Sabine Lippert started her career as a physician. Since discovering high-quality beads, she beads before work and continues after returning home, fascinated by the colors, the sparkle, the shapes, and the endless possibilities. This is her second book. Sabine lives in Bonn, Germany.

Leading European beader and teacher Sabine Lippert makes your beaded jewelry fantasies come true! This special book in the Beadweaving Master Class series includes Sabine's most dazzling and romantic designs, from a sparkling pendant of golden rivolis and large deep-green pearls to a necklace featuring a netting of silver seed beads that enfolds pale violet pearls and eggplant-colored beads. Her beautiful, inventive projects evoke the Gilded Age—but with contemporary, wearable designs for today's beaders. All of the pieces are made using the most popular stitches in beadwork: peyote and right angle weave. Sabine completes her Master Class by describing her approach to design and presenting gallery images of her own work, as well as jewelry from some of the artists she most admires, encouraging you to branch out in your own beadwork!
Sabine Lippert’s
BEADED FANTASIES
30 Romantic Jewelry Projects
INTRODUCTION............................................................. 8

CHAPTER 1: SUPPLIES AND TECHNIQUES ..........10

CHAPTER 2: EMBELLISHED BASES................17
  Art Deco Necklace ............................................ 18
  Cubic Dots Bracelet ........................................ 21
  Little Lantern Earrings ................................... 24
  RAW Ribs Bracelet ......................................... 26
  Grace Bracelet ............................................... 30
  Verticals Bracelet .......................................... 33
  XXOXX Bracelet ............................................ 36

CHAPTER 3: BEZELED STONES..................39
  Les Fleurs Necklace ........................................ 40
  La Fleur Bracelet .......................................... 45
  Queenie Bracelet .......................................... 48
  Medal Pendant ............................................. 51
  Petit Carré Choker ....................................... 56
  Floral Cascade Choker ................................ 60
  Sweet Eighteen Earrings ............................... 66
  Amazon Jewel Pendant .................................. 69
  Double Star Earrings ................................... 74
  Milady Pendant ........................................... 77
CHAPTER 4: A QUESTION OF ARCHITECTURE ..... 81
  Cher’s Earrings .................................................. 82
  I Can’t Dance Earrings .......................................... 85
  Three Crosses Necklace ........................................ 88
  Scheherazade Pendant ........................................... 91
  Aisha Earrings .................................................... 94
  Nathalie Pendant .................................................. 96
  Scheherazade Bangle ............................................. 100

CHAPTER 5: PEARL CENTERS .......................... 103
  Spikey Tops Bracelet ............................................ 104
  Volcanoes Necklace ............................................ 107
  Purple Rope Necklace ......................................... 111
  Granada Brooch ................................................. 115
  Granada Earrings ............................................... 118
  Sparkling Tops Necklace ..................................... 121

CHAPTER 6: SABINATION NATION, OR HOW ONE BEADER APPROACHES DESIGN ........... 124

  Gallery .............................................................. 131
  Author Gallery ................................................... 138
  About the Author ............................................... 142
  Acknowledgments ............................................... 142
  Index ............................................................. 143
PURPLE ROPE NECKLACE

This rope is kind of an endless Scheherazade. While experimenting with the Scheherazade Bangle, I kept wondering how I might connect the beads to make the finished piece flexible. Purple Rope Necklace is made of two different beaded beads, a long one and a short one, that are covered and joined together with netting. If you want to make a bangle, I recommend you use only the small beaded beads.

SUPPLIES

235 silver fire-polished beads, 3 mm
250 iris purple fire-polished beads, 4 mm
85 lavender glass pearls, 6 mm
Size 11° silver seed beads, 8 g
Size 15° silver seed beads, 15 g
Size 8° iris purple seed beads, 4 g
2 silver jump rings, 4 mm
1 silver clasp
FireLine, 6-pound test
Size 12 beading needle
Small sharp scissors
2 pairs of flat-nose pliers

FINISHED SIZE

17½ inches (44.5 cm), not including clasp
**Small Beaded Bead**

1. String five 3-mm fire-polished beads and pass through the first bead strung to form a ring. Weave twice more through all the beads. This forms the base ring.

2. String one 4-mm fire-polished bead, one pearl, and one 4-mm fire-polished bead. Weave again through the bead from which the thread originally exited, then forward through the next bead in the basic ring (figure 1). *String one 4-mm fire-polished bead and one pearl, then weave through the fire-polished bead from the previous step and the one in the base ring from which the thread originally exited, then weave forward through the next bead in the basic ring. Repeat from * until you’ve made four RAW units. The last unit will close the circle. After the fourth unit, weave forward through the 4-mm fire-polished bead in the first unit. Pick up one pearl and weave again through all four beads in the last unit. End with the thread exiting a pearl. Weave twice through the five pearls; they serve as the base ring for the next row of five RAW units.

3. String one 4-mm, one 3-mm, and one 4-mm fire-polished bead and pass again through the pearl from which the thread exited. Weave forward through the next pearl. Continue making RAW units until the row is finished. At the end, weave once through the five 3-mm fire-polished beads. The base of the small bead is now finished.

4. In the second layer, you’ll fill the gaps at the crossing points of the base. The first group will be added in a horizontal circle. With the thread exiting a 3-mm fire-polished bead, pick up one 11° and pass through the next 3-mm fire-polished bead. Repeat four more times to complete the ring. Pass through a 4-mm fire-polished bead, pick up one 3-mm fire-polished bead, and weave down through the next 4-mm fire-polished bead (vertically). Weave forward through a 3-mm fire-polished bead, then up through the next 4-mm bead. Add one 3-mm bead, and then weave up through the next 4-mm bead. Continue like this until you’ve covered the five crossing points in the middle of the bead. At the other end of the bead, add one 11° seed bead between each of the five 3-mm fire-polished beads. Figure 2 shows a partial view of the side of the bead.

5. The next layer is netting that’s connected only to the beads in the second layer, which were added in step 4. For the small beads there are three netting rows. With the thread exiting an 11°, string two 15°s, one 11°, and two 15°s, and pass through the next 11° to form an arc. Repeat to build four more arcs, then weave forward so the thread exits the 11° in the first arc (the beads are outlined in red in figure 3, which is a side view). Now you’ll bead rings around the pearls (outlined in green in figure 3). String three 15°s and one 11°, then pass through the next 3-mm fire-polished bead. *String one 11°, three 15°s, one 11°, three 15°s, and one 11°, and pass through the 3-mm fire-polished bead on the other side of the pearl, forming a large arc around the pearl. Complete the ring by adding one 11° and three 15°s, and pass through the 11° where
the ring started. Weave forward to a 3-mm fire-polished bead beside the next pearl, which is the starting point for the ring.

**Note:** The rings around this and the next three pearls begin from a fire-polished bead instead of an arc—it’s just easier this way. Bead rings around the four pearls, then weave forward so the thread exits an 11° of the large arc around the pearl. String two 15°s and pass through the 11° in the ring at the end. String two 15°s and weave through the 11° in the next large arc (these beads are outlined in purple in figure 3). Repeat four more times to complete the ring. The small bead is now finished.

**Large Beaded Bead**

1 These are beaded in basically the same way as the small beads, but the number of RAW rows is larger. Begin with five 3-mm fire-polished beads in the basic ring, as you did for the small bead. For the first unit in the first row, string one 3-mm, one 4-mm, and one 3-mm fire-polished bead. Continue the row as described in step 2 on page 112. At the end, weave through the five 4-mm fire-polished beads on top.

For the first unit in the second row, string one 4-mm fire-polished bead, one pearl, and one 4-mm fire-polished bead. Continue as for the previous the row and at the end weave through the five pearls. Now bead a third row with only 4-mm fire-polished beads, and a fourth row with only 3-mm fire-polished beads.

For the next layer, add one 11° (horizontal) between each of the five 3-mm fire-polished beads. In the next horizontal line, add one 8° between each of the five 4-mm fire-polished beads. In the middle of the bead, add 3-mm fire-polished beads in a vertical direction, as shown in figure 4. Add one 8° between each of the 4-mm fire-polished beads in the next horizontal layer, then one 11° between each of the 3-mm fire-polished beads in the last horizontal layer.

2 Refer to figure 5 to add netting to the bead as follows. With the thread exiting a 3-mm fire-polished bead, string two 15°s, one 11°, and two 15°s; pass through the 3-mm fire-polished bead again to form an arc. Repeat four more times around the bead. Weave forward so the thread exits the 11° in the first arc. The beads added in this step are those at the top of the illustration, outlined in red.

For the second row, string two 15°s, pass through the 8°, string two 15°s, and weave through the 11° in the next arc. Repeat until the ring is finished and end with the thread exiting an 8° seed bead. The beads added in this step are near the top of the illustration, outlined in green.

The third row is another row of arcs. String three 15°s, one 11°, and three 15°s, and pass through the next 8°, forming an arc. Repeat four more times to finish the ring; end with the thread exiting the 11° in the first arc added in this row. The beads added in this step are above the center of the illustration, outlined in red.
The next row adds arcs around the pearls. Starting from the 11°, string four 15°s and pass down through the vertical 3-mm fire-polished bead. String four 15°s, one 11°, and four 15°s, and pass through the 3-mm fire-polished bead on the other side of the pearl. Complete the ring by stringing four 15°s, then pass through the 11° where the ring started. The beads added in this step are around the center pearl, outlined in green. Weave forward through the 3-mm fire-polished bead. Note: The rings around this and the next three pearls begin from a fire-polished bead instead of an arc—it’s just easier this way. Bead rings around the four pearls, then weave forward so the thread exits an 11° in the large arc around the pearl.

String three 15°s and pass through the 8° in the next horizontal ring, then string three 15°s and pass through the 11° in the large arc around the next pearl. Repeat four more times to complete the ring. The beads added in this step are just below the center, outlined in red. End with the thread exiting an 8° bead in the ring.

The next row is another arc row. String two 15°s, one 11°, and two 15°s, and pass through the next 8°, forming an arc. Repeat four more times around the ring. The beads added in this step are near the bottom, outlined in green. Weave forward to exit an 11° bead in an arc.

In the last row, connect the arcs to the 11°s on the base as follows. String two 15°s and pass through the next 11° on the base ring, then string two 15°s and pass through the 11° in the next arc. The beads added in this step are at the bottom of the illustration, outlined in red. Repeat four more times to complete the ring.

Join the Beads

1 Attach the large bead to the small one with simple netting as follows. Starting from the size 11° seed beads of the large bead (the ones in the base ring, between the 3-mm fire-polished beads), string two 15°s, one 11°, and two 15°s; pass through the next 11°, forming an arc. Repeat four more times. Weave forward so the thread exits the 11° in the first arc. Add a second and third row of arcs (with the same bead count) attached to the 11°s in the previous arc.

With the fourth row, attach the netting to the short bead as follows. With the thread exiting an 11° in an arc in the last row added, string two 15°s and pass through the 11° on the base ring of the small beaded bead. String two 15°s and pass through the 11° in the next arc. Repeat until the netting is attached to the previous bead.

2 Continue beading, alternating small and large beads, attaching each to the previous one. The necklace shown consists of nine small and eight large beads.

3 To attach the clasp, you’ll need to add two short arcs of beads to each of the open ends of the first and last sections. Each strand is made of six 15° seed beads woven between the 11°s of the second layer. Attach the jump rings to the strands, then attach the clasp ends to the jump rings.
Now you can create an assortment of exquisite jewelry by acclaimed beader Sonoko Nozue. Part of the Beadweaving Master Class series, *Japanese Beadwork with Sonoko Nozue*, gives you an introduction to the materials, tools, techniques, and stitches you’ll use, followed by 25 sophisticated yet simple projects, from Lily—a pair of earrings inspired by the shape of a lily flower—to Night Dew—a reversible bracelet featuring shimmering bicones.

**Praise for Japanese Beadwork with Sonoko Nozue**

"Rachel Nelson-Smith has one of the most unique creative voices in beading. She cleverly relates her method of designing jewelry to her experience as a jazz vocalist, drawing comparisons between the two art forms. You’ll be treated to a series of beautifully designed projects with multiple color variations to entice your imagination. Rachel possesses exciting skills in design, a sophisticated color palette, and an eye for detailed illustration—all of which make this book a visual treat as well as an invaluable learning resource!" — Marcia DeCoster

"This is an incredible book! I’ll say that again: This is an incredible book! From the moment I saw her bracelet Swing Time, I knew Rachel was an especially talented bead artist with a unique creative vision, but, oh my! These constructions are solid and sensational, a true reflection of their creator. We can all learn a great deal from this young genius. Look through the book, indulge your wonder, and then have a blast with the projects." — Alice Korach

"What a refreshing take on beadwork! You will love Rachel Nelson-Smith’s unique point of view. It’s pleasing to the eye and will make you long to hear her sing while you bead the projects in this innovative book." — Jeannette Cook

"As a visual and performing artist, I celebrate Rachel Nelson-Smith’s new addition to the beader’s arsenal. This well-written, beautifully photographed, and easy-to-understand primer not only serves as a text for inventive projects but gives insight into Rachel’s process and her creative gift. The improvisational spirit of the jazz singer and the aesthetic accomplishments of this jeweler have created a worthy read for all beaders." — Joyce Scott
Leading European beader and teacher Sabine Lippert makes your beaded jewelry fantasies come true!

This special book in the Beadweaving Master Class series includes Sabine’s most dazzling and romantic designs. From a sparkling pendant of golden rivolis and large deep-green pearls to a necklace featuring a netting of silver seed beads that enfolds pale violet pearls and eggplant-colored beads. Her beautiful, inventive projects evoke the Gilded Age—but with contemporary, wearable designs for today’s beaders.

All of the pieces are made using the most popular stitches in beadwork: peyote and right angle weave. Sabine completes her Master Class by describing her approach to design and presenting gallery images of her own work, as well as jewelry from some of the artists she most admires, encouraging you to branch out in your own beadwork!

Praise for Sabine Lippert’s Beaded Fantasies

“Sabine Lippert’s use of pearls, crystals, and seed beads, with innovative thread paths, results in beautifully encrusted jewels that are infinitely wearable. The way she shares her design approach of evolving pieces of beadwork into a variety of designs encourages readers to take their own design journeys. We can be thankful that Sabine’s long craft history led her to beads.” — Marcia DeCoster

“Every so often a beader comes along who just stands out from the crowd. When I first saw Sabine’s work, I knew it was very special. She’s the kind of artist who brings a mastery to her work and raises the bar for all beaders. Unique, amazing, gorgeous, stunning, glamorous, elegant—all of these words describe Sabine’s book. Every piece is exquisite and beautifully made and will have beadweavers wanting to make every one. The problem will be in deciding which to make first!” — Suzanne Golden

“Sabine Lippert is one of the most innovative bead artists. She was truly inspired with this amazing book! The projects are fabulous and the how-to illustrations are perfection. I believe people will want to create these projects over and over again, playing with various colorways. This book is destined to be in every beadweaver’s library and referred to repeatedly.” — Sherry Serafini

“From my first glance at Sabine’s beadwork in 2009, I became a fan. These pages reveal a passion for beadweaving to be reckoned with and a desire to share knowledge with others. Although the projects appear intricate and complex, the simple language and illustrations make for a successful, pleasant experience while beadworking. Take it from one who finds following directions challenging—these are indeed easier than they look!” — Rachel Nelson-Smith

ISBN 978-1-4547-0246-7
$27.95 | Can. $33.95