

***Jewelry & Beading
Designs***

FOR

DUMMIES®

by Heather H. Dismore and Tammy Powley



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Dedication

We dedicate this book to our families. We love you and know that we couldn't do this without your encouragement and support. Thank you!

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Introduction

We love making jewelry and beading. We spend hours creating pieces for ourselves, our families and friends, and a few customers here and there. We think you can absolutely find the same joy and satisfaction by pursuing this exciting and versatile craft.

If you have some experience with creating jewelry, *Jewelry & Beading Designs For Dummies* can help you take your skills to the next level. We give you projects of increasing difficulty to help you build on the foundation you have. We help you experiment with skills you may not think to try on your own, all the while coaching you along with step-by-step instructions.

We hope this book inspires you to build up your bead supply so you're ready to create when inspiration strikes. And we want you to have the confidence to create your own custom pieces by altering or building on the designs and easy-to-follow instructions we provide.

About This Book

Jewelry & Beading Designs For Dummies is packed full of projects, more than 70 in all, that span a variety of techniques. Many of the designs include suggestions for varying the projects slightly to create just the right piece to suit you. Whether you want to create a special-occasion piece, say for a wedding, or a new everyday favorite, like the earrings you'll wear twice a week for the rest of your life, you can find it in this book.

No matter what style of jewelry you lean toward, you're sure to find something in the pages of this book that appeals to you. If you're into lots of glitz and sparkle, we've got it. If you're looking for delicate bead-woven pieces, you'll find it here. If you need a simple design with just a few timeless components, you've come to the right place. There's something here for everyone, likely several somethings.

We use several different visual helpers in this book to help you decide what to make, work through the steps, and see many of the finished pieces on models. Here's how they're organized:

- ✔ Each design includes a picture of the finished piece at the beginning of the project. This feature helps you see exactly what all of your hard work will get you.
- ✔ As necessary, we include illustrations of complicated steps in the directions so you don't get lost. You can see exactly what your piece should look like at key points in the process.
- ✔ We created a full-color glossy section of nothing but pictures (okay, and text to describe those pictures, but it's mostly pictures) that are sure to inspire you. We've even grouped coordinating pieces together to help you accessorize with style.

Conventions Used in This Book

We use a few standard conventions to help you navigate this book.

- ✓ *Italics* are used to highlight new words that we define or to emphasize particular terms.
- ✓ Monofont is used to point out Web addresses.
- ✓ **Bold** identifies action parts of the numbered steps in the projects and keywords in bulleted lists.
- ✓ When we introduce a new skill that we don't cover somewhere else in the book, we list it within the pattern under the heading "New skill." In that section, we give you the step-by-step instructions to tackle that particular technique. Think of it as a project within a project.
- ✓ We start out the "Materials" section of each project by listing what beads you need for the project. We list them in a consolidated, easy-to-purchase order, rather than the order you use them in. We break beads and findings into two separate lists, but make sure you take a look at both lists before heading to the bead store.
- ✓ We list the tools in each project in the order you use them so you can organize your workspace as appropriate for each project.
- ✓ We include a picture of each design before the instructions so you can soak in the full visual appeal of the piece before you dive into the details.
- ✓ Some of the more advanced projects are pretty involved, so we break down the directions for those designs into smaller chunks. This way, you can focus on one aspect of the project at a time, or if you need to stop to go pick up the kids, you know where a good stopping point is.

Foolish Assumptions

We all gotta start somewhere, right? But if you've never made any jewelry in your life, this may not be the book for you. If you're reading this book, we assume that you have some jewelry-making experience, however basic. Many of the projects in this book are great for beginners, but quite a few of the projects are much easier to tackle if you have some prior knowledge about stringing beads, wire wrapping, and using crimp beads in particular.

If you're brand new to beading and making jewelry, we recommend you take a look at *Jewelry Making & Beading For Dummies* by Heather Dismore with Tammy Powley, creative consultant (Wiley). In it, we cover lots of the basics with great illustrations to help you get up to speed and tackle the more advanced projects included in this book. In fact, we refer to that book often throughout this one as a resource for further information on specific techniques.

How This Book Is Organized

We've included 17 chapters plus an appendix in this book. We've organized those chapters into five separate parts. Part I introduces the basics of jewelry making and beading, and then Parts II, III, and IV detail the designs. The simpler projects are in the

earliest part, building to the more detailed projects in the last part. Similarly, within a chapter, the projects tend to be simple at the beginning and increase in difficulty as you get toward the end.

Part I: Reinforcing Your Jewelry Foundation

Not surprisingly, this part provides a refresher on your gear and basic techniques. It's useful to flip through this part even if you're a fairly experienced jewelry maker. Just survey the material so you have a general idea of what's where so you can come back to it if needed.

Chapter 1 helps you figure out what gear you need and why. It's important to know which pliers do what because we don't go over that again within the actual projects. Chapter 2 jogs your memory about the basic techniques of jewelry making. Here we remind you about the basics of stringing, bead weaving, and wire wrapping.

Part II: Super Simple Jewelry Projects

Bring on the projects! Here, we pick up the pliers and don't put them down. (Okay, we might put them down, but only so we can pick up another pair as needed.) We organize this part into technique-based chapters. Chapter 3 is dedicated to stringing projects, using different stringing materials, like memory wire, elastic cord, ribbon, and leather. In Chapter 4, we move on to bead crimping, the fastest way to connect findings and terminate strands cleanly and professionally. We use the technique to create everything from basic bracelets and necklaces to a convertible necklace/bracelet.

Chapter 5 shows you how to use traditional knotting to create bookmarks, earrings, and more. Get started with bead weaving in Chapter 6. Look here for help to make a peyote stitch bookmark, ladder stitch earrings, and more.

Use a wire jig to create consistently sized wire components with help from Chapter 7. We give you the steps to create your own changeable necklace and wire components for a double-strand bracelet among other things. Chapter 8 is a mega-chapter dedicated to wire wrapping. We show you how to make many, many projects using this popular technique, including multiple dangle earrings, a wire-wrapped cuff bracelet, and an embellished gemstone pendant.

Part III: Putting Your Jewelry Skills to the Test

This part of the book represents the bulk of the advanced projects. Several of these projects include new skills and incorporate multiple techniques. We've also included several chapters on creating your own jewelry components.

Chapter 9 starts the part off with pretty straightforward, albeit more complicated projects. These designs take some time, give you great practice in developing techniques covered elsewhere in the book, and offer up beautiful finished pieces. In Chapter 10, you can craft custom jewelry components. This chapter shows you how to make, among other things, your own ear wires and focal pieces.

Chapter 11 covers advanced bead weaving. Here, we build on the techniques we cover earlier in the book to create stunning pieces, including a free-form peyote bracelet and

earrings using beads you weave yourself. We dedicate Chapter 12 to making jewelry with polymer clay. Because this medium is so versatile, we really only scratch the surface of what's possible with it, but we do show you how to roll your own beads, use rubber stamps to create pendants, and simulate gemstones.

Part IV: Mixing It Up: Incorporating Multiple Techniques and Materials

This section of the book is dedicated to nontraditional designs. Chapter 13 focuses on non-jewelry items that are created with jewelry-making techniques, like a wire-wrapped ornament and crimped crystal fan pull. We help you take your new skills and eye for design and make the world around you more beautiful with beads.

Chapter 14 is the hot spot for jewelry designs made from nontraditional materials, or materials that you may not think of using in your jewelry designs, like earrings made from items you can find at your local hardware store or pendants made from buttons. We help you begin to look at doodads you find in a whole new way, with an eye toward creating unique and one-of-a-kind accessories. You'll never rummage through the junk drawer the same way again.

Part V: The Part of Tens

This part is made up of three chapters that we hope you find helpful. We give you ideas for storing and caring for all the lovely pieces we know you'll be making soon. We show you a few new places to consider when looking for stuff to bead with. And we help you avoid several common mistakes that jewelry makers make.

Don't forget to check out the appendix if you need help with the details on tying knots or working with a particular kind of finding, like attaching a clasp to a bead tip, for example.

Icons Used in This Book

To make this book even more useful to you, we include a few icons to guide you through the projects. Pay close attention when you see one of these babies pop up.



This icon tips you off to special, helpful information that can save you time by making the project a little easier. We use these to give you a little more information about nuances of a technique or step. Typically these little nuggets contain bits of information that we (and countless other jewelry makers) have found useful through the years.



The Remember icon highlights must-do information in a project. We use it to reinforce key details in the instructions for many of the projects in this book.



Pay particular attention when this icon rears its head. Often we include text here to help you avoid mistakes. Because this is jewelry making and not brain surgery, ignoring the icon won't have life-or-death consequences. But you may have to start a project over, wasting valuable time and materials, if you choose not to heed our carefully crafted advice.

Where to Go from Here

One of the great things about any book in the *For Dummies* series is that you don't need to start at the beginning of the book and read to the end. You can pretty much just jump in anywhere and get going. So flip through the pages and see what projects catch your fancy. Then bead it up.

If, however, you're overwhelmed with the many, many gorgeous projects and really want some direction, here are our suggestions for good starting places:

- ✔ Check out the color photo section in the middle of the book. You've probably already flipped through it. Maybe that's what enticed you to bring the book home with you. Here you'll find pictures of many of the designs we've created for this book, in all their glossy glory. Each photo includes a caption that tells you where to turn to get the step-by-step instructions for creating each piece for yourself.
- ✔ Chapter 2 gives you a refresher in all sorts of technique basics, like making eye loops with wire or basic bead-weaving stitches. It can help you reacquaint yourself with using your tools and materials if it's been a while since you made any jewelry.
- ✔ If you want to focus on a particular technique, check out the Table of Contents to find to the corresponding chapter. Chapter 12 is dedicated to working with polymer clay, for example, while Chapters 6 and 11 focus on bead weaving.

Part I

Reinforcing Your Jewelry Foundation

The 5th Wave

By Rich Tennant



“It’s a beginner’s jewelry-making kit I put together for you. There are pliers, wire cutters, bandages, gauze, antiseptics...”

In this part . . .

Here we get you started with the basic tools, supplies, and techniques you need to make the beautiful projects in the rest of the book. We give you tips for choosing the right tools for the job. We help you select beads and stringing materials for your own designs as well as for the designs in this book. We introduce you to the wide world of jewelry findings and give you the pros and cons of working with different materials.

Additionally, we get you up to speed in this part with the essential techniques you need to tackle the designs in this book. Most of what you need to know technique-wise is covered here. (If you need any skills that aren't here, we include them with the project or let you know where to get them. Don't worry; we won't leave you hanging.) Look to this part to brush up on how to use crimp beads, bead tips, and other stringing essentials. It also includes great illustrations for conquering several common bead-weaving stitches and wire-wrapping techniques. Feel free to flag or highlight the techniques you use most often so you can refer to them again and again as necessary.

Chapter 1

Gearing Up

In This Chapter

- ▶ Selecting the right tools and equipment
- ▶ Creating your collections of beads, stones, and crystals
- ▶ Figuring out the necessary findings

Get your gear on! Actually making jewelry is the highlight of the creative process, but we think it's almost as much fun to get ready to make jewelry. Think of it as the crafty equivalent of getting new supplies at the beginning of the school year. If you've flipped through a bead supply catalog or browsed an online bead store, no doubt you've seen hundreds of different tools and supplies, which may overwhelm you. In this chapter, we pare down the seemingly endless catalog of gadgets and gotta-haves and give you the real deal on just what you need to get started.

If you want more details about any of the tools, beads, or findings that we talk about in this chapter, please check out our first beading book, *Jewelry Making & Beading For Dummies* (Wiley).

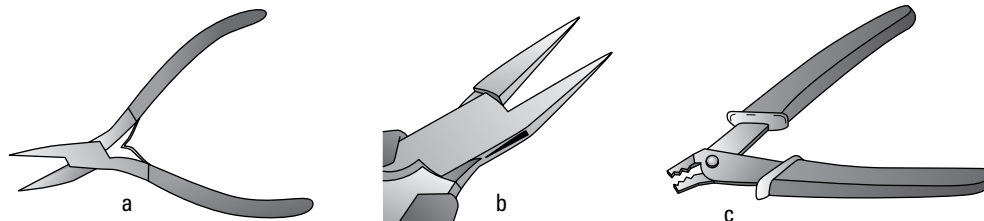
Taking a Look at Essential Tools

Tools vary widely in price range. You can get a basic starter kit with three or four different tools for \$15, or you can spend \$50 (or more) on a single pair of professional-quality pliers. The most expensive tools are absolutely not necessary when you're just starting out. Look for tools with descriptors like *economy* and *value* to get started.

Picking out pliers

We use three different types of pliers daily in jewelry making: round-nose pliers, chain-nose pliers, and crimping pliers, shown in Figure 1-1a, b, and c respectively. We consider these to be must-have tools.

Figure 1-1:
If you buy only three sets of pliers, these are the ones to invest in.



- ✓ **Round-nose pliers**, shown in Figure 1-1a, are great for making eye loops and wrapped loops.
- ✓ **Chain-nose pliers**, pictured in Figure 1-1b, are awesome tools to bend wire at a 90-degree angle, a necessary step in creating perfect eye loops. They're also great to open and close jump rings, to tuck in the end of a wrapped loop, or to grab and tighten beading wire prior to crimping. We reach for these pliers constantly.
- ✓ **Crimping pliers**, which appear in Figure 1-1c, help you flatten crimp beads in a clean, neat, professional-looking way. (*Crimp beads* flatten around beading wire to secure findings, beads, and other components onto the wire at a specific point. We cover the basics of the technique in Chapter 2 and have many, many projects dedicated to crimping techniques in Chapter 4.)

Wielding your wire cutters

You need at least one wire cutter, sometimes called *cutting pliers*, in your toolbox to help you cut wire, head pins, beading wire, or even thread in a pinch. Three different wire cutters can come in very handy:

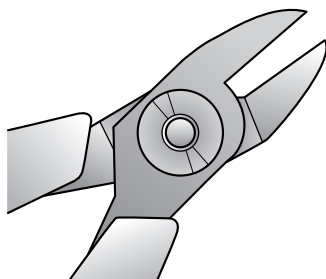
- ✓ **Diagonal cutters** leave the edge of the wire pointed or angled. For the most part, use a diagonal cutter when you need a pointed end or you're going to wrap the wire and the point down.
- ✓ **Flush cutters** create a blunt or flat cut on the end of a wire. These are a great choice to use when the end of the wire may come into contact with your skin. Check them out in Figure 1-2.
- ✓ **Memory wire cutters (or shears)** are stronger than the other two cutters and made specifically to cut the extremely rigid memory wire easily.



Diagonal cutters and flush cutters are tough to tell apart at first glance; the difference between them is the angle of the cutting blade.

Never use diagonal or flush cutters to cut memory wire on a regular basis. *Memory wire* is a rigid steel wire that will quickly dull even the sharpest cutters. If you plan to make memory wire jewelry, invest in some memory wire cutters.

Figure 1-2:
Wire cutters
make life
easier.



You can find wire cutters that cut either from the side or on the end (these end-cut pliers are sometimes called *nippers*). We think side wire cutters are best for general use.

Investigating other hand tools

Depending on what techniques you choose to focus on, you may need a few other items to add the nuances that make finished projects something special.

Wire jigs

You can make wire-wrapped jewelry with pliers and a wire cutter. But if you want to make consistently sized, uniform pieces over and over again, consider a jig. A *wire jig*, like the one in Figure 7-2 in Chapter 7, is the only way to go. In its simplest form, a jig is a board (typically made of plastic) with holes, and you insert pegs into those holes. Then you wrap wire around the pegs. You can change the configuration of pegs to create all sorts of wire-wrapped shapes.

Check out Chapter 7 for details on how to make wire jewelry with a wire jig.

Files

A file allows you to remove any rough or pointy edges that happen when you snip and trim wire. You can shape and smooth sharp metal edges, leaving your pieces ouch-free. Files also come in handy if you decide to pursue more advanced metal-working techniques that are beyond the scope of this book (but really fun!), like working with *precious metal clay* (a malleable clay containing real precious metal that cures to reveal only the precious metal) or metal fabrication techniques.

Some people advocate using a fingernail file in jewelry making. We don't recommend it. They typically aren't hard enough to get the job done. A good set of jewelry files costs around \$10 for a set of ten.

Bead reamers

A *bead reamer* is a tool designed to gently increase the size of a bead hole. The rounded tip gradually increases in diameter and is designed to allow you to gently twist the reamer, slowly widening the hole or smoothing out rough edges. Bead reamers seem to work best with natural materials like pearls and gemstones, but they can work on other materials as well. You can get a set for around \$5.

If you primarily use crystal, glass, or machined metal beads, you can probably skip this tool. Most of those beads have smooth, consistently sized holes. However, if you move on to cutting your own metal components (like tags, for example), a bead reamer is a great choice to smooth any drill holes you make.

Scissors

Depending on what kind of jewelry you make, scissors can be essential. Bead weaving in particular requires a sharp pair of scissors. Use them to cut thin stringing materials, like silk bead cord and Nymo thread. We've even used them to cut very thin (32-gauge) wire.



Keep a designated pair of scissors with your jewelry-making equipment so you always have them handy. Check out the needlework section of the craft store to find a small pair that will be just right for you.

Hammer

A hammer is great tool to use if you work with precious metals. You can create interesting textures by repeatedly striking metal with the two different ends of the hammer. Or you can actually pound a piece of metal around something, like a *mandrel* (a metal rod) for example, to make rings and cuff bracelets. Look for metal ball-peen hammers with smooth, rounded, or textured heads to make different impressions as you pound.

If, instead, you want to smooth or harden metal pieces without marring them, choose a rawhide hammer, which looks more like a mallet with a wide head. It's made of wood and rawhide and helps you harden and/or flatten metal pieces while keeping them nice and smooth. You can also choose a plastic mallet for this not-so-delicate job.

Anvil and block

If you're pounding on metal with a hammer, you need something to lay the metal on, right? We don't recommend that you just sit down at your dining room table and start banging away. At a minimum, you need a piece of wood to protect your work surface. But when you're ready to take the next step and choose a professional piece of equipment, consider either an anvil or a block.

A *block* is a thick square block of steel (or rubber or wood) with a flat surface for hammering metal. It's handy for hardening your metal designs to help them keep their shape. Or you can use it as a firm surface to pound out cool and interesting textures.



Place a small, folded hand towel under your block to muffle the hammering noise *and* keep the block from damaging your work surface as you bang away. If your block is fairly lightweight, dampen the hand towel before you place it under the block to keep it from sliding around.

In addition to being one of Wile E. Coyote's favorite weapons, an *anvil* is a metal-working tool made from solid steel designed to provide a firm surface for you to hammer away on to shape and mold softer metals. In addition to the flat, block-like top, anvils have *horns* (metal pieces that stick out from the main body of the anvil) with various shapes. Most have a rounded horn to allow you to shape a cuff, for example. Some also have horns with corners of some sort so you can create more-angular designs.



You don't need a big blacksmith-sized anvil. You can find jewelry-sized anvils at many online jewelry stores for less than \$30. Depending on the material you choose, a block costs between \$10 and \$20.

Sorting Out Equipment

In addition to tools, other pieces of equipment are helpful in pursuing your newfound passion for jewelry making. In the following sections, we give you more details about those items, as well as the reasons why we recommend using them.

Keeping things straight with a bead board organizer

An essential design tool, a bead board organizer (typically just called a *bead board*), shown in Figure 1-3, gives you built-in space to lay your bead strands out as you create your design. Typically, it has little compartments to hold and separate several types of beads, plus measurements along the strand compartments to help you keep track of how long your creation is. Some boards have the capacity to lay out as many as five necklace strands and five bracelet strands at the same time — superhelpful if you're designing coordinating accessories.



Consider investing in one of these inexpensive (\$5 or less) tools, even if you plan only to follow the designs in this book instead of coming up with your own original creations. You can read the instructions and lay out the beads in the specified pattern, and then you can string them up more quickly and accurately.