
Beading Instructions

from **Beading Daily**

5 Free

Beading Projects to Learn How to Bead



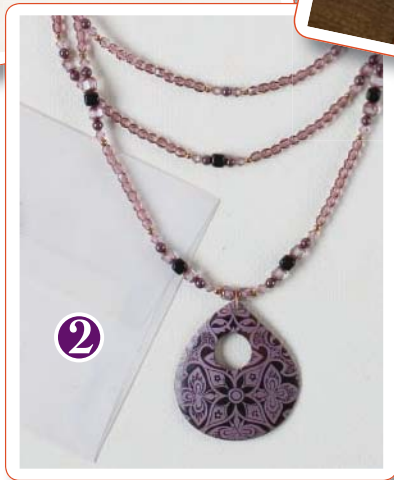
Beading Daily

TODAY'S HOW-TO FOR HANDMADE JEWELRY

Beading Instructions *from* Beading Daily

5 FREE

Beading Projects to Learn
How to Bead



1 Sorbet in August
MICHELLE MACH

2 Gothic Arabesque
SARABETH CULLINAN

3 Eye on Midnight
SHARON BORSAVAGE

4 Très Turquoise
MARLENE BLESSING

5 Sweet Spring
MELINDA BARTA

..... **5 FREE**

Beading Projects to Learn How to Bead



We all started at the same place . . . the beginning. Each one of us held beading wire in one hand and a pile of beads in the other, and we began to bead! It's amazing where the jewelry-making path takes us after this hope-filled start. Each beader makes different stops along the way: Some embrace crystals, others gemstones with every other bauble thrown into the mix. One day you don't know how to bead, the next day you are an official "beader," and life as you knew it changes forever more.

Everyone needs a place to start, so I'm excited to introduce this new collection, *Beading Instructions from Beading Daily: 5 Free Beading Projects to Learn How to Bead*. I handpicked these simple projects to get the whole world beading. No excuses! Starting with these easy stringing projects will allow you to enter a whole new world and infuse you with confidence and technique know-how to keep on beading.

Michelle Mach's Sorbet in August combines lava beads and lampworked coins to present a casual, wear-to-the-office look you could make in a wide variety of colors. Gothic Arabesque,

by SaraBeth Cullinan, is three times the fun with triple strands and uses the same simple stringing technique. The fabulous shell pendant enhances the crystal and bead palette in an understated, yet elegant way. Sharon Borsavage's Eye on Midnight is a striking statement that combines lampworked disks and rondelles with hematite beads. This lovely piece can go formal as well as casual. Très Turquoise by Marlene Blessing is a blue-lover's delight. You simply can't go wrong with silver and turquoise in my book! If desired, you can leave off the cross pendant for a simpler design. Melinda Barta's Sweet Spring is perfect for all seasons. The Lucite beads and flowers are fun to work with and have a timeless appeal.

Each project includes luscious photography and every step you need to create these beginner stringing beauties. Making them in your favorite colors will jumpstart your way to successful stringing so that you, too, can be a bona fide beading jewelry maker!

Join in the fun.

Kristal Wick, Beading Daily editor

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**BEADING INSTRUCTIONS
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5 Free Beading Projects**
to Learn How to Bead

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SORBET IN AUGUST

Michelle Mach

Lava beads are made of natural rock and have a great earthy appeal—what's more, they're lightweight for easy wearability.



MATERIALS

- 2 olive 15–17mm lampworked off-round coins
- 1 rose 15–17mm lampworked off-round coin
- 1 mustard 15–17mm lampworked off-round coin
- 1 brown 15–17mm lampworked off-round coin
- 13 multicolored 4mm moukite rounds
- 6 imitation black jade 4mm rounds
- 56 black 6mm lava rock irregular rounds
- 1 black onyx 15mm toggle clasp
- 2 black 2mm crimp tubes
- 21" of black .015 beading wire

TOOLS

- Wire cutters
- Crimping pliers

FINISHED SIZE: 19"

TIP

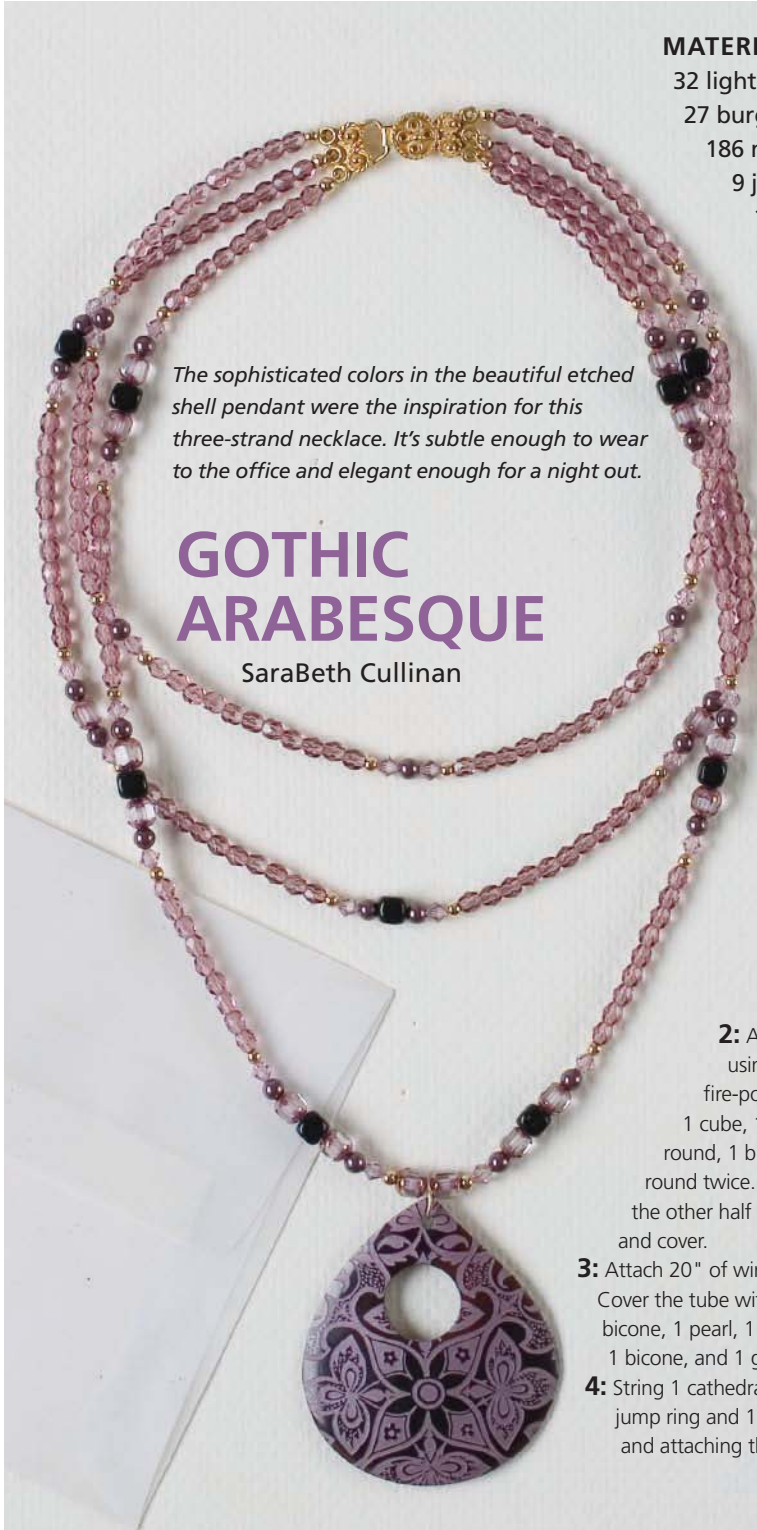
Because the lava rocks are unevenly shaped, you may need to sort your beads for uniform size before you begin stringing them.

- 1: Use the beading wire to string 1 crimp tube and the bar half of the clasp; pass back through the tube and crimp.
- 2: String 1 jade round, 7 lava rounds, 1 moukite round, 6 lava rounds, 1 moukite round, 3 lava rounds, 2 moukite rounds, 3 lava rounds, 2 moukite rounds, 6 lava rounds, 1 moukite round, 3 lava rounds, 1 olive lampworked coin, 1 jade round, the rose lampworked coin, 1 jade round, the mustard lampworked coin, 1 jade round, 1 olive lampworked coin, 1 jade round, the brown lampworked coin, 5 lava rounds, 1 moukite round, 8 lava rounds, 1 moukite round, 1 lava round, 1 moukite round, 4 lava rounds, 1 moukite round, 4 lava rounds, 1 moukite round, 5 lava rounds, 1 jade round, 1 crimp tube, and the ring half of the clasp; pass back through the tube and crimp.

Resources: Contact your local bead shop or contact FusionBeads.com, (888) 781-3559 or: Lampworked coins: zBeadz.com. Lava rock: Alley Cat Beads, (303) 451-1900, www.alleycatbeads.com. Beading wire: Artbeads.com, (866) 715-2323. All other beads and findings: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

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The sophisticated colors in the beautiful etched shell pendant were the inspiration for this three-strand necklace. It's subtle enough to wear to the office and elegant enough for a night out.

GOTHIC ARABESQUE

SaraBeth Cullinan

MATERIALS

- 32 light amethyst 4mm crystal bicones
- 27 burgundy 4mm crystal pearl rounds
- 186 medium amethyst 4mm fire-polished rounds
- 9 jet 5mm pressed-glass cubes
- 16 light amethyst 6x5mm fire-polished cathedral beads
- 1 purple 47x54mm etched shell pendant
- 32 gold-filled 3mm rounds
- 1 gold vermeil 10x30mm 3-strand hook-and-eye clasp
- 1 gold-filled 7mm jump ring
- 6 gold-filled 2mm crimp tubes
- 6 gold-filled 3mm crimp covers
- 53½" of .014 beading wire

TOOLS

- Wire cutters
- Crimping pliers
- Chain-nose pliers

FINISHED SIZE: 15" (SHORTEST STRAND)

1: Attach 16" of beading wire to the top loop of one half of the clasp using a crimp tube. Cover the tube with a crimp cover. String 11 fire-polished rounds, 1 gold-filled round, 1 bicone, 1 pearl, 1 bicone, and 1 gold round five times. String 11 fire-polished rounds, 1 crimp tube, and the top loop of the other half of the clasp. Pass back through the tube; crimp and cover.

2: Attach 17½" of wire to the middle loop of one half of the clasp using a crimp tube. Cover the tube with a crimp cover. *String 11 fire-polished rounds, 1 gold round, 1 bicone, 1 pearl, 1 cube, 1 pearl, 1 bicone, 1 gold round, 11 fire-polished rounds,* 1 gold round, 1 bicone, 1 pearl, 1 cathedral bead, 1 pearl, 1 bicone, and 1 gold round twice. Repeat from * to *. String 1 crimp tube and the middle loop of the other half of the clasp. Pass back through the tube; crimp and cover.

3: Attach 20" of wire to the bottom loop of one half of the clasp using a crimp tube. Cover the tube with a crimp cover. String 9 fire-polished rounds, 1 gold round, 1 bicone, 1 pearl, 1 cathedral bead, 1 cube, 1 cathedral bead, 1 pearl, 1 bicone, and 1 gold round three times.

4: String 1 cathedral bead. Attach the jump ring to the pendant, then string the jump ring and 1 cathedral bead. Repeat Step 3, reversing the stringing sequence and attaching the wire to the bottom loop of the other half of the clasp.

Resources: Contact your local bead shop or contact FusionBeads.com, (888) 781-3559 or: Shell pendant: Lillypilly Designs, (303) 543-8673, www.lillypillydesigns.com. Vermeil clasp, gold-filled rounds, and jump ring: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. All fire-polished and pressed-glass beads: Shipwreck Beads, (800) 950-4232, www.shipwreckbeads.com.

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EYE ON MIDNIGHT

Sharon Borsavage

This cool, contemporary necklace owes its drama to a striking combination of black, yellow, and turquoise beads.

MATERIALS

6 hematite size 8° seed beads
4 gold 10×3mm lampworked discs
2 matte black 14×10mm lampworked rondelles
1 black-and-cream 18×13mm bumpy lampworked rondelle
14 hematite 4mm rounds
36 hematite 6mm rounds
2 turquoise 9×4mm faceted rondelles
1 sterling silver 14×56mm hook-and-eye clasp
8 Thai silver 4×2mm dotted spacers
2 sterling silver 2mm crimp tubes
2 sterling silver 3mm crimp covers
20" of .018 beading wire

TOOLS

Wire cutters
Crimping pliers

FINISHED SIZE: 15 1/2"

1: Use the beading wire to string 1 crimp tube and one half of the clasp; pass back through the tube and crimp. Cover the crimp tube with 1 crimp cover. String 5 hematite 4mm rounds, 1 spacer, 2 hematite 4mm rounds, and 3 hematite 6mm rounds. String {1 spacer and 5 hematite 6mm rounds} three times. String 1 turquoise rondelle, 1 gold disc, 1 seed bead, 1 black rondelle, 1 seed bead, 1 gold disc, and 1 seed bead.

2: String the black-and-cream bumpy rondelle. Repeat Step 1, reversing the stringing sequence and attaching the wire to the other half of the clasp.

Resources: Contact your local bead shop or contact FusionBeads.com (888) 781-3559 or: Turquoise and lampworked beads: Jatayu, (888) 350-6481, www.conniefox.com. Hematite: Beadweaver's, (570) 714-6700, www.beadweaver.com. Spacers: Silver in Style, (914) 573-9254, www.silverinstyleusa.com. Similar clasp (this one was handmade by the designer), wire, and findings: Rio Grande, (800) 545-6566, www.riogrande.com.

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Turquoise nuggets that increase in size toward the center of the necklace help spotlight the dramatic toggle clasp and cross pendant.

TRÈS TURQUOISE

Marlene Blessing

MATERIALS

2 turquoise 4mm rounds
18 turquoise 18–35×13–18mm graduated nuggets
6 copper 7×9mm top-drilled teardrop pearls
1 sterling silver 38×60mm cross pendant
1 sterling silver 40mm decorative toggle clasp
3 sterling silver 10mm jump rings
2 sterling silver 2mm crimp tubes
20" of .018 beading wire

TOOLS

2 pairs of flat-nose pliers
Wire cutters
Crimping pliers

FINISHED SIZE: 18"

1: Attach the beading wire to the ring half of the clasp using a crimp tube. Set aside 4 medium-size nuggets. String the 14 remaining nuggets, from largest to smallest. String {1 pearl, 1 medium nugget, 2 pearls, and 1 medium nugget} twice. String the turquoise rounds, 1 crimp tube, and the bar half of the clasp; pass back through the tube and crimp.

2: Attach 1 jump ring to the ring half of the clasp. Attach 1 jump ring to the previous jump ring. Use the remaining jump ring to attach the cross pendant to the previous jump ring.

Resources: Contact your local bead shop or contact FusionBeads.com, (888) 781-3559 or: Turquoise and pearls: Zeka Beads, (512) 206-0542, www.zekabeads.com. Clasp and pendant: Cathy Dailey, (407) 629-2721, www.cathydailey.com. Snapeez jump rings: Via Murano, (877) 842-6872, www.viamurano.com.



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SWEET SPRING

Melinda Barta

Small vintage Lucite flowers make for sweet bead caps. When stringing, make sure that the front sides of two flowers cup the larger round bead between them.



MATERIALS

- 14 peridot/bronze luster 6x4mm faceted pressed-glass rondelles
- 4 mottled green/brown 8mm cathedral beads
- 3 aquamarine/light olive celisane 12x8mm pressed-glass bell flowers
- 30 dusty teal 14x4mm vintage Lucite flowers
- 17 striped cream 12mm vintage Lucite rounds
- 1 gold-plated 16mm checkered round box clasp
- 3 gold-filled 1½" head pins
- 2 gold-filled 2mm crimp tubes
- 2 gold-filled 3mm crimp covers
- 18½" of .019 beading wire

TOOLS

- Wire cutters
- Round-nose pliers
- Chain-nosed pliers
- Crimping pliers

FINISHED SIZE: 16½"

- 1:** Use 1 head pin to string 1 glass flower; form a wrapped loop. Repeat for a total of 3 dangles.
- 2:** Use the beading wire to string 1 crimp tube, 1 dangle, and the tab half of the clasp. Pass back through the tube and crimp. Cover the tube with a crimp cover.
- 3:** String 1 rondelle and 1 round. String {1 rondelle, 1 Lucite flower, 1 round, and 1 Lucite flower} six times.
- 4:** String {1 cathedral bead, 1 Lucite flower, 1 round, and 1 Lucite flower} three times. String 1 cathedral bead.
- 5:** Repeat Step 3, reversing the stringing sequence.
- 6:** String 1 dangle, 1 crimp tube, 1 dangle, and the box half of the clasp. Pass back through the tube; crimp and cover.

Resources: Contact your local bead shop or contact FusionBeads.com, (888) 781-3559 or: Cathedral beads: Raven's Journey International, www.theravenstore.com. All other beads and clasp: The Beadin' Path, (877) 92-BEADS, www.beadinpath.com.

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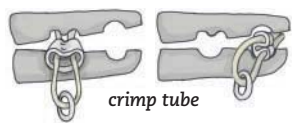
Techniques

To explore stringing further, consult *Getting Started Stringing Beads* and *Stringing Style* (both from Interweave).



flush/wire cutters

Crimping



crimp tube

CRIMP TUBES are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Use the back notch of the crimping pliers to press the length of the tube down between the wires, enclosing them in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch of the pliers to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.

CRIMP BEADS are serrated metal beads. Twisted crimp tubes and crimp beads can be secured by squeezing them flat with chain- or flat-nose pliers.

CRIMP COVERS hide crimp tubes and give a professional finish. To attach, gently hold a crimp cover in the front notch of the crimping pliers. Insert the crimped tube and gently squeeze the pliers, encasing the tube inside the cover.



placing a crimp cover

CRIMP/CORD ENDS

consist of a loop attached to a tube. Dab the leather, plastic, ribbon, or other cord with jewelry glue, then place it in the crimp/cord end. If you're using a crimp end, crimp it as you would a crimp tube.



crimp/cord end

WIREGUARDS provide a smooth metal channel to protect the stringing material from chaffing against a connector. String a crimp tube, then pass up through one half of the guard and wire through the loop of the connector, pass the wire back through the crimp tube, snug the tube up to the guard, then crimp.



wireguard

Pass Through vs Pass Back Through

Pass through means to move your needle (or beading wire) in the same direction that the beads have been strung. Pass back through means to move your needle (or beading wire) in the opposite direction.

Knotting



overhand knot

The **OVERHAND KNOT** is the basic knot for tying off thread: Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord then through the loop and pull snug.

LARK'S HEAD KNOTS are great for securing stringing material to another piece, such as a ring or a donut: Fold the stringing material in half. Pass the fold through a ring or donut, then pull the ends through the loop created and pull snug.

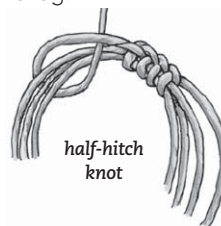


lark's head knot



surgeon's knot

The **SURGEON'S KNOT** is a secure way to connect two threads: Wrap the two ends around each other twice, then wrap one around the other once in the other direction and pull snug.

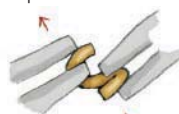


half-hitch knot

The **HALF-HITCH KNOT** may be worked with two or more strands—one strand is knotted over one or more other strands. The knot may be worked from right to left, left to right, or in a combination of the two.

Wireworking

METAL WIRE comes in many finishes and gauges. The lower the gauge number, the thicker the wire. The hardness or softness of wire is called "temper." Most wire comes in dead-soft, half-hard, and hard tempers. *Unless otherwise noted, wire used in this issue is half-hard*—the best temper for making strong loops and other shapes.



opening a jump ring

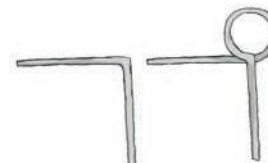
JUMP RINGS connect holes and loops. Open a jump ring by grasping each side of its opening with a pair of pliers; don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.



head pins

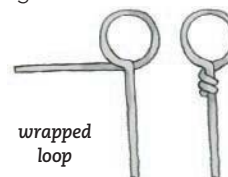
eye pins

HEAD PINS are straight wires with a flat disc, ball, or other shape at one end. **EYE PINS** are straight wires that end in a loop.



simple loop

To form a **SIMPLE LOOP**, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire. Use round-nose pliers to grasp the wire after the bend; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Use your thumb to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop just as you would a jump ring.



wrapped loop

To form a **WRAPPED LOOP**, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of



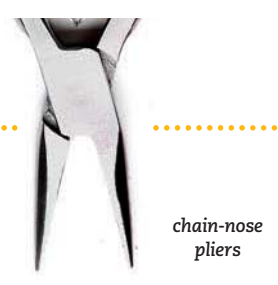
round-nose pliers



flat-nose pliers

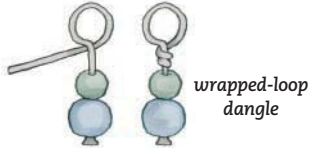


crimping pliers



chain-nose pliers

the wire to create a couple of coils. Trim the excess wire to finish. Make a **DOUBLE-WRAPPED LOOP** by wrapping the wire back up over the coils, toward the loop, and trimming the wire tail at the loop.



wrapped-loop dangle

DANGLES can be strung as they are, attached using jump rings, or linked to other loops. Use a head pin or eye pin to string the bead(s), then form a simple or wrapped loop.



wrapped-loop links

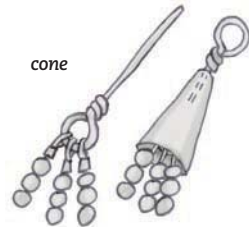
LINK a wrapped loop to another loop by passing the wire through the previous loop before wrapping the tail down the neck of the wire.



wrapped-loop bail

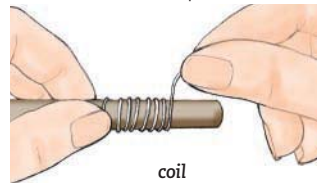
WRAPPED-LOOP BAILS turn side-drilled beads, usually teardrops, into pendants. Center the bead on a 3" or longer piece of wire. Bend both ends of the wire up the sides and across the top of the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it to form a couple of

coils. Form a wrapped loop with the straight-up wire, wrapping it back down over the already-formed coils. Trim the excess wire.



cone

Use **CONES** to finish a multi-strand piece. Attach each strand of beads to a wrapped loop or an eye pin. Use the wrapped-loop wire or eye pin to string the wide end of a cone, covering the ends of the strands; form a wrapped loop at the tip of the cone that attaches to a clasp.



coil

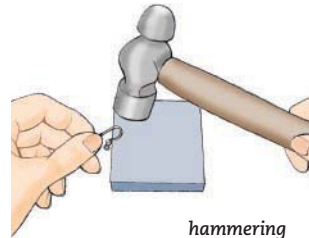
To make a **COIL**, use one hand to hold the end of your wire against a mandrel (or whatever object you want to coil around). With the other hand, wrap the wire around the mandrel. When finished, slide the coil off the mandrel.



spiral

To start a **SPIRAL** (or scroll), make a small loop at the end of a wire with round-nose pliers. Enlarge the piece by holding onto the spiral with

chain-nose pliers and pushing the wire over the previous spiral with your fingers for as many revolutions as desired.



hammering

To **HAMMER**, place your wire on a steel bench block or anvil. Use the flat end of a ball-peen or chasing hammer to flatten the wire, then use the ball end of the hammer to add texture.

Oxidizing Silver with Liver of Sulfur

Always wear vinyl or latex gloves, work in a well-ventilated area (liver of sulfur has an unpleasant odor that quickly dissipates), and carefully read manufacturer's directions when using chemicals.

Wash all silver to be colored with soap and water. Mix liver of sulfur nuggets in hot (not boiling) water according to manufacturer's directions in a disposable container. Most suggest mixing 1 pea-size nugget for every 1 cup of water. A weaker solution will produce a lighter patina with warm hues; a stronger solution will produce a darker patina.

For ease of dipping your silver into the solution, use 12" of beading or sewing thread to string the bead(s), chain, or finding(s) you wish to oxidize; tie the ends in an overhand knot. If coloring small items that cannot be strung (such as crimp covers), you will need to drop them in the solution and then quickly scoop them out with a plastic spoon.

Or, place small items on a paper towel and brush them with the solution; this method, however, often results in uneven coloring.

Dip the silver in the solution as many times as necessary to achieve the desired patina. If the silver becomes darker than desired, it can always be lightened later by buffing or polishing.

Rinse off the silver in cold water. To further stop oxidation, dip the silver in a weak solution (1:4) of baking soda and water. Remove any threads you used to suspend the metal. Allow the silver to dry, then, if desired, use a polishing cloth or #0000 (extra fine) steel wool to buff and polish it.

Store all used solution in the disposable container. After about a week, it will degrade enough to be washed down a sink (preferably a utility sink) with a lot of water. Contact your local hazardous waste facility for more information on disposing of the liquid safely.



For additional technique information, including videos and illustrations, visit beadingdaily.com and click on the "glossary" tab.