



Bead chic

36 stylish jewelry
projects *and*
inspired
variations

MARGOT
POTTER



Bead chic

36 stylish jewelry
projects *and*
inspired
variations

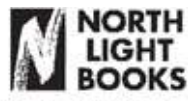


MARGOT
POTTER

***Bead* chic**

36 Stylish Jewelry Projects and Inspired Variations

Margot Potter



North Light Books
CINCINNATI, OHIO

Bead Chic. Copyright © 2010 by Margot Potter. Manufactured in China. All rights reserved. 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 express written permission of the copyright holder. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer who may quote brief passages in a review. Published by North Light Books, a division of F+W Media, Inc., 4700 East Galbraith Road, Cincinnati, Ohio, 45236. (800) 289-0963. First Edition.



14 13 12 11 10 5 4 3 2 1

DISTRIBUTED IN CANADA BY FRASER DIRECT
100 Armstrong Avenue
Georgetown, ON, Canada L7G 5S4
Tel: (905) 877-4411

DISTRIBUTED IN THE U.K. AND EUROPE BY DAVID &
CHARLES
Brunel House, Newton Abbot, Devon, TQ12 4PU, England
Tel: (+44) 1626 323200, Fax: (+44) 1626 323319
Email: postmaster@davidandcharles.co.uk

DISTRIBUTED IN AUSTRALIA BY CAPRICORN LINK
P.O. Box 704, S. Windsor NSW, 2756 Australia
Tel: (02) 4577-3555

Library of Congress Cataloging in Publication Data
Potter, Margot.
Bead chic : 36 stylish jewelry projects and inspired variations
/ by Margot Potter. — 1st ed.
p. cm.
Includes index.
ISBN 978-1-4403-0315-9 (pbk. : alk. paper)
eISBN 13: 978-1-4403-1042-3
1. Beadwork. 2. Jewelry making. I. Title.
TT860.P678 2010
745.58'2 — dc22

2010000515

Who Did What

Editor: Julie Hollyday
Designer: Steven Peters
Production: Greg Nock
Photography: Christine Polomsky, Ric Deliantoni
Stylists: Jan Nickum, Cass Smith, Monica Skrzelowski

Metric Conversion Chart

To convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4

Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1

For Avalon

This book is dedicated to my lovely daughter, Avalon, who once again gave up her summer fun so Mom could work on a new book. Thank you for your invaluable help keeping mommy organized and for being my part-time model and design assistant. You will never know just how much it means to me to have such a delightful, funny, smart and talented young muse that make my studio sunny even on the darkest of days. I hope that in some small way I've inspired you to dream big and dare to make those dreams real. I love you more than words can say.

With Gratitude

To my ever patient husband, Drew, I say thank you yet again for supporting my efforts to do the impossible.

Thank you to the folks from Beadalon for your ongoing and ever-appreciated support. Thank you to Homer, Joe and Ronda of HHH Enterprises for everything you do to make the world and my world a better place. Thank you to Steve and the gang from ArtBeads for your gracious support, the team from Auntie's Beads for supporting another of my books, David Russ, Amy and Bill from Rings n Things for getting my request out so efficiently and quickly and to Heather of The Beadin' Path for the absolutely delicious sampling of vintage plastic beads. Thank you to Iliana of Blue Moon Beads for the inspirational samples! Thanks to the folks from Plaid for the fabulous Plaid components. Thanks to Beads World and Phoenix Beads for your support.

To everyone who has supported me online and in the real world — thank you! I have some of the coolest fans on the planet and I am so thrilled to offer you some fresh inspiration.

About the Author



Impatient, imperfect and impetuous, Margot Potter is a design expert for the rest of us. She is also an author, freelance writer, consultant, public speaker, actor, vocalist and TV Host who creates innovative designs for major manufacturers and magazines, has written five popular humorous how-to books and teaches popular seminars and classes at stores and major craft and jewelry industry events. She's a member of the Beadalon Design Team, a Ranger Instructors certified instructor and an ambassador for Create Your Style with CRYSTALLIZED™ Swarovski Elements. She approaches everything with her signature sense of humor, boundless curiosity and copious amounts of joie de vivre because she feels that if it's not fun, it's simply not worth doing. She invites people not only to think outside of the box, but to tear it up, repurpose it into something fabulous and stand on it to reach for the stars. She's equally comfortable at the writer's desk, in the design studio, onstage or in front of the camera.

About the Contributors

I cannot thank enough the immensely talented designers who agreed to be involved in this book on such short notice, and for the depth and breadth their creations have added to this effort. We are nothing without our friends, and I am a woman deeply blessed with some truly amazing friends.

Angela Bannatyne

avenueacollection.com

Melanie Brooks

www.earthenwoodstudio.com

Jean Campbell

www.jeancampbellink.com

Tonia Davenport

toniadavenport.typepad.com

Cathie Filian

www.cathiefilian.com

Tammy Powley

www.tammypowley.com

Jean Yates

www.prettykittydogmoonjewelry.com

Jennifer Heynen

Jangles

P.O. Box 82357

Athens, GA 30608

www.jangles.net

Melissa J. Lee

www.strandsofbeads.blogspot.com

www.melissajlee.etsy.com

Rebecca Peck

www.fiskateers.com/blog/author/rebecca

Brenda Pinnick

Brenda Pinnick Designs

www.brendapinnick.com

Barbe Saint John
Saints and Sinners
barbesaintjohn.com

Andrew Thornton
www.andrew-thornton.blogspot.com

Contents



[Introduction](#)

[Material Matters](#)

[Tool Time](#)

[Techniques](#)

[Hammering Texture Into Wire and Metal](#)

[Turning a Loop](#)

[Making a Wrapped Loop](#)

[Wrapping Wire Around a Base](#)

[Making Ear Wires](#)

[Making a Wire Hook](#)

[Making a Wrapped Wire Hook](#)

[Making Jump Rings](#)

[Opening and Closing Jump Rings](#)

[Opening and Closing Chain Links](#)

[Making a Rosary-Style Chain](#)

[Making a Wrapped-Style Chain](#)

[Crimping Wire](#)

[Crimping Wire With an EZ-Crimp End](#)

Chapter One

[*Scale*](#)

[Chaos in Pearls Necklace](#)

[Autumnal Necklace](#)

[Jacob's Ladder Bracelet](#)

[Flight Necklace](#)

[Queen Anne's Lace Earrings](#)

[Steel City Earrings](#)

Chapter Two

[*Color*](#)

[Geometric Necklace](#)

[Mermaid Necklace](#)

[Layer Me Necklace](#)

[Flower Power Earrings](#)

[Psychedelia Bracelet](#)

[Klee Necklace](#)

Chapter Three

[*Texture*](#)

[High Tea Bracelet](#)

[Strike It Bracelet](#)

[Curlicue Earrings](#)

[Blackbeard's Bounty Necklace](#)

[Dark Night of the Soul Necklace](#)

[Dzi Dreams Necklace](#)



Chapter Four

[*Pattern*](#)

[Flower Chain Bracelet](#)

[Effortless Elegance Earrings](#)

[Oh So Coco Necklace](#)

[Crazy Lace Bracelet](#)

[Wild Waves Necklace](#)

Chapter Five

[Foundations](#)

[Wrap and Hammer Earrings](#)

[The Grid Necklace](#)

[Moody Blues Necklace](#)

[Talisman Bracelet](#)

[Nights in Tunisia Necklace](#)

[Jelly Bean Bracelet](#)

Chapter Six

[*Focal Elements*](#)

[Chagall Necklace](#)

[Feelin' Groovy Necklace](#)

[Green Man Necklace](#)

[Love Hurts Earrings](#)

[Hypnotique Bracelet](#)

[Steampunk Bracelet](#)

[Resources](#)

Introduction



The dilemma for the beader attempting to reproduce a design in a book, catalog or magazine is that finding the exact beads used can be well-nigh impossible. Quite literally, there are millions upon millions of beads from which to choose. So what to do if something catches your eye, but you just can't seem to find that one bead? Or what if you like the idea, but you're not sold on the materials? Well, my dear, fret not!

You can move beyond the “monkey see, monkey do” mind-set and trust your design instincts. You don't have to follow the beader; you can borrow their compass and forge your own creative path. Find designs that delight your eye and tickle your fancy, and make them your own. You can do it and I will show you how.

Think of it as a dialog between you and the designer. What can you add to the conversation? Designs should be springboards for your creativity, not rigid rules that you must slavishly follow. Beads, findings and wire are ever-changing: styles and colors ebbing and flowing, fashion shifting and techniques evolving.

As I was contemplating the aforementioned problem, I wondered what would happen if I created fashion-friendly designs and then reinterpreted them, changing colors, textures, patterns and materials. Instead of cooking with the same ingredients, I'd start with the same recipe, but add a dash, sprinkle or taste of something different. Would it result in delicious designs or distasteful disasters? You will have to decide for yourself.

My goal is to inspire you to be creative. I know you're busy and I know you're crafting in the spaces in between. I want to make those spaces richer and more fulfilling. I'm here to give

you solid technique advice and the creative tools you can use to free your vivid imagination. Think of this as a beaded jewelry recipe book. Jot down notes. Add your own variations and original ideas. Before you know it, you'll be a master designer!

xoxo

Margot

You have to gather up a whole lot of shiny and not so shiny things if you want to make jewelry. This section discusses what you need to recreate the projects in this book. And it's only the beginning, because once you start making jewelry, you're going to find yourself asking, "Can I use that to make jewelry?" on a daily basis.

A Strong Foundation: Wire, Chain and Stringing Materials

Hard Wire

Hard wires are used for a wide variety of applications in basic jewelry making. You can use wire to make your own findings. You can use wire to wrap around foundation items or to create jewelry components, and you can use hard wire to give structure to a design.

Hard wire comes in a variety of materials, finishes, gauges, strengths and shapes. Gauge refers to the width of the wire; the smaller the number, the thicker the wire is. Softer materials make a more malleable wire, which is ideal for wrapping and forming around a base. Harder materials are often well suited as structural elements or to make hooks and other findings that will need to withstand more abuse.

Memory wire is tempered steel and will retain its shape, so it can't be wrapped or bent easily and is best used as a foundation. You should never, ever cut memory wire with anything but memory wire shears, because it will destroy the wire cutters.

Sterling silver and copper wires are very soft and easy to manipulate. Steel and iron wires are strong and sturdy, but malleable enough to make great hooks and wrapped elements. You must treat color-coated wire with care so as not to remove the color when manipulating the wire.

Each wire has unique properties and resistance, and the more you explore a variety of them, the more you'll learn about their potential and limitations.

Beading Wire

Beading wire is created from cabled metal that has been coated with nylon. The higher the strand count, the softer and more fluid the wire will be.

The most commonly used diameter is .018, but it's not a rule. This wire comes in a variety of diameters, and it's important to use the thickest diameter to fill the holes in your beads. I use 19-strand or higher in my designs; I find 7-strand is usually too stiff and doesn't achieve the drape I like.

There are sterling silver, silver-plated and gold-plated wires as well as metallic-colored wires

and each has its own properties. I love using metallic and vibrantly colored soft wires for woven exposed wire designs; you don't always have to hide the wires because they can become an architectural decorative element in your designs.

Chain

Over the past few years, chain has had a huge resurgence in popularity among jewelry designers. That's great news for all of us because it means our selection is far more varied and prevalent.

Chain brings texture to designs and it can, depending on the style and size, either have a very delicate appeal or a bold edge. I'm currently a fan of gunmetal and aged brass chain, but I also love shiny silver and gold plated. There is such a great variety out there at the moment it's a good time to stock up and play.



Leather, Waxed Linen, Silk and Ribbon

These materials are great for knotted or exposed designs.

To work with silk, you'll need the help of an awl or a bead-knotter tool, which allows you to pull the knot close to your beads. Leather and linen can be knotted easily by hand. I love the rustic appeal of leather and linen, but I also like the drape and elegance of knotted silk.

Ribbon and rattail can add another dimension to your designs. You can also knot, wrap and tie these materials onto a core strand for dimension and textural interest.

Gather a variety of these materials in different colors and diameters, and see how much fun

- [The Ultimate Book of Sales Techniques: 75 Ways to Master Cold Calling, Sharpen Your Unique Selling Proposition, and Close the Sale pdf, azw \(kindle\)](#)
- [download online What Fresh Lunacy is This?: The Authorised Biography of Oliver Reed](#)
- [read online Les Misérables pdf](#)
- [download John the Posthumous pdf](#)
- [download online Flint and Feather: The Life and Times of E. Pauline Johnson, Tekahionwake](#)
- [The Marriage Bureau for Rich People \(The Marriage Bureau for Rich People, Book 1\) pdf](#)

- <http://betsy.wesleychapelcomputerrepair.com/library/The-Ultimate-Book-of-Sales-Techniques--75-Ways-to-Master-Cold-Calling--Sharpen-Your-Unique-Selling-Proposition->
- <http://anvilpr.com/library/What-Fresh-Lunacy-is-This---The-Authorised-Biography-of-Oliver-Reed.pdf>
- <http://www.1973vision.com/?library/Sexy-Little-Numbers--How-to-Grow-Your-Business-Using-the-Data-You-Already-Have.pdf>
- <http://jaythebody.com/freebooks/Huckleberry--Stories--Secrets--and-Recipes-From-Our-Kitchen.pdf>
- <http://ramazotti.ru/library/The-Iron-Horse--Inspector-Robert-Colbeck--Book-4-.pdf>
- <http://academialanguagebar.com/?ebooks/Air-Quality-Management--Canadian-Perspectives-on-a-Global-Issue.pdf>