The Mowgli Zig-Wing Bangle

Limited Edition Kit

Contemporary Geometric Beadwork, Volume II

Zig-Wing design by Kate McKinnon

Mowgli pattern and illustrations by Karen Beningfield
Note: The fully stepped-out pattern is for the PINK AND GREEN MOWGLI KIT.

The Blue and Green kit is yours to interpret as you like— we included lots and lots of beads to give you many choices. Please see both Karen and Kate’s interpretations, using the Blue/ Green kit beads, at the end of this pattern, and then choose which beads you want to use for which parts of the Mowgli.

Materials used in the Pink kit pattern:
Eight 7.5 gram tubes of 11 Delicas

<table>
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<tr>
<th>Code</th>
<th>Bead Type</th>
<th>Color</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>DB 11</td>
<td>Metallic Olive (optional)</td>
<td>Add to Side B peyote for large bangles</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>DB 27 Metallic Forest Green Iris</td>
<td>Side B</td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>DB 70 Crystal AB Rose Pink</td>
<td>Flower petals</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>DB 133 Rainbow Olive Lustre</td>
<td>Side A increases, Side B peyote, MRAW spacers</td>
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<tr>
<td>D</td>
<td>DB 147 Silver-Lined Chartreuse</td>
<td>Side B increases</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>DB 246 Dark Cotton Candy Pink</td>
<td>Flower petals</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>DB 903 Crystal Inside Peridot</td>
<td>Side A, peyote</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>DB 1310 Translucent Hot Pink</td>
<td>Fuchsia tops of flower petals</td>
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The following 11 Delica beads will be in small plastic bags (although some 424s are in tubes):

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<th>Code</th>
<th>Bead Type</th>
<th>Color</th>
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<tr>
<td>A</td>
<td>DB 424 Galvanized Lemon Zest</td>
<td>(MRAW Band)</td>
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<tr>
<td>B</td>
<td>DB 604 Silver-Lined Golden Olive</td>
<td>(Accent, both sides)</td>
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<tr>
<td>H</td>
<td>DB 913 Color-lined peach</td>
<td>(Accent, both sides)</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>Grey Mix</td>
<td>A mix of lavender and smoke (Side increases)</td>
<td></td>
</tr>
</tbody>
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15 Seed Beads (round) Assortment—your choice

Included in kits are dark, red, and shiny colours. These little beads will be a very visible detail in the work (see the stripes on the slippers above) and so make them your own signature if you like. In the sample Kate beaded up, she used a dark bead for the start of each “ribbon”, and golden bronze beads for the continuation of the stripes. Karen used dark blue and red, as you can see in the photograph.

Thread was not included in your kit.
Karen used 6 lb. Fireline for her piece, and Kate used Nymo B from the cone for hers. Any strong, medium-duty thread will work well for this project. Use a soft tension.
Design Notes

The zig-wing is essentially a double rick-rack, and features mirror image increases and decreases on both sides of the MRAW band. In Karen’s pattern, Side A (pale green) has fewer rounds than Side B (darker greens).

There are wing increases (done in grey) in the middle of each leg of both Sides A and B, and these increases are eventually joined to create the flower pods or petals. Once these increases go in, the piece stops looking like a simple star or Rick-Rack, and starts assuming dimension. You will also have twice as many points. In the sample below, Kate started with a five-pointed star, and now has a ten-pointed pinwheel.

Remember to use flower colours on the halves of the sides near the decreases and leaf colours on the other halves, near the increases. The use of grey beads for the side increases helps to keep track of where you change between leaves and flowers. In this pattern, it’s done in the eleventh space from the increase points.

If you bead this piece tightly, you will have to be very careful to make sure that your MRAW is always folded in the right direction. In the top photo on this page, it needs some sorting at the secondary points to get into the right shape to join (see photo below, with the joins completed, for the correct orientation).

The MRAW Band should be done snugly, but if your tension is too stiff on the rest of the piece, you won’t be able to adjust the attitude of the Band beads without breaking your thread.

In Karen’s piece, the size 15 beads are used on side B only, but they can be slipped in anywhere that you want to tailor a curve or a small decrease.

One thing that you will notice about Kate’s sample is that there are small variations from the pattern. It’s close, but not exact.

For example, you have enough of DB 604 to do two rounds with it. Karen ended up tucking hers right next to her bellyband, and Kate used one round next to the Band, on Side B, and the other round on Side A (you can see it, in the photo at right).

In most cases, you have enough of each bead to experiment a bit. Exceptions would be DB 604, mentioned above, and the Grey Mix, of which you only have enough to place the increases which will connect the petals.
Step 1: The Zigged Band

Begin a Zigged MRAW Band, with 20 edge beads per side of each point. This count includes the increases at the points, in which two beads are added at once, but actually end up on either side of each point.

Sizing

Small/Med  five points
Medium/Large: six points

(Note- for larger bangles, please plan on including the extra beads (DB11) to Side B as a third alternating round of colour, or added to the pattern as you prefer.)

The creation of the petals will size the piece down, so don't worry if your start seems very large for your hand size. The Zigged Band for a five-point start is 24 inches long! It seems incredible, but of course you are making a straight start for something that will end up Zigged. As Karen says, you will be grateful not to end up with a napkin ring.

This pattern is for a closed, circular bangle, but if you have the know-how, you can certainly plan the piece for a snap or other closure. Generally, you can eliminate one full point if you build pieces to fit closely, as opposed to beading in the round, but some pieces, such as this one, benefit visually from being beaded in a circle, and we recommend following the pattern if this is your first Zig-Wing.

There are 20 beads (for simplicity's sake, we count edge beads, not RAW units) per side of each point.

We suggest that you place your first increase in the middle of a straight side, to make your join easier. It can be confusing to do it on a point or in a crotch, and also, harder to pull the threads snug. Our pattern calls for you to place your first increase after making four MRAW units.

Keep your tension snug on every stitch of your starting Band. A loose or floppy MRAW Band makes sizing and beading needlessly difficult, and will frustrate you and make it harder to see the emerging patterns.

If this is one of your first projects using our MRAW architecture, may we suggest that before you begin, you watch our two short, free videos on YouTube.
Making The Zigged MRAW Band

Start your Band in the middle of one of the straight sections, to make it easier to join.

Be aware of the thread path- please note that the spacer bead (shown in green in the above illustrations) is only passed through when it is picked up. To complete each unit, skip the spacer (C) and come out through the “top” (A) bead of each RAW unit. This thread path is very important to the smoothness and functionality of the finished Band.

The spacers inserted in the Band will form the first peyote round of Side B.

Round 1

Steps

1: Using a thread at least 3 ft. long, pick up 4 A beads (DB 424) and pass through them to form a circle. Pass back through the 4 beads again to secure your start. (This makes the join easier.)

2: Pick up 1 C bead (DB 133) and 3 A beads, go up through the last A bead in the RAW circle, skip the C bead, and go through the first A bead only. This is one MRAW unit. Make a total of 4 MRAW units, and be sure your tension is snug.

3: Add the first INCREASE: pick up 2 D beads (DB147) and 3 A beads. The D beads are the start of the increase, which is best described as a herringbone stack. Encourage the two beads to sit neatly in the gap, untwisting them if necessary.

Left: Your increases won’t form neat peaks like this in the first round of your Band unless you are using matte beads, but this is the structure you are making by incorporating increases (2 spacers) and decreases (0 spacers) to the normal 1-spacer MRAW.

The one-pass Zigged Band!
Making The Zigged MRAW Band, continued

Step 4: Work 20 MRAW units, using A for the RAW, and C for the spacers as before.

5: **DECREASE**: pick up only 3 A beads, passing (as usual) through the last A bead in the previous unit and the first bead added in the new unit. The only difference with the decrease is that there is no spacer, so there is no bead to skip before passing through the first RAW bead added.

6: Work another 20 MRAW units, using A and C beads.

7: Repeat until you have either 5 or 6 peaks, depending on your chosen size. In the final segment, where you will make your join, work 15 MRAW units, to connect with the 4 units you started with, for a total of 19. The 20th unit to finish the Band is formed while making the join.

As you can see, your MRAW Band will be a design feature in this piece, wandering all over the eventual design, so be very aware of making it smooth and neat, and correct any threadpath errors as they happen.

*Please feel free to use your own design sense when choosing from the kit palette.*
Making The Zigged MRAW Band, continued

**Step 8: Being sure that it isn’t twisted, join the Band.** Make the join as shown in the circle below, picking up 1 spacer (C) and one A bead, passing through the side bead (A) on the start, picking up another A bead, passing through the corresponding side bead in the last unit added, passing through the top A bead, and then picking up the final spacer (C). Pass through a few units (following the MRAW threadpath) to secure the thread.

This join is very important - make sure that it is smooth, that the spacer count is correct, and that it is even and well-reinforced.

Remember, when using non-matte beads, your finished Band will probably not assume a star shape, but this is in fact the form that you will have made with your alternating increases and decreases. See the next page for a photograph of Kate’s Band after joining, and filling in the first round of the next side.

Above, in the circle, please see a detail of the simplest way to make the join: the final spacer is added after the last MRAW unit is connected.

Once your Band is joined, and you are sure that it is not twisted, that you have the correct number of increases and decreases, and that there are exactly 20 spacer beads on each side, you will begin the peyote portion of the bangle. How you hold the foundation as you add beads will have an impact on how quickly it assumes a star-shaped form.

*If you have questions about the MRAW threadpath, please have a look at our YouTube videos, and you will see how holding the increases and decreases in the orientation that you wish them to assume while pulling your thread tight will encourage them to heed your wishes, as opposed to forming the structure of least resistance.*
Beginning the Peyote Fill

Step 9:  **Add one more round to Side B, using H beads** (DB 913) for the peyote, and D beads for the increases. After this round, pass through the beads so that your needle is positioned in the middle of one of the Side A straight segments.

Step 10: **Begin to fill in Side A of your Band.** To follow Karen's pattern, pay close attention to the Points (the increases) and the crotches (the decreases). The Points will be the green leafy colours, and the crotches will be the pink flower colours.

Add 1 peyote round to the A side of the mraw band using H beads for the peyote and C beads for the increases. Remember that you place your increases and decreases in exactly the same places as side B.

Repeat this pattern for four rounds in the following colours:

Use C beads (DB 133) for the Point increases, and zero beads for the decreases (to make a decrease in a corner or in a Rick-Rack, you simply pass through the two inner corner beads to join them, instead of adding a bead into the crotch—again, see our MRAW videos if you have questions on this).

Use F beads (DB 903) for the first 10 spaces on each side of the increase, place a two-bead grey increase (G) in space 11, and finish the flower-parts of each side with pinks. Karen used K (DB 70) for her pink beads in the first of these four rounds, and I (DB 246) for the next three.

Please note: Karen has only shown one bead from the MRAW band in this illustration; the idea is that only one of the MRAW beads is actually a part of the side.

There are many choices and conundrums when drawing a three-dimensional architectural piece.

If you can accept that you are only seeing an edge of the Band here, it's actually easier to isolate each section like this to better show the steps.

Repeat this structure for four rounds, growing the increases up into herringbone stacks, and making the peyote sections smooth and soft. Do not use a strong tension in these rounds, simply make sure everything is in place, and no beads are twisted or looped.
It's interesting (and I think vital) to see the differences between the drawn form (everthing in a neat line) and an actual Zig-Wing at this stage. The points want to stand up, as they are naturally folding at the increases in the eleventh side spaces. They are also folding in the wrong direction; those new little “elbows” will actually want to tuck in, instead of out, because we are going to join the grey beads so that petals or slippers form at the ends of each point.

If your tension is very tight (which we do not recommend) then you will have to keep your elbows turned in manually, instead of letting it flop into the pretty little pinwheel it naturally assumes.

Also... take note of this shape.
It can be joined and built on in this form as well as the Zig-Wing, or it can be worked flat like this to make a beautiful brooch or beaded focal.

As designers, we are always asking ourselves, “What will happen if we do X?

“What if we do Y?”

As someone who has a hard time following patterns, Kate managed to work a few small variations into her piece- a pink round instead of a gold one on Side B, and a few other oddities you may or may not notice.

We welcome your explorations of this form, accidental or intentional!
Step 11: To make the petal joins, simply match up the increases as you come to them in the next round, joining both of the beads in the two-bead increases to their partners across the way. Don’t add beads to make the join, instead just pass through them, reinforcing well. (Please see the Zig-Wing video on the Pattern Page on the Book Blog for a visual of the join.)

After connecting the petal, add two peyote rounds to the inside of the petal. (Karen added 2 grey beads over the join beads, but they have no function and could be eliminated, changed, or ornamented.) Move back to the green space, and continue beading in regular peyote until you get to the next connection. Repeat the joins, and the two rounds on the inner petals. Remember to keep increasing at the outer points.

Karen continued the pattern of the previous round for the join for a further two rounds, but switched to J (DB1310)

*Below, Kate’s sample after the join.*
*You can see one of her diversions from the pattern—she used a second round of B beads to edge this stopping point on Side A.*
Now that you are an Old Hand with the Zig-Wing, these illustrations are probably all you need to see to work Side B.

Side B alternates C beads (DB 133) and E beads (DB 27) for the green portion. Increases are done in D (DB 147).

If you are making a large or very large bangle, be sure to also mix in your optional Metallic Olive (DB 11) so that you are sure to have as much as you like. Mix them with DB 27, Forest Green Iris, dot them in randomly, or create another pattern element.

The pinks are a graduation, as on Side A. Remember that you have a little bit of extra pink in your kit (DB 913) if you’d like to mix them in anywhere.
Step 12: SIDE B

To this side, add nine rounds of peyote. Continue to decrease at the centers and increase at the point ends. Your side bead count will remain 20 beads.

Starting in the sixth round of these nine (or later, if you want deeper petals) switch down to 15° rounds for the 6 beads closest to the center. This subtle decrease in size helps tailor this side of the petals to be smaller, neater, and to curve in a bit.

When you step down in size (and what colours of 15° beads you use to do it) are entirely your choice. The illustrations and Karen’s original sample show the choices that she made.

Remember, as before, to use flower colours on the crotch side and leaf colours on the point end. Place grey beads (G) in the tenth side space to help keep track of where you change over between leaves and flowers.

The leaves on side B used 2 (or 3, for a large bangle) shades of green (C, E, and optional Metallic Olive (DB 11) for the leaves and a third shade (F) for the tip increases.

In the photos at right, you can see that Kate is doing her petals just a bit differently, using fewer 15° rounds, and in bronzes instead of reds and blues.

After the nine plain rounds are complete, work another four rounds, placing grey increases (G) in the tenth side space. The count from the pink tip is now: 9 peyote, grey two-bead increase, 6 peyote with 11° cylinders, 4 peyote using 15° rounds, decrease. Continue using soft to medium tension, making sure that your peyote fabric is smooth, and no beads are twisted or looped.
Here is a peek at Kate's Side B before she joins the petals.

You can see that her slippers are deeper than Karen's, as she used fewer 15° beads.

Step 13: JOIN SIDE B

To complete this design, you'll join the Side B increases as you did on Side A.

At each join, add 3 rows to the tops of the petals, and continue the decreases at the tips. Add 2 G beads over the joining beads in the second row and treat these beads like another herringbone increase. These beads are, as in Side A, simply decorative, and you can change, omit, or embellish them as you like.

Karen's pattern suggests that as you did for the Side A joins, you complete each flower before carrying on to the next one. This assumes that you know what you want your finished petals to look like. Kate didn't, and so in her sample (lower left) you will notice that although her joins are complete, no beads have yet been added to the inside of each petal on Side B.

Karen's pattern finishes off shortly after this with a final round of 15° rounds on each side and a bit of zipping, but Kate actually plans to add many more rounds, and possibly more layers, to her sample. Stay tuned!
You can really see the difference in tension between Kate’s medium weave and Karen’s very soft weave.

Karen’s piece slinks and drapes and folds, and Kate’s is all sproings and perks. It will need additional layers to feel full.

Softness is lovely, but not everyone can achieve it, some just have a tighter “hand” than others.

Perhaps the greatest challenge of soft weaving is making sure that all beads are properly in line. Peyote is easy to snap into grid in snug beadwork.

Above and right are two more photos of Kate’s sample (which deviates again, slightly, from Karen’s pattern by not yet having the Side B petals filled in yet).

Much more beading is to come on this piece, but if you are following Karen’s pattern, and you are happy with what you have, it’s time to finish the last rounds of beadwork and address the tailoring to fit.
Step 14: Finish each side of beadwork with a final pass, and tailor for fit.

Work one more row of peyote on side B, in the beads of your choice. As on side A, if you wish to follow Karen’s pattern, treat the joining beads as a herringbone increase and add two (G) beads in the next row.

Complete side B by beading one row in size 15 rounds of your choice. Use a new thread to bead this row. An increase in the tension in this row, and the step down in size allows the leaves to curl.

If you'd like a bit more curl and smallerizing, add one more row of peyote to Side A using size 15 rounds of your choice.

It's time to think about tailoring- any of the “V” shapes can be zipped together or decreased for as many beads as you like; experiment with that. You can also add further rounds using size 15 beads. Karen ended up zipping her leaves on Side A up a bit, both for fit and for a jaunty appearance.
**Beads in Blue/Green Kit**

*(please see our examples at the end of this pattern)*

**Eleven 7.5 gram tubes of 11 Delicas**

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<tr>
<th>DB</th>
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<tr>
<td>133</td>
<td>Opaque Lustre Rainbow Olive</td>
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<td>361</td>
<td>Matte Opaque Cobalt Lustre</td>
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**In bags:**

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**Grey Mix**

**Assortment of size 15 seed beads**

Both Karen and Kate have created examples for the blue and green Mowgli colourway; you can see Kate's in the accompanying Zig-Wing Join Video (link on the pattern page) and Karen's in the full set of illustrations posted at a separate link on the Pattern Page.

We'll be working on our pieces over Christmas week, and look forward to a lot of show and tell on our Facebook page. Please contact us with any questions, comments, suggestions and photos at kate@katemckinnon.com.

Both Kate and Karen are on deck to help answer your questions.

*Below, Kate's Four-Point Start (it will likely be a brooch) that is featured in the Zig-Wing Join video.*

Keep us posted on your progress!