

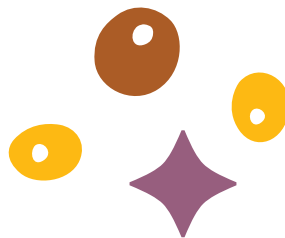


Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

*Create Beautiful Beaded
Embellishments:*

**5 FREE BEAD
EMBELLISHMENT
PATTERNS**





CREATE BEAUTIFUL BEADED EMBELLISHMENTS: *5 Free Bead Embellishment Patterns*

MEMENTO MOSAIC



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WRAPPED IN RECTANGLES



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AUTUMN BRANCH NECKLACE



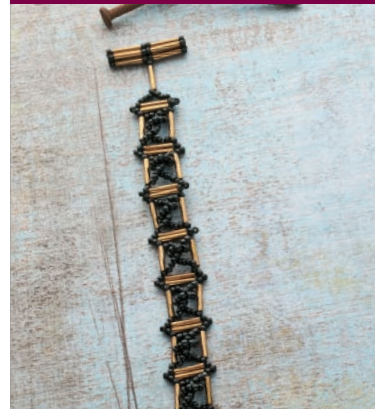
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CREATE BEAUTIFUL BEADED EMBELLISHMENTS: *5 Free Bead Embellishment Patterns*

What's the best way to jazz up your off-loom bead-weaving projects? With bead embellishments, of course! Embellishing with beads is a fun way to play with your design skills while learning how to create unique beaded jewelry. And there are so many different techniques that you can use for bead embellishing your favorite bead-weaving stitches, you'll never run out of ideas or inspiration.

To help you along, we've gathered 5 of our favorite bead embellishment patterns into our latest free eBook, *Create Beautiful Beaded Embellishments: 5 Free Bead Embellishment Patterns*. These patterns include techniques like basic bead stringing, right-angle weave, and bead embroidery. Are you ready to dive in and learn how to incorporate beaded embellishments into your bead-weaving and jewelry-making projects?

- Use basic bead embroidery techniques to embellish your favorite keepsake beads and treasures when you stitch up Jeanne Barta Craine's Memento Mosaic bracelet. Each little "bead picture" can be embellished as much or as little as you like, finished with an easy picot trim.
- Basic gemstone bead frames are turned into miniature works of art in Eileen Feldman's Wrapped in Rectangles beaded bracelet making project. Use basic stringing and easy beaded fringe techniques to make each one a masterpiece.

- If you love beaded fringe, Linda Gettings' Autumn Branch Necklace will be a delight for you to stitch up! For beginners, this is the perfect beaded necklace project to learn how to create beaded fringe, while more experienced beaders can build their design skills by modifying this beaded necklace project to their own tastes.
- Right-angle weave is probably my favorite base for playing with beaded embellishments, and Lisa Kan's Evening Iridescence bracelet is the perfect example of why I love this technique so much. A few simple bead embellishments turn a simple bracelet into something worthy of a night on the town!
- Finally, my very own Wrought Iron for Your Wrist bracelet was inspired by a decorative iron fence I saw on a walk one afternoon. Using bugle beads for the base of right-angle weave means that this bead embellished bracelet works up quickly!

Beaded embellishments are what keep our beading projects interesting! You can learn so much from working them into your own designs and ideas. No beadwork need be boring when you have such a range of bead embellishment techniques to choose from. Just work up a sample of your favorite beading stitch, pick a beaded embellishment technique (or two, or three!) and start stitching.

Bead Happy,



memento mosaic

JEANNE BARTA CRAINE

Create tiny treasures by embellishing flat beads or buttons. Link them together for a sensational, personalized bracelet that is truly unique to you.

TECHNIQUES

- :: backstitch bead embroidery
- :: peyote stitch
- :: right-angle weave
- :: picot

1) FOCAL. Tie a knot at one end of 5' of conditioned thread; place a needle at the other end. Center one of the flat focal beads or buttons on 1 piece of beading foundation. Pass through the foundation from back to front near the bead's hole or the button's shank. Pass through the bead or button shank and sew down through the foundation, securing the item in place. Repeat the thread path several times to secure. Knot the thread but do not trim. Exit up through the fabric next to the edge of the focal bead/button.

2) BEZEL. Use bead embroidery and peyote stitch to form a bezel around the focal bead/button:

Base: String 3 size 8°s, lay them along the edge of the focal, and pass down through the foundation. Pass up through the foundation between the first and second bead just added and pass through the second and third bead. String 2 size 8°s, lay them along the edge of the focal, pass down through the foundation, pass up through the foundation between the 2 beads just added, and through the last bead added (Fig. 1); repeat, working backstitch bead embroidery around to encircle the focal. Make sure you've used an even number of beads if you want to build up the bezel around the focal in the next rounds.

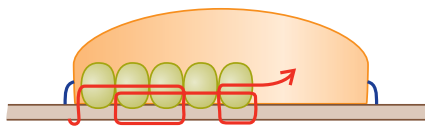


Fig. 1: Working backstitch bead embroidery

Round 1: Exiting one of the base beads, work tubular peyote stitch off the base using 1 size 8° in each stitch. Step up for the next round by passing through the first bead of this round.

Round 2: Work tubular peyote stitch using 1 size 11° in each stitch (Fig. 2). Weave through beads to exit down through the beading foundation. Make several small stitches at the back of the foundation to secure the thread; knot and trim.

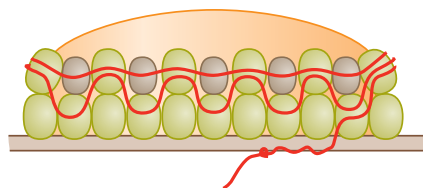


Fig. 2: Peyote-stitching Rounds 1 and 2

3) BACKING. Trim the foundation close to the edge of the beadwork, taking care to avoid cutting any stitches or the working thread. Center the focal on 1 piece of Ultrasuede with wrong sides together. Trim the Ultrasuede even with the outline of the base round, being careful not to cut threads.

4) PICOT EDGING. Use the beadwork's working thread to pass through the edge of the Ultrasuede and make a small stitch securing the foundation and Ultrasuede together with wrong sides together. String 3 size 11°s; pass through the beading foundation from front to back and the Ultrasuede from back to front one bead's width away. Pass back through the last size 11° just added to form a picot. *String 2 seed beads; pass through the edge of the beading foundation from front to back and the Ultrasuede from back to front one bead width's away from the last stitch; pass back through the second bead just strung (Fig. 3). Repeat from * to connect the focal to the Ultrasuede

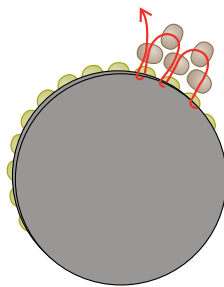


Fig. 3: Joining the foundation and Ultrasuede with picot edging

while adding a picot edging. When working the last stitch, string 1 size 11° and pass back down through the first bead added and the foundation and Ultrasuede. This completes the first component. Don't trim the thread; set the component aside.

Repeat Steps 1–4 four times for a total of

MATERIALS

- 10 g total assorted size 11° and 8° Japanese seed beads in blue, turquoise, indigo, chartreuse, green, fuchsia, gunmetal, copper, and bronze
- 2 size 6° Japanese seed beads in bronze and purple
- 7 bronze 6mm faceted bugle beads
- 2 copper 2.5mm faceted tubes
- 2 fuchsia 6mm textured vintage sequins
- 5 assorted 12–16mm flat round or rectangle beads or buttons in purple, blue, fuchsia, and orange
- 1 antique copper 16mm toggle clasp
- 6 brown or black 2 × 2" pieces of beading foundation
- 6 black 2 × 2" pieces of Ultrasuede
- Black size D beading thread or smoke 6 lb braided beading thread
- Thread conditioner

TOOLS

- Scissors
- Size 10 beading needle

FINISHED SIZE: 8"

5 components using the remaining focal beads/buttons and changing the seed-bead colors and sizes as desired so that each component is unique. *Note:* If you do not wish to bezel some of the flat beads/buttons, consider bead-embroidering circles around the beads as you did in the base round.

5) STITCHED COMPONENT. Form a 12 × 22mm component with embroidery only instead of stitching on a focal bead/button as before: Use backstitch bead embroidery to attach bugles and size 11°s to the center of a 2 × 2" piece of beading foundation, following the layout of Fig. 4. To add fringe, exit between beads near one corner of the focal, string 1 sequin and 1 size 11°, and pass back through the sequin and foundation to form a fringe; repeat to add a matching fringe in the opposite corner of the focal. Repeat

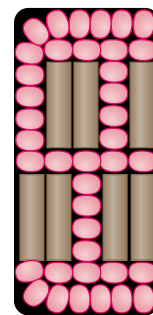


Fig. 4: Pattern for the stitched focal

ARTIST'S TIPS

- The designer likes to use black or brown Stiffened Easy Felt or Lacy's Stiff Stuff for the embroidered foundation; its dark color helps the foundation visually recede into the background.

- This is a great portable project to bead on the go since you can work on one focal at a time and still have a great feeling of accomplishment.

- If you'd like to use a small cabochon instead of a bead or button, use two-part epoxy to glue it to the beading foundation in Step 1.

Steps 3 and 4 to back and edge the stitched component. Set aside.

6) LINKS. Line up all the components in a pleasing order and connect them by working a single unit of right-angle weave and/or peyote stitch:

Right-angle-weave link: Weave the working thread of one component to exit from the tip of one picot on the edge. String 1 size 11°; pass down through the tip of a picot on the edge of a second component. String 1 size 11°; pass down through the tip of the next picot on the second component. String 1 size 11°;

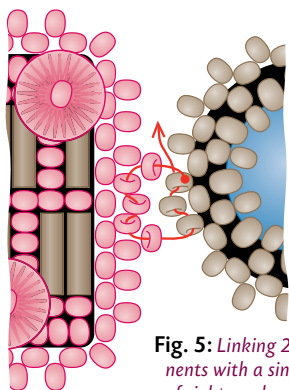


Fig. 5: Linking 2 components with a single unit of right-angle weave

pass up through the bead at the tip of a picot on the first component. String 1 size 11°; pass up through the first bead exited in this section (Fig. 5). Repeat the thread path to reinforce. If desired, embellish the link by stitching 1 copper tube bead to the center of the unit. Secure the thread and trim.

Peyote-stitch link: Weave the working thread of one component to exit from the tip of one picot on the edge. Work a strip of peyote stitch 4 size 11°s wide by 4 rows long off the last picot bead exited and the tip bead of the nearest picot (Fig. 6a). Interlock the up beads of the fourth peyote-stitched row with the

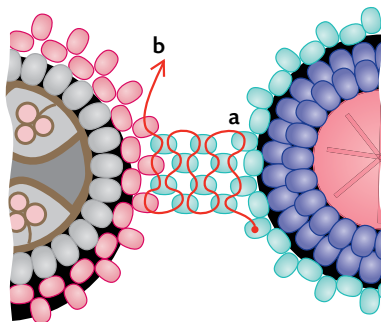


Fig. 6: Linking 2 components with peyote stitch

tip beads of 2 picots on another component, lacing them like a zipper (Fig. 6b). Repeat the thread path to reinforce; secure the thread and trim.

7) CLASP. Weave one of the remaining working threads to the end of the bracelet and exit the tip of one picot at the edge. String 3 size 11°s, 1 size 6°, 3 size 11°s, one half of the clasp, and 3 size 11°s. Pass back through the size 6° and string 3 size 11°s, skip one picot on the edge,

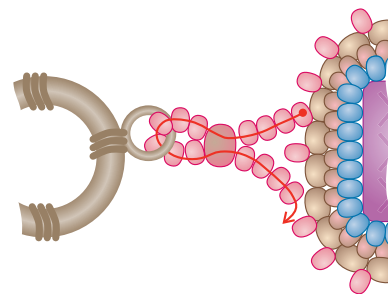


Fig. 7: Attaching one half of the clasp

and pass through the tip bead of the following picot (Fig. 7). Repeat the thread path to reinforce; secure the thread and trim. Begin a new thread at the other end of the bracelet and repeat entire step to attach the other half of the clasp. *Note:* If desired, you may attach the clasp to beads of the focal's base-round embroidery instead of the picots. ♦



JEANNE BARTA CRAINE lives in Cedar Rapids, Iowa, where she specializes in improvisational art jewelry. She has been beadweaving for about fifteen years and enjoys teaching and sharing with others at Bead Haven in Cedar Rapids. Contact Jeanne at jbartacraine@hotmail.com.

RESOURCES

Check your local bead shop or contact: FireLine braided beading thread and Nymo nylon beading thread, Stiffened Easy Felt, and all beads and findings: Bead Haven, (319) 247-2323, www.beadhavenbeads.com.



The back of the bracelet showing a peyote-stitch link



Wrapped in Rectangles Eileen Feldman

When Eileen found some amber rectangles, all she could see were little picture frames waiting for artwork. The materials used in the bracelet all jumped together with color and texture. How lovely to have five little works of art in one bracelet!

FINISHED SIZE 8½"

Materials

2 g copper size 11° seed beads
1 g green size 11° seed beads
28 black size 6° seed beads
2 copper size 6° seed beads
3 clear 3mm crystal bicones
13 total 6–13mm accent beads
in black crystal, amber glass, carnelian,
and peridot
10 total 11×6mm pressed-glass leaves
in amber, clear, and copper
5 red agate 24×34mm rectangle bead
frames
20 Bali silver 2mm cubes

5 silver 3mm daisy spacers
4 Bali silver 8×3mm coil spacers
1 silver 22mm crown-and-scepter
toggle clasp
2 silver 2mm crimp tubes
Black size D beading thread
G-S Hypo Cement
12" of silver .024 beading wire

Tools

Size 10 beading needle
Scissors
Wire cutters
Crimping pliers

1: Base. Use the wire to string 1 crimp tube, 1 copper size 6°, and one half of the clasp; pass back through the bead and crimp tube and crimp. String 1 black size 6°, one side of 1 rectangle, 2–3 black, 2 leaves, 2–3 black, the other side of the rectangle, and 1 coil spacer; repeat four times, omitting the last spacer. String 1 black, 1 crimp tube, 1 copper size 6°, and the other half of the clasp; pass back through the copper size 6° and crimp tube and crimp.

2: Embellishments. Use an overhand knot to secure 5' of thread to the wire between the crimp tube and first black size 6°.

Branch fringes: Pass through 1 black. String 6 copper size 11°s and 1 cube; pass back through the last 4 copper. String 4 copper and 1 cube; pass back through the 4 copper just strung and the first 2 copper. Pass through the first black again to center the fringe over the bead; continue passing through beads to exit from the next black (Figure 1). Repeat entire step to work another branch fringe and pass through the next black.

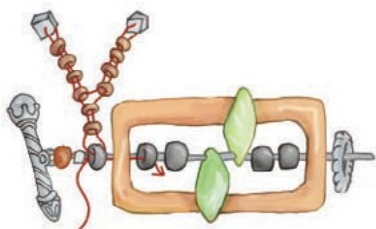


Figure 1

Accent fringe: String 1 accent bead, 1 small spacer, and 1 bicone or 1 size 11°; pass back through the spacer and accent bead. Pass through the black again to center the fringe over the bead (Figure 2).

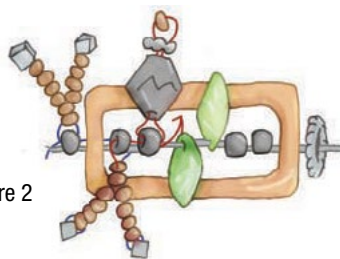


Figure 2

Leaf loops: Pass through the next leaf. String 4 copper size 11°s and pass through the leaf again. Pass through the next leaf and repeat to make a second loop (Figure 3).

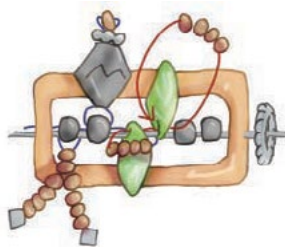


Figure 3

Continue working embellishments for the length of the bracelet, with 1 branch fringe over the last black bead outside of the frame. Secure the tail threads, trim, and dab the knots with glue. ♦

Tips

Don't be afraid to experiment with bead frames other than the ones shown here. Simply adjust the number of black size 6° beads needed to fill the center of the frames in Step 1 and embellish as desired.



Eileen Feldman is a self-taught jewelry devotee with a preordained heart of an artist-of-all-trades. She has a rich creative history that includes jewelry design, mosaics, needlepoint, and knitting. Her love of beads and baubles has spurred her never-ending creativity.

RESOURCES

Check your local bead shop or contact: Clasp: Carl Clasmeyer, (505) 989-5711, www.clasmeyer.com.

Autumn Branch Necklace

Linda Gettings



Peyote-stitched bead tubes are strung between round beads creating the “trunk” of this necklace while an effusion of fringe creates the “branches.” Although the color and shape of the necklace make it reminiscent of a tree in fall, this unique piece is seasonless in its appeal.

Materials

15 g size 11° seed beads
15 g size 2 bugle beads
50–100 round 6mm beads
PowerPro beading thread
Thread Heaven or beeswax

Notions

Size 10 beading needle
Scissors

Techniques

Tension bead, flat peyote stitch, stringing, fringe

Finished Size 27"

BEADED TUBES

Step 1: Using 6' of thread, string a tension bead leaving a 5" tail. String 1½" of seed beads, ending with an even number of them. * String 1 seed bead and pass back through the second-to-last bead. String 1 bead, skip a bead, and pass back through the next bead. Repeat, working peyote stitch down the row of beads, then repeat from * for a total of 9 rows. Roll the beads into a tube and stitch through the first and last rows to join the ends like a zipper (Figure 1). Work the threads into the beadwork, tying knots between beads, and trim close to the work. Repeat Step 1 to make nine tubes.

STRINGING

Step 2: Secure the ends of a 48" piece of doubled thread inside one of the tubes. String one 6mm and one beaded tube. Repeat for all the tubes. String one 6mm and 2 seed beads 30 times. String one 6mm and pass through the end of the first tube. Secure the thread in the beadwork and trim close to the work.

FRINGE

Step 3: Using 5' of thread, secure the end inside the top of the fourth tube, exiting at the edge. String 2 or 3 seed beads,

Tips

- Always use a few seed beads before you add "sticks" to the main branches. Doing so will give the sticks more flexibility and movement.
- To make a bracelet, crimp one half of a clasp to the end of 8" of beading wire. String one 6mm and 2 seed beads for 3", then string a 14mm square bead. String one 6mm and 2 seed beads for 3" and crimp on the other half of the clasp. Begin a thread at one end of the bracelet and work short branches of fringe all along its length, passing through the core strand of beads.



Figure 1

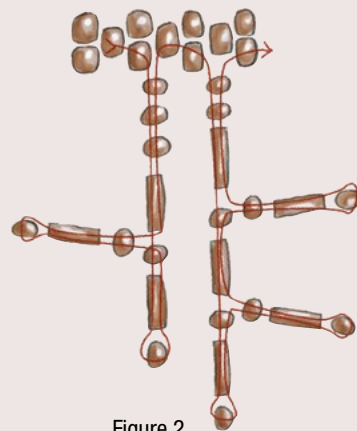


Figure 2

1 bugle, 1 seed bead, 1 bugle, and another seed bead. * Skipping the last bead strung, pass back through the last bugle and next seed bead. String 1 seed bead, 1 bugle, and 1 seed bead. Repeat from * once more and then pass through 2 beads of the tube. Continue adding "branches," increasing the length of the initial strand of beads and adding a 6mm every few branches (Figure 2). Work along the bottom of the tubes, increasing the length of your branches to the center of the necklace, then decreasing as you finish the second half. ●

Linda Gettings lives in Center Valley, Pennsylvania, and teaches classes at My Father's Beads in Coopersburg, Pennsylvania; Beadfest in Ft. Washington, Pennsylvania; and at the Berks Bead Bazaar in Reading, Pennsylvania. She can be reached at ladybeading@aol.com and her work can be seen at www.beadgeneration.com.

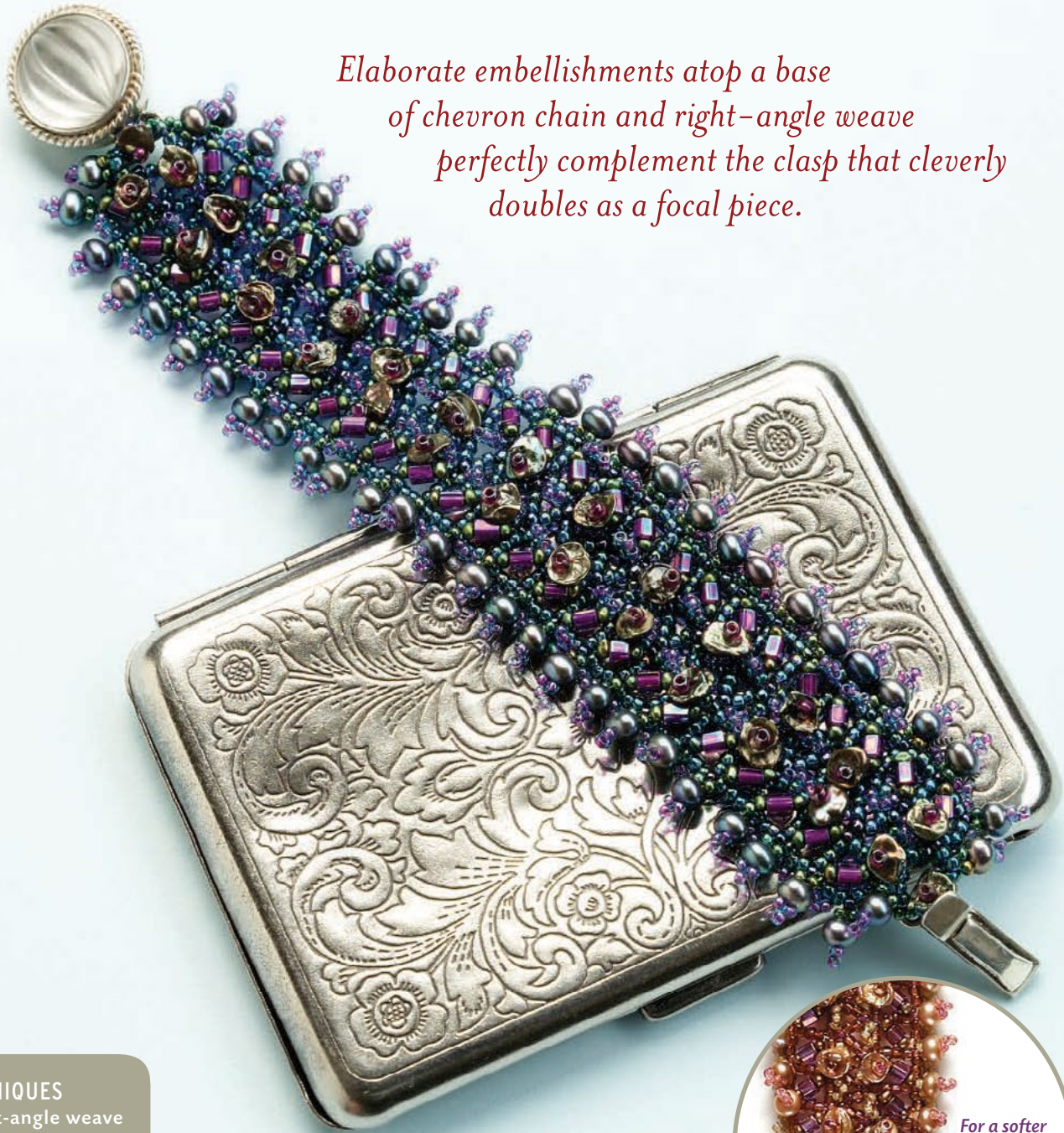


Companion bracelet.

evening iridescence

LISA KAN

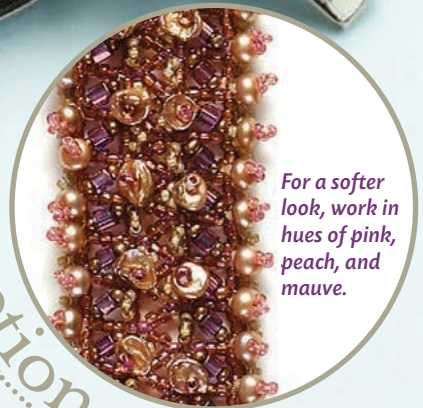
Elaborate embellishments atop a base of chevron chain and right-angle weave perfectly complement the clasp that cleverly doubles as a focal piece.



TECHNIQUES

- :: right-angle weave
- :: fringe
- :: chevron chain
- :: picot

option



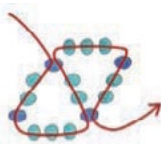
For a softer look, work in hues of pink, peach, and mauve.

1) CHEVRON CHAIN. Wrap half of 12' of thread around the bobbin (this reduces the necessity to add thread too often). Use size 11°s to stitch a base using chevron chain and right-angle weave:

Unit 1: String 1 midnight, 2 teal, 1 midnight, 3 teal, 1 midnight, and 2 teal; pass back through the first bead strung to form a chevron unit.

Unit 2: String 3 teal, 1 midnight, and 2 teal; pass back through the third midnight bead added in Unit 1 (Fig. 1).

Fig. 1: Units 1 and 2 of the chevron chain



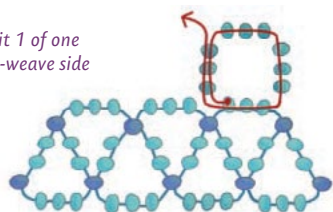
Unit 3: String 3 teal, 1 midnight, and 2 teal; pass back through the midnight bead added in the previous unit.

Units 4–48: Repeat Unit 3 to form a chain 48 units long or long enough to fit snugly around your wrist, minus the length of the clasp. *Note:* If adjusting the length, be sure to end with an even number of units.

2) RIGHT-ANGLE-WEAVE SIDES. Use size 11°s to work right-angle weave off the chevron chain:

Side 1, Unit 1: Weave through beads to exit from the first teal of the 3-bead set in the second-to-last chevron unit. String 9 teal; pass through the 3 teal last exited and the first 3 beads just strung to form a right-angle-weave unit (Fig. 2).

Fig. 2: Unit 1 of one right-angle-weave side



Side 1, Unit 2: String 6 teal; pass back through the next set of 3 teal on the edge of the chevron chain, the 3 nearest side beads of the previous unit,

6 teal just strung, and the following set of 3 teal on the edge of the chevron chain (Fig. 3).

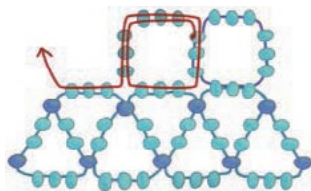


Fig. 3: Unit 2 of one right-angle-weave side

Side 1, Units 3–24: Continue working right-angle-weave units, with 3 teal on each side, to the end of the chevron chain. Do not trim the thread.

Side 2: Unwind the bobbin and place a needle on the thread. Repeat entire step on the other side of the chevron chain.

3) GAPS. Use Side 2's working thread to stitch 1 midnight-size 15° between each corner gap of each of the right-angle-weave units (Fig. 4).

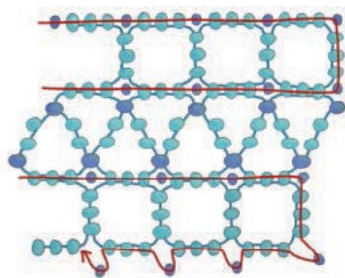


Fig. 4: Filling the gaps with size 15°s

4) CLASP. Make seed-bead loops to connect each half of the clasp:

Loop 1: Weave through beads to exit from the center teal of a right-angle-weave unit at one end of the base. String 1 teal, 7 green iris, and one loop of one half of the clasp; pass back through the teal just strung and through the bead last exited on the base. Repeat the thread path to reinforce.

Loop 2: Weave through beads to exit from the center bead of the other right-angle-weave unit at the same end of the base. Repeat Loop 1 to connect the second clasp loop (Fig. 5).

MATERIALS

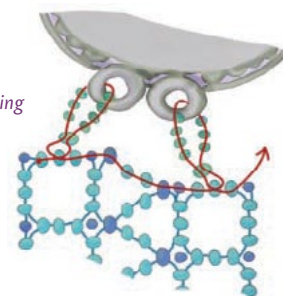
- 4 g fuchsia-lined light sapphire size 15° Japanese seed beads
- 3 g green iris size 15° Japanese seed beads
- 2 g midnight iris size 15° Japanese seed beads
- 8 g teal iris size 11° Japanese seed beads
- 2 g fuchsia-lined amethyst size 11° Japanese seed beads
- 2 g midnight iris size 11° Japanese seed beads
- 3 g fuchsia-lined light sapphire size 8° Japanese hex beads
- 28 metallic sage 4–5×2mm center-drilled keishi pearls
- 96 green 2mm seed pearls
- 54 light peacock 3×4mm rondelle pearls
- 1 sterling silver 18×17mm 2-strand box clasp with ribbed matte glass inlay
- Smoke 6 lb braided beading thread

TOOLS

- 2 size 12 beading needles
- Scissors
- No Tangle thread bobbin

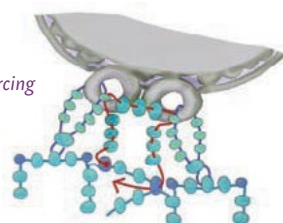
FINISHED SIZE: 6 1/2 "

Fig. 5: Attaching the clasp



Loop reinforcements: Weave through beads to exit the nearest midnight size 11° of the chevron chain. String 3 teal; pass through the fourth green iris added to the nearest clasp loop. String 3 teal; pass back through the fourth green iris added to the second clasp loop, to link the loops. String 3 teal; pass through the midnight size 11° added in the last unit of the chevron chain (Fig. 6).

Fig. 6: Reinforcing the clasp



ARTIST'S TIPS

This bracelet is designed to be worn with the clasp on top of your wrist as the focal piece—a great way to showcase your favorite clasp.

Keep your chain-nose pliers close at hand. They are great for helping weave the needle through tight spots and straightening bent needles.

If you have trouble finding 2mm seed pearls, size 15° seed beads can be used instead.

Loop embellishments: Weave through beads to exit from the second loop-reinforcement bead. *String 1 green iris, 1 rondelle pearl, and 3 fuchsia-lined size 15°s; pass back through the pearl. String 1 green iris; pass through the loop-reinforcement bead last exited to form a fringe.* Weave through beads to exit the fifth reinforcement bead. String 3 fuchsia-lined size 15°s; pass through the green iris last exited again to form a loop. String 1 keishi and 1 fuchsia-lined size 11°; pass back through the keishi and through the green iris last exited to form a fringe. Weave through beads to exit from the second-to-last loop reinforcement bead. Repeat from * to * for a second button-pearl fringe that mirrors the first.

Repeat entire step at the other end of the base to attach the second half of the clasp.

5) EDGES. Use seed beads and pearls to embellish the base edges:

Fringe: Weave through beads to exit from a midnight size 15° gap bead at the outside corner at one end of the base. String 1 green iris, 1 rondelle pearl, and 3 fuchsia-lined size 15°s; pass back through the pearl. String 1 green iris; pass through the midnight size 15° last exited and the next 2 teal along the base edge.

Picots: String 3 fuchsia-lined size 15°s; pass through the teal just exited again, the next teal, and the following size 15°. Continue, forming fringes at each

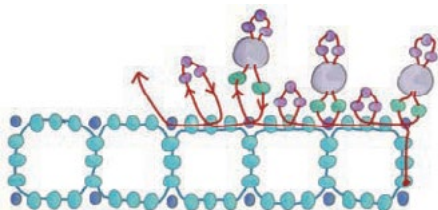


Fig. 7: Adding picots to the sides

size 15° along the base edge and the picots between (Fig. 7). Repeat entire step on the other base edge.

6) CHEVRON ZIGZAGS. Weave through beads to exit from a non-fringe teal at the outside corner at one end of the base. String 1 seed pearl, 1 hex, and 1 seed pearl; pass through the teal at the opposite corner and the next 2 beads, exiting from the unit's adjacent corner (Fig. 8). Continue in this zigzag pattern to

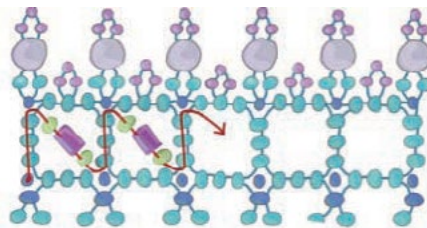


Fig. 8: Embellishing the right-angle-weave units

embellish each right-angle-weave unit. Making sure the hex strands cross over the units at an angle opposite the first side to create a chevron effect, embellish the units on the other edge of the base.

7) PEARLY PATH. Working at one end of the base, weave through beads to exit from the center teal in the 3-bead set that makes up the common wall between the first chevron and right-angle-weave units. Add fringe and picots using keishi pearls and size 15°s:

Keishi fringe: String 1 keishi pearl and 1 fuchsia-lined size 11°; pass back through the keishi pearl and through the teal last exited to form a fringe (Fig. 9a). Weave through beads to exit from the center teal of the next 3-bead set.

Picots: String 3 fuchsia-lined size 15°s; pass through the teal last exited to make a picot (Fig. 9b). Weave through beads to exit from the center teal of the next 3-bead set.

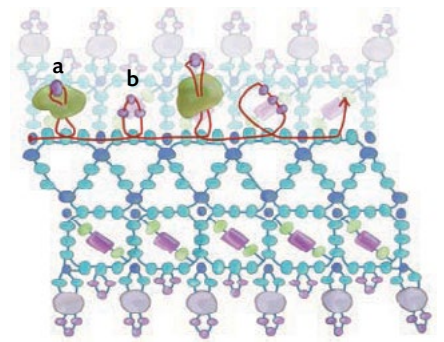


Fig. 9: Adding keishi fringe and picots

Continue adding keishi fringe and picots for the length of the base and then add alternating embellishments to the other side of the chevron chain. Secure thread and trim. ♦

Another colorway in purples and mauve



Bead and glass artist **LISA KAN** draws her inspiration from nature, ceramics, Japanese arts and aesthetics, and Victorian-era jewelry. She is a frequent contributor to *Beadwork*, *Stringing*, and other publications and the author of *Bead Romantique* (Interweave, 2008). Visit her website, www.lisakan.com.

RESOURCES

Check your local bead shop or contact:

Keishi pearls: East West Best Trading Co., (415) 504-7138, www.eastwestbest.net. Rondelle and seed pearls: Evergreen Trading Co., (213) 688-2723. Clasp: Claspon-Claspoff, Division of Bead Need, (954) 880-0880, www.claspon-claspoff.com. Seed beads: San Gabriel Bead Co., (626) 447-7753, www.beadcompany.com. FireLine braided beading thread: (800) BASS-PRO, www.basspro.com.

Wrought Iron for Your Wrist

JENNIFER VanBENSCHOTEN

Make a geometric framework of “windows” with bugle beads and add a nifty little twist of seed beads, for a bracelet with the look of an Art Deco garden gate. Create the bugle windows first, then stitch the “wrought iron” crisscrosses of seed beads.

advanced beginner

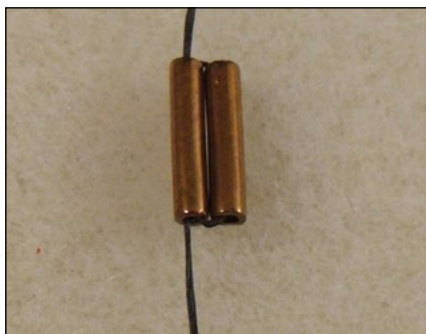
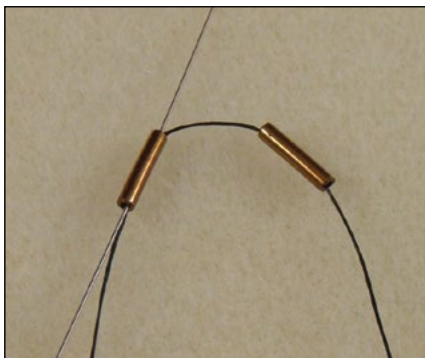
WHAT YOU NEED

- 1 g opaque black size 11° Japanese seed beads
- 10 g metallic bronze 8mm bugle beads
- Black Nymo or WildFire .006 beading thread
- Size 10 or 12 needle
- Scissors
- G-S Hypo Cement

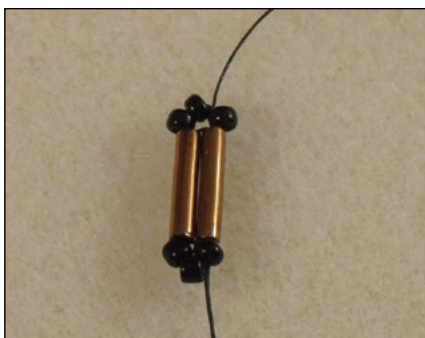
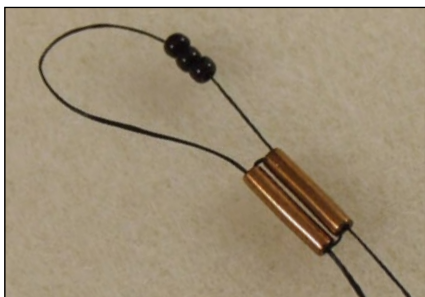


Stitch the framework

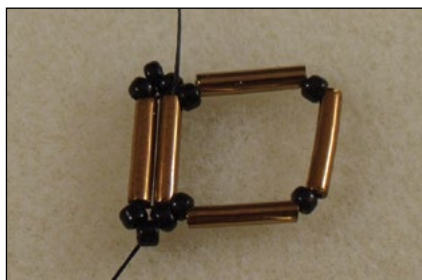
1. Thread a needle on a 5' piece of Nymo. String 2 bugle beads. Pass back through the first bugle bead. Pull thread gently but snugly so the 2 bugle beads line up next to each other.



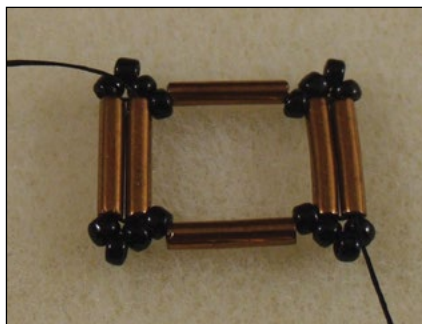
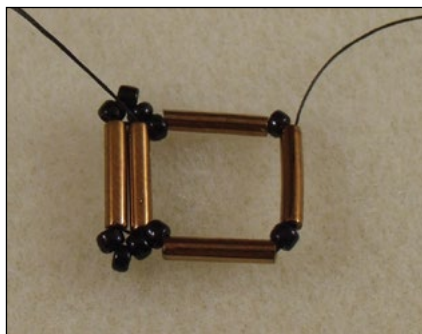
2. String 3 seed beads. Pass back through the second bugle bead, forming a picot. String 3 seed beads and pass back through the first bugle bead, forming a picot.



3. String beads in the following order: 1 seed bead, 1 bugle bead, 1 seed bead, 1 bugle bead, 1 seed bead, 1 bugle bead, and 1 seed bead. Pass through the second bugle bead and pull gently to form a square. Pass back through the first 2 bugle beads strung in Step 3.



4. String 1 bugle bead and pass back through the second bugle bead strung in Step 3. Pull thread gently but snugly so that the 2 bugle beads line up next to each other. Repeat Step 2 to form 2 picots on the top and bottom of these 2 bugle beads.

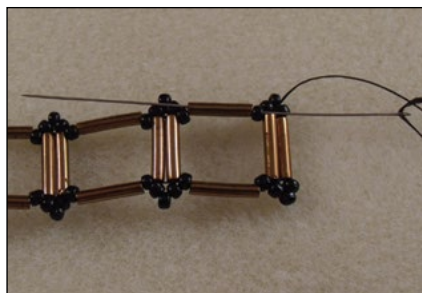


5. Repeat Steps 3 and 4 until you have a total of 11 "frames."

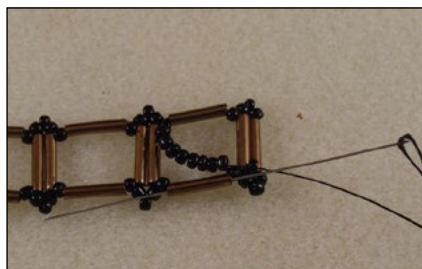


Embellish the frames

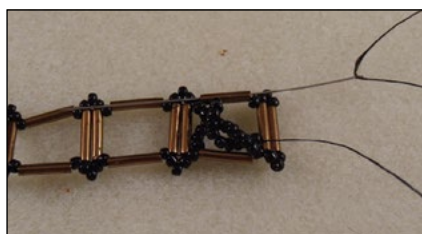
6. Pass back through the beadwork so the needle exits the top bugle bead of the eleventh frame.



7. String 9 seed beads. Pass through the bugle bead on the bottom of the frame so that the beads run in a diagonal across the frame.



8. String 16 seed beads. Push the seed beads up against the bugle bead and very carefully wrap the strand of seed beads under, around, then over, the diagonal beads across the frame.

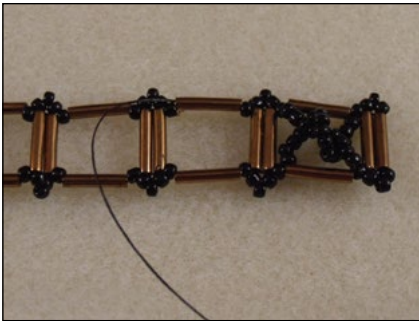


9. Pass through the top bugle bead that you originally exited (needle will exit in the same direction as in Step 1).

what the pros know

Bugle beads can have sharp ends. Use an emery board to file any burrs.

10. Pass back through the beadwork so the needle exits from the top bugle bead of the second frame.



11. Repeat Steps 1, 2, and 3 until you have embellished 10 frames. Leave the last frame open for the toggle clasp.



Make the toggle for the clasp

12. On a 2' piece of Nymo, string 1 seed bead. Pass back through the bead to make a stop bead, leaving a 5" tail.

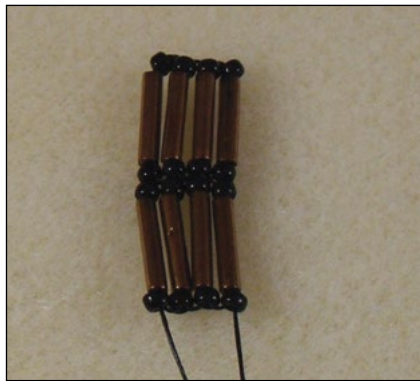
13. String the beads in the following order: 1 seed bead, 1 bugle bead, 2 seed beads, 1 bugle bead, 2 seed beads, 1 bugle bead, and 1 seed bead. Pass up through the third seed bead, second bugle bead, and fourth seed bead strung to form a loop. Pull gently but snugly so that the bugle beads and seed beads line up next to each other.

14. Pass back through the last seed-bugle-seed bead combination strung. String 1 seed bead, 1 bugle bead, and 1 seed bead. Pass back up through first seed-bugle-seed bead combination strung. Don't pass through the stop bead!

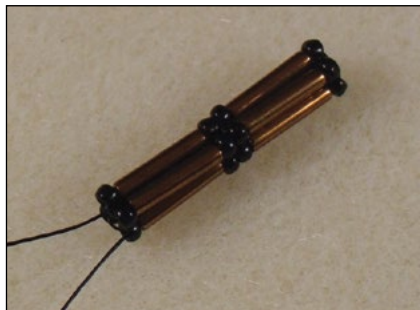
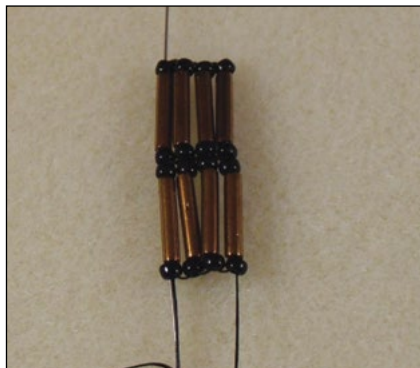


15. Pass back through the first seed-bugle-seed bead combination strung. Pull gently but snugly so that the 2 rows of bugle beads and seed beads line up next to each other. Remove the stop bead.

16. Continue to work in square stitch adding seed-bugle-seed bead units until you have 4 rows of 2 units each.



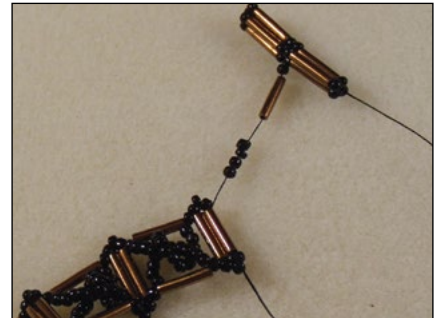
17. Pass through the first 2 units (first row) and close the 4 rows into a single tube. Thread the tail on a needle, weave in, and knot to secure. Dab the knot with glue. Weave in a bit more of the thread and trim the thread.



18. With the working thread, pass through the bugles to exit a middle seed bead.



19. String 1 seed bead, 1 bugle bead, and 4 seed beads. Pass into the first bugle bead of the first embellished frame on the edge of the bracelet.



20. String 3 more seed beads, pass back through first seed bead strung, the bugle bead, the seed bead, and back into the seed bead next to the bead you exited.



21. Weave remaining thread through the toggle and back into bracelet to secure. Knot. Dab the knot with glue. Weave in a bit more of the thread and trim the thread.

RESOURCES: Bugle beads: Shipwreck Beads, www.shipwreckbeads.com. Seed beads and Nymo: Whimbears, www.whimbears.com.

JENNIFER VanBENSCHOTEN is a lampwork and beadwork artist in the Adirondack mountains of New York state. She is the About .com guide for beadwork, and loves being a work-at-home-mom. Buy her kits and more at www.vanbeads.etsy.com.

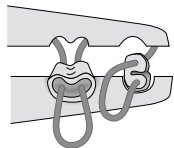
STRINGING

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



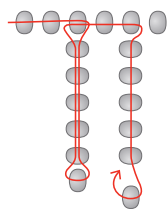
CRIMPING

Crimp tubes are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Use the front notch of the crimping pliers to gently press the length of the tube, causing the tube to form into an oval and the wire ends to line each side of the tube. Move the tube to the back notch of the crimping pliers and firmly press the tube down, enclosing the wire ends in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.



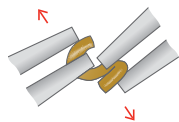
FRINGE

Exit from the 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 form a fringe leg. Pass back into the foundation row or fabric.



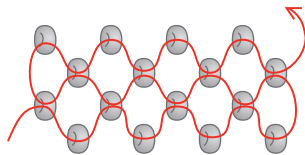
WIREWORRING

To open a jump ring, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the ring's shape.

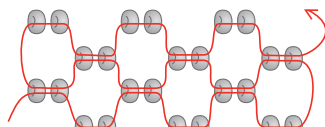


PEYOTE STITCH

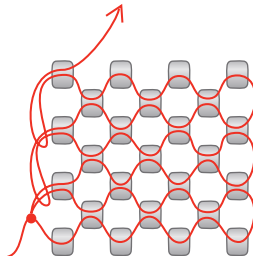
For **one-drop even-count flat peyote stitch**, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



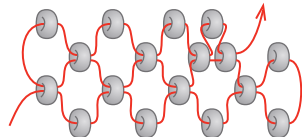
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



For **odd-count flat peyote stitch**, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by passing back through the last bead added. Continue in peyote stitch, turning as for even-count, shown above, at the end of this and all even-numbered rows. At the end of all odd-numbered rows, add the last bead, string 1 bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.

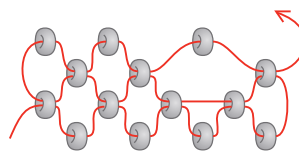


Begin a **midproject peyote-stitch increase** by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.

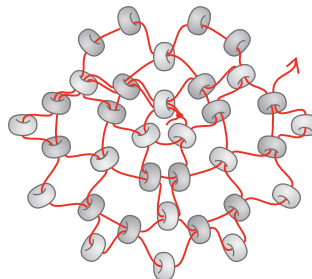


To make a **midproject peyote-stitch decrease**, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop

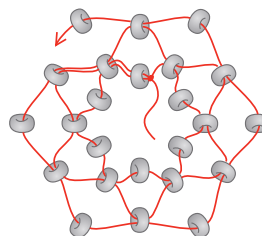
peyote stitch over the decrease. Work with tight tension to avoid holes.



For **circular peyote stitch**, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the circle flat.



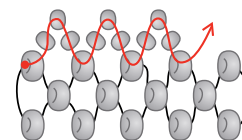
For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next; repeat around until you have added half the number of beads in the first round. Step up through the first bead added in this round. For the following rounds, work 1 bead in each stitch and continue to step up at the end of each round.



Work **odd-count tubular peyote stitch** the same as even-count tubular peyote stitch, but it isn't necessary to step up at the end of each round.

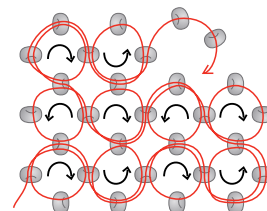
PICOT

A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.



RIGHT-ANGLE WEAVE

For **one-needle right-angle weave**, string 4 beads and pass through the first 3 beads again to form the first unit. For the rest of the row, string 3 beads and pass through the last bead exited in the previous unit and the first 2 just strung; the thread path will resemble a series of figure eights, alternating directions with each unit. To begin the next row, pass through beads to exit the top bead of the last unit. String 3 beads and pass through the last bead exited and the first bead just strung. *String 2 beads, pass back through the next top bead of the previous row, the last bead exited in the previous unit, and the 2 beads just strung. Pass through the next top bead of the previous row, string 2 beads, pass through the last bead of the previous unit, the top bead just exited, and the first bead just strung. Repeat from * to complete the row, then begin a new row as before.



STOP BEAD

A stop bead (or tension 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 the thread.

