



Micro~Macramé Jewelry

Tips and Techniques for
Knotting with Beads



Joan R. Babcock



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by
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Illustrated by Jeff Babcock

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Introduction

The Art of Knotting

Knots have always been a part of our lives. Their many practical uses are well known, but in the hands of a skilled artisan, they can also be beautiful. The art of decorative knotting, in all of its various expressions, has been around for centuries and spans many cultures. We're now enjoying a renewed interest in knotting as an art form, spurred on in part by the popularity of beadwork. In a hurried and stressful world, the art of knotting offers a relaxing antidote in the form of a contemplative and satisfying mode of artistic expression.

In the 1960s, the era of tie-dye and flower power, I made my first macramé belt from a project in a *Lady's Home Journal*. From the beginning, I was fascinated with the design possibilities of knotting. Jute plant hangers and wall hangings soon followed, as did knotted shell necklaces and waxed linen watchbands that I sold at a hippie shop on Miami Beach. For better or for worse, the macramé of the '60s and '70s still typifies what the word means to many people. But as with any craft, the materials that are used and the skill of the maker will ultimately determine the results. Since those early days, the materials and possibilities of macramé jewelry have evolved. Clunky plastic beads and jute have given way to silky "micro" cords, delicately adorned with fine beads and collectables. With finer materials and a fresh approach, it is now possible to achieve a contemporary look with this time honored technique.

The key to making beautiful micro-macramé jewelry lies in mastering just a few simple knots. These knots, when used in a variety of combinations and color palettes, create jewelry that is delicate and detailed, but not as complicated as it looks. The instructions and projects in this book are designed to teach you the basics of micro-macramé jewelry as I've come to know it, so that you will soon be able to follow your own creative path and design jewelry that incorporates macramé knotting with beads and various adornments.

Within this book are techniques and useful tips that I've garnered from over 20 years of creating jewelry and fiber art, using traditional macramé, Cavandoli knotting, and beading techniques. If you are new to knotting, I encourage you to take it slowly and get acquainted with each knot until you know them well. If you've done macramé before, it may be time for you to experience it in a whole new way. I hope that you will all grow to enjoy this satisfying craft as much as I have and soon be creating your own unique jewelry.

Happy Knotting!

Joan



Part One:

Micro-Macramé
Basics

Chapter 1

Materials for Micro Macramé

One thing I love about making micro - macramé and bead jewelry is that the materials and tools required are simple and relatively inexpensive. You don't need a lot of space or a special studio, just a desk or a table with enough room for you to spread out your materials. Along with that, you will need a comfortable chair and good lighting to avoid eye strain. Below is a list of some other essential supplies.

General Supplies

1. Knotting Board - You will need a surface on which to pin your work. I find that an 11" X 17" rigid **cork board**, 3/8" thick or thicker, works well. They are sold as small frameless bulletin boards and you can find them at many craft stores. The size doesn't need to be exact, but it should be large enough to rest comfortably on your lap while leaning against your desk. Too small and you won't be able to lean it against the desk, too large and it will be awkward. With any board, the most important feature is a surface that will hold your pins securely. Foam core, foam, or pillows should only be used in a pinch as they are not an ideal surface.

2. Sewing Pins - Standard small sewing pins (preferably with balls on the ends) work best. Avoid using T-pins and other large pins, they are too thick for our purposes and will obscure the vision of your work.

3. Embroidery Needles (Sharp) - These are used for getting out knotting mistakes and for embroidery and embellishment work. It's good to have a few in different sizes. Jeweler's tweezers can also be used for removing knots.

4. Scissors - I recommend that you invest in a high quality pair that is sharp and small enough to get into tight places. The Fiskars brand works well.

5. Utility Blade - A utility blade is a handy tool for cutting cord closely below beads and finishing knots. Remember, it's very important to mask all the sharp corners with a thick tape like duct tape before using a utility blade as a tool! Just leave a small area in the middle of the blade exposed for cutting.

6. Clear Nail Polish or Super Glue - Either of these can be used to coat finishing knots and keep them from coming undone. I prefer the nail polish because it's easier to control the application.

7. Fray Check - For ease in threading beads onto the nylon cord, coat about an inch at the end with Fray Check and let dry. Snip off the tip at a sharp angle. This creates a "needle" and makes it easier to pass the cord through the bead. Fray Check is found at fabric stores.

Chapter One

8. Glue - For adhering a lining to the back of some pieces, I use **Aleene's tacky glue**. For applications that require more security, such as adhering cabochons and earring posts to fiber surfaces, I use **E-6000**.

9. Double Sided Beading Tape - This is useful for adhering linings and excess cord to the back of your work.

10. Masking Tape - Helpful for keeping any loose tails of cord taped down and out of your way.

11. Pliers - Used for opening and closing jump rings and other jewelry findings.

12. Pig Suede or non-fraying Ultra Suede - I use this as a lining on the back of some pieces.

Cords for Micro Macramé

1. 18 Gauge Nylon - For most projects, I prefer to work with 18 Gauge Nylon cord. It is primarily used in industry for carpet and upholstery, and is strong and sturdy with a silky look. C-Lon Bead Cord is a good choice and comes in a wide range of colors. Other brands include Conso, Mastex, and Stringth #5. Different brands have slightly different textures so try them all to see which ones you prefer. I recommend that you inquire at your local bead store and research the internet for sources.

2. Waxed Linen - Like its name implies, waxed linen has a waxy coating which causes it to hold the knots very well (sometimes too well if you make a mistake!) It tends to have irregularities and variations in width so it generally requires beads with larger holes. The drawback is that the wax can melt in high temperatures and darken in color. Choose 3 or 4 - ply width for jewelry.

Other "micro" cords include hemp and waxed cotton. Embroidery floss or silk cord can also be used but the texture is very soft and I find it more difficult to work with. For information about measuring out cord and dyeing nylon cord, see the Design Essentials chapter.

Beads and Embellishments

Beads and embellishments will add another dimension of style, color, and texture to your pieces. The possibilities are limitless. But the huge array of beads on the market can be delightful or just plain overwhelming. Almost any type of bead can be used in micro - macramé jewelry as long as it has a hole that is large enough to accommodate one or more strands of the cord. 4 - ply Waxed Linen tends to be thicker than 18g. nylon and has irregularities which cause the cord to be thicker in some places than others. For most beaded projects I prefer the nylon cord.

The following is a brief list of beads and embellishments that work well with micro - macramé cords.

1. Seed Beads and Pony Beads - Size 10° and 11° seed beads are usually the smallest seed beads that can be used with 18g. cord. Size 8° and 6° also work well. Keep in mind that when choosing seed beads, the larger the size number, the smaller the bead. For example, a size 10° seed bead is smaller than a size 8° seed bead. Bugle beads are also a good choice.

2. Czechoslovakian Glass Beads - I find that most of these beads have a hole that is large enough to accommodate 18g. cord. I especially like the "fire polish" beads in sizes 4 mm, 6 mm, and 8 mm. Swarovski and other crystal beads are similar but of a finer quality than fire polish. Vintage and new glass beads come in a wide variety of colors, shapes and sizes.

3. Bone Beads - These beads look similar to ivory and usually have large holes that can accommodate heavier cords like waxed linen and hemp.

4. Heishe - Shell, reconstituted stone, and metal. Heishe comes in long skinny strands comprised of uniform flat discs.

5. Metal Beads - Gold, Silver, Bronze, Brass, as well as base metals and plated metals.

6. Semiprecious Stone and Pearl Beads - Their beauty is undeniable but be advised that these beads often have very small holes that are unsuitable for macramé cords, so check the holes first before purchasing them for a project. Some holes can be enlarged with a bead reamer.

7. Specialty Beads - There are many other types of beads made from such materials as polymer clay, wood, organic materials, paper, shell, and more. Check out gem shows, bead fairs, and bead shops for the latest designer beads.

8. Embellishments - In addition to beads, designs can be enhanced with components such as stone donuts, metal charms, cabochons, old coins, buttons, dangles, and wire. Shaped and/or hammered wire can make an interesting armature for a necklace or a brooch.



Chapter 2

Knotting Tips

Position Yourself for Success

Gather together the basic supplies from the supply list, and sit down in an armless chair in front of a table or desk. The correct position for comfortable knotting is to place the knotting board in your lap and lean it at an angle against the table. I find that it's much harder to do the work with the board lying flat on a table. Having it in your lap anchors it so that it doesn't move around. It also makes it easier on your back and keeps your arms from getting tired. The other essential ingredient is good lighting. Position your light so that it comes from above and/or behind and illuminates your knotting board (see Figure 1).

Knotting Tips

1. **Use a light colored background** - Taping a sheet of white paper onto your Knotting Board will make it easier for you to see what you're doing.
2. **The Zen of Pins** - Don't use large pins, especially T-pins. Small standard sewing pins are best. I like the ones with the balls on the ends because they are easier on your fingertips. Pin your work to the board at a comfortable level so that your arms can move freely. Too high and your arms will get tired, too low and they will be constricted. It may be necessary to reposition the work from time to time as you go along. Always keep the work pinned down very close to the area where you are knotting. The piece should not lift up off the board. Keeping your piece well-pinned will not only make it easier for you to work on, it will make the knotting neater and more uniform.



Fig. 1

3. Make each knot as tight and neat as possible. It may be necessary to retighten the knots as you go along as some will tend to loosen up. Pay extra attention to the first row of any piece as it will determine the width of the rest of the piece. Push all the knots as closely together as possible before going on to the second row.

4. Tape down loose cords. Keep any loose cords that aren't in use out of your way by bringing them off to the side and taping them down with masking tape or draping them over a pin. A good amount of your time will be spent just keeping all the cords organized, so make it easy on yourself.

5. Removing Knotting Mistakes

If you need to remove a knot, use a sharp embroidery needle (not a sewing pin) and gently "tease" the knot until it loosens up. Instead of sticking the needle directly into the cord which can damage it, try to position it next to the cord in the middle of the knot and pull at the Knotting Cord until the knot starts to loosen. Tugging on the Anchor Cord can also help to pull the knot loose. An embroidery needle gives you more leverage and is less likely to tear the cord than a sewing pin. Jeweler's tweezers or a beading awl can also be used to remove knots. Removing knots takes patience, but if you aren't gentle you will damage the cord and it will show. If you are trying to undo a Double Half Hitch (**DHH**) or Vertical Double Half Hitch (**VDHH**), work first on loosening the second half of the knot. In other words, since all **DHHs** contain two side by side **HHs**, loosen the second **HH** before trying to loosen the first. Once the second **HH** is loosened, the first **HH** can be loosened by pulling outward with the Anchor Cord.

6. Take Breaks - It's easy to get engrossed in your work but your body (and mind!) could use a break every once in a while. Get up and stretch, pet your favorite animal, make some tea. Doesn't that feel better?



Chapter 3

The Basic Knots

Terms and Abbreviations

- KC - Knotting Cord** - The active cord that wraps around an "anchor" (another cord or holder of some kind), to make a knot.
- AC - Anchor Cord** - The passive cord that is used to hold the knotting cord. Sometimes called a holding cord.
- Cavandoli Knotting** - A knotting technique which interchanges Double Half Hitches and Vertical Double Half Hitches in varying patterns and colors to create designs similar to tapestry weaving.
- Warp Cords** - The vertical hanging cords.
- Runner Cord** - The cord that "runs" back and forth through rows of Cavandoli knotting. It may alternate between serving as the **KC** or as the **AC**, depending on the particular knot being used at the time.
- OVK** - Overhand Knot
- SLK** - Slip Knot
- MTK** - Mounting Knot
- MH** - Mounting Hitch
- LHK** - Lark's Head Knot
- HH** - Half Hitch
- DHH** - Double Half Hitch
- VDHH** - Vertical Double Half Hitch
- SQK** - Square Knot
- HHch** - Half Hitch Chain
- LHKch** - Lark's Head Knot Chain



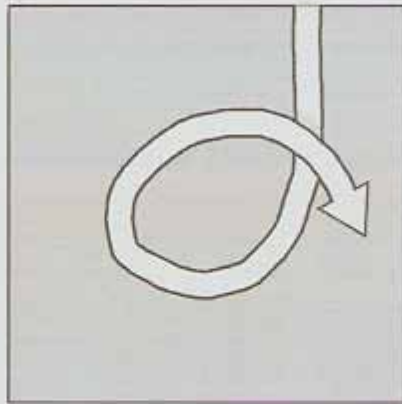
A Step By Step Guide

Mastering a uniform knotting technique takes practice and repetition. I strongly suggest that you work through the following steps and do some sampler pieces before attempting any of the jewelry projects. You may use any of the "micro" cords or slightly thicker macramé cord for your practice pieces. In addition to the cord, you will need a macramé board and a few other general supplies (see the Materials chapter for a complete list).

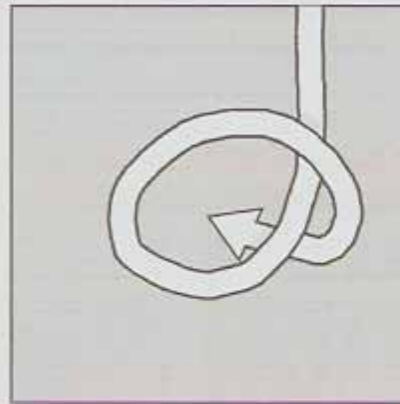
Once you fully understand how to make each knot and have achieved a smooth and even knotting technique, you will have the essential skills needed to move on to the jewelry projects.

1. Cut 4 lengths of 18 gauge nylon cord approximately 40" long. Cut 1 cord in a contrasting color approx. 36" long. Make a **SLK** (Slip Knot) about 2" - 3" from the end of the 36" cord. A **SLK** (Figure 1) is like an **OVK** (Overhand Knot) (Figure 2) except that the cord is pulled only partially through the

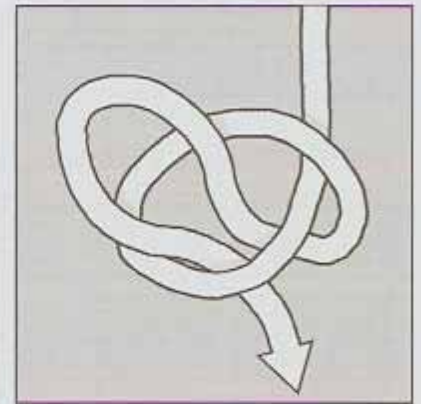
Slip Knot (SLK) Fig. 1



Step 1

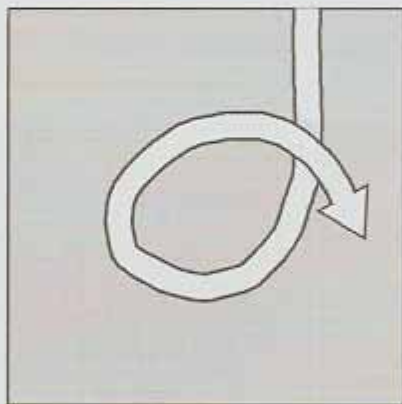


Step 2

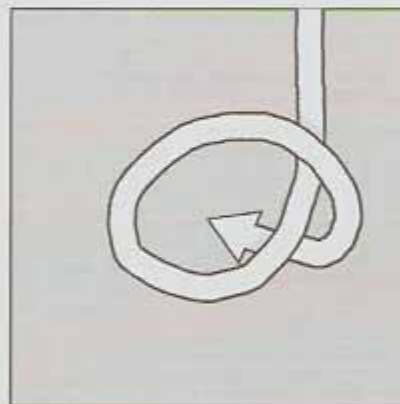


Step 3

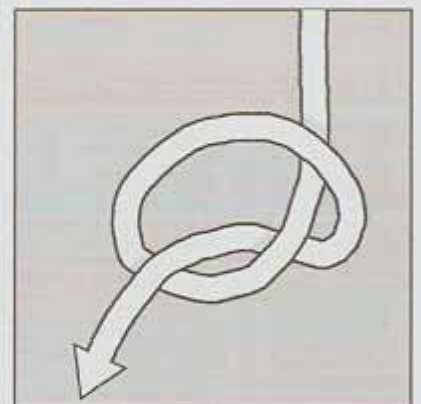
Overhand Knot (OVK) Fig. 2



Step 1



Step 2



Step 3

loop and then tightened. The advantage is that the end can be pulled loose and the knot can be easily removed later if desired. Tighten the **SLK** well. Pin the cord onto your knotting board by putting a sewing pin directly through the center of the knot. This cord will serve as your **AC** (Anchor Cord) for the next few rows. The longer tail of the **AC** will come out to the right and serve as the holding cord to which you will attach the remaining 4 cords. It may be helpful to make another **SLK** 3" or 4" from the first **SLK** and pin it to the board also, creating a temporary bar between the two knots on which you can attach the cords (See Figure 3).

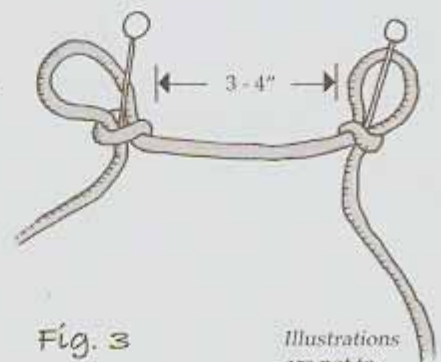


Fig. 3

Illustrations
are not to
scale.

2. Mounting the Cords. Knots commonly used for mounting cord onto an "anchor" are the **Mounting Hitch**, the **Mounting Knot**, and the **Lark's Head Knot** (see Figures 4 and 5). They are all variations on the same basic knot. To attach (or mount) the cords to an anchor, be it another cord or a bar of some kind, you will double the length of cord in half so that the ends meet up. This creates a horseshoe-shaped loop at the center of the cord. The loop is then passed behind the anchor and the ends are pulled through the loop.

Fig. 4

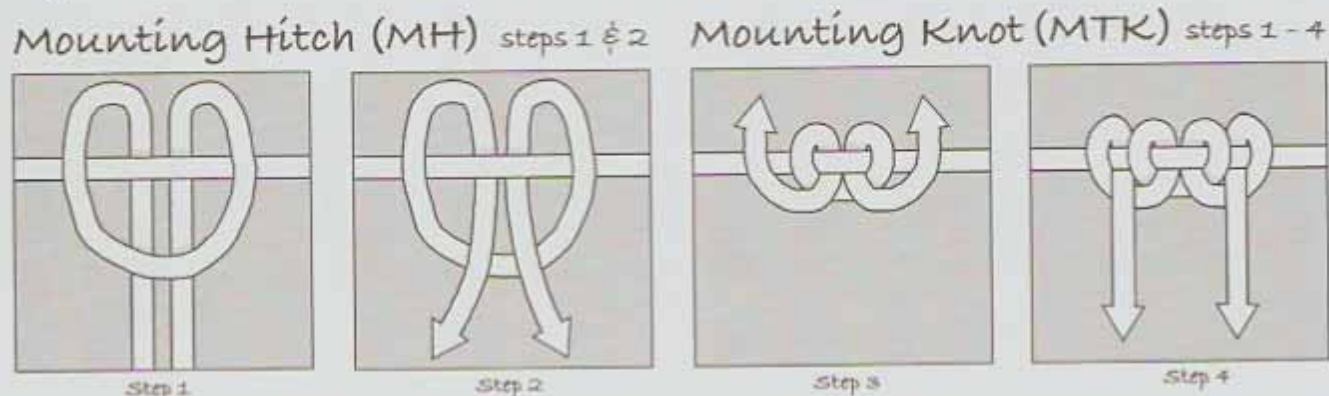


Fig. 5

Lark's Head Knot (LHK)

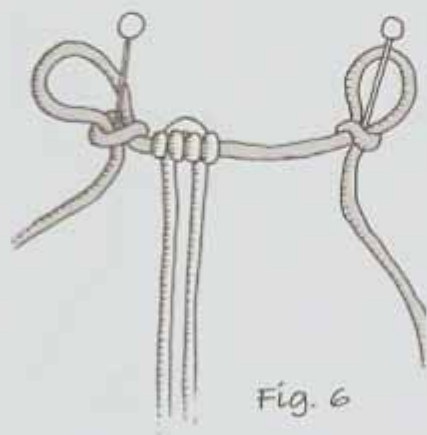
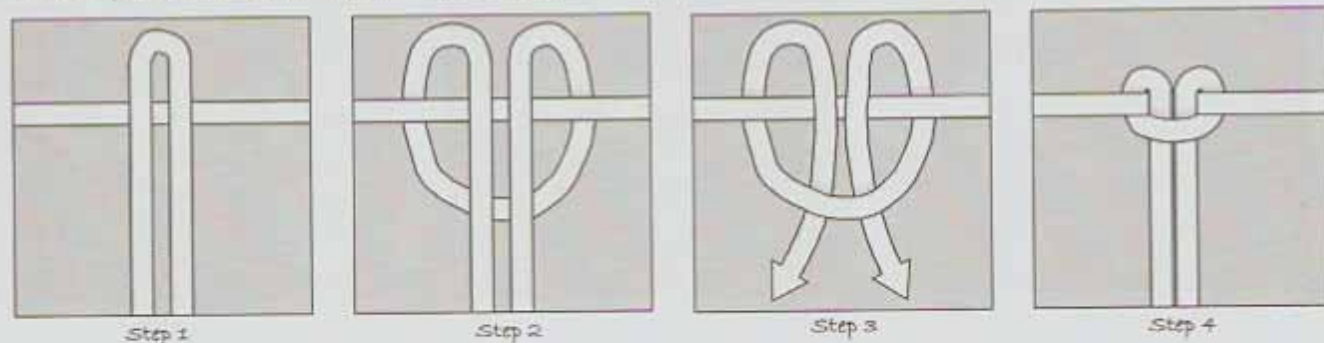


Fig. 6

You will be using the **MTK** (Mounting Knot) to attach the 4 cords to the **AC** (see Figure 6). A **MTK** (Figure 4, steps 1 - 4) is a **MH** (Mounting Hitch, Figure 4, steps 1 - 2) with an additional Half Hitch added onto each side. Mounting Knots look identical to Double Half Hitches. A **LHK** (Lark's Head Knot) is the flip side of a **MH**.

•**Tips for Mounting Cord** - Make each knot as tight and neat as possible. It is often necessary to retighten knots as you go along as some will tend to loosen up.

3. Unpin the second **SLK** and push all of the **MTKs** to the left, snug against the first pinned **SLK** and as close together as possible. Retighten if necessary. Pin this first row of knots horizontally to the board with sewing pins, angling them upward so they won't interfere with your knotting of the next row (see Figure 7). The best place to pin the cord is through the "loop" on the back of each **MTK**. "What loop?", you may ask. There's a closed loop on the top/back of every **MTK**. To position the knots properly for pinning, hold the vertical cords taut with one hand. Using the tip of your fingernail push the cord in toward the board, just under the **MTK**. This will cause the knot to rotate so that the loop is more accessible for pinning. I will refer to the mounted vertical cords (or warp cords) as #1 - 8 going from left to right.

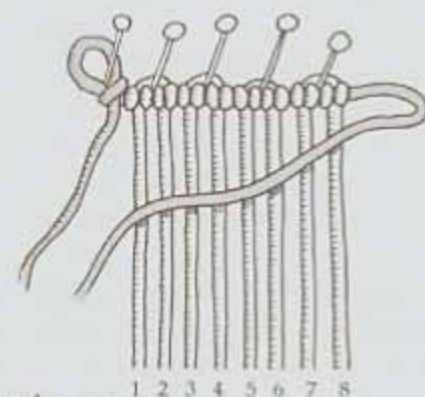
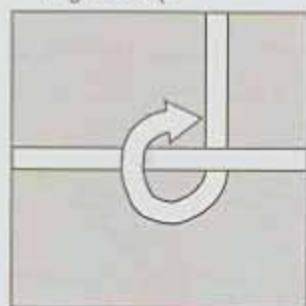


Fig. 7

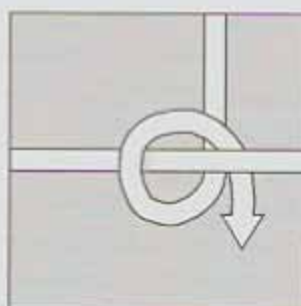
4. **The Double Half Hitch** - The **DHH** is probably the most versatile and important knot of all (see Figure 8). It is comprised of two single side by side **HHs** (Half Hitches). Together they make a secure knot, whereas a **HH** by itself will tend to come loose. **DHHs** are frequently used to make horizontal rows of knots, but can also be used to make diagonal rows and other variations. Refer to the top half of the diagram for rows going right to left. Refer to the bottom half of the diagram for rows going from left to right.

Double Half Hitch (DHH) Fig. 8

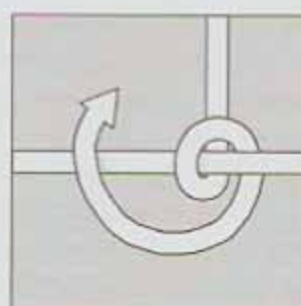
Right to Left



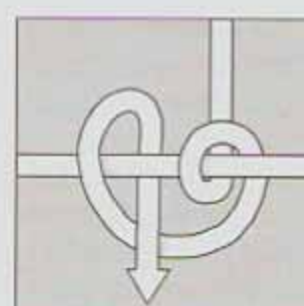
Step 1



Step 2

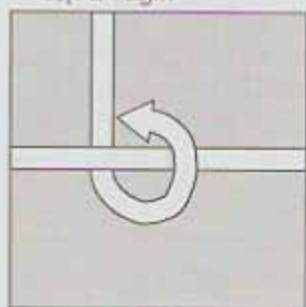


Step 3

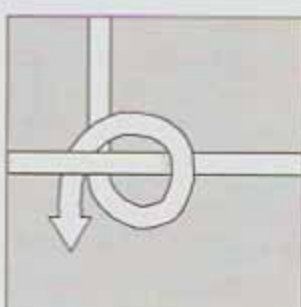


Step 4

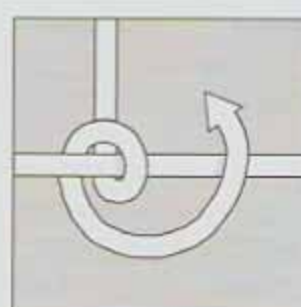
Left to Right



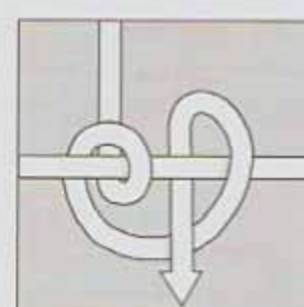
Step 1



Step 2



Step 3



Step 4

5. The next step in your practice piece is to make several horizontal rows of **DHHs** (see Figure 9). You will start by bringing the **AC** back to the left beneath the first row of **MTKs** so that it rests on top of the 8 vertical cords. Start with vertical cord #8 (see Figure 7) and make a **DHH** around the horizontal **AC**. Working from right to left, complete the row with **DHHs**. After you have completed a row of **DHHs** working from right to left, bring the **AC** back around to the right and make a row of **DHHs** working from left to right, starting with vertical Cord #1. Continue making horizontal rows of **DHHs** until they become easy for you. Ideally, they will begin to look neater and more uniform the more you do. When you feel that you are ready, go on to the next step.

•Tips for horizontal rows of Double Half Hitches -

Sometimes when making a row of **DHHs**, the line of knots tends to stray from the previous row and an unwanted gap is created. To avoid this you have to pull the **AC** in an upward diagonal direction as you pull the **KC** in the opposite downward diagonal direction keeping an equal tension on both cords simultaneously as you tighten the knot (see Figure 10). When you are knotting a row from right to left, the **AC** will be pulled upward and to the left as you pull the **KC** downward and to the right. When you are knotting a row from left to right, the **AC** will be pulled upward and to the right as you pull the **KC** downward and to the left.

• **A word about tension** - It is important to have the correct tension setting on a sewing machine to make a smooth stitch, and it is equally as important to keep the correct tension on your cords when knotting. This is tricky at first because it may seem like you need an extra hand or two to manipulate the cords while also holding them taut. Just remember that at that crucial moment when you are tightening the knot, keep an equal amount of tension on the **KC** and the **AC**. If you let the **AC** become slack, the knot may "flip". You will have done all the movements correctly but the knot won't look right and you'll wonder where you went wrong. The key is to keep the tension of the cords equally taut as you tighten each knot.

• **Position of the Cords** - An important rule to remember when making a **DHH** be it horizontal, diagonal, or vertical, is that the **AC** (Anchor Cord) rests on **TOP** of the **KC** (Knotting

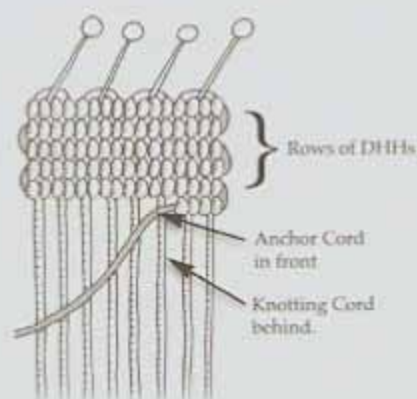


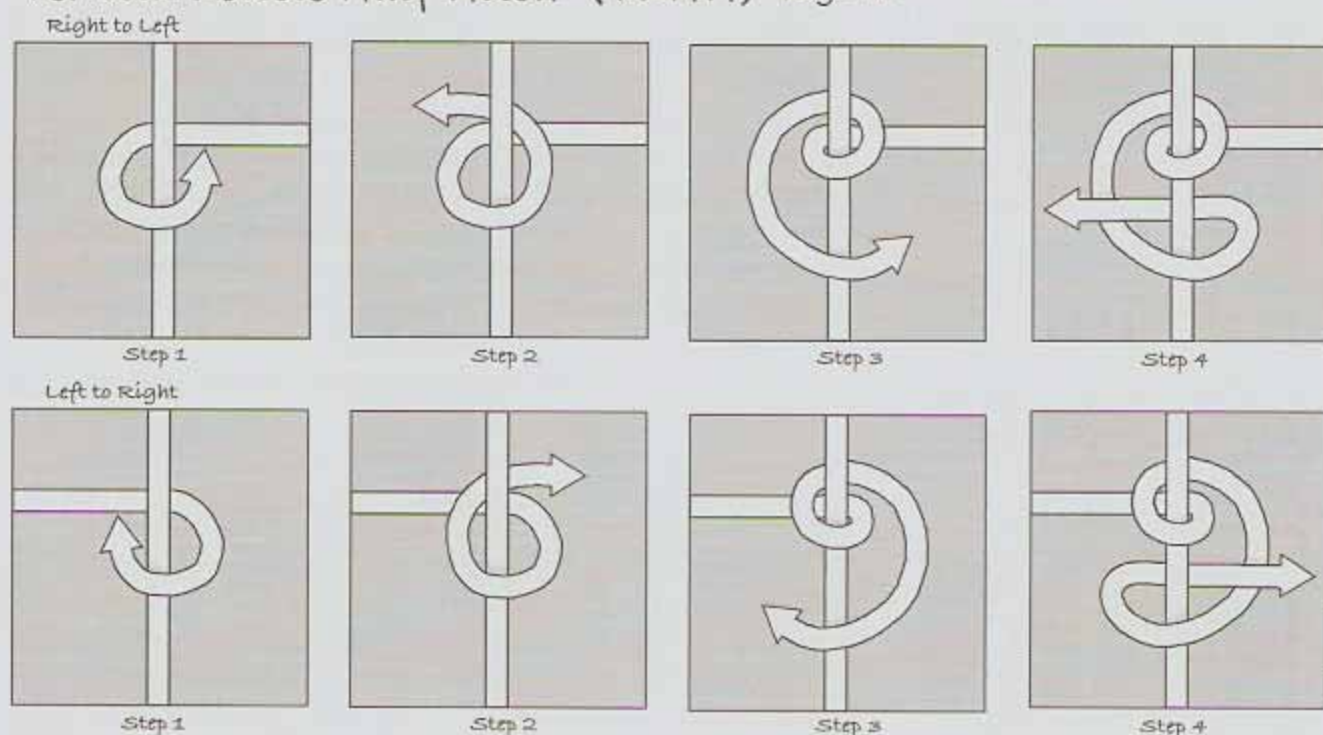
Fig. 9



Fig. 10

Cord) when you begin the knot. Therefore, the **KC** is always positioned **BEHIND** the **AC** before you start the knot (see Figure 9). When you are making rows of **horizontal DHHs**, this is not a problem because the cords naturally end up in the proper positions after you finish each knot. The **Vertical DHH** is a little trickier, as I will explain in the next step.

Vertical Double Half Hitch (VDHH) Fig. 11



6. The Vertical Double Half Hitch - The **VDHH** is a **DHH** turned up on it's side (see Figure 11).. Up until this point the contrasting 36" cord has served as your Anchor Cord and the vertical cords 1-8 have served as your Knotting Cords. For **VDHHs** the opposite will be true. Now the horizontal cord will serve as the **KC** and each of the vertical cords in turn will serve as **ACs**. And just like with the **DHH**, the most important first step to remember when making a **VDHH** is to get the **KC** (horizontal cord) and the **AC** (vertical cord) into their correct positions before starting to make the knot. As I mentioned before, this occurs naturally when making horizontal rows of **DHHs**. But when you are making rows of **VDHHs**, the cords will not be in the correct position so you have to take the extra step at the beginning of each knot to put them into their correct position, bringing the vertical **AC** in front of the horizontal **KC** (see Figure 12). Make back and forth rows of **VDHHs** until they become easy for you.

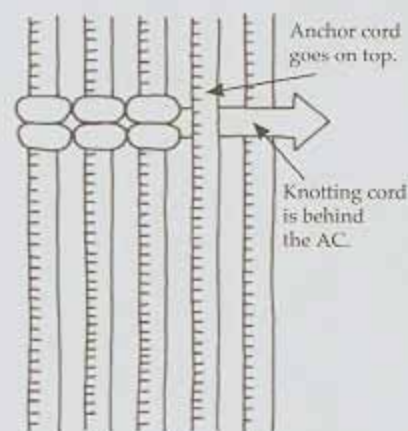


Fig. 12

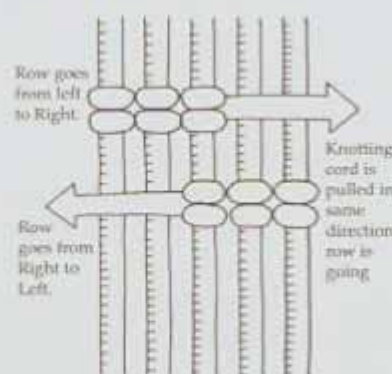


Fig. 13

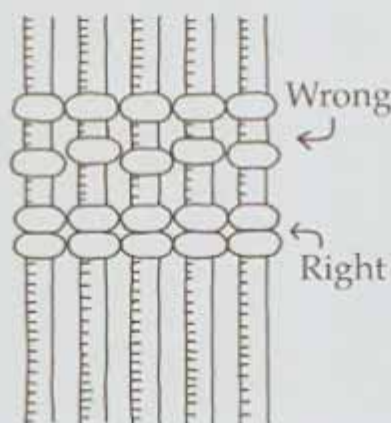


Fig. 14

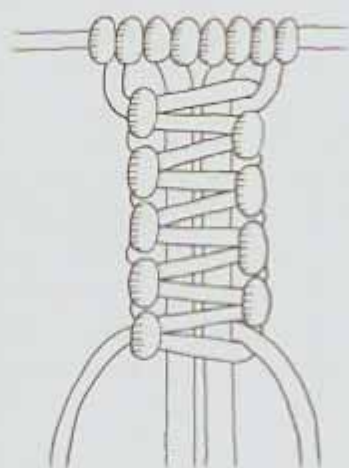


Fig. 15

•**Tips for making Vertical Double Half Hitches** - When tightening each of the two loops of a **VDHH** remember to pull the **KC** in the same direction that the row is going (see Figure 13). In other words, if your row starts on the left and you are knotting towards the right, you will bring the **KC** back out to the right after looping it around the **AC**. Continue to pull the **KC** out to the right and tighten. By the same token, if your row starts on the right and you are knotting towards the left, you will bring the **KC** back out to the left after looping it around the **AC**. Continue to pull the **KC** out to the left and tighten. The vertical **AC** should always be held taut as you simultaneously tighten the **KC**. If the **AC** is not held taut you will run into problems. Also, **VDHHs** have a tendency to separate in the middle and elongate. You may notice a space in the middle of your **VDHHs** where you can see the vertical **AC** showing through (see Figure 14). Use your thumbnail to push the bottom part of the knot upward so that the knots look neat and pulled together.

After you have completed several rows of **VDHHs** and feel comfortable with making them (don't worry, this doesn't always come easily or quickly) I suggest that you make a few rows in which you switch back and forth from **DHHs** to **VDHHs** in the same row. Alternating these two knots in varying patterns is the basis of **Cavandoli Knotting**. You don't need to worry about making pretty patterns right now, just practice, practice, practice so that making the knots and moving easily from one knot to the other becomes second nature to you.

7. The Square Knot - The **SQK** (Square Knot) is usually made with 4 cords, 2 outer knotting cords and 2 inner anchor cords. However, you can use just one or several inner cords depending on your design. For practice I suggest that you divide the 8 cords of your sampler into 2 groups of 4 cords. Tape one group of cords off to the side with masking tape or just drape them over a pin to get them out of the way for now. Make a Square Knot Chain with the group of 4 cords, one Square Knot under the other (see Figure 15). See Figure 17 for **SQK** directions.

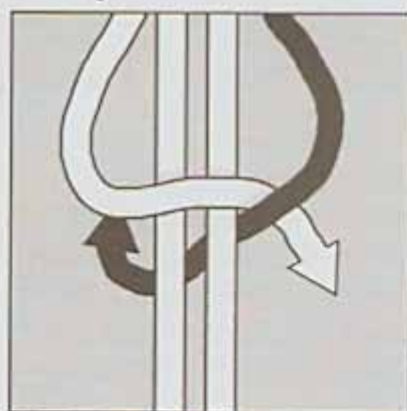
Study the diagram until you understand the knot well. Untape the other group of cords and make a chain of **SQKs** of equal length as the first chain. Now, join both chains together using the 4 center-most cords (2 from each chain) with a **SQK**. You will be omitting the 2 outer cords from each chain. Now switch back and make two side by side **SQKs**, one with each group of 4 cords. Repeating this pattern creates a lacy net that is very attractive and useful in designs (see Figure 16).

•**Tips for making Square Knots** - Notice that the **SQK** has 2 equal parts, in the first part (or top half) of the knot you will start from the left and bring the outer cord to the right (Step 1 - 2), and in the second or bottom half of the knot you will start from the right and bring the outer cord to the left (Step 3 - 5). Both steps are exactly the same, they just start from opposite sides. (You could just as easily reverse the steps and start the knot from the right side, also).

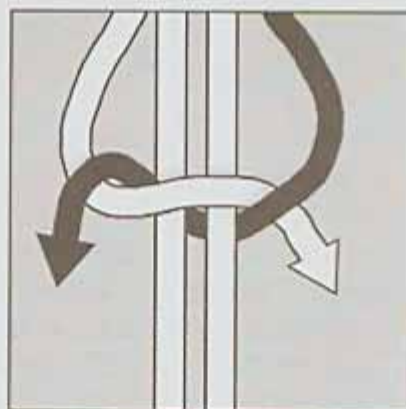


Fig. 16

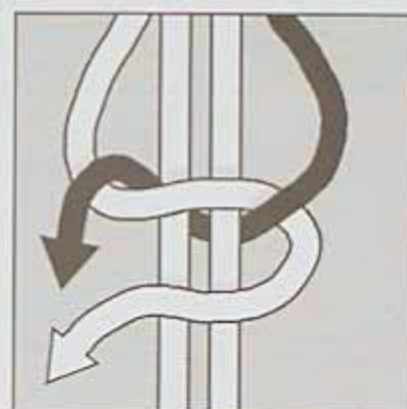
Square Knot (SQK) Fig. 17



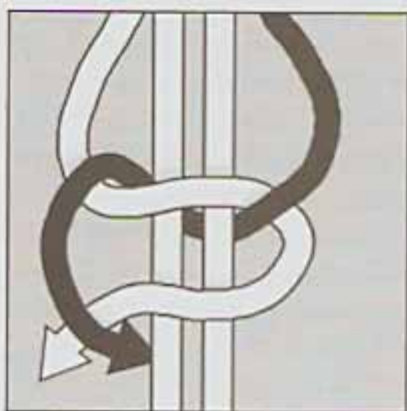
Step 1



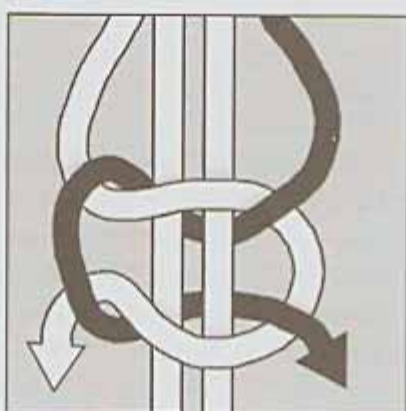
Step 2



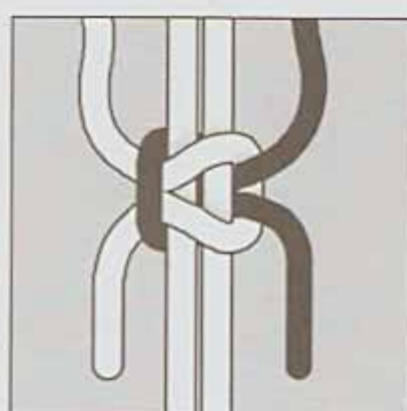
Step 3



Step 4



Step 5

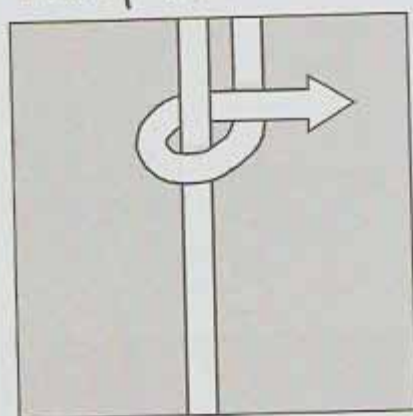


Step 6

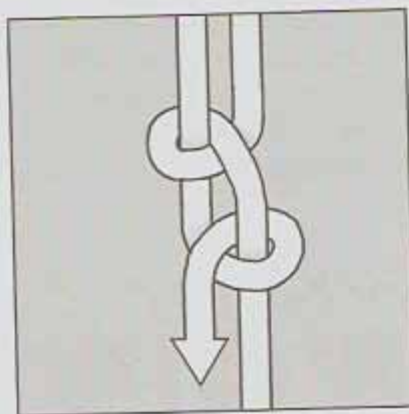
Chains and Loops

There are unlimited variations of knotted chains (also called sennits) that can be created. You have already been introduced to the Square Knot Chain. I would like to introduce you to a few more of my favorites. If you still have plenty of cord to work with on your practice piece, use that. But if you are running low on cord you can cut some pieces approx. 24" and make an **OVK** (see Figure 2) in the center of each. Pin through the knot and onto the board.

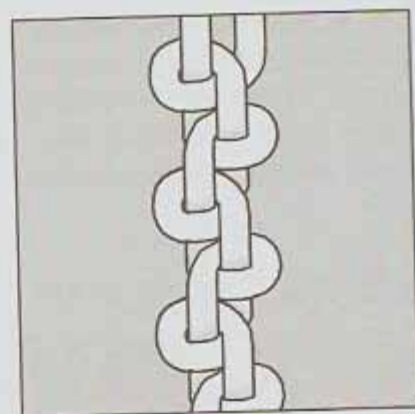
Half Hitch Chain (HHCh) Fig. 18



Step 1



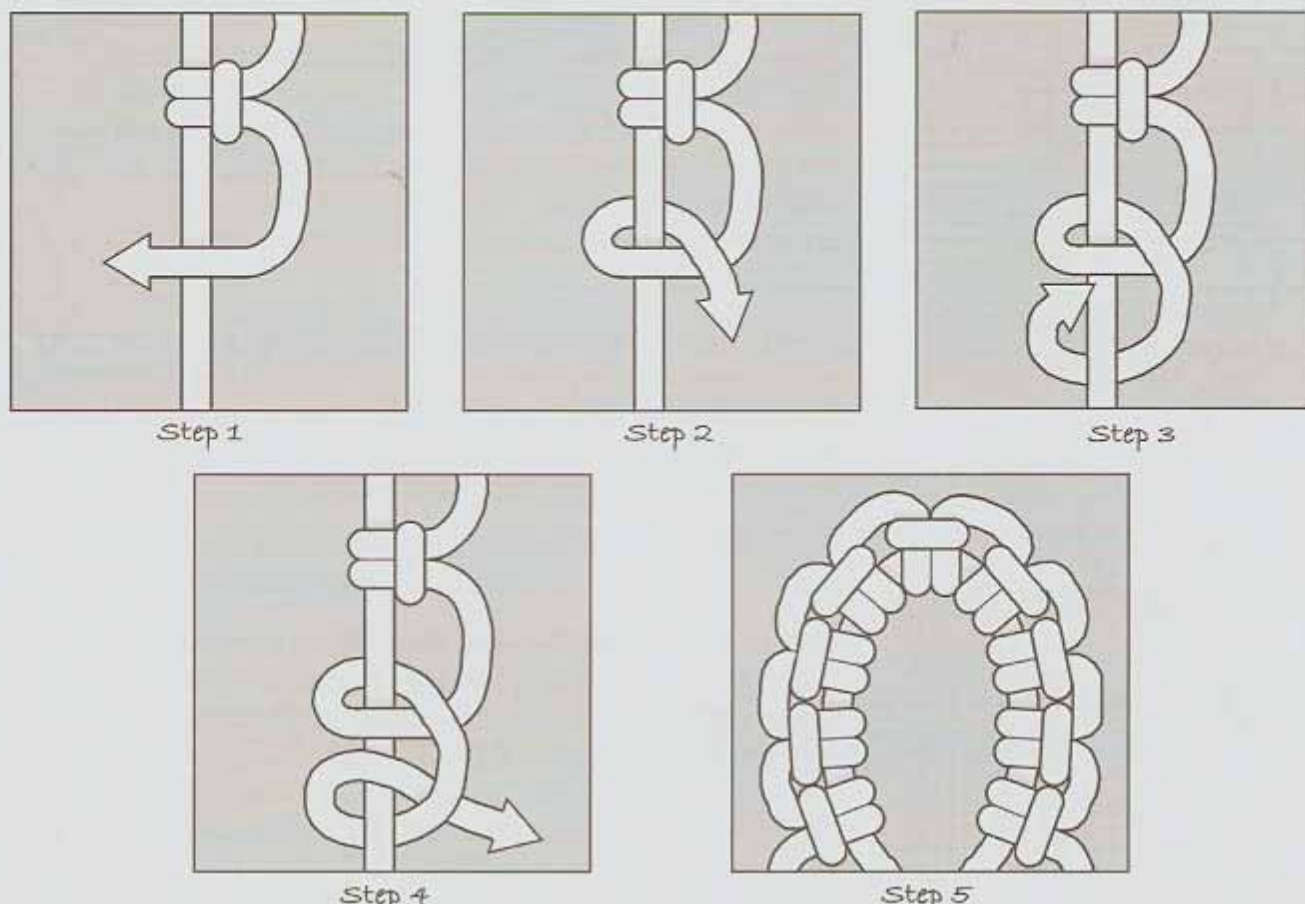
Step 2



Step 3

8. The Half Hitch Chain - Start with 2 side by side lengths of cord (see Figure 18). You will alternate making **HHs** from one cord to the other. In other words, first the left cord will serve as the **AC** and you will make a single **HH** around it with the right cord. Hold the **AC** taut and vertically as you make the **HH** around it with the **KC**. Pull the **KC** straight out to the side as you tighten it (Figure 18, step 1). Next, switch over and bring the right cord down as the **AC** while using the left cord as your **KC**. Switch back and forth, left to right, until the chain is the desired length. It doesn't matter which side you start from.

- **Twisting Half Hitch Chain** (not pictured) - This can be made by repeating the same **HH** (Figure 18, step 1) over and over instead of alternating from cord to cord. Repeating a **HH** with the right cord around the left makes a twist to the left. Repeating a **HH** with the left cord around the right makes a twist to the right.

Lark's Head Knot Chain (LHKch) Fig. 19

9. The Lark's Head Knot Chain - This chain is very good for making loops for closures (Figure 19, step 5). It is usually made with 2 cords. One of the cords will always be the **AC** and the other cord will do all the knotting (see Figure 19, diagram shows a completed knot at top). The **KC** of a **LHKch** will get used up very quickly. I estimate that approximately 12" of knotting cord is needed to make 1" of finished chain.

10. Twisting Half Knot Chain - You can make a chain that looks like a twisting spiral staircase by making one half of a **SQK** (Figure 17, step 1 - 2) over and over until you reach the desired length. Always begin the knot from the same side and it will naturally twist in the opposite direction. You can start on either the right or left side depending on which direction you would like the chain to twist (see Figure 20).



Fig. 20

Now you know the knots that I consider to be a good foundation for creating micro-macramé jewelry. The following jewelry projects will put your new skills to good use.

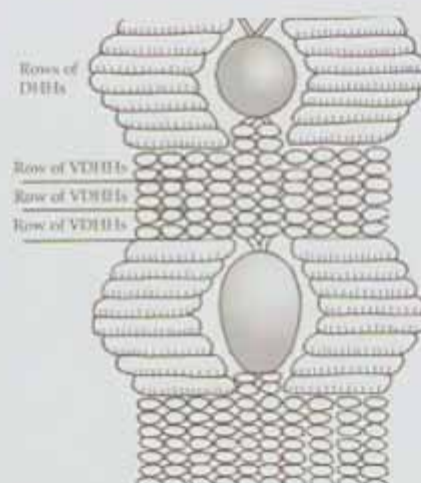


Fig. 21

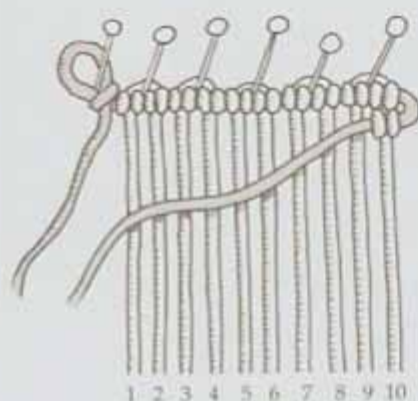


Fig. 22

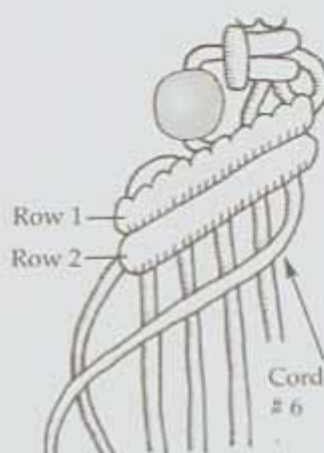


Fig. 23

Guidelines for Understanding the Jewelry Projects

The Diagrams are designed to show the progression of the knotting and to complement the written directions. However, it is most important that you follow each step of the written directions. Because of space considerations, the diagrams will not always show every step individually but may contain several steps in a single diagram. In some instances, only one side of the piece may be shown as completed. Complete the other side in the same way, like a mirror image.

1. All of the projects are comprised in large part with rows of Horizontal, Diagonal, or Vertical Double Half Hitches. Frequently, the diagrams will depict the rows of horizontal and diagonal **DHHs** as long unified bars and will not show each individual knot (see Figures 21 & 23).
2. The diagrams of Vertical Double Half Hitches (**VDHHs**) will usually show the details of every knot (see Figure 21).
3. **Cord Numbering** - Most of the projects have directions that refer to the vertical hanging cords (also known as the **warp** cords) by number according to their sequence from left to right (see Figure 22). Cords can change sequence and therefore number from row to row. For example, in Figure 23, Cd#6 (the 6th cord from the left) in Row 2 is used as the **AC** for the following row, Row 3. After knotting the row, it will end up in the first position on the left and therefore become Cd#1 in Row 3.
4. **The Runner Cord** - In some of the projects (1, 2, 3, 7, & 8) there is a separate cord that "runs" back and forth through the rows of knotting (see Figure 22, the darker cord). This cord (or cords, if you are using more than one color) can serve alternately as an Anchor Cord (**AC**) when the pattern calls for a horizontal **DHH** or as a Knotting Cord (**KC**) when the pattern calls for a **VDHH**. The other projects (4, 5, 6, 9 & 10) do not have a separate Runner Cord but rather make use of one of the warp cords when an **AC** is needed (see Figure 23).
5. The projects are generally placed in order of difficulty, with the beginning projects being the easiest to complete.

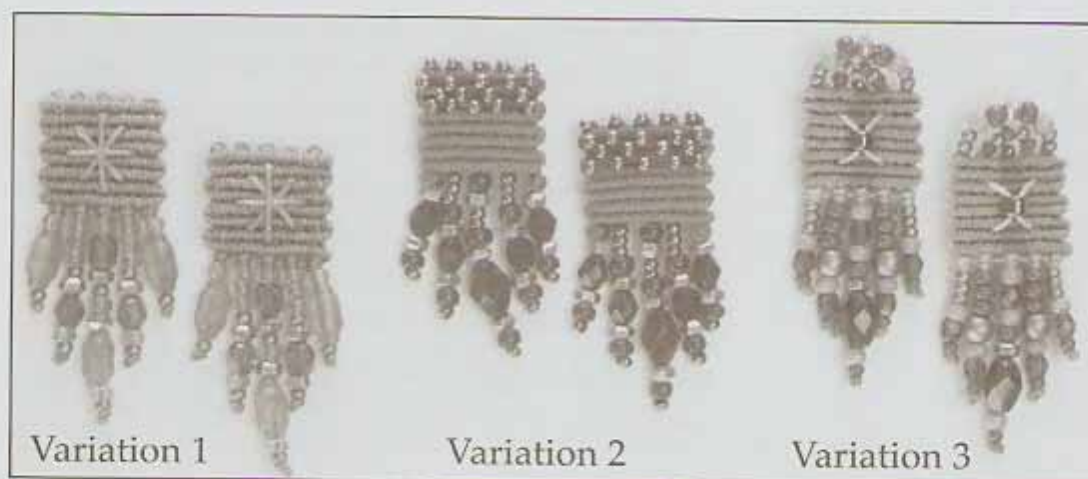


Part Two:

Micro-Macramé
Projects

Project #1

Linda Earrings



Materials

- 18 gauge Nylon Cord:

Variation #1: Main color (warp cords) - 10 @ 20" ea. Accent color - 2 @ 24" ea.

Variation #2: One color only - 10 @ 20" ea. and 2 @ 24" ea.

Variation #3: Main color - 8 @ 20" ea. Center stripe - 2 @ 20" ea. Accent color - 2 @ 24" ea.

- Beads: The beads for the fringe can vary greatly according to taste. I recommend 8° - 11° seed beads, 3 - 4 mm round, oval, and rondelle beads, and small spacers.
- Earring Posts with 6mm flat pad or earring wires.
- Glue: E6000 and Aleenes Tacky glue (or similar) and clear nail polish

Part I - Attaching the Vertical Cords

1. **Row 1** - Make a **SLK** (Slip Knot) approx. 6" from the end of one of the Accent Color cords and pin the cord onto your board through the knot. Tape the short loose tail to the left side with masking tape to keep it out of the way.
2. Bring the longer tail of the Accent Color cord, which will serve as your **AC** (**A**nchor cord or ***R**unner cord), horizontally to the right. Make another **SLK** 3 or 4" from the first one and pin it to the board, creating a horizontal "bar," to which you will attach the 5 Main Color cords. Leave the bar slightly loose so that it's easier to slip the cord under (see Figure 1). ***The terms Anchor Cord and Runner Cord are used interchangeably in this project.**

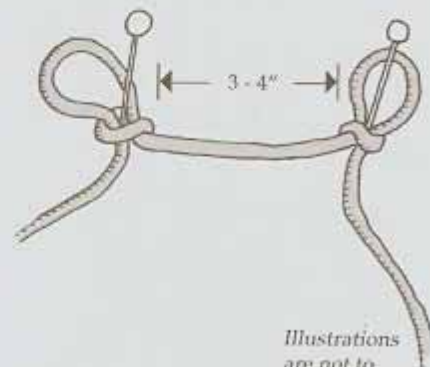


Fig. 1

Illustrations
are not to
scale.

Project One

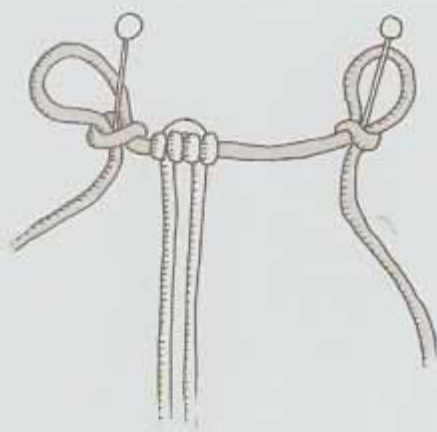


Fig. 2

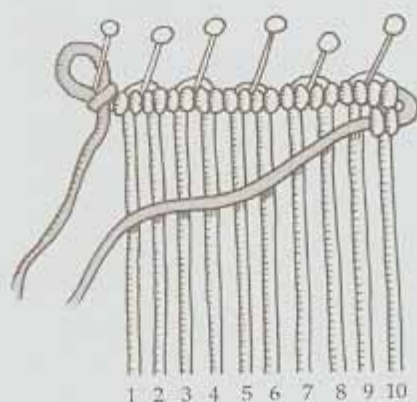


Fig. 3



Fig. 4

3. Variation 1 - Take one of the Main Color cords, double it and attach it to the **AC** with a **MTK** (Mounting Knot). Tighten and slide it to the left, close up against the first **SLK** (see Figure 2). Add the other 4 warp cords in the same way. **Variation 2** - Add a seed bead to each cord and position the bead at the center of the strand and fold cord in half to mount. Keep the bead top/center of the **MTK**. **Variation 3** - Attach 2 cords of color A, 1 of Color B, and 2 of Color A to the **AC**.

4. Undo the second **SLK**. Holding the **AC** taut, push all of the knots to the left, snug against the first **SLK**.

5. Pin this first row of knots horizontally to the board with sewing pins, angling the pins slightly upward so that they won't interfere with your knotting of the next row (see Figure 3). Pin through the "loop" on the top of each **MTK**. "What loop?" you may ask. To find the closed loop on the top of each **MTK** and position the knots properly for pinning, hold the **AC** taut in one hand. With the other hand, use the tip of your fingernail to push the cords in toward the board, just under the **MTKs**. This will cause the knot to rotate so that the closed loop at the top of the knot is more accessible for pinning.

Part 2 - Rows 2 - 9

I will refer to the 10 vertical lengths of cord as #1 - 10, starting from left to right (see Figure 3).

1. Row 2 - Bring the **AC** back to the left so that it rests on top of the vertical cords. Starting with Cord #10 and working from right to left, make a row of 10 **DHHs** (Double Half Hitches) (see Figure 3).

TIP - Sometimes when making a row of **DHHs** they tend to "stray" from the previous row and an unwanted gap is created between the rows. To avoid this, make sure to pull the anchor cord in an **upward diagonal direction** while pulling the knotting cord in the opposite downward diagonal direction while tightening each **DHH** (see Figure 4). It may be a little awkward on this row because of the sewing pins so you will have to maneuver around them.

2. **Row 3** - Bring the **AC** back to the right over the vertical cords, and starting with Cd #1 and working from left to right, make a row of **DHHs**.
3. **Rows 4 - 8** - Continue with 5 more horizontal rows of **DHHs**.
4. **Row 9** - Working from left to right, group Cds #1 & 2 together and make a **VDHH** (Vertical Double Half Hitch) around both of them with the **Runner** Cord. Continue across the row, making **VDHHs** around Cds #3 & 4, #5 & 6, #7 & 8, and #9 & 10, for a total of 5 **VDHHs**. There will be small gaps in between each **VDHH**, don't crowd them (see Figure 5).

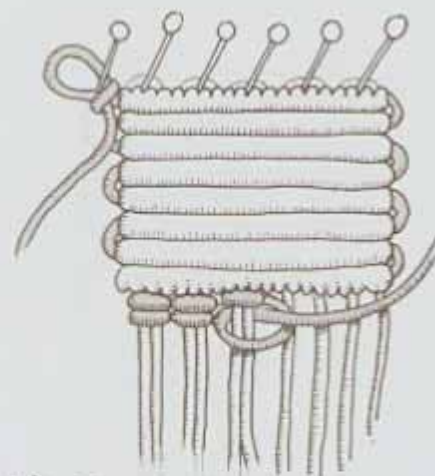


Fig. 5

Part 3 - Variation 1- Star Pattern

1. Untie the beginning **SLK** and thread an embroidery needle onto the loose tail.
2. Flip the earring so that the back is facing you and pass the needle through the 3rd opening from the left in the area between rows 1 and 2. (It's tiny I know, but it's there!) Pull through (see Figure 6).
3. Flip the earring over to the front and find the 3rd opening from the left in the area between rows 6 and 7. Sew the **Runner** cord through, pull snug and remove the cord from the needle (see Figure 6).
4. Take the other tail of **AC** from the bottom row and thread onto the needle (see Figure 7).
5. Flip the earring to the back and pass the needle through the 3rd opening from the left in between rows 1 and 2. Pull snug (see Figure 7).
6. Flip the earring to the front and sew through the 3rd opening from the left in the area between rows 6 and 7. This should form an even "X" on the front of the earring (see Figure 8).
7. Flip the earring to the back and sew through the 2nd opening from the right in the area between rows 4 and 5 (see Figure 8).

Front view

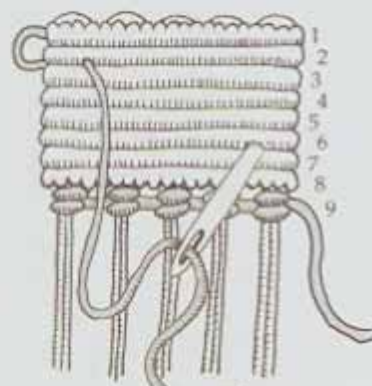


Fig. 6

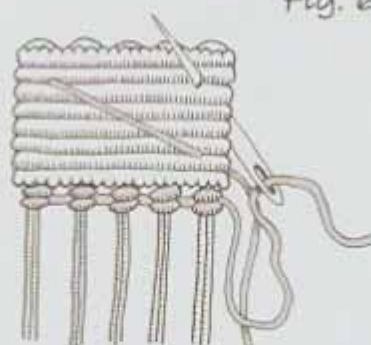


Fig. 7

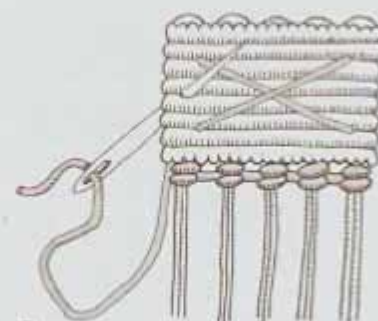


Fig. 8

Project One

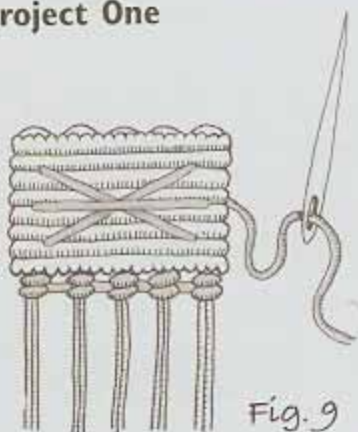


Fig. 9

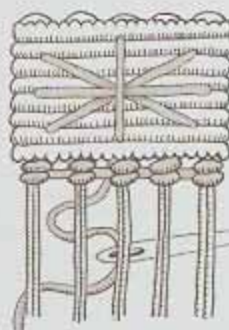


Fig. 10

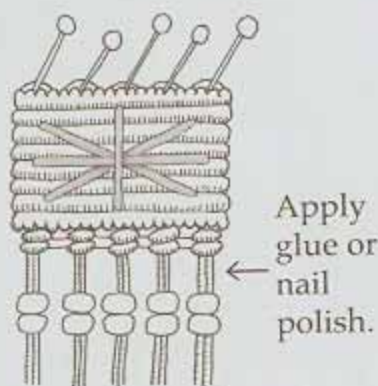


Fig. 11

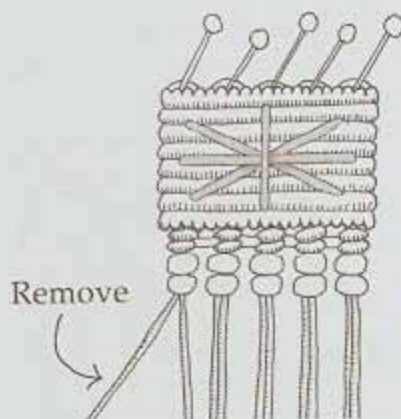


Fig. 12

8. Flip earring to the front and sew through the 2nd opening from the left in the same row passing the **Runner** horizontally over the center of the "X" (see Figure 9).
9. Flip earring to back and find the center point in the area between rows 7 and 8. Sew through to the front (see Figure 10).
10. Flip earring to the front and sew through center point in the area between rows 1 and 2. Pull through to back (see Figure 10).
11. Tie the 2 tails of the **Runner** together by looping one over the other twice for a flat knot. Don't worry about securing this knot for now as you will be gluing a lining over it and that will secure it.

See Part 6 for Variations 2 and 3.

Part 4 - Adding Beads to the Fringe

A note about beads: Macramé cord, even "micro" macramé cord is too thick to fit through the holes of some beads. Many semi-precious stone beads have very tiny holes and therefore are unsuitable for stringing with 18g. nylon. See the Materials chapter for some suggestions.

- Below, I have outlined two ways to add beads to hanging cords to create a finished fringe. Use Option #1 if you plan to use 8° seed beads to start your fringe (you can add beads with narrower holes under the 8° beads). Use Option #2 if your chosen beads can only accommodate one strand of cord.

Option 1

- Thread two or three 8° beads onto each 2-cord segment. Pull the beads down the cords a short distance, put a small amount of nail polish or glue on the area where the beads were, then push them back up over the glued area (see Figure 11). Cut one of the cords off directly under the bead with a utility blade*, so that only one cord protrudes from each bead (see Figure 12). Decreasing the number of cords from two to one allows you to add smaller beads if you choose.

***Note** - Use **caution** when using a utility blade as a tool. Make sure to mask all sharp corners with thick tape, leaving only a small section of the blade exposed for cutting.

- Add other beads of your choice to the 5 fringe cords. Finish each strand with an **OVK** (Overhand Knot) and a dab of clear nail polish or super glue. Let dry. Trim off the cord below the knot (see Figure 14).

Option 2

- Make sure that the 5 **VDHs** on the bottom row are tight and pushed up snug against the row above it. Paint a generous layer of clear nail polish onto the backs of the **VDHs**. Let dry. Separate one cord from each of the 5 "bundles" one at a time and trim off very close under the knot using a utility blade or small sharp scissors, leaving only one cord protruding from each of the **VDHs** (see Figure 13). It's important not to cut into the **VDHs**, so take your time.
- Now add beads of your choice to the 5 fringe cords. Finish each strand with an **OVK** and a dab of clear nail polish or super glue (see Figure 14).

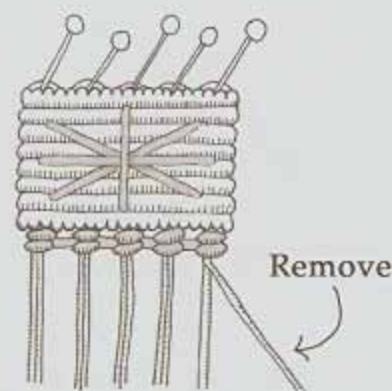


Fig. 13

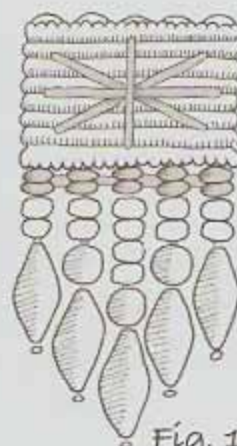


Fig. 14

Part 5 - Adding an Earring Back

For Post Style Earrings -

1. Cut a square piece of thin suede, ultrasuede or other non-fray lining for each of the earrings. Make the lining slightly smaller than the knotted portion of the earring so that it doesn't show when viewed from the front.
2. Poke a hole in the very center of each lining with a narrow embroidery needle. Set aside.
3. Put a small amount of Aleene's type glue on the top area of the metal earring pad that surrounds the post.
4. Thread the earring post through the hole on the wrong side of the lining and join the glued earring pad to the lining (see Figure 15).
5. Cover the back of the joined earring pad/lining with E-6000 glue. Glue lining/pad to the back of the earring.

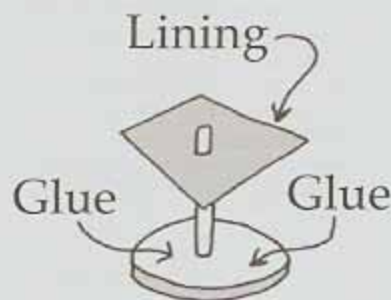


Fig. 15

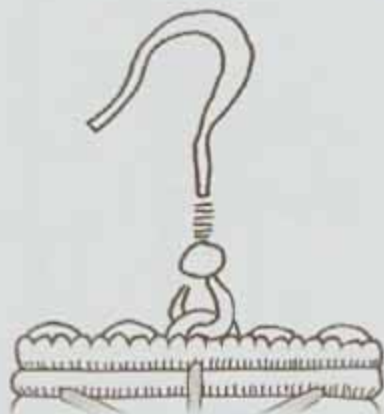


Fig. 16

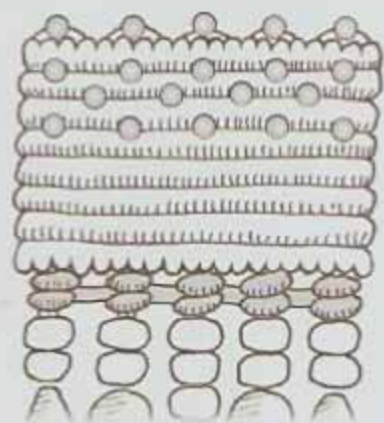


Fig. 17

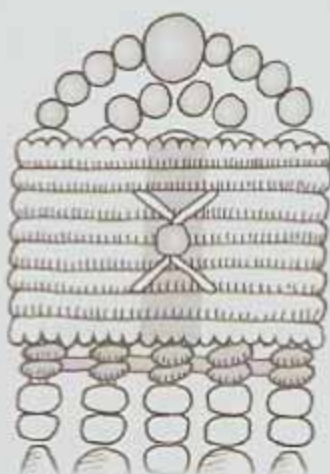


Fig. 18

For Earring Wires -

1. Open the bottom loop of an earring wire by moving the loop end to one side with pliers just enough to create an opening large enough to work with. (Don't deform the circle shape of the loop by pulling it outward).
2. Reopen the cord "loop" at the top center **MTK** of the earring with an embroidery needle. Pass the wire loop through the cord loop, making sure that the tip of the earring wire is facing towards the back (see Figure 16). Close the wire loop with pliers.
3. Cut a piece of suede or ultrasuede to fit the back of the knotted portion of the earring. Glue the lining to the back of the earring with a thin coat of Aleene's or similar glue.

Part 6 - Embellishment Variations

Variation 2 (Figure 17):

1. Follow Parts 1, 2 & 4, paying special attention to Part 1, Step 3, Variation 2.
2. In place of the embroidered star pattern, embellish the knotting by sewing beads onto the surface. A sturdy beading needle and regular beading thread can be used for this purpose. Figure 17 shows seed beads sewn in between the rows in a staggered "Starry Night" pattern.

Variation 3 (Figure 18):

1. Follow Parts 1, 2 & 4, paying special attention to Part 1, Step 3, Variation 3.
2. Picot Beads: Knot a doubled length of beading thread and tack to the back of the earring. Sew through the loop of the 1st **MTK**. Add beads to form a graceful arch to the 5th **MTK** and sew back through from front to back. Sew back to the front through the loop of the 4th **MTK**, and add a few seed beads. Sew through the 2nd **MTK** to the back. Secure the thread to the back of the earring.
3. Embroider one 8° bead to the front center of earring by sewing the 2 ends of the **Runner** cord through to the front. A bead is threaded onto both, then the cords are each sewn through to the back and tied off. Glue on a suede lining.



Project #2

Cavandoli Banner Earrings

Materials

- 18 gauge Nylon Cord
- Color A (outside borders of earring) 4 @ 20" ea.
- Color B (central background color) 6 @ 20" ea.
- Color C (center diamond pattern and fringe triangle) 2 @ 20" ea.
- Beads: The beads for the fringe can vary according to taste. I recommend 8°- 11° seed beads, 3 - 4 mm round, oval, and rondelle beads, and small spacers.
- (2) 3 - 4 mm accent beads for front of earring.
- (2) Metal Bars with center loops to attach earring wires (approx. 7/8" long). The bar segment of a toggle clasp will work well, or you can shape a finding out of 18g wire
- (2) Earring wires

Part I - The Earring Bar

The vertical cords of this earring are attached to a metal bar with a loop at center which holds the earring wire. You can use the bar portion of a toggle clasp as long as it's the correct length (3/4" to 7/8" long) (see Figure 1A).

Another option is to make the components yourself out of wire (see Figure 1B). You will need wire cutters, round nose pliers, a file or rotary tool for smoothing rough edges, a hammer, and a hammering block. It may help to practice with copper first until you get it down.

Shaping a Finding from Wire -

1. Cut a 2" length of straight wire.
2. Grasp the wire at the middle with the pliers. Position the wire about one-third of the way down from the tip of the round jaws. You don't want the loop to be too large (see Figure 2A on the next page).

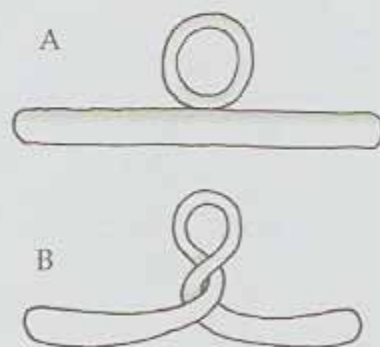
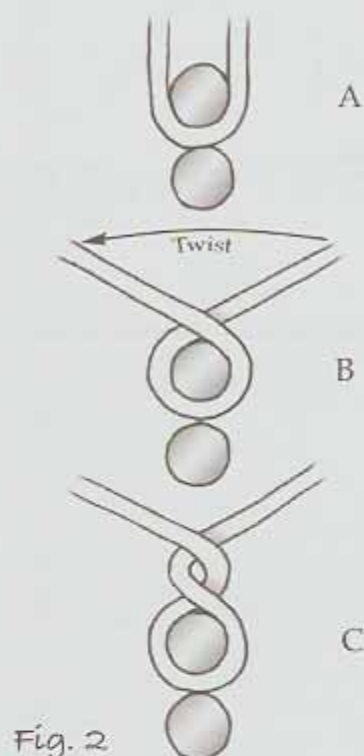


Fig. 1

Project Two



3. While holding the wire firmly with the pliers, bring the tips of the wire together and then pass one end over the other and pull the ends straight out to opposite sides. This forms a loop around the round jaw of the pliers.

4. Twist the wires together (see Figure 2B) by rotating the ends once so that they end up in the opposite direction (see Figure 2C). The ends should come straight out from the center (see Figure 1B).

5. Trim the ends off so that the bar is the proper length, approximately 7/8" across.

6. Place the wire on a hammering block and hammer it flat. Flatten each end so that it is slightly splayed.

7. Smooth the ends with a file, sand paper, or rotary tool.

Part 2 - The Cavandoli Pattern

1. Starting at the center of the metal bar, take one length of Color B cord and attach it to the center of the bar with a **MTK**. First, fold the cord in half, creating a center loop. Bring the loop up and behind the bar then pass it to the front over the center ring. Pull the ends through the loop and tighten. Add a **HH** on each side to complete the **MTK** (see Figure 3).

2. Attach the 2 other lengths of Color B cord to each side of the center cord with **MTKs**.

3. Attach 1 length of Color A cord to each side of the 3 Color B cords for a total of 5 mounted cords.

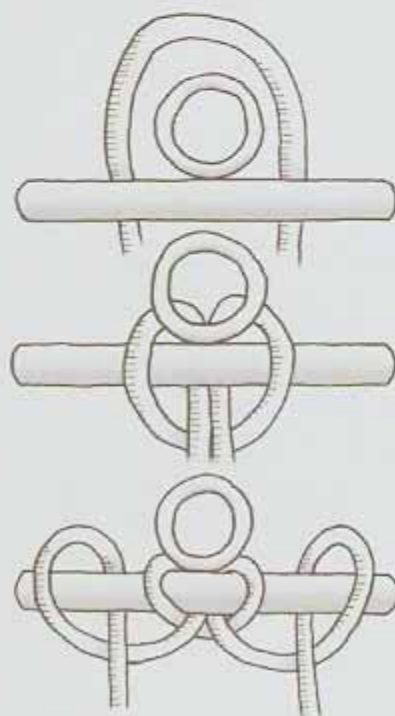
4. Pin the bar to the knotting board.

• I will refer to the Vertical Cords by number 1 - 10 according to their position from left to right.

5. Take one length of Color C cord (the **Runner** cord) and make a **SLK** approx. 3 - 4" from one end.

6. Pin the cord onto the board through the **SLK**, positioning it directly to the left of the Cd # 1 and directly below the metal bar (see Figure 4). Bring the long end of the **Runner** to the right.

Refer to the Graph in Figure 5 for the Cavandoli knotted pattern that you will follow for Rows 1 - 10. All knots are **DHHs** except for those marked with a "V" which are **VDHHs**.



7. The pattern for **Row 1** is 4 **DHHs**, 2 **VDHHs**, and 4 **DHHs**.
8. The pattern for **Row 2** is 3 **DHHs**, 4 **VDHHs**, 3 **DHHs**.
9. The pattern for **Row 3** is 2 **DHHs**, 6 **VDHHs**, 2 **DHHs**.
10. The pattern for **Row 4** is 3 **DHHs**, 4 **VDHHs**, 3 **DHHs**.
11. The pattern for **Row 5** is 4 **DHHs**, 2 **VDHHs**, 4 **DHHs**.
12. The pattern for **Row 6** is 10 **DHHs**.
13. Cords #1, 2, 9, & 10 will no longer be used in the knotted pattern. Pull them off to the side for now, beads will be added later.
14. **Row 7** - Bring the **Runner** behind Cds #1 & 2, over to Cd #3 and make one **VDHH**, followed by 4 **DHHs**, and ending with one **VDHH**. Repeat the same pattern for **Row 8**.
15. The pattern for **Row 9** is 6 **VDHHs**.
16. **Row 10** - Bring the **Runner** behind Cds #3 & 4 (omitting them from knotting) and make 2 **VDHHs** on Cords #5 & 6. Omit Cds #7 & 8 from knotting.

Part 3 - Adding the Center Accent Bead

1. Flip the earring to the back.
2. Untie the beginning **SLK**. Thread the short tail of the **Runner** onto an embroidery needle.
3. Pass the needle between rows 3 and 4 at the center point. Pull the cord through to the front.
4. Sew the cord back through between rows 4 and 5. Pull through and remove needle.
5. Thread the long tail of the **Runner** onto an embroidery needle. Pass the needle between rows 4 and 5 at the center point. Pull the cord through to the front. Remove the needle and add a 3 or 4 mm bead to the cord (see Figure 6).
6. Sew the cord back through between rows 1 and 2. Pull through and remove needle.
7. Tie the two ends of the **Runner** together with a flat Square Knot (see Figure 7). Add a little nail polish to the knot and trim off excess cord.

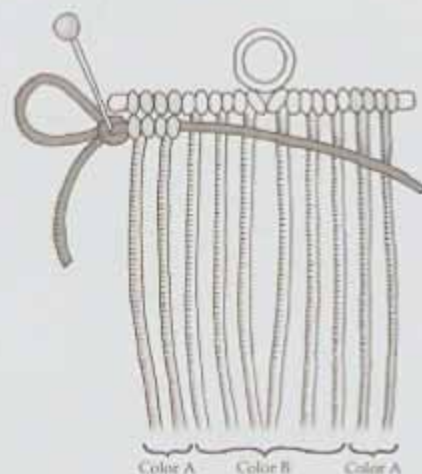


Fig. 4

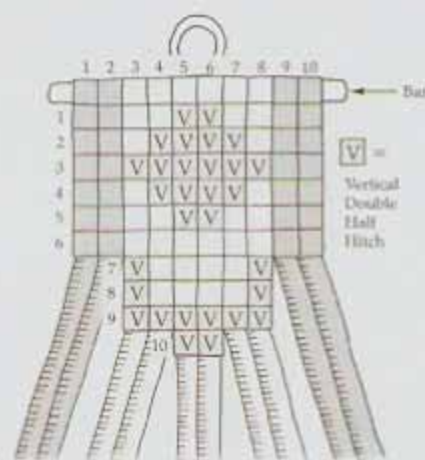


Fig. 5

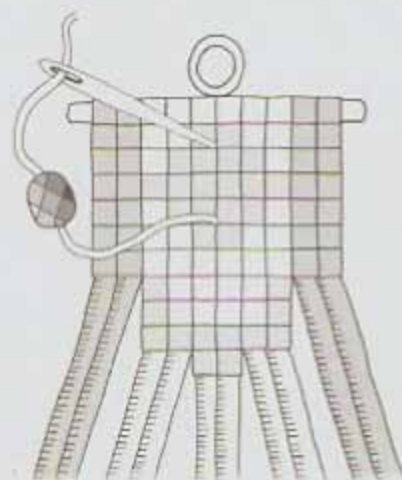
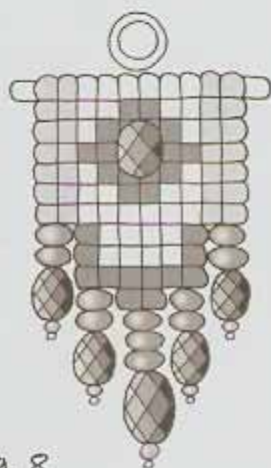
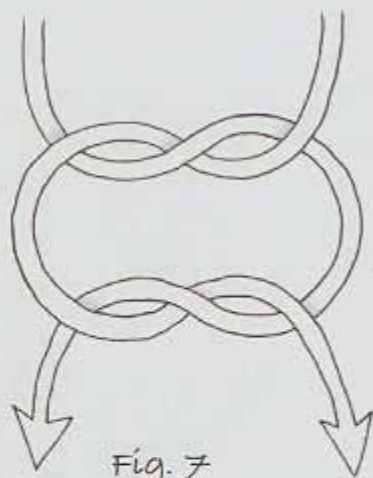


Fig. 6



Part 4 - Adding the Fringe Beads

1. Group Cds #1 & 2 together. Add an 8° seed bead of the first color, an 8° seed bead of the second color, and a 4 mm bead. Pull the beads down the cord and apply some nail polish to the 2 cords. Push the beads back up to the top. Trim off one of the cords under the 4 mm bead. A utility blade is a good tool for cutting off a cord so that it is flush with the bottom of the bead, leaving no visible stub. Add an 11° seed bead to the remaining cord. Tie off the strand with an **OVK**. See Project 1, Figures 11 and 12 for a recap.

2. Repeat Step 1 with grouped Cds #3 & 4, #7 & 8, and #9 & 10.

3. Group Cds #5 & 6 together. Add two 8° seed beads of the first color, an 8° seed bead of the second color, and a 6mm oval bead. After adding nail polish to the 2 cords as in Step 1, trim off one of the cords under the 6 mm bead. Add an 11° seed bead. Tie off the strand with an **OVK**.

4. Apply nail polish to all of the **OVKs** and let dry. Trim off excess cord under the knots.

5. Attach earring wires to the top loop.



Project #3

Half-Moon Earrings

Materials

- (2) Heavy weight Jump Rings approx. 7 mm round (jump rings without an precut opening are preferable but traditional ones can be used if they are securely closed)
- (2) Earring Wires
- 4 ply Waxed Linen or 18 gauge Nylon Cord-
Color A - (14) lengths @ 16"
Color B - (6) lengths @ 16"
Color C - (6) lengths @ 10"
- Needle nose pliers

Part I - The Knotted Rows

Row 1 -

1. Using a single **MH** (Mounting Hitch) for each cord, attach 4 doubled lengths of Color A and 3 lengths of Color B to a jump ring. Alternate the colors in this way - Color A, B, A, B, A, B, A (see Figure 1). Push all cords closely together. If you are using a jump ring with a precut opening, make sure the opening is securely closed and concealed by the cords.

• **Note** - A **Mounting Hitch** is made by doubling a length of cord to create a horseshoe-shaped loop in the middle. Pass the loop up through the center of the jump ring and pull the ends of the cord through the loop and tighten.

2. Pin to board.

Row 2 -

1. Take one of the Color A cords (this will serve as your **AC** or Anchor Cord) and make a **SLK** (Slip Knot) approx. 2-3" from one end. Pin the cord through the knot onto the board directly to the left of the first warp cord. **Warp cords** will refer to all of the cords that radiate outward from the jump ring like the spokes of a wheel (see Figure 2).

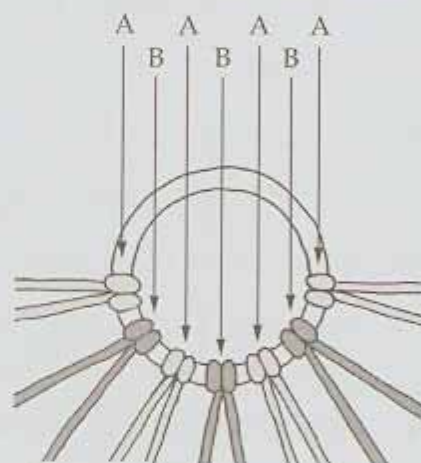


Fig. 1

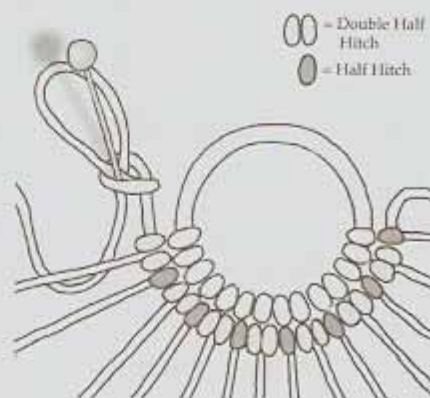


Fig. 2

Project Three

2. Bring the longer length of the **AC** to the right over the warp cords and working from left to right, knot all the warp cords onto the **AC** following the rounded arc of the jump ring.
Repeat this pattern: 1st cord - **DHH** (Double Half Hitch), 2nd cord - **HH** (Half Hitch), 3rd cord - **DHH**, 4th cord - **HH**, etc. (see Figure 2).

•Refer to Figure 3 for a complete diagram of the remaining rows.

Row 3 -

3. Bring the **AC** back around in the opposite direction (going right to left) and knot the warp cords onto the **AC** using all **DHHs**.

Row 4 -

4. Bring the **AC** back around in the opposite direction (going left to right).
5. Make a **DHH** with the first three warp cords.
6. Take one length of Color C cord and attach it to the **AC** with a **MH**. Push it snug next to the previous knot. Note that on the large diagram, the new cords that are added with Mounting Hitches are represented as two side by side **Ms**.
7. Make **DHHs** with the next four warp cords.
8. Add a Color C cord using a **MH**.
9. Make **DHHs** with the next four warp cords.
10. Add a Color C cord using a **MH**.
11. Make **DHHs** with the remaining 3 warp cords.

Row 5 -

12. Make 3 **DHHs**, 2 **HHs**, 2 **DHHs**.
13. Add a Color A cord using an **MH**.
14. Make 2 **DHHs**, 2 **HHs**, 2 **DHHs**.
15. Add a Color A cord using an **MH**.
16. Make 2 **DHHs**, 2 **HHs**, and 3 **DHHs**.

Row 6 -

17. The pattern for Row 6 is: 4 **DHHs**, 1 **HH**, 3 **DHHs**, 1 **HH**, 3 **DHHs**, 1 **HH**, 3 **DHHs**, 1 **HH**, 3 **DHHs**, 1 **HH**, 3 **DHHs**.

Row 7 -

18. Finish the knotted portion with a row of all **DHHs**.

Part 2 - Finishing

1. Thread the longer tail of the **AC** onto an embroidery needle. Flip the earring so that the back is facing you and sew the **AC** through a loop on the back of a knot to hide and secure the **AC**. Clip off any excess cord. Untie the beginning **SLK** and do the same with it. If you are using nylon cord instead of waxed linen, you will need to make **OVKs** (Overhand Knot) to secure the two ends of the **AC**.
2. Trim off the fringe of warp cords to approx. 1".
3. Using your fingers and/or an embroidery needle, unfurl the fibers of each warp cord. Pull them outward so they form a rounded arc and trim to approximately 3/16ths of an inch (see "Natural Fringe" on p. 77 for details).
4. Attach an earring wire to the jump ring.

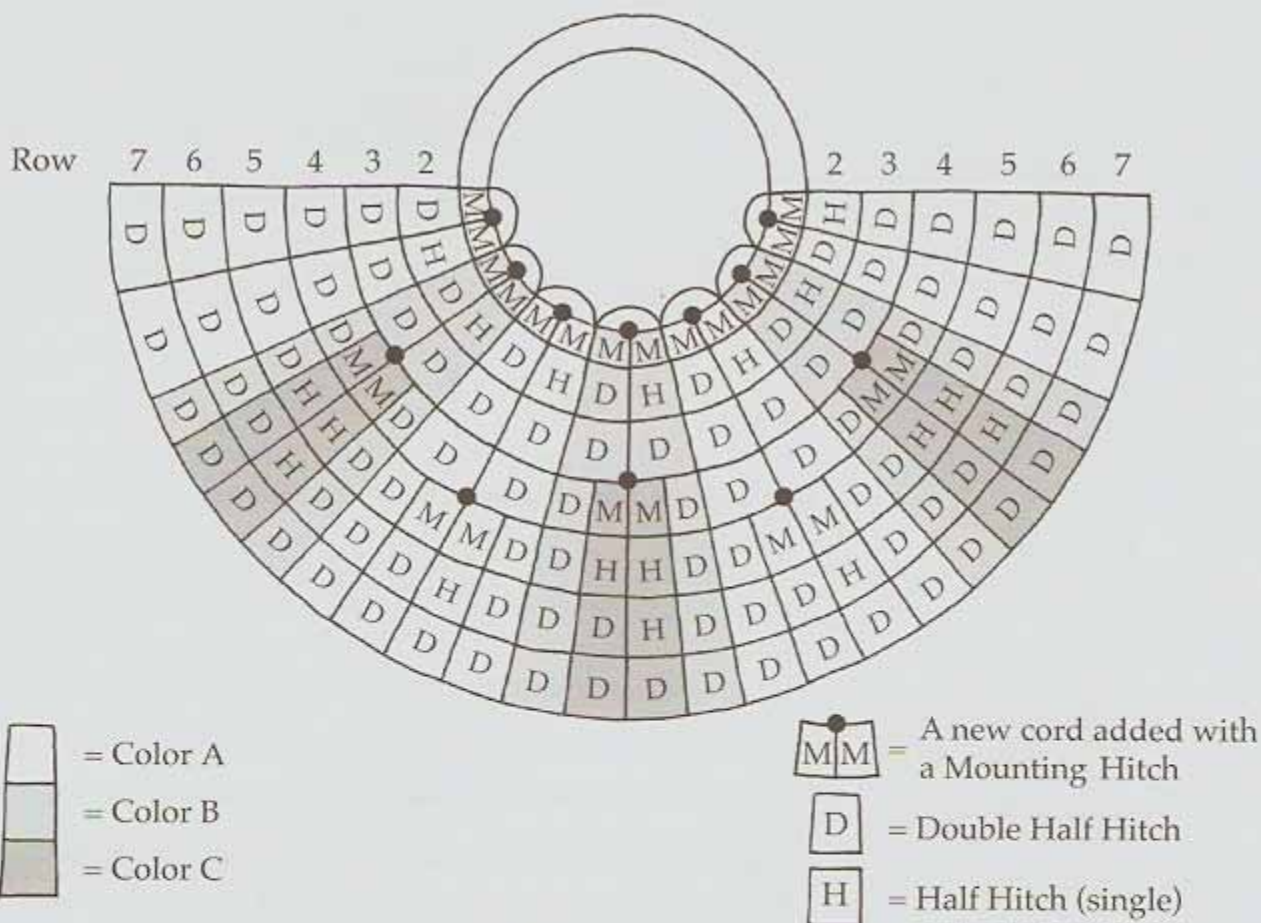


Fig. 3

Project #4

Lantern Earrings



Materials

- 18 gauge Nylon Cord:
 - Variation #1: 10 of one color @ 24" ea.
 - Variation #2: Color A - 4 @ 24" ea.
Color B - 4 @ 24" ea.
Color C - 2 @ 24" ea.
- Beads:
 - Variation #1: (2) 6 mm round
(4) 8° seed beads or spacers
(4) 3 mm crystal bicones
(2) 6 mm oval fire polish
(18 or more) 11°- 10° seed beads
 - Variation #2: (2) 6 mm round
(16) 8° seed beads
(6) 4 mm round fire polish or similar
(32 or more) 11° seed beads
(20 or more) metallic 11° seed beads
- Both Variations:
 - (2) Earring Wires
 - (2) 6mm jump rings
- Clear nail polish

Part I- Rows 1 - 4

Row 1 - Attaching the cords to the jump ring

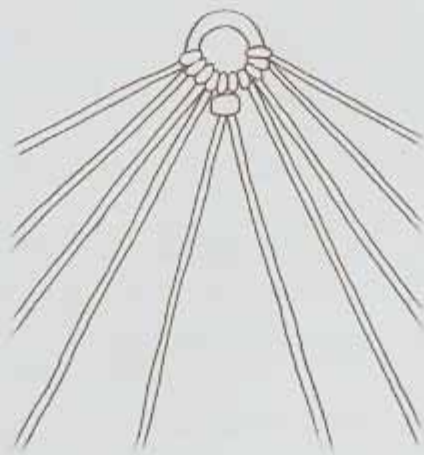


Fig. 1

1. Using **MHs** (Mounting Hitches), attach 5 cords to the jump ring. If you are making Variation 2, the sequence is 1 of Color A, 1 of Color B, 1 of Color C, 1 of Color B and 1 of Color A. Slide a knot over the jump ring opening to hide it (see Figure 1).
 2. Thread a 8° seed bead onto the 2 center cords.
- The cords will be referred as #1-10 according to their position from left to right. Cords frequently change position and, therefore, number from row to row.

Rows 2 - 4

3. Pin the jump ring onto the knotting board.
4. Separate the cords down the middle and pin or tape the 5 right-hand cords out of the way for now.
5. **Row 2** - Use Cd #1 as your **AC** (Anchor Cord) and bring it diagonally towards the center. Make a row of 4 **DHHs** (Double Half Hitches) with Cds #2 - 5 (see Figure 2).
6. Repeat the same steps for **Rows 3 & 4** (see Figure 3). You will use the outermost cord as the **AC** for each row.
7. Take Cords # 6 - 10 and make Rows 2 - 4 on the right side in a mirror image of the left half of the earring (see Figure 4). Cord # 10 (the outermost cord) will serve as your **AC** for each row.

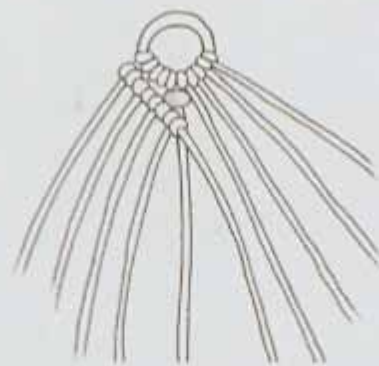


Fig. 2

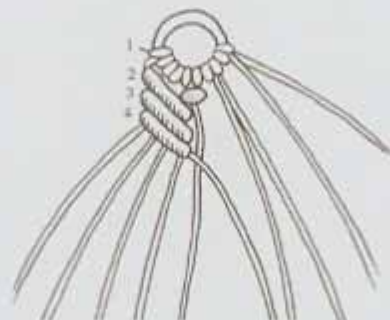


Fig. 3

Part 2- The Center Beaded Section

1. Thread a 6mm bead onto Cords #5 & 6. They will come out of the bottom of the bead and will be used as the **ACs** for **Row 5** on both sides of the earring (see Figure 5 and 6).
2. **Row 5** - Use Cd #5 (coming out of the bottom of the bead) as your **AC** for the left half of the earring and bring it diagonally out to the left. Make a **DHH** around the **AC** with Cd # 4, the next cord to the left (see Figure 5). The angle of **Row 5** should be the mirror image of Rows 2 - 4 (see Figure 6).
3. Take Cd #3 and thread on (3) 11° seed beads, (1) 8° bead, and (3) 11° seed beads. The count is approximate; adjust the number of beads if necessary. Attach Cord #3 to the **AC** with a **DHH** (see Figure 6).

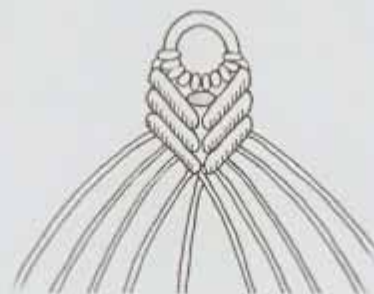


Fig. 4

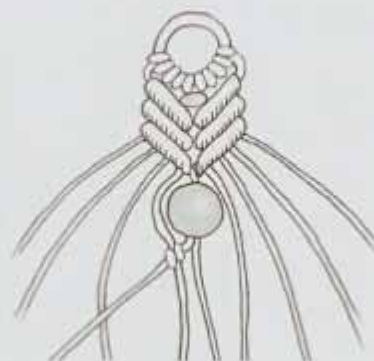


Fig. 5

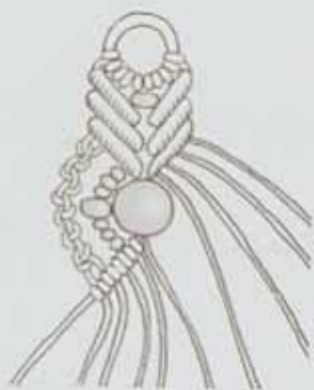


Fig. 6

4. Variation 1 : Take Cords #1 & 2 and make a **HHch** (Half Hitch Chain) of 10 **HHs**. Again, the number is approximate; adjust if necessary. Attach Cords #1 & 2 to the **AC** with **DHHs** (see Figure 6). Refer to the Basic Knots chapter for details of a **HHch**.

Variation 2 : Do not add beads to Cord #2, knot it onto the **AC**. Add beads to Cord #1. For example, (3) 11° beads, (1) 8° bead, (1) 4mm bead, (1) 8° bead, (3) 11° beads. The bead count is approximate, adjust if necessary. Knot it onto the **AC** (see Figure 7).

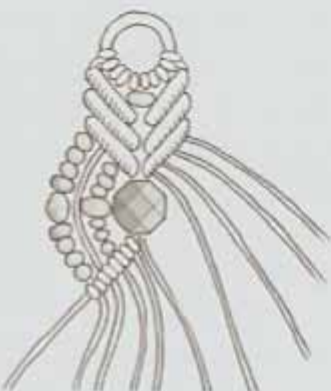


Fig. 7

Part 3- The Bottom Rows of Knots

5. Row 6 - Using Cd #5 (the 5th cord from left) as your **AC**, make a row of **DHHs** with Cords #4, 3, and 2. Omit Cd #1 from knotting (see Figures 8 & 9).

6. Row 7 - Using Cord #5 as your **AC**, make a row of **DHHs** with Cords #4, and 3. Omit Cords #1 & 2 from knotting (see Figure 9).

7. Row 8 - Using Cord #5 as your **AC**, make one **DHH** with Cords #4. Omit Cords #1, 2, & 3 from knotting (see Figure 9).

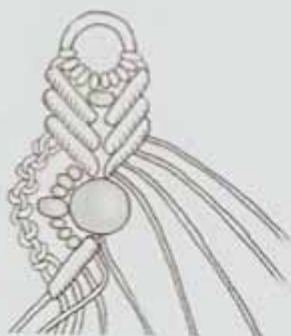


Fig. 8

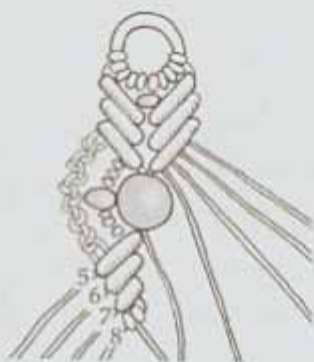
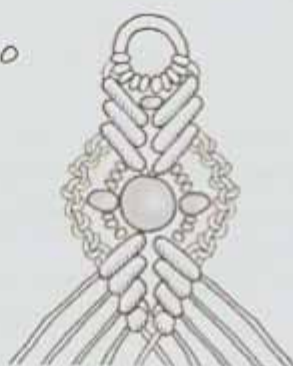


Fig. 9

Fig. 10



- Repeat Steps 1 -7 on the right side of the earring (see Figure 10).
- 8. **Row 9** - Using Cd #1 as your **AC** bring it diagonally towards the center. Make a row of **DHHs** with Cords # 2 - 5 (see Figure 11).
- 9. **Row 10** - Repeat Step 8 for another row of **DHHs** (see Figure 12).
- Repeat Steps 8 & 9 on the right side of the earring (see Figure 12).



Fig. 11

Part 4- Finishing

1. Flip earring so that the back is towards you. Apply a generous coat of clear nail polish onto the back of the last row of knots. Pull all the hanging cords towards the back. Apply nail polish to the bottom of the last row. Let dry and apply a second coat (see "Cutting Off Excess Cord" on p.77 for details).
2. Carefully trim off Cds #1 - 4 and Cds # 7 - 10 as close up to the last row of knots as possible. **Do not cut off Cds # 5 & 6**, the two center cords.
3. Thread a 4 - 6 mm bead onto Cds # 5 & 6. Pull the bead down about an inch, apply nail polish to the area where the bead should rest, then push the bead back up into position (see Figure 13).
4. Trim off one of the cords right under the 6 mm bead. Add an 8° seed bead and a 10° seed bead to the remaining cord.
5. Make an Overhand knot in the cord right under the seed bead. Add polish and let dry. Trim off the excess cord (see Figure 14).
6. Add an earring wire to the jump ring and you're done!

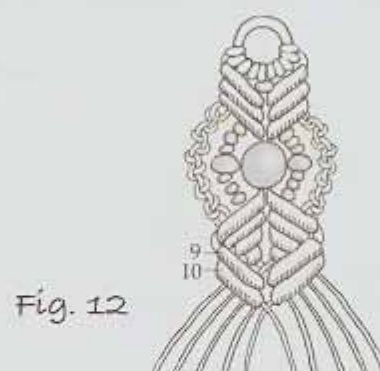


Fig. 12



Fig. 13



Fig. 14

Project #5

Serpentine Bracelet



Materials

- 18g nylon cord - 3 lengths @ 72" each in a different color
- (15 - 16) 4mm round fire polish beads or similar
- 10° seed beads for loop, approx. 1.25"
- Button for loop closure
- Clear nail polish



Fig. 2



Part I - Beaded Loop

1. Choose the two colored cords that you would prefer to be the dominant colors. Set them aside for now. The third cord will be the least visible in the color scheme. Thread the 10° seed beads onto this third cord and position them at the center of the cord. Fold the cord in half so that the beads form a loop. The loop should be able to fit over the button but not too loosely.
2. Tape the loop to the board to hold it in place. Take one of the other cords and center it behind and just below the loop of seed beads. Make a **SQK** around the loop cords with the second cord. Tighten the **SQK** and push it up against the loop. Pin to the board by pinning through the middle of the **SQK** (see Figure 1).
3. Bring the far right cord diagonally down over the other 3 cords at a 90° angle. It will serve as the **AC** (Anchor Cord) for the first row of knots (see Figure 2).

4. Add an 8° seed bead to the left-most cord to fill the space created by the angle of the **AC**. Make a row of 3 **DHHs** going from right to left, keeping the **AC** at a 90° angle (see Figure 2). Mount the last remaining cord to the **AC** with a **MTK**. This gives you 5 **KCs** (Knotting Cords) and one **AC**. Pin in place.

I will refer to the Knotting Cords by number 1 - 5 according to their position from left to right. Cords will change position and number from row to row.

5. Make two more diagonal rows of **DHHs** under the first row so that there are three consecutive rows of **DHHs**. You will be using the far right cord from the previous row as the new **AC** for each row (see Figure 3).

Part 2 - The Knotted Pattern

6. Bring the **AC** from the third row around in the opposite direction at a 90° angle. It will continue to serve as your **AC** for the next row. If you are unsure about the angle, use the corner of a business card or a ruler as a guide. A 90° angle is an **L** shape, like the corner of a square or 1/4th of a pie.

7. Make a **DHH** around the **AC** with Cords #1 & 2, keeping the **AC** at a 90° angle (see Figure 4).

8. Thread a 4 mm bead onto Cord #3. Knot it onto the **AC** with a **DHH**. The bead will not cover all of the cord. That is OK.

9. Make a Half Hitch Chain of approx. 9 or 10 **HHs** with Cords #4 & 5. Knot these two cords onto the **AC** with **DHHs**. Start the **HHch** with Cd #4 around Cd #5 (see Figure 5).

10. Bring Cord #1 diagonally down to the right to use as your **AC** for the following row. Make another diagonal row of **DHHs** (see Figure 5).

11. Bring the **AC** from this last row around to the left at a 90° angle (see Figure 5).

12. Make a **DHH** around the **AC** with Cord #5 & 4.

13. Thread a 4 mm bead onto Cord #3. Knot it onto the **AC** with a **DHH**.

14. Make a Half Hitch Chain of approx. 9 or 10 **HHs** with Cords #1 & 2. Knot these two cords onto the **AC** with **DHHs**.

Fig. 3

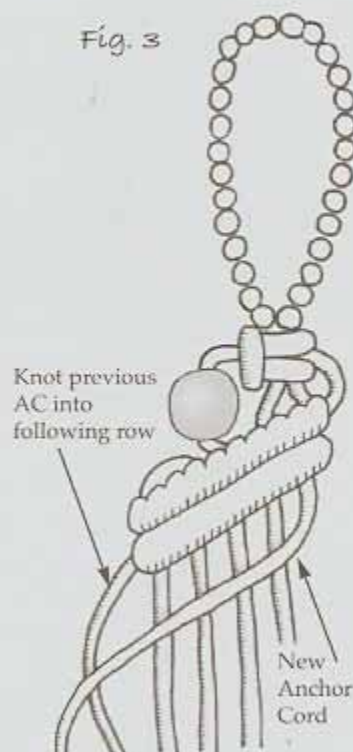
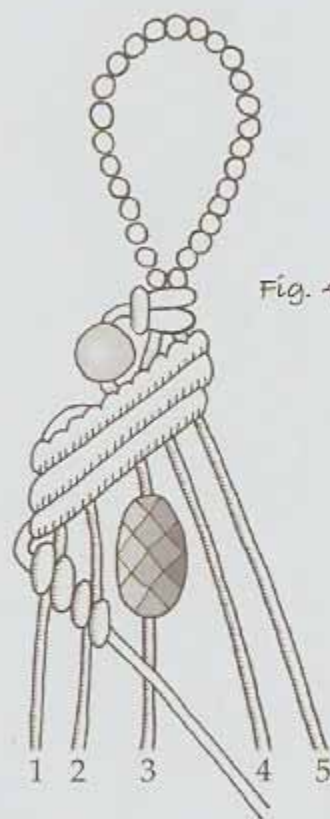


Fig. 4



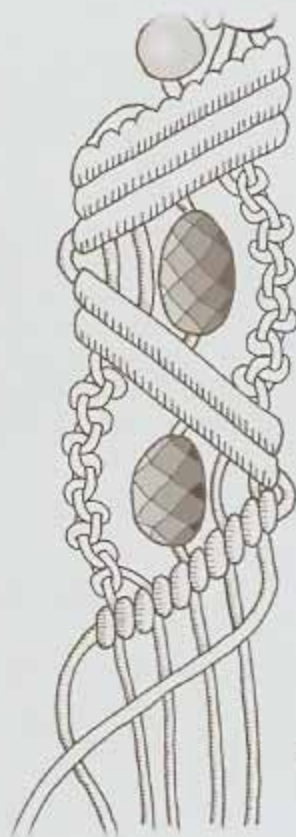


Fig. 5

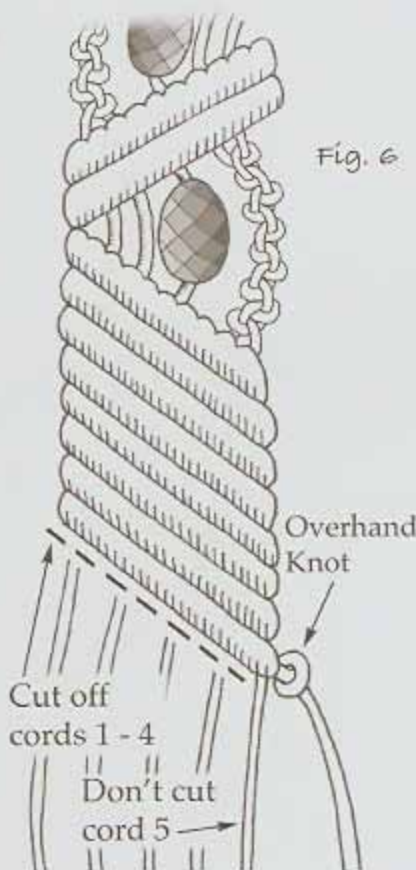


Fig. 6

15. Bring Cord #6 (the far right cord) diagonally down to the left to use as your **AC** for the next row (see Figure 5). "Underline" the previous row by making another row of **DHHs** directly below it.

16. Repeat Steps 6 - 15 six times.

17. Repeat Steps 6 - 10 one more time. Measure the bracelet around your wrist. The top of the beaded loop should meet up with the bottom part of the knotting. If there is a gap of 1/2" or more, add another beaded segment by repeating Steps 11 - 15.

Part 3 - Finishing

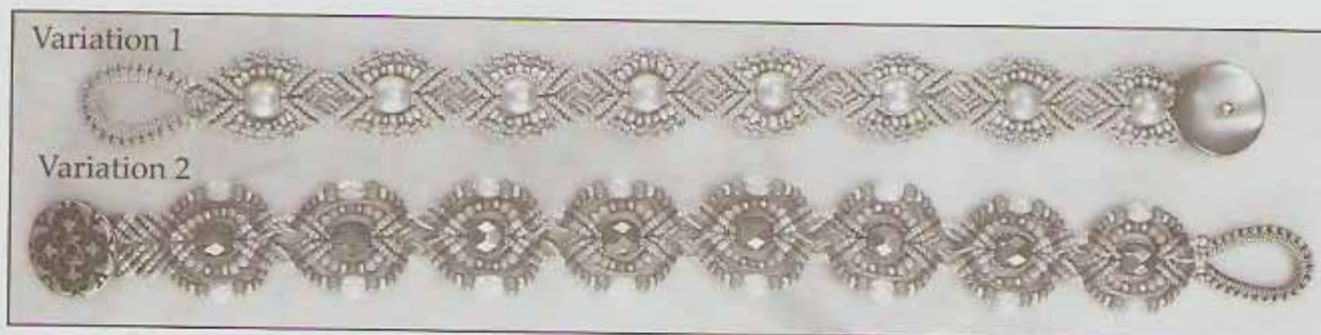
18. Add approx. 8 - 12 more consecutive diagonal rows of **DHHs** under the last row to create an area on which to sew your button (see Figure 6). Again, measure the bracelet on your wrist. When the final row of knotting touches the bottom "V" shaped part of the beaded loop, then the bracelet is long enough.

19. Flip the bracelet to the back. Apply a generous layer of clear nail polish to the final 2 rows of knots. Pull all the hanging cords towards the back of the bracelet as if you were making a hem. Let dry.

20. Snip off all of the cords at the base except for the **AC** and the cord closest to it, Cd #5 (see Figure 6).

21. Make an Overhand Knot in the **AC** at the end of the row. Apply nail polish, let dry and snip off the excess cord.

22. Use the remaining cord and an embroidery needle to sew the button in place. The cord should finish to the front of the piece, underneath the button. If you make the finishing knot on the front this way, it won't rub against your skin. Tie off the cord with an **OVK**. Apply nail polish, let dry and snip off the excess cord.



Materials

•18g Nylon Cord:

Variation #1 - All one color, 4 lengths @ 80" and 1 length @ 92"

Variation #2 - Five different colors, 4 @ 80" and 1 @ 92"

•Button or Bead for loop closure

•Clear nail polish

•Fray Check (optional)

•Beads: (Variations 1 & 2)

(8 - 10) 6 mm round beads (with hole large enough for 2 widths of cord)

Size 11° seed beads -

1/2 to 1 strand ea. of 3 - 5 colors (amount will vary)

Variation #2 - also add

(32 - 40) 8° seed beads

(16 - 20) 4 mm round fire polish.

Part I - Making a Loop Closure

1. Group together the (4) 80" cords and fold in half, finding the center point of the grouped cords. Take the 92" cord and fold it in the center so that one end is 12" longer than the other. Make a **LHK** (Larks Head Knot) around the grouped cords at the center, making sure that the longer part of the 92" cord is on the left-hand side of the **LHK**.

2. Tape one half of the grouped cords to the board directly above the **LHK**. The cords of the **LHK** should come out to the right and the longer of the two cords should be towards the bottom of the knot. You will be using this longer cord as your Knotting Cord to make a chain of **LHKs** around the grouped cords.

3. Pin the **LHK** in place. Make a chain of approximately 24 **LHKs** below the first **LHK**. You may have to add more or less **LHKs** to fit your button.

4. Fold the **LHK** chain in the center to create a loop and pin to board (see Figure 1).

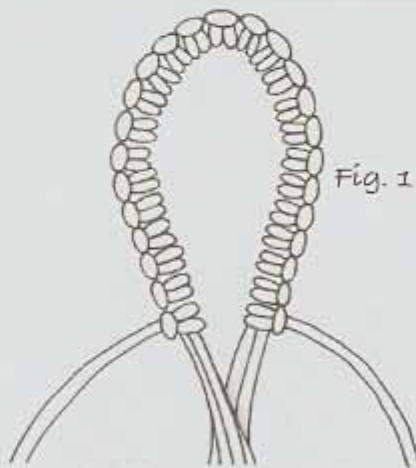


Fig. 1

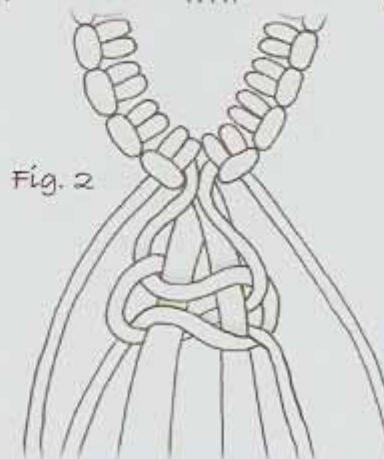


Fig. 2

Fig. 3

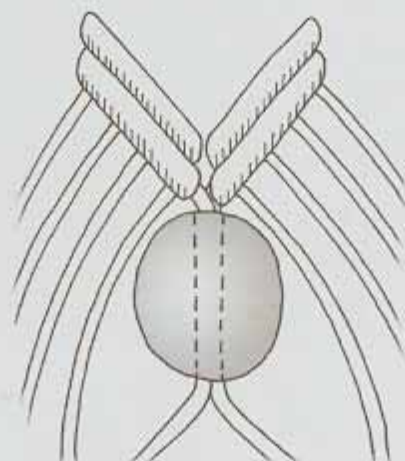
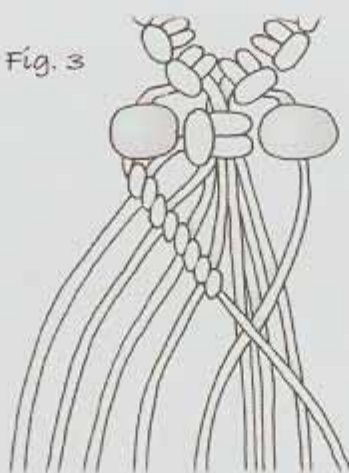


Fig. 4

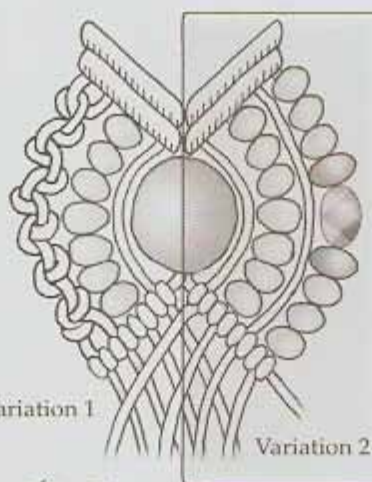


Fig. 5

5. Omitting the 2 cords of the **LHK** chain from knotting, go to the 2 outermost cords from the center grouping of 8 cords and make a **SKK** around the remaining 6 cords (see Figure 2 and 3).

At this point, check to make sure that the loop fits over your button or bead. Untie the **SKK** if necessary and add or subtract **LHKs** to the loop.

Part 2 - The Knotted Pattern

I will refer to the Knotting Cords by number 1 - 10 according to their position from left to right. Cords will change position and number from row to row. The two halves of the bracelet, the right and left sides, will be mirror images of each other.

1. Add a seed bead to Cd #1, the first cord on the left. This cord will serve as your **AC** (Anchor Cord) for the first diagonal row of knots. Bring the **AC** down in a diagonal line toward the center and knot on Cds # 2 - 5 to it using **DHHs** (Double Half Hitches) (see Figure 3).

2. "Underline" the first diagonal row with another row of **DHHs**, again using Cd #1 as your **AC** and knotting on Cds #2 - 5 with **DHHs**.

3. Repeat the same steps on the Right half of the bracelet. You will be using Cd # 10 as your **AC** for each of the 2 diagonal rows of **DHHs**. The 2 rows on either side of the bracelet should meet in the center and form a "V" shape.

4. Take Cds #5 & 6, the 2 centermost cords, and thread on a 6 mm bead (see Figure 4).

5. These 2 cords coming out of the bottom of the bead will serve as your **ACs** for the next row of **DHHs** on either side. Bring the left-hand **AC** down and out to the left in a diagonal line that mirrors the angle of the row above the 6 mm bead. Attach Cd #4 (the next cord to the left) to the **AC** with a **DHH** (see Figure 5).

6. Move left to Cd #3 and thread on your seed beads in the following pattern: 2 of color A ; 1 of color B; 1 of color C; 1 of color B; 2 of color A. Adjust the number of beads so that they fit and don't bulge out too much when you attach it to the **AC**.

Try to use narrow beads if possible. The aim is to make a beaded "frame" around the center bead.

7. Attach the beaded cord to the **AC** with a **DHH**.

8. Figure 5 shows two different pattern variations that you can choose from. **Variation 1** : With the remaining 2 Cds, #1 & 2, make a Half Hitch chain of 13 **HHs** (see Figure 5A). Again, count is approximate and may need to be adjusted. **Variation 2**: Do not add beads to Cd #2. Knot it onto the **AC**. Add beads to Cd #1 in any balanced configuration (see Figure 5B).

9. Attach the beaded cord to the **AC** with a **DHH**.

10. "Underline" this row of **DHHs** with another row of **DHHs**. You will use Cord #5 as your **AC** and knot on Cords # 4 - 1 with **DHHs**.

- Repeat Steps 5 -10 on the Right side of the bracelet. It should be a mirror image of the Left side (see Figure 6).
- The 2 rows of knots on either side should form an upside down V shape that mirrors the V shape above the bead.

11. Move Cord #1 & #10 out of the way for now.

- In the next step you will be making a basket weave pattern with the 8 center cords (see Figure 6):

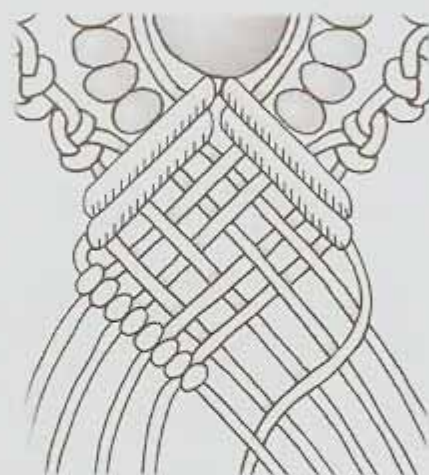
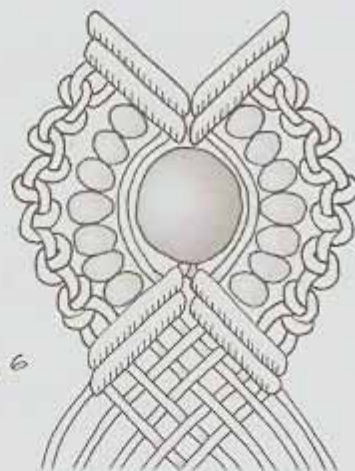
12. Separate the cords into 4 groups of 2 cords each. The 2 groups on the left will be Cords #2 & 3 and Cords #4 & 5. The 2 groups on the right will be Cords #6 & 7 and Cords #8 & 9.

13. Take Cords #4 & 5 from the left side of the bracelet and pass them **OVER** Cords #6 & 7 and **UNDER** Cords #8 & 9.

14. Take Cords #2 & 3 from the left side and pass them **UNDER** Cords #6 & 7 then **OVER** Cords #8 & 9.

15. Using Cord #1 as your **AC**, bring it diagonally to the center and make a row of **DHHs** with Cords # 6 - 9 (see Figure 7). Repeat on the Right side using Cord # 10 as the **AC** and make a row of **DHHs** with Cords # 5 - 2.

"Underline" each of these rows with another row so that there are two rows on each side. When complete, the rows above and below the basket weave should form a diamond shape (see Figure 8).



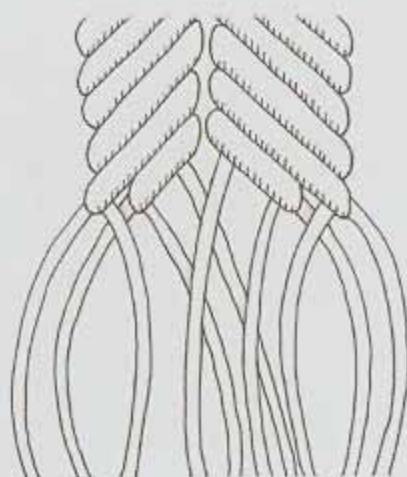


Fig. 9

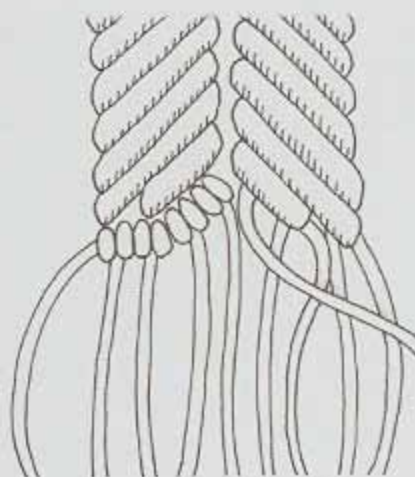


Fig. 10

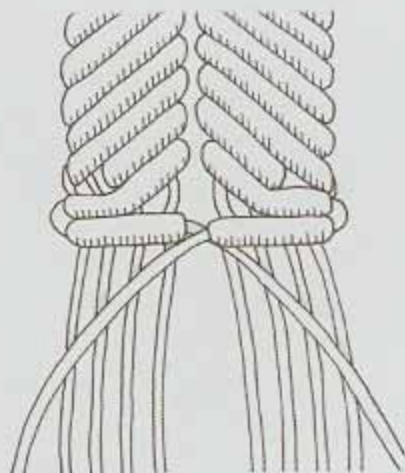


Fig. 11

Repeat Steps 4 - 15 six times. Repeat Steps 4 - 10 once. Measure the bracelet around your wrist. If the top of the loop touches the bottom of the last 6 mm bead, the bracelet is long enough. If it is an inch or more short, add another segment. If there is less than an inch gap, stop here.

Part 3 - Finishing

1. Add several more rows of **DHHs** to form a tab to which you will attach your button. Keep adding rows until the tab is long enough so that the loop overlaps it when you measure it around your wrist. When the bottom row of knots lines up with the bottom "V" part of the loop, go on to the next step.
2. When you've reached the desired length, make another row of just 2 **DHHs** on each side, omitting the **AC** and the last knotting cord from knotting (see Figure 9). This way, you won't add length but you will fill in most of the "V" space in the center of the rows.
3. Bring Cord #5 out to the left horizontally and knot on Cords #4 - 1 with **DHHs** (see Figure 10). Bring the **AC** back around towards the center and make another horizontal row of **DHHs** directly under the last one, working from left to center (see Figure 11).
4. Bring Cord #6 out to the right horizontally and knot on Cords #7 - 10 with **DHHs**. Bring the **AC** back around towards the center and make another horizontal row of **DHHs** directly under the last one, working from right to center.
5. Make sure your final rows of knots are very tight and secure. On the back side, paint the final rows with clear nail polish. Pull them to the back at a 90° angle. Let dry and add a coat of polish to the bottom of the knotted row. Let dry.
6. Using small sharp scissors, cut off the hanging cords very close to the knots leaving the 2 center cords (the **ACs**) uncut. Add another coat of polish to the last row on the front and back.
5. Use the two cords with an embroidery needle to sew the button to the tab. Finish with the cords coming out on the front side beneath the button. Put an **OVK** in each cord and place a dab of clear nail polish to secure the knots.



Project #7

Cavandoli Pendant or Pin

Materials

(1) straight length of 16g Wire @ 1.5", hammered flat and filed on the ends

(1) 5-6mm Thick Gauge Jump Ring (pendant only)

(1) 1" Pin Back (pin only)

18g Nylon Cord in 2 contrasting colors

- Color A (Vertical warp cords) - 9 lengths @ 32" ea.

- Color B (Runner) - 1 length @ 92"

Pig suede or Ultrasuede for backing (approx. 1.25" X 1.5")

Beading Needle and Thread (suitable for sewing fringe)

Double Sided Beading Tape

Aleene's Tacky Glue or similar

Suggested Beads for Fringe:

11° or 10° seed beads in one or more colors

(9) 4 mm Austrian Crystals, diamond shape

(1) 6 mm oval shape Fire Polish or Crystal bead

- The pendant can be hung from a leather cord or from a strand of beads of your choice.

Part I - Knotting the Pendant/Pin

1. The wire bar which will be used for the top row of the pendant can be hammered flat and filed smooth on the ends, or just shaped on the ends with a rotary tool.

Project Seven

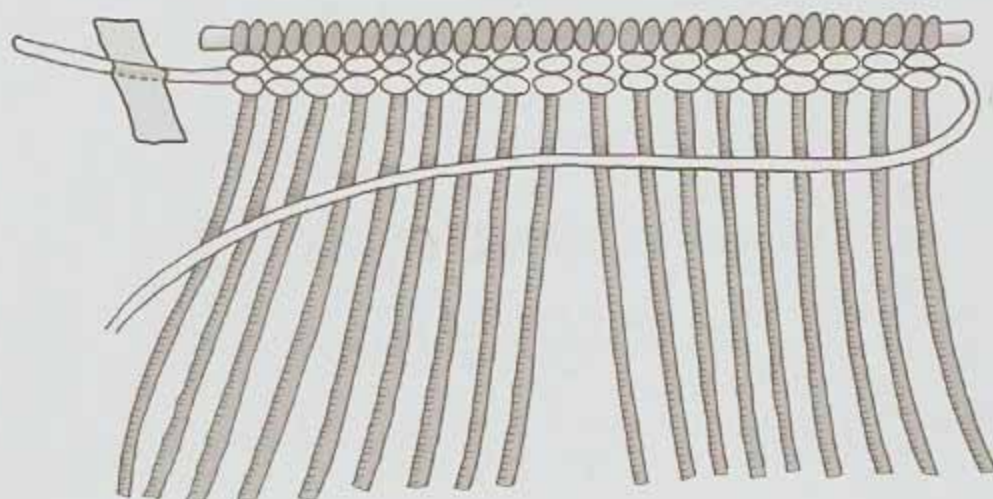


Fig. 1

2. Row 1 - Attach the 9 Color A (warp) cords to the wire bar using Mounting Knots (see Figure 1). It may help to put some small pieces of tape on the ends of the wire so that the cords don't slip off. Tighten and push all the cords close together and center them on the wire. Temporarily pin it to the board by placing

pins beneath the wire. It may be a little awkward until you get the first row knotted - then you will have something solid to pin through.

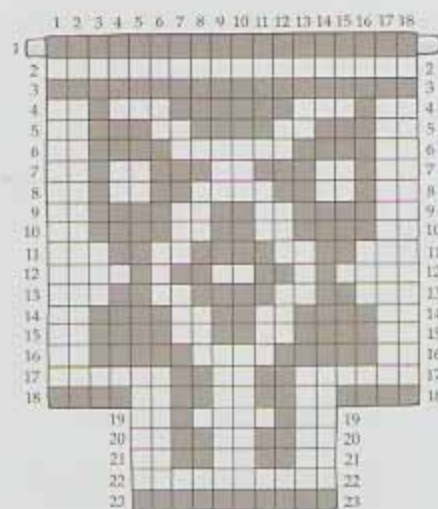


Fig. 2

3. Now is the time to get acquainted with the Graph (see Figure 2). Each of the white squares is a Vertical Double Half Hitch (**VDHH**) and each of the darker squares is a Horizontal Double Half Hitch (**DHH**). The **VDHHs** will reveal the color of the Runner Cord and the **DHHs** will reveal the color of the vertical warp cords. Place the graph nearby where you can easily read it. Put a ruler (or a piece of cardboard) under the second row. It's important to pay very close attention to the pattern as you go along and move the ruler down as you finish each row.

4. Row 2 - Tape or pin one end of the Color B cord to the left of the first warp cord (top left corner) leaving a 3" tail. Make a **VDHH** around the first warp cord with the Color B Cord. Continue the row with all **VDHHs** (see Figure 1).

Row 3 - The pattern is all **DHHs**.

Row 4 - 2 **VDHHs**, 1 **DHH**, 3 **VDHHs**, 6 **DHHs**, 3 **VDHHs**, 1 **DHH**, 2 **VDHHs**.

Row 5 - 2 **VDHHs**, 3 **DHHs**, 2 **VDHHs**, 4 **DHHs**, 2 **VDHHs**, 3 **DHHs**, 2 **VDHHs**.

Row 6 - 2 **VDHHs**, 4 **DHHs**, 6 **VDHHs**, 4 **DHHs**, 2 **VDHHs**.

Row 7 - 2 **VDHHs**, 1 **DHH**, 2 **VDHHs**, 3 **DHHs**, 2 **VDHHs**, 3 **DHHs**, 2 **VDHHs**, 1 **DHH**, 2 **VDHHs**.

Row 8 - 2 **VDHHS**, 1 **DHH**, 2 **VDHHS**, 2 **DHHS**, 4 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 1 **DHH**, 2 **VDHHS**.

Row 9 - 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**.

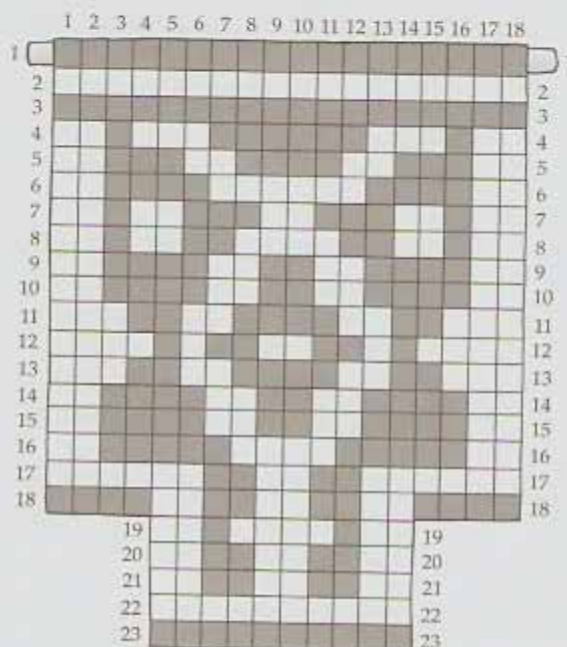
Row 10 - 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**.

Row 11 - 3 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 3 **VDHHS**.

Row 12 - 4 **VDHHS**, 1 **DHH**, 1 **VDHH**, 2 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 1 **VDHH**, 1 **DHH**, 4 **VDHHS**.

Row 13 - 3 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 3 **VDHHS**.

Fig. 2
Enlarged



Row 14 - 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**.

Row 15 - 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**, 2 **VDHHS**.

Row 16 - 2 **VDHHS**, 5 **DHHS**, 4 **VDHHS**, 5 **DHHS**, 2 **VDHHS**.

Row 17 - 6 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 6 **VDHHS**.

Row 18 - 4 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 4 **DHHS**.

5. Row 19 - Bring the **Runner** behind Cds #15 - 18 (omit these cords from knotting). Make a **VDHH** around Cd #14. The pattern for the rest of the row is 1 **VDHH**, 1 **DHH**, 4 **VDHHS**, 1 **DHH**, 2 **VDHH**. Omit Cds #1 - 4 from knotting.

Row 20 - 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**.

Row 21 - 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**, 2 **DHHS**, 2 **VDHHS**.

Row 22 - 10 **VDHHS**.

Row 23 - 10 **DHHS**.

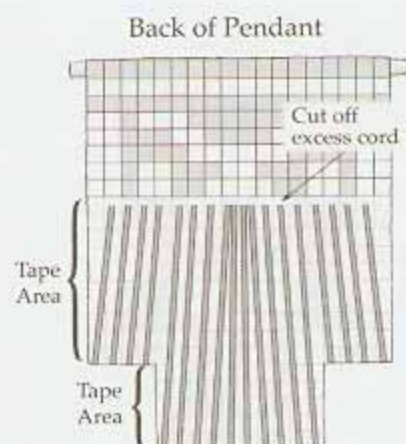


Fig. 3

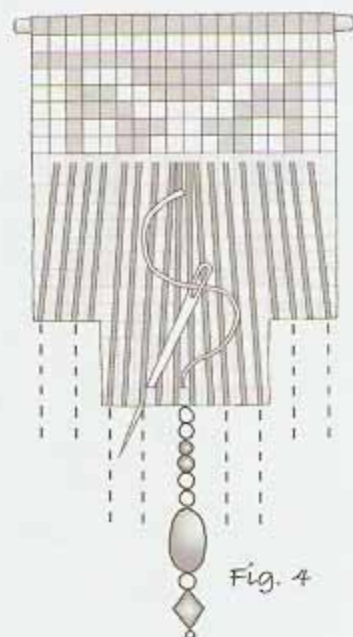


Fig. 4

Part 2 - The Beaded Fringe

1. Flip the piece to the back. Cut some strips of double sided beading tape to cover the area of the bottom half of the pendant. Adhere the tape securely to the back of the piece. Trim off any excess, tape should not be seen from the front.

2. Remove the top lining from the tape. Pull the warp cords up in the back as if they were a hem and press them down on the tape to secure them. Trim off all excess cord above the tape.

Note - If you don't have tape, you can use tacky glue but use it sparingly so that the glue doesn't seep through and ruin the front of your piece. Let dry before going on to next step. Some types of nylon cord resist the tape so you must use glue.

3. Thread approx. 24" of beading thread onto a beading needle and knot one end. Secure the beading thread by sewing through some of the hemmed cords on the back.

4. Find the center of the pendant. Pass the needle downward so that it catches some of the cord on the back of the last knotted row.

5. Thread on any beads that you desire on this middle strand ending the strand with a small seed bead (see Figure 5 for a suggested beading pattern). Bypass the bottom seed bead and pass the needle back up through all the beads and again through some cord at the back of the bottom row. (It's only necessary to catch a small amount of cord when passing the needle through.)

6. Add the other strands of fringe to either side in the same way, making sure that they appear balanced and even (see Figure 4 for suggested fringe placement). When moving from one strand to the next, you can sew through the hemmed cords when necessary to anchor the beading thread. It may help to sketch out the placement of the strands on a sheet of scrap paper and use that as a guide or you can just "eyeball" it.

7. When you are finished with the fringe, sew the thread through some hemmed cords to secure it.

Part 3 - Finishing

1. **Pendant Directions** - Take a large embroidery needle and poke a hole between the cords at the top center of the pendant just under the wire bar.
2. Open the jump ring with pliers by moving the two sides of the opening sideways in opposite directions. Don't pull the ring apart in an outward direction, it will ruin the round shape.
3. Thread the jump ring through the hole in the pendant and close it with pliers. Cut a piece of suede to fit the pendant and glue to the back with Aleene's glue.
4. Hang the pendant on a leather or satin cord, or use heavy beading cord and add beads.
5. **Pin Directions** - Trace the outline of the pin onto the back side of the piece of suede or ultrasuede. Trim the suede so that it is slightly smaller than the outline of the knotted portion of the pin.
6. Adhere the pin back finding to the suede with glue or double-sided beading tape (trim excess tape). The pin back can be positioned horizontally or vertically. For extra security, tack down the shank of the pin back to the suede with needle and thread.
7. Cut a small rectangle of suede approximately 1/2" wide to cover the length of the pin shank. Glue this piece in place with tacky glue.
8. Glue the suede lining to the back of the pin with E-6000 or a similar strong glue.

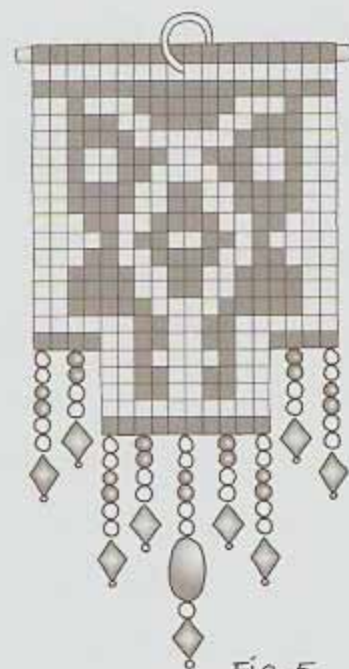


Fig. 5

Project #8

Enchantment Necklace



Materials

18g Nylon Cord in 4 complimentary colors:

- Color A (warp cords & neck chain) 11 lengths @ 30" ea.
- Color B (top zigzag color) - 1 length @ 20"
- Color C (middle zigzag color) - 1 length @ 36"
- Color D (bottom zigzag color) - 1 length @ 36"

Beads - A variety of small beads in complimentary colors. Here are a few suggestions:

- 10° or 11° Seed beads in one color (will be used to space larger beads)
- 8° Seed beads
- Approx. 4 mm - 6 mm glass, stone, metal, and crystal - round, oblong, rondelles, etc.
- Specialty beads in a variety of shapes, keeping in mind the scale of the piece. Larger beads may overwhelm the fringed section but may be suitable for the neck chain.
- Necklace Clasp (Hook & Eye or other)
- (2) Crimp Tubes
- Pig suede or Ultrasuede for lining (1" X 1.5")

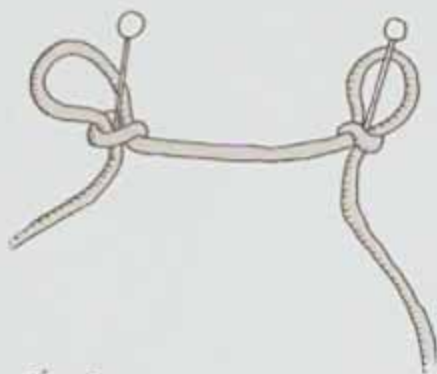


Fig. 1

Part I - Attaching the Warp Cords

1. Make a tight **SLK** (Slip Knot) approx. 3" from one end of the Color B cord and pin through the knot onto your board at a comfortable level for knotting. Tape the short loose tail to the left side with masking tape to keep it out of the way for now. Bring the longer tail to the right horizontally. Some people find it helpful to make another **SLK** 3 or 4" from the first one and pin it to the board, creating a loose horizontal "bar," to which you will attach the warp (vertical) cords (see Figure 1). This cord will serve as the **Runner** for the first 2 rows and you will be attaching all of the warp cords onto it.

2. Take the first of the 9 warp cords (Color A cords), fold it in half and attach it to the **Runner** with a **MTK** (Mounting Knot). Tighten and slide it close up against the first **SLK**. Take the second warp cord and add an 11° seed bead to it and slide the seed bead to the middle of the cord. Fold the cord in half and attach it to the **Runner** with a **MTK** making sure that the bead is positioned in the top/center of the knot. Add the other cords in the same way, alternating a plain cord and a beaded cord. When finished, the row will have 5 plain cords and 4 beaded cords (see Figure 2).

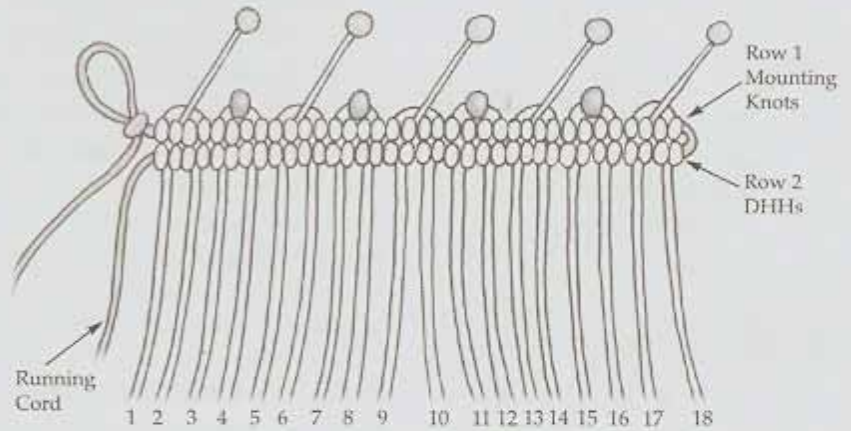


Fig. 2

3. Make sure all the knots are as tight and neat as possible. Push all of the knots to the left, snug against the first **SLK**. Pin this first row of knots horizontally to the board with sewing pins, angling the pins slightly upward so they won't interfere with your knotting of the next row. Pin through the "loop" on the top/back of each **MTK** on only the plain (unbeaded) cords. Don't worry about pinning the beaded cords (see Figure 2). To position the knots properly for pinning, use the tip of your finger or fingernail and push the cord in toward the board, just under the row of **MTKs**. This will cause the knots to rotate so that the loop is more accessible for pinning.

4. **Row 2** - Untie the second **SLK** if you have made one. Bring the **Runner** back to the left, and working from right to left, make a horizontal row of **DHHs** (Double Half Hitches) directly beneath the first row of **MTKs** (see Figure 2).

Part 2 - The Cavandoli Pattern

• Now is the time to get acquainted with the graph. Each square on the graph represents one complete knot, either a **DHH** or a **VDHH**. You have already completed Row 1, a row of **MTKs** and Row 2, a row of horizontal **DHHs**.

Note: All of the white boxes represent horizontal **DHHs**. All of the colored boxes represent **VDHHs**.

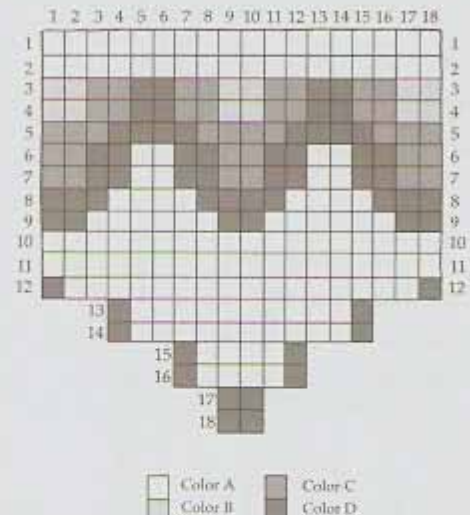


Fig. 3

Project Eight

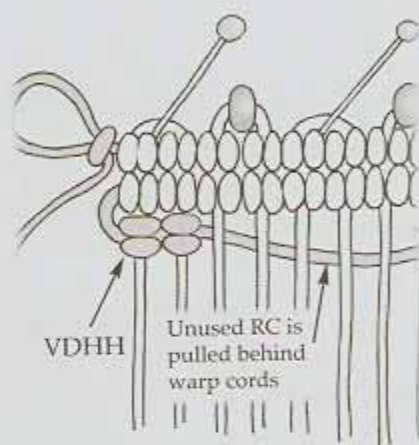


Fig. 4

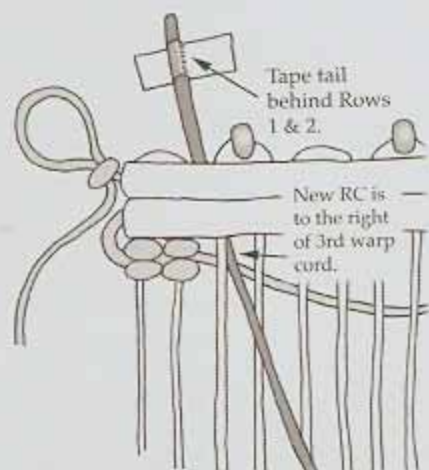


Fig. 5

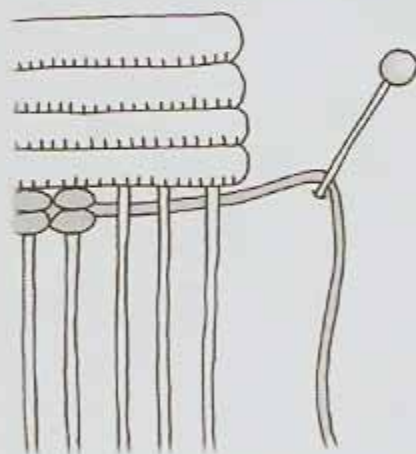


Fig. 6

5. Row 3 - Bring the **Runner** back to the right to begin the Cavandoli pattern as illustrated on the graph. This same cord, the Color B cord, will be used to start the pattern of **VDHHs**. Make a **VDHH** on warp cords #1 & 2. Bring the **Runner** to the right behind all the remaining vertical cords and off to the side (see Figure 4). Put an extra pin in your knotting board about an inch from the side of the knotted piece. When not in use, the **Runner(s)** can be draped over the pin to be kept out of the way until they are needed again (see Figure 6). Do this on both sides.

6. Adding a new colored Runner Cord - Position the new Color C **Runner Cord** to the right of warp cord #3. Thread the tail upward and behind Rows 1 & 2 so that about an inch of the new cord protrudes above Row 1. Tape the tail in place with masking tape. The longer part of the cord should be in the correct position to make a **VDHH** onto the third vertical warp cord (see Figure 5). Then make another **VDHH** around the fourth warp cord. Bring the **RC** to the right behind all the remaining vertical cords and drape over the pin.

7. You will now be adding the final **Runner**. Follow the same procedure as you did when adding the previous **Runner**. Position the new Color D **Runner Cord** to the right of warp cord #5. Thread the tail upward and behind Rows 1 & 2 so that about an inch of the new cord protrudes above Row 1. Tape the tail in place with masking tape. The longer part of the cord should be in the correct position to make a **VDHH** onto the fifth vertical warp cord. Then make another **VDHH** around the sixth warp cord. Bring the **Runner** to the right behind all the remaining vertical cords and drape over the pin.

8. Bringing a Runner Cord back into "play" - The graph pattern calls for you to bring the Color C **Runner** back into play for **VDHHs** on warp cords #7 & 8. Simply remove the Color C **Runner** from the drape pin and bring it back into position behind Cd #7. In most cases you don't need to worry about the position of the other **Runners** that are to the rear of the warp cords, they won't show once you make the **VDHHs**. Continue across the row, alternating the **Runners** in this manner, according to the pattern.

9. Rows 4 -12 - Follow the graph as indicated, paying close attention to each knot and whether you need to switch **Runners** and/or whether the knot is a **DHH** or a **VDHH**. Go over each row after you have completed it to check for mistakes. It's easier to take out a few knots than a few rows of knots.

• **Switching from DHHs to VDHHs and vice versa** - When you get to Row 6, Cd # 5, the pattern calls for you to switch from a **VDHH** to a **DHH**. The **RC**, which served as the **Knotting Cord** for Cd # 4 becomes the **Anchor Cord** for the **DHHs** of Cds #5 & 6. It then reverts back to being the **KC** for the following **VDHH** on Cd #7 (see Figure 7).

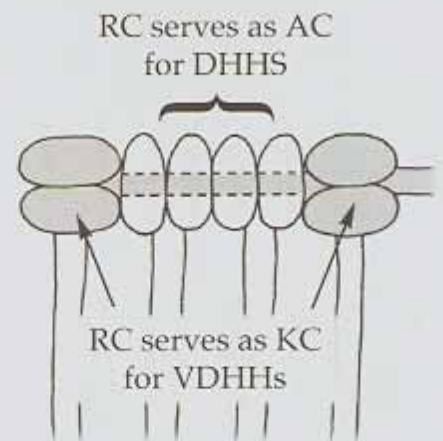


Fig. 7

Part 3 - Decreasing Cords

10. When you get to **Row 13** you will omit 3 vertical cords from each side of the piece from knotting, thus gradually decreasing the width of the piece. Simply bring the **Runner** behind the omitted vertical cords and make a **VDHH** on the next vertical cord (as indicated on the graph) and continue knotting. The graph calls for all **DHHs** between the first and last **VDHH**. Be sure to omit the correct number of cords on both sides of the piece.

11. When you get to **Row 15** you will omit 3 more vertical cords (a total of 6) from each side of the piece from knotting. Again, bring the **Runner** behind the omitted vertical cords and make a **VDHH** on the next vertical cord (as indicated on the graph) and continue knotting.

12. When you get to Row 17 you will omit 8 (total) vertical cords from each side of the piece from knotting. This leaves you with just the 2 center-most vertical cords.

13. Bring the **Runner** behind the omitted vertical cords and make one **VDHH** around both of the center cords as if they were just one cord.

Detail of Row 12 and 13

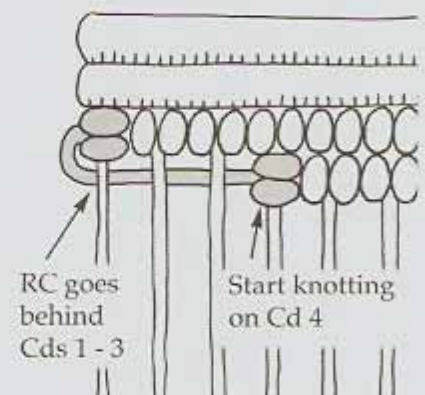


Fig. 8

Part 4 - Finishing the Cavandoli Section

14. Unpin the piece and turn it to the back. One by one, thread any loose tails of the Runner Cords onto an embroidery needle and tack them down by sewing them under some threads on the back of the piece. Trim off.

Project Eight

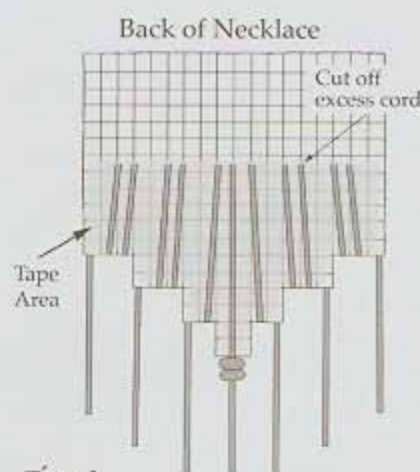


Fig. 9

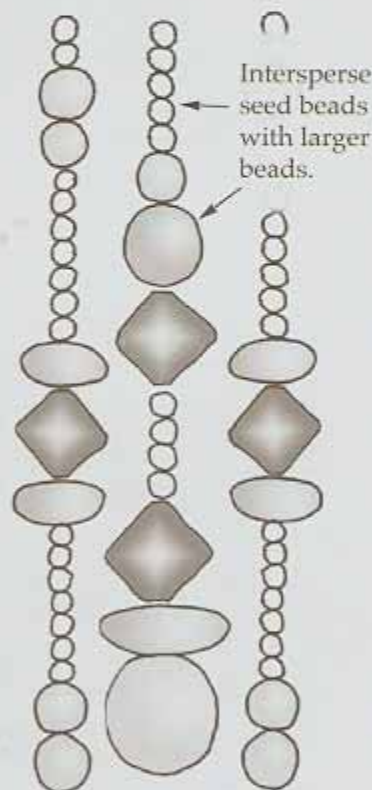


Fig. 10

15. Cut a small strip of double-sided beading tape slightly narrower than the width of the main section of the knotted piece. Adhere the tape to the back of the piece (somewhere between Rows 2 & 14), trimming it so that it fits within the borders of the piece and doesn't overlap. Rub down on the lining that covers the tape so that it adheres well. Remove the lining to expose the sticky surface. Note - Some types of nylon cord resist the tape. In that case you will have to either sew or glue the hem cords to secure them.

16. Bring Cords # 2, 3, 5, 6, 8, 11, 13, 14, 16, 17, and one of the center cords to the back as if you were making a hem. Position them so that none of these cords are visible from the front and hold them in place by sticking them to the tape (see Figure 9).

17. The remaining Cords # 1, 4, 7, 12, 15, 18, and one of the center cords will be used for stringing the fringe beads.

Part 5 - Adding the Fringe Beads

Note - You may want to coat the ends of the cords with "Fray Check" for easier beading. Let dry and trim the end off at an angle.

18. Start with the center-most cord and add beads. This will be your longest strand of fringe. I recommend that you put on 3 or 4 seed beads, followed by some larger beads, another section of seed beads, followed by some larger beads, etc. This creates some breathing space between the larger beads and helps with the bead placement in adjoining strands (see Figure 10).

19. Add beads to the 2 adjoining strands and work outward strand by strand making the strands shorter towards each side.

20. Finish each strand with an Overhand Knot. Coat the knots with nail polish, let dry, and trim off excess cord.

Part 6 - The Neck Chain and Lining

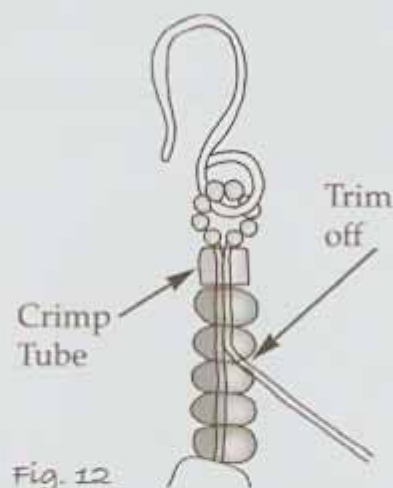
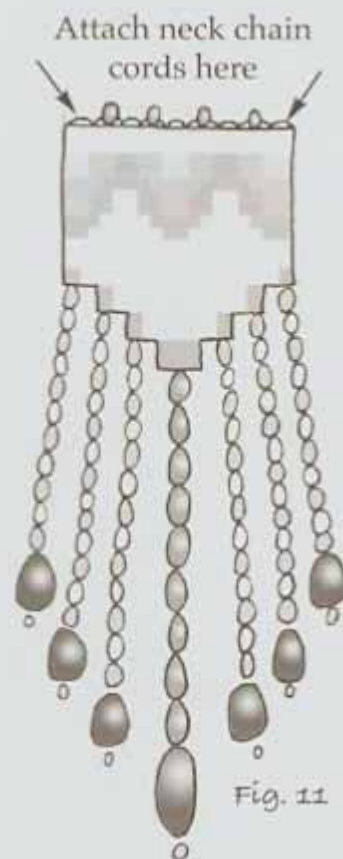
21. Thread one neck chain cord onto an embroidery needle and attach it to the knotted piece by sewing through the loop of the **MTK** on the far left side of Row 1. Pull the end through about 6" or 7" and secure it by making a **HH** with the shorter length around the longer length of cord. Repeat with the other cord on the far right side of the piece (see Fig.11). Carefully paint a small dab of nail polish or Fray Check onto the knots to keep them from slipping. Add about 3-4 inches of beads to the 2 widths of cord on each side before trimming the shorter length off.

22. Add all remaining beads to the cords. Allow approximately 1.75" for the clasp and crimp beads. If possible, the last few beads of your strand should have holes that are large enough to thread the cord back through.

23. Add the crimp bead, plus 7 or 8 seed beads to the end of the strand. Thread on the clasp or the loop. Thread the cord back through the crimp bead and 2 or more end beads (see Figure 12).

24. Pull the cord taut and flatten the crimp bead with chain nose pliers. Trim off excess cord.

25. Cut the suede lining to size and adhere it to the back of the piece with tacky glue or double-sided beading tape.





Project #9

Double Diamond Necklace

Materials

40mm Stone Donut

Waxed Linen (4-ply) or 18g. Nylon Cord:

6 lengths @ 90" ea.

(2) 6 - 10 mm Accent Beads

(1) Clasp (hook and eye or other)

(8) 6° beads

(2) Crimp Beads

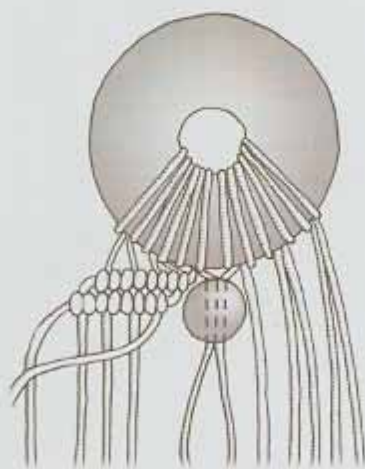


Fig. 1

- I will refer to the cords by number according to their position from left to right. Cords frequently change position and, therefore, number from row to row.

Part I - Directions for Pendant

1. Attach all 6 cords to the stone donut using the Mounting Hitch. Pin to the board with the cords hanging downward. The necklace is made upside down (see Figure 1).
2. Group together Cds #6 & 7 and add a 6mm bead.
3. **Row 1** - Take Cd #5 and bring it straight out (horizontally) to the left and over the first four cords. Starting with Cd #4, then Cds #3, 2, & 1, make a row of **DHHs**.

4. Rows 2 & 3 - Repeat Step 3 for Rows 2 & 3. Check to see that the bottom of Row 3 is to the midpoint of the accent bead. If your bead is longer, add another row of **DHHs**. Ideally, the line (space) between rows 3 & 4 should be at the "equator" of the bead (see Figure 2).

5. Row 4 - Take Cd #1 (the **AC** from the previous row) and bring it straight in towards the center under Row 3. Make a row of **DHHs**, starting with Cd #2, 3, 4, & 5.

6. Rows 5 -7 - Repeat Step 4 three more times.

- Repeat Steps 2 - 6 on the Right side of necklace to create a mirror image•

7. Take the **AC** from Row 7 on the left side and make a **VDHH** around Cd #6.

8. Take the **AC** from Row 7 on the right side and make a **VDHH** around Cd #7.

9. Row 8 - Cross Cds # 6 & 7 over each other. Continuing in the same direction, they will serve as the knotting cords for the following row. Working out from the center to the sides, make a row of **VDHHs** on each side. Continue using the same knotting cords for the next 2 rows (see Figure 3).

10. Row 9 - Working from the sides toward center, make a row of **VDHHs** on each side. They will meet in the center. Cross the knotting cords at the center.

11. Row 10 - Working out from the center to the sides, make a row of **VDHHs** on each side.

12. Row 11 - Bring Cd #6 out to the left under Row 10 and working from the center to the side make a row of 5 **DHHs**. Bring Cd #7 out to the right under Row 10 and working from the center to the side make a row of 5 **DHHs**.

- Separate the 2 center cords #6 & 7 and add a 10 mm bead.

13. Rows 12 -14 - Add 3 more rows of **DHHs** (repeating Step 12). Check to see that the bottom of Row 14 is approx. to the midpoint of the accent bead. If your bead is bigger, add another row. Ideally, the space between rows 14 & 15 should be at the "equator" of the bead (see Figure 4).

14. Rows 15 -17 - Take Cd #1 (the **AC** from the previous row) and bring it straight in towards the center. Make a row of **DHHs**, starting with Cd #2, 3, 4, & 5.

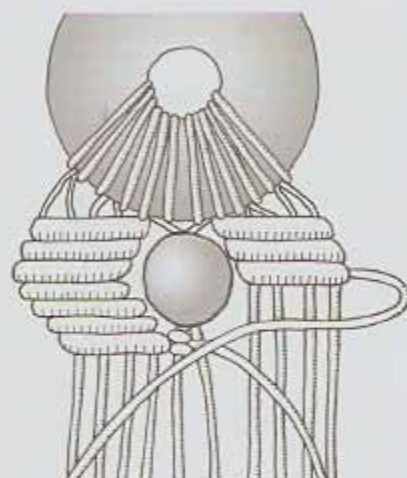


Fig. 2

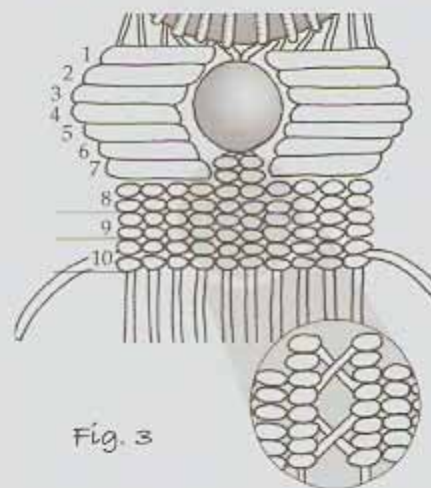


Fig. 3

Add 2 more consecutive rows of **DHHs**.

15. Row 18 - Add another row of **DHHs** and make a **VDHH** with the **AC** around Cd #6.

- Repeat Steps 13 - 15 on the Right side of necklace to create a mirror image •

17. Rows 19 -21 - Repeat Steps 9 - 11

18. Rows 22 - Working from the sides toward center, make another row of **VDHHs** on each side. They will meet in the center.

- Flip the necklace so that the back is facing you. Take the 2 knotting cords from the previous row and tie them together at center with a flat **SQL**. Apply a small amount of glue to secure and trim off excess cord. •

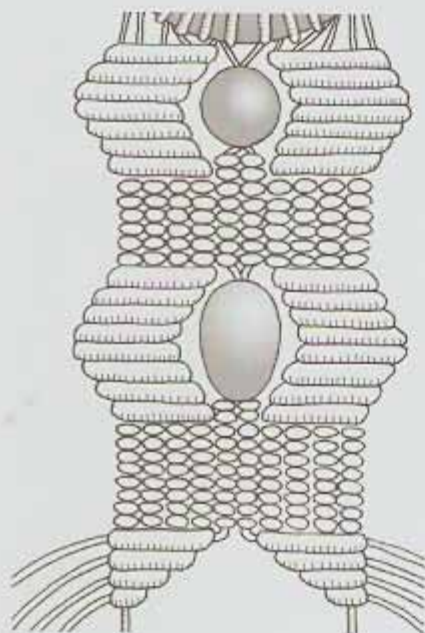


Fig. 4

Part 2 - Directions for Necklace "Chain"

- You have reached the point where the necklace divides in half and forms a "Y". The two sections will form a lacy neck chain. These instructions are for a chain that measures approx. 9" on each side (excluding the clasp) from where the necklace splits into a "Y". You may add or subtract knots to adjust for desired length.

19. Take Cd #5 and bring it out to the left under Row 22. Make a row of 4 **DHHs** using Cds # 4, 3, 2, & 1 (see Figure 4).

20. Take Cd #5 and bring it out to the left. Make a row of 3 **DHHs** using Cds # 4, 3 & 2. Omit Cd #1 (the previous **AC**) from knotting.

21. Take Cd #5 and bring it out to the left. Make a row of 2 **DHHs** using Cds # 4 & 3. Omit Cds #1 & 2 (the 2 previous **ACs**) from knotting.

22. Take Cd #5 and bring it out to the left. Make a **DHH** with Cd #4. Omit Cds #1, 2, & 3 (the 3 previous **ACs**) from knotting.

- All the cords should be coming out straight to the left side (Cds#1 - 4) except for Cd #5, which exits the last **DHH** vertically (see Figure 4).

23. Repeat Steps 19 - 22 on the right side of the necklace.

Part 3 - Stair Step Pattern

24. Make sure the knotting is well-pinned to the board. Place a pin directly to the left of Cd #5 where it exits the **DHH** and bring it out horizontally to the left. It will serve as your **AC** for the rest of the Stair Step pattern (see Figure 5).

25. Make a horizontal row of **DHHs** with Cds #4,3,2, & 1.

Note - The cords should form graceful semicircles between "stairsteps". Don't pull them too tightly. You may want to use pins to keep the cords in the right positions as you knot the next row (see Figure 5).

26. Place a pin right below the **AC** and to the left of Cd #1. Bring the **AC** down vertically (at a right angle to the previous row). Make **VDHHs** around the **AC** with each cord. Again, use pins if necessary to keep the cords in position to form even semicircles.

27. Repeat Steps 24 - 26 approx. 15 more times for a total of 16 "stairsteps". You may want fewer if you prefer a shorter necklace or more if you prefer a longer one. If you decide to add more steps make sure you leave at least 10" of cord to complete the necklace (see Figure 6).

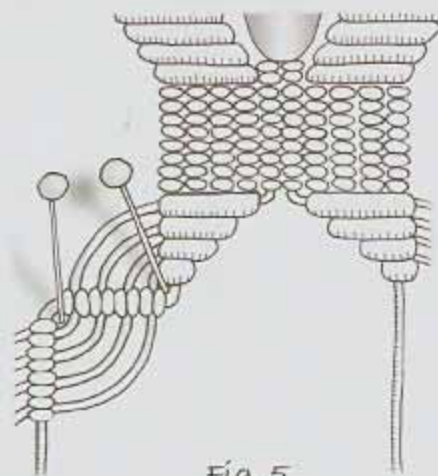


Fig. 5

Part 4 - Decreasing and Finishing

28. Bring Cd # 5 to the left and make a horizontal row of **DHHs** with Cds #4, 3, 2, & 1.

• Repeat Step 28 two more times •

29. Make another row of **DHHs** but group together Cd #5 and Cd #4 as **ACs** for the row. When you finish the row, trim off one of the cords next to the last **DHH**. Trim close to the knot so that no stub shows (see Figure 7).

30. Make another row of 3 **DHHs**.

31. Make another row of **DHHs** but group together Cd #4 and Cd #3 as **ACs** for the row. When you finish the row, trim off one of the cords next to the last **DHH**.

32. Make another row of 2 **DHHs**.

33. Make one **DHH** around grouped Cords #2 & 3. When you finish the row, trim off one of the cords next to the last **DHH**.

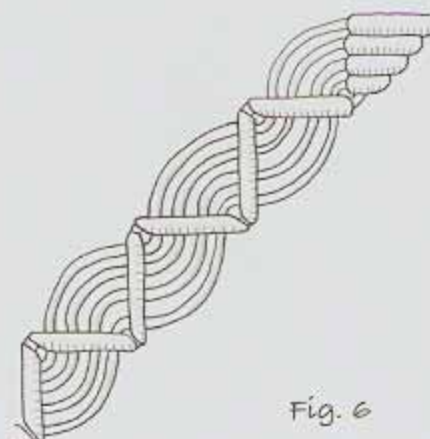


Fig. 6

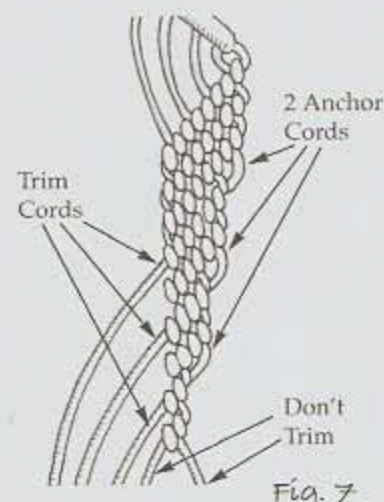
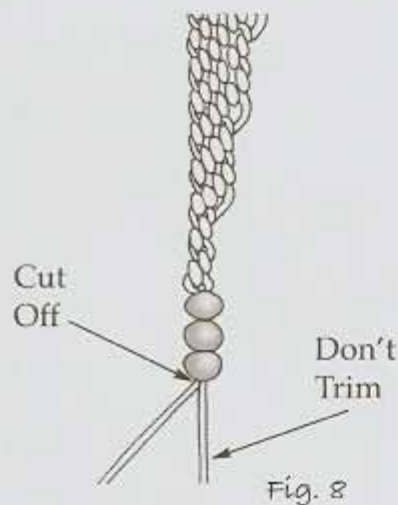


Fig. 7

Project Nine



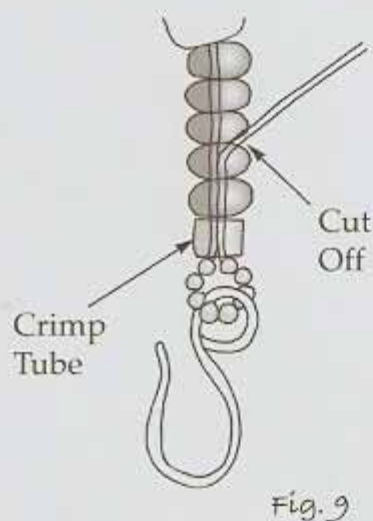
34. Make one final row with just one **DHH**.

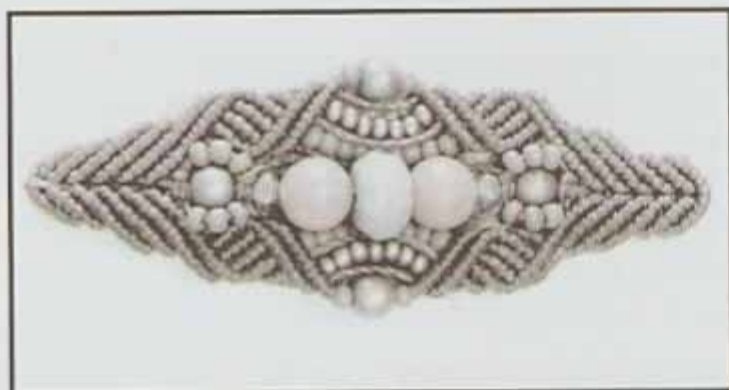
35. Thread 2 or 3 size 6° (pony) beads onto the cords. Apply a small amount of glue to the cords where the beads will be positioned and push the beads up over the glue.

36. Trim off one of the cords right under the beads (see Figure 8).

37. Add a couple more beads to the one remaining cord ending with a crimp bead (see Figure 9).

38. Thread on the clasp and bring the cord back through the crimp bead and through the other last few beads. Flatten the crimp bead and trim off excess cord.





Project #10

Deco Pin or Barrette

Materials

- 18g nylon cord - 8 lengths @ 38"
- (4) 4 mm round beads (fire polish beads or similar)
- (1) Oval shaped bead approx. 16 mm long or (3 - 6) beads 4 - 6 mm for center strand
- (1/4th of a strand) 10° or 11° seed beads
- 1.25" Pin Back or 2" Narrow Barrette, glueable
- Lightweight Fabric for backing, 2" X 3". The fabric will show through the front of the pin so choose something nice in a complimentary color like Silk, Satin, or Taffeta, etc...
- Suede or Ultrasuede for backing, 1" X 2".
- Double-sided Beading Tape or Tacky Glue
- E-6000 Glue
- Sewing Needle and Thread

Part I - Knotting and Beading Directions

1. Take one of the cords and make a **SLK** (Slip Knot) approximately in the middle of the cord. Pin the cord to the board by pinning directly through the **SLK**.
2. Attach 3 of the other cords to it with **MTKs** (Mounting Knots). Tighten the knots and push them together. Untie the **SLK**.
3. Center the knots on the **AC** (Anchor Cord) and pin the middle **MTK** to the board. Pin through the closed loop on the top/back of the **MTK**. Pin the other 2 **MTKs** to the board so that the three knots form an inverted "V" shape with the middle knot at the top point (see Figure 1).

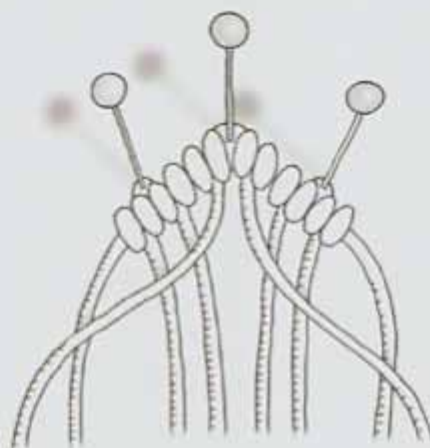


Fig. 1

- I will refer to the Knotting Cords by number according to their position from left to right. Cords can change position and number from row to row.

Project Ten

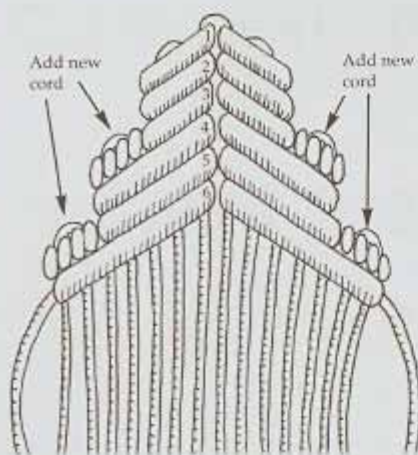
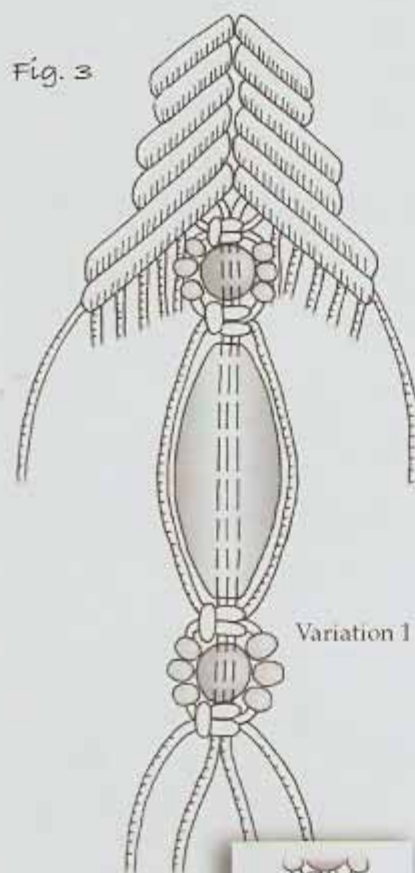


Fig. 2



Variation 1

Variation 2



4. Row 2 & 3, Right Side - Bring Cd #4 (the 4th cord from the left) diagonally to the left, below the first **MTK**. Knot on Cds #3, 2, & 1 with **DHHs** (Double Half Hitches). Repeat this step, for another consecutive row of **DHHs**.

5. Row 2 & 3, Left Side - Bring Cd #5 diagonally to the right, below the third **MTK**. Knot on Cds #6, 7, & 8 with **DHHs**. Repeat this step, for another row of **DHHs**.

6. Add a new cord on both sides to the **ACs** in Row 3, using **MTKs**. Tighten and push the **MTKs** towards center. Pin to the board (see Figure 2).

7. Row 4 - Make a row of **DHHs** on each side.

8. Row 5 - Make another row of **DHHs** on each side.

9. Add a new cord to the **ACs** of Row 5 on both sides using **MTKs**. Tighten and push the **MTKs** towards center. Pin to the board (see Figure 2).

10. Row 6 - Make another row of **DHHs** on each side.

11. Take Cds # 7 - 10 (the 4 center cords) and make a **SKK**.

12. Thread a 4 mm bead onto the 2 inner cords of the **SKK**. Thread 3 seed beads each onto the 2 outer cords of the **SKK**.

13. Take Cds # 7 - 10 and make another **SKK** under the 4mm bead (see Figure 3).

14. Thread a 16 mm oval shaped bead onto the 2 inner cords of the **SKK**.

Note - If you don't have a 16 mm oval bead, you can use a slightly longer bead. However, you will have to adjust the pattern by adding more beads to each side section of the pin (see Figure 6). Another option is to "stack" several smaller beads together (Figure 3, Variation 2). Either way, the center point of the oval bead or the "stacked" beads has to be the exact center point of the pin. (see Figure 8).

15. Repeat Steps 11 - 13.

16. Row 7, Right Side - Take Cd #6 and bring it to the left and make a **VDHH** around Cds # 5 - 1 (see Figure 4).

17. Row 8 - Repeat Step 16.

18. Row 7, Left Side - Take Cd #11 and bring it to the right and make a **VDHH** around Cds # 12, 13, 14, 15, & 16.

19. Row 8, Left Side - Repeat Step 18.

20. Row 9, Right Side - Take Cd #6 and bring it to the left and make a row of **DHHs** with Cds # 5 - 1 (see Figure 5).

21. Row 10, Right Side - Repeat Step 20.

22. Row 9, Left Side - Take Cd #11 and bring it to the left and make a row of **DHHs** with Cds # 12 - 16.

23. Row 10, Left Side - Repeat Step 22.

24. Add a 4 mm bead to Cds #1 & 16. The center horizontal line or "equator" of these two 4 mm beads should line up exactly with the center horizontal line of the middle bead(s) (see Figure 8). If the middle bead strand length is too long, you can add beads above and below the 4 mm beads (see Figure 6B) to compensate. If your middle bead strand length is too short, lengthen the span by adding beads to the strand (see Figure 6A). The aim is to get the center line of the middle bead(s) and the center line of the side beads to line up, so add beads to either the center strand or the outside cords to make them even up (see Figure 10 for an overall picture of the finished pin).

• You have completed the knotting of the top half of the pin. The bottom half will be a mirror image of the top.

25. Bring Cd # 1 (coming out of the bottom of the outer 4mm bead) diagonally towards the center at an approximate 90° angle, mirroring the previous row of **DHHs**. It will serve as the **AC** for the next row (see Figure 7).

26. Row 11 - Knot Cd #2 onto the **AC**. Add approx. 4 or 5 seed beads to Cd # 3 and knot it onto the **AC**. The curve of the beaded strand should echo the curve of the 4 mm bead and should not poof out too much. Add more or less beads if appropriate (see Figure 8).

27. Row 11 (cont.) - Knot Cd # 4 onto the **AC**. Add approximately 6 - 8 seed beads to Cd # 5 and knot it onto the **AC**. Again, the curve of the beaded strand should echo the curve of the 4 mm bead and should not poof out too much. Add more or less beads if appropriate.

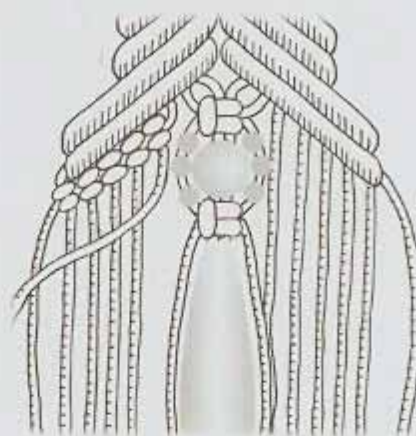


Fig. 4

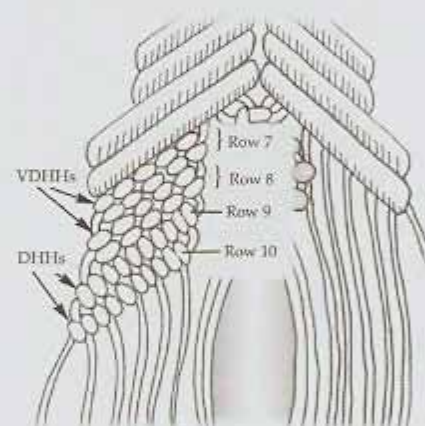


Fig. 5

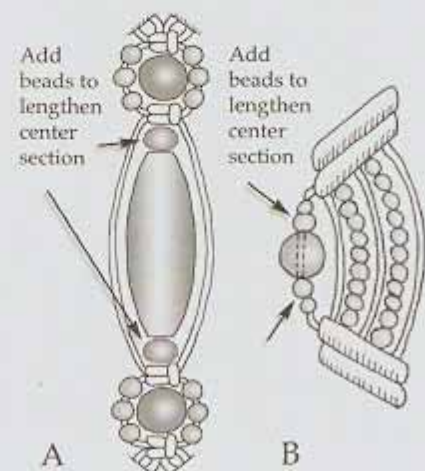


Fig. 6

Part 2 - Lining and Finishing

1. To conceal the hanging cords, it's necessary to make a "hem" with them. Flip the piece to the back. Bring the hanging cords to the back and secure them, using either double-sided beading tape or tacky glue. The cords should not show when the piece is viewed from the front. Cut off excess cord leaving a short 1/4" hem.

2. Cut a piece of lining fabric to fit the piece leaving an extra inch on all sides for a hem. Sew the outside edge of the knotted piece to the lining with a regular sewing needle and thread. Conceal the stitches and use a matching color thread if possible.

3. Trim the lining to about 3/8" around the circumference of the pin. Tuck the excess to the back of the piece and glue in place with tacky glue. I find it easiest to fold over the top and bottom parts first and then the sides. Don't worry if a little of the lining shows on the sides, hopefully you've chosen a pretty fabric.

4. **Pin Directions** - Trace the outline of the pin onto the back side of a piece of suede or ultrasuede. Be careful not to get ink or pencil marks on the lining fabric! Trim the suede so that it is slightly smaller than the lining when fitted to the back of the pin.

5. Adhere the pin back to the center of the front side of the suede with glue or double-sided beading tape (trim excess tape). For extra security, sew the shank of the pin-back to the suede. Cut a small rectangle of suede to cover up the pin shank and glue in place with tacky glue.

6. Coat the back of the suede with E-6000 and glue it to the back of the pin.

7. **Barrette Directions** - Glue the barrette directly to the back lining with E-6000. Cut a rectangle of suede so that it covers the shank of the barrette and extends to the edge of the lining. Trim to fit. Apply E-6000 to the back of the suede and glue in place. It's important to use a strong permanent glue that adheres to fabrics. Superglue is not a good choice for this purpose.

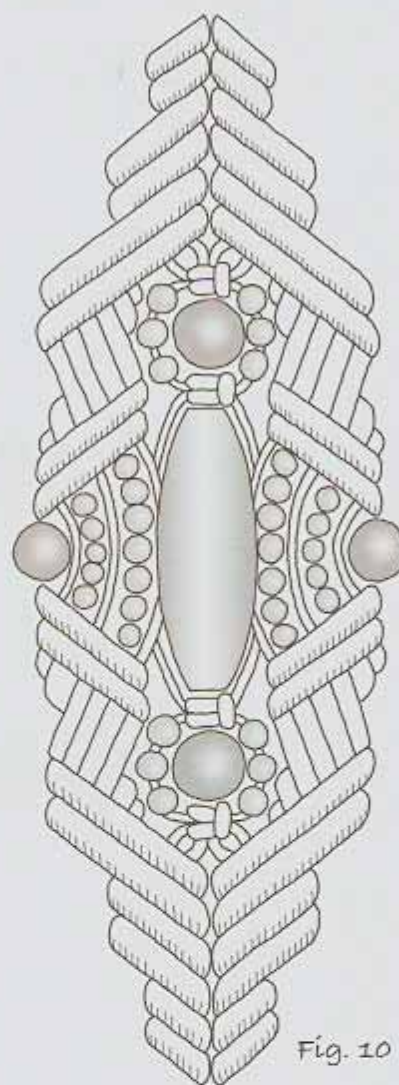


Fig. 10

Project Ten

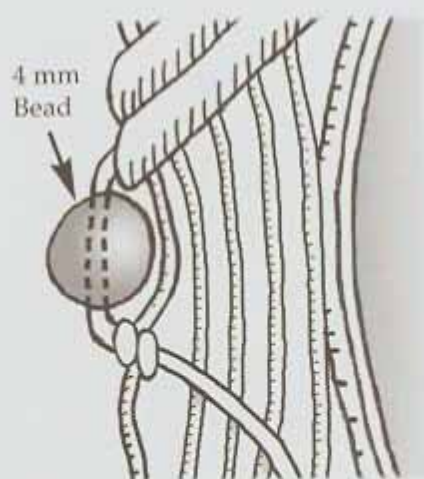


Fig. 7

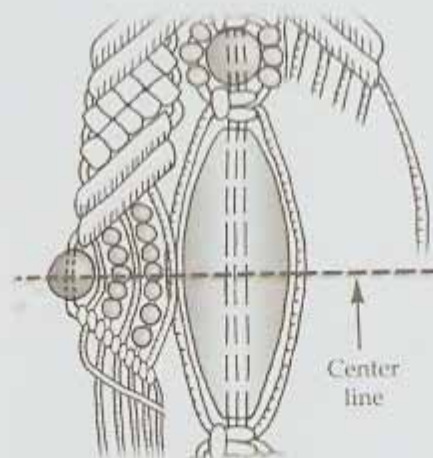


Fig. 8

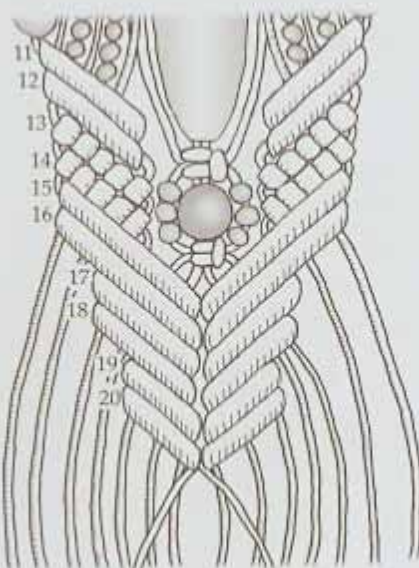


Fig. 9

28. Row 11 (cont.) - Knot Cd # 6 onto the **AC**.

29. Row 12 - Make another row of **DHHs** directly below the previous row, using Cd # 1 as the **AC**.

30. Repeat Steps 25 - 29 on the right side of the pin. It should be a mirror image of the left side.

31. Row 13 & 14, left side - Bring Cd # 1 to the right and make **VDHHs** around Cds # 2 - 6. Repeat.

32. Row 13 & 14, right side - Bring Cd # 16 to the left and make **VDHHs** around Cds # 15 - 11. Repeat.

33. Row 15, left side - Bring Cd # 1 to the right and make a row of **DHHs** with Cds # 2 - 6. Knot on Cds # 7 & 8 (the 2 left cords from the bottom **SQK**) into the same row.

34. Row 16, left side - Make another row of **DHHs** beneath the previous row.

35. Row 15, right side - Bring Cd # 16 to the left and make a row of **DHHs** with Cds # 15 - 11. Knot on Cds # 10 & 9 (the 2 remaining cords from the **SQK**) into the same row.

36. Row 16, right side - Make another row of **DHHs** beneath the previous row.

37. Row 17, left side - Omit Cds # 1 & 2 from knotting as they will no longer be needed. Tape them off to the side. Use Cd # 3 as your **AC** and make a row of **DHHs**.

38. Row 17, right side - Omit Cds # 15 & 16 from knotting as they will no longer be needed. Use Cd # 14 as your **AC** and make a row of **DHHs**.

39. Row 18, both sides - Make one more row of **DHHs** on each side.

40. Row 19, left side - Omit Cds # 3 & 4 from knotting as they will no longer be needed. Use Cd # 5 as your **AC** and make a row of **DHHs** with Cds # 6 - 8.

41. Row 19, right side - Omit Cds # 13 & 14 from knotting as they will no longer be needed. Use Cd # 12 as your **AC** and make a row of **DHHs** with Cds # 11 - 9.

42. Row 20, both sides - Make one more final row of **DHHs** on each side.



Part Three:

Micro-Macramé
Design

Chapter 4

Design Essentials

Creating Your Own Designs

After you've mastered the knots and have done some projects, you may want to design some of your own pieces. I suggest that you get a sketchbook and draw out your ideas. Even if your designs are only partially formed, it will give you a place to start. I encourage you to not be too rigid with your expectations at first. It's sometimes good to experiment and let the piece "create itself." It may change and morph from your original idea, but that's how you learn new things and develop your craft.

Cavandoli patterns can be designed using standard graph paper and colored pencils, or with computer programs designed for loomed beadwork. Each square of the graph will represent one knot, either a **DHH** or a **VDHH**. To differentiate the knots, you can use different colors or make a mark of some kind that indicates which kind of knot it is (see Figure 1). The actual knotted piece may tend to be slightly longer and narrower than the graphed image.

Where to Start?

I find that the knotwork is usually enhanced by well chosen beads and embellishments. When beginning a piece I often look for components to which I can attach the cords so that I have a solid form from which to start knotting. Although you can use another piece of cord to anchor your warp cords, using an interesting finding of some sort will add to the design. Keep in mind that you can make a piece starting from the bottom up and turn it over when it's finished (see Figure 2).

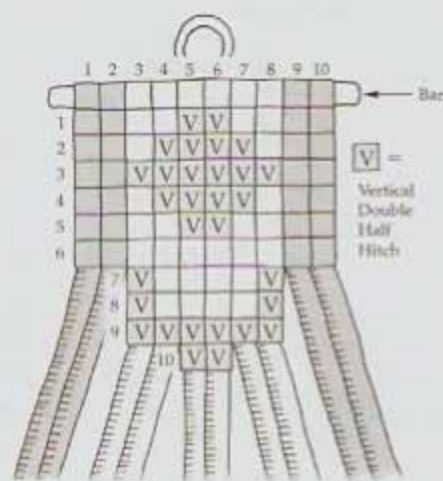


Fig. 1

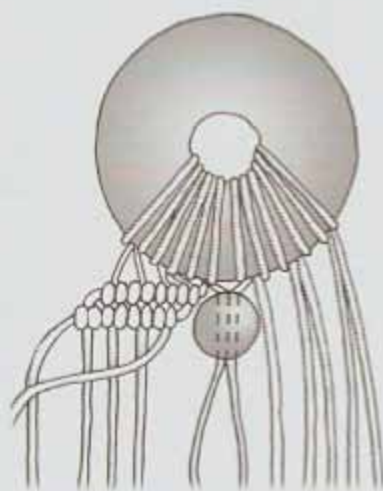


Fig. 2

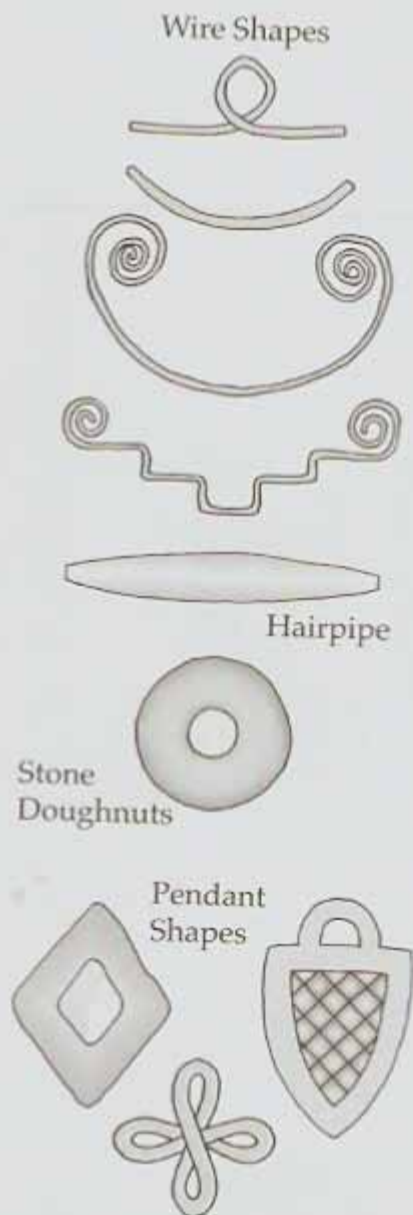


Fig. 3

Here are some more suggestions:

1. Look for earring components that have holes drilled for headpins. You can attach cords to the holes instead.
2. Keep your eyes trained for anything that you can hang cord from, such as Stone Donuts, Bone Hairpipe, Long Tube Beads, Pendants, etc.
3. Get acquainted with wire. I often use shaped wire as an armature for earrings or a necklace (see Figure 3). Basic wire working is not difficult to learn and the required tools are relatively inexpensive. To get started you'll need round-nosed and needle-nosed pliers, wire cutters, a good file, a hammer and a hammering block. There are many good books on the market for beginning wire workers.

How Much Cord Do I Need?

Determining the amount of cord you'll need for a project is an inexact science. Different knots and patterns require differing amounts of cord and it's hard to know exactly how much you'll use until you're done. So for this reason I always err on the side of cutting too much cord instead of too little. Cord is relatively inexpensive and it's easier to cut off excess cord than to add new cord in the middle of a piece. However, the next section, Adding a New Cord, will show you what to do if you underestimate the length of cord and have to add more.

For general macramé projects, the rule of thumb is that each working length of cord should be at least 4-5 times plus 8" as long as the finished length of your project. Because you will be doubling the cord in half to mount it, that means that you **cut the cord 8 - 10 times plus 16" the length of your finished project**. The extra 8" is added to give you a comfortable length to work with as you get to the bottom of your piece. The looser and lacier the knotting, the less cord will be used. For Cavandoli projects, which are primarily tight rows of horizontal and vertical Double Half Hitches, allow about 8" of knotting cord per 1" of finished rows of knots. Certain chains, like the Larks Head Knot chain use up cord very quickly, so allow extra cord if you can plan ahead.

Adding A New Cord

With more experience, you'll get a better feel for measuring out cord, but even then there will be times when you'll underestimate the amount of cord needed to finish a piece, and you'll need to add cord. The easiest place to add a new cord is within a row of **DHHs** or **VDHHs**.

1. Adding a vertical (warp) cord - Position the new replacement cord behind the piece so that the long end emerges wherever you need to replace the cord. Tape the short end of the replacement cord to the board to hold it in place. Move the cord that needs to be replaced to the back of the piece and out of the way. Make a **DHH** with the new cord around the horizontal **AC**. Continue knotting the piece with the other original cords (see Figure 4).

2. Adding a horizontal (runner) cord with a **VDHH** - Position the new replacement cord behind the piece so that the long end emerges wherever you need to replace a cord. Tape the short end of the replacement cord to the board to hold it in place. Move the cord that needs to be replaced to the back of the piece and out of the way. Make a **VDHH** with the new cord around the vertical **AC**. Continue knotting the piece with the other original cords (see Figure 5).

3. Adding a horizontal (runner) cord with a **DHH** - Position the new replacement cord behind the piece so that the long end emerges wherever you need to replace the running cord. Tape the short end of the replacement cord to the board to hold it in place. Line up the original runner cord with the replacement cord. Group the old and new runner cords together as one and make **DHHs** around them with 2 or 3 of the vertical **KCs** (see Figure 6). The diagram shows the **DHH** before it is tightened into position. Bring the old runner cord to the back of the piece and out of the way. Continue knotting the piece using only the new runner cord as the **AC**.

If you need to add several new cords, I recommend that you stagger them over several rows and space them out as much as possible. This makes for a smoother transitioning to new cords so that it won't be noticeable. Later you can trim off the excess cord at the back, leaving about an eighth of an inch of cord.

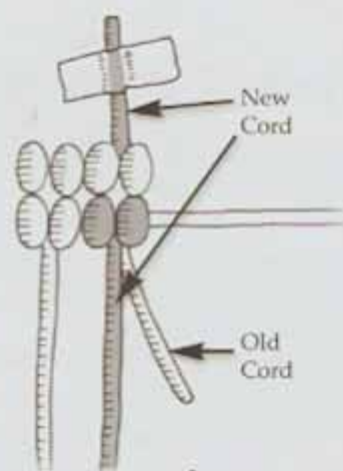


Fig. 4

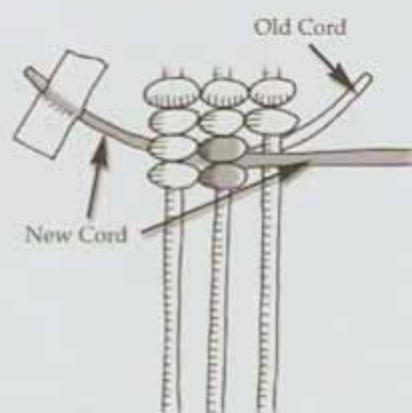


Fig. 5

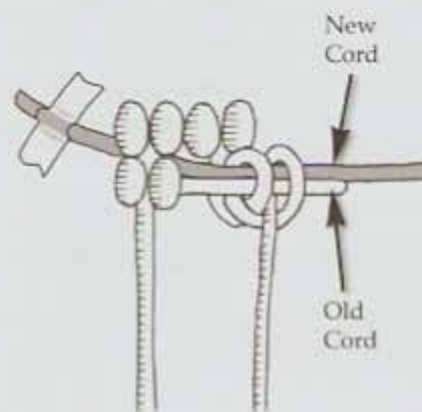


Fig. 6

Dyeing Cord to Suit Your Palette

When I started making macramé watchbands and necklaces in the 1960s, the colors I had to choose from were white, beige, brown, and black. Not too inspiring! And the cords were much thicker and more heavily waxed than the cords that are available today. It's gotten much easier to find great colors, but if you are unable to find the exact color that you desire, try dyeing some 18 gauge nylon cord.

I recommend that you use a dye that is designed for use on Nylon such as Acid Dye (available at www.dharmatrading.com). The name may sound forbidding but Acid Dye does not contain acid or any other harmful chemicals. The name may come from the (acidic) white vinegar that you add to the dye bath.

In a pinch you can try Rit and Tintex dyes which are widely available at fabric stores. However, they are not my first choice because they are not designed to color Nylon and are therefore not as fade resistant.

Directions for Acid Dye - I recommend the white **Conso** cord for dyeing. It seems to absorb the color well while still retaining its texture. First, remove the cord from its spool so that the dye can fully penetrate all of the strands. You can make bundles of cord by wrapping them around the top of a straight backed chair. Since I usually have just a small amount of cord to dye, instead of a pot, I use a wide mouth glass jar such as a mayonnaise jar for the dye bath. Protect your working area with a covering such as an old plastic tablecloth or a bunch of newspapers.

Heat up the water for the dye bath in the microwave or in a kettle. The water should be very hot, close to boiling. Fill your clean glass jar about 1/2 to 3/4 full with hot water. Add about a teaspoon of dye (some colors may require more dye) and stir. Add 1/8th cup of white vinegar to the mix and stir again. Dip the bundle of the cord in the dye bath and leave in for a minute or two. If the color is too light, remove the cord and add a little more dye. You can make shades from light to dark by varying the length of time that you leave the cord in the dye pot. You may only need to dip the cord in the dye bath for a moment if you want a very pastel shade. Remember that the color will appear darker while it's wet and will be a shade lighter when dry. Rinse thoroughly to get out any excess dye. Let the cord dry on a newspaper or use a blow dryer. Dye ingredients vary, so follow all directions and warning labels.

Finishing Techniques

One of the problems inherent in micro-macramé jewelry is what to do with all that leftover cord hanging from the bottom of your project. Here are a few different solutions you can use:

1. Beaded Fringe - If it's appropriate to the design, you can create a fringe by threading beads on some or all of the hanging cords and then securing the ends with an Overhand Knot and a dab of glue (clear nail polish or superglue work well).

2. Natural Fringe - For a natural-looking fringe, leave off the beads and untwist the fibers to make them look fuller. To cut them off evenly, put a piece of scotch tape under and over the area that you want to trim (make a kind of cord sandwich) and cut right through the tape. Remove all excess tape and you're done (see Figure 7).

3. Making a Hem - When a fringe isn't appropriate to the design, you can take all the leftover hanging cords and fold them to the back of the piece as if making a hem (see Figure 8). This method requires that the piece have a large enough area of tight knotting to hide the cords. One method is to cut a piece of Double-Sided Beading Tape and adhere it to the back of the piece. Remove the lining from the tape to expose the sticky surface. Pull the cords to the back one by one and adhere them to the sticky surface. If you don't have tape you can use a thin layer of tacky glue instead. You can then cover up the area by lining the back with a piece of suede. Glue and/or sew the suede in place.

4. Cutting Off Excess Cords - When your piece is too small to make a hem (for instance when making an earring) another method is to cut off all the hanging cords under the last row of knotting. However, this method does have some drawbacks that you should be aware of. For instance, the nail polish can sometimes discolor the cord (especially light colors). And it's not always easy to cut the cords off cleanly every time so visible stubs can remain. Small, sharp scissors are essential. And, in rare cases, the knots can come loose if they are not tight enough or don't have enough nail polish to secure them. But this method is still sometimes the best design option. Follow these directions for best results:

Directions (see Figure 9)

1. Apply a thick layer of clear fingernail polish to the back of the last row of knotting.
2. Pull all the hanging cords towards the back at a right angle to the piece. This positions the cords so that they are less likely to leave a visible stub when you trim them off.
3. Apply nail polish to the knots at the base of the cords; in other words, on the bottom of the last row of knots. Let dry.
4. Carefully trim all the cords off at the base. Apply another coat of polish where the cords have been snipped off.

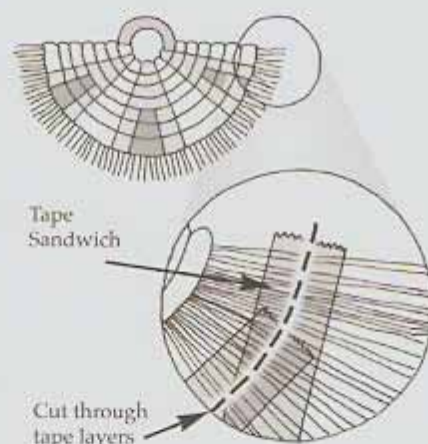


Fig. 7

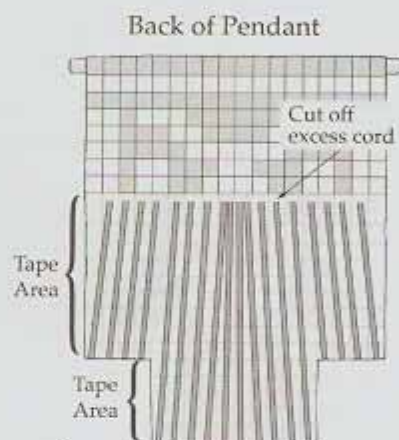


Fig. 8

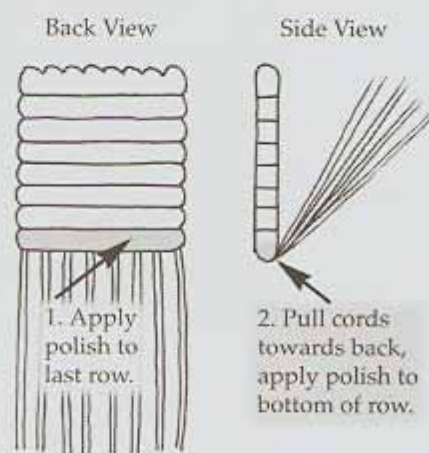


Fig. 9



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