Note:
Symbols such as ®, ©, and ™ are never to appear as less than 5 pt. in size. If, in the event of reducing art to fit a space the symbol appears too small, that symbol must be reset to the minimum 5 pt. type size.
Beading GUIDE

The Elements of Beaded Jewelry

Believe it or not, archeologists have found beads dating as far back as 100,000 years ago. Today, beading is as popular as it’s ever been. Whether you are a beginner or an experienced beader, this beading guide has information, techniques and tips that will help you learn or sharpen existing beading skills. Packed with photos, illustrations and step-by-step how-tos, this is a reference guide that you will use again and again.

BEADS

Bead Shapes
Beads come in many shapes other than standard rounds. Beads are most commonly measured in millimeters (mm) such as 6mm, 8mm or 10mm. However, you’ll find in this section not all beads have holes and not all beads follow the millimeter rule.

Half-drilled beads can be glued to findings and to the end of memory wire jewelry.

Cabochons are a non-bead, because there is no hole that beaders use frequently. They can also be known as a cab, for short. It’s simple to use a cabochon. Just apply glue to a matching bezel and adhere.

Seed beads are named for their size since they are about the same size as seeds. Seed beads are most commonly found in size 11/0; however, they can be as small as 18/0 (1.17mm) or as big as 1/0 (6.5mm). We usually call bigger seed beads—or sizes 4/0, 6/0 and 8/0—E beads.

Seed beads can come in shapes like triangles, squares, cylinders and delicas. Delicas are very accurately cut seed beads that are usually used with bead

TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>The Elements of Beaded Jewelry</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beads</td>
<td>2</td>
</tr>
<tr>
<td>Bead Shapes</td>
<td>2</td>
</tr>
<tr>
<td>Bead Types</td>
<td>3</td>
</tr>
<tr>
<td>Gemstones</td>
<td>3</td>
</tr>
<tr>
<td>Metals</td>
<td>4</td>
</tr>
<tr>
<td>Wire</td>
<td>4</td>
</tr>
<tr>
<td>Findings</td>
<td>4</td>
</tr>
<tr>
<td>Stringing Materials</td>
<td>6</td>
</tr>
<tr>
<td>Tools</td>
<td>7</td>
</tr>
<tr>
<td>Beading Needles</td>
<td>7</td>
</tr>
<tr>
<td>Wire &amp; Metal-Working Tools</td>
<td>7</td>
</tr>
<tr>
<td>Pliers</td>
<td>7</td>
</tr>
<tr>
<td>Cutters</td>
<td>8</td>
</tr>
<tr>
<td>Introduction to the 4-in-1 Tool</td>
<td>9</td>
</tr>
<tr>
<td>Miscellaneous Tools</td>
<td>9</td>
</tr>
<tr>
<td>General Techniques</td>
<td>10</td>
</tr>
<tr>
<td>Inspiration</td>
<td>14</td>
</tr>
<tr>
<td>Color</td>
<td>14</td>
</tr>
<tr>
<td>Color Wheel</td>
<td>14</td>
</tr>
<tr>
<td>Stringing a Great Design</td>
<td>15</td>
</tr>
<tr>
<td>Necklaces</td>
<td>15</td>
</tr>
<tr>
<td>Bracelets &amp; Anklets</td>
<td>16</td>
</tr>
<tr>
<td>Earrings</td>
<td>16</td>
</tr>
</tbody>
</table>
stitches. Triangles, squares and cylinders can be used in stitches as well as stringing designs.

**Other bead shapes:**
- Round
- Oval
- Rondelle
- Heishi
- Teardrop
- Coin
- Lentil
- Cube
- Flat Rectangle

**Bead Types**
Beads are made from many materials—some traditional and others less so.

- Glass
- Acrylic
- Bone & Horn
- Clay
- Crystal
- Felt

**Gemstones**
Gemstones, once a traditional bead material for those of high social status, are now available at prices that make them affordable. It’s easy to think a sapphire is blue and a ruby is red, but most gemstones come in colors that we wouldn’t have imagined. And with today’s technology we have a plethora of shapes, cuts and facet possibilities.

Here are some of the most common gems used today:

- Agate
- Amethyst
- Amber
- Calcite
- Carmelian
- Chalcedony
- Citrine
- Diamond
- Dumortierite
- Emerald
- Fluorite
- Garnet
- Goldstone
- Hematite
- Jade
- Kyanite
- Labradorite
- Larimar
- Lapis Lazuli
- Limestone
- Moonstone
- Obsidian
- Onyx
- Opal
- Prehnite
- Pyrite
- Quartz
- Rhyolite
- Ruby
- Sardonyx
- Sodalite
- Snowflake Obsidian
- Sphene
- Spinel
- Sublimite
- Tiger Eye
- Tourmaline
- Turquoise
- Valerian
**METALS**

Metals have been mined from the earth for centuries and melted, forged and soldered into jewelry and beads of all forms. In jewelry making, we most commonly use gold and silver precious metals and base metals like brass, copper and pewter.

**Plated metal beads** start with a base metal and have a precious metal plated to their surface in thicknesses of .15mm to .25mm.

**Gold-filled beads** are made by layering a gold alloy with a base metal like brass, then forming it into shape.

**Karat**s are the measure of gold versus alloy.

<table>
<thead>
<tr>
<th>Karats (Kt)</th>
</tr>
</thead>
</table>
| 24 Kt       | 100% pure  
| 18 Kt       | 75% pure  
| 14 Kt       | 58% pure  
| 10 Kt       | 42% pure  

**Karat Graph**

**Sterling silver** is a mix of silver and alloy containing 92.5 percent silver and 7.5 percent alloy or copper.

**Silver-filled beads** are a copper-alloy covered in a layer of sterling silver.

**Fine or pure silver** is 99.9 percent silver.

**Wire**

Wire is metal that has been drawn through progressively smaller holes in thick metal plates to a certain shape, diameter and hardness. Today, wire is available in many different metals.

<table>
<thead>
<tr>
<th>Wire Gauge &amp; Shapes</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 gauge</td>
</tr>
<tr>
<td>26 gauge</td>
</tr>
<tr>
<td>24 gauge</td>
</tr>
<tr>
<td>22 gauge</td>
</tr>
<tr>
<td>18 gauge</td>
</tr>
<tr>
<td>14 gauge</td>
</tr>
</tbody>
</table>

**Precious metals: gold-filled, sterling silver and vermeil** (sterling silver covered in a 10K gold or higher)

**Craft** This is a copper-based wire that has a permanent color layer around it. This is generally a very soft wire.

**Niobium** This is a lightweight, hypoallergenic wire that is very strong.

**Aluminum** This is another super lightweight wire and is perfect for manipulating with your hands.

**Wire** is measured by its gauge, which increases as the wire gets thinner. For example, a 22-gauge wire is much thinner than a 14-gauge wire.

**Hardness of Wire**

The hardness of wire is determined by its malleability or how easily it can be bent without breaking. There are three general levels of hardness.

- **Dead soft** is super malleable and very easy to manipulate, sometimes too easy.
- **Half hard** is most commonly used because of its level of malleability and sturdiness.
- **Full hard** is very difficult to manipulate. Heating or annealing can soften a wire’s hardness while hammering or work-hardening wire stiffens it.

**Findings**

Findings are the pieces that make jewelry possible. Usually metal, findings include crimp beads, clasps, pins and more!

**Crimps** Usually found as tubes or round beads, crimps are essential for securing beading wire to a clasp.

**Calottes** Used with crimps and in silk knotting, these clamshell-shaped findings cover a secured crimp or knot and provide a loop for jump or split rings.
**Crimp Covers** Like calottes, these sneaky findings cover crimp beads or knots but disguise them to look like a bead and do not provide a loop.

**Clasps** These fasteners come in many different shapes. Anything that can hold two ends of a piece of jewelry together can be a clasp. Common clasps are spring rings, lobster-claws and toggles.

**Pins** Head pins and eye pins are really the work horses of jewelry design, second only to beading wire.

- **Head pins**, a straight wire with a flat head that inconspicuously holds beads in place, are used to create dangles by forming a simple loop above strung beads.

- **Eye pins**, a straight wire with a simple loop on one end, are used to create links, which form a chain when combined. To form a link, string beads onto an eye pin and form a simple loop above the strung beads.

**Rings** Jump rings and split rings are used to connect different jewelry components together.

- **Jump Rings** Although they now come in many shapes, jump rings are usually round, 18-gauge wire rings with a cut in one side. This cut allows the two sides to be twisted away from each other, a jewelry component or two to be strung on the jump ring and its sides, then twisted back together, connecting the two components. You can find soldered jump rings for times you don’t want the ring to open.

- **Split Rings** Think of a split ring like a jump ring that spirals around twice. You might know a split ring as a key ring. These rings don’t twist open like a jump ring, but still allow things to be connected by stringing them around its spiral.

**Caps** Commonly referred to as bead caps, these pretty findings serve not only as decoration but as protection for beads. Some beads, like crystals—particularly bicones—can scratch the finish of delicate neighbors, like pearls. A bead cap on both sides of pearl protects its finish from its neighboring crystals.

**Earrings** Earring findings are posts, ear wires, hoops or clip-on components that attach the beadwork to your ear. Chandelier earring components are also classified under earring findings. Earnuts are metal or rubber pieces that slide on to the back of an earring to secure it on your ear.

**Here are some common earring findings:**
- Chandeliers
- Clip-ons
- Hoops
- Earnuts
- Lever-backs

**Bails** Bails are used to display a bead or pendant whose hole runs from the front to the back, instead of side to side.

**Links** Their name says it all. A link is a component with a loop or hole on both ends that is used to connect jewelry elements together.

**Spacer Bars** Invaluable when creating multi-strand jewelry, spacer bars help keep your strands separated for a great look.

**Tip:** Sometimes small beads can get trapped inside a bead whose hole is large. Adding a bead cap on either side of the large-holed bead will help keep those small beads out.
**Pin Backs** Pin backs make beautiful cabochon pins possible! Just glue on your cab and go.

**Terminators** Wire guards, bead tips, bola tips and slides, cones and coils are all known as terminators. These findings give your piece a finished and professional look.

---

**STRINGING MATERIALS**

**Beading Thread** Usually made from nylon, single or weaved strands, beading thread is used with a needle in bead stitches or bead weaving.

**Beading Wire** Made of multiple strands of wire twisted together and then coated, usually in nylon, beading wire is the most used stringing material for simply strung bead designs. It’s available in different diameters and colors, depending on what you need for each project. While 7-strand beading wire is usually the lowest you’ll find and 49-strand is the highest, 21-strand will work for most projects and is a good standard to keep.

**Chain** Chain makes it easy to create a quick necklace. Chain is usually made from metals but can recently be found in polyester and wood.

**Cord** Cord can refer to many materials including satin, leather, suede, hemp, rayon and cotton. It’s most commonly used in knotting designs such as macramé.

**Elastic** Jewelry elastic can come in two forms: a round, solid cord and flat floss. The cord form is great for stretchy bracelets and the floss form is good for bead stitches. Both come in many colors and sizes.

**Illusion Cord** Illusion cord is very thin and comes in a variety of colors. It is used most often for making illusion or floating jewelry.

**Memory Wire** This very hard wire holds its shape and comes in sizes for any type of jewelry. Memory wire requires heavy-duty wire cutters. Memory wire cutters make short work of the task but might not be worth the $10 or so investment if you don’t use memory wire very often.

**Ribbon** Whether you string beads on it or just use it to tie the ends of a strand of pearls together, ribbon makes a feminine statement in your jewelry.

**Fibers** Yarns, strands of silk, and other fabrics are considered fibers. These fibers can be used to string beads, usually leaving some of the fiber exposed, or added to jewelry as is.
Silk Thread Silk thread has been used for centuries to knot strands of pearls. It’s wonderful for gemstones as well. Silk thread usually comes with a needle attached to one end and is wrapped around a card.

Tools
As with many crafts, you need to have a few tools for beading. Tools make the job easier and look more professional. A beginner beader should have four tools: a bead mat or board (these keep the beads from rolling off the table), a pair of chain-nose pliers, a pair of round nose pliers and flush cutters. As you grow your abilities, you’ll learn what kind of beading you like best and can focus on the tools for those techniques.

BEADING NEEDLES
There are three main types of needles used for beading.

Beading Needle Like a needle used for sewing, beading needles are usually sizes 10 through 13.

Flexible Beading Needle These needles are a thin piece of wire twisted with a large eye that can collapse to get through a bead hole.

Big-Eye Needle With an eye that runs almost the whole length of the needle, these are great for stringing beads on elastic, fibers or ribbon and makes threading them a breeze!

WIRE & METAL-WORKING TOOLS

Anvil This is a tool on which to hammer metal pieces or wire.

Bench Block Like an anvil, a bench block is a tool on which to hammer metal pieces or wire.

Gauge A gauge measures your beads and wire with accuracy. Inexpensive metal and plastic versions can be found in most craft stores while digital gauges are easily found in beading catalogs and on the internet.

Brass Head Hammer Usually found with 1- to 2-pound heads, this hammer is meant for striking metal stamps.

Plastic Mallet This softer hammer is used to form metal without altering the original shape.

Riveting Hammer With round or square heads, this hammer is used to rivet metal pieces together.

Chasing Hammer The flat end of this hammer forms and shapes metal and can flatten it. The round head adds texture to metal.

Ring Mandrel Usually made of plastic or metal, a ring mandrel allows you to size rings.

PLIERS
4-in-1 Tool This tool is named for its four functions: manipulating wire, pins and findings; flattening crimps, coils, ribbon ends, etc.; creating, opening and closing loops and jump rings; and cutting beading wire, wire and pins.

Bent-Nose These pliers bend backward so your hands don’t have to! Bent-nose pliers make opening and closing jump rings a breeze.
Chain-Nose Flat on the inside and rounded on the outside, chain-nose pliers come to a small point. These pliers work well in small places and are used a lot by beaders. Make sure to purchase pliers with a smooth inner jaw. An inner jaw with texture will mar or undesirably texture wire.

Crimp These specialized pliers are used to “crimp” crimp beads and tubes. There are two holes, an inner and an outer. The inner hole folds one side of the crimp into the other and the crimp comes out looking a lot like a C. The outer hole folds the two ends of the C together into a U or heart shape for a professional look.

Flat-Nose These pliers are the same width along the jaw and are flat inside and out. Flat-nose pliers are great for bending a wire at a sharp angle without marring it.

Round-Nose Round-nose pliers are used to create loops and curves in wire and pins. A tapered jaw allows you to vary the size of loops.

Nylon-Jaw A wire-worker’s best friend, nylon-jaw pliers are fantastic for removing kinks and smoothing wire by gently pulling the wire through the jaws. They also work well for holding on to wire projects.

CUTTERS

End-Cutting These basic work pliers can be used to cut pins, wire and other materials.

Flush Cutters These are a basic cutter that’s great for cutting beading wire, pins and thin wire. Their pointed tip can get into small places.

Memory Wire These heavy-duty cutters are used to cut memory wire. They are also helpful for heavy gauged wires.

Side-Cutting The angled jaws of side cutters give you a close cut.

Wire-Wrapping Uniform loops and jump rings are a breeze to make with these specialized pliers.

Silk-Knotting Like a miniature pair of chain-nose pliers, silk-knotting pliers come to a tip and have no spring in their handle. These pliers grab onto silk thread through a knot to make sure the knot falls in the correct place.

Split-Ring Opening These specialized pliers allow you to open split rings with ease and add attachments.

Tweezers Available in many shapes and sizes, tweezers can help beaders in many ways. Tweezers that reach a point are helpful with silk knotting.
INTRODUCTION TO 4-IN-1 TOOL

This handy tool carries all the tools a beginner beader needs to make beautiful jewelry on the go. You can watch a video of how to use this tool at SimplyBeadsKitClub.com/video.html.

Anatomy of the 4-in-1 Tool
A. Round Nose The round nose on this tool can really do a lot. You can use it to flatten crimps, turn loops and bend wire, or just hold on to your project while you work.

B. Loop Closer This handy tool is for those loops and, especially, jump rings that just don’t seem to want to close. Just place your ring in the grooves, making sure the opening is pointed out, and apply gentle pressure.

C. Flat Area This area is a bonus. It’s great for flattening wire kinks or crimps. Just watch for the cutter; you don’t want to accidentally cut your project!

D. Cutter This cutter will cut through beading wire, pins and wire with ease. While all cutters eventually wear, try this trick for keeping your tool useful: Cut all of your wire and pins toward the bottom of the cutter, where you have more leverage, and cut all of your beading wire toward the top. This way you’ll always have a sharp cut for your beading wire and lots of pressure for the thicker wire.

Tip: Accidentally flatten a crimp in the wrong spot? Gently squeezing on the crimp with the loop closer can reopen the crimp so that it can be moved and re-flattened.

Note: Whenever you see this 4-in-1 tool icon in this guide, the technique shown can be performed with the 4-in-1 tool.

MISCELLANEOUS TOOLS

Awl An awl can be used to make a hole or to move knots in silk knotting.

Bead Design Board This board is handy with measurements and has grooves for multiple strands and lots of compartments to hold beads.

Bead Mat Made of velour, or a washcloth, a bead mat keeps your beads in place and allows you to lay out designs.

Glue Various glues can be used to secure knots. Glue beads onto illusion cord and add end beads to memory wire.

Bead Reamer Fancy reamers can do more, like smooth rough edges, but usually a reamer is to enlarge or straighten a hole in a bead, usually natural, like a pearl, or glass lampwork.

Thread Conditioner Beeswax and synthetic conditioners keep your thread from fraying, help protect thread from moisture and decay, as well as allow beads to slide more easily and create tighter stitches.
General Techniques

BAILS

1. Gently open bail enough to fit around pendant.
2. Put a small amount of jewelry glue into the hole of the pendant.
3. Place both sides of the bail into both sides of the pendant.
4. Gently squeeze bail with flat-nose pliers to secure bail.
5. You may need to hold until the glue sets.

BASIC CLASP

1. Cut a 2-inch piece of 18-gauge wire. Use your round-nose pliers to grasp the very end of the wire and roll toward you until the wire touches itself. You may have to stop part of the way through to adjust your pliers and complete the roll. The loop will now look like a P.
2. Next, form the wire into a hook shape as shown.
3. To finish your clasp, form a small spiral on the other end. Grasp the very end of the wire with your round-nose pliers. Roll toward you until the wire touches itself. You may have to stop part of the way through to adjust your pliers and complete the loop.

CALOTTES

Note: The following method is used for both a knot on beading thread and a crimp on beading wire. Unwind and straighten beading thread or silk from card before beading.

1. Tie a seed bead onto the thread with a knot. Or, tie a double knot so the knot does not slip through the hole in the calotte.
2. Lay the seed bead in the calotte. If using a bottom-hinged calotte, make sure you place the thread through the hole in the bottom so the knot sits in the calotte. You may wish to add a dot of glue for security.
3. Use your flat-nose pliers to close the calotte. Be careful not to smash the calotte.
4. Grasp the flat loop with the jaws of your flat-nose pliers, with the tail facing out of the pliers. Use your thumb to press the wire tight against itself, forming the beginning of the spiral. Adjust the pliers and continue to press the wire into the spiral. Stop when the spiral is the correct size. Hammer with a flat hammer to strengthen the clasp. Use a jump ring to attach to your project.
5. String your beads and finish with a calotte on the other end. Use the loop on the calotte to attach to your clasp. Trim excess string ends.

Cord tips and cord coils are used for finishing cord ends. You can use the following method for both tips and coils.

1. Place a drop of glue in the cord tip or coil.
2. Push the cord into the tip or coil. Allow to dry.
3. For added support on the coil tip, you can flatten the end coil closest to your cord.

Tip: Before starting a knotting project, you will want to straighten the thread. You have two options.

Option 1: Run thread under water. Gently stretch thread where there are kinks. Hang to dry.
Option 2: Iron thread under a thick towel on low heat. You can use steam. Note: It is important that as little heat as possible is used or the thread will melt.
CRIMPING

Method 1
4-In-1 Tool

1. With the round-nose pliers of your 4-in-1 tool, grab the crimp bead.
2. Squeeze gently to flatten the crimp bead.

Method 2
Crimp Tool

1. Place the crimp bead in the bottom jaw of the crimp tool.
2. Gently squeeze. This will make the crimp c-shaped.
3. Turn the crimp bead 90 degrees counterclockwise and place in the top jaw. It will look like a smile in a set of parentheses.
4. Gently squeeze until the bead's two sides have come together.

Tip: You can use the top flat part to flatten your crimp more, if necessary. Be gentle so you do not break the bead.

CRIMP COVER

1. Place the crimp cover in the front opening of your crimp pliers.
2. Place the cover around the crimped bead.
3. Gently squeeze the pliers to close the crimp cover. Don’t press down too hard or you will flatten the crimp cover.

Note: You can use most pliers to add crimp covers as well.

INTERMITTENT STRINGING (FLOATING)

1. This is a great technique when you want the wire or cord to show in your jewelry design.
2. Place a crimp bead on your wire. Add additional beads in a group as desired. Add another crimp bead.
3. Decide where on the wire your group of beads will float. Use round nose section of 4-in-1 tool or use the back space in the jaws of your crimp pliers to put a v-shaped mark in the crimp bead. Move the crimp bead to the front space in the jaws. Turn the crimp bead 90 degrees. Squeeze gently so that the pressure from the pliers folds the crimp bead into a small, round shape.

DANGLE

1. To make a dangle, string bead onto head pin. Form a simple loop.
2. To attach links to another jewelry element, hold one half of loop with the opening at the top.
3. With 4-in-1 tool, grasp opposite side of loop and twist.
4. Attach dangle.
5. Close loop by twisting back to its original position.

HAMMERING WIRE

1. Always hammer on an anvil or bench block on a workbench.
2. To flatten wire: With flat head of Chasing Hammer, tap evenly over surface until desired finish.
3. To texture wire: Use ball head of Chasing Hammer to tap surface until desired texture is reached.
Move the group of beads close to the crimped bead, but not so tight that they won't hang properly. Use the same crimping technique to crimp the bead at the end of the grouping. Repeat for the next grouping of beads.

**Tip:** Add crimp covers over the crimps to make them look just like beads.

### HOW TO MAKE JUMP RINGS

1. Use a smooth round cylinder or your round-nose pliers. Wrap the wire tightly and smoothly around the cylinder.
2. Slide the coil off the cylinder.
3. Use cutters to cut up the center of the coil, forming individual jump rings.

**Note:** Use side-cutting pliers for thick wire and flush cutters for thin—22-gauge or higher—wire.

### HOW TO OPEN & CLOSE A LOOP OR JUMP RING

1. Hold one half of loop with the opening at the top.
2. With 4-in-1 tool, grasp opposite side of loop and twist.
3. To close, twist back.

### KNOTS

**Overhand Knot**—Make a loop and pass the cord behind the loop, over the front cord. Pull to tighten.

**Lark’s Head Knot**—Fold stringing material in half and pass the folded end through the loop through which you are attaching cord. To tighten, pull ends of cord through the loop made at the fold.

**Square Knot**—Make one overhand knot, passing the right cord over the left. Repeat overhand knot, this time passing left end over right. Pull to tighten.

**Surgeon’s Knot**—Make an overhand knot, passing the right cord over the left. Repeat overhand knot, this time passing left end over right twice. Pull to tighten.

### KNOTTING

#### Method 1: Awl

1. Place a bead on your thread.
2. Tie a knot but do not pull it tight.
3. Place the end of an awl or a blunt needle into the loop created by the knot. Slide the loop as close to the bead as you can.
4. Pull the thread tight and remove the awl.

#### Method 2: Knotting Pliers or Tweezers

1. Place a bead on your thread. Tie a knot but do not pull it tight.
2. Use a pair of knotting pliers (or tweezers with a long, thin tip) to go through the knot and pinch the thread tightly against the top of the bead.
3. You can now pull the knot down and into place below the pliers. Pull taut.

### LINK

1. To make a link, string bead onto eye pin. Form a simple loop.
To attach links to another jewelry element, hold one half of loop with the opening at the top.

With 4-in-1 tool, grasp opposite side of loop and twist.

Attach link.

Close loop by twisting back to its original position.

**MEMORY WIRE LOOPS**

Use a pair of round-nose pliers to grasp the end of the memory wire. Turn a loop until it touches itself. The wire is stiff, so use sturdy pliers and remember this may take a few tries.

**HOW TO CREATE A SIMPLE LOOP**

With 4-in-1 tool, bend wire 90 degrees just above bead. Trim excess to ¼ inch.

Grasp end and roll into loop. Remove tool and replace to finish the loop, if needed.

Adjust to your liking.

**WIRE COILING**

1. Wrap wire around desired section of wire-wrapping pliers.

2. Continue to wrap wire close to previous wrap while pulling taut on wire until desired length is reached.

**WIRE SPIRALS**

1. Grasp the very end of the wire with your round-nose pliers. Roll toward you until the wire touches itself. You may have to stop part of the way through to adjust your pliers and complete the loop.

2. Grasp the flat loop with the jaws of your flat-nose pliers, with the tail facing out of the pliers. Use your thumb to press the wire tight against itself, forming the beginning of the spiral. Adjust the pliers and continue to press the wire into the spiral. Stop when the spiral is the correct size.

3. Finish your spiral by creating a loop or by adding a bead and then a loop.

**WRAPPED LOOP**

1. String beads onto head pin or eye pin.

2. Grasp wire above beads with round-nose pliers. Bend wire to 90-degree angle over top of pliers.

3. Place pliers above bend. Pull wire around until it crosses in front of itself forming a loop.

4. Place round-nose pliers into loop, wrap wire tail around the wire stem until space between loop and beads is wrapped with wire.

5. Trim wire as close to coil as possible; press end down with pliers.

**Tip:** You can use anything straight and round as a mandrel to create coils. Pens and dowel rods work great!

**Tip:** When working on a wire project, you'll want to protect your wire from mars and scratches that your tools can cause. Instead of investing in nylon tools, you can wrap your current tools with electrical or masking tape before manipulating wire. The tape is easy to remove when you are done with your project!

**Tip:** To make multiple loops the same size, use a marker to note the position of your loop on the round-nose pliers.
Inspiration

COLOR

Color is everywhere. There’s no way to avoid it, and really, who would want to? Color means so much to everyone—favorite colors, school colors, birthstones, logos and the colors of your country’s flag. It even represents moods.

Color also plays an important role in jewelry. It can make or break a piece. Great colors are hard to come by. How do you find them? Where do you look, and what makes a great color combination? Inspiration can be a key antidote, so look around your house. What pieces of art are hanging on your walls? What colors are your dishes? What are you wearing? What are you going to wear with the piece you are going to make? Even looking out the window at nature can open your eyes to color inspiration. So, take a break and walk around. Don’t forget to open those peepers!

Here are a few places inspiration may be lurking:

Around the House
- Kitchen dishes
- Food packaging
- Fine art
- Stained glass
- Bedding
- Google Images

Nature
- Flowers
- Leaves
- Animals
- Birds
- Butterflies
- Sunrise/sunset

Out & About
- Clothing stores—Look at a whole department, like women’s, and see what colors you find.
- Craft stores—The fabric and paper sections are great areas to see what color combinations others have used.
- Art museums
- Zoos
- Libraries

Color Wheel

Okay, let’s say that inspiration still doesn’t come. Then what? Well, we can get scientific about it. A color wheel can help you decide on solid-color combinations. The color wheel was created by Sir Isaac Newton—yes, the apple gravity guru from the 17th century.

The color wheel is generally made up of 12 colors, like the hours on a clock. The main triad, or three colors equally distant from each other, are the primary colors: red, blue and yellow. These three colors are responsible for making all of the rest of the colors and cannot be made by any other color.

As we learned in elementary school, red and yellow make orange, yellow and blue make green, and blue and red make violet. These colors are called the secondary colors. When you combine the primary colors and the secondary colors, you get the tertiary colors: red-orange, yellow-orange, yellow-green, blue-green, blue-violet and red-violet.

Now that we have refreshed how the colors are made, it’s easy to understand why they are in a particular order around the color wheel.

This knowledge can also help us when we want to choose a color scheme.

Analogous colors are colors that are next to each other on the color wheel, for example, yellow-green, yellow and yellow-orange.

Complementary colors are directly opposite of each other, for example, yellow and violet.

Counterpoints are colors to the right or left of the complement, for example, yellow and red-violet.

Monochrome schemes use just one color in multiple shades.

Primary colors make all other colors but cannot be made themselves, for example, red, blue and yellow.

Secondary colors are created by mixing the primaries, for example, orange, green and violet.

Split Complement schemes use a color and the two colors to either side of its
complement, for example, yellow, blue-violet and red-violet.

Tertiary colors are created by mixing the primaries with the secondary colors, for example, red-orange, yellow-orange, yellow-green, blue-green, blue-violet and red-violet.

A Tetrad is a combination of two pairs of complements, for example, red, green, yellow and violet.

You can also choose to use the primary, secondary or tertiary colors as a scheme. Whatever scheme you choose, make sure it complements you (or the wearer), and that you are happy with it.

Stringing a Great Design

Here are some basic designs, lengths and additions for stringing projects that will help give you a plan for your design.

NECKLACES

Symmetrical
A symmetrical design is for those designers who have to make sure everything is even, in line and in its place. Generally, this design has a repeated pattern involving a focal bead, supporting focal beads and some filler beads, but more about those later.

Asymmetrical
An asymmetrical design doesn’t play by the rules. Start anywhere! Put anything anywhere! However, there is one rule: It’s important to have a focal area. So, wherever you place it, just make sure that the focal area is emphasized by your main components.

Graduating
A graduating design involves the graduation of color or size, usually to the center of a piece and is, usually, a symmetrical design. Starting in the center with the largest component, also known as the focal bead, work to the ends by laying out the components from largest to smallest. First, work with your main components; then fill in with your supporting components.

The Y Design
Why? Because we love it.
Based on the shape of a capital Y, this design is very sophisticated. It is built by simply hanging a dangle in the center of your necklace. It can also be built by running the string all the way down the dangle and back up the same beads, minus the very last bead.

Lariat
A lariat is a long strand with no clasp. Instead, it utilizes a loop on one end, and the other end threads through the loop. You can pull the necklace tight for a choker or let it hang loose at whatever length you desire. For an elegant look, you can also let your lariat tail hang down in the back.

Rope
The rope is a strand, with or without a clasp, whose ends may or may not be connected and has an even thickness. Note: Ropes are generally created with stitching, knitting or crochet techniques.
**Length Names and Measurements**

A. Choker ........... 16 inches  
B. Princess ........... 18 inches  
C. Matinee ........... 24 inches  
D. Opera ........... 32 inches  
E. Rope/Lariat* ... 48 inches  

*While ropes and lariats don’t have to be 48 inches long, this is a common length.

**Other Design Elements**

Dangles or links can be created from beading wire, thread or headpins.

Additional strands, whether beads, chain or ribbon, can make a thin necklace have a larger impact.

The rest is up to you. If you need further inspiration, try looking through magazines, books or the Internet.

---

**BRACELETS & ANKLETS**

Bracelets don’t have all of the same design structures as necklaces but do follow a few. You can have a graduated bracelet where the beads continue to grow in size from one end to the other. Symmetrical designs are quite common for bracelets and nowadays asymmetrical designs are also growing in popularity. Bracelets are usually 6–8 inches long.

Although anklets have lost some popularity over the years, many people still wear them. When designing anklets, you can think of them as a longer bracelet. Anklets are about 9 inches long.

---

**EARRINGS**

Earrings have been worn for ages and their shapes are ever-evolving. Here are some common earring designs.

**Head pin dangles** are very simple to create. String beads on head pin, create simple loop above beads and attach loop to earring /finding.

**Post with cab** is just a matter of gluing a cabochon onto a flat post.

**Chandeliers** are a little bit more intricate to create, with lots of eye-pin links and head-pin dangles.

---

*Beading Guide* is published by DRG, 306 East Parr Road, Berne, IN 46711, (260) 589-4000. Printed in USA. Copyright © 2012 DRG. All rights reserved. This publication may not be reproduced in part or in whole without written permission from the publisher.

Every effort has been made to ensure that the instructions in this guide are complete and accurate. We cannot, however, take responsibility for human error, typographical mistakes or variations in individual work.