

My Fair Lady Bracelet

by Jill Wiseman

© 2024. All rights reserved.

Supply List

- 13 grams Size 11 seed beads
- 3mm crystal bicones – up to 96, depending on bracelet length
- 3mm glass pearls – up to 144, depending on bracelet length
- Fireline – 6lb, or beading thread of your choice
- Size 11 or 12 beading needle



This bracelet is made from the right-angle weave stitch (RAW,) which allows you to make blocks of connected squares.

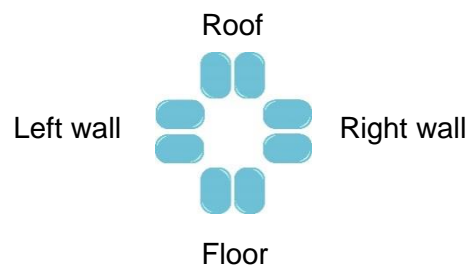


You can follow the YouTube video where I walk you through the entire process here:

<https://youtu.be/ArQPn41LjUg>

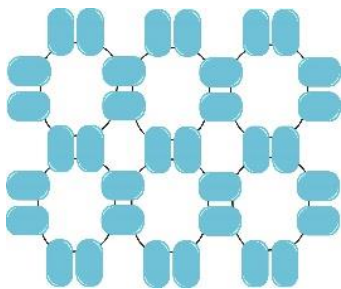
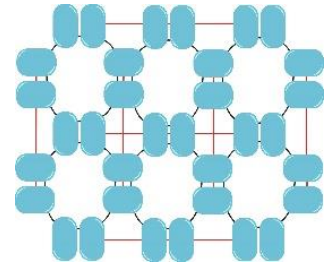
First, a little terminology lesson for what I'll be talking about. Each square has four sides and the way I'll be referring to them in these instructions is:

- Top of the square is the "roof"
- Bottom of the square is the "floor"
- Right side is the "right wall"
- Left side is the "left wall"



One of the “rules” of right angle weave is that your thread should never be crossing straight through an intersection. Here’s what I mean by that.

See how on this group of connected squares, the thread can be seen in-between them? (I used red to help you see it.) In a perfect world, you want to avoid this.



Ideally, the connected squares look like this instead.

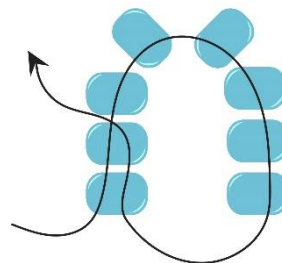
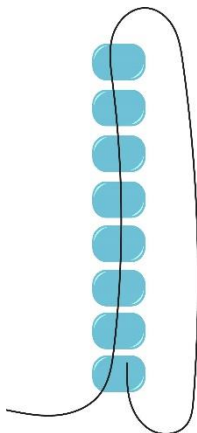
Now, I say ideally, because I know that especially if you’re learning right angle weave (RAW) for the first time it’s not always going to be perfect. You’re going to accidentally cross over those intersections until you get the hang of it. And that’s perfectly okay, because most people will never know the difference.

One of the biggest things you’ll find when you’re working right-angle weave is that you spend a lot of time passing through beads to get where you need to be for the thread to not cross intersections. So be patient as you figure it out and do NOT stress about it.

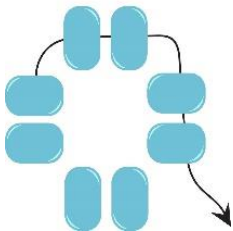
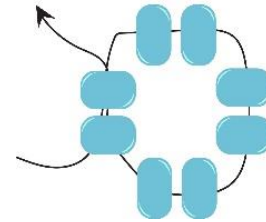
Start by cutting off a length of thread or Fireline that you’re comfortable working with. Beginners should start with around an arm’s length. Thread your needle.

Step 1 – Make the First RAW Unit

Pick up 8 seed beads and bring them down your thread until you have about a 6” tail below them. Going from the tail end back up, pass through all the 8 seed beads again, and then pass through the first 2 seed beads one more time to form them into a sloppy looking circle.



Now if you use your imagination, it will kind of look like this:

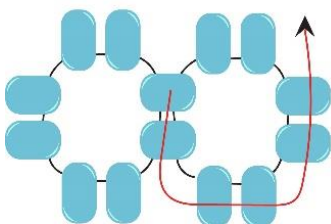
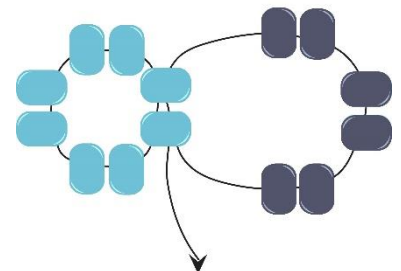


Step 2 – Get in Place to Add More Beads

We're going to add more squares on the right side of this one and here's how. To add the beads for the next square, we've got to get in a position where we can do it without that thread crossing the intersection. So, we're going to pass through the 2 beads that form the roof, and then down through the 2 beads that form the right wall.

Step 3 – Add the Next RAW Unit

Pick up 6 more beads (new beads in grey in diagram.) Only 6 this time, because this new square is going to use the right wall of the first square as the left wall. So, it only needs the beads for the roof, floor, and right wall. Then anchor the new beads by passing from top to bottom through the 2 beads that make up the right wall of the first square.

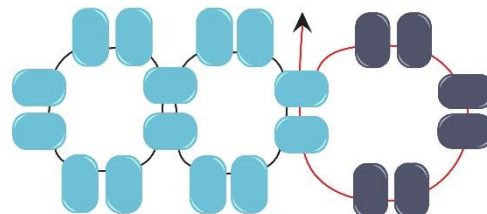


Step 4 – Get in Place to Add More Beads

Great! That's two squares you've made! We're going to add more to finish the width of our bracelet. Again, we need to get in the right spot to add more beads. This time, you'll pass through the 2 floor beads, and then up the 2 right wall beads to get to the outside edge so you can add more beads.

Step 5 – Add the Next RAW Unit

Pick up 6 more beads for the final square in this row, and attach them by passing from bottom to top through the 2 right wall beads from the previous square.



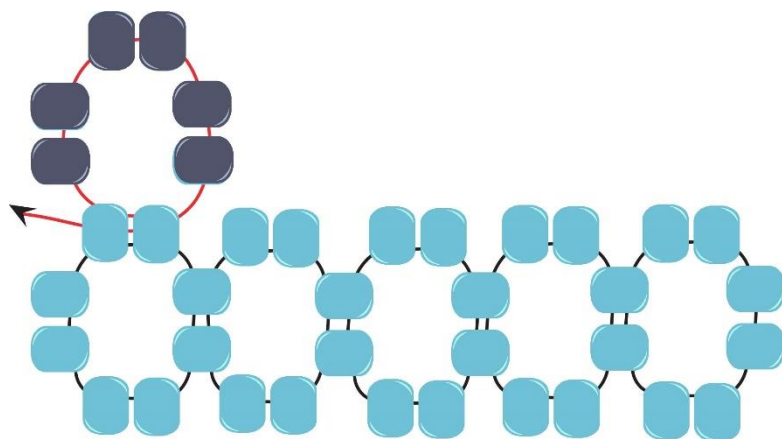
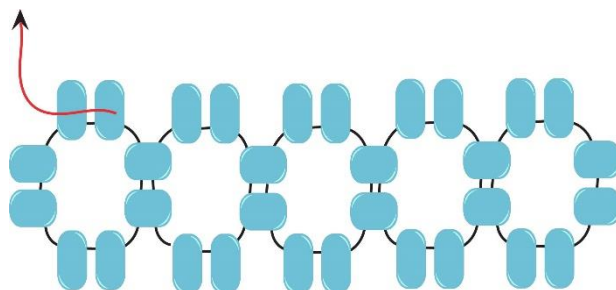
Repeat Steps 2-5 to add two more RAW units, for a total of 5 wide.

***** This is where you'll start repeating as you add each new row *****

At this point I like to flip my work over so I can continue working from left to right (because I'm right-handed, this allows me to see the beads I'm working on and gives me the least awkward hand position.)

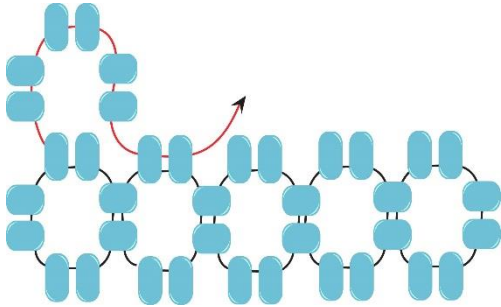
Step 6 – Get in Position

You'll need to pass from right to left through the 2 beads that make up the roof of the last square on the end to get where you can add another square.



Step 7 – Add First RAW Unit of the Row

Pick up 6 beads for the first square of the next row. Anchor them by passing from right to left through the 2 beads that made up the roof of the square below this new one.

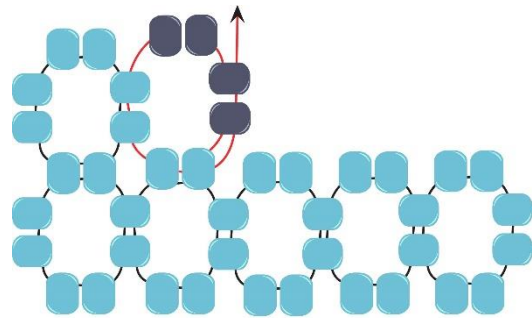


Step 8 – Get in Position

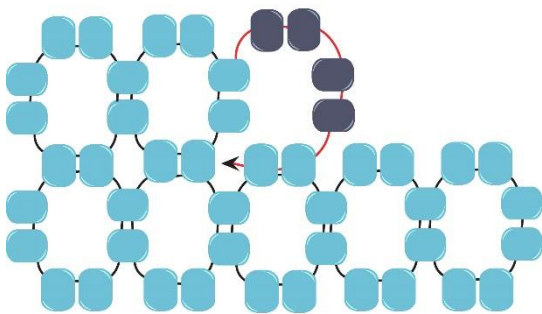
Again, we need to pass through beads so our thread doesn't show. This time you're passing through the left wall, the roof, the right wall, and finally, through the roof of the middle square on the previous row. Phew!

Step 9 – Add Beads and Get in Position

This time you'll only have to pick up 4 beads, because two of your square walls are already there (the floor and the left wall). Secure them by passing from top to bottom through the beads, which make up the left wall of this new square.



Then pass from left to right through the floor of the square you just built, and then from bottom to top through the wall.



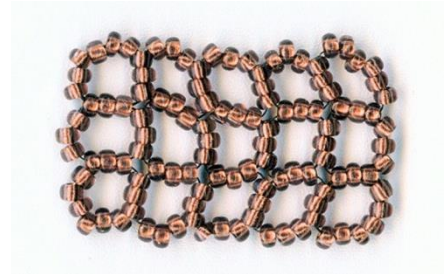
Step 10 – Add Beads

Pick up 4 more beads and anchor them by going from right to left through the floor beads.

Repeat Steps 8-10 to add the remaining two RAW squares on this row.

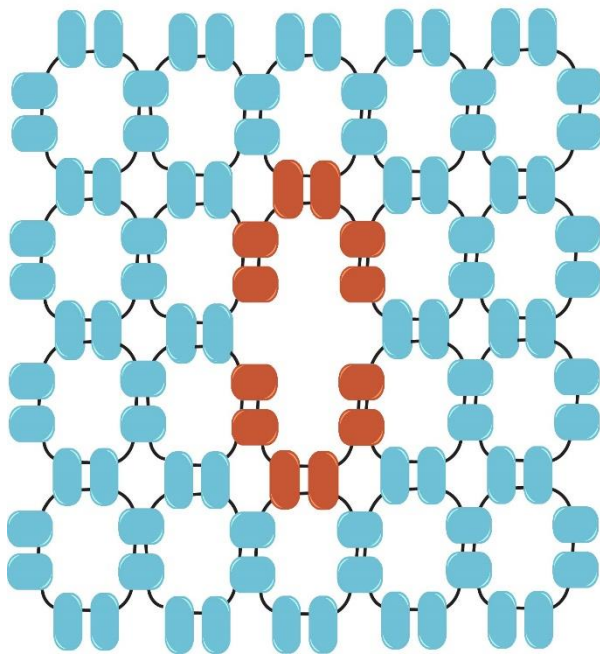
Then repeat Steps 7-10 for each subsequent row.

Don't be worried if your base looks less than square right now. Here's an example of one I did before I started adding the embellishment. Once you start adding embellishment, it all starts squaring up.



Repeat making rows until your base is about 1" shorter than what you want your finished bracelet to be – and then we'll do a little trick so we can embed the clasp inside your bracelet.

Adding the hole for the clasp



Add a column that's two squares wide by three squares tall on each side of the bracelet, leaving the middle section without seed beads. Then you'll attach the two sides with a single square at the top (shown below with the green bead.) This leaves a hole through which you'll insert your toggle.

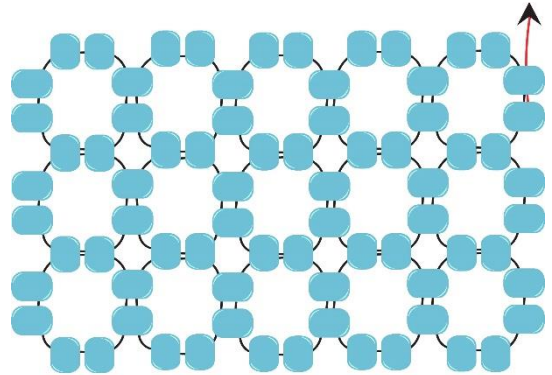
Adding and ending threads

The easiest way to add and end threads in RAW is to pass through the beads in Figure 8s. I typically pass through the beads of three whole squares, making sure to not pass my thread through any intersections as I do so, and then cut off my thread/Fireline. Before you cut it off, give a little tug to see how secure you think it is – err on the side of too much going around in circles rather than not enough.

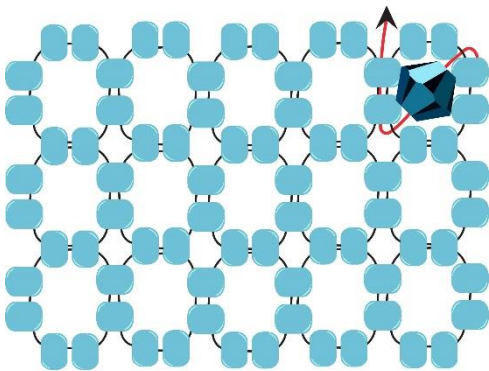
If you're concerned about remembering where you want your new thread to come out, leave the short thread that needs to be ended just hanging there until you have a new thread attached and coming out in the same spot. THEN end the old thread.

Embellishing

To start the embellishment, move your thread so it's coming out one of the corners of your piece.

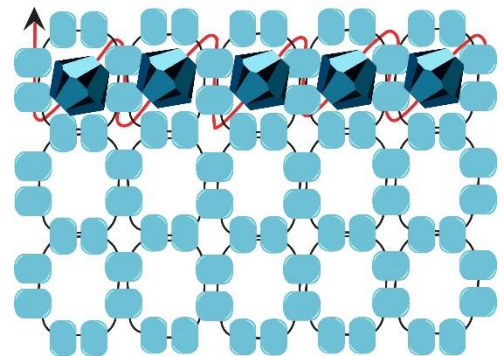


There are five rows of RAW units. The outside edge rows are embellished with 3mm bicones, and the inside three rows are embellished with 3mm pearls. I will simply refer to them as beads in the following instructions – make sure you are picking up the correct bead for which row you're working on.

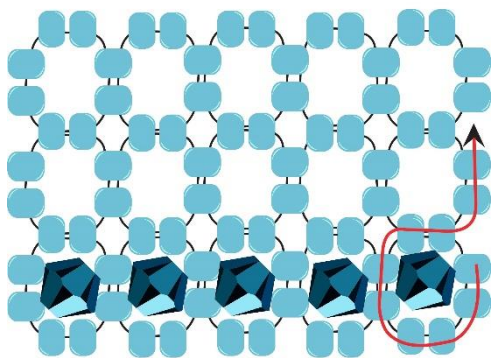


Pick up a bead, and pass from bottom to top through the other wall's two beads on the opposite side of the square. It sounds confusing, but remember if your thread is exiting the top of the square, you'll go back in the beads kitty-corner. Come out the top, bead sits on the diagonal, and go in the bottom.

And look – now you're in the right place to do the same thing all the way down the row. This is why I like to work along the long sides instead of the short rows that are only five units across.



You'll have to make a funky turn around to get in position to do the next row of embellishment. First, I flip my work as shown in the diagram. Then you have to pass around the beads of the current RAW unit to get to the next row, and pass up through the beads of the first RAW unit of the new row. Now you're back in position to work down the entire row as before.



If you find yourself in a weird spot and you don't know where you're supposed to be, don't freak out. Remember the joy of seed beading – you can just pass through the beads until you get where you want to go.

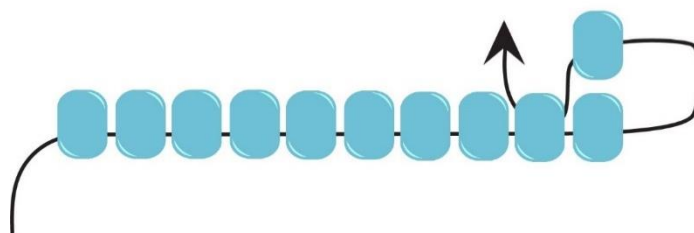
Stitch in the Ditch

After you've added all the crystals and pearls, navigate through the beads until you're exiting one of the sets of seed beads on the outside edge. You can start anywhere on the outside edge. Now you'll add a little finishing detail – an outline to the bracelet to keep those lines straight.

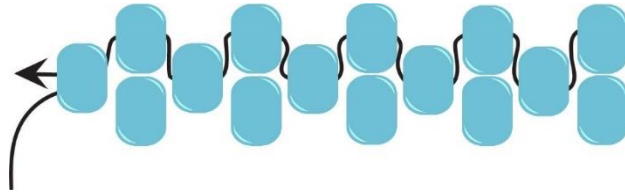
See the openings between the sets of seed beads? You'll put a single 11/0 in that spot all the way around the edge. Don't pull super tight – you want the beads to lay flat and not cinch it in. If you need to, sort through your beads to find the skinny ones that will fill the space just right, but not overfill which will make it wave.

Peyote tube toggle

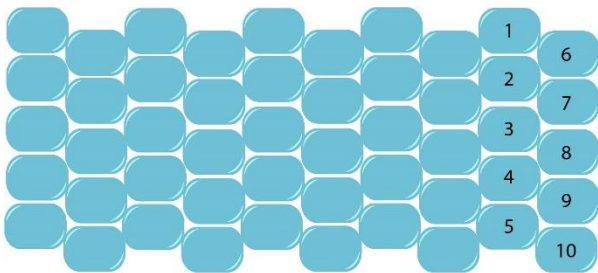
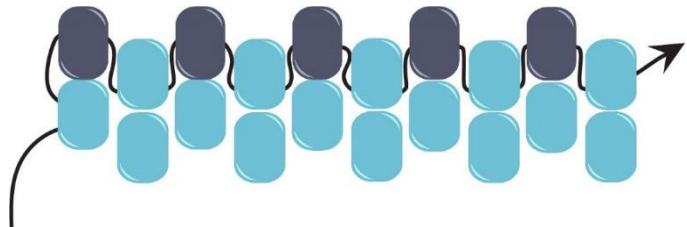
Now we're going to take a slight break from the bracelet and create the peyote tube that will be half of your clasp. Using a new thread and leaving six inches of tail, attach a stopper bead, then string on 11 beads. Going the opposite direction, pass through the third to the last bead. This will make the last two beads stack on top of each other, as illustrated below.



You will continue adding a bead, skipping a bead, and going through the next bead for the rest of the row.

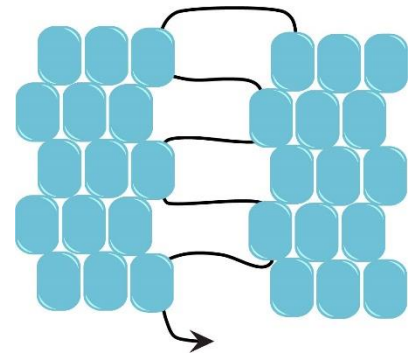


Then you simply turn it over, and do the same thing going the opposite direction down the row. You fit a bead in the spaces between the beads, and go through the “up” bead to get to the next space.



Continue until you’ve made 10 rows. The easiest way to count rows is to count the outside two columns of beads.

Once you’ve got your 10 rows done, fold the patch into a tube shape (like a taco!) and you’ll see that the edges of each side will fit together like bricks. Use your needle to zip up these edges by zig-zagging back and forth. End your thread and go back and end the starting thread also.





I added an embellishment on the ends of this tube, which is a pretty touch. After I zig-zagged up to create the tube, I was coming out the end of one of the beads on the tube end. Without adding any beads, I simply needled through the center of the tube so I was coming out the opposite end.

Pick up a 3mm crystal or pearl (your choice!) and one seed bead. Pass back down the accent bead. Then pass through the entire center of the tube to come out the opposite end, and do the same thing.

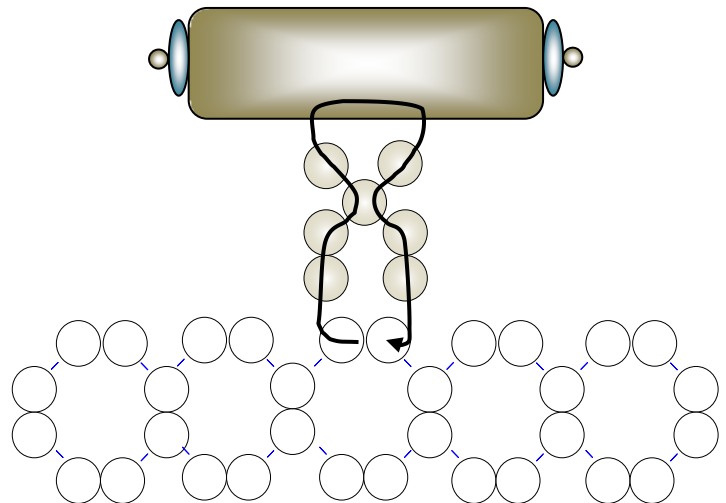
Reinforce this path by going back and forth through the embellishment beads at least two more times (if you can get your needle through.) Then needle into the tube, exiting on the outside by forcing your needle through one of the bead intersections. Now you can end off your thread like you normally do. End your tail thread also.

Attach the Peyote Tube to the Bracelet

To attach the peyote tube, start a new thread in one end of your bracelet, and come out one side of the middle square.

Pick up 4 seed beads, then needle through two beads (on a diagonal) in the center of your peyote tube. Pick up 1 more seed bead, then needle back through the 3rd seed bead you initially picked up to create an "X" effect. Pick up 2 more seed beads for the other leg of your X, and then secure it all by needling in the opposite side of the square where you exited the bracelet.

Reinforce this path by needling through it at least two more times before you end your thread in the bracelet portion, and then enjoy wearing it!



Visit our website at www.jillwisemandesigns for kits, patterns (many free), beads, and all your beading supplies.

I invite you to explore my YouTube channel at <https://www.youtube.com/user/JillWisemanDesigns>.

Please Note:

By downloading this pattern, you agree to the following Jill Wiseman Designs conditions: You may sell any work made from the pattern if you yourself hand-created the piece (in other words, no mass production). It would be nice if you credited the designer as well.