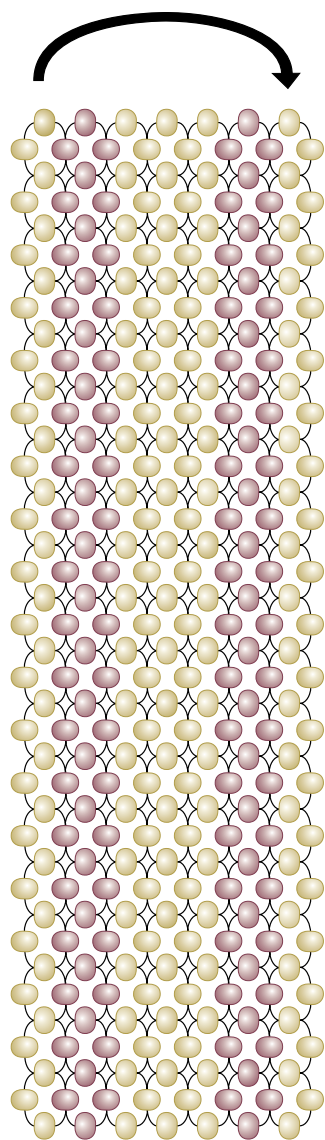


figure 1

using A and B, and following the pattern in figure 1.

**2** Fold the piece in half widthwise and ladder stitch the matching beads on the long ends together.

**3** Once the long open end has been closed, pass through the ladder-stitched beads along one edge as shown in figure 2, and then pass through the beads along the other edge to create a curve. This is the first half of one ring.

**4** Repeat steps 1 through 3 to complete the second half of the first ring.

**5** To complete the ring, zip both sides of the two halves together following the color pattern.

**Note:** I'm often asked why I don't make one complete circle or other component in structural right angle weave. It's just easier to control tension when working with smaller pieces.

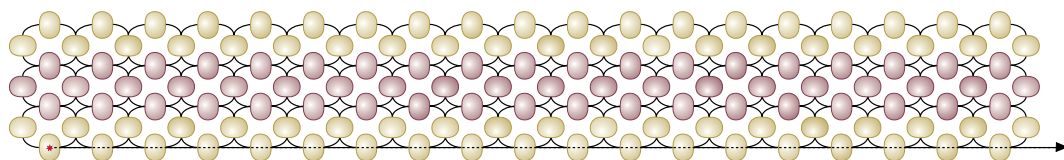


figure 2



figure 3

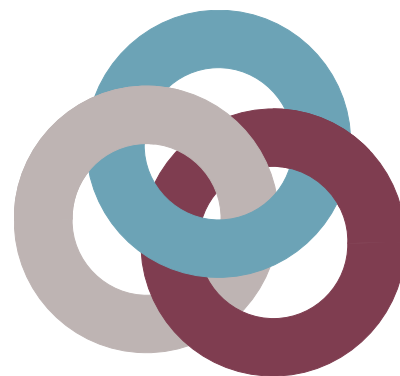


figure 4

### Second and Third Rings

As noted in step 2 below, it's important to tack the three circles together in their interlaced configuration before putting the piece down.

**1** Follow steps 1 through 4 for the First Ring, but use C for the inside color. Zip one end of the ring halves together but leave one end open so that it can be connected to the first ring. Place the open end of the second ring over the first ring as shown in figure 3 and zip the remaining end of the ring closed. The two rings are now joined.

**2** Follow steps 1 through 4 under First Ring, using D for the inside color, and zip one end of the ring halves together. Place the two joined rings flat on the work surface and interlace the third ring as shown in figure 4. *Don't let go of the piece!* Hold the work firmly and zip the open end of the third ring together.

## ► Secure the Rings

If it's possible to pass the needle through beads on the ring to join, do so. If this isn't possible, catch threads between the beads until the three circles are firmly attached to each other at all overlapping points.

## ► Embellish

To give the component definition, use 15° Es to stitch in the right angle weave ditch along the outer edges on both sides of the component.

## ► Earring Post

The post with the 10-mm pad is "captured" with circular peyote as follows.

**Rows 1–6** Using size 11° cylinder beads, make a circular peyote piece of six rows.

**Rows 7 and 8** Work regular peyote without increases, stepping up at the end of each row. Notice how the piece begins to form a cup and wrap around the back of the 10-mm pad (figure 5).

**Row 9** This is a decrease row. \*Pick up one bead and pass through the next bead in row 8. To make a gradual decrease, pass

through the next bead in row 7, then the next bead in row 8. Repeat from \* around, stepping up through the first bead added in this row. Place the post with the pad face down into the cup and hold it securely.

**Row 10** \*Pick up two beads and pass through the next bead in row 9. Repeat from \* around. Step up through three beads at the end of the row (the last bead of row 9 and the first two added in this row).

**Row 11** \*Pick up one bead and pass through the next two beads added in row 10. Repeat from \* around. Step up through three beads at the end of the row (the last two beads of the previous row and the first bead added in this row).

**Row 12** Work regular peyote with no increases or decreases and the beadwork should hold the pad securely. If necessary, complete one more regular row.

## ► Embellish

Embellish the post with a garnet in the center encircled with 15° As, and add three rows of three-bead picots as follows, referring to figure 6 for all steps.

**1** Anchor the garnet in the center of the beadwork using a figure-eight anchor.

**2** Following the layout in figure 6, add 15° As around the garnet by stitching in the ditch.

**3** With the thread exiting a bead in row 4, \*pick up three Ds and pass through the next bead in row 4. Repeat from \* five more times to complete the row.

**4** With the thread exiting a bead in row 5, \*pick up one E, one B, and one E; pass through the next bead in row 5. Repeat from \* 11 more times to complete the row.

**Note:** You will be splitting the pairs of beads that were added in row 5, passing through them individually, and adding embellishment beads between.

**5** With the thread exiting a bead in row 6, work as for row 5, replacing B with C.

## ► Final Touches

**1** Attach the post to the ring component by ladder stitching three beads on the edge of the post to three beads on the top edge of the third circle.

**2** Add a drop to the bottom where the two circles meet. Pass through an edge bead on the first circle, pick up two As, one B, two As, the drop, and one A. Pass back through the drop and one A. Pick up one A, one B, and two As. Pass through the corresponding bead of the second circle. Repeat the thread path and secure.

Follow all of the steps above to make the other earring. You may either make it the same as the first earring or switch the position of the bottom two rings for symmetry while wearing, as shown in the sample.

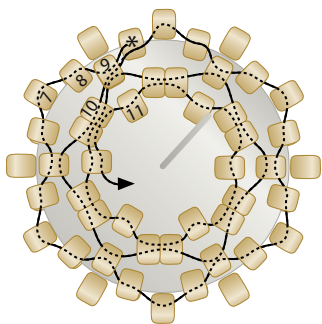


figure 5

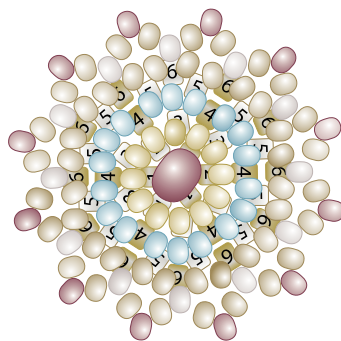


figure 6

## Blanks

I used a brass blank for the Matriarchs' Cuff (page 31). The blank has a square indent in the center and the sides taper at the ends to a soft curve.



## Tools

Here's more information about the items I always keep on hand.

### Needles

There are many needle manufacturers. I prefer English beading needles because they're slightly thinner and don't break as easily as others.

### Beading Needles

Beading needles come in a variety of sizes from 15 (thinnest) to 10 (thickest). I've even seen size 16 needles, but they're hard to come by. (I've often wished I had a size 16 when working with size 22° vintage beads!) I generally use size 10 beading needles with size 11° cylinder and round seed beads. I also use sizes 12 and 13 when working with smaller beads and semiprecious stones because it's easier to pass a thinner needle through the holes.

### Sharps

These needles are shorter than beading needles, and although I don't like beading with them all the time, I love to use them when joining components or for getting into tight spaces because they don't break as easily as beading needles do.

## Pliers

I always carry flat-nose pliers with me and use them to grab a needle that's stuck in a bead. Simply grasp the tip of a stuck needle and *gently* pull. I like to use the small version of these pliers.



## Beading Surface

The velour bead mats sold at your local bead store are the most popular beading surface. They keep the beads from roaming. My favorite beading mat comes in a plastic case 11½ x 15 x 1 inches (29.2 x 38.1 x 2.5 cm). It has velour mats on both sides of the case and it snaps shut to hold a project in place.

## Scissors

I use high-quality embroidery scissors to cut threads such as Nymo and One-G, and cheaper scissors for cutting braided beading threads, which will quickly dull the edges of the scissors.

## Scoops

I use scoops to pick up little seed beads on the beading surface, and there are several styles on the market. My favorite is the metal triangle; it's easier to pick up beads with a metal edge than a plastic one. The points on the triangle are very sharp, so I often use a point to sort beads that have gone astray.



## Task Lamp

My task lamp is as important as my beads. Nothing is more frustrating than not having good light when working! I use a portable full-spectrum task lamp both at home and on the road.

## Press'n Seal

Some hollow beaded components need an armature or stuffing so they don't collapse. A few of the projects in this book have such components, which I stuff with Press'n Seal. It's designed as a plastic wrap but it also has some adhesive qualities that help in shaping components. I tear or cut small pieces, roll them into balls, and place them inside the components.

## Storage Box

When I'm designing a project, more often than not the first few pieces are not exactly what I was looking for in terms of color or shape. I have a box (or two) that I store these pieces in. I visit this box periodically and often find new designs or components for a different project—what doesn't work for one often works for another.

## Basic Beading Kit

In addition to the project-specific materials listed with each design, there are some things you should keep on hand for all of your beading projects. These are components of the Basic Beading Kit that appears at the head of the supply list for each project.

### Size 10, 12, and 13 beading needles

### Sharps needles

### Thread in a variety of colors

### Scissors

### Thread conditioner

### Beading surface

### Scoops

### Pliers

### Good lighting