

## Fringe Focal Necklace

Different artists give different names to designs like this. Whatever you call it, it's simple from a design standpoint, allowing you to focus on the mechanics of putting it together, knowing that you'll have something that looks great in the end.

You can incorporate variety by selecting stones of different shapes, sizes, and textures, and the composition as a whole will still look good from a design perspective if you use color as the unifying feature. If you decided to keep the size, texture, or shape the same for all of your beads, the more you can vary color. The main bead is the emphasis. The balance is centered.

*When creating a design, consider the elements of each component:*

*Size ▪ Shape ▪ Texture ▪ Color*

*Each component must contribute to the properties of the design:*

*Balance ▪ Variety ▪ Emphasis ▪ Unity*



Necklace on display at Knits & Pearls

### Tools & Materials

Chain nose pliers	19" medium (4-6mm) chain	12 small jump rings (3-4mm)
Flat nose pliers	Focal bead	12 headpins (1.5" – 2")
Round nose pliers	10 accent beads (4-10mm)	
Side cutters	Toggle clasp	

What you will practice in this design are two of the most basic and important techniques of working with wire: **opening and closing jump rings**, and **loop-and-wrap** (also called wrapped loop). If you find you're struggling with either of these techniques, Knits & Pearls offers several classes that will help, including:

- Jewelry-Making Basics: Using Chain
- Earrings
- Loop-and-wrap Bracelet
- Byzantine Weave Chain Maille Bracelet

Since this is a basic jewelry design, we'll also talk about other important basics like tools, their use, and findings. If you find you're familiar with the information in a section, just skim through it. Remember, though, that even if you've learned something before, new teachers always have new ideas or information to offer, even with the most basic techniques. Additionally, basic designs offer the perfect opportunity to explain - not just how to perform a technique - but why one method of performing that technique is preferred over another.

### Basic Tools

Along with crimping pliers, used in bead stringing, these are the first tools you should purchase. These tools are used to manipulate many jewelry findings, wire, and other metal jewelry components.



**Chain Nose Pliers**  
For detail work and small or fine bends.



**Flat Nose Pliers**  
For holding flat items, making large bends, or finishing coils.



**Round Nose Pliers**  
For making loops or beginning coils.



**Side Cutters**  
Most common cutters, cuts more flush on one side than the other.

## Fringed Focal Necklace

### Basic Findings

Although there are just a few different basic findings, there are many types of these basic findings, which work better for some applications than others.



Jump Rings



Head Pins



Chain



Clasps



Split ring jump rings



Fancy headpins



Heavy, hammered chain



Toggle Clasp (above)  
Lobster clasp, spring ring,  
'S' hook, magnetic clasp

- **Jump rings** are used to connect loops, whether it's the loop of another jump ring, the loop of a chain link, the wrapped loop of a headpin, or the loop on a clasp. Jump rings are made by coiling wire around a dowel then sawing a straight line along one side of the coil to separate the individual rings. For maximum strength, you want to pick the smallest diameter ring made from the fattest possible wire that will allow movement between the two loops you are connecting.
- **Headpins** are sold in varying lengths. You pick the length based on the height of the bead (along the axis of the bead hole) with enough left over to create a loop or, even better, a wrapped loop on one or both ends (depending on the design). Not only are fancy headpins more aesthetically pleasing, but the ends are larger and prevent the headpin from slipping through a larger bead hole.
- **Chain** starts out the same way as jump rings and, like jump rings, the fatter the wire used to make each link, the stronger the chain. Pay attention to whether the links are soldered or not. Soldered links can technically be made with slightly thinner wire than unsoldered links because there are no ends in the link that can pull apart when exposed to strain, but make sure the wire isn't so thin that the links stretch out of their original shape when exposed to normal forces. Hammered links are work hardened, which helps make the links stronger.
- **Clasps** are primarily chosen by personal preference; however particular clasps are used more frequently in some designs than other. Toggle clasps are most often seen in bracelets, magnetic clasps are only trustworthy when used with very delicate, lightweight necklaces or in bracelets with safety chains. "S" hooks are the most trustworthy in heavier necklaces where the weight of the necklace keeps the terminal jump rings in the crooks of the S. Hook clasps (not pictured), with only one of the loops of the S clasp, has a secure small loop on the other side, making it a more secure clasp than the S clasp. Lobster and spring ring clasps are the most secure, but the longer body of the lobster clasp makes it slightly easier to open than the spring ring clasp.

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## Opening and Closing a Jump Ring



With two pliers (chain- and/or flat-nose), grasp the jump ring on either side of the gap.



Open the jump ring by twisting one side toward you and the other side away from you.



DON'T open the jump ring by pulling the ends apart like a book...



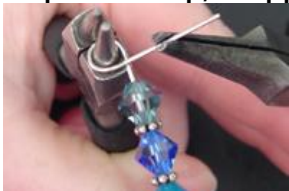
... because it distorts the joint opposite the gap, and that joint is the most important part in keeping a jump ring securely closed.



To securely close a jump ring you need to do two things at once.

- 1) Twist the ends of the jump ring back together. Once you get the ends really close together, you can gently wiggle the ends back and forth past each other to work-harden the joint.
- 2) At the same time – if necessary – gently push the ends inward, in the direction of the solid black arrows, to make sure the ends meet securely together.

## Loop-and-Wrap/Wrapped Loop



Grasp the headpin with the round-nose pliers about 1/4" (7-8mm) above the last bead. Use the round-nose pliers to coil the headpin 3/4 of the way (270° - see diagram) around the base of the pliers. You can use your fingers or the chain-nose pliers.

Important: leave about a 1/8" (3mm) gap between the bead and the loop. You will improve your ability to gauge the necessary distance with practice.



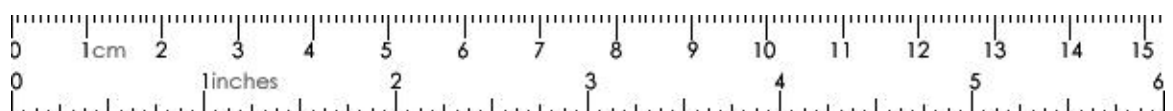
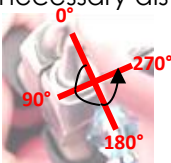
Still holding the loop gently in the round-nose pliers, use the chain-nose pliers to begin to wrap the end of the headpin down, around itself, back toward the last bead.

The round nose pliers are used to keep the round shape. You shouldn't grip the round nose pliers too firmly so you don't dent the loop wire and create weakness in the wire that can cause it to break.



Use the chain-nose pliers to press down the end of the head pin.

At the same time, while the loop is still on the round-nose pliers, use the chain nose pliers to grasp the wrapped wire and center the wrapping and stone underneath the loop.



# Fringed Focal Necklace

Julie Schmidt Bowen  
Owner, Designer  
Autochthonous Evolved © 2010  
URL: <http://autochthonous-evolved.com>  
E-mail: [Julie@autochthonous-evolved.com](mailto:Julie@autochthonous-evolved.com)

## Tools & Materials

Chain nose pliers  
Flat nose pliers  
Round nose pliers  
Side cutters

19" medium (4-6mm) chain  
Focal bead  
10 accent beads (4-10mm)  
Toggle clasp

3-12 small jump rings (3-4mm)  
12 headpins (1.5" – 2")

## Constructing your Necklace



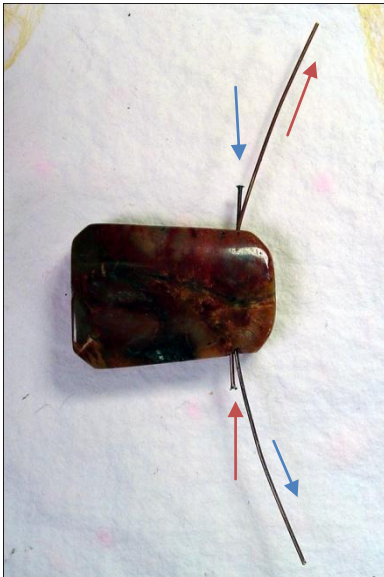
Put your ten accent beads onto headpins.  
If the hole of your focal bead is vertical, also string that onto a long headpin and make a wrapped loop (see previous page).



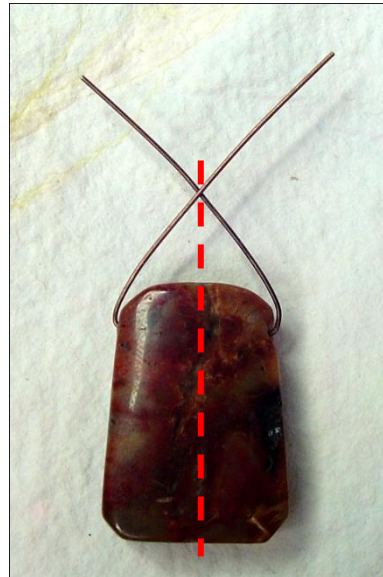
If the holes are too big for the headpin, use the round-nose pliers to bend the bottom of the headpin into a closed loop so the bead stays on and won't potentially catch on clothing.



Use two pliers to separate 1" of chain from the rest and attach it to the toggle ring with a jump ring. Use jump rings to attach the loop on the toggle ring to one end of the long chain and the loop on the toggle bar to the other.



For a "top drilled" (horizontal) hole, start with two long headpins, insert one into each side of the focal bead's hole.  
(N.B. Normally, if you had it, you would use a ~4" piece of 20 gauge wire)



With your fingers, bend the wire ends up until they intersect above the vertical center line of the bead.



Over that invisible center line, use the flat-nose pliers to bend one of the wires upward at a sharp (90°) angle. It's okay if the wire moves after you bend it.

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Julie Schmidt Bowen  
Owner, Designer  
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URL: <http://autochthonous-evolved.com>  
E-mail: [Julie@autochthonous-evolved.com](mailto:Julie@autochthonous-evolved.com)



Using the round nose pliers, make a loop about 1/8" (3mm) above the bend you just made. The tail of the wire will circle  $\frac{3}{4}$  of the way (270°) around the pliers.



Use the chain nose pliers to bend the tail down toward the bead so the wire tail is right next to the 1/8" vertical section below the loop.

NOTE: The black arrow shows where you will cut the tail AFTER THE NEXT STEP.



Using the wire tail from the other side of the bead, wrap tightly and carefully around both vertical wires below the loop.

Cut off the tail marked by the black arrow in the previous image.



Whether you had a vertically drilled or horizontal top drilled focal bead, use a jump ring to attach the loop on the focal bead to the end of the short section of chain attached to the toggle ring.



Make loops in each of the headpins with accent beads. Remember to leave a 1/8" gap for the wrapping, but **DON'T WRAP YET**



Feed the wire tail through a link in the short section of chain and pull the tail until the loop is around the chain link. You will need to be careful not to deform the loop as you position it onto the chain.

## Fringed Focal Necklace



Use your chain nose pliers and grasp the loop between the gap above the stone and the chain link.



Use the tail of the headpin to wrap around the gap between the stone and loop.

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If this doesn't work for you, you can wrap first then use a jump ring to attach the looped stone to the chain.



I recommend attaching all of your headpin-loop-stones to the short length of chain before wrapping so you can reposition any stones to make the fringe look "just right".

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I like putting darker, larger stones near the bottom of the chain and brighter, smaller stones near the top. Also be sure to place loops on all "four" sides of the chain – on the left and right of the links parallel to you and front and back of the links perpendicular to you.



### TIP:

You can experiment by mixing the number of looped stones you attach directly to the chain and the number you wrap first then attach with jump rings. The stones attached with jump rings will dangle and move more, making your pendant a little more dynamic.

After you **finish** wrapping each headpin-loop-stone, your fringe focal pendant should look something like this.