



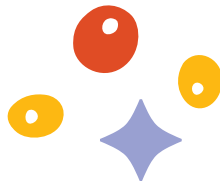
Beading Daily

TODAY'S HOW-TO FOR HANDMADE JEWELRY

Bead Embroidery Patterns:

from Beading Daily

**5 FREE BEADED PATTERNS FOR
BEADING EMBROIDERY.**





Beading Daily

Bead Embroidery Patterns



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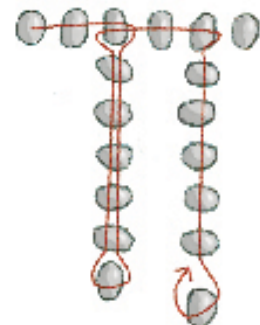
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Beading Daily

Bead Embroidery Patterns

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.

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 from Beading Daily

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

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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 headress. 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

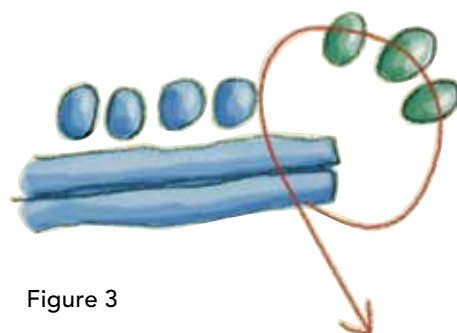


Figure 3

AD SPACE (1/3 P)

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

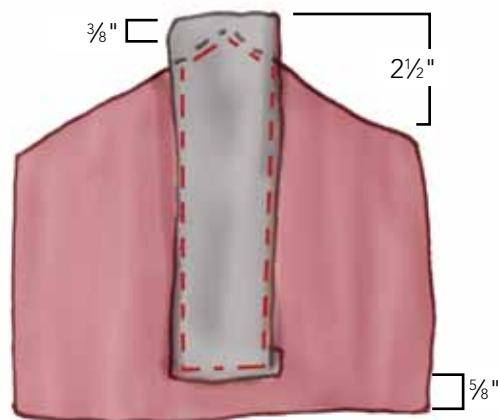


Figure 1

the outer edge of the spiral.

STEP 3: Pocket. With the ribbon side of the red felt facedown, 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: 7¾ x 7⁄8"

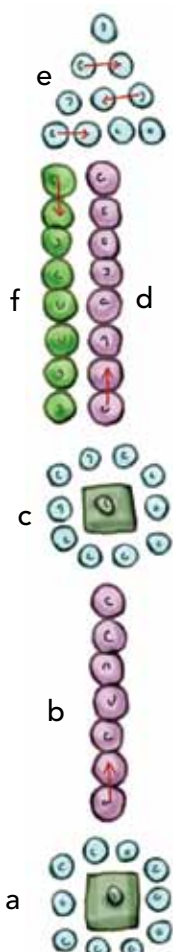


Figure 1

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 1⁄16" 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

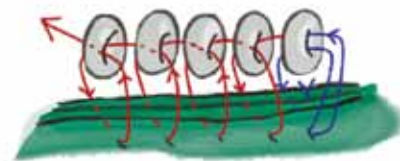


Figure 2

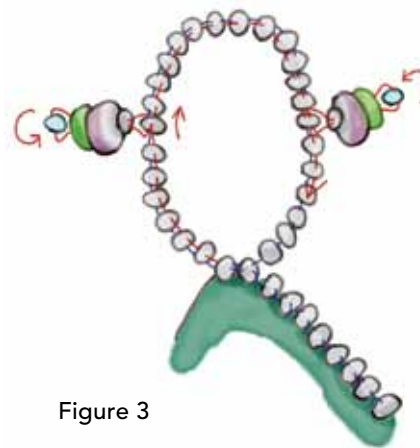


Figure 3

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.



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)

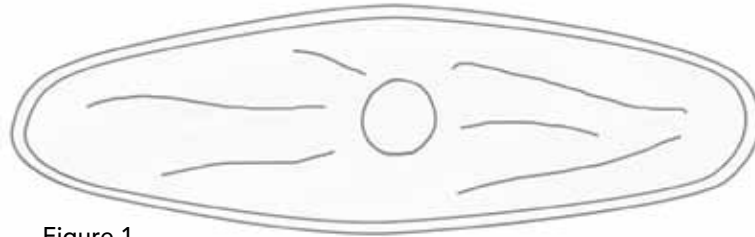


Figure 1

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

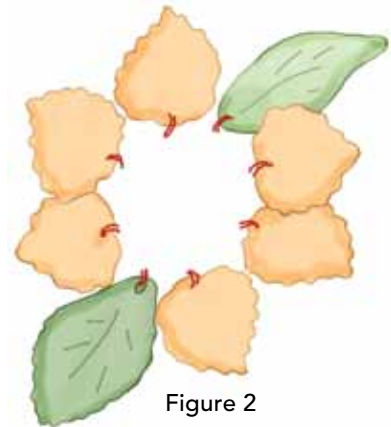


Figure 2

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.

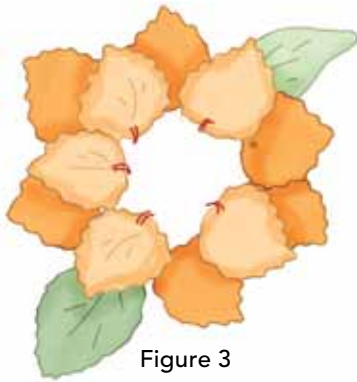


Figure 3

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 12×28mm leaf, and 1 olive 17×30mm 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 6×2mm or 10×3mm 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 10×3mm flowers so only 6×2mm flowers remain unused. For 4 of the fringes, string a 10×18mm 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:

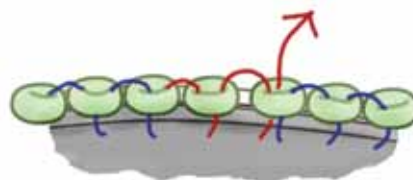


Figure 5

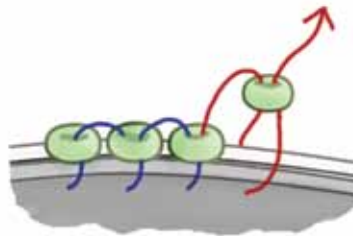


Figure 6

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).

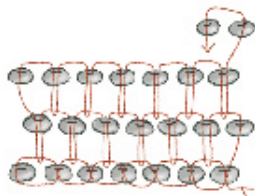
PICOT-AND-FRIDGE EDGING: Weave through the brick-stitched beads to exit up through a size 11° about 10 beads from one corner of the cuff. String 3 olive size 15°s, pass down through the adjacent size 11° on the edging, and pass up through the following edge bead. String a 6×2mm flower and 1 root beer 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.

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.



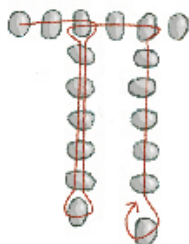
To decrease within a row, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.



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.

