



Christen Brown's velvet bracelet with metallic threads and materials.
Photograph by Joe Coca.

A Bracelet to Embellish with Metallic Threads

CHRISTEN BROWN

Both silver and gold and metallic (those made from metal alloy and synthetic metal) threads and yarns are available through numerous manufacturers today. Kreinik and Rajmahal sell them in a wide variety of textures and weights for hand and surface embroidery. Kreinik also offers a wide variety of colors in all of their metallic threads. Madeira's Glamour, YLI's Candlelight, and DMC's Light Effects may be used for hand embroidery or placed in a bobbin for machine embroidery; Madeira's Metallic, YLI's Fine Metallic, and Sulky's Metallic and Sliver are all excellent choices for machine embroidery. These latter products come in traditional gold and silver colors as well as a variety of colors unique to each manufacturer. Check with your local needlework store or online resources for these products.

Complete instructions for another velvet bracelet and its matching choker embellished with metallic threads and materials are included in the March/April 2008 issue of *PieceWork*.

INSTRUCTIONS

Notes: Use single strand of silk thread for all couching. The 3-line pattern is Japan Thread #5 couched with #4 Braid; single line pattern is Petite Facets couched with Dusty Green Mori, using the double-straight pattern for the couching.

Trace the patterns onto the tissue paper, using a pencil. Following manufacturer's instructions, iron single-faced interfacing to wrong side of the velvet ribbon; the ribbon will shrink during this process. Trim interfacing to ribbon edges.

Add ½ inch (1.3 cm) to the finished-size measurements at right and cut the velvet and the grosgrain ribbon to this length. Cut the Fast2Fuse interfacing the exact finished-size measurements. Center and pin the Fast2Fuse interfacing to the interfacing side of the ribbon. Place the ribbon, velvet side up, on a Teflon sheet with a towel on top of the ribbon; iron the Fast2Fuse interfacing in place. This will leave ¼ inch (6 mm) of ribbon beyond the width and length of the Fast2Fuse interfacing. Iron the long edges of the ribbon to the Fast2Fuse interfacing, being careful not to place the iron directly onto the interfacing. Do not press the overhanging short ends of the velvet ribbon; these will be hand-stitched in place later.

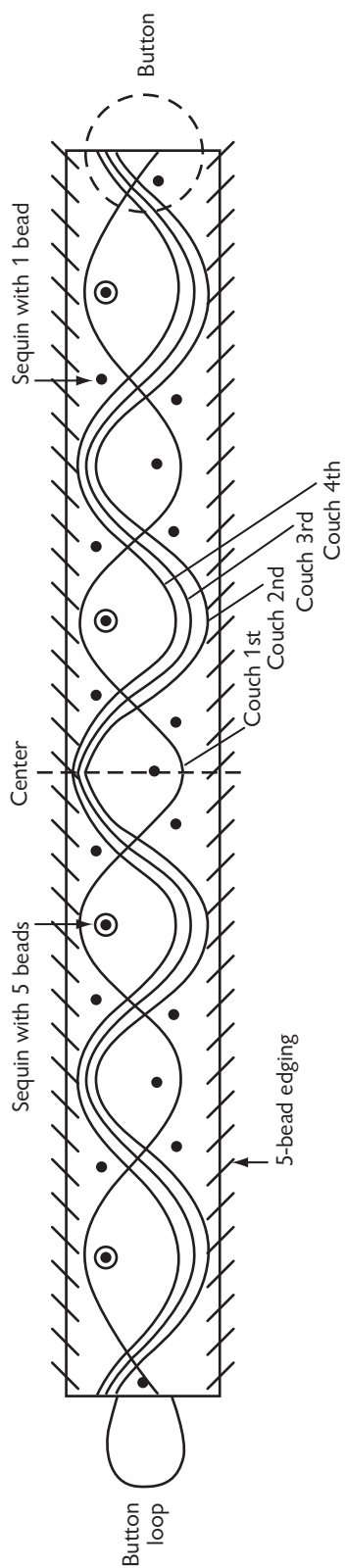
Pin tissue paper pattern to the right side of the velvet

MATERIALS

Kreinik Japan Thread #5, 11 yards (10 m)/skein, 1 skein of #002J Gold Kreinik Petite Facets, 3½ yards (3 m)/reel, 1 reel of #002 Gold Kreinik Very Fine Braid #4, 11 yards (10 m)/reel, 1 reel of #002J Gold Kreinik Silk Mori, 100% silk, 6-strand thread, 5½ yards (5m)/skein, 1 skein of #4073 Light Dusty Green
Hanah Silk Velvet Ribbon, Sunmist, 1½ inches (3.8 cm) wide x ⅜ yard (.3 m)
Sequins, sage green, 4 mm in diameter, 21
Seed beads, small packages of size 11 gold/brown and size 15 sage green
Grosgrain ribbon, light green, ¼ inch (1.9 cm) wide x ⅜ yard (.3 m)
Iron-on interfacing, lightweight, ⅛ yard (.1 m)
Fast2Fuse double-faced interfacing, ¼ inch wide (1.9 cm) x 7 inches (17.8 cm) long
Glass button, ¼ inch (1.9 cm) in diameter, shank, gold tone, 1
John James Needles, sharp size 8, beading size 10, chenille size 18
Sewing thread, light sage green
Silamide beading thread, neutral
Awl
Bee's wax
Thread Heaven
Tissue Paper
Teflon sheet

Materials are available at needlework stores or from mail-order or online resources.

Finished size: 6½ x 1 inches (16.8 x 2.5 cm)



Bracelet shown actual size.
 Pattern may be photocopied for personal use.

ribbon. Thread the sharp needle with 18 inches (45.7 cm) of sewing thread and knot the end. Baste the lines of the designs with short running stitches that can be easily removed after couching. Remove the tissue paper.

Following the general couching directions below and referring to the patterns and photograph for color, size, and placement of metallic threads, stitch the designs. Remove any visible basting stitches after designs have been stitched. Following the general beading directions below and referring to the patterns and photograph for placement, attach the beads and sequins.

Button: Bring the sharp needle from the back of the ribbon to one side of the button placement. Thread one gold-brown seed bead, the shank of the button and one gold brown seed bead onto the needle; bring the needle through the fabric on the other side of the button placement. Stitch through this loop a second time. Secure thread and trim off excess.

Button Loop: Bring the sharp needle from the back of the ribbon to one side of the button loop placement. Thread 29 gold-brown seed beads onto the needle; bring the needle through the fabric on the other side of the button-loop placement. Stitch through this loop a second time. Secure thread and trim off excess. Note: If your button is smaller or larger, this will

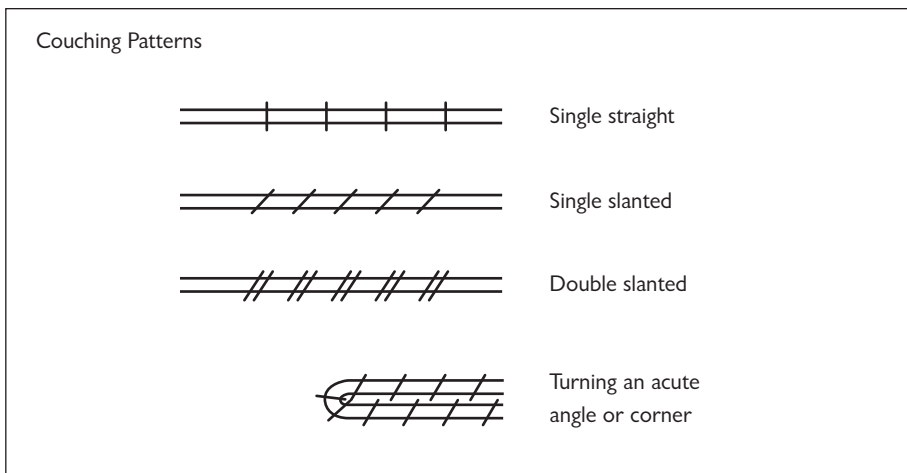
affect both the number of beads in the loop and the ultimate length of your bracelet.

Edging: Bring needle through the back of the ribbon, close to the folded edge of a corner at one short end. Thread 5 gold-brown seed beads onto the needle and bring the needle at a slight angle through the ribbon (see photograph). Continue to add rows of beaded edging by bringing the needle through the fabric close to the folded edge and about 1/8 inch (3 mm) from the first row. Knot the thread on the underside after every two loops. Secure thread and trim off excess.

Hand-press the raw edges of the grosgrain ribbon under 1/4 inch (6 mm). Pin the grosgrain ribbon to the back of the ribbon. With 1 strand of sewing thread in the sharp needle, whipstitch the grosgrain ribbon in place.

Couching

Lay the metallic thread over the basting thread. If the end of the thread will be hidden by the raw edge of the project, follow the specific couching directions listed below. If the design begins inside the finished edges of the project, pierce a hole at the beginning of the design with the awl. Place the metallic thread into the chenille needle, insert needle into the hole, pull the end of the thread to the wrong side, and whipstitch a 1/2-inch (1.3-cm) tail to the



back side of ribbon. Repeat this step ½ inch (1.3 cm) before the end of the design by cutting a 1-inch (2.5-cm) tail of the thread and inserting it into the chenille needle placed into the hole at the end of the design. Whipstitch the tail in place.

Thread the sharp needle with 18 inches (45.7 cm) of 1 strand of floss or fine braid, condition the thread with Thread Heaven to avoid tangles, and knot the thread end. The couching stitch is formed in two motions. The needle is brought up through the ground fabric to one side of the laid thread, placed over the laid thread, and brought down through the ground fabric on the other side of the thread. Variations in the couching pattern may be made by the distance between consecutive stitches, the angle of the stitches, or by placing two stitches side by side versus only one stitch.

Beading

Thread the beading needle with 2 yards (1.8 m) of Silamide, double the thread, wax, and knot the ends together. To attach single seed beads: Bring the needle up through the fabric, thread on a bead, bring the needle down through the fabric, and knot the thread on the underside after every 2 beads. To attach sequins: Place the sequin on top of the fabric, bring the needle through the ribbon and sequin, thread on 1 seed bead, bring the needle down through the sequin and the fabric, and knot the thread on the underside after every 2 sequins. For the 5-seed bead/sequin combination, add 5 seed beads on top of the sequin and then bring the needle through the ribbon at the edge of the sequin.

ABOUT THE AUTHOR AND DESIGNER. *Christen Brown is a needlework designer, retailer, and author. Visit her website at www.christenbrown.com.*