

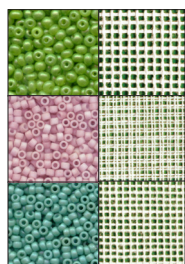
Beadpoint

beading on needlepoint canvas

WHAT YOU'LL NEED: Needlepoint canvas, 2" larger all around than your desired finished size; Seed beads appropriate to the gauge of the needlepoint canvas (see below); #10 or 12 beading needle, ordinary sewing thread or beading nylon (Nymo B); masking tape; scissors



Matching seed beads to the appropriate canvas size

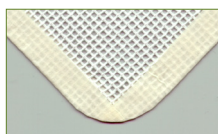


11o seed beads can be used with #14 interlock canvas (the threads are woven together so they don't move from their relative positions). This combination produces a strong, relatively stiff result that is appropriate for belts, purses, eyeglass cases and other end uses that require strength. NOTE: Mono canvas is not suitable for beadpoint.

Delica beads can be used with #16 duo canvas (doubled finer threads). This combination is excellent for use in garments (collars, cuffs, inserts) because the resulting beadwork has a soft hand that moves with the garment.

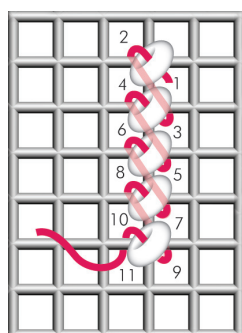
15o seed beads can be used with #18 interlock canvas (the threads are woven together so they don't move from their relative positions). This combination gives beautiful detail and can be used for intricate pictorial designs. Excellent for use in small pieces such as holiday ornaments.

Getting started



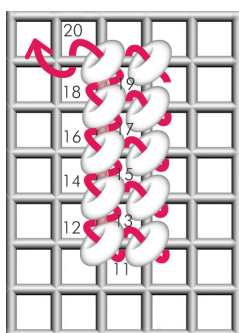
Before beginning, tape the edge of your canvas with masking tape and round the edges (photo, right) to minimize tangling or catching. Secure threads by holding one inch on the back of the canvas and catching the thread end in the first few stitches; end a thread by running it under stitches on the back of the canvas, one or more times until secure. When deciding where to start, allow a margin of about 1" all around. Thread should be doubled for strength.

Beadpoint is best worked in alternating vertical "up" and "down" rows. The following diagrams suggest one method; use any method that yields a bead slanted over the intersection of canvase threads, with all beads slanting in the same direction.



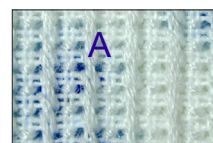
DOWN ROWS

DOWN ROWS: Work from top to bottom. Bring the needle up at 1; pick up the bead, and run the thread down at 2, diagonally opposite 1. The bead sits on the intersection of the canvas threads. Now pass the needle under two threads on the back of the canvas, to bring it up at 3. Pick up another bead and run the thread down at 4. Repeat this, always bringing the thread up through the canvas hole at odd numbers (1, 3, 5, etc.) and down through the canvas (after picking up a bead) at even numbers.



UP ROWS

UP ROWS: Bring the needle up at 11 in position to begin the second row. Follow the numbers in order until the second row is complete (20). The thread on the back of the up row will remind needlepointers of "half cross" stitch. Row 3 will begin at number 18 on the diagram, even though you've already stitched into that hole; treat it as hole 1 on the "down row". All rows hereafter will alternate "long backstitch" (continental) and "short backstitch" (half cross) to minimize canvas distortion. See the photo at right for an example of how the back of the canvas should look after several rows.



The threads on the back of the canvas alternate direction (A); down rows have the same backstitch as needlepoint "continental" stitch; up rows have the same backstitch as "half-cross."

Finishing beadpoint items

Straighten the canvas if the stitching has produced distortion. The alternate long-short backstitch method described above will minimize distortion. If the piece is small or the distortion mild, place the piece beads-down on an ironing board and infuse the back-threads with steam from an iron or steamer. Pull gently to square the piece to itself; allow to cool completely before handling further. For more severe distortion, wet the entire piece, then towel off excess moisture. Stretch the piece until it is square to itself, then secure it to a clean, unfinished wood surface with non-rusting fasteners (B). Allow to dry; remove fasteners carefully.

Cover glass should not be used in framed pieces. Backing and lining may be required, depending on the end use. After correcting the distortion, the excess canvas may need to be trimmed off. Leave at least five or six rows of canvas, or eight if the piece will be subjected to wear. Corners should be notched as shown in (C); curves should be notched as shown in (D). If you are using a woven fabric as lining or backing, use your trimmed, notched piece as a template to cut it. Press the trimmed, notched edges of the beaded piece and the lining toward the back and secure them with slip-stitches (E). Sew the lining to the beaded piece so very little of the canvas shows on the back and edges, then construct your piece according to its end use. Non-woven backing such as felt, ultrasuede or lightweight leather can be fitted after the raw edges of the beadwork are pressed and slip-stitched. You can secure the non-woven to the threaded back of the beadwork with slip-stitches or glue. Photo (F) shows the corner of a squared piece with felt backing glued in place.

