# Contents

Foreword ................................................................. 5  
Introduction ............................................................. 6  
Fundamentals ............................................................ 8  
Stitch Basics ............................................................ 12  

Chapter 1: Flat Albion Stitch ...................... 15  
Sparkle Bands .......................................................... 16  
Fan Dance ................................................................. 20  
Chic Lizard ............................................................... 24  
Tea Dance ................................................................. 28  
Romantic Cuffs ......................................................... 32  

Chapter 2: Tubular Albion Stitch ............... 35  
Magic Lanterns ......................................................... 36  
Tapestry Tails ........................................................... 40  
Textured Tassel ........................................................ 44  
Jangle Bangle ............................................................ 48  
Boiled Candy ............................................................. 52  

Chapter 3: Ribbons and Lace ................. 55  
Cloister Ribbon ......................................................... 56  
Deco Delight .............................................................. 60  
Vintage Lace ............................................................ 64  
Noveley Lace ........................................................... 68  
Dainty Days .............................................................. 72  

Chapter 4: Structure and Links ............... 75  
Roundelay Ribbon .................................................... 76  
Maderon Arches ......................................................... 80  
Retro Rings ............................................................... 84  
Luxe Links ................................................................. 88  
Nice Dice ................................................................. 92  

Conclusion ............................................................. 95  
About the Author .................................................... 95  
Acknowledgments .................................................. 95
Heather Kingsley Heath has contributed her solid design sense to the bead world with a body of work which ranges from sophisticated to whimsical. Heather has a large repertoire of stitches at her command, which she has used to bring us intricate designs in both sculpture and jewelry.

As the author of Beaded Opulence, Techniques in Right Angle Weave, I love a book that gives us a comprehensive set of skills within one beadweaving stitch. Heather has done that here, building upon the readers understanding of the stitch one chapter at a time.

In Introducing Albion Stitch, Heather focuses on the Albion stitch that she developed, showing us how to use it to create beautiful, feminine, and wearable jewelry.

As the chapters unfold, the reader is first introduced to the basic Albion stitch using its versatility to create bands of color and texture. Each of the five designs in Chapter 1 expands the knowledge of Albion stitch, leading one through the skills of changing stitch lengths, creating shape, and incorporating some two-hole bead shapes. Each chapter also has a color theme, encouraging beaders to explore and expand their own color selections. In Chapter 1, the retro-coastal theme of sea green, turquoise, and coral evokes the feel of a tropical ocean vacation.

In Chapter 2, the reader is invited to add even more shape while creating beaded beads, tubular ropes, and bezels. Here, the cool market garden colors of lavender, lemon, lime, and ginger with accents of primrose and violet keep our visual interest.

Chapter 3 introduces us to some delightfully feminine jewelry with the look of lace. The use of Rizo beads at the tips of the Albion stitch create medallions that are connected in varying ways to give us a variety of different looks. Heather introduces us to the idea of playing with design variations by changing the number of repetitions for a different look. The matte pastels used in this chapter add to the feeling of romance these pieces impart.

In Chapter 4, we learn how to add structure to the Albion stitch in order to create simple shaping. Here, the modestly monochrome metallic helps to highlight the structural quality of each of the pieces presented.

Each of the 20 projects presented in this book is designed not only to advance the reader's knowledge of Albion stitch, but to result in a piece of beautiful jewelry that you will be proud to wear. While the designs are ultimately very achievable, the learning, which builds from basic through advanced techniques, will result in a comprehensive understanding of this versatile stitch.

Heather has designed her projects to allow for the changing out of bead sizes and counts, allowing the reader to take the skills learned and to use the thread paths to experiment beyond the projects that are presented. She has given us a comprehensive guide to using Albion stitch and invited us to explore further.

I invite you to enjoy making the pieces presented here and continue on your own journey of exploration using Albion stitch.

Marcia DeCoster
MadDesigns
Beadweaver, Teacher, Author
Lemon Grove, Ca
Fan Dance looks at a simple way of increasing, by adding stitches over every bead of the base row. Adding a spacer row makes the stitches fan out to form a new base row with twice as many beads in it. This design starts from a ring of beads, so no stop bead is needed. Fan Dance uses Czech glass beads called pellets, also known as Diablo beads. These beads have flat tops and a “waist” with a single hole through it, where the seed beads can nestle.
Fan Dance

1 Pick up 12xA and secure them in a ring to form the base ring (fig. 1).

2 Pick up 1xD and pass through the sixth bead from the start point (fig. 2). Pass back through the 1xD. Pass through the next 3xA from the start point (fig. 3).

3 The first stitch row: Stitches are placed over seven beads of the base row. Because the beads are being worked on a ring base, all the stitches are worked in the same way.

   Stitch 1: 2xA (stalk); Pick up 1xA (tip), pass back through 2xA, then pass back through the first base ring bead. Pass through the next bead on the base ring and pull the thread up. The first stitch is in place and the thread is in place to start the next stitch (fig. 4).

4 Stitch 2: Pick up 2xB (stalk); 1xA (tip) (fig. 5) Repeat four times.

5 Stitch 3 (last): Pick up 2xA (stalk); 1xA (tip). Step up through the last stitch worked to exit the tip bead (fig. 6).

6 Spacer Row: Pick up 1xA between each 1xA tip bead (fig. 7). Now you are in place to create another row of stitches, with one stitch over each bead of the base row. (The first stitch is worked differently from the others; just as it is for a flat band.)

---

**materials**

110 seed beads
- A 10g matte frosted turquoise
- B 10g lined coral red
- C 10g lined coral pink

D 33–42 4mm Czech glass pellet (Diablo) beads

- 2 9mm metal snap fasteners

*Note on quantities: To calculate how many pellet (D) beads you will need, each segment uses 3xD and measures 1.7cm (% in.). The bracelets shown have 11 segments and measure 18cm (7 in.).*
The Magic Lantern beads explore how to make gentle increases and use a mix of bead sizes and shapes. The beads are hollow, and will get you used to a firmer thread tension. If you know that your thread tension is on the soft side, pass right round each spacer row a second time to tighten things up as you go.
Make a Lantern

1 Pick up 10xB and secure them in a ring. Exit a bead (fig. 1).

2 Stitches 1–5: Place a stitch, 1xC (stalk) and 1xB (tip), over alternate beads on the ring. Step up through the first stitch worked (fig. 2 and 3).

3 Spacer Round: Pick up 1xB between each 1xB tip bead from step 2 (fig. 4). Viewed from above, this now forms a new base ring for the next round of stitches (fig. 5 shows top and side views).

4 Stitch Round: Place a stitch over each bead in the new base ring: 1xB, 1xE (stalk); 1xF (tip). Use just one hole of the two-hole F bead (fig. 6 and 7). At the end of the round, step up to exit the tip bead of the first stitch worked in this round. This is an increase round so you should have 10 stitches (fig. 8).
A bangle is a really big, but very short, tube. Jangle bangles expand on the idea of building from a row to build a box section tube. It is firm, but flexible enough to slide over the hand.

Jangle Bangle
The illustrations show a tiny ring in comparison to actual size, just so that the diagrams will fit on the pages. Once the base is done, the diagrams show just a section of the whole.

1 To make the base ring, pick up B beads in multiples of three until you have enough beads to form a ring which will slide over the widest part of your hand. Secure the beads into a ring and exit a bead (fig. 1).

2 Place a stitch over every third bead on the ring: 2xB (stalk); 1xB (tip). Step up to exit the tip bead of the first stitch (fig. 2).

3 Spacer Round: Pick up 2xB between each 1xA tip bead. Exit a tip bead once the round is secure (fig. 3).

---

**materials**

- **A** 4g 15° seed beads, color-lined transparent olive green
- **B** 15g color-lined transparent purple
- **C** 5g silver-lined transparent purple
- **D** 4g 8° seed beads, color-lined transparent olive green
- **E** 23 6mm two-hole pyramid beads

**note**

The illustrations show a tiny ring in comparison to actual size, just so that the diagrams will fit on the pages. Once the base is done, the diagrams show just a section of the whole.
Vintage Lace uses the same ribbon and feather motifs, but in a different formation to create a dainty, yet substantial bracelet. The finished beadwork is rich in texture, just like the vintage cotton lace that first inspired the design. (Please note the diagrams show a shortened section with two completed motifs throughout.)
The cream and copper colored bracelet replaces the brick beads with CzechMate two-hole tile beads. The tiles are deeper than the bricks, so the regular stitches have an extra seed bead at each end of the stalk. This design also works with half-Tila and Tila two-hole beads.

Bead Count
Here’s how to determine the right number of beads for your measurements.

Each feather section has two brick bead stitches with one regular stitch in between, using 11 beads of the base row. Between each completed feather section is one regular stitch, using three base-row beads. The feather sections join above the middle bead of the three base-row beads. There is one additional base row at the start and end for the edge stitches.

For my bracelet of seven feather sections:
- Start and end: 2×2=4 beads
- Each section needs 11+3=14 beads and measures 2cm (¾ in.) 14×7=98
- Therefore, my start row is 4+98=102.
- To make the bracelet longer, just add 14 to the total for each additional 2cm required.

1 Secure a stop bead. Pick up 102 A beads (or your required number) and push them down to the stop bead (fig. 1).

2 Make the first stitch over the end bead of the base row: 3xA (stalk); 1xA (tip). Pass through the next two beads of the base row (fig. 2).

3 For the next stitch: Pick up 1xB, 1xE, 1xB (stalk); 1xA (tip). Pass back through the stalk, the bead on the base row, then pass through three more beads on the base row (fig. 3).

4 For the next stitch: Pick up 1xB, pass through the second hole of the 1xE, 1xB (stalk); 1xA (tip). Pass back through the stalk beads, the bead on the base row, and through two more beads on the base row.

This completes the brick bead stitch. Note how it sits with two base beads between the stitches.
The heart of these circles is the basic bezel from the Noveley Lace pendant. The edges are embellished with more stitches and the circles are linked together with variations of the basic Albion stitch ribbon. (These instructions are for the necklace on the right.)
**Motif**

1. Pick up 32xC beads and secure in a ring. Exit a C bead (fig. 1).

2. Peyote stitch one round in D beads. Step down and exit a bead on the inner edge of the ring (fig. 2).

3. Place a stitch between each C bead of the inner edge: 2xB (stalk); 1xA (tip) (fig. 3).

4. Step up to exit the tip bead of the first stitch, then pass through all the tip beads to draw them into a ring. Weave through the beads to exit a D bead on the outer edge (fig. 4).

5. Place a stitch between the D beads of the outer ring: 2xB, 1xE (stalk); 1xB (tip). Pass back through 1xE, 1xB, pick up 1xB, and pass through the next D bead of the outer ring (fig. 5).

   Repeat until you are back at the start and step up to exit the tip bead of the first stitch (fig. 6).