

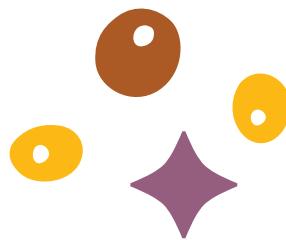


Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

Bead Embroidery Patterns:

5 FREE
Beading Patterns
for
Beaded Embroidery





Beading Daily

Bead Embroidery Patterns: 5 Free Beading Patterns for Beaded Embroidery

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Beading Daily

Bead Embroidery Patterns:

5 Free Beading Patterns for Beaded Embroidery

If you've ever seen the awesome and inspiring bead embroidery of artists like Sherry Serafini, you might have been inspired to try your hand at this particular beading technique. Unlike other types of off-loom beadweaving, bead embroidery is the stitching of seed beads to a fabric or felt-like backing. While the basic stitches used in bead embroidery are relatively simple, the results can be spectacular. Bead embroidery allows you to "paint" with your beads on a fabric "canvas" for a look that you just can't get with other beadweaving techniques. You can also easily incorporate found objects, gemstone and handmade cabochons, and other unique jewelry-making components into your bead-embroidery projects.

While bead embroidery can be used to make spectacular beaded jewelry, it can also be used to add a decorative touch to all sorts of things such as purses and handbags, clothing, and even shoes! Bead embroidery is instantly recognizable in Native American beadwork, and some of the most breathtaking fashions seen on the runway in the twenty-first century have also been decorated with beaded embroidery.

Because bead embroidery is such a versatile beading technique, we chose five of our favorite bead-embroidery patterns that cover a wide range of styles and techniques.

To start, make the Kachina Goddess Pin by Jody Johnston-Duran and learn how to incorporate cabochons and bugle beads into your bead-embroidery projects.

Dustin Wedekind's beautiful Illuminated Letters will help you master beaded backstitch while you create a personal bead-embroidered pin inspired by the richly illustrated manuscripts from the Renaissance.

You can also use beaded embroidery to embellish a keepsake pouch by creating Marlene Blessing's Captive Heart Pouch.

Judy Brownell's Star-Studded Bracelet shows that sometimes less can be more in bead embroidery – especially when it involves some sparkling crystal sew-on beads.

Finally, practice all your new bead-embroidery skills when you create Kelli Burns's Day in the Sun bead-embroidered cuff with its vibrant garden of Lucite flowers and brightly colored seed beads.

Plus, we've included four of our favorite bead embroidery blogs from *Beading Daily* that include tips for how to do bead embroidery with luscious Shibori ribbon; how to use bead embroidery techniques to bezel a cabochon; tips for using brass bead embroidery blanks; and five of our favorite "secrets" for great bead embroidery!

Bead embroidery is a wonderfully versatile beading technique. Whether you like your bead-embroidery patterns to be fun and fast or more complex and textured, bead embroidery is the perfect way to blend seed beads and other jewelry-making components into gorgeous and unique beaded jewelry and accessories. Enjoy these free beading patterns for bead embroidery and see where they lead you on your personal beading journey!

Bead Happy,

Jennifer VanBenschoten, Beading Daily editor



Beading Daily

Bead Embroidery Patterns: 5 Free Beading Patterns for Beaded Embroidery

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Kachina Goddess JODY K. JOHNSTON-DURAN



Use bead embroidery to turn a cabochon into an elegant inspired piece of art.

Spend some time with your beads. I know this sounds simple, because you probably do this a great deal anyway. But it is really important to audition your stones with your different beads. I begin by laying out possible designs on the table and playing with the composition. When I see a certain cabochon, I often envision the finished piece in my mind and I can jump right to the next step. Sometimes I have an inspiration but not a specific vision of a finished piece, so tracing the cabochon on paper and sketching designs with a pencil, or draping strands of beads around the cabochon, helps me get going.

MATERIALS

Size 11° seed beads in two or more colors
3" stone cabochon
Stone disk or donut bead
Size 3–5 bugle beads
Assorted 3mm semiprecious stone beads and freshwater pearls
5" x 8" piece of Ultrasuede
Size B Nymo beading thread
Plastic milk jug
Buckskin
Pinback or lobster claw clasp

NOTIONS

Size 12 beading needles
Sharp pointed embroidery scissors
Heavy-duty scissors
E6000 jewelry adhesive
Beeswax
Fine point permanent marker



STEP 1: Glue your cabochon to the Ultrasuede. Allow to dry for 24 hours.

STEP 2: Double and wax a yard of thread to be 18" in length. Begin the first round of backstitch close to the edge of the stone using 4 seed beads at a time. Make sure your tension is even and not too tight. Continue backstitching around the stone.

STEP 3: Stitch another round of seed beads next to the first. Every once in a while stop and take a look at your piece from a distance to see if the beadwork looks finished. The beads should accentuate the beauty of the stone, not compete with it.

STEP 4: Stitch seed beads inside the stone disk and do one round of backstitching around the disk. Stitch bugle beads around the disk in a fanlike composition. Stitch seed beads in an arc between each bugle. Again, take a step back and look at the piece from a distance. Add more bugles or fill the entire headpiece with beads.

STEP 5: When you have finished the stitching, use the scissors to trim the Ultrasuede along the edge of the last round of beads. It is important to keep your scissors perpendicular to the bead stitching to prevent cutting thread.

STEP 6: Make a simple row of fringe at the bottom and sides of the headpiece. Begin at the left side bottom, working toward the right. Experiment with the length of the fringe to determine

what's best for your design. The length of the fringe will affect your composition; it will change if you want to wear it as a pin or a necklace. To make the fringe shown here, string 4 seed beads, 1 bugle, 14 seed beads, and a stone drop or 5 seed beads. Pass back through the 14 seed beads, 1 bugle, and 4 seed beads, then back into the Ultrasuede. Take one stitch on each side of the fringe to secure it. Repeat until there are about 14 to 16 dangles of fringe.

STEP 7: Trace the outline of the piece onto the plastic. Cut it a bit smaller than the outline. Glue the plastic to the back of the piece. Trace the outline again onto the rough side of a piece of buckskin. Be careful as you trim because buckskin tends to stretch. Glue the buckskin to the back and/or stitch around the edges to seam it with the Ultrasuede. Glue a pinback to the buckskin to finish, or follow Step 8 for a necklace.

STEP 8: To make a necklace, use a 24" doubled thread to string one side of the lobster clasp and tie a knot, leaving a 3" tail. String 8" of seed beads and a few accent beads. Pass through the Ultrasuede and leather at the top of the pendant. Make two more stitches through the layers and pass back through the accent beads. *String 10 seed beads and pass through a corresponding bead on the first strand. Pass through the last bead strung. Repeat from * until you reach the clasp. Pass through the clasp and back through a few beads. Tie a knot, pass through a few more beads, and trim close to work. Thread the tail threads and pass them back through the first strand and trim close to work. Dab some glue on the knot at the clasp.

Repeat for the other side of the clasp. Sign and date the piece on the back with the marker.

Illuminated Letters DUSTIN WEDEKIND



Tip: This is a great project for using up all those little beads you have left over from other projects.

These pins were inspired by medieval manuscripts created by monks who drew fantastic flora, fauna, and other patterns around letters in their books. Follow the simple guidelines here to embroider a rich-looking letter brooch, and you'll soon be on your way to beading a whole alphabet—without taking any vows!

MATERIALS

3–5mm beads: freshwater pearls, fire-polished, semiprecious stone, or size 8° seed beads

Size 11° seed beads in dark, light, and contrasting colors

Accent beads, buttons, or charms

Pin back

Two 4" squares of Eazy Felt

Size D beading thread

Thread Heaven or beeswax

Notions

Size 10 or 12 beading needle

Scissors

Colored pencil

TECHNIQUES

Single stitch and backstitch embroidery

Finished Size: 3" x 3"

STEP 1: Draw a simple letter on a piece of felt at least $\frac{3}{4}$ " from the edges. As you form the letter with a single line, exaggerate any open spaces within the letter (**Figure 1**).

STEP 2: Knot the end of a 6' piece of thread and pass through the back of the felt along the penciled line. Use single stitch embroidery to follow the line with 5mm and/or size 8° seed beads.

STEP 3: Backstitch a row of size 11° seed beads in the contrasting color all around the letter. Stitch close to the beads, but keep the line straight (**Figure 2**).

STEP 4: Backstitch a row of light-colored size 11°s around the letter, followed by a row of dark-colored beads and another row of contrasting beads.

STEP 5: Sew accent beads to completely cover the negative spaces of the letter.

Pass through larger beads a few times to thoroughly secure them.

STEP 6: Trim the felt to $\frac{1}{8}$ " around the beads, being careful not to cut your stitches. Cut another piece of felt to the same size. With a new piece of thread, sew the pin back to the back of the second piece of felt. Pass the needle through the felt to the edge and stack the two pieces.

STEP 7: Exiting the back of the brooch, about $\frac{1}{8}$ " from the edge, string 3 dark seed beads. Pass through the top of the brooch, right next to the outside row of beads, and exit the back near the edge (**Figure 3**). Repeat all around, alternating 2 stitches using light beads with 1 stitch using dark beads. Finish the thread by trying a knot on the back, then passing through the felt and trimming close to the work.

Resource Eazy Felt: Any large craft store.

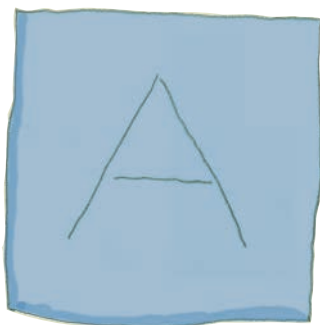


Figure 1

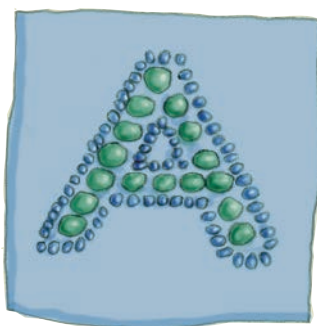


Figure 2

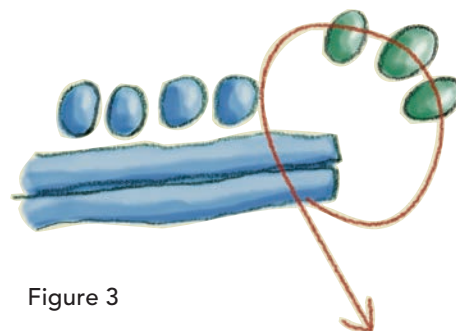


Figure 3

Captive Heart Pouch MARLENE BLESSING



“When I give a handmade beaded bracelet or necklace to someone dear, the gift becomes more special if it’s delivered in an embellished pouch. The beautiful Allium ribbon from textile designer Laura Foster Nicholson tied everything together from the front flap to the back, and the Captive Heart pendant from Green Girl Studios is a beautiful solution for closing the pouch.”

MATERIALS

Size 11° seed beads in assorted colors (amber/brick matte, black matte opaque, dark olive matte metallic iris, raspberry luster, amethyst/Montana matte, cream matte opaque, paprika opaque, olive/gold matte metallic, red/purple matte metallic)
1 pewter 30x12mm pendant
1 pewter 20mm coin
Cream Nymo size D beading thread
Black size 8 black pearl-cotton embroidery thread
Black sewing thread
8" square of wine red felt
5 x 7¼" of olive green felt
8 x 2½" of jacquard taffeta ribbon

TOOLS

Beading needle
Embroidery needle
Sewing machine
Scissors
Straight pins
Tailor's chalk

TECHNIQUES

sewing
bead embroidery

Finished size: 5½ x 8½"

STEP 1: Flap ribbon. Mark the side edges of the red felt 2½" from the top. Draw a line from each mark to the center top of the felt. Cut along the lines, forming the point of the flap. Center the ribbon down the back so that it extends ⅜" beyond the tip of the flap. Miter the ribbon by folding the raw edge under, along each cut edge of the flap; pin or baste the ribbon in place. Use black thread to sew the edges of the ribbon with a ⅛" seam allowance all around, tucking the other end of the ribbon under so that its folded edge is ⅝" from the bottom edge of the felt (**Figure 1**).

STEP 2: Bead embroidery. Draw 3 graduating spirals from left to right on the lower two-thirds of the green felt, making sure that none is closer than ¼" to the bottom or side edges. Work rows of single stitch to bead-embroider the spirals: for the large spiral, stitch 3 dense rows (amber/brick, dark olive, olive/gold), then 1 open row along the inner (black), and 1 open row along the outer (cream) edges of the spiral; for the mid-sized spiral, stitch 2 dense rows (raspberry, paprika), then 1 open row along the inner (olive/gold), and 1 open row along the outer (amethyst/Montana) edges; and for the smallest spiral, stitch 2 dense rows (black, red-purple), then 1 open row (amber/brick) along

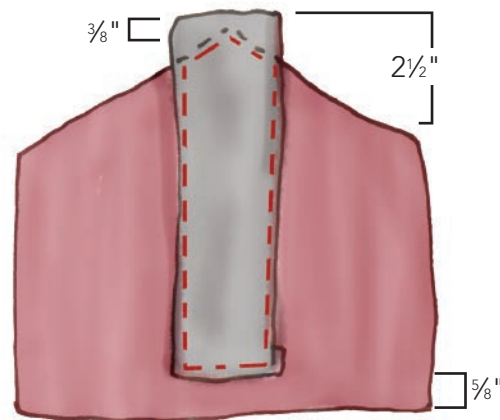


Figure 1

the outer edge of the spiral.

STEP 3: Pocket. With the ribbon side of the red felt faced down, position the green felt on top so it is ⅜" from the bottom and sides of the red piece. Baste or pin in place. Machine-sew on the zigzag setting around the sides and bottom, about ¼" from the edges of the green piece.

STEP 4: Charms. Use pearl cotton to attach the coin in the upper left corner of the green felt. To attach the pendant, pass through from the underside of the ribbon, ¼" from the tip of the flap; string the pendant and pass back through the flap, leaving a ¼" loop. Pass through the flap and pendant again, and reinforce the loop by covering it with half hitch knots; secure the thread on the underside of the flap and trim.

Resources Check your local bead shop or contact: Seed beads: Beyond Beadery, (303) 258-9389, www.beyondbeadery.com. Pewter pendant and coin: Green Girl Studios, (828) 298-2263, www.greengirlstudios.com. Ribbon: LFN Textiles, (812) 682-3733, www.lfntextiles.com. Felt and DMC pearl cotton: Jo-Ann, www.joann.com.



Star-Studded Bracelet JUDY BROWNELL



As soon as Judy saw Lochrosen crystals, she became obsessed with trying to find more of them. Here she shows off their beauty by stitching them to a piece of teal Ultrasuede, which with a crystal button and loop added becomes a glittering bracelet.

MATERIALS

5 g silver-lined clear size 15° Japanese seed beads
5 g metallic silver size 11° Japanese seed beads
116 crystal tabac 3mm Lochrosen crystals
50 clear 3mm Lochrosen crystals
40 tanzanite 4mm Lochrosen crystals
30 olivine 4mm Lochrosen crystals
3 crystal sage 6mm crystal squares
1 crystal satin 12mm square crystal button
2 dark teal 8 x 1½" pieces of lightweight Ultrasuede
Braided beading thread
E-6000 adhesive

TOOLS

Size 10 beading needle
Scissors

TECHNIQUE

bead embroidery

Finished size: 7¼ x 7⁄8"



Figure 1

STEP 1: Center square. Secure 36" of thread in the back of one piece of fabric, passing through to the front at the center. String 1 crystal square and 1 size 15°; pass back through the square and fabric. Pull snug and pass through to the front next to the square. String 1 clear crystal and 1 size 15°; pass back through the crystal and fabric, pull snug, and pass through to the front next to the crystal. Continue stitching, surrounding the square with the clear crystals (Figure 1a).

STEP 2: Mid square. Pass through to the front at the center of one side of the square. Stitch a row of 7 tanzanite crystals along the midline toward one end of the fabric (Figure 1b). Keep the stitches close so that the crystals are nearly overlapping. At the end of the row, work another square surrounded with clear crystals (Figure 1c).

STEP 3: Triangle. Beginning on the opposite side of the end square, stitch a row of 8 tanzanite crystals, or 2¾" from the center square (Figure 1d). Stitch 10 clear crystals to form a triangle (Figure 1e).

STEP 4: Border. Work back toward the center square, stitching olivine crystals along one side of the row of tanzanite crystals (Figure 1f). Repeat Steps 2 and 3 for the other side of the bracelet. Continue stitching olivine crystals along each side of the tanzanite rows so that you have three rows even with the surrounded squares. Work a border of 3mm tabac crystals around the entire design, including the triangles at each end. Secure the thread in the back of the fabric behind the crystals.

STEP 5: Backing. Spread a thin layer of adhesive on the back of the work, up to ¼" from the edges. Press the pieces together and allow to dry overnight. Trim both pieces all around, about ⅛" from the crystals.

STEP 6: Edging. Secure 4' of thread between the layers at one of the end points and pass through to the front along the edge. String 1 size 11° and

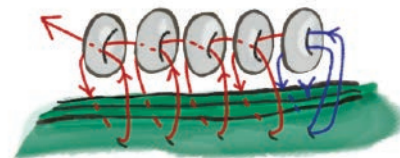


Figure 2

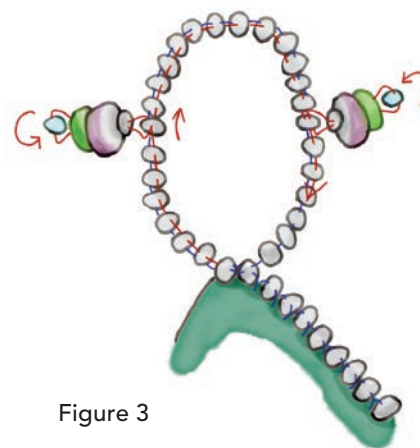


Figure 3

pass up through both layers at the base of the thread and through the bead again. String 1 size 11° and pass up through both layers just below the previous bead; pull snug and pass through the bead just strung (Figure 2). Repeat all along the edge to the other end and work 2 edge beads at the point.

STEP 7: Loop. String 26 size 11°s (or enough to accommodate the crystal button) and pass through the last 2 edge beads to form a loop. Pass through the first 7 beads just strung. *String 1 size 11°, 1 tanzanite, 1 tabac, and 1 size 15°; pass back through both crystals and the size 11°. Pull snug and pass through the next 13 beads of the loop. Repeat once from * (Figure 3). Pass through the loop again to reinforce, then continue working the edge toward the start.

STEP 8: Button. Pass through the first edge bead, string 2 size 11°s and one hole of the button. Pass back through the second hole, string 2 size 11°s, and pass through the last edge bead. Weave through the beads and button again to reinforce, then secure the thread and trim close.

Day in the Sun KELLI BURNS



Create this blooming cuff with a garden of Lucite components. It's an easy backstitch-embroidery project that turns into a wonderful three-dimensional work of art.

Artist's Tips

- Since only a small amount of each seed-bead color is needed, this a great project for using up leftover beads.
- Vary sizes, colors, and shapes of the Lucite leaves for a natural, authentic-looking 3-D flower.
- If needed, use chain-nose pliers to help pull your needle through the Ultrasude.

MATERIALS

2 g each size 15° seed beads in Ceylon robin's egg blue, sky blue, silver-lined root beer, silver-lined olive, denim blue, and silver-lined tangerine
4–6 g each size 11° seed beads in transparent robin's egg blue, silver-lined matte chartreuse, and silver-lined tangerine
3–4 g each size 8° seed beads in Ceylon robin's egg blue and silver-lined matte chartreuse
1 g silver-lined aqua size 8° hex seed beads
10 frosted chartreuse AB 12mm twisted bugle beads
25 frosted aqua AB 3×4mm glass drops
10 jonquil AB 3×4mm glass drops
46 pale yellow 6×2mm Lucite flowers
2 light yellow 10×3mm Lucite flowers
2 celery 10×18mm Lucite leaves
2 olive green 10×18mm Lucite leaves
3 pale yellow 15mm Lucite leaves
9 gold 15mm Lucite leaves
6 caramel 15mm Lucite leaves
1 celery 12×28mm Lucite leaf
1 olive 17×30mm Lucite leaf
1 smoky topaz 12mm crystal rivoli
1 metal 40mm wide tapered cuff blank
4 × 6" piece of beading foundation
4 × 6" piece of navy blue Ultrasuede
Size B or D nylon beading thread in color to match beads
Clear jeweler's adhesive

TOOLS

Scissors
Size 10 or 12 English beading needles
Toothpicks
Pen

TECHNIQUES

bead embroidery
fringe
brick stitch
picot

Finished size: 6¾" (INSIDE MEASUREMENT)

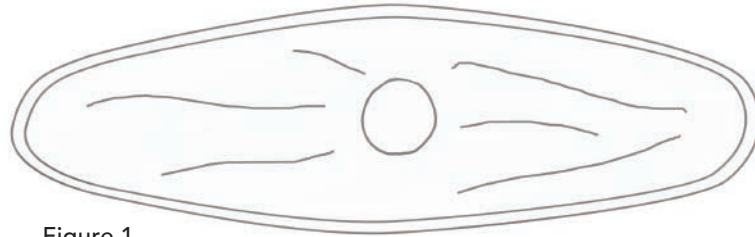


Figure 1

STEP 1: Foundation. Measure the length and width of the cuff. Draw the dimensions on the beading foundation. Leaving an edge of at least ¼" around all sides, lightly draw vines and leaves onto the foundation (Fig. 1). *Note:* The lines you draw may be visible through the beads, so keep them light. Find the exact center of the drawing and lightly sketch a 19mm circle. You'll keep this circle free of beads so you can add the focal flower later.

STEP 1: Vines. Tie a knot at one end of 3' of thread. Pass up through the beading foundation from back to front, exiting from one of the vine lines. Use chartreuse size 11's to backstitch the vine lines, adding in bugle beads occasionally to vary the line. Once the vines are complete, backstitch more

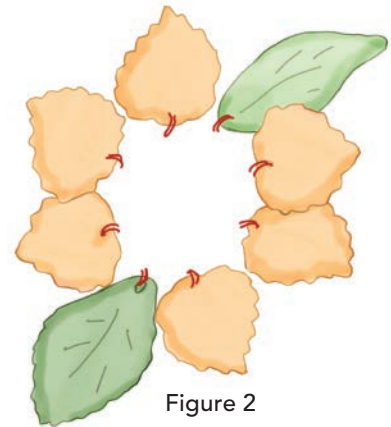


Figure 2

lines along the vines, using various seed-bead sizes, colors, and clusters of drops. Create added texture and depth by setting lines of smaller beads against lines of larger ones. Fill in the entire foundation except the 19mm circle.



OPTION

Give your focal crystal greater presence by bezeling it in peyote stitch and surrounding it with low-profile pointed leaves. Also consider bead-embroidering only a minimal amount of beads directly on colored Ultrasuede (in place of the beading foundation)—the texture of the Ultrasuede adds richness to the design.

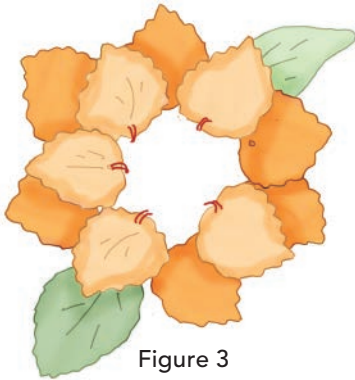


Figure 3

STEP 1: Focal flower. Lay the hole of 1 caramel 15mm leaf just inside the 19mm circle. Securely stitch the leaf to the beading foundation three times. Repeat to add a total of 6 gold leaves, 1 celery 12x28mm leaf, and 1 olive 17x30mm leaf around the circle (Fig. 2). Note: The outside edges of a few of the leaves may overlap slightly once worn, but it is best to arrange them in this round so only the outside edges touch. Sew a second round of 5 gold leaves inside the round just added, placing each new leaf between the leaves from the first round (Fig. 3). Sew a third round of 4 gold leaves, then a fourth round of 3 pale yellow leaves, leaving just enough space in the center for the rivoli (Fig. 4). Secure the thread and trim. Use a toothpick to dab the back of the rivoli with glue and press it to the center of the flower. Let dry overnight.

STEP 1: Fringe. Start 3' of new thread on the beading foundation that exits up through the beadwork near a vine. String one 6x2mm or 10x3mm flower and 1 root beer size 15°; pass back through the flower and into a backstitched vine bead near the place you last exited. Pass through several vine beads and repeat to add a total of 12 flower fringes along the vines, arranging them in a random pattern on both sides of the focal and using both 10x3mm flowers so only 6x2mm flowers remain unused. For 4 of the fringes, string a 10x18mm green leaf before you string the flower. Secure the thread and trim.



Figure 4

STEP 1: Assembly. Lay the beadwork against the front of the cuff to check for fit. Add beads, if necessary, to cover any exposed foundation that shows after the beadwork is bent over the cuff. Use a toothpick to apply a layer of glue to the back of the beadwork. Cover the front of the cuff with the beadwork and allow to dry. Repeat this step to add the Ultrasuede to the back of the cuff. Once the glue is dry, trim the Ultrasuede and beading-foundation edges $\frac{1}{16}$ " from the cuff edge.

STEP 1: Edging. Tie a knot at the end of 3' of thread. Sew through the edge of the beading foundation from back to front so the knot is hidden between the fabric layers. Work brick-stitch edging, then picot and fringe edging to complete the cuff:

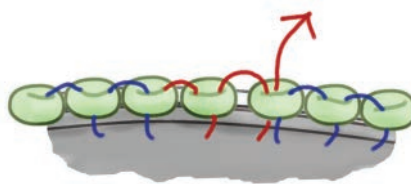


Figure 5

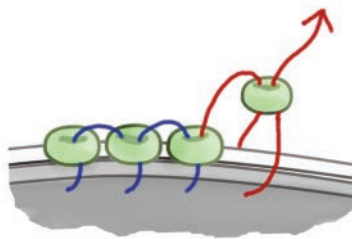


Figure 6

BRICK-STITCH EDGING: String 2 chartreuse size 11°s; sew down through both layers of fabric and pass back up through the last bead strung. String 1 chartreuse size 11° and sew through both layers of fabric next to where you placed the last bead, then pass back through the bead just strung; repeat around the edge of the cuff to connect the fabric layers (Fig. 5). Pass down through the first bead added and up through the last one added to complete the edging (Fig. 6).

PICOT-AND-FRIDGE EDGING: Weave through the brick-stitched beads to exit up through a size 11° about 10 beads from one corner of the cuff. String 3 olive size 15°s, pass down through the adjacent size 11° on the edging, and pass up through the following edge bead. String a 6x2mm flower and 1 root beer size 15°; pass back through the flower, down through the last size 11° exited, skip an edge size 11°, and pass up through the following size 11°. Repeat to alternate picots and flowers along the top of the cuff edge, adding a total of 18 flowers (Fig. 7). Work picots along the ends of the cuff. Repeat this step to add 18 flowers along the bottom of the cuff edge. Secure the thread and trim.

Resources Check your local bead shop or contact: G-S Hypo jeweler's cement, Swarovski crystal rivoli, Lacy's Stiff Stuff beading foundation, Nymo nylon beading thread, and all other beads and findings: The Hole Bead Shoppe, (918) 338-2444, www.theholebeadshop.com.

5 Secrets for Great Bead Embroidery

JENNIFER VANBENSCHOTEN



When I started doing bead embroidery patterns, I was totally clueless. All I had to go on were the amazing pictures of bead embroidery jewelry by people like Sherry Serafini and Heidi Kumpli. There really weren't any good, well-written instructions with tips and techniques for bead embroidery. So most of what I learned was through trial and error — lots and lots of errors!

If you want to know the secrets of making great bead embroidery, here are my top five to get you started. But be warned: once you start making gorgeous pieces of bead embroidery jewelry, you won't want to stop!

1. The color of your bead embroidery medium matters. In the beginning, I would get frustrated when the bright white of my beaded patterns medium would show through on my finished pieces. Using dark colors of beads was almost always a recipe for failure for me, and it was enough to make me want to give up. I eventually learned how to dye my white embroidery medium, but it was messy and took up way too much time.

Then last summer, I discovered Nicole's Beadbacking, and ta-da! Problem solved! Not only do I love the thick-

ness and durability of Nicole's Beadbacking, I love that it's a product made by a small business. And the beautiful colors inspire me to create pieces where I actually leave large portions of the bead embroidery medium showing through the stitching!

2. Don't crowd your rows. I think this is probably the mistake that almost everyone new to bead embroidery designs makes. Learning how to line up those rows can be tricky -- you need to learn how to "see" where the thread path should go.

When I teach bead embroidery, I usually show my students how to draw a light pencil lines on their bead embroidery medium that are approximately the same distance apart as the width of the beads they are using. If you don't want to draw lines, try this technique:



- String your next set of beads, then push them down to where your thread is exiting.
- Pull your thread straight and line up those beads so that they are a comfortable distance away from the previous row. Look where the thread is coming out of the last bead you strung.
- Make a small point or dot on the bead embroidery medium at the exact point where the thread exits that last bead. Bring your needle straight down through that point to make your next stitch.

3. Keep your needle straight. Did you know that the angle at which you stitch through your medium also makes a huge difference in how your beads lie within each row of bead embroidery? If you insert your needle at an angle through the embroidery medium, your beads will either be spaced too far apart or will bunch up against each other and make little bulges in your rows. Try as hard as you can to keep your needle exactly perpendicular as you make each stitch to keep your rows of seed beads nice and even in your beaded embroidery patterns.

4. Reinforce each row of bead embroidery. If your beaded embroidery row looks a little wonky, never fear. Try running your thread through the beads once or twice after you finish each row. The extra thread will help fill up those bead holes and make them line up straight like good little seed bead soldiers!



5. Practice your tension. How tightly you stitch those beads down in each row also makes a big difference in your finished piece. Stitching too tightly will cause your medium to buckle and pucker, and will make it nearly impossible to add the leather or imitation suede backing properly. Stitching too loosely will, obviously, cause problems in getting your beads to lie straight, no matter how many times you reinforce.

As a beader, I tend to naturally bead with a tight tension, so it took a lot of practice for me to learn how to adjust my tension.

BRANCH OUT WITH NEW BEAD EMBROIDERY TECHNIQUES

I was never a fan of traditional thread embroidery (ask my Girl Scout troop leader how many times I tried to learn how to do a French knot!), but now that I'm exploring all the possibilities of bead

embroidery for jewelry making, I can definitely see the potential in traditional embroidery stitches when they're used with beads. And lucky for me, the new *Bead Embroidery Stitch Samples and Free Bead Embroidery* eBook gives me dozens of new stitch techniques that I can use not just for jewelry, but for adding a little touch of beaded embroidery to my clothing, accessories, and home decor items, too!

Do you have a secret for making great bead embroidery designs? What do you know now that you wish you had known when you started? Share your tips and secrets on the *Beading Daily* blog!



Bead Embroidery Supplies: How to Use Brass Bead Embroidery Blanks

JENNIFER VANBENSCHOTEN



Brass bead embroidery blanks can be used to create beaded necklaces, pendants, collars, bracelets and earrings.

My first bead embroidery project was a bracelet cuff bracelet was stitched using a lightweight aluminum cuff bracelet form that I purchased as part of a kit from an online art supply company. That was back before I really knew how much I would enjoy bead embroidery, and I was hesitant to spend a lot of money on my bead embroidery supplies. After I had stitched up five or six of these bead-embroidered cuffs, I knew I was hooked on bead embroidery, and I also knew it was time to invest in some seriously good bead embroidery forms (or bead embroidery blanks) to make my work last.

Using a brass bead embroidery blank makes your finished bead embroidery pieces look better and makes them more durable, meaning they will hold up to wear and tear better. Sure, you can use something such as a stiff cardboard or poster board for the middle layer of your bead embroidery “sandwich,” but it won’t last as long with heavy wear.

To use a flat brass bead embroidery blank, the easiest thing to do is to lay the blank on your bead embroidery material (such as Nicole’s Bead Backing or Lacy’s Stiff Stuff) and trace around it with a permanent marker. When you make the trace, make sure to leave at least $\frac{1}{4}$ ” border around the brass blank to make sure that you’ll have enough space for attaching your bead embroi-

ery to your backing material (such as Ultrasuede or leather).

Creating bead embroidery pieces using cuff bracelet and collar forms is a little more challenging because the forms are curved and can’t be laid flat on the bead embroidery material. It requires a few extra steps, but here’s the best way to get your template:

Main photo caption: Brass bead embroidery blanks can be used to create beaded necklaces, pendants, collars, bracelets and earrings.

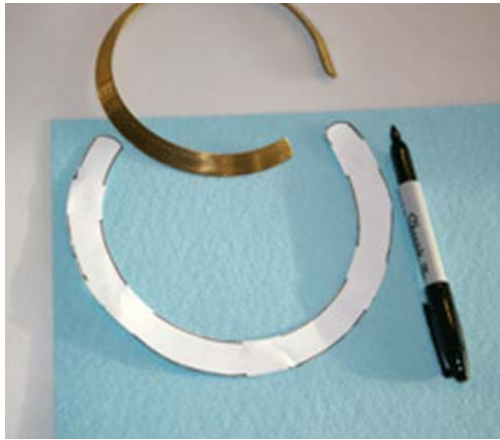
Step 1: Tape a piece of paper to the front of your brass form. You’ll have to attach the tape to the back of the paper and the brass form. Then trace around the form on the paper using a permanent marker. If you get any marker on



Step 1

the brass form, just wipe it off using a clean damp cloth.

Cut the template out of the paper, working around the outside of the marker line.



Step 2



Step 3

Step 2: Lay the paper template down on your bead embroidery material and trace around it. In the case of this collar, I used a couple pieces of double-sided tape to hold the paper template in place while I traced it.

Step 3: Finally, cut out around the form (but not too close to the edge!) and you are ready to bead!

Diane Hyde, artist and owner of Designer's Findings, recommends that you make a paper template for each new brass bead embroidery blank that you use to accommodate any variations in the brass blanks. She also recommends giving a light cleaning to your brass collar and bracelet blanks before using them using just a little scrub with steel wool and mild soapy water.

You can find a wide range of sizes and shapes of brass bead embroidery blanks, unique jewelry-making findings, Lacy's Stiff Stuff, Ultrasuede bits and more through Designer's Findings: designersfindings.net



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How to Bezel a Cabochon with Peyote Stitch for Bead Embroidery

JENNIFER VANBENSCHOTEN



I have trust issues with the cabochons I use in my bead embroidery. The first time I tried to use cabochons in my bead embroidery, I just glued them to the bead embroidery backing and started stitching around them. To my surprise and dismay, those cabochons started to peel right off the bead embroidery backing after just a couple of days and the whole piece was pretty much ruined.

After that, I learned how to stitch a peyote bezel around my cabochons to hold them securely in place, and I've been thrilled with the results ever since. If you stitch your bezel correctly, there's no way that cabochon is going to pop out of your bead embroidery.

Ready to try a peyote stitch bezel for your bead embroidered cabochons? Here's a tutorial with helpful tips and hints:

MATERIALS

- Cabochon: This can be any size, any material. For beginners, it's best to start with a smaller (less than 30mm) piece in a regular shape like oval or round. Don't try working with square cabochons until you understand the basics of stitching a peyote bezel around a round or oval cabochon!
- Bead embroidery backing: Your preferred material is fine. Some people prefer Lacy's Stiff Stuff, Nicole's Bead Backing or a piece of fusible webbing that has been ironed on to a piece of fabric. For beginners, a stiffer bead backing like Lacy's or Nicole's is best.

- Cylinder beads in size 11: Approximately 5 grams in a color to match or contrast with your cabochon and bead embroidery backing.
- Seed beads in size 15: Less than 1 gram in color to match or contrast with your cylinder beads for securing your peyote stitch bezel.
- Beading thread: Nymo D or Fireline 6 lb. test are preferred for these kinds of peyote stitch bezels.

TOOLS

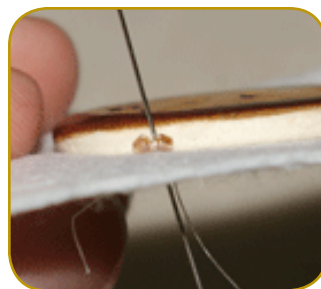
- Size 12 beading needle
- Scissors or thread cutter
- Chain nose pliers (optional but useful for pulling needle through a tight spot)



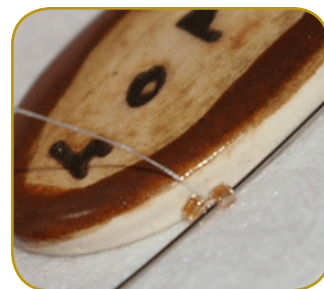
STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8

Step by Step Instructions:

Step 1: Affix your cabochon to your bead embroidery backing using either glue or double-stick tape.

Tie a small knot on one end of a comfortable length of beading thread (no longer than five feet). Thread your needle and bring it up through the bead backing so that you exit next to your cabochon. Try to come up directly alongside the cabochon -- make sure your needle isn't angled from under the cabochon on the back side of the bead embroidery medium.

Pick up 2 cylinder beads and push them down the thread so that they line up against the edge of your cabochon.

Step 2: Pass your needle down through the bead embroidery medium right at the edge of the second cylinder bead added. It's always better to be closer to the bead than further away. If you stitch too far away from your cylinder beads, your bezel won't fit properly.

Step 3: Pass your needle back up through the bead embroidery medium between the two cylinder beads you just added. Again, stitching closer to the beads is better than stitching further away, and try to make sure that you needle is moving straight and not at an angle.

Step 4: Stitch through the second cylinder bead and pull your thread snugly.

Step 5: Continue to add beads in pairs around your cabochon. Don't worry if your line isn't perfectly straight -- once you start working in peyote stitch, it will straighten out nicely.

We'll be working in even-count peyote stitch, so make sure that you add your beads in pairs. Leaving every other bead "loose" and not stitched down to your bead embroidery medium will make for a better-fitting peyote stitch bezel.

A common problem is reaching the end of your round and only having enough space for one more bead. In these cases, I prefer to stitch in an extra bead, usually a very "skinny" cylinder bead that I've culled from the rest of my cylinder beads. (Don't throw away those imperfect beads! They're quite useful!) It's important to have an even number of beads in your first round so that you can work even-count peyote stitch for an even and secure bezel around your cabochon.

Step 6: Pass through the first bead added. Pick up a cylinder bead, skip the next bead in the round, and pass through the next bead, pulling snugly.

Step 7: Continue to work in even-count peyote stitch all the way around your cabochon. Make the step-up at the end of each round.

Work as many rounds are necessary so that the bezel comes up over the edge of your cabochon. You don't need to have it extend too far over the edge -- just one bead's width over the edge is sufficient for a secure peyote stitch bezel.

Step 8: Work one round of even-count peyote stitch using the size 15 seed beads. Pull snugly on your stitching to secure the bezel around your cabochon.

Weave your thread down through the bezel and into the bead embroidery backing. You've finished your cabochon and are ready to start working backstitch around it or add any embellishments that you'd like!

Bead embroidery using cabochons can be big and elaborate like the work of Sherry Serafini and Heidi Kummler, or it can be as simple as stitching a simple bezel around a beautiful cabochon and stringing it on a necklace! You can add bezeled cabochons to cuff bracelets or glue them onto ring findings for spectacular gemstone cabochons rings. Now it's your turn to show us your best bead embroidery using cabochons! Take a picture of your best peyote-bezeled cabochon and post it in the Reader Photo Gallery.

Bead Embroidery with Shibori Ribbon

JENNIFER VANBENSCHOTEN

Even the name sounds exotic: Shibori ribbon is the newest craze to hit the bead embroidery world, thanks to bead artist Sherry Serafini who began incorporating this hand-dyed silk into her bead embroidery pieces. Shibori ribbon is created by twisting, folding, stitching, and binding silk ribbon or fabric during the process of dyeing to create a pleated, vibrantly-colored piece of silk or satin that can be used to add an incredibly soft and organic look to your bead embroidery projects.

Photo 1: I'd been admiring bead embroidery using Shibori ribbon from afar (mostly on Facebook), until Lisa Kan sent me a sample of some of this intriguing new material so that I could experiment with my own projects! I have to admit that I was a little bit intimidated with the idea of working with Shibori for bead embroidery, but I got some great tips and help from some of my favorite beading friends before I started. Are you ready to dive in and try working with Shibori ribbon?

Shibori silk is usually woven loosely to show off those lovely silk fibers and colors, and that loose weave can get caught on things like rough hands or beading needles with rough surfaces or burrs. Spend a few minutes moisturizing your hands before you start working with Shibori, and use a new beading needle each time to prevent catching your ribbon.



Photo 1

Photo 2: Which beading thread should you use? I experimented with FireLine, Nymo, and Silamide beading threads and found that Silamide and Nymo worked the best with Shibori, resulting in less pulling and puckering of the ribbon as I tacked it down on my bead embroidery medium.

Begin by tacking down one end of your ribbon to your bead embroidery medium, using tiny stitches that you

can hide in between the pleats and folds of the ribbon. If you want your ribbon to open up a bit more, you can "iron" it by passing it *very gently* over a warm light bulb. If you heat the ribbon up too much, you'll lose all of the pleats.

As you twist and turn your ribbon, you can temporarily hold down the twists using clothespins or small



Photo 2

alligator clamps. Take care that the tips of your clamps and clothespins are smooth, or buffer them by sticking a small piece of bead embroidery medium between the clamp and the ribbon.

Photo 3: Once you love the way your ribbon looks, you can gently fold the ends of the ribbon under themselves and start tacking the ribbon down to hold it in place. Use a simple running stitch, using tiny stitches, to secure your ribbon to your bead embroidery medium. I took the advice of my friend Beki Haley of Whimbeads and adopted a “take no prisoners” attitude while tacking down my ribbon -- if I made a small mistake or a stitch didn’t come out exactly right, I made a mental note to just cover up that spot with some bead embroidery and kept plugging ahead!



Photo 3

The edges of Shibori ribbon are “raw”, or unfinished, so I folded them under as I worked. You also have the option of leaving them exposed in your finished piece of bead embroidery, but remember that raw edges will fray and come apart over time.

I decided against using any kind of glue to attach my Shibori to the bead embroidery medium. When attaching my beveled crystal rivolis, I decided to also forgo the glue and instead stitched the beads in the peyote stitch bezel to the bead embroidery medium through the Shibori ribbon.



Photo 4

Photo 4: I had a great time laying out the rivolis I wanted to use as design elements in my Shibori ribbon bead embroidery cuff. I wish I had had more time work on this piece before my deadline, but that led me to my most important discovery about using Shibori ribbon: don’t do it on a deadline! Seriously, though, using Shibori ribbon for bead embroidery takes a lot of time! It takes time to tack the ends down, time spent twisting and turning and adjusting your ribbon, and time spent laying out each element of your finished piece. My best advice for using Shibori? Don’t rush it. Slow down, enjoy the process, and let your imagination take over!

Photo 5: Looking for more innovative ways to do free-form bead embroidery? Kelly Angeley’s fantastic book, *Explorations in Beadweaving: Techniques for an Improvisational Approach* will take your bead embroidery and bead weaving to new places with her innovative and awesomely creative projects. Learn techniques for incorporating found objects into both bead embroidery and bead-weaving, get inspiration for using some of today’s most popular bead shapes like spikes and long drops, and let yourself play with color in each of these 19 beading projects. Get your copy of *Explorations in Beadweaving* and learn how to “bead” in the moment.

Have you tried working with Shibori ribbon yet? What are your questions or concerns about using Shibori ribbon in your bead embroidery projects? Leave a comment here on the Beading Daily blog, and share your tips, advice, and questions with us!

A huge thank-you to Lisa Kan for providing me with the sample of Shibori ribbon; to Betcey Ventrella of Beyond Beadery, Beki Haley of Whimbeads, Nikia Angel, and Adele Recklies for cheering me on with their great advice and tips on how to use and handle Shibori ribbon! You can purchase Shibori ribbon from Lisa Kan (Aria Design Studio), Beyond Beadery, or Shibori Girl Studios.

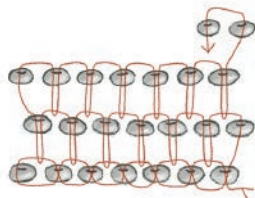


Photo 5

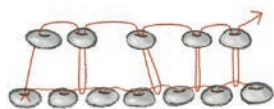
techniques

BRICK STITCH

Begin by creating a foundation row in ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



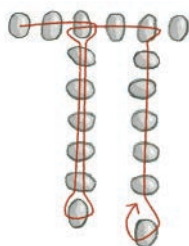
To decrease within a row, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



To increase within a row, work two stitches in the same loop on the previous row.

FRINGE

Exit from your foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to create a fringe leg. Pass back into the foundation row or fabric.



STRINGING

Stringing is a technique in which you use beading wire, needle and thread, or other material to gather beads into a strand.



ENDING AND ADDING THREAD

To end your thread, stop beading when you have at least 6" of working thread. Always end after completing a step up so that it won't matter where you begin the new round. Tie off the thread by passing back through the beadwork at a diagonal and tying half-hitch knots after each chip or shared bead. Pass through 3 Delicas and trim and melt the end.

To begin a new doubled thread, tie a knot in the end and melt or glue it to seal it. Begin stitching at least 4 stitches back in the work, knotting after each shared bead. Exit a middle point bead to begin the next round.

TENSION BEAD

A tension bead (or stopper bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split your thread. The bead will be able to slide along, but will still provide tension to work against when you're beading the first two rows.



BEAD EMBROIDERY

For *single stitch embroidery*, begin by passing the needle through the fabric, from wrong side to right side, at the place where the first bead is to go. String a bead and pass the needle back through the fabric right next to the bead. Bring the needle back through the fabric where the next bead is to go, thread one bead and go back down through the fabric. Continue.

Use bugle beads between 2 seed beads to protect the thread from the sharp edges on bugle beads and single-stitch as one bead.



For *backstitch embroidery*, begin by passing through the fabric, from wrong side to right side. String 4 beads. Lay the beads against the fabric and pass down through it just past the fourth bead. Pass up through the fabric between the second and third beads and pass through the last two beads just strung. String 4 beads and repeat.

