

# Two-Hour Beaded Projects

*More Than 200 Designs*



Ann Benson

24.95

# two-hour beaded projects

more than  
200 designs





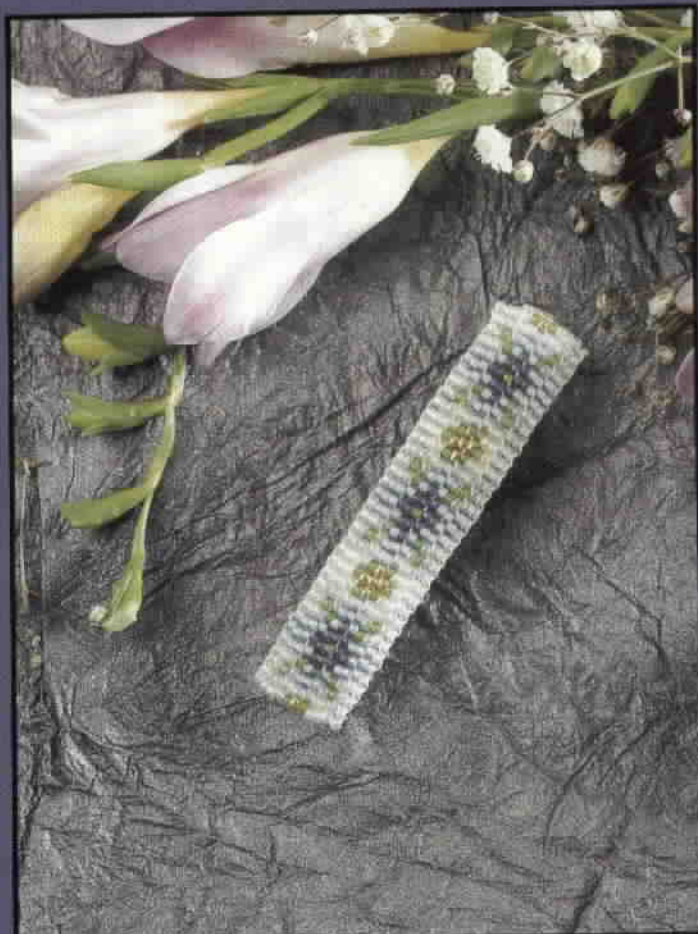


# two-hour beaded projects

more than  
200 designs



# ann benson



Sterling Publishing Co., Inc. New York  
A Sterling / Chapelle Book



## **CHAPELLE:**

Jo Packham, Owner  
Cathy Sexton, Editor

Staff: Malissa Boatwright, Sara Casperson, Rebecca Christensen, Kellie Cracas,  
Amber Hansen, Holly Hollingsworth, Susan Jorgensen, Susan Laws,  
Amanda McPeck, Barbara Milburn, Leslie Ridenour, Cindy Rooks,  
Cindy Stoeckl, Ryanne Webster, and Nancy Whitley

## **HAZEN PHOTOGRAPHY:**

Kevin Dilley, Photographer  
Cherie Herrick, Photo Stylist

## **MODELS:**

Amy Broadbent and Sara Buehler

If you have any questions or comments or would like information on specialty products featured in this book, please contact: Chapelle, Ltd., Inc., P.O. Box 9252, Ogden, UT 84409 • (801) 621-2777 • (801) 621-2788 Fax

The written instructions, photographs, designs, patterns, and projects in this volume are intended for the personal use of the reader and may be reproduced for that purpose only. Any other use, especially commercial use, is forbidden under law without the written permission of the copyright holder. Every effort has been made to ensure that all the information in this book is accurate. However, due to differing conditions, tools, and individual skills, the publisher cannot be responsible for any injuries, losses, and other damages which may result from the use of the information in this book.

## Library of Congress Cataloging-in-Publication Data

Benson, Ann.

Two-hour beaded projects : more than 200 designs / by Ann Benson.

p. cm.

"A Sterling / Chapelle book."

Includes index.

ISBN 0-8069-4270-3

1. Beadwork. 2. Jewelry making. 3. House furnishings.

I. Title

TT860.B487 1995

745.58'2--dc20

95-37042

CIP

10 9 8 7 6 5 4 3 2 1

Published by Sterling Publishing Company, Inc.

387 Park Avenue South, New York, NY 10016

© 1996 by Chapelle Ltd.

Distributed in Canada by Sterling Publishing

c/o Canadian Manda Group, One Atlantic Avenue, Suite 105  
Toronto, Ontario, Canada M6K 3E7

Distributed in Great Britain and Europe by Cassell PLC

Wellington House, 125 Strand, London WC2R 0BB, England

Distributed in Australia by Capricorn Link (Australia) Pty Ltd.

P.O. Box 6651, Baulkham Hills, Business Centre, NSW 2153, Australia

Printed in Hong Kong

All Rights Reserved

Sterling ISBN 0-8069-4270-3

# *about the author ...*



Ann Benson is a well-known designer and author. This is her fourth book of bead designs. Her work for international corporations includes toys, games, and children's craft kits.

In her leisure time, Ann enjoys bicycling and cross-country skiing, and she is currently working on her second novel.

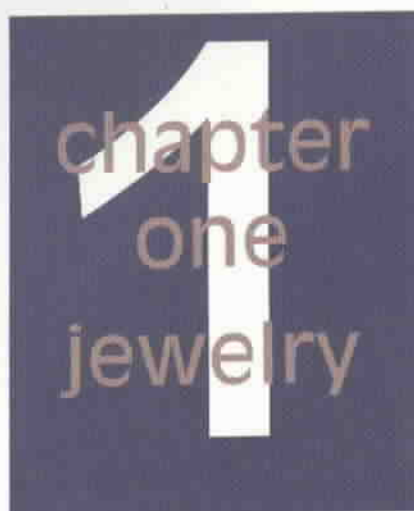
Ann and her family reside in Amherst, Massachusetts.

Miss Benson dedicates this book to her mom and dad.



# contents ...

About the author .....	8
Bead shapes .....	9
A little about beads .....	10
Tools .....	12
Bead sizes .....	12
Beading components .....	13
Findings & components .....	14
General instructions .....	16

A dark blue square graphic with the text 'chapter one jewelry' in a light brown, sans-serif font. The number '1' is significantly larger than the other text and is positioned to the left of the words 'chapter' and 'one', partially overlapping them. The word 'jewelry' is positioned below 'one'.

Random twist necklaces .....	21
Amber & cloisonne necklace .....	23
Turquoise tube necklace .....	24
Lucky elephant necklace .....	24
Turquoise drum necklace .....	24
Crystal necklaces .....	26
Chevron necklace .....	28
Lavender matte necklace .....	30
Coil necklace .....	31
Triple rainbow necklace .....	31
Beaded strawberry necklace .....	32
Beaded pear necklace .....	32
Blue on blue necklace .....	33
Porcelain rose necklace .....	34
Embellished lace necklace .....	35
Striped clay necklace & earrings .....	36
Green yipes stripes necklace, bracelet & earrings .....	37

Lilac tassel necklace & earrings .....	38
Indian agate necklace & earrings .....	39
Yin-yang necklace, bracelet & earrings .....	40
Jingle bells necklace & earrings .....	41
Pearl spray earrings .....	42
Turquoise drop earrings .....	42
Amethyst cabochon earrings .....	43
Zuni bear earrings .....	43
Silver heart earrings .....	44
Turquoise cabochon earrings .....	44
Sun-star earrings .....	45
Sand dollar earrings .....	45
French wire earrings .....	46
Polymer clay earrings .....	47
Hex earrings .....	48
Component earrings .....	50
Artistic dangle earrings .....	52
Ear cuffs .....	54
Braided bracelets .....	55
White disk bracelet .....	56
Button bracelet .....	56
Peruvian bracelet .....	56
Expansion bracelet .....	57
Multi-bracelet bracelet .....	57
Cabochon bracelets .....	58
Silver & amethyst cabochon watch .....	59
Liquid silver bracelet .....	60
Twisted bracelet .....	60
Anklets .....	61
Floral oval pin .....	62
Petite paisley pin .....	62
Oval flower pin .....	62
Cosmic leather pin .....	64
Amber & jade pin .....	64
Dangle charm pin .....	65
Petit flower pins .....	66
Stick pins .....	68
Rosary beads .....	69

chapter  
two  
hair

Bargello barrette .....	71
Blue diamond barrette .....	72
Purple diamond barrette .....	73
Floral barrette .....	74
Tortoise shell barrette .....	75
Velvet rose ribbon barrette .....	75
Celtic weave combs .....	76
Clinch combs .....	77
Beaded hairsticks .....	78
Dangle hairsticks .....	79

chapter  
three  
wearables

Pearl & lace collar .....	81
Black lace collar .....	82
Frosted amber pocket embellishment .....	83
Simple garment embellishments .....	84
Beaded collar & pockets .....	86
Blazer cuffs & pocket .....	87
Coin dress .....	88
Gloves .....	89
Multi-color button covers .....	90
Flat disk button covers .....	91

chapter  
four  
decor

Jeweled heart boxes .....	93
Perfume bottles .....	94
Charm bottles .....	95
House magnet .....	96
Stationery boxes .....	97
Jade tree in clay pot .....	98
Frames .....	100
Vase .....	102
Votive cups .....	103
Suncatchers .....	104
Napkin rings .....	106
Candles .....	107
Crystal-drop candelabra .....	108
Sachet box, bag & pillow .....	109
Candle shades .....	110
Beaded vanity set .....	112
Flower vase .....	113
Icicles .....	113
Drawer knobs .....	114
Decorative eggs .....	116
Heart ornament .....	117
Wooden tray .....	118
Safety-pin basket .....	119
Victorian ornaments .....	120
Hanging wooden ornaments .....	121
Embellished canning jar .....	122
Metal pot stand .....	123
Bronze candlestick collar .....	124
Crystal candlestick skirt .....	125
Gourd ornament .....	126
Metric conversions .....	127
Index .....	128



# introduction ...

The history of traditional jewelry and its decoration began with the pieces worn by hunters and gatherers in their caves. It spans thousands of years and not only connects every continent, but every civilization of the world.

The story begins with necklaces that were made from the bone and teeth of animals and from the flowers and fruits that were gathered. It progresses through the ages to the gold, silver, and precious stones that were used to make the collars, crowns, and goblets for kings and noblemen.

There is a tale, told during these same years, that is of decorative objects and jewelry made and worn for folk and ethnic costumes and for decorating the homes of the more common people and tribesmen.

These pieces were ornaments

whose makers had no rules or customs, whose style was dictated by the time, the event, the place, and the artist.

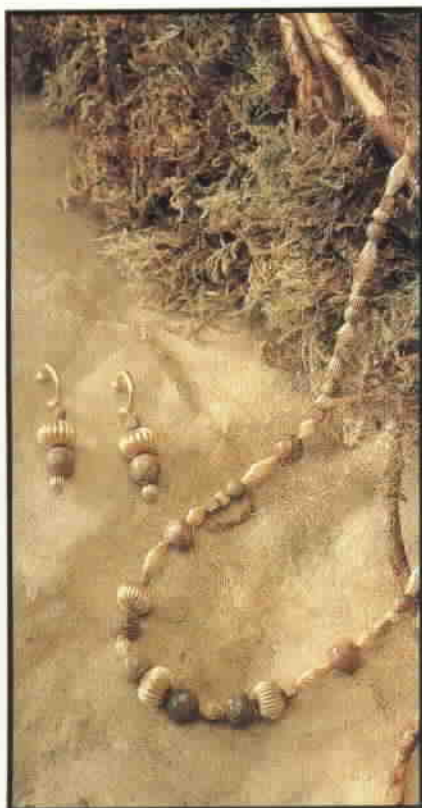
The making and wearing of jewelry and special objects that are adorned by jewels has always been prompted by vanity, status, religion, and superstition. They have been used throughout time for trading, for the expression of love, and for the giving of gifts. These pieces that are so admired and so sought after have sometimes been extravagantly ornate and sometimes priceless, yet have sometimes been made of the simplest of materials and in the shortest amount of time. Descendants of the latter are the pieces that are presented here. Those pieces that are much admired and constantly worn or displayed by the receiver yet inexpensive and quickly made by the giver.

Here in TWO-HOUR BEADED

PROJECTS, not only can traditional pieces of jewelry such as necklaces, bracelets, and earrings be found, but unique styles have been created to suit many personalities. Hair accessories have been included as have many ideas for embellishing wearables. There are also ideas for creating home decorative accessories, such as adorning candle holders, glass vases, stationery boxes, suncatchers, decorative bottles, and much more.

Here are pieces that can be made for a daughter, a mother, or a friend. Here are pieces that are perfect for gift giving or for keeping for oneself. Here are pieces that are beautiful in their simplicity and practical in their monetary value.

It is hoped that what is within these pages will give hours of enjoyment not only in the making, but in the giving and receiving.



# bead shapes ...



## bugle beads

Bugle beads are essentially very long seed beads. They are long thin tubes which come in a variety of lengths. Bugle beads are available in many finishes, but the color selection is limited. Some bugle beads are twisted in the manufacturing process.



## cabochons

Cabochons are flattened beads without holes and are usually mounted in a bezel cup (refer to page 13). They are available in a wide range of sizes and can be made from almost any material, including polymer clay. There is a good selection of cabochons available in semiprecious stones.



## faceted beads

Faceted beads are often referred to as "crystals." They are made in many different shapes and colors.

Faceted beads are classified as molded crystal and cut crystal. Cut crystal is more expensive and comes in a wider range of shapes than molded crystal.

Finishes can be applied to any faceted bead. Molded crystal beads are available with metallic finishes — usually in silver or bronze.



## seed beads

Seed beads are small glass beads and are the most common type of bead used. They are available with many finishes and are made in many, many colors. They come in a variety of sizes — the larger the number, the smaller the bead.



## round beads

Round beads, of course, are spherical. They come in many sizes and are measured in millimeters. They can be found in numerous colors and finishes and can be made from polymer clay.



## fancy shaped beads

Fancy shaped beads can vary from cylindrical, cube, and oval to twisted disks and tubes, triangles and tear drops, lozenges, and donuts. Many of these beads make great centerpieces on all varieties of jewelry.



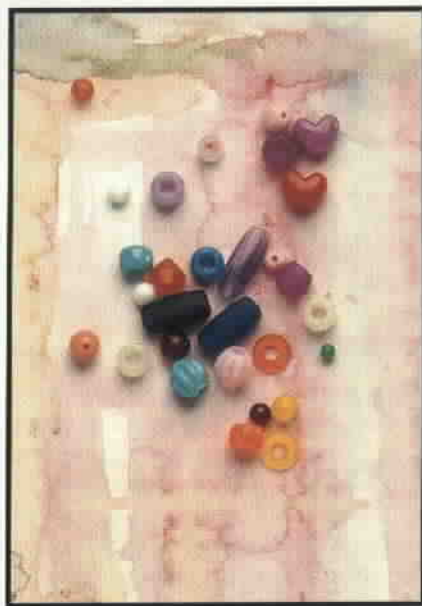
# *a little about beads ...*



## glass beads

Glass beads are available in an unbelievable range of size, shape, and color. It is no wonder glass beads are used more often than any other type of decorative bead.

Glass beads can be molded or hand-blown. Molded glass beads can be made in almost any color of glass and are readily available in any bead store. Hand-blown glass beads can be exquisitely beautiful.



## plastic beads

Some of the most exciting beads available are plastic beads. Plastic beads can be pale and translucent or wildly colorful, and their variation is nearly endless. Because they are almost always molded, the holes in the beads are uniform in size.

Besides affordability, plastic beads offer many advantages to the serious beadworker. Plastic beads are lightweight and consistently strong. This makes plastic beads an ideal candidate for use on heavier-weight cords and multiple strand cords.



## metal beads

The price of metal beads is largely determined by their precious metal content. Sterling silver, gold-filled, and gold-plated beads can be costly.

There are, however, several styles and sizes of metal beads that are available in surface-washed base metal beads. These beads are readily available, lightweight, and inexpensive.



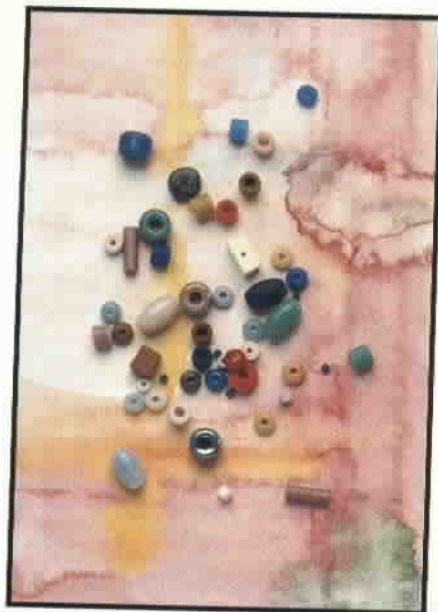
## natural beads

Natural beads include wood, stone, and bone beads. These beads have a special beauty.

Wood beads are lightweight, relatively inexpensive, and widely available. Many varieties of wood are used to make wood beads, and each is unique because of its grain and finish. Unlacquered wood beads can be soaked in vanilla or fragrant oils and worn as perfume.

Stone beads are very popular and include turquoise, pearls, and semiprecious stones. Because they are derived from nature, they are available in a myriad of sizes, shapes, and colors.

Bone beads are made from bone or tusk. These beads are often made into disks, which are usually side-drilled for use in making jewelry pieces.



## ceramic beads

Ceramic beads can be either rough or decorated. Both beads are made from the same materials; however, the differences lie in the way the surfaces are treated.

Rough ceramic beads can be glazed, but because of the rough, grainy surface after firing the beads, they appear to be unglazed.

Decorated ceramic beads are often glazed before firing, but some decorated ceramic beads are painted with permanent colors after firing. Decals are often added to the surface of the fired ceramic bead.

Most ceramic beads tend to have a soft, natural color, but some varieties have dye added to the clay before the beads are formed. Therefore, colors are literally unrestricted.

Ceramic beads come in an unlimited variety of shapes and sizes but can be quite heavy.



## clay beads

Polymer clays are used to make clay beads. Truly a modern wonder, polymer clay allows any bead to be made at any time in any shape, any size, and any color!

There are many fine instructional manuals on the subject of making clay beads.



## tools ...

Very few tools are required for successful beadwork. A good assortment of needles and sharp scissors are essential.

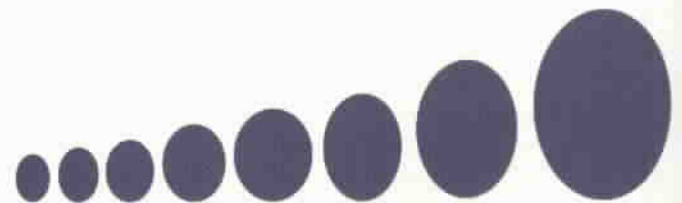
Wirecutters, round-nose pliers, and needle-nose pliers are necessary for making jewelry with headpins and eyepins.



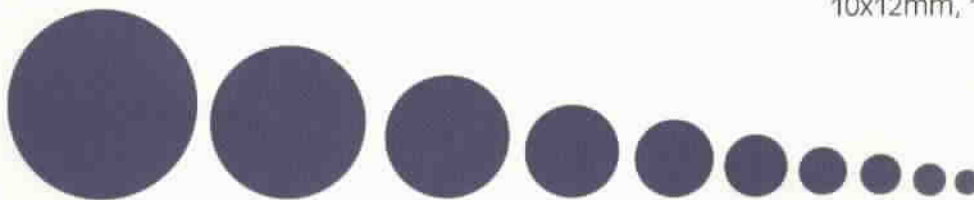
## bead sizes ...



Round beads: 4mm, 6mm, 8mm, 10mm, 12mm



Oval cabochons: 4x6mm, 5x7mm, 6x8mm, 8x10mm, 10x12mm, 10x14mm, 13x18mm, 18x25mm



Round cabochons: 25mm, 20mm, 16mm, 12mm, 10mm, 8mm, 6mm, 5mm, 4mm, 3mm

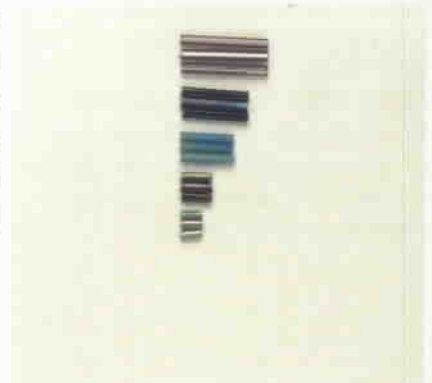


### Seed Beads:

6/0 seed beads  
8/0 seed beads  
11/0 seed beads  
14/0 seed beads  
12/0 three cuts  
hex beads

### Bugle Beads:

20mm bugle beads  
15mm bugle beads  
#5 bugle beads  
#3 bugle beads  
#2 bugle beads



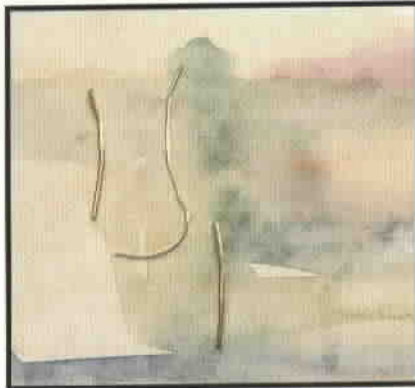
Photos are actual size.

# beading components ...



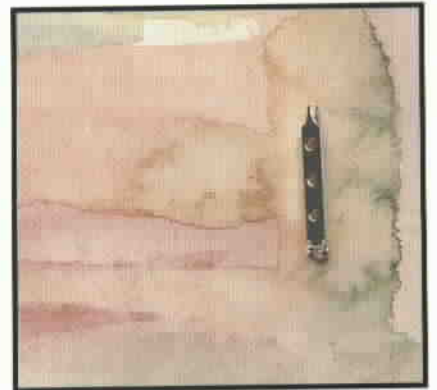
## pre-strung beads

Pre-strung beads are available in a number of different varieties, sizes, and colors.



## french wire

French wire is a tightly wound coil of very fine metal wire. It is available in a variety of diameters and finishes, and is extremely flexible. It can be cut with ordinary scissors without marring the cutting surface.



## pin backs

Pin backs are available in a wide range of styles and sizes. They can be made from gold- and silver-plated metal.

Pin backs are generally glued to the back of the pin.



## bezel cups

Bezel cups hold flat-backed cabochons and can easily be incorporated into simple jewelry designs. They are available in a variety of sizes.

The outer wall of the cup is a series of loops, which give it a lacy appearance. These loops can be bent and used as joining loops quite easily. The remainder of the loops can be bent inward in close contact with the cabochon to hold it in the cup, or a tiny dot of glue can be placed in the center of the cup to hold the stone in place.



## ear findings

Ear findings are available in a wide range of styles and sizes. They can be made from plated base metal or genuine gold and silver.

Ear findings include French ear wires, ear clips, and ear posts. Ear clips or posts can be glued to the back of the earring or to a bead. Ear wires usually come with a loop in order to hang an intended finding.

Niobium is a finish that is often used to enhance the look of a pair of earrings and can be found in a variety of bright colors.



## button cover blanks

Button cover blanks are made from base metal and can be found in a brass- or silver-colored finish. The size is usually about 3/4" in diameter, and will accommodate buttons up to a slightly larger size.



# findings & components ...

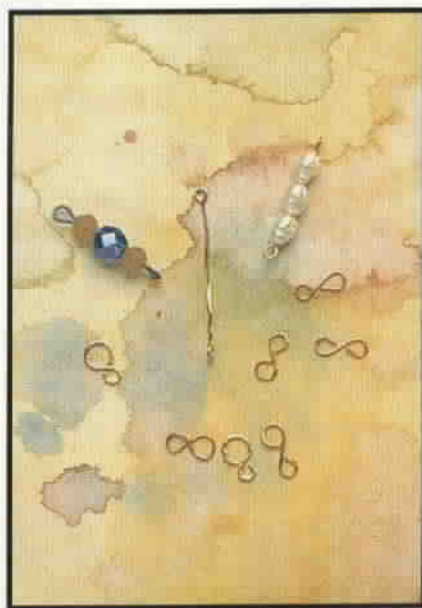


## headpins & eyepins

Headpins and eyepins come in a variety of gauges, finishes, and lengths.

Headpins look much like nails with one flat end. This flat end keeps beads from falling off the pin.

Eyepins are used in the same manner as headpins, but they have a loop instead of a flat end. Eyepins are often used to make figure-eight connectors.



## figure-eight & beaded connectors

Figure-eight connectors are small links in the shape of the number "8" which can be made from an eyepin or from metal wire.

Beaded connectors are extended figure-eight connectors that have beads in between the loops on the ends. Beaded connectors can also be made from headpins.



## clasps

Clasps can be very ornate or very simple and they can act as part of the design. They come in a variety of finishes and shapes, but they must be coordinated with the beadwork.

It is recommended that barrel clasps not be used when assembling bracelets — they must be closed using both hands!



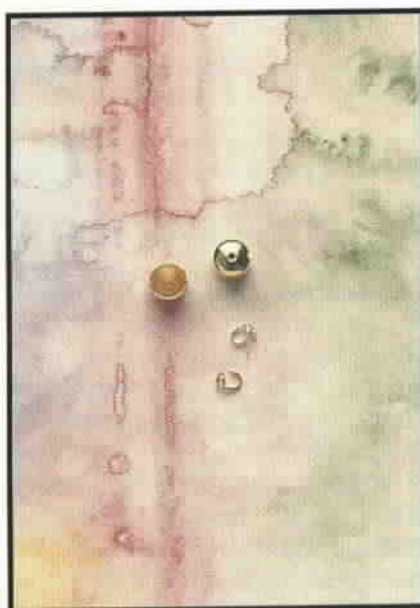
## rings

Rings are used to join components, such as clasps or strung beads. They are available in a wide range of sizes and finishes.

Jump rings have a gap in the circle and separate easily with pliers.

Split rings are tiny key holders — the ring is doubled onto itself for better surety.

Unless crimps are used, rings are generally used when attaching clasps.



## end caps & end cups

End caps can be found in cylindrical and conical shapes and in a variety of metal finishes. They are used to create a finished look on the ends of multi-strand necklaces, bracelets, and earrings.

End cups hold the knot of beading thread and are then attached to the clasp and jump ring on necklaces and bracelets. They come in silver-tone and gold-tone finishes.



## crimps

Crimps are flattened over wire or leather with the use of pliers to secure a strand of beads to a clasp or other finding. It is important that the crimp being used is the proper size for the material being secured.

When possible, coordinate the finish of the crimp with the finish of the clasp.



# general instructions ...

## adding a new length of thread

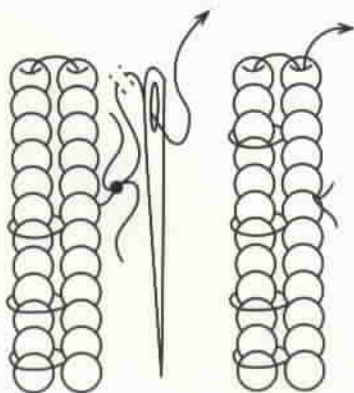
When about three inches of thread remains unbeaded on the needle, it is time to add a new thread.

Remove the needle from the old thread and cut a new 30" length. Thread the needle so that a 5" tail remains. A longer thread tends to tangle, and a shorter thread necessitates frequent rethreadings.

Tie a square knot so that the knot lands about 1" from where the old thread emerges from the beadwork. Refer to the diagrams below.

Place a tiny dot of glue on the knot. Wipe off any excess glue, but the glue need not be dry before proceeding.

Continue beading as if one continuous thread were being used. Let the thread ends protrude from the work until the new thread is well established within the weave. Refer to the diagrams below. Pull gently on the ends and clip them close so that they disappear into the weave. It might be necessary to use a smaller needle until the area of the knot has been passed.

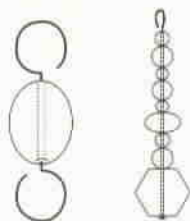


## assembling beaded connectors

A beaded connector is an extended figure-eight connector with a bead(s) added in the middle. It can also be referred to when threading a bead(s) onto a headpin.

When starting with an eyepin, trim it to 3/8" beyond the last bead. Using round-nose pliers, form a second loop in the opposite direction as shown in the diagram below. Many eyepins can be beaded and joined together to form a necklace or bracelet. When working with metal wire, form the first loop, trim to 3/8", and form the second loop. Any wire used to make a connector should be substantial enough to retain the shape of the loops. If the wire can easily be shaped, it is probably not strong enough for use as a jewelry connector.

When starting with a headpin, simply thread on the beads and cut the headpin with wirecutters so there is 1/4" to 3/8" excess. Using round-nose pliers, form a loop in the top of the headpin as shown in the diagram below, then close it around the intended finding. Headpins are the most commonly used finding when assembling earrings. A headpin with beads can be attached to an eyepin and will dangle with a nice movement.



## attaching clasps

Clasps have loops by which they may be attached. Depending on the type of material used for stringing, they may be attached to end caps or joined to the strand by crimping.

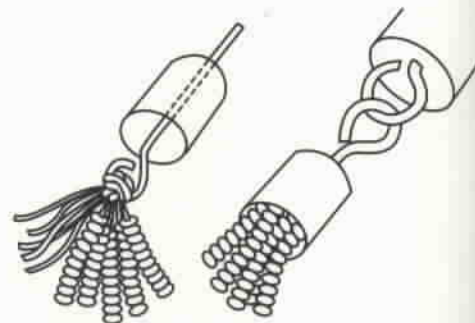
End caps are sometimes used to join multiple strands to a clasp. Some clasps have multiple loops and are designed for a specific number of strands, in which case you should attach the strand directly to the clasp loops using end caps or crimps to secure the fiber.

## attaching end caps

Cover a final knot, holding several strands together, with cylindrical or conical end caps.

Open the loop on an eyepin, and insert it through the hole in the end cap. Close the loop around the knot. Pull the knot into the cap, then trim the excess eyepin to 3/8" and form another loop, which should be attached to your clasp.

Refer to the diagrams below.



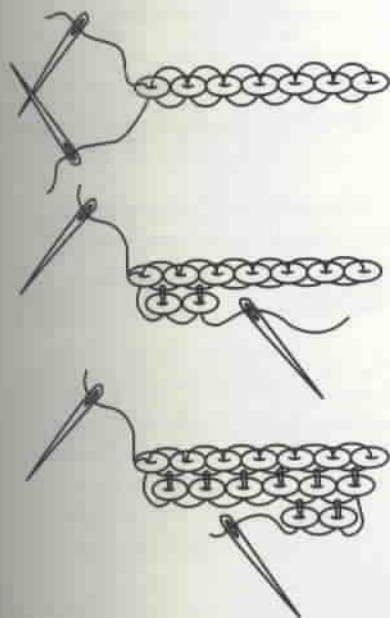
## brick-stitching

Brick-stitch is a diagonal weaving technique in which the beads lay against one another like alternating bricks. All work progresses outward from a central foundation row. Each new row is looped into the previous row one bead at a time. The resulting weave is strong and flexible, and can be used for many different purposes.

The foundation row is worked with two needles. Cut a length of thread about 24" long, and thread each end onto a needle. Center the first bead of the foundation row between the two needles, then form the foundation row. Refer to the first diagram below.

Thereafter, you will work with one needle at a time. It is convenient to remove the needle from the thread end not currently in use, as it minimizes the tangling of the two threads. Refer to the diagrams below.

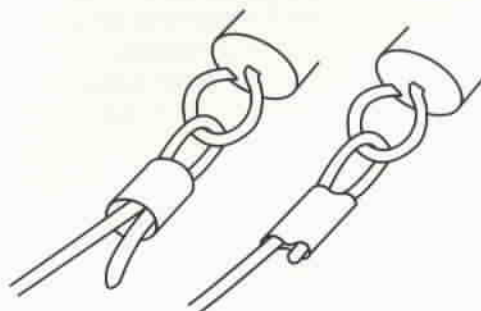
For rethreadings, refer to "adding a new length of thread" on page 16.



## crimping

Secure tigertail or nylon to a jump ring or clasp, using a crimp which is squeezed tightly with pliers over the trimmed end to form a strong loop.

Refer to the diagrams below.



## embellishing simple objects

Many simple pieces of jewelry can be dramatized with the simple addition of drops or hangers.

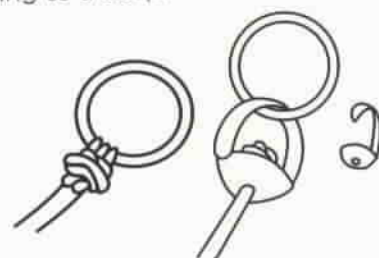
When planning to embellish jewelry, choose jewelry pieces that have openings suitable for inserting loops.

To make sure the drops or hangers move freely, make the loops a bit larger. When trimming the headpins, leave an excess of 1/2" instead of the usual 3/8".

## finishing strands

The diagrams below show two methods used for finishing strands of beads that have been strung on sewing thread or beading cord.

Finish the knotted strands with one large knot — knotted over itself until it is of substantial size. With matching sewing thread, sew the knot to an attractive clasp (ring shown) or knot nylon thread into an end cup, then attach it with a jump ring to a clasp.



## fusing fabric

To fuse fabric to beadwork, a thick white towel, completed beadwork, fusible webbing, fabric, a sheet of white paper, and an iron are needed.

Layer and center the components in the following manner, starting at the bottom: the towel, the beadwork face down, the fusible webbing with paper removed, the fabric right side up, and the sheet of white paper.

Press the iron down flat for five seconds. Shift the iron and press for two more seconds to eliminate any steam holes. Allow the piece to cool completely. With nail scissors, trim the excess from around the beadwork. Run a thin line of diluted white glue around the entire trimmed edge to secure.



# needle-weaving

The work in needle-weaving always proceeds in the direction of the beadworker's dominant hand.

To begin, make a "stopper bead," which keeps the design pattern beads from slipping off the needle. Refer to the diagrams below. Cut a length of thread about 30 inches long and thread a needle so that a 5" tail remains.

Slip one bead over the needle and position it about 3 inches from the long end of the thread. Loop the thread back through the bead and pull it tightly. Secure the stopper bead to a flat or slightly curved surface to stabilize the thread. Remove the stopper bead after the first few rows.

Thread the beads of row 1 from top to bottom. Refer to the diagrams below. Skip the last bead threaded, inserting the needle back through all the beads on the thread. The needle should emerge from the top bead of row 1.

Thread the beads of row 2, again reading from top to bottom. Refer to the diagrams below.

Insert the needle into the loop

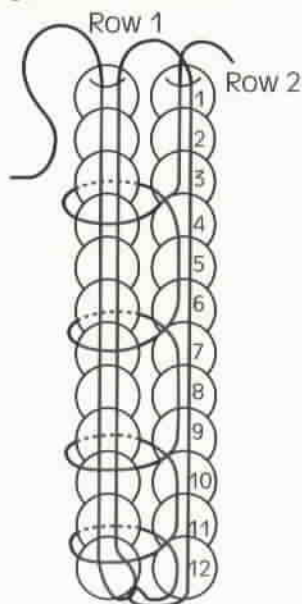
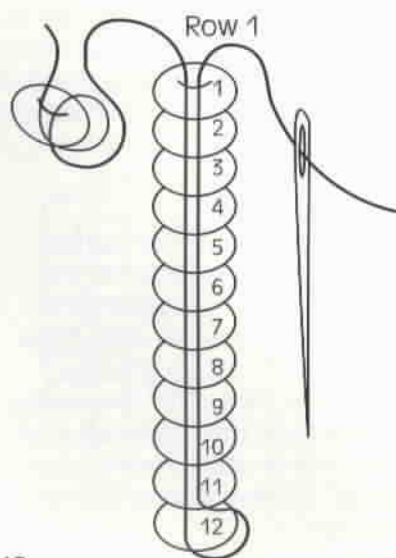
exposed at the bottom of row 1. Pull the thread gently until the whole second row is taut, but not tight. It should rest against the first row without much puckering.

Insert the needle into the last bead of row 2, and bring the thread out until it is taut, but not tight. Loop the thread around row 1 so that it nestles in the space between beads 12 and 11 of row 2, bringing the needle out in the space between beads 10 and 9 on row 2. Again, the thread should be taut, but not tight.

Loop the thread around row 1 so that it nestles in the space between beads 10 and 9 of row 1. Insert the needle into the next three beads on row 2 — beads 9, 8, and 7 — and bring the needle out in the space between beads 7 and 6 on row 2.

Tighten the thread again, then loop it around the first row so that it nestles in the space between beads 7 and 6 on row 1. Insert the needle into the next three beads on row 2 — beads 6, 5, and 4 — and repeat the looping and inserting process until the thread emerges from bead 1 of row 2. After row 2, the work may no longer need to be stabilized. It gets easier and easier to handle as the weaving grows.

For rethreadings, refer to "adding a new length of thread" on page 16.



# surface beading

Surface beading requires beads to be sewn on individually and may be done on any material through which a beading needle can pass (fabric, soft leather, paper, or card stock). The method used to make the stitch is largely determined by the type of bead being sewn.

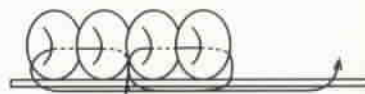
## Seed Beads:

Seed beads can be sewn on singly or in multiples. For tight curves and small areas, single beading is best. For larger areas or lines, two or more beads can be sewn on at one time.

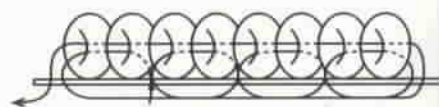
The diagram below shows two excellent methods for sewing on a single seed bead.



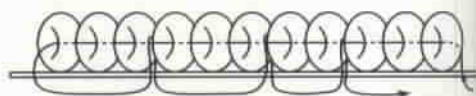
The diagram below shows how to sew on two seed beads at one time.



The diagram below shows how to backtrack a line of seed beads to stabilize them.



The diagram below shows a long row of seed beads being held in place by couching stitches.

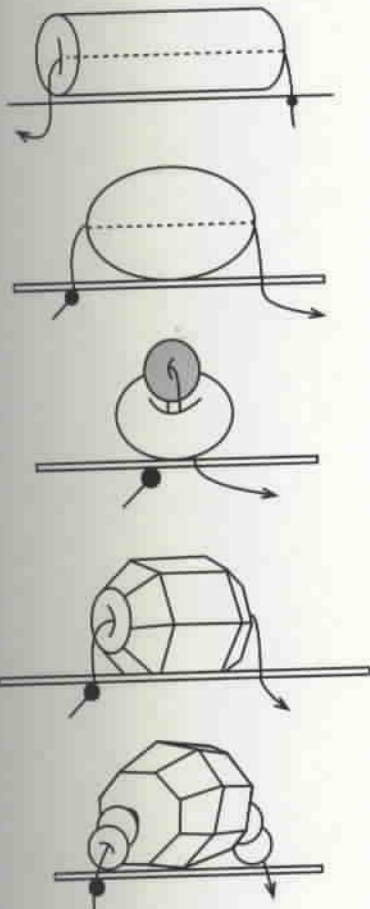


### Odd-Shaped Beads:

The method used to sew on these beads is largely determined by the shape of the bead.

Bugle beads, pearls, round beads, flat beads, and other odd-shaped beads can be sewn on using some of the techniques diagrammed below.

Note that in some cases the larger bead is anchored to the surface using a seed bead.



### working with leather cord

Using leather cord as a foundation for the piece of jewelry makes the project extremely simple. The most important thing to keep in mind is that the beads chosen must have a large enough

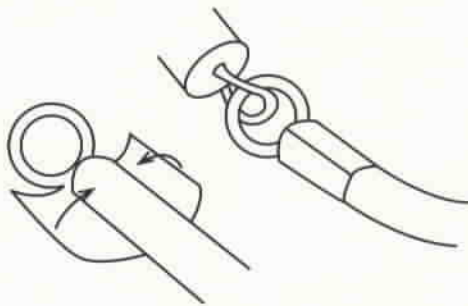
hole to accommodate the bulkiness of the leather cord.

Wood, bone, and metal beads tend to have larger holes than glass beads, and beads can always be made from polymer clay with customized holes.

Cut the leather cord in the length needed. Then, simply thread the desired beads onto the cord and crimp on both trimmed ends.

Open the loops on the clasp, and close them around the crimp loops.

If necessary, refer to the diagrams below.



### working with polymer clay

#### Working with clay:

Work the clay in your hands until it is soft and pliable. Form the softened clay into desired shapes. A rolling pin can be used to flatten the clay, or it can be run through the flattening wheels of a pasta machine. If the pasta machine does not create the correct thickness, combine two or more layers together. The thickness of the clay should be at least 1/8" for strength and stability. Do not use a pasta machine which may later be used to make edible pasta!

Form a U-shaped piece with the headpin scrap, and insert it into the top of the shape — be sure to leave enough space to slip the hanging cord or ribbon through.

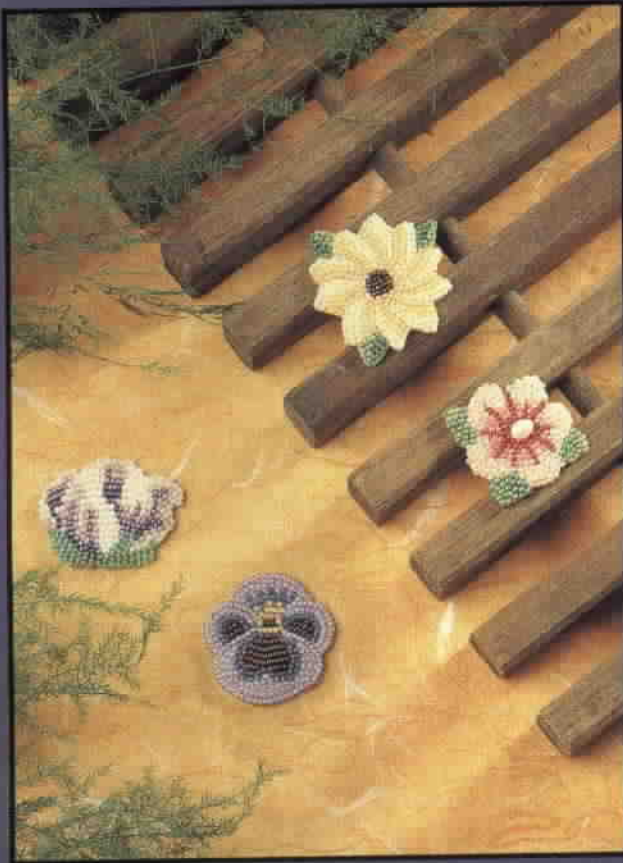
Bake on a clean cookie sheet covered with aluminum foil at 200° F for 20 minutes. Allow to cool before handling.

If desired, coat the shape with varnish or clear nail polish.

#### Pressing beads into clay:

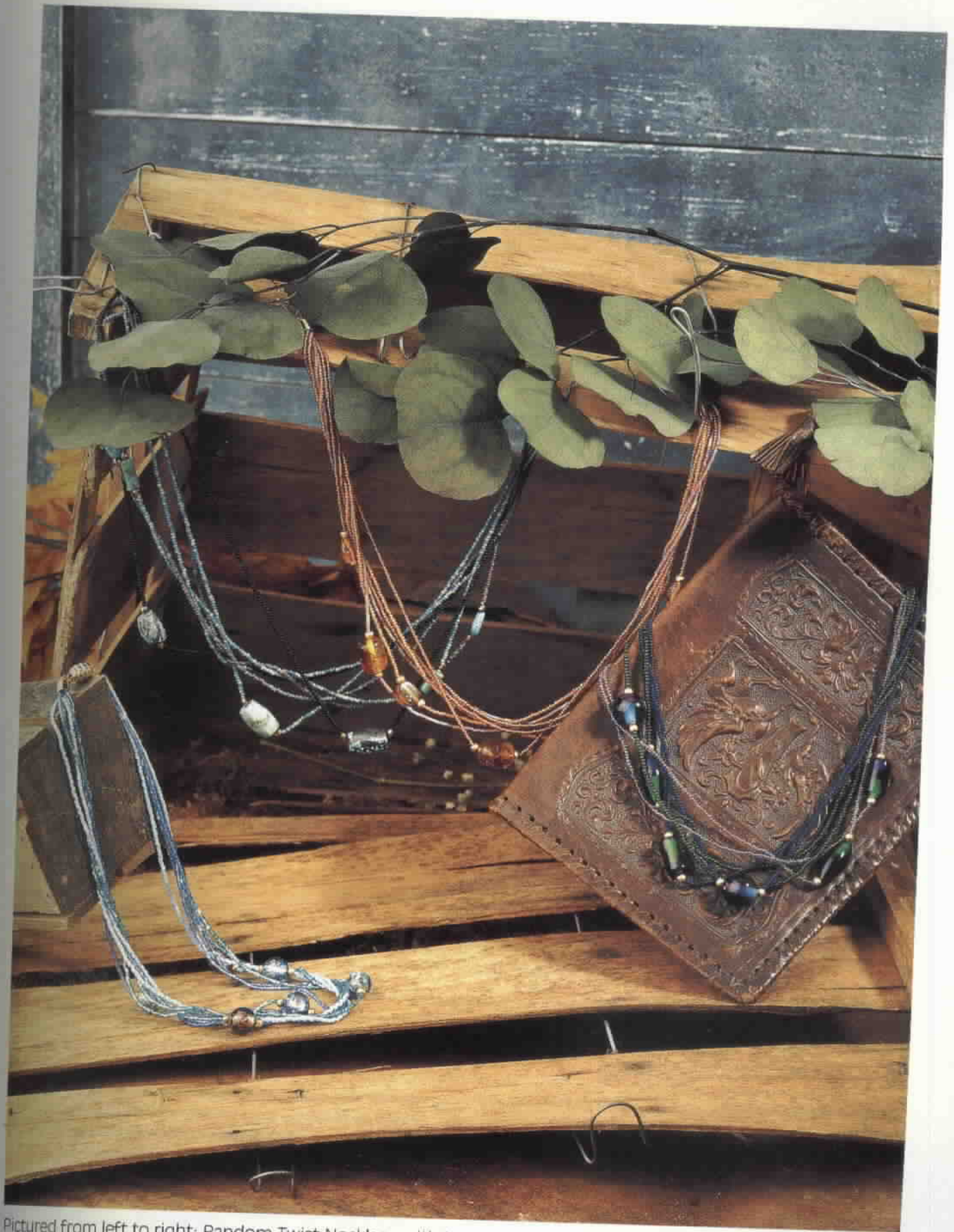
Lay the seed beads out on a flat surface in a tight layer with the bead holes up or down. Make the desired shape from the polymer clay. Roll the clay shape in the beads, and press the beads tightly into the surface of the clay. Repeat until the entire surface is covered with beads, filling in with individual beads as needed to cover the entire surface. Do not press the beads too deep into the clay or they will disappear.





# 4 chapter one jewelry





Pictured from left to right: Random Twist Necklace with Lamp Beads, Random Twist Necklace with Turquoise, Random Twist Necklace with Amber, Random Twist Necklace with Large Glass Beads.



## random twist necklaces

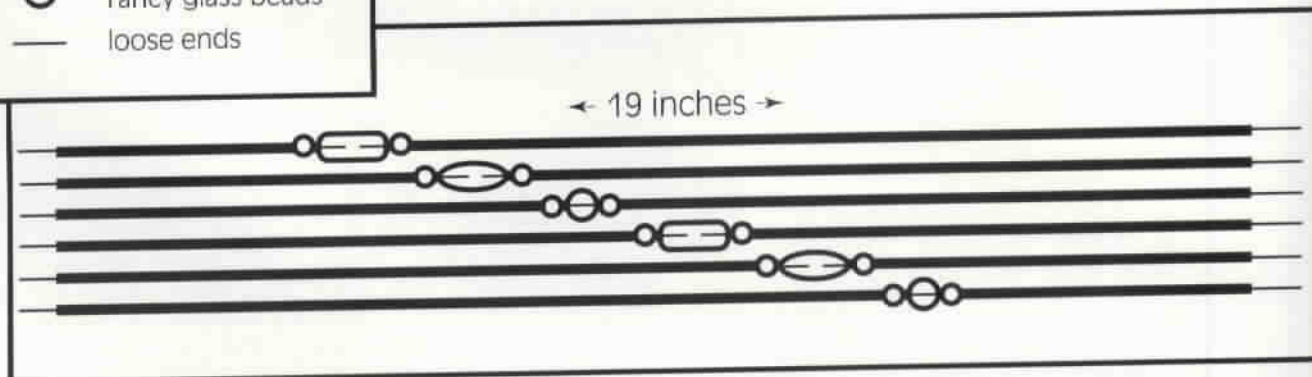
### Beading:

These necklaces are all multi-strand twists with fancy beads placed randomly on each length. The minimum number of strands for a good result is probably six, but as many as the end cap will accommodate can be used. Try to be conscious of the weight of the necklace when choosing the fancy beads. If they are extremely large, it might be a good idea to use plastic or hollow metal beads instead of solid glass beads.

Below is an illustration of the type of pattern that works well. The pre-twisted length should be at least 19" for a 16" to 17" twisted necklace.

Tie all the ends together. Attach them to the figure-eight connectors, and cover with the end caps. Attach to the clasp.

If necessary, refer to the photograph.



## ... with turquoise

### Materials:

Seven turquoise beads  
of assorted shape and size  
Fourteen 4mm bronze crystals  
Enough matte-finish  
11/0 seed beads  
to make seven 19" strands  
using assorted colors  
Two gold-tone end caps  
Two gold-tone  
figure-eight connectors  
One gold-tone spring clasp  
One gold-tone split ring  
Lightweight nylon bead cord,  
size 0

## ... with amber

### Materials:

Seven amber beads  
of assorted shape and size  
Fourteen gold 6/0 seed beads  
Enough #2 bugle beads  
to make two 19" strands  
using assorted colors  
Enough 11/0 seed beads  
to make five 19" strands  
using assorted colors  
Two gold-tone end caps  
Two gold-tone  
figure-eight connectors  
One gold-tone spring clasp  
One gold-tone split ring  
Lightweight nylon bead cord,  
size 0

## ... with large glass beads

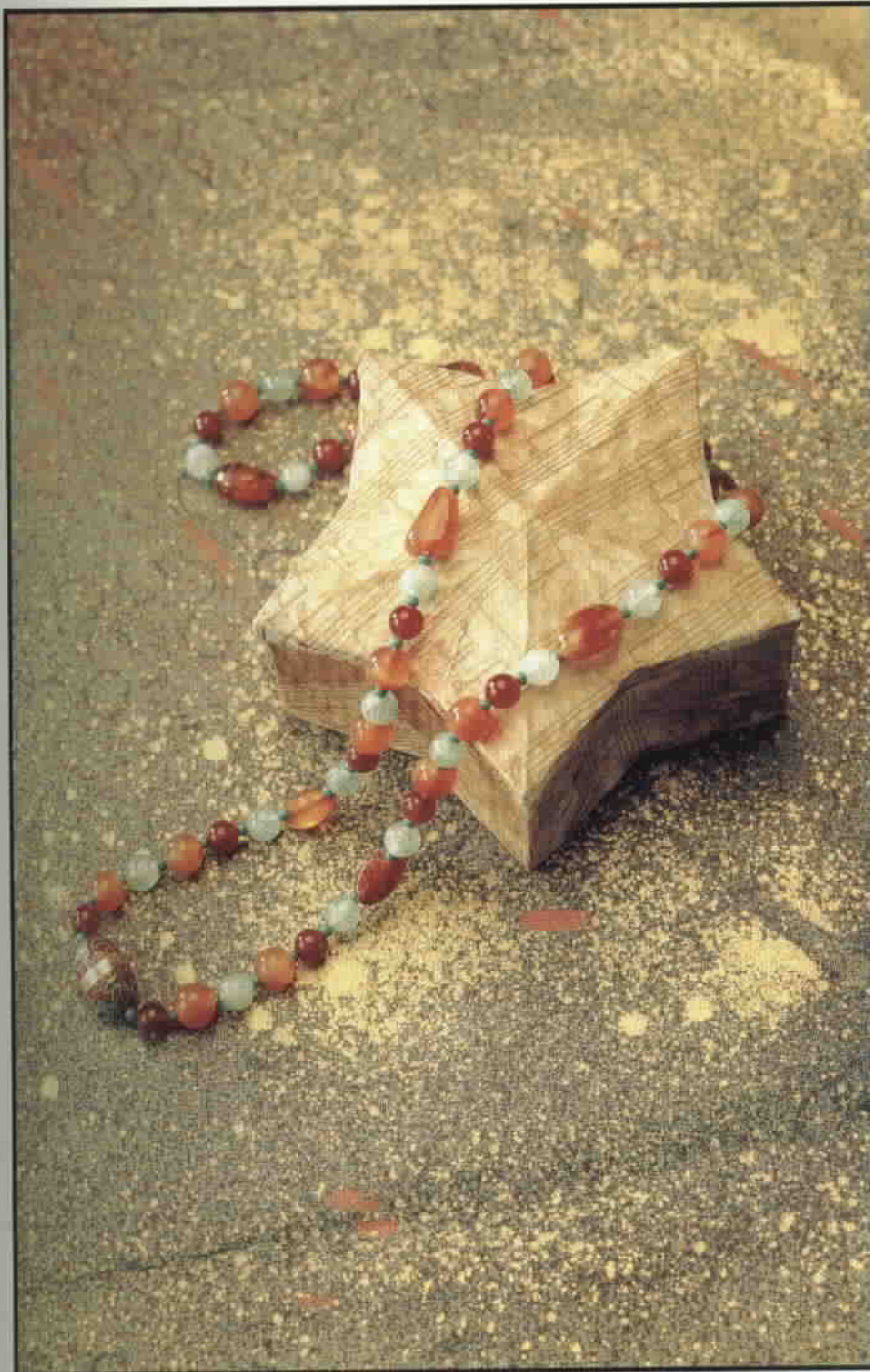
### Materials:

Six large glass beads of  
assorted shapes,  
15 to 25mm  
Twelve gold 6/0 seed beads  
Enough 11/0 seed beads  
to make six 19" strands  
using assorted colors  
Two gold-tone end caps  
Two gold-tone  
figure-eight connectors  
One gold-tone beehive clasp  
Lightweight nylon bead cord,  
size 0

## ... with lamp beads

### Materials:

Six lamp beads of assorted colors  
Twelve gold 6/0 seed beads  
Enough 9/0 three-cut beads  
to make six 19" strands  
using assorted colors  
Two gold-tone end caps  
Two gold-tone  
figure-eight connectors  
One gold-tone beehive clasp  
Lightweight nylon bead cord,  
size 0



## amber & cloisonne necklace

### Materials:

Eight amber beads, approximately 7x11mm  
 Seventy medium green 11/0 seed beads  
 Twenty-five 8mm aventurine beads  
 Eighteen 8mm dark carnelian beads  
 Eighteen 10mm light carnelian beads  
 One two-sided cloisonne clasp  
 Fine nylon beading thread, size 0 or finer  
 Jewelry glue

### Beading:

Using a tiny beading needle, string the beads in the pattern shown in the diagram below. Start and end with the outer aventurine bead. Insert the needle into one end of the clasp, and slide one bead over it. Insert the needle back out through the clasp hole to anchor the beads to the clasp.

Run the needle back through about two-thirds of the beads, and let the thread hang from the necklace. Thread the loose end of the nylon beading thread on the other side of the necklace, and repeat the above operation with the other side of the clasp. Run the needle back through until the two thread ends meet.

Tie the two thread ends together in a square knot, making sure to take up any slack in the necklace before doing so. Apply a small dab of glue to the knot, then bury it and the thread ends inside the adjacent beads.

If necessary, refer to the photograph.

amber & cloisonne necklace diagram







Pictured from left to right: Turquoise Tube Necklace, Turquoise Drum Necklace, Lucky Elephant Necklace.

## turquoise tube necklace

### Materials:

Fifteen 6x14mm  
turquoise tube beads  
Thirty 6mm frosted  
amethyst beads  
Thirty metallic blue  
11/0 seed beads  
Thirty inches of  
blue niobium wire  
One silver-tone barrel clasp

### Beading:

Cut the niobium wire into fifteen 2-inch lengths. Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble 15 links. Form a loop on one end of each niobium wire, and thread on the beads in the following order: one 11/0 seed bead, one 6mm bead, one turquoise tube, one 6mm bead, one 11/0 seed bead. Trim to 3/8" excess, then form a new loop from the trimmed ends.

Join the loops together to form the necklace. Following the directions for attaching clasps found in the General Instructions on page 16, attach one side of the barrel clasp to each end.

If necessary, refer to the photograph.

# lucky elephant necklace

## Materials:

One 2" cloisonne elephant  
One 3x10mm  
turquoise tube  
One 12x18mm  
turquoise barrel bead  
One 8x10mm  
cloisonne bead  
One 4mm blue  
round glass bead  
Two gold-tone end caps  
One gold-tone spring clasp  
One gold-tone split ring  
One gold-tone headpin  
Three gold-tone eyepins  
Twenty-four inches of  
5mm thick woven cord  
Jewelry glue

## Beading:

Sew the eyepins to the ends of the woven cord, and form the loops with the trimmed eyepins. Following the directions for attaching clasps found in the General Instructions on page 16, attach the eyepins to the spring clasp. Fill the end caps with glue, and glue them to the woven cord. Thread the elephant onto the remaining eyepin, and form a loop of adequate size to reach around the woven cord, trimming the eyepin first if needed.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the beaded connector in the following order from bottom to top: 4mm round glass bead, cloisonne bead, turquoise barrel bead, turquoise tube. Add the drop below the elephant.

If necessary, refer to the photograph.

# turquoise drum necklace

## Materials:

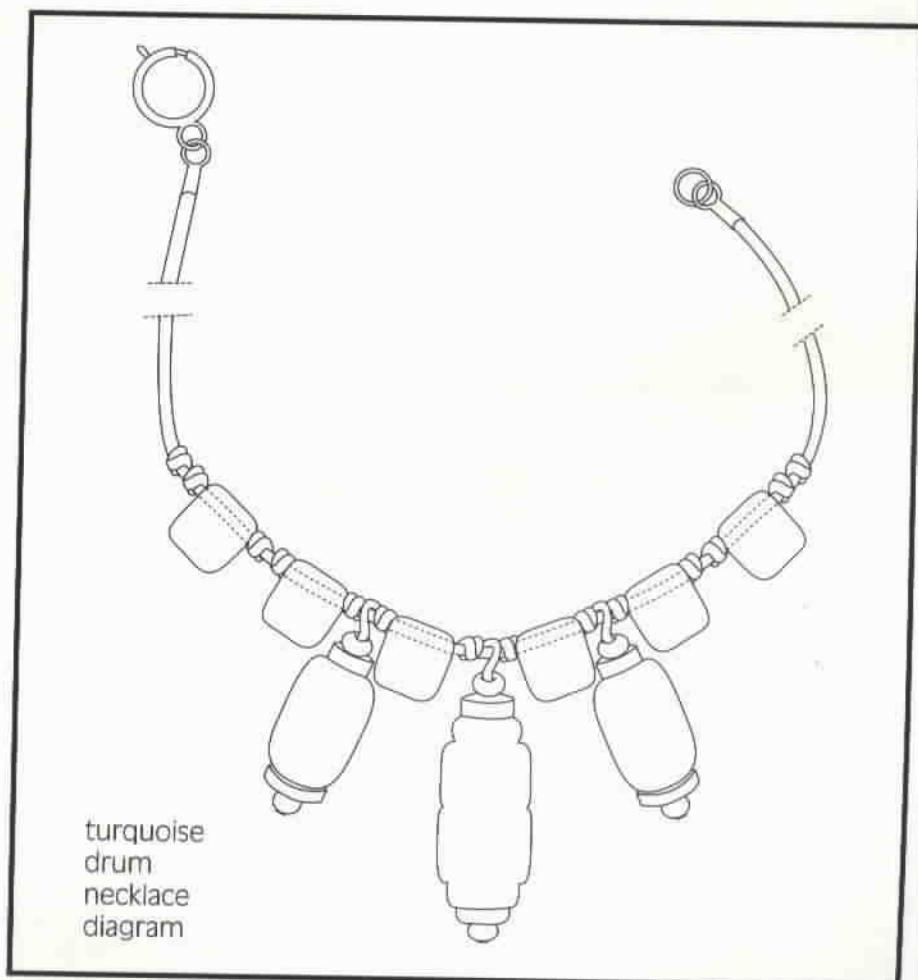
One 13x25mm carved  
turquoise barrel bead  
Two 6mm copol rondelles  
Two 14x20mm amber beads  
Four 8mm  
turquoise rondelles  
Six 15mm square  
frosted plastic beads  
Six metallic gold  
6/0 seed beads  
Three gold-tone headpins  
Two gold-tone leather crimps  
One gold-tone spring clasp  
One gold-tone split ring  
Thirty inches of metallic  
green narrow leather cord

## Beading:

Follow the diagram to assemble the necklace. First, thread on the square plastic beads and tie the knots, tightening them so that they will not loosen. Leave adequate space between the knots to allow the headpins to hang freely.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the three headpins and trim to 1/2" beyond the last bead.

Following the directions for working with leather cord found in the General Instructions on page 19, attach the crimps to the leather, then attach the clasp and loop to the crimps. Form a loop in the excess using round-nose pliers and close the loop around the leather.







Pictured from left to right: Pastel Crystal Necklace, Bronze & Iris Crystal Necklace, Crystal Swirl Necklace.

## pastel crystal necklace

### Materials:

Nineteen 10mm aqua crystals  
Thirty-eight 4mm green crystals  
Seventy-six lavender color-lined  
11/0 seed beads  
Thirty-four inches of  
green niobium wire  
One silver-tone clasp

### Beading:

Cut the niobium wire into nineteen equal lengths. Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble 19 links. Form a loop on one end of each wire, and thread on the beads in the following order: one 11/0 seed bead, one 4mm crystal, one 11/0 seed bead, one 10mm crystal, one 11/0 seed bead, one 4mm crystal, one 11/0 seed bead. Trim to 3/8" excess, then form a new loop from the trimmed ends.

Join the loops together to form the necklace. Following the directions for attaching clasps found in the General Instructions on page 16, attach one side of the clasp to each end.

If necessary, refer to the photograph.

## bronze & iris crystal necklace

### Materials:

Fourteen 8mm bronze crystals  
 Twenty-eight gold 6/0 seed beads  
 Twenty-eight 5x7mm purple iris teardrops  
 Twenty-eight gold 11/0 seed beads  
 Twenty-eight inches of purple niobium wire  
 One gold-tone barrel clasp

### Beading:

Cut the niobium wire into 14 equal lengths. Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble 14 links. Form a loop on one end of each wire, and thread on the beads in the following order: one 11/0 seed bead, one teardrop, one 6/0 seed bead, one 8mm crystal, one 6/0 seed bead, one teardrop, one 11/0 seed bead. Trim to 3/8" excess, then form a new loop from the trimmed ends.

Join the loops together to form the necklace. Following the directions for attaching clasps found in the General Instructions on page 16, attach one side of the barrel clasp to each end.

If necessary, refer to the photograph.

## crystal swirl necklace

### Materials:

Nine 10mm color-swirled crystals  
 Sixteen 6mm color-swirled crystals  
 Six 8mm color-swirled balls  
 Sixty-two crystal AB 6/0 seed beads  
 Thirty-two crystal AB 11/0 seed beads  
 One gold-tone spring clasp  
 One gold-tone bead end cup  
 Two gold-tone bead end cups  
 Nylon beading thread

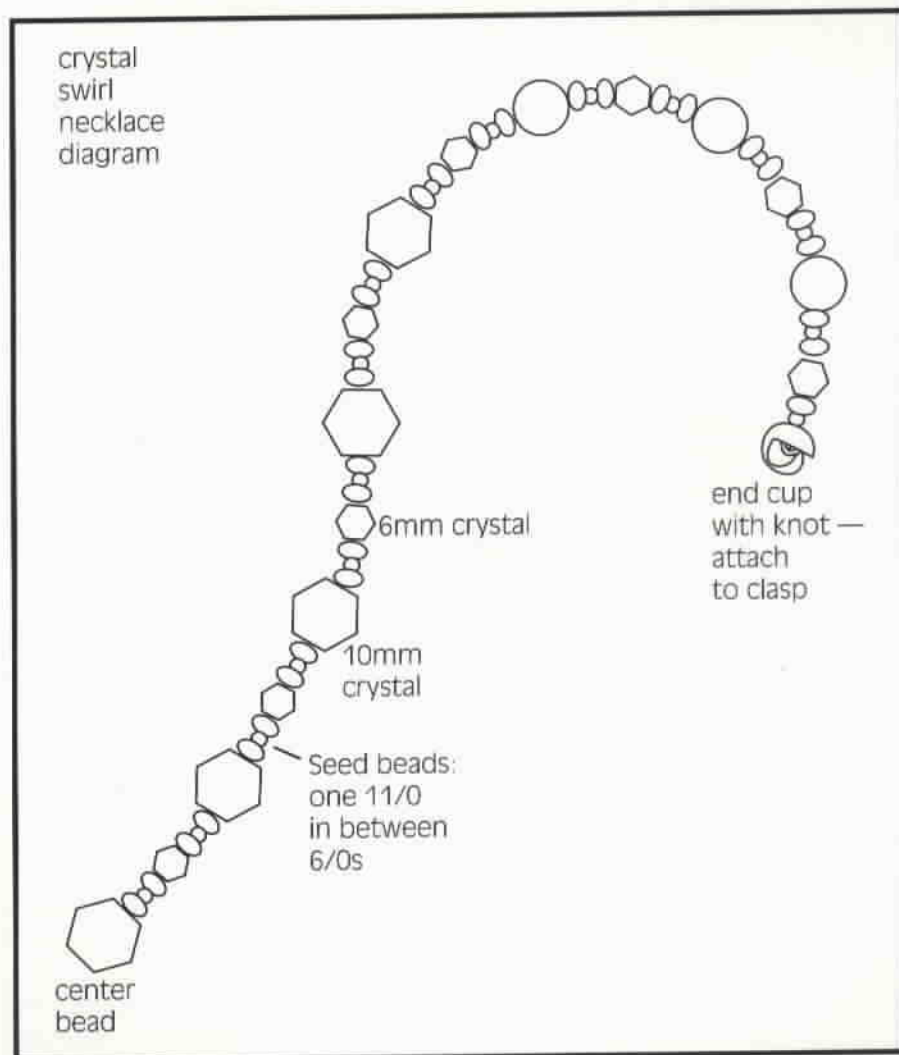
### Beading:

Beads of similar size can be used to create this necklace. Instead of swirled crystals, try iris crystals or aurora borealis finish crystals.

Once beads have been selected, assemble the necklace by stringing the beads following the diagram below. The diagram represents half of the necklace, starting at the center bead. Repeat the pattern on the other side.

Following the directions for attaching clasps found in the General Instructions on page 16, attach the clasp.

If necessary, refer to the photograph.







## chevron necklace

### Materials:

370 green iris 6/0 seed beads  
 Forty metallic silver 6/0 seed beads  
 125 matte turquoise rainbow 6/0 seed beads  
 550 metallic silver 11/0 seed beads  
 Thirty small turquoise chips  
 One gold-tone hook finding  
 Forty-eight inches of nylon beading thread, size 0  
 Fine beading needle or #10 quilting needle  
 Jewelry glue

### Beading:

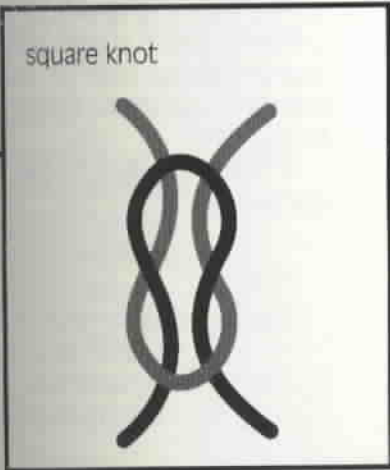
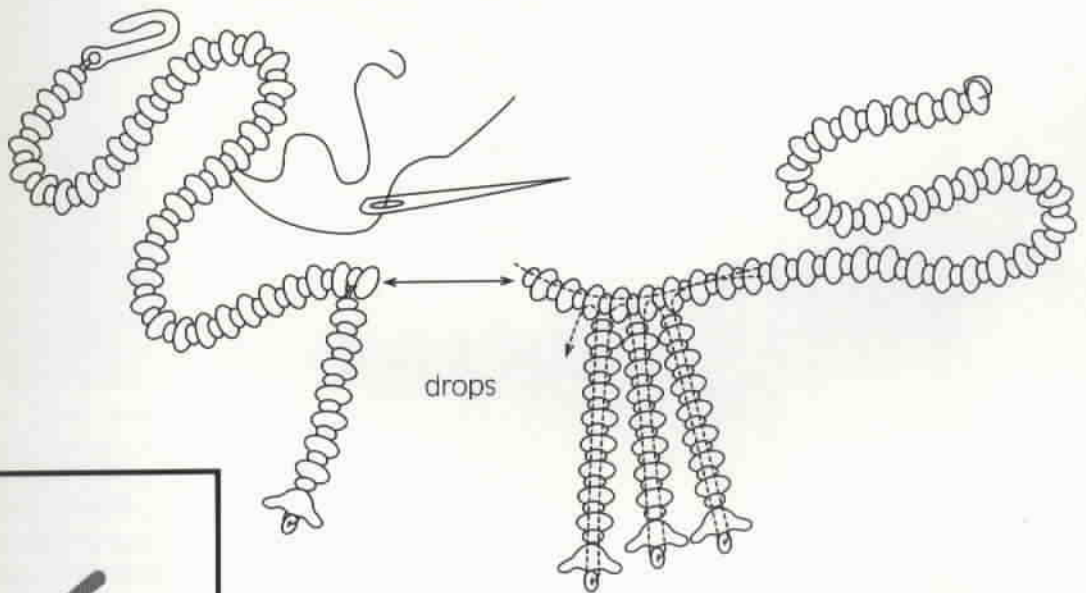
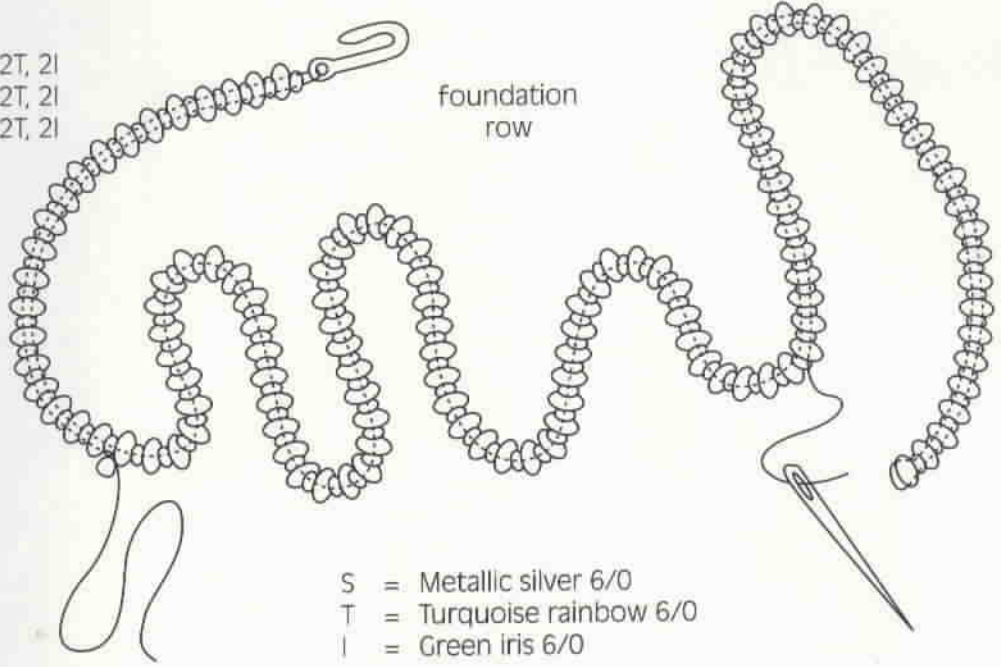
Assemble the foundation row. Thread the needle with the nylon beading thread. Slide one metallic silver 11/0 seed bead onto the thread; leave about 4 inches of excess, then loop back into the bead. Tighten this thread; it will be buried in the necklace later. Alternate green iris 6/0s and metallic silver 11/0s until there are 17 green iris 6/0s, then add one more metallic silver 11/0 and the hook finding. Run the needle back through all the beads on the thread, taking up the slack as you progress. Begin adding green iris and metallic silver beads, alternating the pattern as previously done, until there are a total of 104 green iris beads on the thread. Insert the needle back into the last metallic silver 11/0, then run it through the beads until the needle emerges from the 37th green iris 6/0. See the diagram on page 29 for details of the foundation row.

Add the drops as shown in the diagram on page 29, and make 30 drops. Start each drop with one metallic silver 11/0, then add the 6/0 beads in the order given, alternating with metallic silver 11/0. Refer to the diagram. End with one turquoise chip and one metallic silver 11/0. Run the thread back through all the beads on the drop, and skip to the next 11/0 on the foundation row. Run the thread through the next 6/0 on the foundation row in preparation for beginning the next drop.

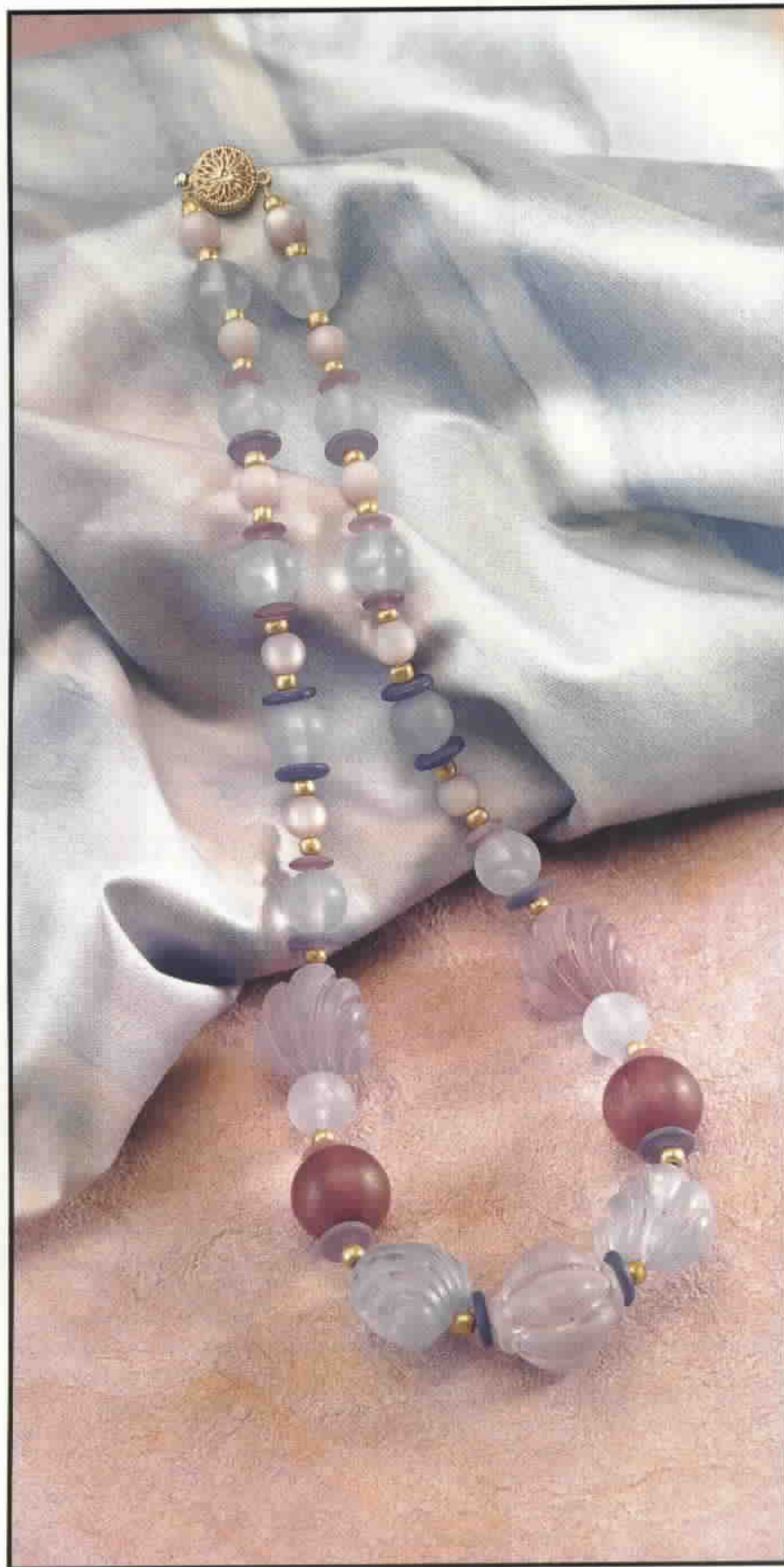
Finish the thread by running it through the foundation row until it meets the original 4" tail. Tie a square knot, and dab a small amount of glue on the knot. Run the thread ends through the foundation until they are secure, then clip close.

If necessary, refer to the photograph.

- 1 & 2: 7I
- 3 & 4: 1I, 5T, 2I
- 5 & 6: 1I, 2T, 2I, 2T, 2I
- 7 & 8: 1I, 2T, 3I, 2T, 2I
- 9 & 10: 1I, 2T, 4I, 2T, 2I
- 11 & 12: 1I, 2T, 2I, 1S, 2I, 2T, 2I
- 13 & 14: 1I, 2T, 2I, 2S, 2I, 2T, 2I
- 15 & 16: 1I, 2T, 2I, 3S, 2I, 2T, 2I
- 17 & 18: Repeat 13 & 14
- 19 & 20: Repeat 11 & 12
- 21 & 22: Repeat 9 & 10
- 23 & 24: Repeat 7 & 8
- 25 & 26: Repeat 5 & 6
- 27 & 28: Repeat 3 & 4
- 29 & 30: Repeat 1 & 2







## lavender matte necklace

### Materials:

An assortment of similar beads,  
roughly graduated in size;  
enough to make an  
18" necklace

Spacer beads

Twenty-four inches of 25 lb.  
test nylon fishing line

Two gold-tone crimps

One gold-tone clasp  
with eyelets

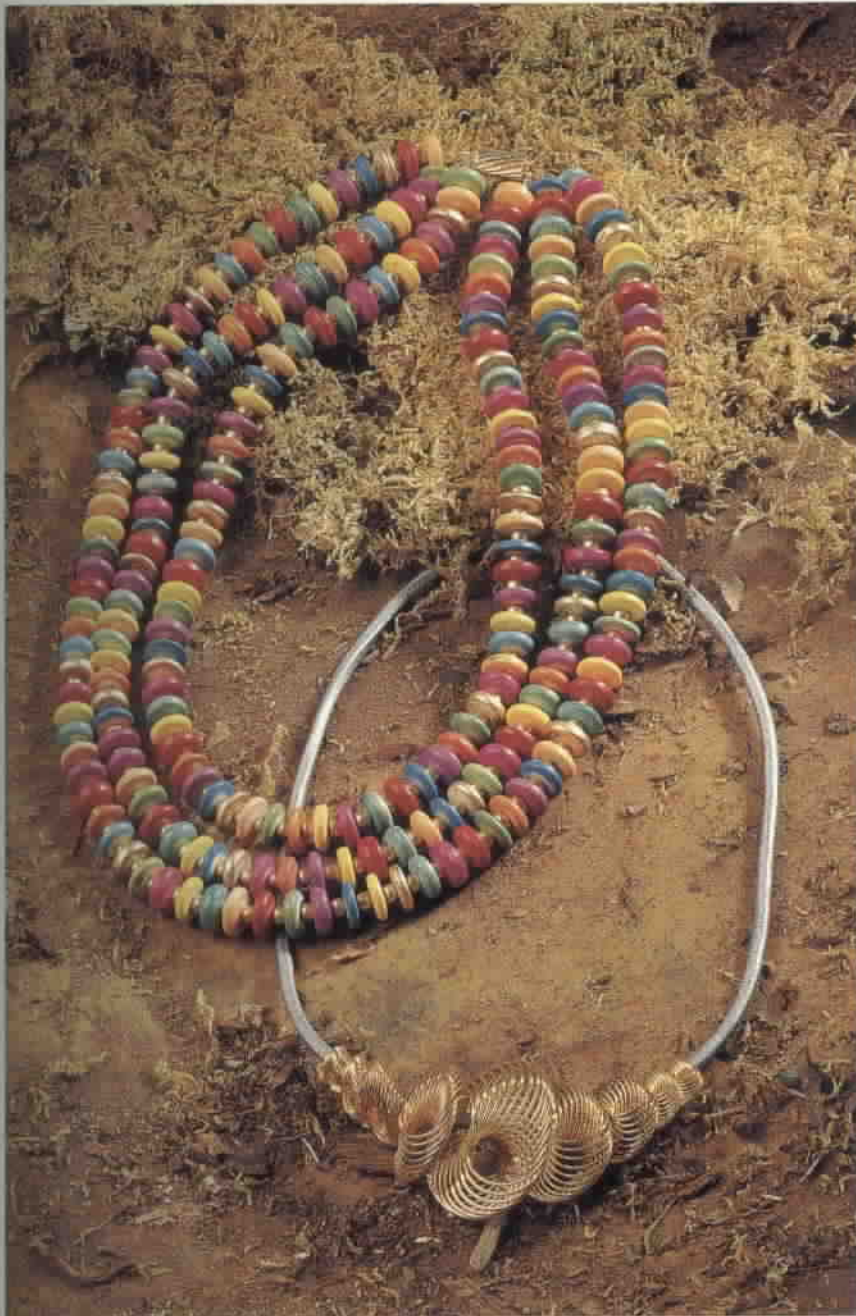
### Beading:

This type of necklace some-  
times takes more time to plan  
than to make. This is a good  
example of using a "bead theme"  
in a graduated necklace. The  
theory behind the design is to  
select an assortment of beads  
with a common theme —  
either texture, shape, material,  
or finish. Then, they are com-  
bined in a pleasing manner, with  
the largest bead at the center  
and the smaller beads graduating  
out from the center in an identi-  
cal pattern on both sides.

The pattern of "theme" beads  
can be united using the same  
small spacer throughout, in this  
case, a small metallic gold 6/0  
seed bead. Then, simply string  
the beads onto the fishing line.

Following the directions for  
crimping found in the General  
Instructions on page 17, use  
crimps to attach the fishing line  
to the clasp.

If necessary, refer to the  
photograph.



## coil necklace

### Materials:

One 35mm coil bead  
 Two 25mm coil beads  
 Two 20mm coil beads  
 Two 15mm coil beads  
 Two 10mm coil beads  
 Two gold-tone leather crimps  
 One gold-tone beehive clasp  
 Two gold-tone jump rings  
 Seventeen inches of  
 4mm leather cord

### Beading:

Thread the largest coil on the leather cord and center it. Add the next largest coils, one on each side of the largest, then add the two next largest on either side of that. Repeat until all the coils are grouped in the center of the leather cord.

Following the directions for crimping found in the General Instructions on page 17, attach the leather crimps to the ends of the leather cord.

Following the directions for attaching clasps found in the General Instructions on page 16, attach the clasp to the crimps using jump rings.

If necessary, refer to the photograph.

## triple rainbow necklace

### Materials:

About 275 flat wood disk beads,  
 10 to 12mm diameter,  
 in assorted colors  
 About 275 metallic gold  
 6/0 seed beads  
 One gold-tone triple-hole clasp  
 Three 1-yard pieces of  
 25 lb. test nylon fishing line  
 Six gold-tone crimps

### Beading:

This is a "theme" necklace in which the design idea is carried through all three strands of the necklace. Simply string on an alternating pattern of wood disk beads and 6/0 seed beads, starting and ending with a 6/0 on each strand. Make three lengths: 17", 19", and 21".

Following the directions for crimping found in the General Instructions on page 17, use a crimp bead at each end.

Following the directions for attaching clasps found in the General Instructions on page 16, attach each strand to the clasp, taking care that they do not become twisted together.

If necessary, refer to the photograph.



# beaded strawberry necklace

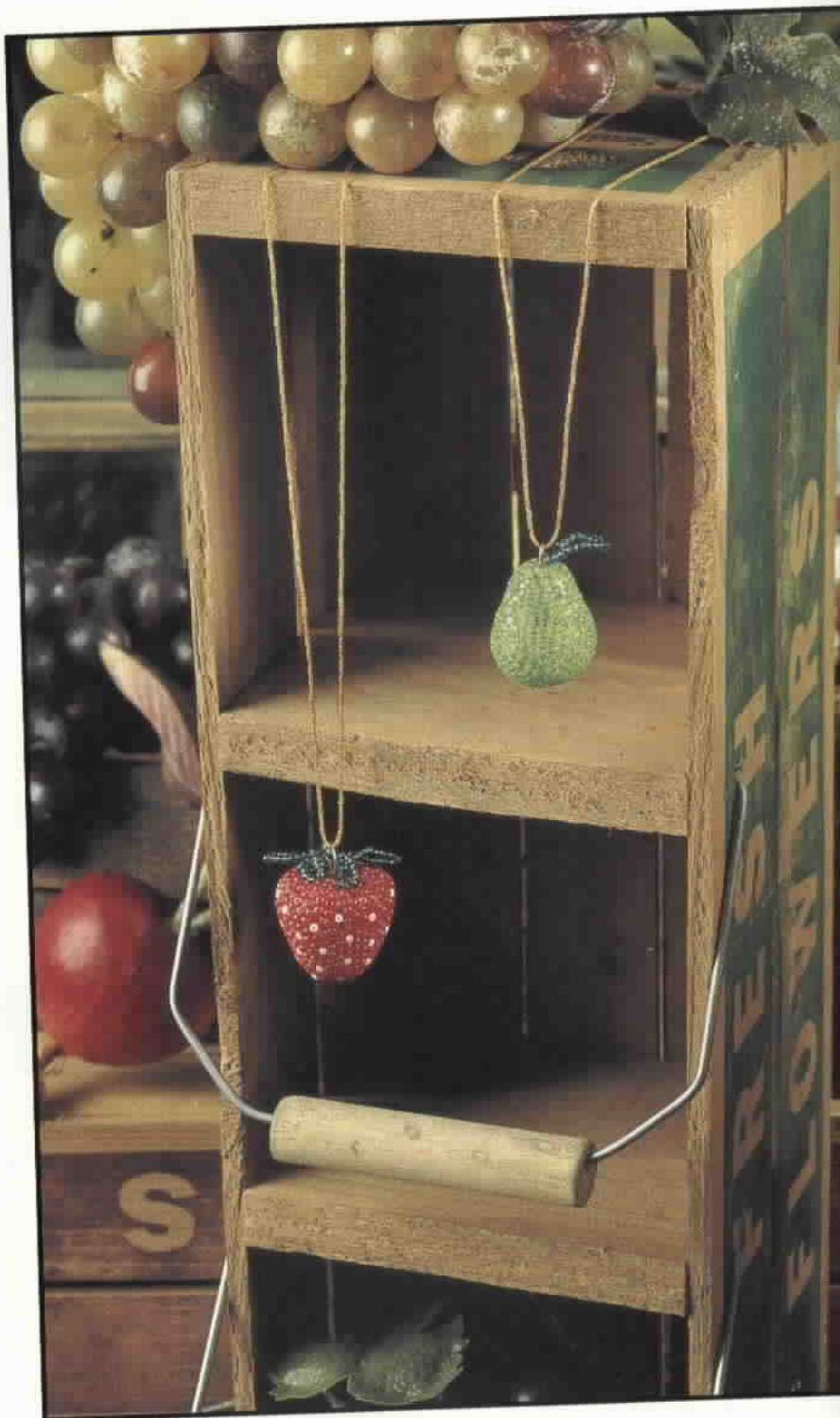
## Materials:

One-inch cube of red polymer clay  
1/2 oz. red luster 11/0 seed beads  
About 50 cream luster 11/0 seed beads  
About 120 dark green silver-lined 11/0 seed beads  
One-inch scrap trimmed from a .028 headpin or eyepin or other wire suitable for a hanging loop  
Eighteen inches of 34-gauge brass wire  
Clear nail polish  
Hanging cord or ribbon

## Beading:

Following the directions for working with polymer clay found in the General Instructions on page 18, form the softened clay into a strawberry about one-inch tall. Lay the red seed beads out on a flat surface in a tight layer with all beads hole up. Roll the strawberry shape in the beads, and press the beads tightly into the surface of the clay. Remove a few red beads, and replace them with cream beads to give the appearance of strawberry seeds. Repeat until the entire surface is covered with beads, filling in with individual beads as needed to cover the entire surface.

Cut the brass wire into five equal sections. Slip 20 dark green seed beads on each wire. Twist the wire ends together to form five individual leaves. Twist all five wires together just past the end of the beads to form a bunch of five leaves. Twist the "stem" until the wire bunch becomes quite stiff and trim to 5/8". Insert the



"stem" into the top of the beaded strawberry until it disappears. Press the sides of the strawberry lightly to ensure the firm attachment of the stem.

Form a U-shaped piece with the headpin scrap and insert it into the top of the strawberry

over the leaves — be sure to leave enough space to slip the hanging cord or ribbon through. Bake according to General Instructions, and allow to cool before handling. Coat the entire strawberry — leaves and handle excluded — with clear nail polish.

## beaded pear necklace

### Materials:

One-inch cube of  
light green polymer clay  
1/2 oz. light green transparent  
rainbow 11/0 seed beads  
About 50 dark green  
silver-lined 11/0 seed beads  
One-inch scrap trimmed  
from a .028 headpin or  
eyepin or other wire  
suitable for a hanging loop  
Six inches of  
34-gauge brass wire  
Clear nail polish  
Hanging cord or ribbon

### Beading:

Following the directions for working with polymer clay found in the General Instructions on page 18, form the softened clay into a pear about one-inch tall. Lay the light green seed beads out on a flat surface in a tight layer with all beads hole up. Roll the pear shape in the beads, and press the beads tightly into the surface of the clay. Repeat until the entire surface is covered with beads, filling in with individual beads as needed to cover the entire surface.

Cut the brass wire into two equal sections. Twist the two wires together. Slip 10 dark green seed beads on each of the two outer wires and eight on each of the two inner wires. Twist the wire ends together just past

the end of the beads to form a beaded leaf. Twist the "stem" until the wire bunch becomes quite stiff and trim to 5/8". Insert the "stem" into the top of the beaded pear until it disappears. Press the sides of the pear lightly to ensure the firm attachment of the stem.

Form a U-shaped piece with the headpin scrap, and insert it into the top of the pear over the leaves — be sure to leave enough space to slip the hanging cord or ribbon through.

Bake according to General Instructions, and allow to cool before handling. Coat the entire pear — leaves and hanger excluded — with clear nail polish.



## blue on blue necklace

### Materials:

Sixty-two 6mm clear blue  
round beads  
Forty 10mm blue tubes  
104 silver 6/0 seed beads  
One silver-tone clasp  
with double eyelets  
Four silver-tone crimps  
25 lb. test nylon fishing line

### Beading:

Assemble two 20" strands — one alternating round beads and silver 6/0 seed beads, the other alternating tubes and silver 6/0 seed beads.

Twist the strands together. Following the directions for crimping found in the General Instructions on page 17, attach the strands to the clasp using the crimps.

If necessary, refer to the photograph.



# porcelain rose necklace

## Materials:

One oval gold-tone medallion  
Three white porcelain roses  
Assorted pearls and crystals  
Purple pre-strung beads  
Twenty-five teardrop pearls  
Seventy-four faux pearls (8mm)  
420 faux pearls (3mm)  
Lavender watercolor  
Lavender acrylic paint  
One gold-tone barrel clasp  
25 lb. test nylon fishing line  
Industrial strength glue

## Beading:

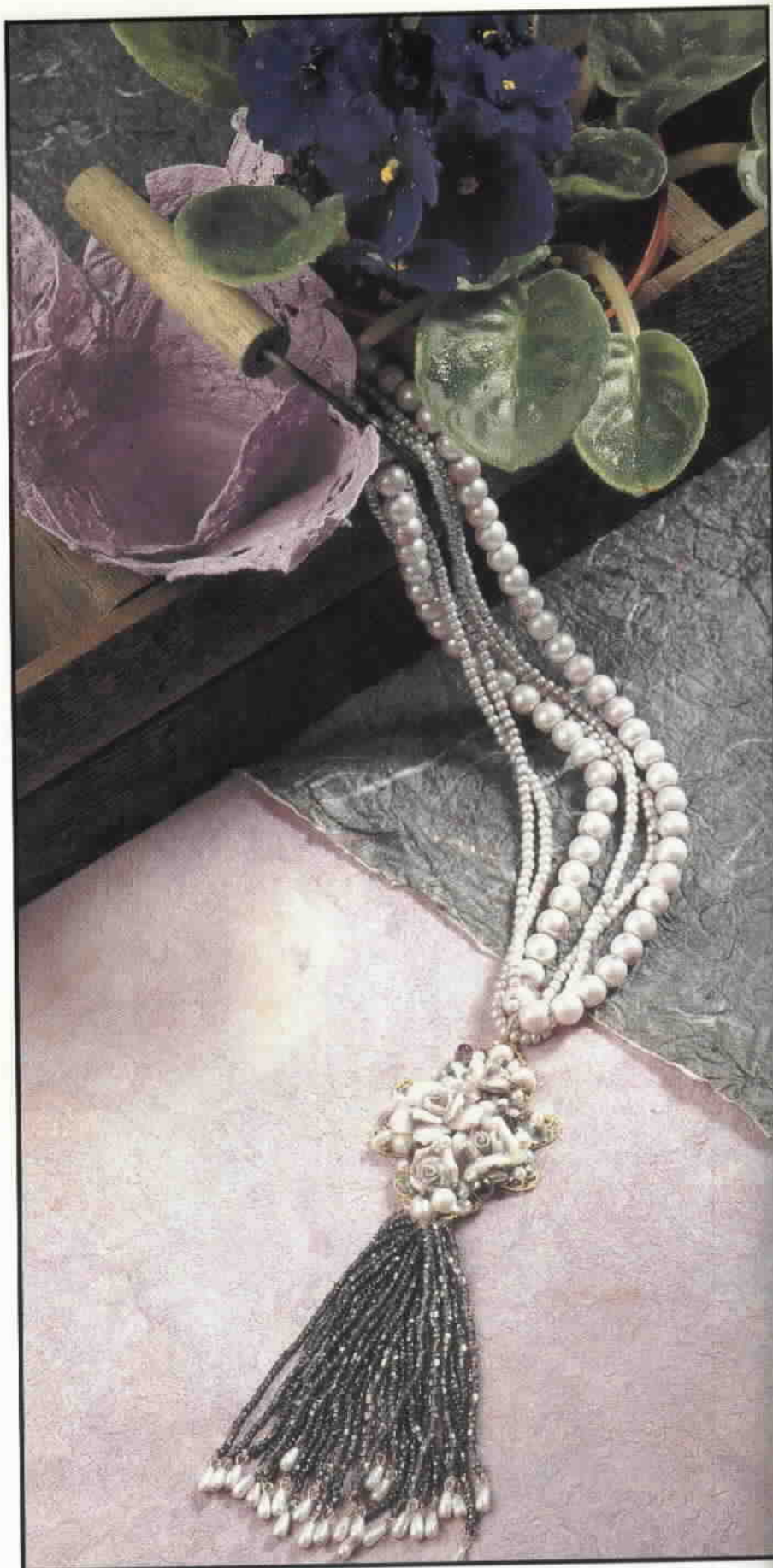
Add color to the white porcelain roses using a lavender color watercolor. Glue as desired to the oval medallion. Glue different sizes of pearls and crystals to the medallion to make a pleasing arrangement.

Using purple pre-strung beads, secure the ends with glue. Each strand should measure 2 1/2". Leave 1 1/2" of string at the top. Tie a small teardrop pearl to the bottom of each strand. Place a dot of glue on the knots. Trim the strings when glue is thoroughly dry. Group together two sets of three strands. Twist strings together, and tie securely to the bottom of the medallion.

String the pearls onto the fishing line. Lay them out flat to make sure strands are even. Brush a lavender wash on the pearls using watered-down acrylic paint.

Following the directions for attaching clasps found in the General Instructions on page 16, attach the clasp at the top.

If necessary, refer to the photograph.





## embellished lace necklace

### Materials:

Lace appliqué  
Pre-strung pearls  
An assortment of teardrop pearls  
An assortment of pearls  
One silver-tone clasp  
with double eyelets  
Four silver-tone jump rings  
Nylon beading thread

### Beading:

Using nylon beading thread, adorn the lace appliqué with the assortment of pearls. Attach the pre-strung pearls at the lower edge.

Sew two strands of pre-strung pearls to each side of the appliqué, making sure necklace will hang nicely.

Following the directions for attaching clasps found in the General Instructions on page 16, attach the clasp using the jump rings.

If necessary, refer to the photograph.



# striped clay necklace & earrings

## Materials:

Six colors of polymer clay  
Black polymer clay  
Two gold-tone cord end crimps  
Four black 6/0 seed beads  
Two gold-tone 1/2" eyepins  
Two gold-tone 1 1/4" headpins  
One pair of ear clips or posts  
Eighteen inches of  
black leather cord  
One gold-tone barrel clasp  
Jewelry glue  
Varnish, if desired

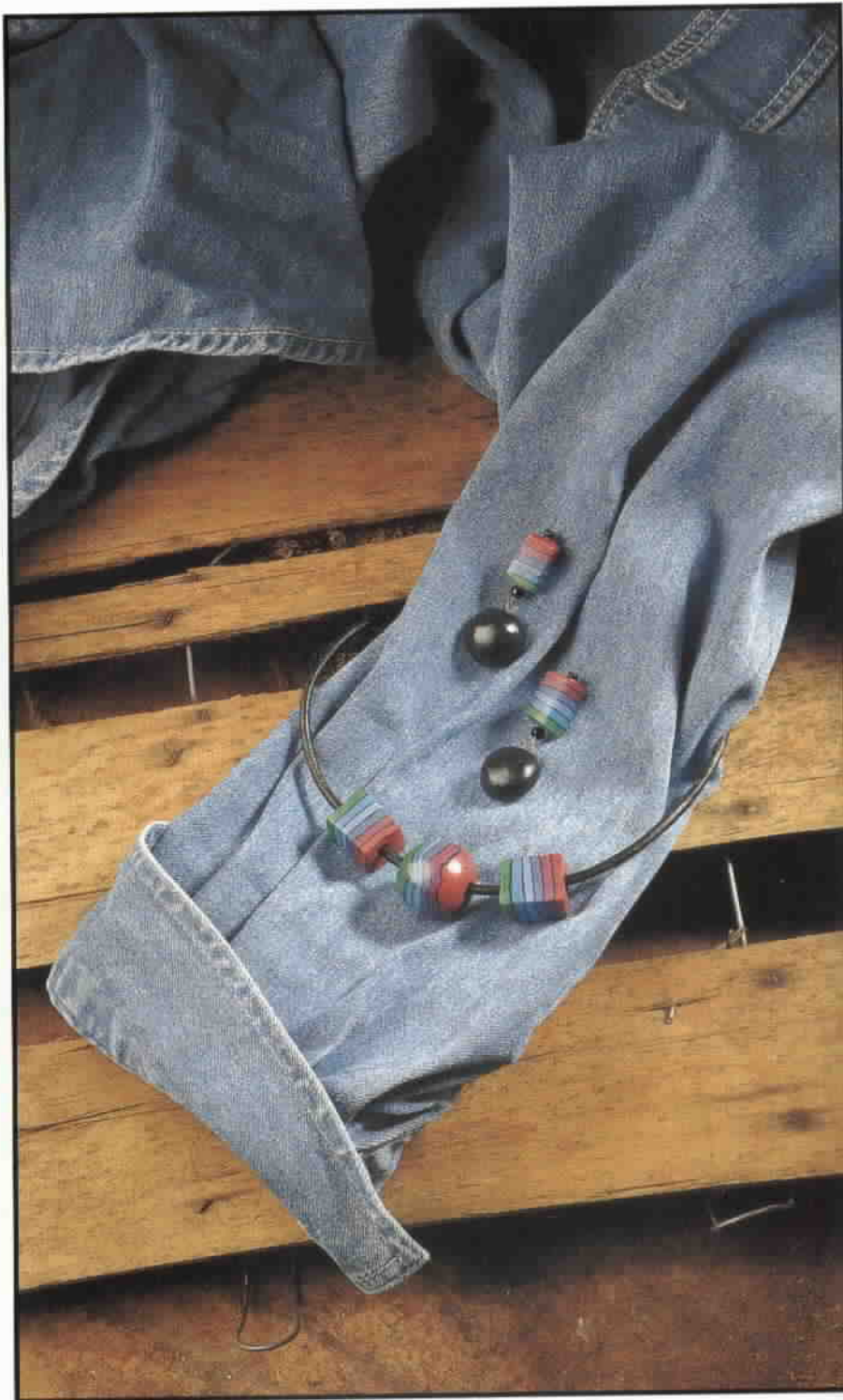
## Beading:

Following the directions for working with polymer clay found in the General Instructions on page 18, make the clay beads and the dome-shaped earring pads. The clay beads for the necklace are the following sizes: the round bead should be 1" in diameter and the two rectangular beads should be 3/4" x 5/8" x 5/8". The clay beads for the earrings should be 5/8" x 3/8" x 3/8".

Insert the eyepins into the earring pads, and make holes in the beads. The holes in the necklace beads should be large enough to accommodate the leather cord, while the holes in the earring beads need only accommodate the headpins.

Slip the three necklace beads onto the leather cord, and trim it to a 16" length. Following the directions for crimping found in the General Instructions on page 17, attach the crimp ends to the leather cord.

Following the directions for attaching clasps found in the



General Instructions on page 16, attach the clasp.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the earrings. Slip one 6/0 seed bead, the large earring bead, and another 6/0 seed bead onto each headpin

and trim to 3/8" excess. Form a loop in the excess and close it around the eyepin on the earring pads.

Glue the ear clips or posts onto the back of the earring pads. Glaze all beads with varnish, if desired.





## green yipes stripes necklace, bracelet & earrings

### Materials:

- One 15mm purple round plastic bead
- Thirty 8mm frosted amethyst rondelles
- 114 frosted green 6/0 seed beads
- 105 purple 11/0 seed beads
- Twelve 10mm striped cubes or handmade beads using polymer clays
- Two 18mm frosted purple end-drilled disks
- Two gold-tone spring clasps
- Two gold-tone split rings
- Four gold-tone crimps
- Two gold-tone headpins
- One pair of ear clips or posts
- 25 lb. test nylon fishing line

### Beading:

String the beads for the necklace and the bracelet.

Following the directions for crimping found in the General Instructions on page 17, attach the crimps to the fishing line.

Following the directions for attaching clasps found in the General Instructions on page 16, attach the clasp.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the earrings. Slip the beads onto each headpin, and trim to 3/8" excess. Form a loop in the excess, and close it around the disks.

Glue the ear clips or posts onto the back of the disks.



# lilac tassel necklace & earrings

## Materials:

Three 15mm sub-opaque white side-drilled plastic disks  
582 lilac 11/0 seed beads  
456 white 11/0 seed beads  
Twenty-four bronze 11/0 seed beads  
Three gold-tone end caps  
Two gold-tone headpins  
Four gold-tone eyepins  
Two gold-tone crimps  
One gold-tone spring clasp  
One gold-tone split ring  
One pair of ear clips or posts  
Sewing thread  
25 lb. test nylon fishing line  
Jewelry glue

## Beading:

Make the three tassels. Each tassel has eight rows of beads strung onto thread. Use one bronze seed bead to anchor the bottom of each row of beads. Following the bronze seed bead, add three lilac seed beads, one white seed bead, two lilac seed beads, one white seed bead, one lilac seed bead, two white seed beads, one lilac seed bead, 12 white seed beads.

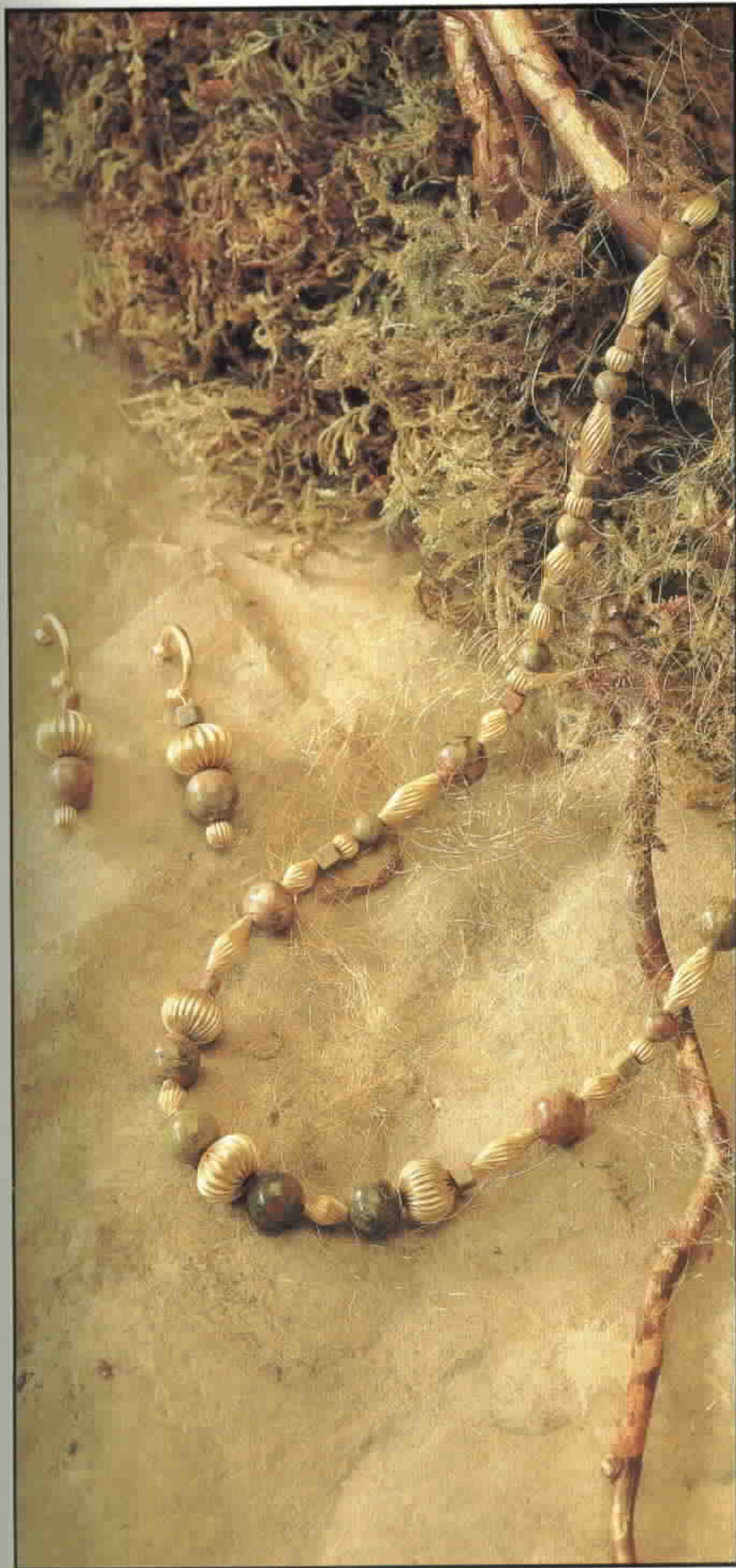
Following the directions for attaching end caps found in the General Instructions on page 16, attach the tassels to the end caps. Attach the end caps to the side-drilled plastic disks.

String the lilac seed beads onto the fishing line, making a 19" strand. Following the directions for crimping found in the General Instructions on page 17, attach the clasp using the crimps.

Attach one disk and tassel onto the center of the strand. Glue the ear clips or posts onto the back of the side-drilled plastic disks.

If necessary, refer to the photograph.





## indian agate necklace & earrings

### Materials:

Three 9x15mm matte gold beads  
Two 7x13mm matte gold beads  
Twelve 6mm matte gold beads  
Fourteen 5x8mm  
matte gold beads  
Ten 6x15mm matte gold beads  
Ten 10mm indian agate beads  
Twelve 6mm indian agate beads  
Eighteen 4mm  
indian agate cubes  
One gold-tone hook clasp  
One gold-tone split ring  
Two gold-tone headpins  
One pair of matte gold-tone  
5/8" hoop earring posts

### Beading:

The design shown uses round and twisted corrugated beads — lined surface similar to corduroy or box cardboard.

This necklace is made of graduated alternating matte gold and indian agate beads. Any pattern of stringing can be used, but start at the center of the necklace with the larger beads and gradually decrease the size as stringing out toward the clasp in an identical pattern on both sides. This will create a pleasing look which hangs nicely.

String the beads to a length of 22".

Following the directions for crimping found in the General Instructions on page 17, attach the clasp using the crimps.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the earrings.

If necessary, refer to the photograph.





## yin-yang necklace, bracelet & earrings

### Materials:

Nine 3/4" metal yin-yang beads  
 Eleven 8mm black onyx beads  
 Two 1" silver tube beads  
 244 black 11/0 seed beads  
 Four 4mm silver-tone beads  
 Four blue 11/0 seed beads  
 Two silver-tone beehive clasps  
 Four silver-tone crimps  
 Two silver-tone headpins  
 One pair of silver-tone ear wires  
 25 lb. test nylon fishing line

### Beading:

Cut a length of fishing line about 20" long. Place the center beads on the necklace. On each side of the center beads, add 7 inches of black seed beads.

Cut a length of fishing line about 10" long to make the bracelet. Start with one 8mm onyx bead, then add one yin-yang bead. Repeat the onyx/yin-yang pattern until there are six yin-yang beads. End with an onyx bead.

Following the directions for crimping found in the General Instructions on page 17, attach both ends of the clasp to the necklace and the bracelet using the crimps.

Following the directions for assembling beaded connectors found in the General Instruction on page 16, thread the beads onto the headpins in the following order: one blue 11/0 seed bead, one 4mm bead, one yin-yang bead, one 4mm bead, one blue 11/0 seed bead. Trim the excess to 3/8" and form a loop on each headpin. Close the loop around the loops on the wires.





## jingle bells necklace & earrings

### Materials:

Twenty to thirty small metal  
open-end bells in  
assorted colors and sizes  
Thirty to forty metal  
jingle bells in  
assorted colors and sizes  
Approximately twenty 6mm  
cobalt blue faceted crystals  
Two gold 6/0 seed beads  
One 18" gold-tone chain  
with large links  
(4 to 5 links per inch)  
Twenty-four inches of  
green niobium wire  
One gold-tone clasp  
One pair gold-tone ear wires

### Beading:

Lay out the design before beginning to attach the bells to the chain. Cut the niobium wire in  $3/4$ " lengths to make the figure-eight connectors and in  $1\ 1/8$ " lengths for the beaded connectors.

Arrange the bells so that the pattern is roughly graduated. Following the directions for assembling beaded connectors found in the General Instructions on page 16, attach each large bell with a cobalt blue crystal beaded connector.

Between the larger bells, attach smaller bells with simple figure-eight connectors.

When attaching the bells, be sure the chain links are flat and untwisted so that they will hang nicely.

Assemble two beaded connectors that have one gold seed bead each. Attach each one to a jingle bell, and hang from the inside of an open-end bell. Attach to the ear wires.



# pearl spray earrings

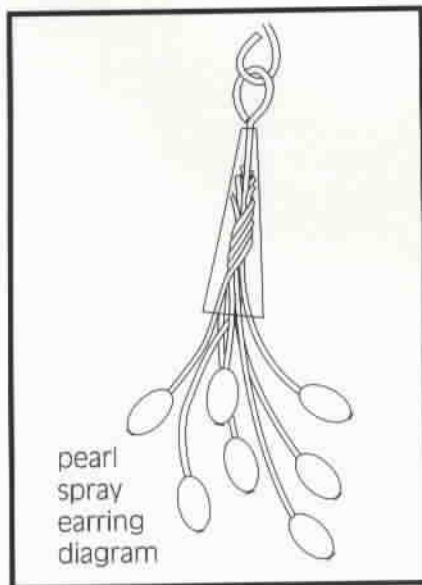
## Materials:

One pair of silver-tone French ear wires  
Two long silver-tone cone ends  
Twelve silver-tone 2" headpins, .021 gauge  
Two silver-tone 4" headpins  
Fourteen 5mm fine-quality freshwater pearls

## Beading:

Thread the pearls onto the headpins. Make two bunches — each will have six 2" headpins and one 4" headpin. Vary the ends randomly, and twist all seven headpins together. When the bunch is stable, trim all but the longest headpin so they will fit inside the cone end. Insert the longest end through the hole in the cone end, and trim so there is an excess of  $\frac{3}{8}$ ". Form a loop in the end of the headpin using round-nose pliers, and close the loop around the French ear wire.

If necessary, refer to the diagram below and the photograph.



# turquoise drop earrings

## Materials:

One pair of silver-tone French ear wires  
Two silver-tone 2" headpins  
Two 7x15mm turquoise tubes  
Four flat turquoise disks, 10mm diameter x 3mm deep  
Four dusty green ceramic beads, 5mm diameter x 3mm deep  
Four dusty blue ceramic beads, 3mm cylinders  
Four 2mm dark blue ceramic disks

## Beading:

Following the directions for assembling beaded connectors found in the General Instructions on page 16, thread the beads onto the headpins in the following order: one 2mm ceramic disk, one 3mm ceramic bead, one 5mm ceramic bead, one 10mm turquoise disk, one turquoise tube, one 10mm turquoise disk, one 5mm ceramic bead, one 3mm ceramic bead, one 2mm ceramic disk. Trim the excess to  $\frac{3}{8}$ ". Form a loop in the end of each headpin using round-nose pliers, and close the loops around the French ear wires.

If necessary, refer to the photograph.

## amethyst cabochon earrings

### Materials:

One pair of ear clips or posts  
Two 18x13mm  
amethyst cabochons  
Two 18x13mm gold-tone  
lace-edged bezel cups  
Two freshwater pearls  
Two 10mm square  
turquoise matte glass beads  
Two 12mm amethyst  
matte glass beads  
Four 8mm amethyst  
matte glass beads  
Six amethyst matte rainbow  
6/0 seed beads  
Eighteen metallic gold  
11/0 seed beads  
Twenty-eight matte turquoise  
rainbow 11/0 seed beads  
Six gold-tone headpins  
Jewelry glue

### Beading:

Bend out three loops at the bottom of both bezel cups. Glue the amethyst cabochons in the bezel cups.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the beaded connectors. Thread the beads onto the headpins. Refer to the photograph. Trim the excess to 3/8". Form a loop in the end of each headpin using round-nose pliers, and close the loop around the loops in the bottom of the bezel cups.



## zuni bear earrings

### Materials:

One pair of gold-tone  
French ear wires  
Two 3/4" three-hole  
disk components  
Six gold-tone 1" headpins  
Two side-drilled turquoise chips  
Ten turquoise chips  
Two 8mm frosted  
amethyst rondelles  
Four blue 6/0 seed beads  
Two matte pink ceramic donuts  
Four 12mm rose ceramic tubes

### Beading:

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the beaded connectors. Refer to the photograph. Trim the excess to 3/8". Form a loop in the end of each headpin using round-nose pliers, and close the loops around the disk components.

Attach the ear wires to the disk components.





## silver heart earrings

### Materials:

One pair of five-hole silver-tone heart post earrings  
 Ten silver-tone 2 1/2" headpins  
 Twenty-two small dome-shaped, side-drilled freshwater pearls  
 Ten 4x10mm amethyst AB glass tubes  
 Two purple or amethyst fancy glass beads, about 12mm  
 Approximately 112 purple iris hex beads

### Beading:

Following directions for assembling beaded connectors found in the General Instructions on page 16, thread the beads onto the headpins in the following order from the bottom: one pearl, one tube, one pearl, hex beads to fill the headpin. The center beaded connector should be beaded in the following order from the bottom: one pearl, one fancy glass bead, one pearl, one tube, one pearl, hex beads to fill the headpin. Trim the excess to 3/8". Form a loop in the end of each headpin using round-nose pliers, and connect the loops to the ear posts.

If necessary, refer to the photograph.

## turquoise cabochon earrings

### Materials:

One pair of matte silver-tone 3/4" ear hoop earring posts  
 Two silver-tone figure-eight connectors  
 Two 18x13mm turquoise cabochons  
 Two 18x13mm silver-tone lace-edged bezel cups  
 Jewelry glue

### Beading:

Bend out one loop at either end of both bezel cups. Glue the turquoise cabochons in the bezel cups, and secure the loops around the bezel cups. Use the figure-eights, and attach one end of each connector to the loops on the bezel cups. Attach the other end of each connector to the ear posts. Twist one loop on each figure-eight connector so the cabochons hangs facing front, perpendicular to the ear posts.

If necessary, refer to the photograph.





## sun-star earrings

### Materials:

One pair of gold-tone star ear posts with loops  
 Two gold-tone sun face drops with loops  
 Two gold-tone 1" eyepins  
 Two freshwater pearls

### Beading:

If star ear posts cannot be found, make them from polymer clay.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the beaded connectors using the freshwater pearls and the eyepins. Use the beaded connectors to attach the sun face drops to the star ear posts. Carefully close the loops.

## sand dollar earrings

### Materials:

One pair of silver-tone sand dollar ear posts  
 Two large floral lamp beads  
 Two white 6/0 seed beads  
 Two silver-tone 1" headpins

### Beading:

Following the directions for assembling beaded connectors and for embellishing simple objects found in the General Instructions on pages 16 and 17, assemble the beaded connectors using the lamps beads, seed beads, and the eyepins.

Attach the beaded connectors to the sand dollar ear posts. Carefully close the loops.

If necessary, refer to the photograph.



# french wire earrings

## Beading:

These earrings are made using finely coiled wire, known as French wire. It is extremely flexible and can be slipped over a shaped headpin quite easily. All three designs are created by following these simple steps:

1. Slip on the bottom bead(s).
2. Shape the headpin into the desired shape.
3. Slip on the French wire, and cut it using wirecutters. Be careful not to cut through the headpin. Only the slightest pressure is needed to make enough of a nick to separate the wire.
4. Trim the headpin to 3/8" beyond the end of the French wire.
5. Form a loop in the end of the headpin using round-nose pliers, and close the loop around the ear finding.
6. Shape the wires as desired.

If necessary, refer to the photograph.



## ... with freshwater pearls

### Materials:

One pair of 4mm gold-tone ball and loop ear posts  
Gold-tone French wire  
Two large freshwater pearls  
Two 4mm gold-tone beads  
Two gold-tone 2 1/2" headpins

## ... with purple crystals

### Materials:

One pair of purple niobium French ear wires  
Gold-tone French wire  
Two 5x7mm purple iris teardrop crystals  
Two gold-tone 2" headpins

## ... with goldstone beads

### Materials:

One pair of 4mm silver-tone ball and loop ear posts  
Silver-tone French wire  
Two 4mm goldstone beads  
Two metallic silver 11/0 seed beads  
Two silver-tone 2 1/2" headpins

# polymer clay earrings

## Beading:

Follow the directions for working with polymer clay found in the General Instructions on page 18.

Using a pasta machine or rolling pin, roll the clay flat to a depth of 1/16". Using the cabochon as a guide, cut a circle out of the rolled clay. Place this cut layer over another layer of clay, and trim the edges into the appropriate shapes. Gently shape the petals with your fingers to round them.

Insert the cabochon into the cut hole again. Form additional petals or tiny balls of clay, and place them around the edge of the cabochon hole.

Insert the eyepin into the clay between two petals prior to baking. Form additional beads if necessary. Insert the headpins through the clay beads.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, thread the beads onto the headpins. Trim the excess to 3/8". Form a loop in the end of each headpin using round-nose pliers, and connect the loops to the eyepins.

Bake according to the General Instructions, and varnish before assembling.

If necessary, refer to the photograph.



## ... sunflowers ... anemones

### Materials:

One pair of ear clips or posts  
Yellow polymer clay  
Two 12mm black onyx round cabochons  
Four black 6/0 seed beads  
Two gold-tone 1/2" eyepins  
Two gold-tone 1 1/2" headpins  
Jewelry glue  
Gloss varnish

### Materials:

One pair of ear clips or posts  
Dark blue polymer clay  
Two 12mm rose quartz round cabochons  
Two 4x15mm rose quartz tubes  
Two gold-tone 1/2" eyepins  
Two gold-tone 1 1/4" headpins  
Jewelry glue  
Gloss varnish

## ... marigold

### Materials:

One pair of ear clips or posts  
Rose polymer clay  
Two 18x13mm amethyst cabochons  
Two 12mm amethyst glass crystals  
Four small dome-shaped freshwater pearls  
Two gold-tone 1/2" eyepins  
Two gold-tone 1" headpins  
Jewelry glue  
Gloss varnish

## ... blue/white

### Materials:

One pair of ear clips or posts  
White polymer clay  
Two 18x13mm blue-lace agate cabochons  
Two 10 to 12mm blue-lace agate beads  
Two gold-tone 1/2" eyepins  
Two gold-tone 1" headpins  
Jewelry glue  
Gloss varnish





## hex earrings

### Beading:

Following the directions for brick-stitching found in the General Instructions on page 17, weave the main body of the earrings.

Add the hangers when the body is complete. Attach the completed earring to the ear post using double-sided adhesive dots or glue.

If necessary, refer to the photograph.

## ... pastel crystal hex

### Materials:

One pair of ear clips or posts  
 Eighty medium pink luster  
 11/0 seed beads  
 Eighty lavender luster  
 11/0 seed beads  
 Fifty-six light lavender luster  
 11/0 seed beads  
 Twenty-six metallic gold  
 11/0 seed beads  
 Eight 4mm clear lavender English cuts  
 Two 8mm clear lavender English cuts  
 Double-faced adhesive dots or jewelry glue

## ... english cut hex

### Materials:

One pair of ear clips or posts  
 Seventy medium blue luster  
 11/0 seed beads  
 Forty-six aqua luster  
 11/0 seed beads  
 Sixty light green luster  
 11/0 seed beads  
 Forty-two metallic gold  
 11/0 seed beads  
 Ten 4mm aqua English cuts  
 Double-faced adhesive dots or jewelry glue

## ... black & turquoise hex

### Materials:

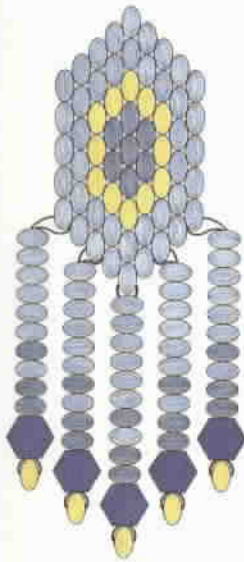
One pair of ear clips or posts  
 Eighty-two matte black  
 11/0 seed beads  
 150 matte turquoise iris  
 11/0 seed beads  
 Ten matte turquoise iris  
 6/0 seed beads  
 Double-faced adhesive dots or jewelry glue





## ... blue & silver hex

### Materials:

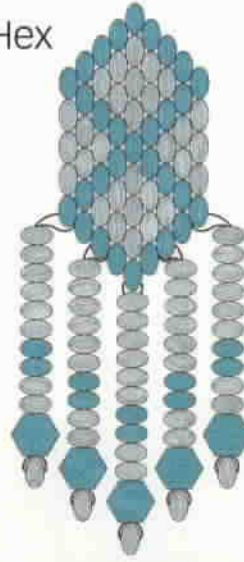
One pair of ear clips or posts  
 154 crystal silver-lined  
 11/0 seed beads  
 Forty-four light blue color-lined  
 11/0 seed beads  
 Thirty-four gold silver-lined  
 11/0 seed beads  
 Ten light blue English cuts  
 Double-faced adhesive dots or jewelry glue




Purple Hex



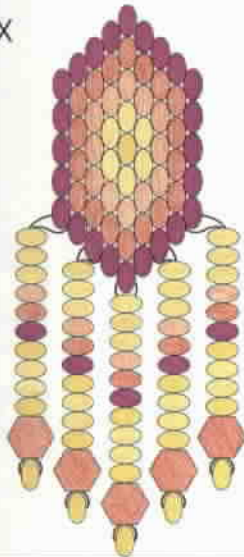
-  metallic gold 11/0s
-  lustered lavender 11/0s
-  lustered purple 11/0s
-  4mm purple iris crystal

Turquoise Hex



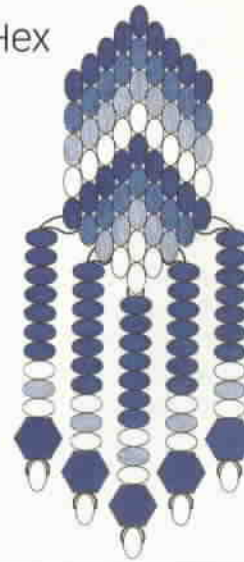
-  light green iris matte 11/0s
-  dark aqua iris matte 11/0s
-  dark aqua iris matte 6/0s






Fuschia Hex



-  metallic gold 11/0s
-  pale yellow color-lined 11/0s
-  salmon color-lined 11/0s
-  red color-lined 11/0s
-  fuschia color-lined 11/0s
-  red lustered 6/0s

Sapphire Hex



-  silver metallic 11/0s
-  light sapphire rainbow 11/0s
-  medium sapphire rainbow 11/0s
-  dark sapphire rainbow 11/0s
-  4mm crystal or dark sapphire rainbow 6/0s



# component earrings

## Beading:

Simple components can be used to make elegant earrings. There is a nearly endless variety of types and styles of components. Each bead store and mail-order bead source will have a different variety, depending on the styles component manufacturers are making at the time. The techniques used in the styles shown will work with styles of the future.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble beaded connectors when necessary.

When using ear clips or posts, attach the completed earring to the ear post using double-sided adhesive dots or glue.

If necessary, refer to the photograph.

## ... decorative finding

### Materials:

- One pair of gold-tone stamped ear posts with three loops
- Six gold-tone headpins
- Twelve gold 11/0 seed beads
- Six side-drilled amber chunks

## ... hollow cone

### Materials:

- One pair of silver-tone French ear wires
- One pair of silver-tone cones
- Two silver-tone headpins
- Two spiral lamp beads

50



## ... hoop with interior drop

### Materials:

- One pair of silver-tone French ear wires
- One pair of silver-tone hoops
- Two silver-tone headpins
- Two cinnabar beads

## ... cabochon mount

### Materials:

- One pair of silver stamped ear posts with bottom loops and 4mm cabochon opening
- Two silver-tone headpins
- Two 4mm amber round cabochons
- Two freshwater pearls



## ... blue lace agate

### Materials:

One pair of ear clips or posts  
 Two 15mm side-drilled blue lace agate disks  
 Two 10mm blue lace agate cubes  
 Four 4mm blue lace agate round beads  
 Four silver-tone headpins  
 Double-sided adhesive dots or jewelry glue

## ... blue lozenge

## ... indian agate

### Materials:

One pair of ear clips or posts  
 Two 18mm side-drilled indian agate triangular flat beads  
 Two 4mm indian agate cubes  
 Two 10mm indian agate round beads  
 Four gold-tone headpins  
 Double-sided adhesive dots or jewelry glue

### Materials:

One pair of ear clips or posts  
 Two 12x20mm blue lozenge-shaped plastic beads  
 Two 5x15mm twisted gold-tone finished bicones

## ... cobalt drop

### Materials:

One pair of ear clips or posts  
 Two 15mm sub-opaque white side-drilled plastic disks  
 Two 7x10mm cobalt drop crystals  
 Four white 11/0 seed beads  
 Four gold-tone headpins  
 Double-sided adhesive dots or jewelry glue

Four cobalt 6/0 seed beads  
 Eight gold 11/0 seed beads  
 Four gold-tone headpins  
 Double-sided adhesive dots or jewelry glue



# artistic dangle earrings

## Beading:

Following the directions for assembling beaded connectors found in the General Instructions on page 16, and following the diagrams on page 53, assemble the components on headpins. Trim all headpins to 3/8" before forming loops and assembling.

If necessary, refer to the photograph

## ... stars & stripes

### Materials:

One pair of silver-tone  
French ear wires  
216 red 14/0 seed beads  
408 white 14/0 seed beads  
Ninety-eight navy blue  
14/0 seed beads  
Two 3/8" white glass star beads  
Thirty-four silver-tone  
3" headpins



## ... yin-yang

### Materials:

One pair of gold-tone  
French ear wires  
304 metallic gold  
14/0 seed beads  
178 black 14/0 seed beads  
Ninety white 14/0 seed beads  
Two 12 to 16mm yin-yang beads  
Thirty-four gold-tone  
3" headpins

## ... treble clef

### Materials:

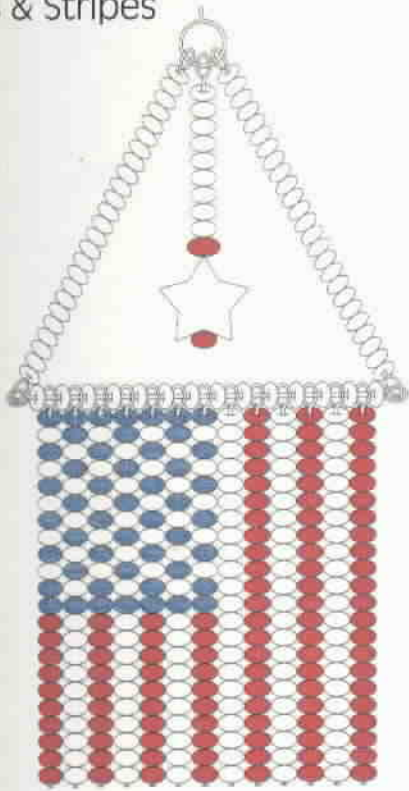
One pair of silver-tone  
French ear wires  
476 white 14/0 seed beads  
128 metallic silver  
14/0 seed beads  
136 metallic bronze  
14/0 seed beads  
Two music note or clef charms  
Thirty-four silver-tone  
3" headpins

## ... heart

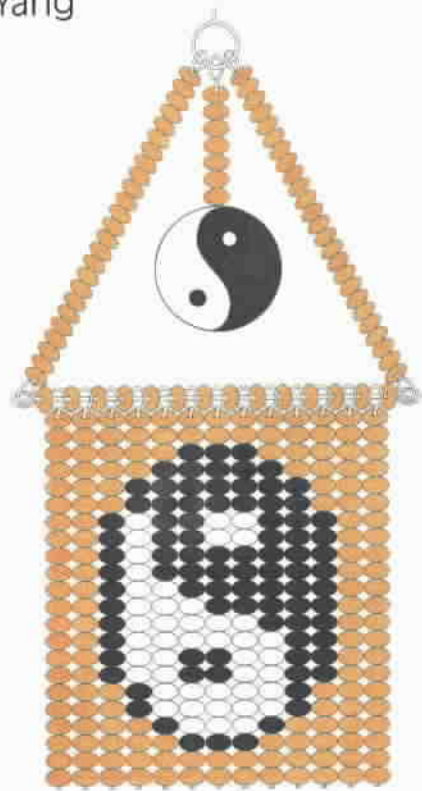
### Materials:

One pair of gold-tone  
French ear wires  
134 salmon 14/0 seed beads  
220 green 14/0 seed beads  
120 blue 14/0 seed beads  
240 white 14/0 seed beads  
Two heart charms  
Thirty-four gold-tone  
3" headpins

Stars & Stripes



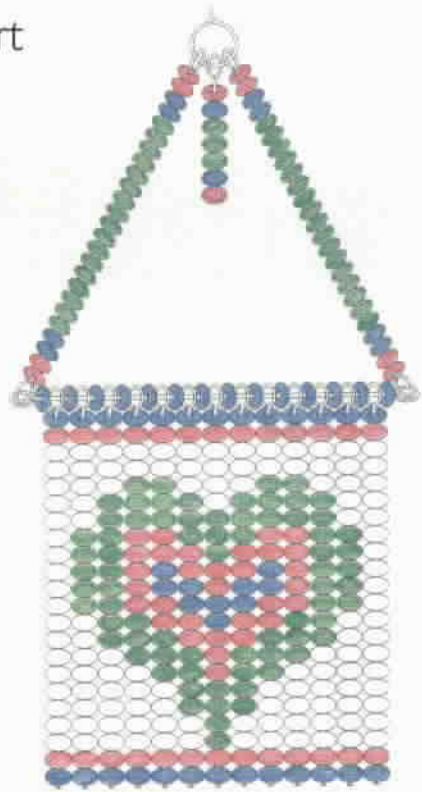
Yin-Yang



Treble Clef



Heart





## ear cuffs

### Beading:

Following the directions for assembling beaded connectors found in the General Instructions on page 16, place the beads on the headpin and trim it to the desired length. Form a loop in the end of each headpin using round-nose pliers. Close the loops around the holes in the ear cuffs. Bend each headpin to make the drop hang nicely.

If necessary, refer to the photograph.

## ... with amethyst crystal

### Materials:

One silver-tone ear cuff  
One silver-tone 2" headpin  
One 8mm amethyst crystal  
Thirty-two metallic purple 14/0 seed beads



## ... with teardrop crystal

### Materials:

One gold-tone ear cuff  
One gold-tone 1 3/4" headpin  
Two metallic gold 11/0 seed beads  
One 4x7mm purple iris teardrop crystal

## ... with turquoise tube

### Materials:

One silver-tone ear cuff  
One silver-tone 2" headpin  
Two metallic silver 6/0 seed beads  
One 4x10mm turquoise tube

## ... with freshwater pearl

### Materials:

One gold-tone ear cuff  
One gold-tone 1 3/4" headpin  
1 1/4" gold French wire  
One 5mm freshwater pearl

# braided bracelet

## Materials:

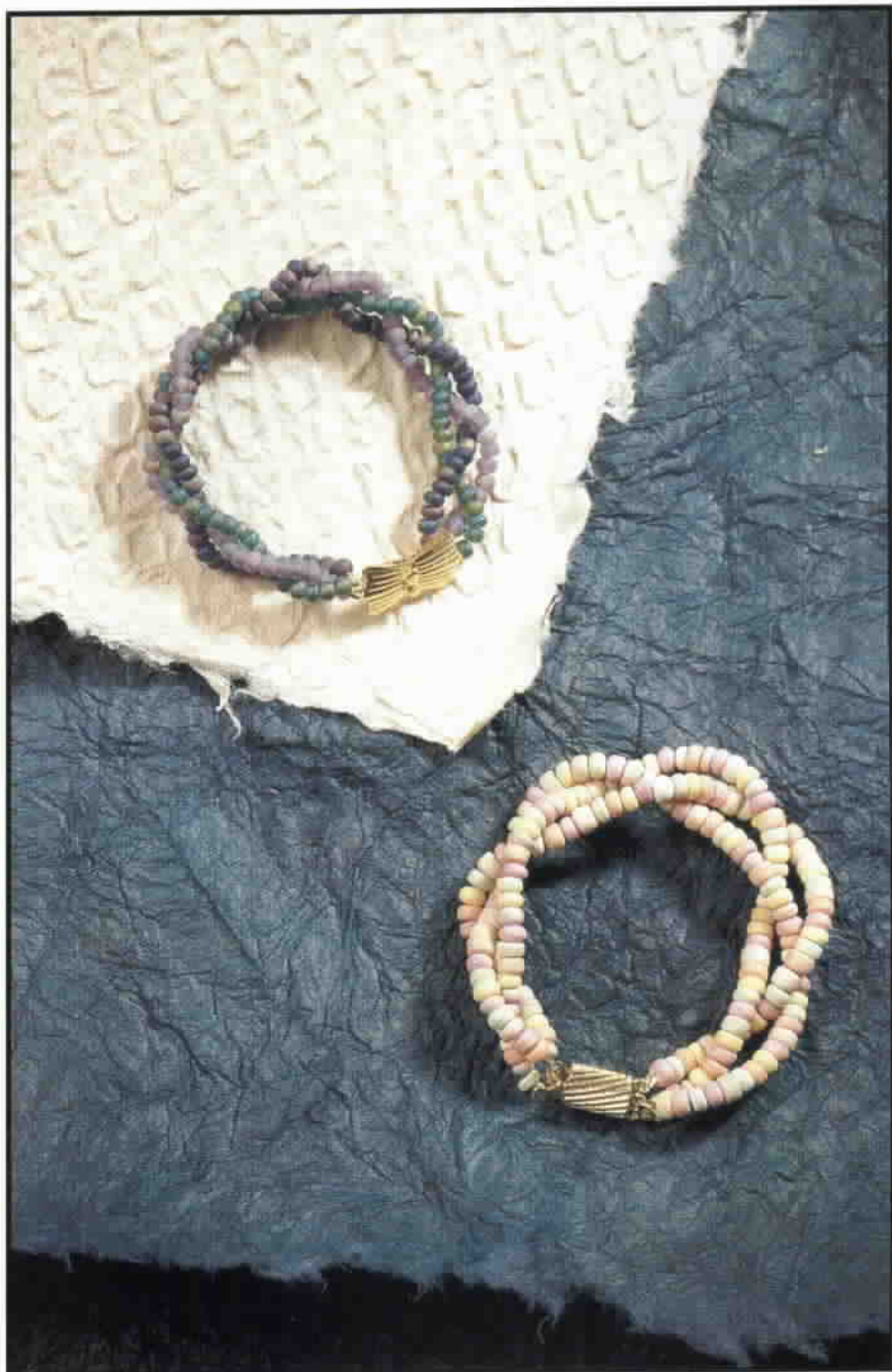
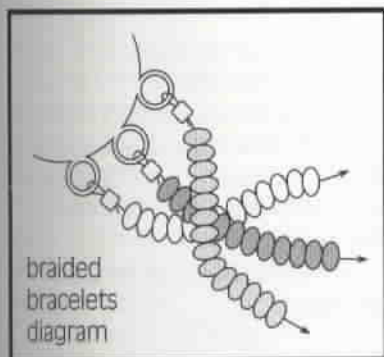
Seventy matte green iris  
6/0 seed beads  
Seventy matte amethyst  
6/0 seed beads  
Seventy matte purple iris  
6/0 seed beads  
One gold-tone  
triple-loop bracelet clasp  
Six gold-tone crimps  
One yard of tigertail cord

## Beading:

Cut the tigertail cord into three equal lengths. Following the directions for crimping found in the General Instructions on page 17, attach each piece of the tigertail cord to one loop on the bracelet clasp. Thread all the beads of one color onto each strand of tigertail. After applying all the beads, tie a knot in the tigertail to keep them in place. This knot will be untied later.

Braid the bead strands until their entire length is taken up. Refer to the diagram below. Keep the individual strands even with each other — do not let an imbalance occur. Untie the knot in the tigertail — one strand at a time — and attach each strand to the other side of the clasp using a crimp. Take care that the braid does not become twisted as this is done.

If necessary, refer to the photograph.



# pastel braided bracelet

## Materials:

Approximately 180 wood beads (5mm) in assorted pastel colors  
One gold-tone triple-loop bracelet clasp  
Six gold-tone crimps  
25 lb. test nylon fishing line

## Beading:

Follow the directions for the braided bracelet above, using a random color pattern on each strand.



## white disk bracelet

### Materials:

Nine 15mm sub-opaque white side-drilled plastic disks  
Assortment of colored 6/0 seed beads  
One gold-tone clasp with eyelets  
Two gold-tone crimps  
25 lb. test nylon fishing line

### Beading:

Starting with a 6/0 seed bead, alternate disks and 6/0s on the fishing line, using the 6/0s in a random color pattern.

Following the directions for crimping found in the General Instructions on page 17, attach the clasp using the crimps.

If necessary, refer to the photograph.

## button bracelet

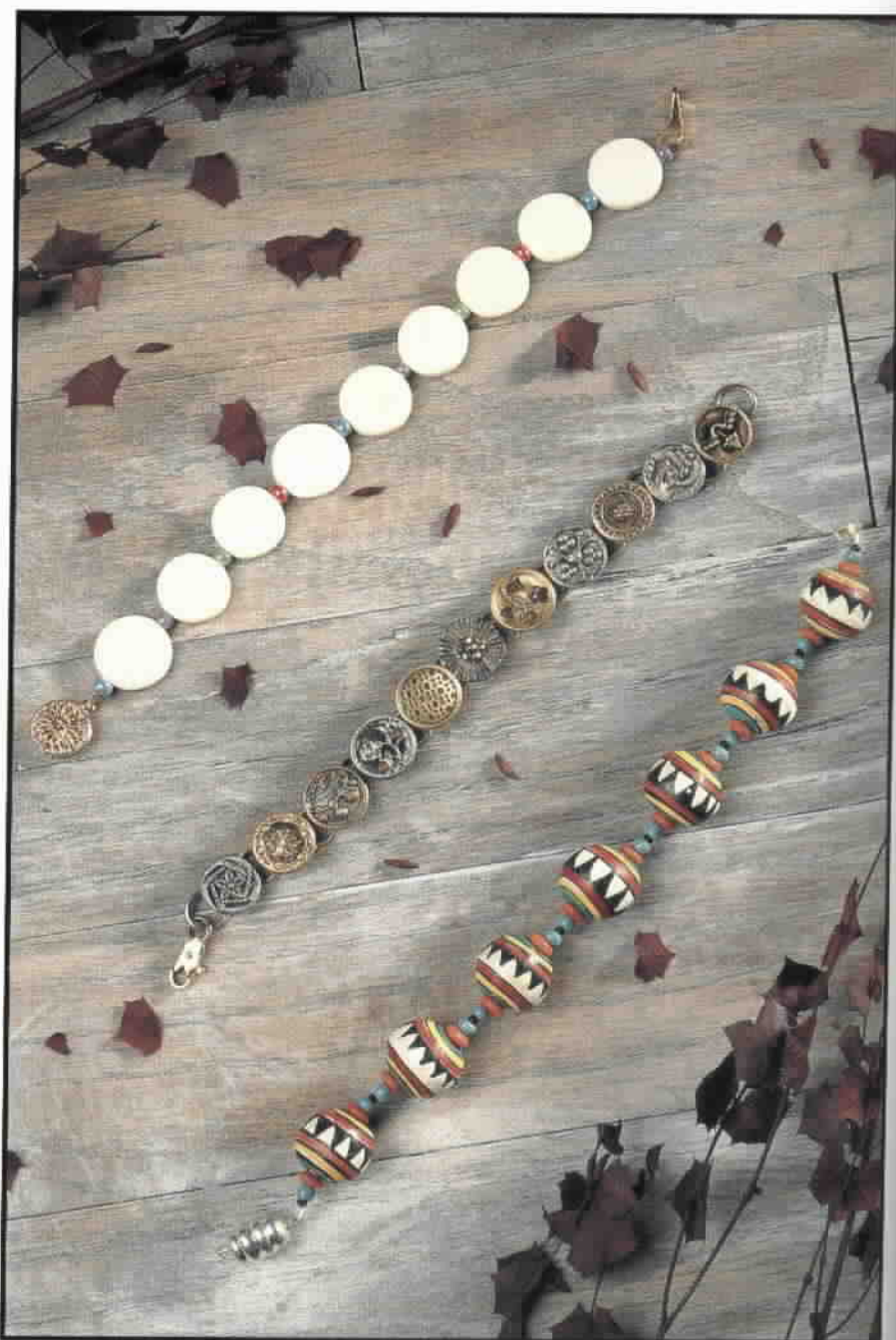
### Materials:

Eleven 1/2" antique buttons  
One flat-link bracelet  
Industrial strength glue

### Beading:

Lay the bracelet out flat. If necessary, remove the shanks from the back of the buttons. Glue the buttons onto the bracelet. Be careful to evenly space the buttons.

If necessary, refer to the photograph.



## peruvian bracelet

### Materials:

Seven 15mm round peruvian style beads  
Fourteen 6mm persimmon rondelles  
Fourteen turquoise 6/0 seed beads  
Eight black 11/0 seed beads  
One silver-tone beehive clasp  
Two silver-tone crimps  
25 lb. test nylon fishing line

### Beading:

Thread seven repeats of beads onto the fishing line.

Following the directions for crimping found in the General Instructions on page 17, attach the clasp onto the ends using the crimps.

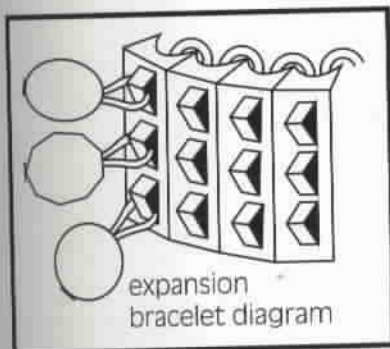
If necessary, refer to the photograph.



## expansion bracelet

### Materials:

One expansion bracelet blank with 40 links, each with three loops  
About 120 headpins in a finish matching the bracelet blank  
120 assorted beads, pearls, and crystals



## multi-bracelet bracelet

### Materials:

One 2"-long bead in cup with loops  
One 1" bracelet clasp  
One 3/4" bracelet clasp  
Eighteen to 20 bracelets and chains  
Thirty-six 1/4" jump rings  
Needle-nose pliers

### Beading:

Using the needle-nose pliers, shorten or lengthen the bracelets and chains to the same length.

Attach the bracelets to the loops in the long bead using the jump rings. Attach the bracelet clasps.

If necessary, refer to the photograph.

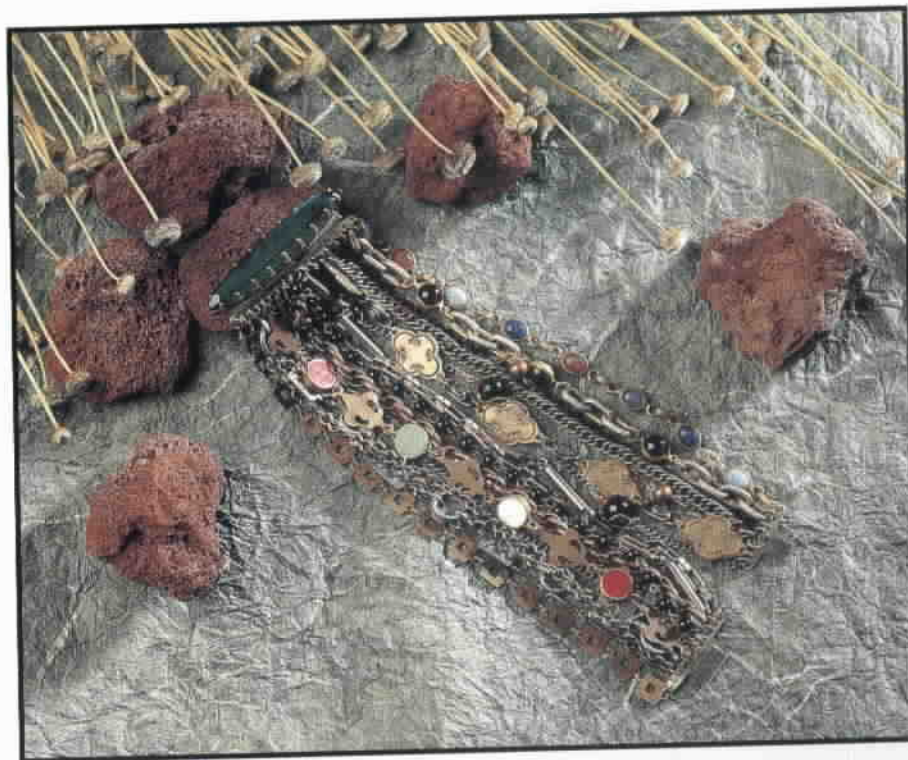


### Beading:

The upper and lower rows are beaded with alternating pearls and matte glass beads. The center row is beaded with a random assortment of 6mm crystals.

Either complete each link of three beads, or work each row. It might be easier to progress row by row or link by link. Trim each headpin so there is slightly less than 1/2" of excess — more than the standard 3/8" of excess will be needed. Form the excess into a loop, and close it around the openings on each link.

If necessary, refer to the photograph.







Pictured from top to bottom: Seven Cabochon Bracelet, Cabochon & Pearls Bracelet, Indian Agate Bracelet.

## cabochon bracelets

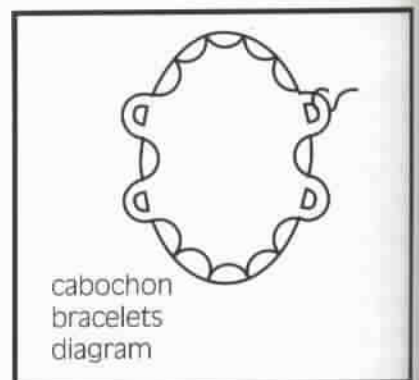
### Beading:

Bend four loops on each bezel cup, and mount and glue the stones as shown in the diagram.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble any beaded connectors that are needed and assemble the bracelet.

Following the directions for attaching clasps found in the General Instructions on page 16, attach the clasp to the bracelet.

If necessary, refer to the photograph.





## ... seven cabochon

### Materials:

Seven 18x13mm stone cabochons (model has rose quartz, blue lace agate, malachite, tigereye, turquoise, lapis lazuli, and serpentine)  
Seven gold-tone lace-edged bezel cups  
Sixteen 4mm fluorite round beads  
Sixteen gold-tone 1" eyepins  
One gold-tone clasp with double eyelets  
Four gold-tone jump rings  
Jewelry glue

## ... cabochon & pearls

### Materials:

Six 18x13mm howlite dyed to look like turquoise cabochons  
Six silver-tone lace-edged bezel cups  
Fourteen freshwater pearls  
Fourteen silver-tone 1" eyepins  
One silver-tone beehive clasp  
Jewelry glue

## ... indian agate

### Materials:

Four 18x13mm indian agate cabochons  
Four gold-tone lace-edged bezel cups  
Twelve 4mm square indian agate beads  
Six 6mm round indian agate beads  
Sixteen 3mm gold-tone beads  
Six gold-tone 1 1/2" eyepins  
Four gold-tone 3/4" eyepins  
One gold-tone clasp with double eyelets  
Jewelry glue



## silver & amethyst cabochon watch

### Materials:

One silver watch face with five-loop side mountings  
One silver bracelet clasp  
Twelve 1" silver eyepins  
Four 13x18mm silver lace-edged bezel cups  
Four 13x18mm amethyst cabochons  
Eight lavender 6mm faceted crystals  
Jewelry glue

### Beading:

Make four figure-eight connectors, and attach one loop of each one to the second and fourth holes on the five-loop side-mounting.  
On each bezel cup, bend out the loops as shown on page 58. Mount and glue the cabochons in the bezel cups.  
On each of the remaining eight eyepins, slip on one lavender crystal. Trim the excess eyepin to 3/8", and form a loop to create a connector.  
Assemble the watch band. Refer to the photograph.



# liquid silver bracelet

## Materials:

One 12mm ceramic tube bead  
Two frosted amethyst  
6/0 seed beads  
Two light green hex beads  
Two aqua hex beads  
Two lavender hex beads  
Two pink hex beads  
Two purple 11/0 seed beads  
Sixty-four liquid silver beads  
(or more depending  
on desired length)  
One silver-tone spring clasp  
One silver-tone split ring  
Two silver-tone crimps  
Lightweight nylon fishing line

## Beading:

Thread beads onto the fishing line in the following order: one purple 11/0 seed bead, one pink hex, one lavender hex, one aqua hex, one light green hex, one 6/0 seed bead, one ceramic tube, one 6/0 seed bead, one light green hex, one aqua hex, one lavender hex, one pink hex, one purple 11/0 seed bead. Add liquid silver beads to each side of the center motif to desired length.

Following the directions for crimping found in the General Instructions on page 17, attach the clasp at the ends using the crimps. If necessary, refer to the photograph.



# twisted bracelet

## Materials:

392 gold 11/0 seed beads  
Approximately 100  
11/0 seed beads in each  
of the following colors:  
turquoise, light aqua,  
champagne, teal iris,  
light green, dark purple,  
light gray iris, dark gray iris  
Two gold-tone end caps  
Two gold-tone  
figure-eight connectors  
One gold-tone spring clasp  
One gold-tone jump ring  
Nylon beading thread

## Beading:

String the beads on the nylon beading thread using the following pattern: one gold bead, two colored beads. Make eight 7 1/2"-long strands — one from each color.

Following the directions for attaching end caps and attaching clasp found in the General Instructions on page 16, attach the end caps and the clasp.

If necessary, refer to the photograph.



## pearl anklet

### Materials:

Thirty to thirty-five  
freshwater pearls  
Forty silver-lined  
amber 14/0 seed beads  
One gold-tone clasp  
with double eyelets  
Two gold-tone crimps  
Lightweight nylon fishing line

### Beading:

Cut a 10" length of fishing line.  
Start with a silver-lined amber  
14/0 seed bead, then alternate  
pearls and 14/0 seed beads until  
the desired length has been  
reached.

Following the directions for  
crimping found in the General  
instructions on page 17, attach  
the clasp using the crimps.

If necessary, refer to the  
photograph.

## coral anklet

### Materials:

Forty to fifty-five coral chips  
100 to 120 gold 11/0 seed beads  
One gold-tone barrel clasp  
Two gold-tone crimps  
Lightweight nylon fishing line

### Beading:

String the coral chips onto the  
fishing line alternately with two  
gold seed beads until the desired  
length has been reached.

Following the directions for  
crimping found in the General  
Instructions on page 17, attach  
the clasp using the crimps.

If necessary, refer to the  
photograph.

## liquid silver anklet

### Materials:

Enough liquid silver beads  
to make a 10" strand  
One 8mm floral lamp bead  
One silver-tone barrel clasp  
Two silver-tone crimps  
Lightweight nylon fishing line

### Beading:

String 4 1/4" of liquid silver  
onto the fishing line. Add the  
glass bead, and continue with  
4 1/4" more of liquid silver.

Following the directions for  
crimping found in the General  
Instructions on page 17, attach  
the clasp using the crimps.

If necessary, refer to the  
photograph.



# floral oval pin

## Materials:

Card stock paper  
One freshwater pearl  
Three light pink 6/0 seed beads  
Four lavender 6/0 seed beads  
Sixty-six gold #2 silver-lined  
bugle beads  
11/0 seed beads:  
220 metallic gold  
150 black  
55 purple  
45 pink  
55 light blue  
35 aqua  
15 medium blue purple  
20 dark green  
20 medium green  
One gold-tone pin back  
Fusing web and backing fabric  
Jewelry glue

## Beading:

Transfer the design to the card. Following the directions for surface beading found in the General Instructions on page 19, stitch the metallic gold border outlines and the bugle beads first. Backtrack the outer gold row. Stitch the pearls and 6/0 seed beads in the center motif, then add the additional seed beads. Fill in the background with black seed beads.

Following the directions for fusing fabric found in the General Instructions on page 17, fuse the fabric backing to the back of the pin. Carefully trim away the excess card.

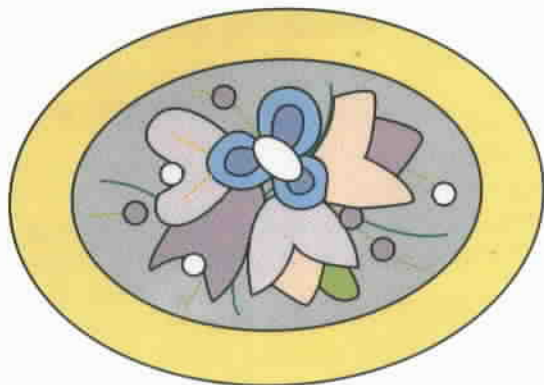
Glue the pin back to the center back of the pin.

If necessary, refer to the photograph.



Pictured from top to bottom: Floral Oval Pin, Oval Flower Pin, Petite Paisley Pin.

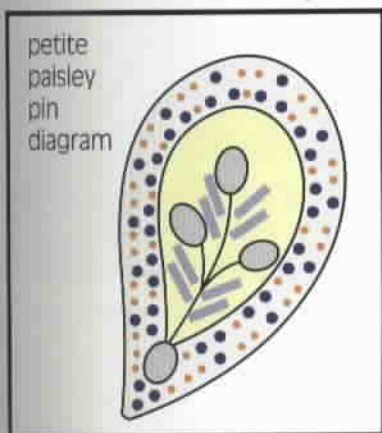
floral  
oval  
pin  
diagram



## petite paisley pin

### Materials:

Card stock paper  
Four freshwater pearls  
Eight matte topaz rainbow  
iris #2 bugle beads  
11/0 seed beads:  
Fifty-four matte purple iris  
Forty-four cream  
Fifty-five matte amber  
152 metallic gold  
Sewing thread  
One gold-tone pin back  
2 1/2" square fusing web  
2 1/2" square backing fabric  
Jewelry glue



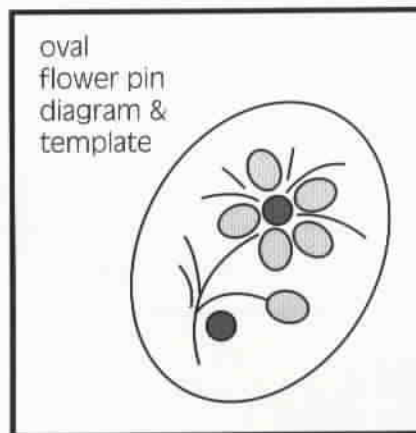
### Beading:

Transfer the design to the card. Following the directions for surface beading found in the General Instructions on page 19, stitch the metallic gold outlines first, then add the pearls and bugle beads. Fill in the center background with the cream 11/0 seed beads, then stitch the three-bead clusters in the border.

Following the directions for fusing fabric found in the General Instructions on page 17, fuse the fabric backing to the back of the pin. Carefully trim away the excess card.

Glue the pin back to the center back of the pin.

If necessary, refer to the photograph.



## oval flower pin

### Materials:

Card stock paper  
Six freshwater pearls  
Two gold 6/0 seed beads  
Fifty-four metallic gold  
11/0 seed beads  
350 black 12/0  
three-cut seed beads  
One 1 3/4" x 2"  
gold-tone oval frame  
Sewing thread  
One gold-tone pin back  
Jewelry glue

### Beading:

Transfer the design to the card. Trace the opening in the frame, and cut it out of the tracing paper. Center the frame around the traced floral spray design so that it is pleasing, and make an outline of the template to indicate the outer edge of the background beads.

Following the directions for surface beading found in the General Instructions on page 19, sew on the pearls, 6/0 seed beads, and metallic gold 11/0 beads. Fill in the background with black 12/0 beads using black sewing thread. The background of the piece may need to be colored in after the pearls have been stitched on to create a solid black appearance behind the black beads.

When the background is complete, carefully trim away the excess card. Avoid cutting any beading threads.

Glue the beaded piece into the frame. Glue the pin back to the center back of the pin.

If necessary, refer to the photograph.



# cosmic leather pin

## Materials:

2" x 2" piece of pink leather  
1 1/2" x 1 1/2" piece of  
turquoise leather  
1" x 1" inch piece of blue leather  
Five freshwater pearls  
Eleven metallic gold 6/0 seed beads  
Forty-three pink hex beads  
One 6x12mm turquoise tube  
Two side-drilled large  
turquoise chips  
One gold-tone 2" eyepin  
Five gold-tone 3" headpins  
One gold-tone pin back  
Jewelry glue

## Beading:

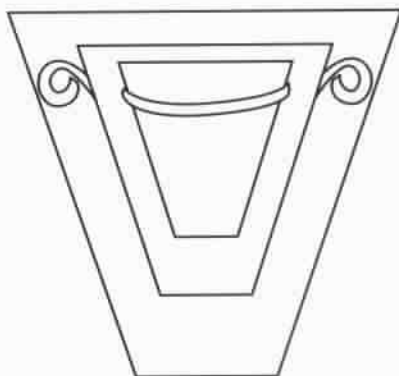
Use the templates to cut the leather pieces to the correct size and shape. Glue the leather pieces together to form one three-layer unit.

Using a suitable sharp object, such as a darning needle, pierce the leather. The holes should be large enough to accommodate the diameter of the eyepin. Insert the eyepin through the holes until the loop is flush with the first hole. Trim the other end to 3/8", and form a loop with the trimmed end. Bend the eyepin slightly to allow the leather to lay nearly flat. The assembled pin will never lay entirely flat, and do not attempt to make it do so.

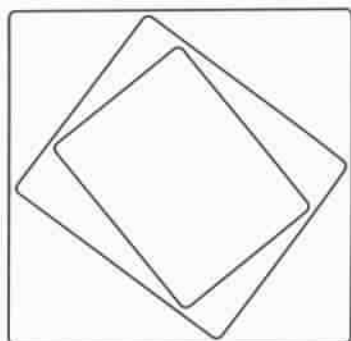
Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the headpin drops and trim the lengths to 3/8" excess. Refer to the photograph. Form loops with the trimmed ends, and close the loops around the eyepin and in the end loops of the eyepins.

Glue the pin back to the top center back of the pin.

If necessary, refer to the photograph.



cosmic  
leather  
pin  
templates



amber  
& jade  
pin  
templates

# amber & jade pin

## Materials:

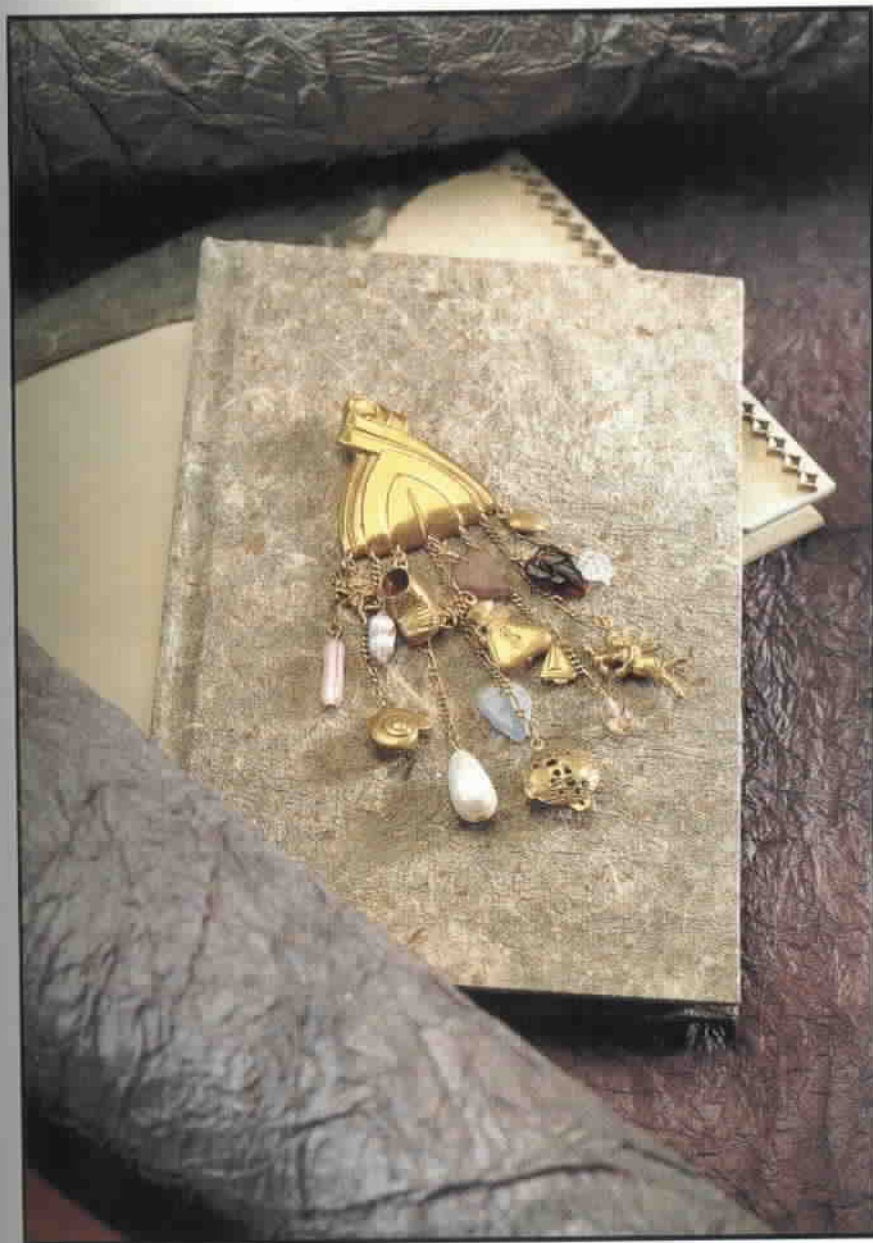
2" x 2" piece of bronze leather  
2" x 2" piece of green leather  
4" x 4" piece of rust suede  
2" x 2" piece of fusing web  
Four 10mm Chinese  
new jade beads  
Four side-drilled amber chips  
Eight gold 11/0 seed beads  
Eight gold-tone headpins  
Pin back  
Jewelry glue

## Beading:

Use the templates to cut the leather pieces to the correct size and shape. Cut two of the largest pieces, and fuse them together with fusing web to strengthen the base square. Glue the remaining leather pieces together to form one three-layer unit.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the headpin drops. Glue the drops onto the assembled leather piece.

Glue the pin back to the top center back of the pin.  
If necessary, refer to the photograph.



# dangle charm pin

## Materials:

Pin with loops  
Chains  
Seventeen to 20 charms or beads  
Jump rings  
Needle-nose pliers

## Beading:

Using the needle-nose pliers, attach uneven lengths of chain to the pin loops using the jump rings. The chain lengths should range from 1 to 3 inches.

Using additional jump rings, attach the charms or beads to the bottom of the chains.

If necessary, refer to the photograph.





## petit flower pins

### Beading:

Transfer the design to the card. Following the directions for surface beading found in the General Instructions on page 19, sew the seed beads onto the card. Backtrack the outer rows.

Following the directions for fusing fabric found in the General Instructions on page 17, fuse the fabric to the back of the stitched beadwork. Carefully trim around the edges with nail scissors.

Glue the pin back to the center back of the pin.  
If necessary, refer to the photograph.

## ... pansy

### Materials:

Card stock paper

11/0 seed beads:

12 yellow

2 orange

3 dark green

57 medium purple

200 light lavender

57 dark purple iris

23 medium orchid

One gold-tone pin back

Fusing web and backing fabric

Jewelry glue

## ... daisy

### Materials:

Card stock paper  
11/0 seed beads:  
18 bronze  
100 light orange  
112 medium yellow  
205 pale yellow  
27 light green  
30 medium green  
One gold-tone pin back  
Fusing web and backing fabric  
Jewelry glue

## ... tulip

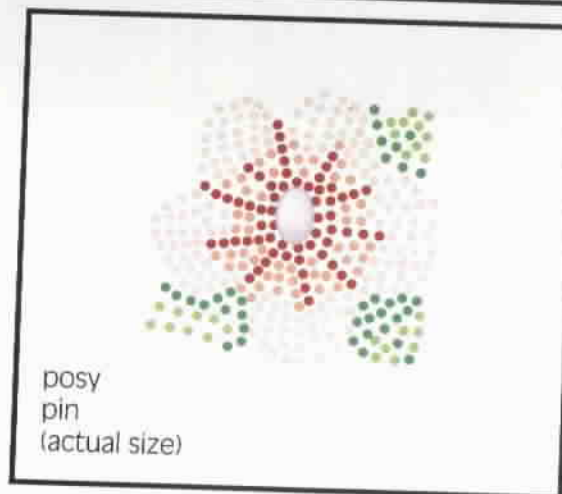
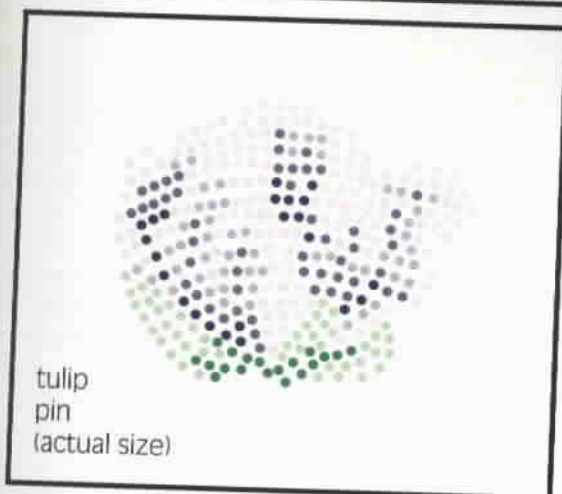
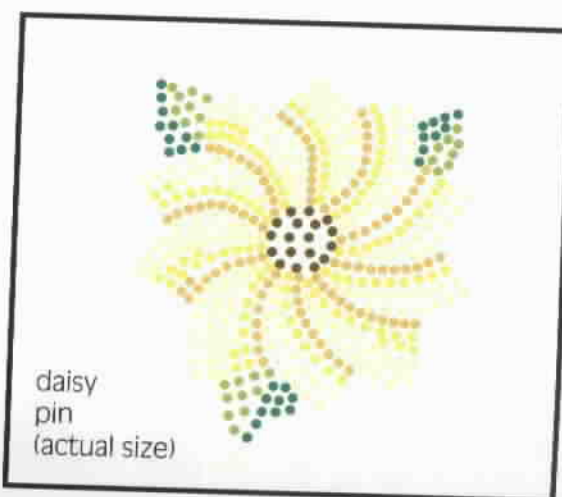
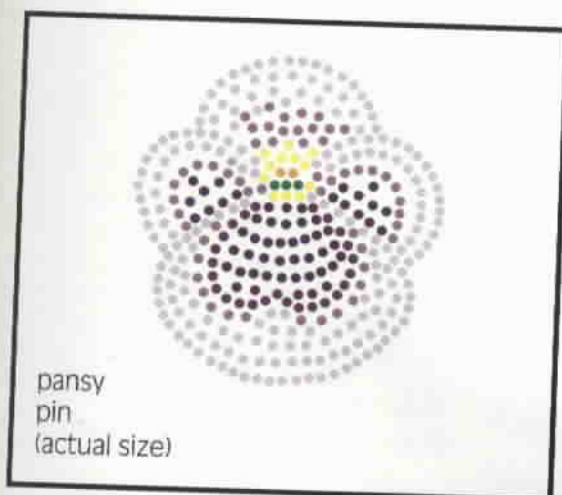
### Materials:

Card stock paper  
11/0 seed beads:  
27 dark purple  
58 medium purple  
56 light purple  
134 white  
17 dark green  
48 light green  
One gold-tone pin back  
Fusing web and backing fabric  
Jewelry glue

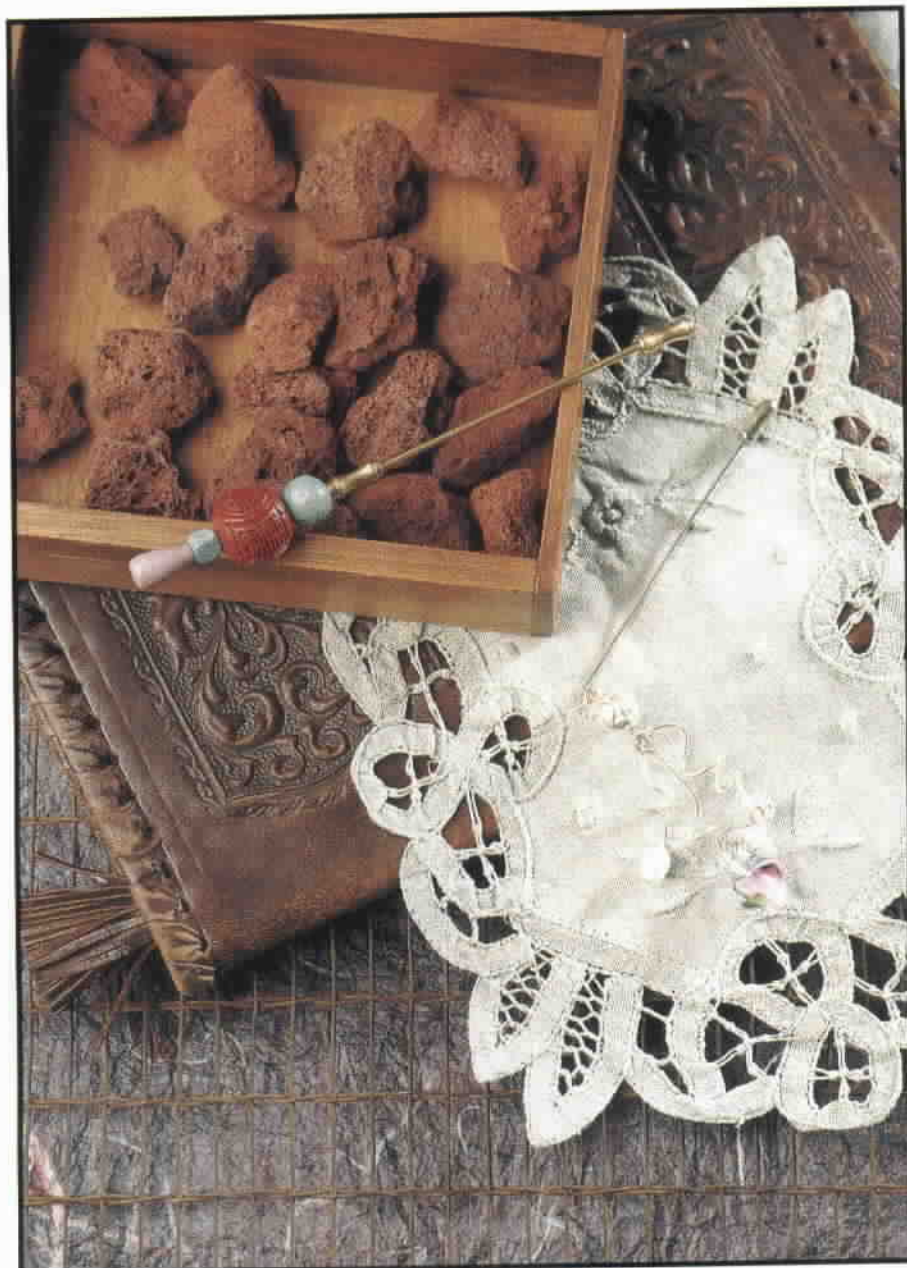
## ... posy

### Materials:

Card stock paper  
One freshwater pearl  
11/0 seed beads:  
60 red  
50 medium pink  
155 pale pink  
36 medium green  
28 light green  
One gold-tone pin back  
Fusing web and backing fabric  
Jewelry glue







Pictured from top to bottom: Cinnabar Stick Pin, Three-Drop Stick Pin.

## cinnabar stick pin

### Materials:

- One blank threaded gold-tone stick pin with end-stops
- One 14mm carved cinnabar bead
- Smaller wood beads to reach the end of the pin
- Jewelry glue

### Beading:

Position the bead end-stop so that the selected beads will just cover the remainder of the stick. Place all but the last bead on the stick, then fill the hole of the last bead with glue. Place it on the end of the stick, then wipe away any glue which protrudes from the bead hole. Allow the glue to dry thoroughly.

If necessary, refer to the photograph.

## three-drop stick pin

### Materials:

- One eyepin-topped silver-tone stick pin with end-stop
- Three silver-tone 2 1/2" headpins, .021 gauge
- One silver-tone eyepin
- One 10mm silver-tone bead
- One large freshwater pearl
- One 6mm fancy glass bead
- One 10 to 12mm fancy glass bead
- Six-inch length of silver-tone French wire

### Beading:

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the beaded connector using the 10mm bead and the eyepin. Slip the pearl onto one of the headpins. Trim off 1/2" of length. Cut a length of French wire 3/8" shorter than the length of the remaining headpin. Twist the headpin around the tip of a pencil to shape it into a loose spiral. Slip the length of French wire over the twisted headpin.

Form a loop with the 3/8" excess, and attach it to one end of the silver-tone-beaded connector. Repeat with the two glass beads, leaving one headpin untrimmed and trimming one 1/4". Attach the beaded connector to the loop of the stick pin.

If necessary, refer to the photograph.



## rosary beads

### Materials:

56" length of silver-tone chain with links large enough to accommodate the connector loops

Fifty-nine purple 8mm crystals

Eyepins to make 59 connectors

Twelve filigree bead caps

Four 3/8" metal coiled springs

One crucifix with loop

One Virgin Mary charm with

three loops, one loop at

10 a.m., one loop at 2 p.m.,

and one loop at 6 p.m.

Three 4mm metal rings

### Beading:

Assemble 53 beaded connectors, each one having one purple crystal. Assemble six additional beaded connectors with purple crystals bordered by filigreed bead caps.

Cut two sections of chain with 38 links each and assemble with crucifix drop. Join the two sections of chain with one ring; attach the ring to the bent-out end of one spring coil. Attach the crucifix to the other end of the bent-out coil. Refer to the photograph to attach two capped crystal connectors and three crystal connectors. Join the other end of the chains with one ring and attach it to the bent-out end of the spring coil. Attach the bent-out end of that spring coil to the 6 p.m. loop on the charm.

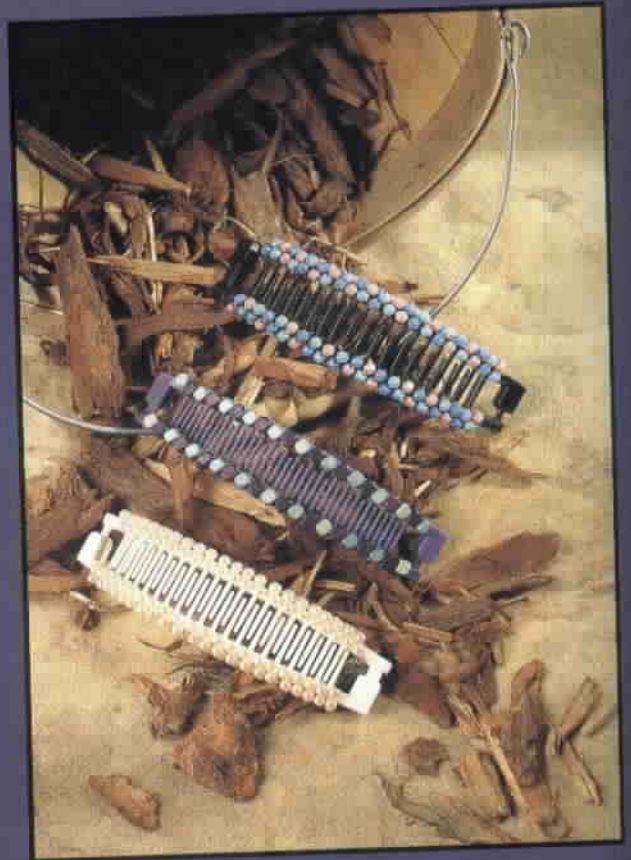
Join the other two spring coils to the additional loops on the charm. Attach the other bent-out end of the coil to two sections of the chain.

Lay the chain lengths out so they are parallel to one another. Attach five groups of ten crystals, separated by a capped crystal with a small space on either side. Trim the chain if necessary and join the other end of the two chains to a ring. Attach that ring to the spring coil.





# chapter two hair





## bargello barrette

### Materials:

Color-lined 11/0 seed beads:

128 yellow

84 aqua

45 orange

40 lavender

80 purple

8 salmon

One 3" barrette

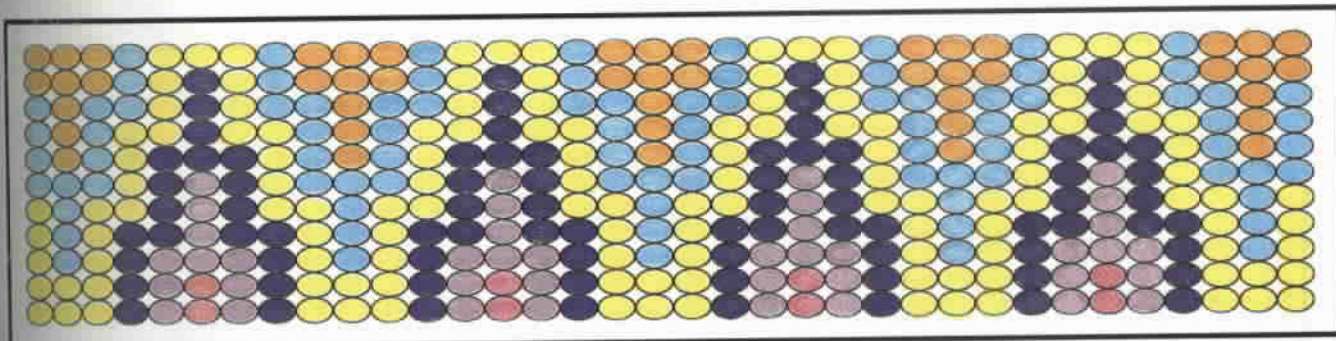
Double-sided tape

### Beading:

Following the directions for needle-weaving found in the General Instructions on page 18, weave the pattern as diagrammed.

Trim the double-sided tape to fit the barrette blank, and press it into place. Stretch the woven beadwork so that it fits the barrette, and press it into place. Press down firmly until the entire tape surface is in contact with the woven beadwork.

If necessary, refer to the photograph.







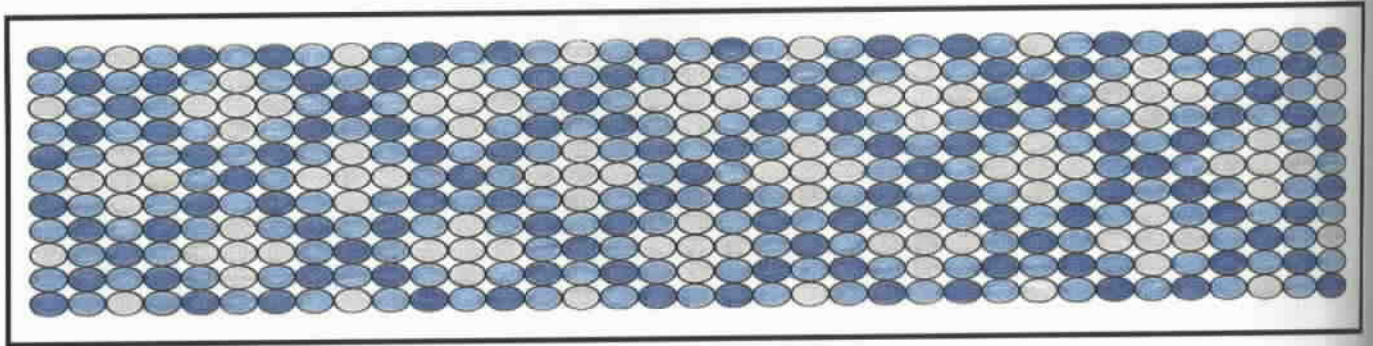
## blue diamond barrette

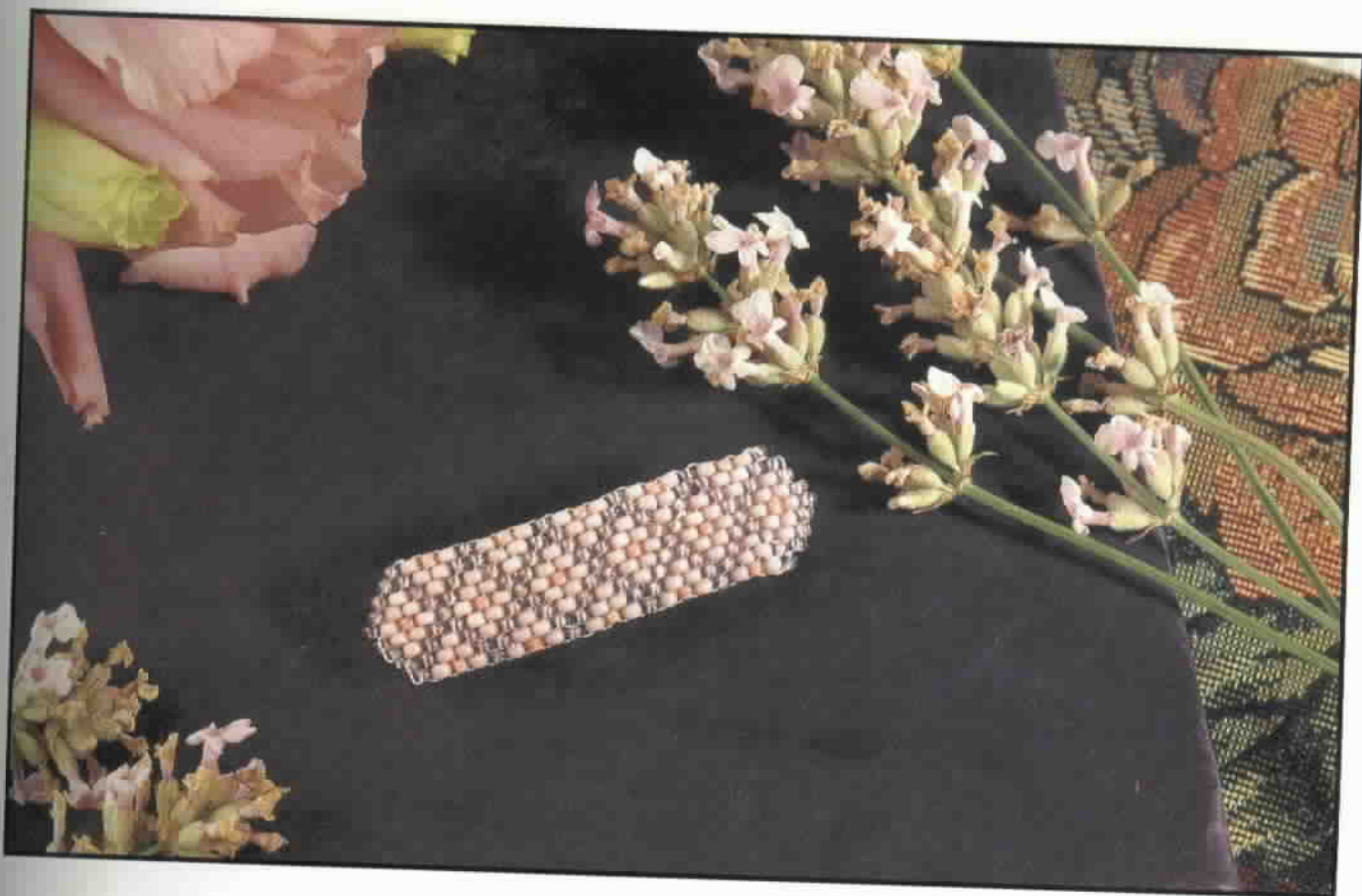
### Materials:

11/0 seed beads:  
 113 dark sapphire rainbow  
 176 light sapphire rainbow  
 96 metallic silver  
 One 3" barrette  
 Double-sided tape

### Beading:

Following the directions for needle-weaving found in the General Instructions on page 18, weave the pattern as diagrammed.  
 Trim the double-sided tape to fit the barrette blank, and press it into place. Stretch the woven beadwork so that it fits the barrette, and press it into place. Press down firmly until the entire tape surface is in contact with the woven beadwork.  
 If necessary, refer to the photograph.





## purple diamond barrette

### Materials:

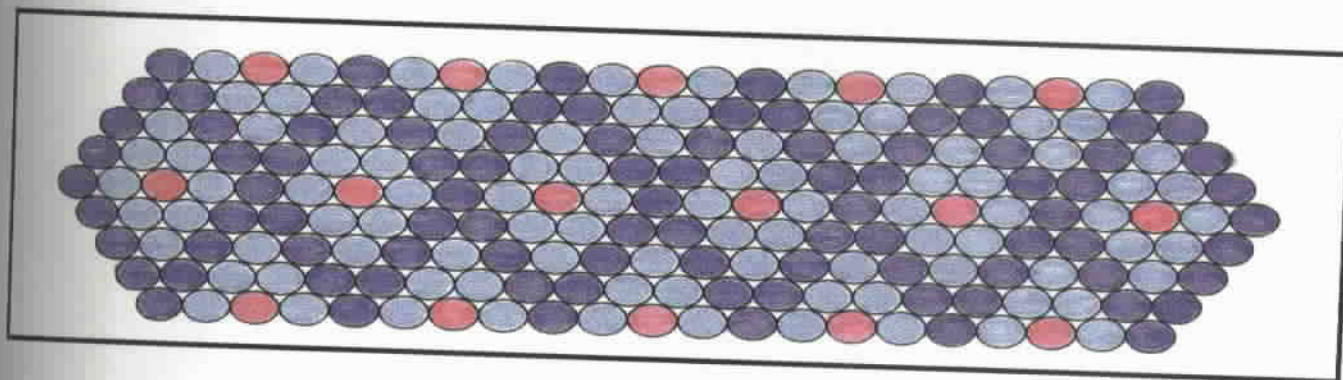
- 11/0 seed beads:
- 91 amethyst color-lined
- 16 salmon color-lined
- 98 lavender
- One 2" barrette
- Double-sided tape

### Beading:

Following the directions for brick-stitching found in the General Instructions on page 17, weave the pattern as diagrammed.

Trim the double-sided tape to fit the barrette blank, and press it into place. Stretch the woven beadwork so that it fits the barrette, and press it into place. Press down firmly until the entire tape surface is in contact with the woven beadwork.

If necessary, refer to the photograph.





# floral barrette

## Materials:

11/0 seed beads:

43 dark green

60 light green

36 purple

12 gold

90 light blue

142 white

One 3" barrette

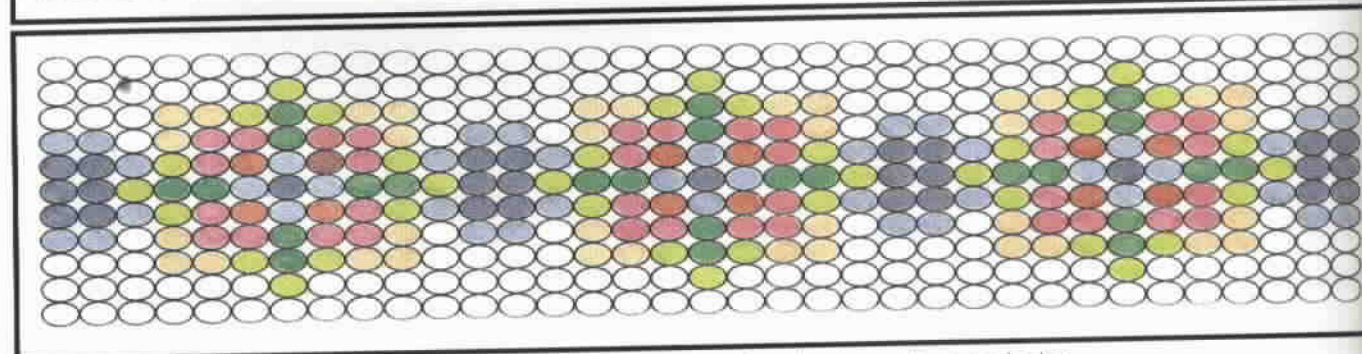
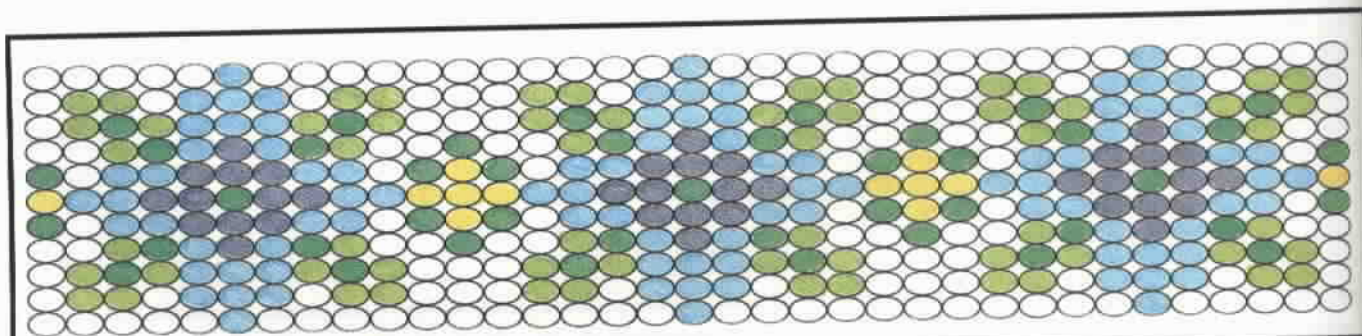
Double-sided tape

## Beading:

Following the directions for needle-weaving found in the General Instructions on page 18, weave the pattern as diagrammed.

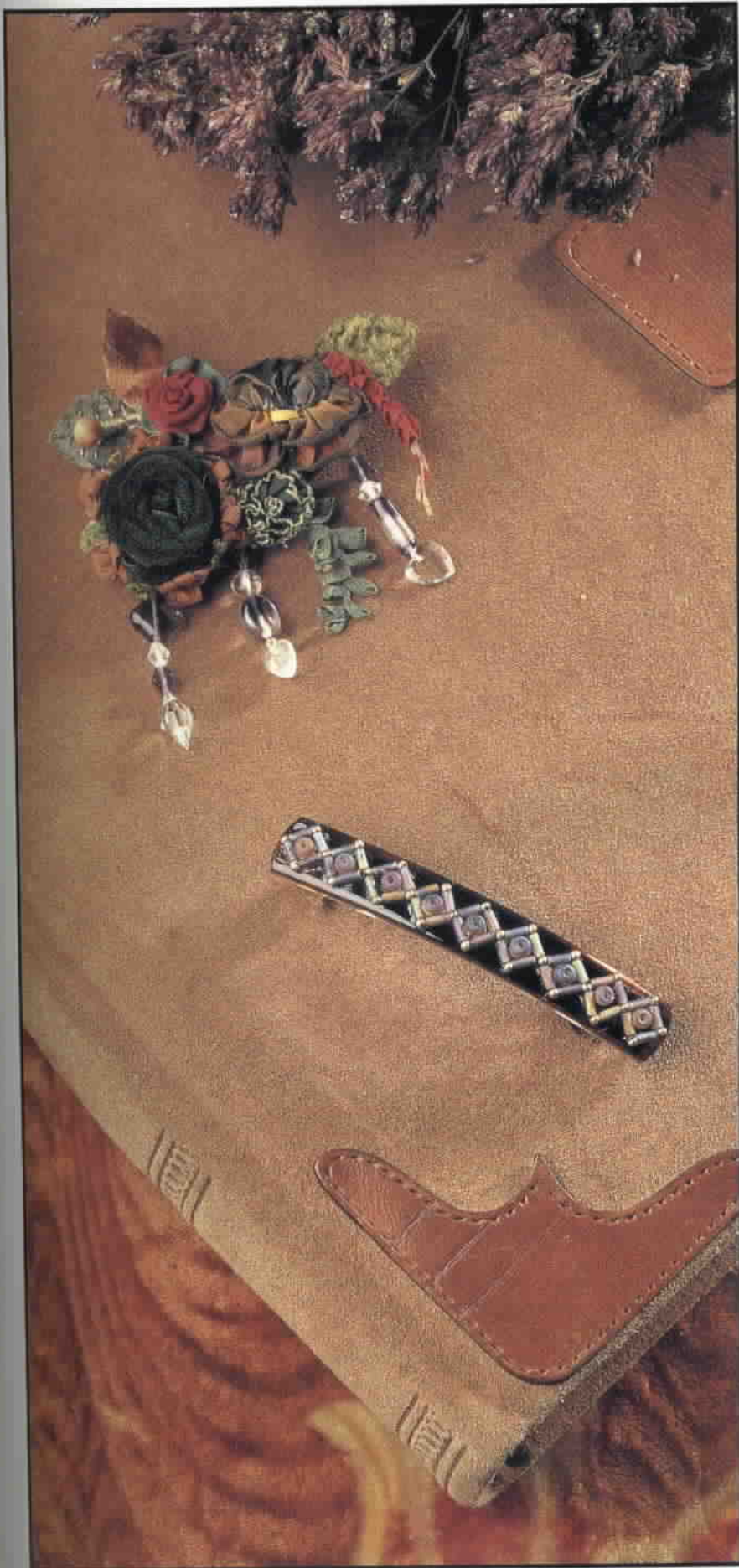
Trim the double-sided tape to fit the barrette blank, and press it into place. Stretch the woven beadwork so that it fits the barrette, and press it into place. Press down firmly until the entire tape surface is in contact with the woven beadwork.

If necessary, refer to the photograph.



Try another floral design. Use bead colors of your choice.





## tortoise shell barrette

### Materials:

Thirty-six #2 iris bugle beads  
Twenty-eight gold  
11/0 seed beads  
Nine iris 6/0 seed beads  
One 3 1/2" tortoise shell barrette  
Jewelry glue

### Beading:

Glue the beads onto the barrette. Starting in the middle, work your way out to each end. Refer to the photograph.

## velvet rose ribbon barrette

### Materials:

One velvet rose barrette  
Fifteen to 20 assorted beads  
Beading thread

### Beading:

Thread the beads onto the beading thread, and randomly sew the lengths onto the back of the velvet rose(s) barrette.

If necessary, refer to the photograph.



# celtic weave comb

## Materials:

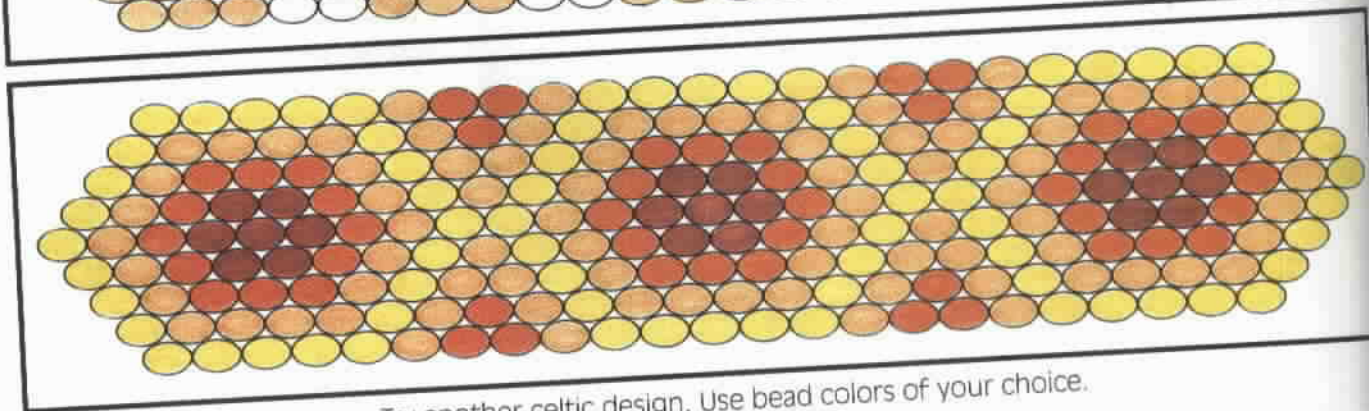
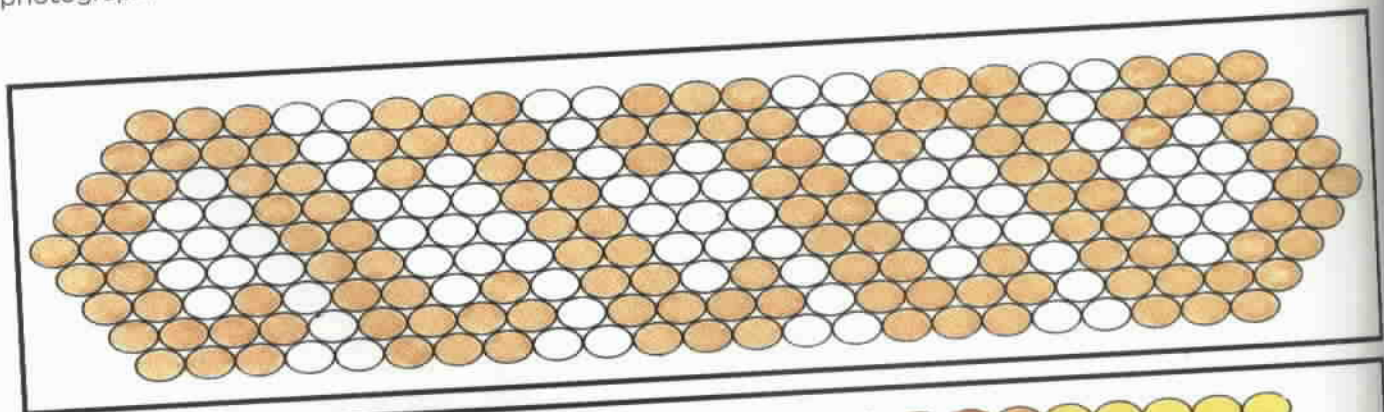
- 11/0 seed beads:
  - 138 butterscotch color-lined
  - 71 off-white
- One gold-tone 2" hair comb
- Double-sided tape

## Beading:

Following the directions for brick-stitching found in the General Instructions on page 17, weave the pattern as diagrammed.

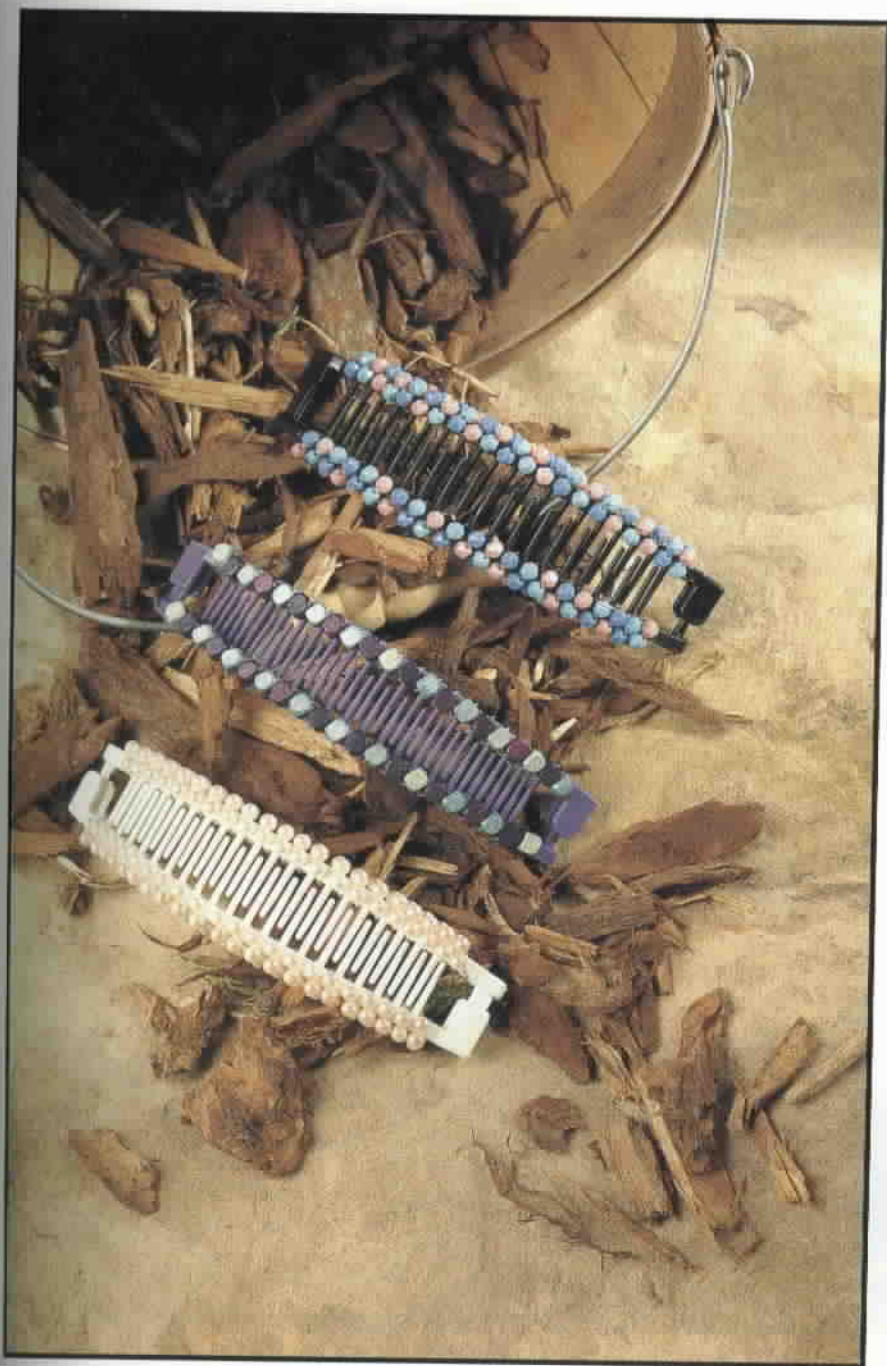
Trim the double-sided tape to fit the comb blank, and press it into place. Stretch the woven beadwork so that it fits the comb, and press it into place. Press down firmly until the entire tape surface is in contact with the woven beadwork.

If necessary, refer to the photograph.



Try another celtic design. Use bead colors of your choice.





## clinch combs

### Beading:

Starting at the top of one side, thread the crimp onto the fishing line. Wrap around the side piece just above the first tooth of the comb.

Insert the end of the fishing line through the crimp and pull tight. Squeeze with pliers to flatten the crimp. Adjust the loop so that the crimp is at the back of the comb.

Thread on the beads, and wrap the fishing line around the back of the comb, catching the loose end in each wrap, then coming up between the next two teeth of the comb. Continue to add beads and wrap the fishing line around the comb so that one strand of the fishing line lands between each tooth, adjusting beads as necessary so they land on the top and outer sides of the comb.

Finish by threading on a crimp, winding the fishing line around one more time and putting the end through the crimp. Squeeze with pliers, trim off the excess fishing line, and repeat on the other side.

If necessary, refer to the photograph.

### ... multi- color

#### Materials:

Eighty-four pink 4mm English cuts  
 Eighty-four aqua 4mm English cuts  
 Eighty-four periwinkle blue  
 4mm English cuts  
 Four crimps  
 Two yards of 25 lb.  
 test nylon fishing line  
 One black clinch comb

### ... square beads

#### Materials:

Twenty-two aqua  
 square wood beads  
 Twenty grape  
 square wood beads  
 Four crimps  
 Two yards of 25 lb.  
 test nylon fishing line  
 One purple clinch comb

### ... pink pearl

#### Materials:

Approximately 130  
 4mm pink pearls  
 Four crimps  
 Two yards of 25 lb.  
 test nylon fishing line  
 One white clinch comb





## beaded hairsticks

### Materials for each pair of hairsticks:

One pair of hairsticks  
 An assortment of beads  
 Acrylic paints  
 One gold-tone or silver-tone 2" headpin  
 Industrial strength glue

### Beading:

Paint the hairsticks or leave natural, as desired. Thread the beads onto the headpins for the tip of the hairsticks. Trim excess headpin to 1" or to fit into the hairstick.

Place a small amount of glue between each of the beads to secure them to each other. Fill the hole in the hairstick with glue. Bend the headpin end slightly. Insert the headpin into the hairstick, and allow the glue to dry thoroughly.

If hairsticks are not available, chopsticks work great. A hole large enough to accommodate a headpin will need to be drilled into the top of each chopstick.

If necessary, refer to the photograph.

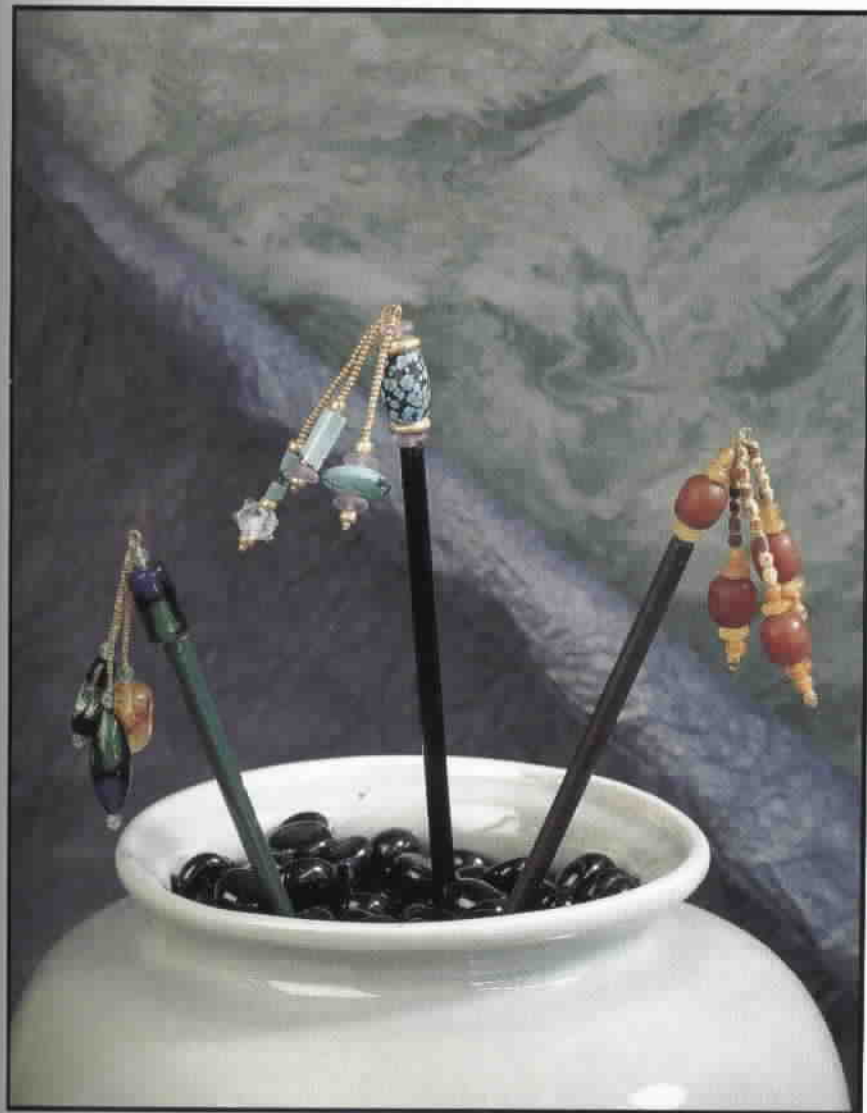
# dangle hairsticks

## Beading:

Thread the beads onto the eyepins for the tip of the hairsticks. Trim excess eyepin to 1". Fill the hole in the hairstick with glue. Bend the eyepin end slightly. Insert the eyepin into the hairstick, and allow the glue to dry thoroughly.

Following the directions for assembling beaded connectors found in the General Instructions on page 16, assemble the beaded connectors. Trim excess headpins to 3/8". Form a loop using round-nose pliers, and close the loop around the loop in the eyepin.

If necessary, refer to the photograph.



## ... emerald

### Materials:

- One 16x10mm blue and green glass tube
- One 10x25mm blue and green oval glass bead
- One 12x16mm amber bead
- One 8x20mm foil lamp bead
- Seven 4mm green crystals
- Eighty-two silver-lined amber 14/0 seed beads
- One gold-tone eyepin
- Three gold-tone headpins
- One hairstick
- Jewelry glue

## ... turquoise

### Materials:

- One 12x18mm turquoise barrel bead
- One 5x15mm turquoise tube
- One 4x12mm turquoise tube
- One 16mm turquoise rondelle
- One 12mm fancy glass bead
- Five 6mm matte amethyst glass rondelles
- Two 10mm wood disks
- Seven metallic gold 6/0 seed beads
- Sixty-eight metallic gold seed beads
- One gold-tone eyepin
- Three gold-tone headpins
- One hairstick
- Jewelry glue

## ... copal

### Materials:

- Four 10x8mm copal beads
- Eight 5mm copal rondelles
- Seven 4mm copal beads
- Twenty-one 3mm wood beads
- One gold-tone eyepin
- Three gold-tone headpins
- One hairstick
- Jewelry glue





# 3

chapter  
three  
wearables





## pearl & lace collar

### Materials:

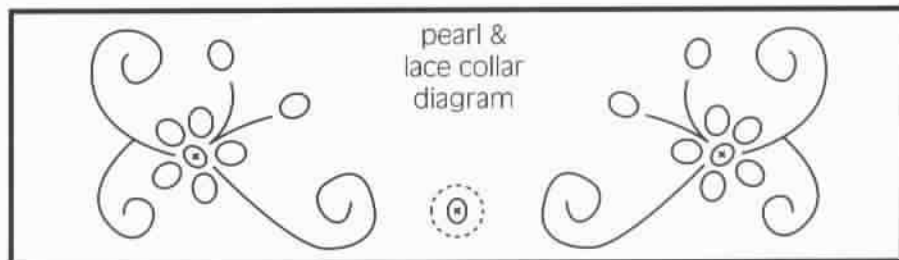
One collar with lace trim  
 Fourteen white freshwater pearls  
 Three pink freshwater pearls  
 200 white 11/0 seed beads

### Beading:

Transfer the placement lines to the collar with an embroidery pencil following manufacturer's instructions. Space as needed to fit.

Following the directions for surface beading found in the General instructions on page 19, sew on the pearls and the seed beads.

If necessary, refer to the photograph.







## black lace collar

### Materials:

One lace collar  
4mm gold beads  
Gold leaf-shaped beads  
7mm black beads  
Gold seed beads  
Black seed beads  
Black sewing thread

### Beading:

Starting at the center front of the collar, hand-stitch each group of beads in place spacing them evenly around the collar. Work from the center of the collar to the sides. Make sure that each side of the design is even.

If necessary, refer to the photograph.



## frosted amber pocket embellishment

### Materials:

Shirt with pocket  
 Six freshwater pearls  
 One bronze 8mm crystal  
 Nineteen amber 6/0 seed beads  
 Four amethyst 6/0 seed beads  
 Eight amethyst 8/0 seed beads  
 One 20x25mm oval  
 Frosted amber cabochon  
 400 metallic gold  
 11/0 seed beads  
 Leather  
 Fusing web

### Beading:

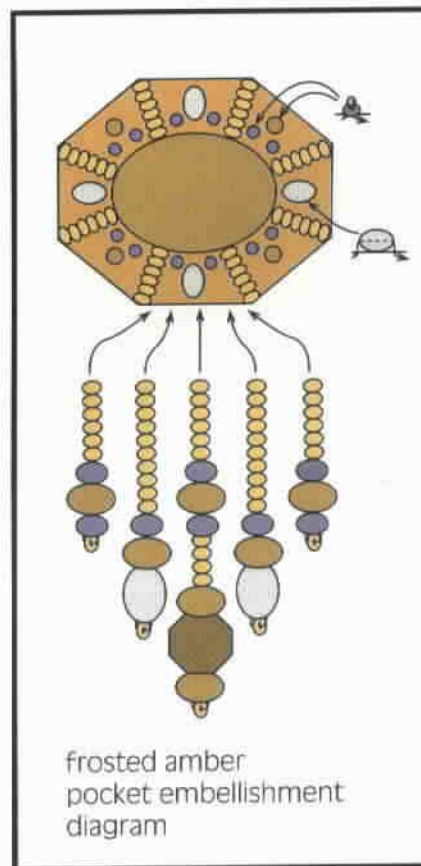
Using the template, cut one octagonal piece each of the leather and the fusing web. Cut the center out of the leather as shown in the diagram, leaving the fusing web intact. Position the fusing web on the bead card, then position the leather over it with gold side up.

Following the directions for surface beading found in the General Instructions on page 19,

bring knotted thread up from any number on the outer edge of the card, and thread on metallic gold beads until the beaded thread reaches the same number inside the circle. Repeat all around. Outline interior oval and outer octagon with metallic gold beads. As shown, sew the pearls and the large seed beads (anchored with small gold seed beads) directly over the leather using a small needle.

Attach hangers at the base of the embellishment. Position the oval cabochon in the center of the open oval space. Backtrack seed beads around the cabochon and outer edge. Fuse together according to manufacturer's directions. Melted fusing web will hold the cabochon in place. Be sure to hold hangers aside when trimming the excess from the bead card.

If necessary, refer to the photograph.





## simple garment embellishments



### jungle

#### Materials:

- One animal pin with loops or openings for adding beads
- Two extra small beads
- Two small beads
- Two medium beads
- One large bead
- Four flat beads
- One 2 1/2" headpin
- Needle-nose pliers

#### Beading:

Slide the beads onto the headpin starting with the smallest bead. Add the remaining beads gradually getting to the largest bead, then reverse the order of the beads.

Using the needle-nose pliers, make a loop in the end of the headpin and attach it to the opening in the animal pin.



## Cow skull

### Materials:

One ceramic cow skull  
Multi-colored seed beads  
Small silver southwest charms  
Silver jump rings  
White acrylic paint  
Brick red acrylic paint  
Industrial strength glue

### Beading:

String seven strands of multi-colored seed beads ranging from 4 to 7 inches in length. Add the charms to the middle of a few strands using the jump rings. Tie the strands off with a knot.

Fold each strand in half and tie a knot at the top of the doubled strands.

If a ceramic cow skull cannot be found, make one from polymer clay. Follow the directions for working with polymer

clay found in the General Instructions on page 18.

Paint the skull with white acrylic paint and the horns with brick red acrylic paint. Let the paint dry thoroughly.

Glue the doubled strands of seed beads to the back center of the skull so that they hang at different lengths.

If necessary, refer to the photograph.





## beaded collar & pockets

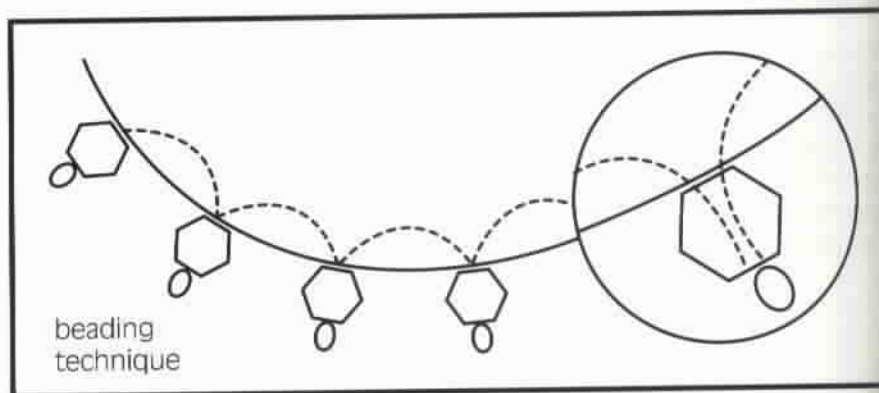
### Materials:

Shirt or blouse with collar and pockets  
 Approximately 100  
 4mm English cut or  
 6/0 seed beads  
 in a coordinating color  
 Approximately 100  
 11/0 seed beads  
 in a coordinating color  
 Sewing thread

### Beading:

Using the technique shown below, sew the beads to the collar and the pockets of the shirt or blouse.

Space the beads  $\frac{3}{8}$ " to  $\frac{1}{2}$ " apart. Bury the finished thread inside the collar or pocket flap. Clip close, being careful not to cut the fabric. If necessary, refer to the photograph.





## blazer cuffs & pocket

### Materials:

Bugle beads in  
assorted sizes and colors  
Seed beads in  
assorted sizes and colors  
Sewing thread  
Large beads, optional

### Beading:

Starting at the top of the blazer pocket, randomly sew on the assorted bugle and seed beads close together. Allow the beads to become more sparse and uneven as you sew. This will give the beads the look of "falling snow."

If desired, replace the buttons on the blazer with large beads.  
If necessary, refer to the photograph.



# coin dress

## Materials:

One dress  
Seventy-five to 80  
1" coin beads  
Sewing thread  
Straight pin

## Beading:

Begin by marking the center of the neck on the dress with a straight pin.

Starting at the center of the neck and working out toward the shoulder seam, securely sew the coin beads on  $\frac{3}{4}$ " apart in an even, consistent row around the neck opening. Repeat the process for the other side.

Repeat the process on the second row going only half way to the shoulder seams.

Repeat the process on the sleeve cuffs.

If necessary, refer to the photograph.





## gloves

### Materials:

One pair of gloves  
An assortment of beads  
Nylon beading thread or  
industrial strength glue

### Beading:

Plan out the desired design with the assortment of beads. Following the directions for surface beading found in the General Instructions on page 19, sew the beads on the gloves. If preferred, the beads can be glued into position.

If you choose to use the designs shown in the models, refer to the photograph.





## multi-color button covers

### Materials:

Four 18mm button cover blanks  
Four 12mm frosted  
round cabochons  
Four different colors of  
11/0 seed beads  
Four 12mm disks of  
double-sided adhesive  
Sewing thread  
Jewelry glue

### Beading:

Begin by attaching the cabochon and needled double thread to the center of the button cover blank with the disk of double-sided adhesive. Slide enough beads onto the thread to snugly fit around the circumference of the cabochon. Slip the needle through the first three or four beads on the thread, and take up the slack.

Add a second row of beads around the first, and slip the needle through the first five or six beads on the second row. Run the needle back through the same beads in the opposite direction to secure the thread.

Carefully lift up the bead rounds, and apply glue to the surface of the button cover blank. Reposition the bead rounds so they are nestled into the glue. Allow the glue to dry thoroughly.  
If necessary, refer to the photograph.



## flat disk button covers

### Materials:

Four 18mm button cover blanks  
Four flat disk beads,  
larger than 18mm, but  
smaller than 25mm  
Eight 1 1/2" headpins  
Four 4x10mm tubular beads  
Eight 4mm round beads  
Eight 11/0 seed beads  
in a coordinating color  
Jewelry glue

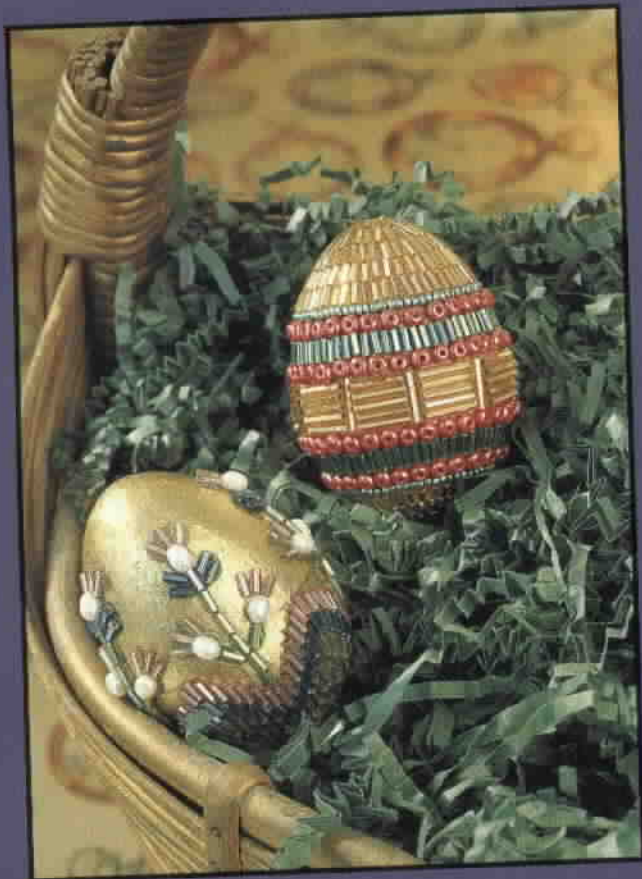
### Beading:

Following the directions for assembling beaded connectors found in the General Instructions on page 16, slip each tubular bead onto a headpin and trim to 3/8". Form a loop with the excess.

Assemble the flat disk bead unit. Glue the assembly to the button cover. Allow the glue to dry thoroughly. Attach the beaded connector to the flat disk assembly and close the loops.

If necessary, refer to the photograph.





# 4

chapter  
four  
decor





Class heart box model pictured was made by simply gluing an assortment of rhinestones to the lid.

## jeweled heart box

### Materials:

- One small heart-shaped box covered with gold paper or painted gold, 3/8" deep lid
- Approximately 250 aqua silver-lined #2 bugle beads
- Approximately 600 gold silver-lined 11/0 seed beads
- Nineteen freshwater pearls, 3.5 to 4mm
- One 25x40mm Cape Amethyst cabochon
- Three 4mm aqua faceted crystals
- Industrial-strength glue

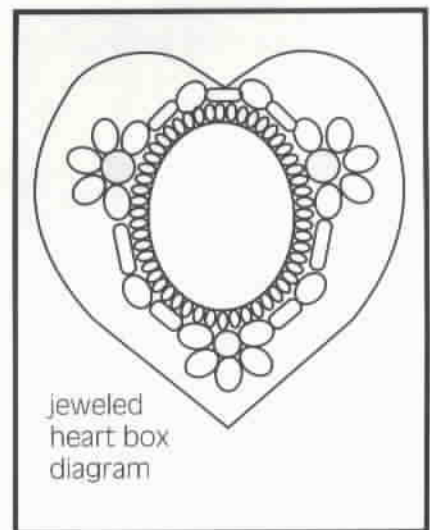
### Beading:

As shown in the diagram, glue the bugle beads and seed beads around the edge of the box lid.

Position the cabochon in the high center of the lid, and glue it in place. Glue a row of gold seed beads around the cabochon.

Position the three crystals as shown. Glue five pearls around each crystal in a flower shape. Between the flowers, glue bugle beads and pearls just outside the row of gold seed beads. Experiment with the positioning of the filler beads to make a nice fit. Allow the glue to dry thoroughly.

If necessary, refer to the photograph.





## pearl perfume bottle

### Materials:

One glass bottle with  
2 1/2" x 3" work area  
One 18x25mm faux  
mabe pearl cabochon  
Nineteen cream 4mm faux pearls  
Five blue 8mm faux pearls  
Four butterscotch  
10mm faux pearls  
Two butterscotch  
8mm faux pearls  
Eighteen light green  
#2 bugle beads  
Industrial strength glue

### Beading:

Starting with the mabe pearl cabochon, glue the beads onto the bottle, then surround it with the 4mm faux pearls. Add all the bugle bead stems. When the stems and center mabe pearl groups are dry, add the remaining pearls to the stems.

Lay the bottle flat on its side while the glue dries to prevent slippage of the pearls. Allow the glue to dry thoroughly.

If necessary, refer to the photograph.

## lace-covered round bottle

### Materials:

One small round bottle  
Lace  
1/8" silk ribbon  
One metal charm  
An assortment of glass grape beads  
Scissors

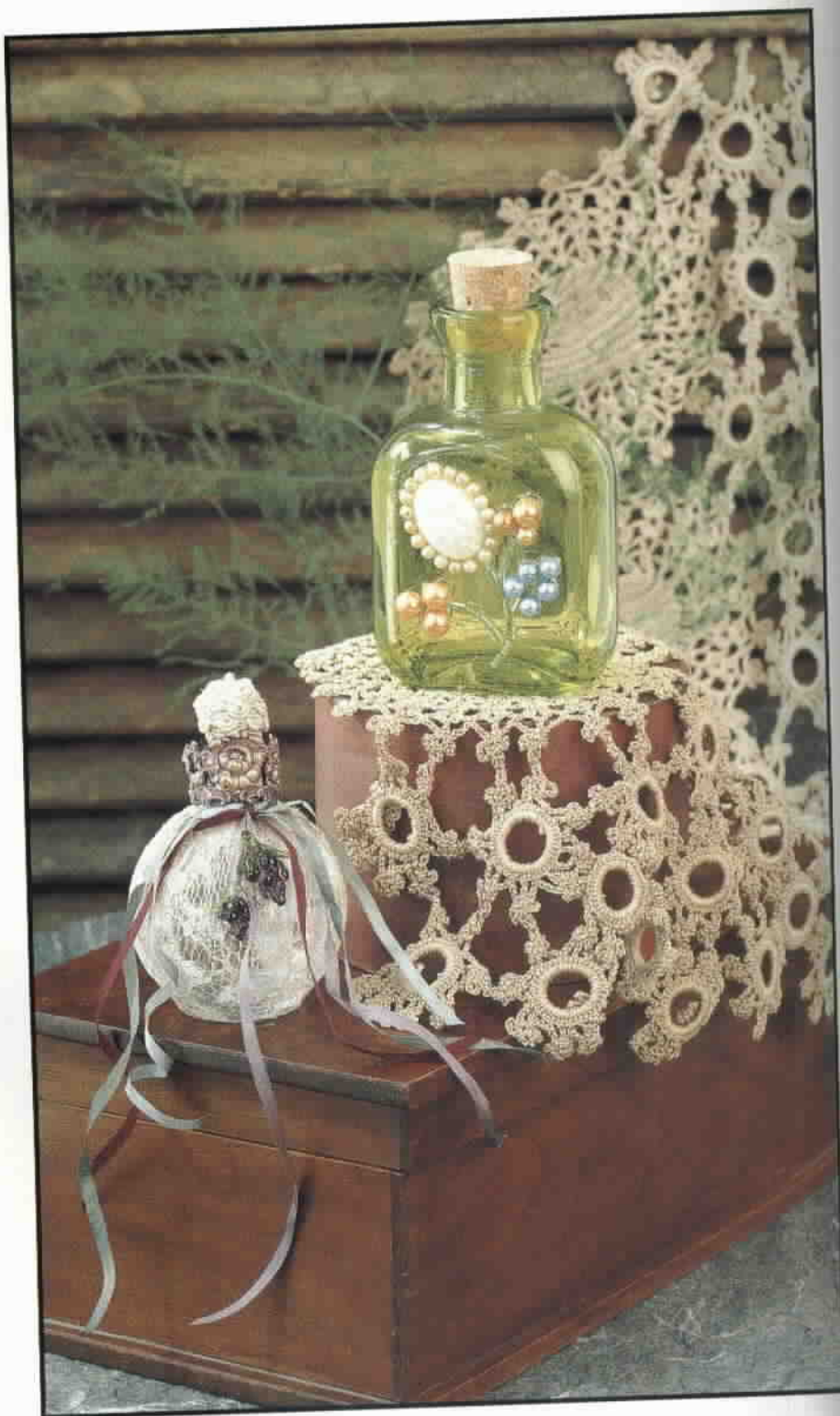
### Beading:

Wrap the lace around the bottle, and tie around the neck of the bottle. Tie three or four lengths of silk ribbon around the top of the bottle. Bend the metal charm to fit over the ribbon and around the top of the bottle.

Using the scissors, gently curl the silk ribbon like curling ribbon. Trim the frayed ends.

Tie the glass grape beads to the ribbon, as desired.

If necessary, refer to the photograph.





## silk ribbon charm bottle

### Materials:

Thirty-six inches of thin gold wire  
Approximately thirty-five assorted beads  
Silk ribbons

### Beading:

Secure a small bead to the end of the gold wire. Thread half of the beads onto the wire. Wrap it around the top of the bottle. Thread the remaining beads onto the wire and secure the last bead. Trim excess wire.

Wrap the wires and the beads around a pencil until you have curls.

Tie silk ribbons around the top of the bottle and trim the ends.

If necessary, refer to the photograph.

## gold cord charm bottle

### Materials:

One large three-sided bottle  
Gold cord  
An assortment of beads  
An assortment of metal charms  
Industrial strength glue or wire

### Beading:

Wrap the gold cord around the lid, and tie it at the front.

Using glue or wire, attach an assortment of beads and metal charms below the knotted gold cord.

If necessary, refer to the photograph.





## house magnet

### Materials:

Sky blue polymer clay  
 #2 bugle beads:  
 24 matte light topaz  
 18 opaque white  
 47 matte dark topaz  
 19 satin green  
 28 silver-lined light blue  
 Fifty-one matte green  
 11/0 seed beads  
 Self-adhesive magnet strips  
 Varnish, if desired

### Beading:

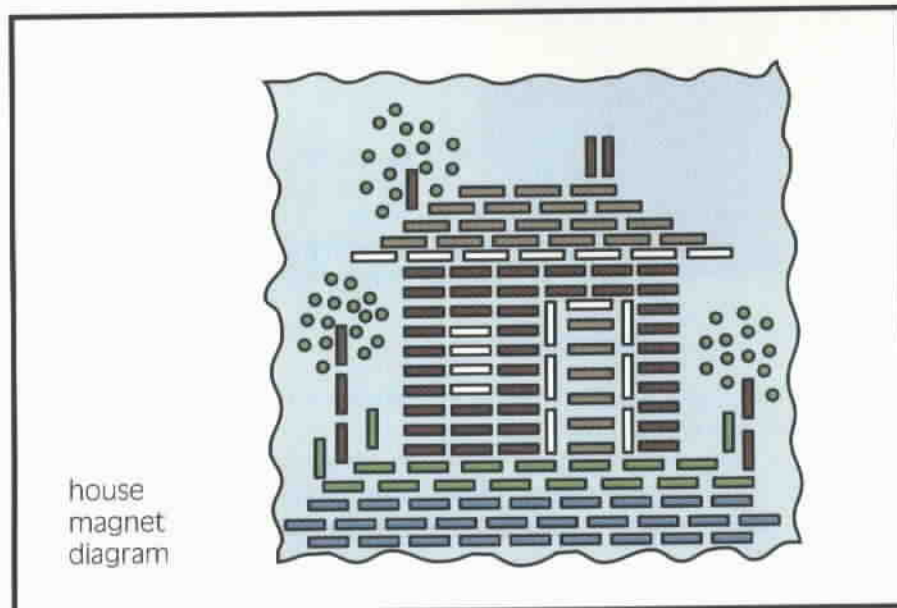
Following the directions for working with polymer clay found in the General Instructions on page 18, condition the clay and roll it out in a thin layer. Make a tracing of the design template, and use it to lightly outline the pattern onto the rolled clay.

Press the beads into the clay referring to the pattern shown. Do not press the beads too deep into the clay or they will disappear.

Bake according to the General Instructions, and coat with varnish, if desired.

Apply the magnet strips to the back of the piece.

If necessary, refer to the photograph.





## beehive stationery box & note cards

### Materials:

Cardboard box with  
flip-up top  
Note cards and envelopes  
One permanent black  
fine-point marker  
Assorted beads  
Assorted charms  
Industrial strength glue

### Beading:

Draw a design on the top of  
the cardboard box and the note  
cards with a permanent black  
fine-point marker.

Glue the assorted beads and  
charms to the top of the card-  
board box and note cards,  
embellishing the designs.

If necessary, refer to the  
photograph.

## butterfly stationery box

### Materials:

Fabric covered  
cardboard box with lid  
Two butterfly gift tags  
An assortment of rhinestones  
industrial strength glue

### Beading:

Glue the butterfly gift tags to  
the top of the cardboard box.  
Embellish the butterfly gift tags  
by randomly gluing on the  
rhinestones. Add additional  
rhinestones if desired.







## jade tree in clay pot

### Materials:

14/0 seed beads:  
 100 light orange  
 Sixty lavender  
 Twenty light amethyst matte  
 rainbow #2 bugle beads  
 One 2 oz. block of  
 white polymer clay  
 One small clay pot,  
 1 1/2" to 2" diameter  
 Roll of 34-gauge wire  
 Twenty aventurine chips  
 Ten amethyst chips  
 Five citrine chips  
 Five rose quartz chips  
 About forty undyed  
 howlite chips  
 Four freshwater pearls  
 Double-sided adhesive tape  
 Jewelry glue

### Beading the pot:

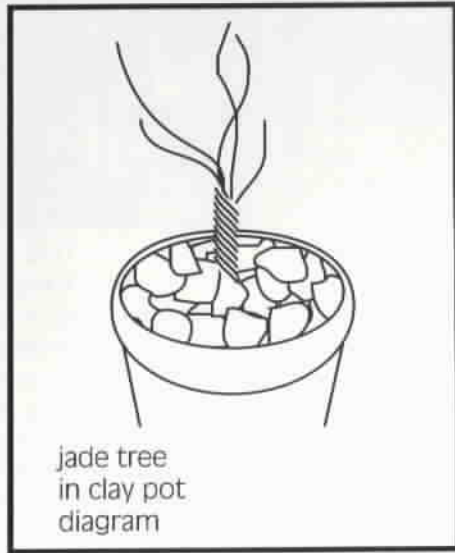
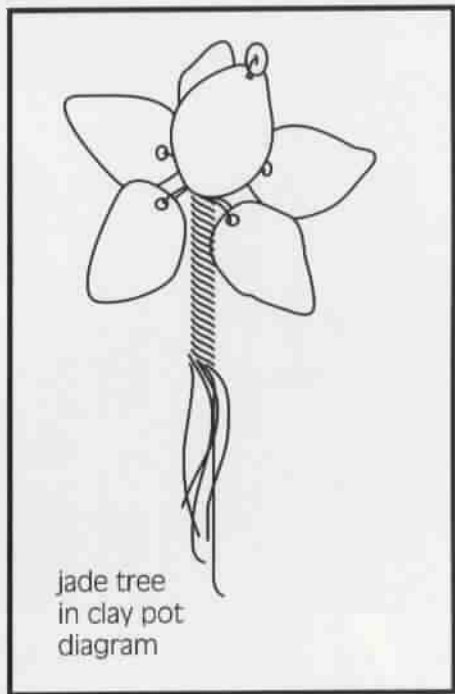
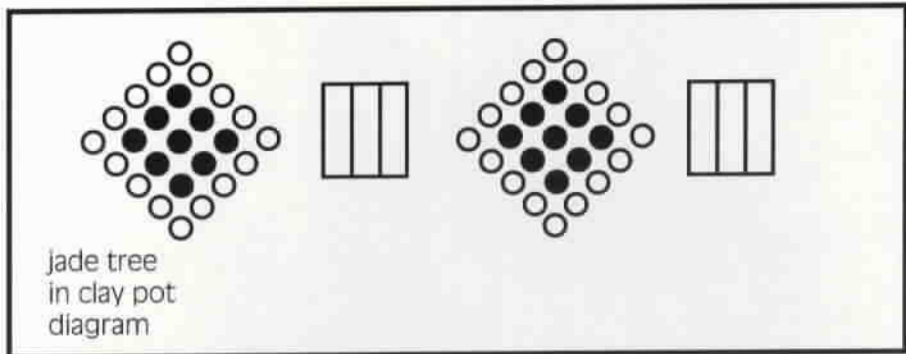
Cut six 3/8" diamonds of double-sided adhesive as shown in the diagram. Space them evenly around the top edge of the pot and press down. Do not remove the covering paper until you are ready to apply the beads. Following the pattern shown in the diagram, place 14/0 beads on the unpapered tape with the holes up. Press the beads into position when all are placed on the tape. Glue three vertical bugle beads together onto the pot between each diamond pattern. Allow the glue to dry thoroughly.

### Assembling the bouquet:

Cut twenty-four 7" pieces of wire. Make two amethyst flowers, one citrine flower, and one rose quartz flower. For each flower, begin by centering one pale orange 14/0 bead on the wire folding the wire in half. Thread the doubled wire through a freshwater pearl and set it aside. Run one piece of wire through each of five chips (amethyst, citrine, or rose quartz), then double it. Twist all six doubled wires together to form one complete flower.

Using aventurine chips, make 19 strands as described for the flowers. Group them together in bunches of three, five, five, and six. Twist the groups together to form strands of leaves.

Gather all leaves and flowers together, positioning the leaves so the strands are shorter than the flowers. Twist all the leaves and flowers together to form a bouquet; pliers may need to be used to handle the entire bunch of wires. Check the height of the twisted bouquet against the height of the pot, and trim the wires so the bouquet is a nice height above the pot. Following the directions for working with polymer clay found in the General Instructions on page 18, soften the clay by working it in your hands, then wrap it around the wire bunch and press the assembly into the bottom of the pot. If there is too much clay, pinch some off so there is a 1/2" margin at the top of the pot. Level off the top of the clay. Bake the entire assembly at 200° F for 20 minutes to harden the clay. Allow the clay to cool completely. Pour a thin 1/8" layer of glue on top of the hardened clay, and cover the top of the clay with howlite chips to look like stone chips in a flower pot.







## aztec frame

### Materials:

Small flat-surfaced frame  
 Four 18x13mm cabochons,  
 acrylic or natural stone  
 Four 10mm flat disk beads  
 of the same stone  
 as the cabochons  
 One ounce of #2 bugle beads  
 About 75 metallic gold  
 6/0 seed beads  
 About 100 metallic gold  
 11/0 seed beads  
 About seventy-five  
 11/0 seed beads  
 of another color  
 Industrial strength glue

### Beading:

Use any square or rectangular frame with a flat surface, and paint the surface, if desired. To adjust the design, simply lengthen or shorten the row of bugle beads which connect the cabochons and corner motifs.

Measure the sides to determine the center point of each side. Glue one cabochon centered on each side of the frame. Glue a row of 6/0 metallic gold beads around each cabochon. Allow the 6/0s to dry, then glue one 11/0 seed bead of another color in the center of each one, making sure the holes are sideways.

In each corner, glue one 10mm flat disk, and surround it with a single row of 11/0 metallic gold seed beads.

Connect the centered cabochons and the corner disks with a row of bugle beads. Allow the glue to dry thoroughly. If necessary, refer to the photograph.

Use any color theme — the same design using rose quartz cabochons and silver-lined lavender bugle beads on a white frame will have a very feminine look.



## cherub frame

### Materials:

Flat-surfaced 5x7 frame  
 Cherub gift tag  
 An assortment of  
     small rhinestones  
 Decoupage  
 Brush  
 Gold acrylic paint, optional  
 Industrial strength glue

### Beading:

Paint the frame with gold acrylic paint. Trim the gift tag to fit the top of the frame. Decoupage the gift tag onto the frame following manufacturer's instructions. Let the decoupage dry thoroughly. Randomly glue the rhinestones onto the gift tag and the frame. If necessary, refer to the photograph.





## vase

### Materials:

One glass vase  
An assortment of rhinestones

### Beading:

Lay the vase on a table and arrange the rhinestones into a desired design.  
*Starting at the top edge, glue on the rhinestones one at a time.*

## cabochon & crystal votive cup

### Materials:

One 2"-diameter votive candle cup  
Eleven 10x15mm  
acrylic cabochons  
275 crystal AB 11/0 seed beads  
Industrial strength glue

### Beading:

Glue the cabochons around the candle cup, adjusting them for even spacing before the glue dries — the cabochons will not lay perfectly flat. Allow the glue to dry thoroughly.

Run a thin bead of glue around each cabochon, and place the 11/0 seed beads with the holes perpendicular to the surface — complete each one before gluing the next. Adjust the beads before the glue dries. Allow the glue to dry thoroughly.

If necessary, refer to the photograph.

## frosted votive cups

### Materials:

Frosted votive candle cups  
An assortment of beads  
Wire or string

### Beading:

String the beads onto the wire or string as desired, and tightly wrap the wire or string around the top of the votive cup under the rim. If desired, some of the wire or string with beads can be pulled down around the votive cup. Glue can be used to help tack the wire or string into place.

If necessary, refer to the photograph.





# suncatchers

## Materials for one suncatcher:

.021 gauge wire  
An assortment of beads  
Two fishing swivels  
An assortment of crystals  
An assortment of small charms  
Industrial strength glue

## Beading:

String the beads onto the wire, leaving 1 1/2" at the top to form a loop.

Add one fishing swivel, then an assortment of crystals. Hook the remaining fishing swivel to the top of the 15" length of wire, and string on additional beads under the swivel. Add small charms occasionally.

Bend the wire into a spiral shape as the beads are added. Tie the wire around the last bead, and secure it with glue.

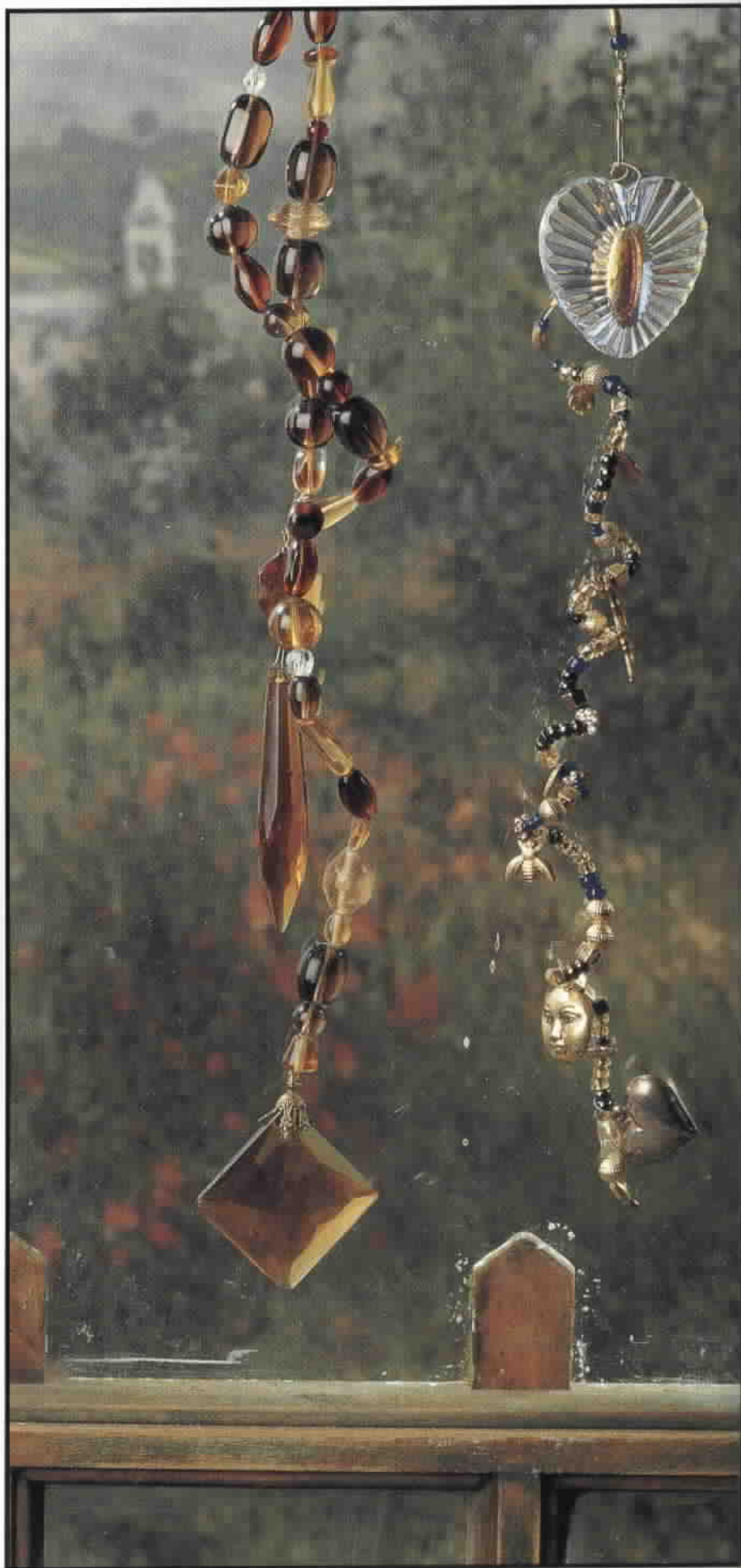
If necessary, refer to the photograph.

## Beading options:

Ornamental jewelry pieces often make the main focal point or base when making suncatchers.

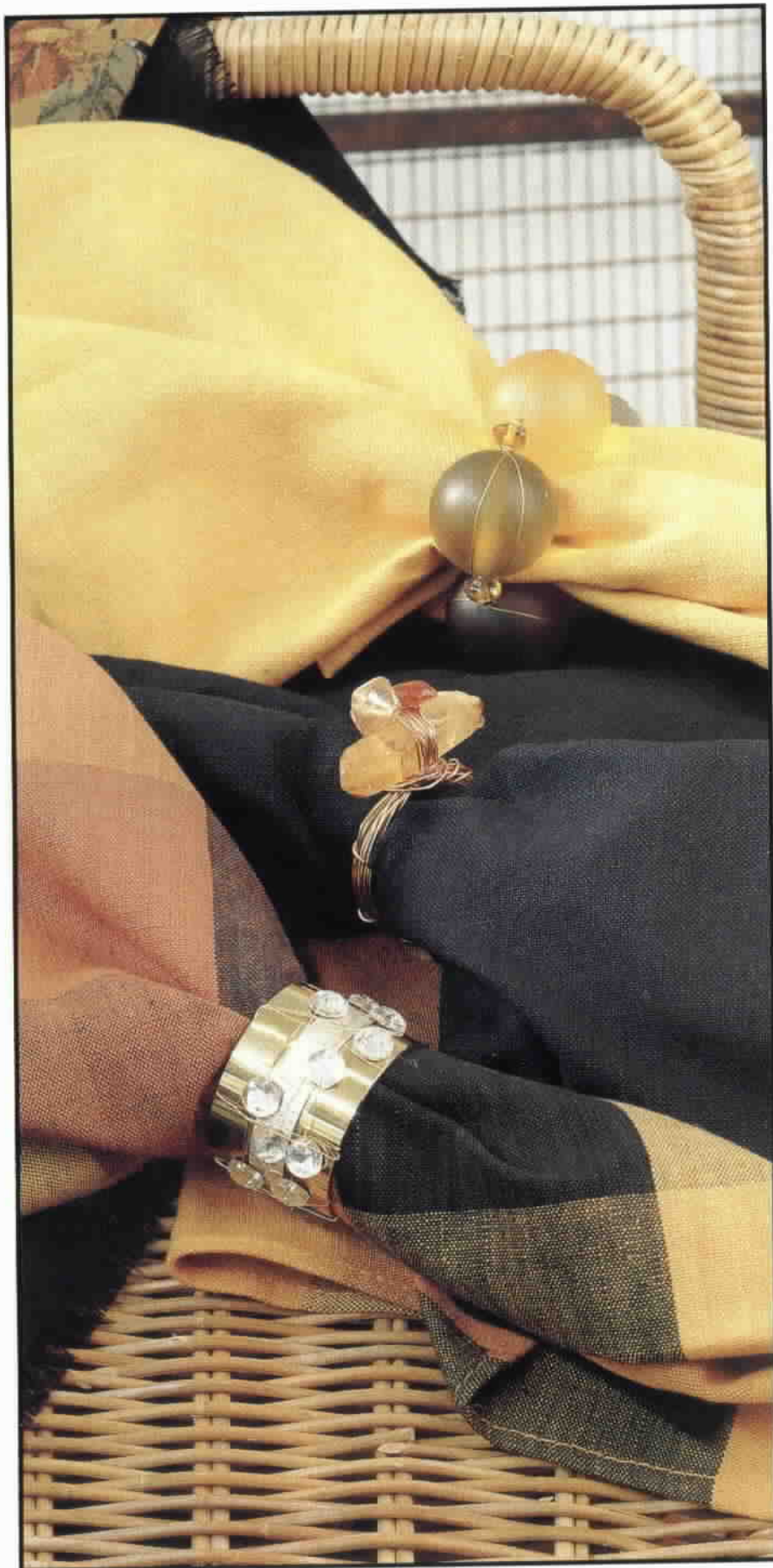
Start with the base and create from there, stacking beads and attaching crystals as desired onto fishing line or thin wire. Use beads that are different shapes and sizes.

Antique crystals, chandelier crystals, and charms work great.









## clear crystal napkin rings

### Materials:

Metal napkin rings  
An assortment of clear crystals  
Gold-tone .021 gauge wire

### Beading:

Randomly place the clear crystals on the wire, and wrap the wire around each metal napkin ring.

The rings do not have to be identical — the placement of the crystals adds a unique touch to each ring!

If necessary, refer to the photograph.

## large round bead napkin rings

### Materials:

Five large round beads of identical size in either the same color or, if desired, different colors for each ring  
Gold-tone wire

### Beading:

String the five large round beads onto the wire. Then, using the wire, randomly wrap the wire around the beads and in between the beads.

If necessary, refer to the photograph.



## candles

### Materials:

Two decorator candles,  
4" in diameter  
An assortment of studs  
and rhinestones  
industrial strength glue

### Beading:

Plan a design before beginning. Reference points can be marked on the candle by poking a pin into the wax.

Push the studs into the candle as desired. Glue on the rhinestones. Let the glue dry thoroughly.

If necessary, refer to the photograph.





## crystal-drop candelabra

### Materials:

One candelabra  
An assortment of tear-drop  
crystals in a variety of sizes  
(chandelier crystals  
work perfectly)  
Several jump rings or wire

### Beading:

Using the jump rings or wire,  
randomly attach the tear-drop  
crystals to the candelabra.  
If necessary, refer to the  
photograph.

# sachet box, bag & pillow

## Materials for box:

One 4 x 4 x 1 box without lid  
One silk napkin or handkerchief  
Six to eight beads  
Potpourri  
Sewing thread

## Beading:

Fill the box with potpourri.  
Place the box in the center of  
the napkin or handkerchief.  
Snugly tie opposite corners  
together in a knot. Repeat with  
remaining corners. This will  
create a Japanese knot.

Using the sewing thread, bead  
the corners of the napkin or  
handkerchief.

If necessary, refer to the  
photograph.

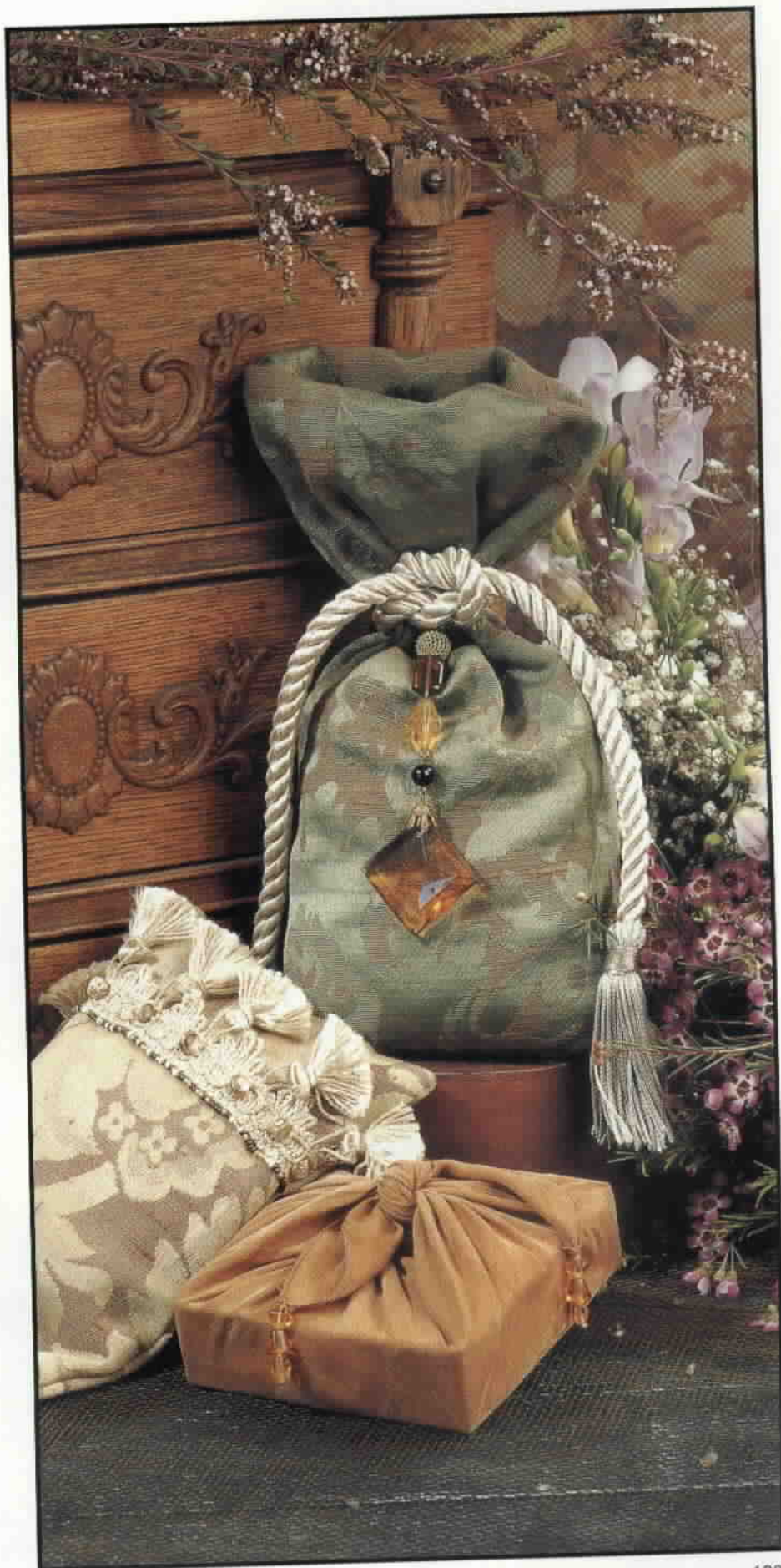
## Materials for bag or pillow:

One sachet bag or  
one sachet pillow  
An assortment of beads  
Potpourri  
Sewing thread

## Beading:

Using the sewing thread, sew  
the beads to the sachet bag or  
sachet pillow.

Fill the sachet with potpourri.  
If necessary, refer to the  
photograph.







## pre-strung beaded candle shade

### Materials:

One wire lamp shade form  
Pre-strung glass beads  
Industrial strength glue

### Beading:

Starting at the top, glue the pre-strung beads around the lamp shade form.

The beads should be glued closely together as they are wrapped around the lamp shade form.

If necessary, refer to the photograph.

## victorian candle shade

### Materials:

One lamp shade  
An assortment of beads  
An assortment of silk flowers  
Antique beaded glass fringe  
Industrial strength glue

### Beading:

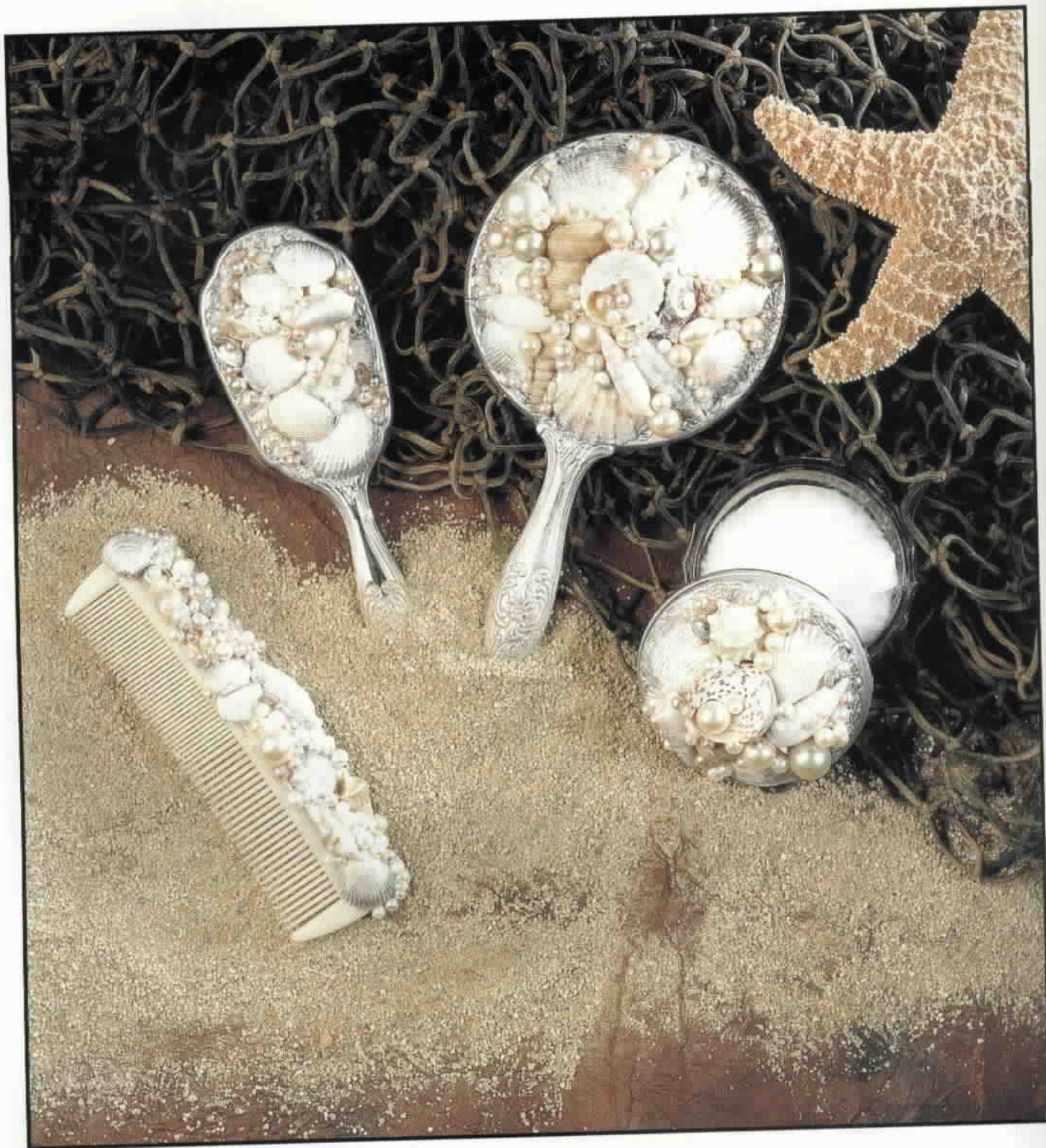
Glue the silk flowers and the beads to the lamp shade, as desired.

Hand-sew the beaded fringe to the lower edge of the lamp shade.

If necessary, refer to the photograph.







## beaded vanity set

### Materials:

Vanity set —  
mirror, brush, comb,  
and powder compact  
An assortment of faux pearls  
in a variety of colors and sizes  
An assortment of small shells  
One silver paint marker  
Industrial strength glue

### Beading:

Using glue, embellish the vanity set with the shells and the faux pearls.

Using the silver paint marker, color over the shells and the faux pearls.

If necessary, refer to the photograph.





Drawer knobs can also be embellished with beads by simply gluing the beads onto them.

## sun face knobs

### Materials:

Round wooden drawer knobs

Cold-tone face charms

Acrylic paints:

Navy blue

Gold

Metallic Gold

White

Industrial strength glue

Clear gloss acrylic spray

### Beading:

Paint the drawer knobs with navy blue acrylic paint.

Cut the loops off the charms if necessary and glue the charms to the drawer knobs in the bottom left hand corner.

At random, paint sun rays with gold and metallic gold acrylic

paints coming out from the sun's face.

If desired, speckle the rays with white acrylic paint dots.

Let the paint dry thoroughly and spray with clear gloss acrylic spray.

If necessary, refer to the photograph.





## golden egg

### Materials:

One 2 3/4" craft paper egg  
 Gold acrylic paint  
 Fifteen freshwater pearls  
 Eighty blue #2 bugle beads  
 125 pink #2 bugle beads  
 155 green #2 bugle beads  
 Jump ring or split ring  
 Industrial strength glue

### Beading:

Paint the craft paper egg with the gold acrylic paint. Measure around the egg, and divide the circumference into five equal sections. Mark the dividing points with a light pencil mark. The beads will be glued over the line later, so it will not show.

Begin the gluing on the row of pink bugle bead peaks, then add the blue and green rows. Decrease the number of beads in each row as you work from pink to green to accommodate the curve of the egg.

Add the floral patterns as shown in the diagram below.

It may help to draw the pattern on the egg before gluing on the beads.

If necessary, refer to the photograph.

## christmas egg

### Materials:

One 2 3/4" craft paper egg  
 Sixty gold 15mm bugle beads  
 130 red 6/0 seed beads  
 200 gold #2 bugle beads  
 130 green #2 bugle beads  
 150 metallic green 11/0 seed beads  
 Jump ring or split ring  
 Industrial strength glue

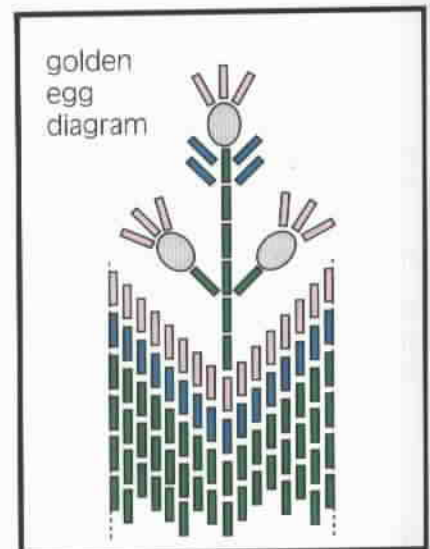
### Beading:

Glue the band of 15mm bugle beads around the center of the egg, shifting the position of the beads as needed to make the pattern fit evenly.

Glue a band of red 6/0 seed beads and green #2 bugle beads above and below the center band. Outside each of these bands, glue on a row of metallic green 11/0 beads with the sides up so the holes are not visible.

Fill in the remainder of the upper and lower spaces with gold #2 bugle beads. Work in horizontal rows, decreasing the number of beads in each row to accommodate the curve of the egg.

If necessary, refer to the photograph.



# heart ornament

## Materials:

Dark red polymer clay  
Dark red matte rainbow beads:  
Approximately 200  
11/0 seed beads  
Approximately thirty  
6/0 seed beads  
Approximately thirty  
#2 bugle beads  
Small wire loop  
Varnish, if desired

## Beading:

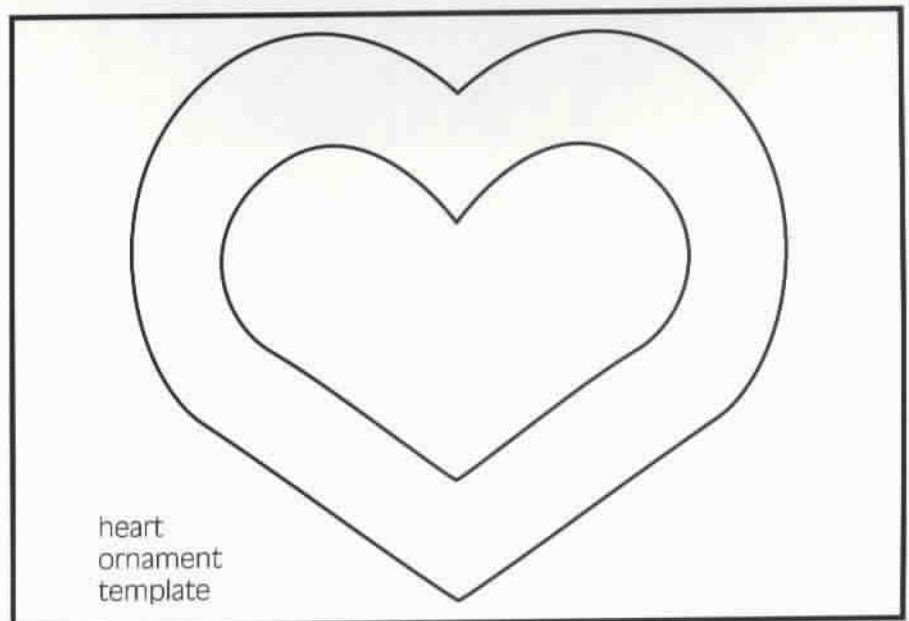
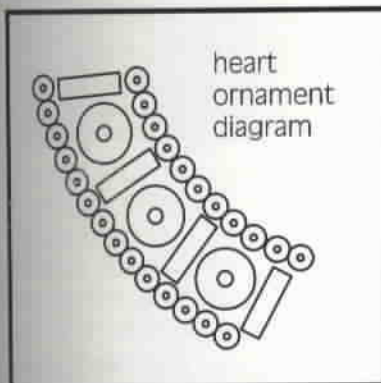
Following the directions for working with polymer clay found in the General Instructions on page 18, condition the clay and roll it out in a thin layer.

Using the heart template, cut out the shape using a knife.

Following the diagram, press the beads into the surface of the clay.

After all the beads have been placed, trim away excess clay. Insert the wire loop for hanging and bake.

If necessary, refer to the photograph.







## wooden tray

### Materials:

One wooden tray  
One piece of wrapping paper  
An assortment of  
small rhinestones  
Decoupage  
Brush  
Industrial strength glue

### Beading:

Cut and arrange the wrapping paper on the wooden tray. Decoupage the wrapping paper onto the wooden tray following manufacturer's instructions. Let the decoupage dry thoroughly.

Using an assortment of small rhinestones, embellish the design on the wrapping paper by gluing them to the tray.  
If necessary, refer to the photograph.

# safety-pin basket

## Materials:

Eighty-one size 1 safety pins,  
gold- or silver-tone finish  
303 faceted crystal beads (8mm)  
25-gauge gold wire  
Needle-nose pliers

## Beading:

Add two beads to each safety pin. To create the bottom of the basket, start by threading one safety pin (through the bottom hole) and one bead onto a piece of wire. Continue this pattern until 18 safety pins and 18 beads have been used.

After each layer, form the beaded length into a circle, and, using needle-nose pliers, twist the wire ends tightly together. Trim the ends. A new piece of wire is used for each layer.

The next layer will be threaded in the following order: one bead, one safety pin (through the top hole), one safety pin (through the bottom hole), one safety pin (through the top hole), and one bead. Refer to the diagram. Continue this pattern until nine new safety pins and nine beads have been used.

The third layer will be threaded in the following order: one bead, one safety pin (through the bottom hole), one safety pin (through the top hole), one safety pin (through the bottom hole), and one bead. Refer to the diagram. Continue this pattern until 18 new safety pins and nine beads have been used.

The top layer will be threaded in the same order as the third layer. Continue this pattern until 36 new safety pins and 18 beads have been used.

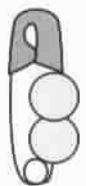
The top, scalloped row will be threaded in the following order: one bead, one safety pin (through the top hole), two



beads, and one safety pin (through the top hole). Continue this pattern until 54 beads have been used.

Shape the top of the basket. The handle is made from three loops, each made up of 11 beads.

## Beading options:



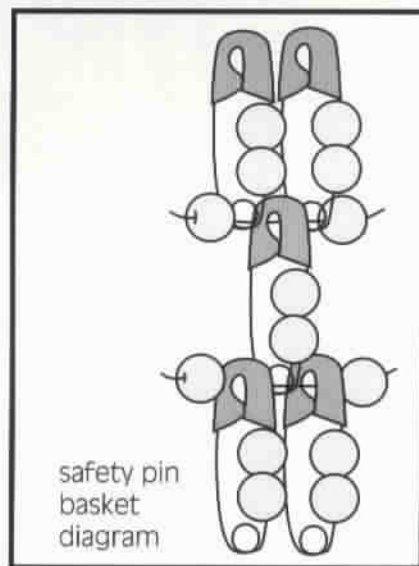
model:  
two  
8mm  
beads



two  
6mm  
beads  
& one  
tri-bead



one  
6mm  
bead  
& two  
tri-beads





# victorian ornaments

## Materials for each ornament:

- About ten grams of metallic gold 11/0 seed beads
- About twenty grams of ivory or cream 11/0 seed beads
- Sewing thread
- 4" x 4" piece of card stock
- Photographic or painted image to fit in frame opening
- 10" length of narrow red ribbon
- 10" length of narrow green ribbon
- 3" circle of self-adhesive gold metallic paper for backing

## Beading:

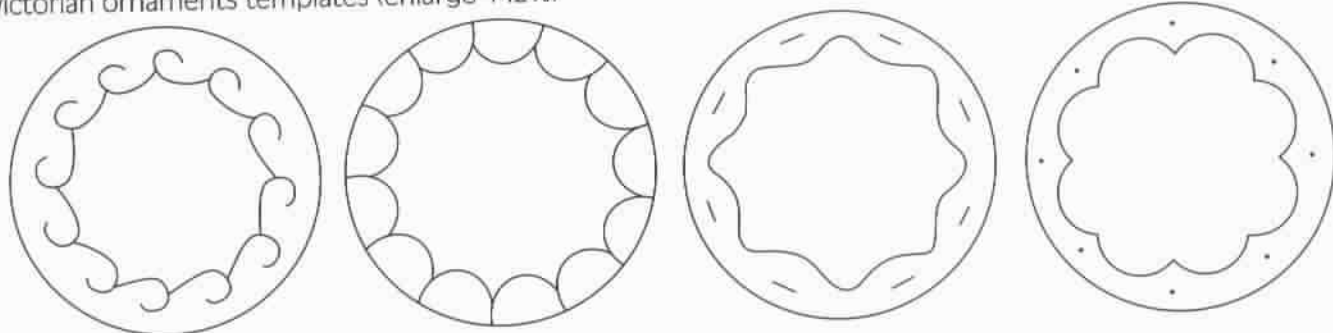
Following the directions for surface beading found in the General Instructions on page 19, transfer the beading patterns onto the card stock. Following the diagrams, sew the beads onto the card stock.

Using the templates, cut the images to be mounted, and glue them into the openings in the center of the beadwork. Apply the self-adhesive gold backing to the backs of the beadwork, and press carefully so all the threads are in close contact with the gold backing. Carefully trim away the excess card and gold backing.

Form a loop and bow using the red and green ribbons. Trim the ends, and sew or glue the bows to the center tops.



victorian ornaments templates (enlarge 142%)





# hanging wooden ornaments

## Materials:

Wooden curtain finials  
in an assortment of  
sizes and shapes  
Thick gold thread  
One straight pin  
Acrylic paint  
Brushes  
Pre-strung bugle beads  
Pre-strung seed beads  
Braid or tassels  
Wood glue  
Industrial strength glue

## Beading:

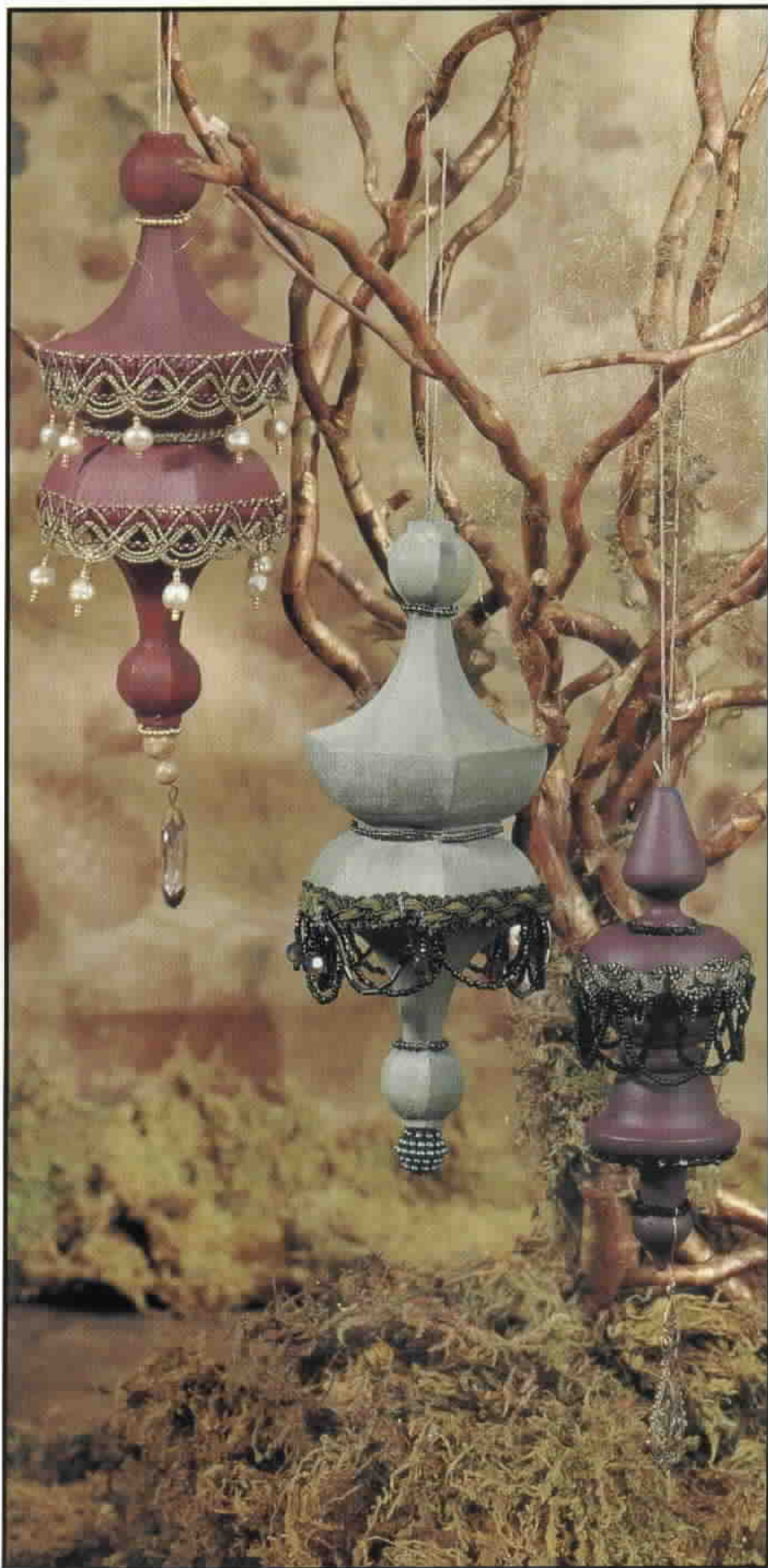
Using wood glue, glue the wooden curtain finials together to construct an ornament.

Tie the thick gold thread into a loop, and push a straight pin through the thread into the top of the ornament. This will act as a hanger.

Paint the wooden ornament with acrylic paint. Let the paint dry completely.

Decorate the ornament by gluing on pre-strung beads. Braid or tassels can be added to the bottom of the ornament simply by gluing them in place.

If necessary, refer to the photograph.







## embellished canning jar

### Materials:

One canning jar  
One decorator lid cover  
Ten inches of lace  
An assortment of beads,  
crystals, or charms  
Beading thread

### Beading:

Wrap the lace around the top of the canning-jar opening. Adjust to fit. Hand-sew the ends together, clipping off any excess lace.

Choosing a pattern, sew the beads onto the lower edge of the lace using beading thread. Continue all the way around the lace. The lace can be removed from the jar — this will make it easier to sew the beads onto the lace.

If necessary, refer to the photograph.



## metal pot stand

### Materials:

One miniature metal pot stand  
An assortment of metal charms  
An assortment of beads  
Several jump rings or  
24-gauge wire  
Miniature flowerpots  
to fit stand  
Black acrylic paint  
Silver acrylic paint

### Beading:

Using jump rings or wire, randomly attach the metal charms and beads to the metal pot stand.

Paint the flowerpots to match the color of the pot stand.

If necessary, refer to the photograph.





## bronze candlestick collar

### Materials:

One ounce of bronze metallic  
11/0 seed beads  
Eight bronze 8mm  
faceted crystals  
One beading needle  
Sewing thread to match beads

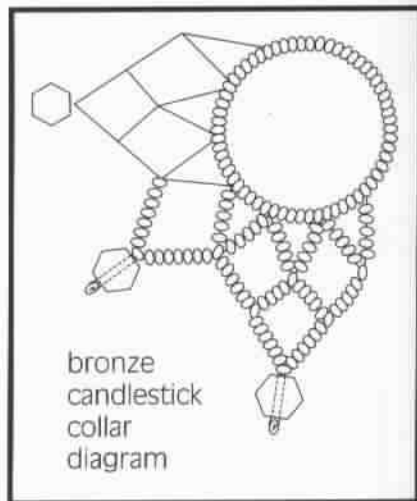
### Beading:

Thread the beading needle with a double strand of thread. Knot the thread at one end. Slip one bronze metallic 11/0 seed bead onto the thread, and bring it to 2 inches from the knot, then run the needle back through the bead. Add 59 more beads onto the thread. Run the needle back through the beads to form a closed loop.

Add loops around the closed loop. Each of the 12 loops are made from 11 beads.

Add the triangle-shaped sections, placing the crystals where indicated. When all four triangles are complete, bury the thread in the work until it is secure, then clip close. Refer to the diagram below.

If necessary, refer to the photograph.



# crystal candlestick skirt

## Materials:

One white plastic drapery ring,  
1 1/2" diameter

Beads for each drop:

One white with AB finish

6mm faceted

firepolish crystal

Nine crystal rainbow

6/0 seed beads

Two silver-lined crystal

15mm bugle beads

Forty-eight crystal rainbow

11/0 seed beads

One beading needle

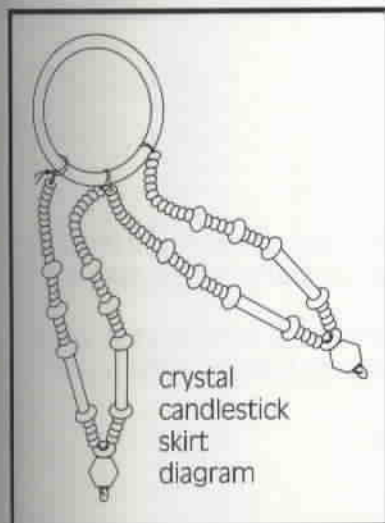
White sewing thread

## Beading:

As shown in the diagram below, attach the knotted thread to the plastic drapery ring. Attach at least 12, but no more than 20 drops.

When necessary, add a new thread by tying a square knot. Finish the last drop, then secure the thread by looping it into the beads on the first drop. Bury the thread in the beads of the first drop and clip close.

If necessary, refer to the photograph.







## gourd ornament

### Materials:

One hollow gourd with a hole drilled in the bottom  
One tassel  
Cream acrylic paint  
Gold acrylic paint  
Leaf charms  
Eight to 10 large beads  
Eighteen inches of matching cord  
Glue gun and glue sticks

### Beading:

Paint the gourd with the cream acrylic paint. Let the paint dry completely. Wash the gourd with the gold acrylic paint. Let the paint dry completely.

Using a glue gun, glue the tassel into the hole in the bottom of the gourd. Glue the leaf charms and the beads to the top of the gourd. Attach the cord for hanging.

If necessary, refer to the photograph.

# metric conversions ...

## INCHES TO MILLIMETRES AND CENTIMETRES

INCHES	MM-Millimetres		INCHES	CM-Centimetres		
	MM	CM		CM	CM	
1/8	3	0.9	9	22.9	30	76.2
1/4	6	0.6	10	25.4	31	78.7
3/8	10	1.0	11	27.9	32	81.3
1/2	13	1.3	12	30.5	33	83.8
5/8	16	1.6	13	33.0	34	86.4
3/4	19	1.9	14	35.6	35	88.9
7/8	22	2.2	15	38.1	36	91.4
1	25	2.5	16	40.6	37	94.0
1 1/4	32	3.2	17	43.2	38	96.5
1 1/2	38	3.8	18	45.7	39	99.1
1 3/4	44	4.4	19	48.3	40	101.6
2	51	5.1	20	50.8	41	104.1
2 1/2	64	6.4	21	53.3	42	106.7
3	76	7.6	22	55.9	43	109.2
3 1/2	89	8.9	23	58.4	44	111.8
4	102	10.2	24	61.0	45	114.3
4 1/2	114	11.4	25	63.5	46	116.8
5	127	12.7	26	66.0	47	119.4
6	152	15.2	27	68.6	48	121.9
7	178	17.8	28	71.1	49	124.5
8	203	20.3	29	73.7	50	127.0

## YARDS TO METRES

YARDS	METRES	YARDS	METRES	YARDS	METRES	YARDS	METRES	YARDS	METRES
1/8	0.11	2 1/8	1.94	4 1/8	3.77	6 1/8	5.60	8 1/8	7.43
1/4	0.23	2 1/4	2.06	4 1/4	3.89	6 1/4	5.72	8 1/4	7.54
3/8	0.34	2 3/8	2.17	4 3/8	4.00	6 3/8	5.83	8 3/8	7.66
1/2	0.46	2 1/2	2.29	4 1/2	4.11	6 1/2	5.94	8 1/2	7.77
5/8	0.57	2 5/8	2.40	4 5/8	4.23	6 5/8	6.06	8 5/8	7.89
3/4	0.69	2 3/4	2.51	4 3/4	4.34	6 3/4	6.17	8 3/4	8.00
7/8	0.80	2 7/8	2.63	4 7/8	4.46	6 7/8	6.29	8 7/8	8.12
1	0.91	3	2.74	5	4.57	7	6.40	9	8.23
1 1/8	1.03	3 1/8	2.86	5 1/8	4.69	7 1/8	6.52	9 1/8	8.34
1 1/4	1.14	3 1/4	2.97	5 1/4	4.80	7 1/4	6.63	9 1/4	8.46
1 3/8	1.26	3 3/8	3.09	5 3/8	4.91	7 3/8	6.74	9 3/8	8.57
1 1/2	1.37	3 1/2	3.20	5 1/2	5.03	7 1/2	6.86	9 1/2	8.69
1 5/8	1.49	3 5/8	3.31	5 5/8	5.14	7 5/8	6.97	9 5/8	8.80
1 3/4	1.60	3 3/4	3.43	5 3/4	5.26	7 3/4	7.09	9 3/4	8.92
1 7/8	1.71	3 7/8	3.54	5 7/8	5.37	7 7/8	7.20	9 7/8	9.03
2	1.83	4	3.66	6	5.49	8	7.32	10	9.14



# index ...

- A little about beads, 10-11
- Adding a new length of thread, 16, 17, 18
- Amber & cloisonne necklace, 23
- Amber & jade pin, 64-65
- Amethyst cabochon earrings, 43
- Anklets, 61
- Artistic dangle earrings, 52-53
- Assembling
  - beaded connectors, 16
- Attaching clasps, 16
- Attaching end caps, 16
- Aztec frame, 100
- Backtracking, 19
- Bargello barrette, 71
- Barrettes, 71-75
- Basket, 119
- Bead shapes, 9
- Bead sizes, 12
- Beaded collar & pockets, 86
- Beaded connectors, 14, 16
- Beaded hairsticks, 78
- Beaded pear necklace, 32
- Beaded strawberry necklace, 32
- Beaded vanity set, 112
- Beading components, 13
- Beehive stationery box & note cards, 97
- Bezel cups, 13
- Black lace collar, 82
- Blazer cuffs & pocket, 87
- Blue diamond barrette, 72
- Blue metal drawer knobs, 114
- Blue on blue necklace, 33
- Bottles, 94-95
- Bracelets, 37, 40, 55-60
- Braided bracelet, 55
- Brick-stitching, 17
- Bronze & iris
  - crystal necklace, 26-27
- Bronze candlestick collar, 124
- Bugle beads, 9, 19
- Butterfly stationery box, 97
- Button bracelet, 56
- Button cover blanks, 13
- Button covers, 90-91
- Cabochon & crystal votive cup, 103
- Cabochon & pearls bracelet, 58-59
- Cabochon bracelets, 58-59
- Cabochons, 9, 12
- Candelabra, 108
- Candle shades, 110-111
- Candles, 107
- Candlesticks, 124-125
- Celtic weave combs, 76
- Ceramic beads, 11
- Charm bottles, 95
- Cherub frame, 101
- Chevron necklace, 28-29
- Christmas egg, 116
- Cinnabar stick pin, 68
- Clasps, 14, 16
- Clay beads, 11
- Clear crystal napkin rings, 106
- Clinch combs, 77
- Coil necklace, 31
- Coin dress, 88
- Collars, 81-82, 86
- Combs, 76-77
- Component earrings, 50-51
- Copal hairsticks, 79
- Coral anklet, 61
- Cosmic leather pin, 64
- Couching, 19
- Crimping, 17, 19
- Crimps, 15, 17, 19
- Crystal candlestick skirt, 125
- Crystal-drop candelabra, 108
- Crystal necklaces, 26-27
- Crystal swirl necklace, 26-27
- Cuffs, 87
- Daisy pin, 66-67
- Dangle charm pin, 65
- Dangle hairsticks, 79
- Decor, 92-126
- Decorative eggs, 116
- Drawer knobs, 114-115
- Dress, 88
- Ear cuffs, 54
- Ear findings, 13
- Earrings, 36-53
- Embellished canning jar, 122
- Embellished lace necklace, 35
- Embellishing simple objects, 17
- Embellishments, 83-84
- Emerald hairsticks, 79
- End caps, 15, 16
- End cups, 15
- Expansion bracelet, 57
- Eyepins, 14
- Faceted beads, 9
- Fancy shaped beads, 9
- Figure-eight connectors, 14
- Findings & components, 14-15
- Finishing strands, 17
- Flat disk button covers, 91
- Floral barrettes, 74
- Floral oval pin, 62
- Flower vase, 102, 113
- Frames, 100-101
- French wire, 13
- French wire earrings, 46
- Frosted amber
  - pocket embellishment, 83
- Frosted votive cups, 103
- Fusing fabric, 17
- General instructions, 16-19
- Glass beads, 10
- Gloves, 89
- Golden egg, 116
- Courd ornament, 126
- Green yipes stripes necklace, bracelet & earrings, 37
- Hair, 70-79
- Hairsticks, 78-79
- Hanging wooden ornaments, 121
- Headpins, 14
- Heart ornament, 117
- Hex earrings, 48-49
- House magnet, 96
- Icicles, 113
- Indian agate bracelet, 58-59
- Indian agate necklace & earrings, 39
- Jade tree in clay pot, 98-99
- Jeweled heart boxes, 93
- Jewelry, 20-69
- Jingle bells necklace & earrings, 41
- Large round bead napkin rings, 106
- Lavender matte necklace, 30
- Lilac tassel necklace & earrings, 38
- Liquid silver anklet, 61
- Liquid silver bracelet, 60
- Lucky elephant necklace, 24-25
- Metal beads, 10
- Metal pot stand, 123
- Metric conversions, 127
- Multi-bracelet bracelet, 57
- Multi-color button covers, 90
- Napkin rings, 106
- Natural beads, 11
- Necklaces, 21-41
- Needle-weaving, 18
- Ornaments, 117, 120, 121, 126
- Oval flower pin, 62-63
- Pansy pin, 66-67
- Pastel braided bracelet, 55
- Pastel crystal necklace, 26
- Pearl & lace collar, 81
- Pearl anklet, 61
- Pearl spray earrings, 42
- Perfume bottles, 94
- Peruvian bracelet, 56
- Petit flower pins, 66-67
- Petite paisley pin, 62-63
- Pin backs, 13
- Pins, 62-67
- Plastic beads, 10
- Pockets, 83-87
- Polymer clay earrings, 47
- Porcelain rose necklace, 34
- Posy pin, 66-67
- Pressing beads into clay, 18
- Pre-strung beaded candle shade, 110-111
- Pre-strung beads, 13
- Purple diamond barrette, 73
- Random twist necklaces, 21-22
- Rings, 15
- Rosary beads, 69
- Round beads, 9, 12
- Sachet box, bag & pillow, 109
- Safety-pin basket, 119
- Sand dollar earrings, 45
- Seed beads, 9, 19
- Sets, 36-41
- Seven cabochon bracelet, 58-59
- Silver & amethyst
  - cabochon watch, 59
- Silver heart earrings, 44
- Simple garment embellishments, 84-85
- Square knot, 29
- Stationery boxes, 97
- Stick pins, 68
- Striped clay necklace & earrings, 36
- Suncatchers, 104-105
- Sun face knobs, 115
- Sun-star earrings, 45
- Surface beading, 19
- Three-drop stick pin, 68
- Tools, 12
- Tortoise shell barrette, 75
- Triple rainbow necklace, 31
- Tulip pin, 66-67
- Turquoise cabochon earrings, 44
- Turquoise drop earrings, 42
- Turquoise drum necklace, 24-25
- Turquoise hairsticks, 79
- Turquoise tube necklace, 24
- Twisted bracelet, 60
- Vanity set, 112
- Vases, 102, 113
- Velvet rose ribbon barrette, 75
- Victorian candle shade, 111
- Victorian ornaments, 120
- Votive cups, 103, 113
- Watch, 59
- Wearables, 80-91
- White disk bracelet, 56
- Wooden tray, 118
- Working with leather cord, 19
- Working with polymer clay, 18
- Yin-yang necklace, bracelet & earrings, 40
- Zuni bear earrings, 43

CRAFTS/HOME REFERENCE



Over 200 beaded designs for jewelry, hair, fabric, and decor, including:

- charm bottles • vases • gloves • velvet rose ribbon barrette
- lucky elephant necklace

Create these and hundreds more beautiful projects in 2 hours or less!



**Sterling Publishing Co., Inc. New York**  
A STERLING/CHAPELLE BOOK

ISBN 0-8069-4270-3

