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step by step

wire jewelry

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step by step wire jewelry

FALL 2009

volume 5, number 4

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On the Cover

Wave Earrings by Kaska Firor.

Photo by Jim Lawson.



On the Web



Raindrop Earrings

Courtesy of FusionBeads.com

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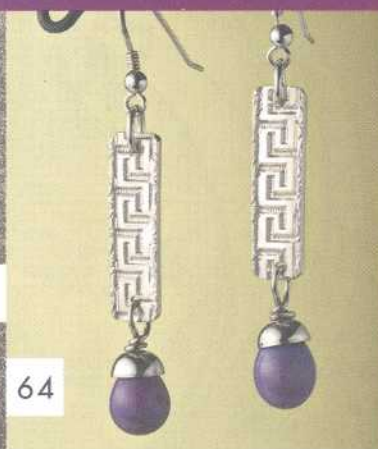
Have a comment?

Whether it's a compliment or complaint, we welcome all reader responses. We can be reached through our Web site: www.stepbystepwire.com, by email at sbswire@interweave.com (type "Wire comments" in the subject line), or by snail mail to our offices at 300 Chesterfield Parkway, Suite 100, Malvern, PA 19355. Please send it Attn: Step by Step Wire Jewelry. Editorial questions and comments only, please.

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wire Potpourri

In a class, haven't you ever felt like "This question is just too stupid to ask?" I have. And, there is always the intervening internal dialogue: "No question is too dumb to ask," "Be assertive," "Come on, don't be so silly." What a different perspective I get when I am teaching, and I see this drama unfold. A student prefaces their question with "This is too dumb" and almost instantly people's eyes light up with "Thank goodness she asked that!" Here are a few wonderful questions students have asked recently.

Q: I have noticed when I ball the end of my sterling wire the ball is pitted, and not evenly formed. Am I doing something wrong?

A: No, this happens to me too. You can sometimes reheat the ball to even out the surface and improve the shape. The easiest way to circumvent these problems, however, is to use Argentium® silver. It forms balls beautifully – smooth and nicely shaped.

Q: I am using 16-gauge wire to make rivets, and I notice that even though I am drilling with the same #55 drill bit, sometimes the hole is a perfect fit and other times it is too big. How do I prevent this problem?

A: Not all wire is consistently milled as you are finding out. For example, if you check different batches of 20-gauge wire on a B&S gauge, it can read 19-, 20-, or 21-gauge. This size differential can be distressing for riveters. To avoid this problem, I determine the drill bit size by using a twist drill gauge. Insert the wire into the hole that provides the tightest fit. Even then, you may notice that one hole is a little loose and the other one is too small. When this occurs, I suggest drilling with the smaller bit, and reaming it out with a diamond tip reamer until you achieve the exact fit you want. It takes a little more time, but you won't be struggling with wire that is swimming in its hole.

Q: I recently inherited quite a collection of sterling wire. Some of the wire is hard, but I much prefer using dead soft. How can I make the wire soft?

A: There are a couple of methods. For wire 14-gauge and heavier, you can use a torch to anneal it. If you have not used a torch before, seek out instruction from someone experienced in using one. You can use a small tank of propane or Mapp® gas from the home improvement center if you don't have access to a professional torch set up. Wrap your wire into a coil, and bind it together with steel binding wire. Make a few marks with a permanent pen on the wire. Heat the wire evenly until the ink marks turn ghost-like.

If you want to anneal wire 16-gauge and smaller, the best way to do it is in a kiln. Coil the wire and secure the coil with steel binding wire; make sure your coil is small enough to fit in the kiln. Heat the kiln to 1400° F; place the wire in the kiln for about 10 minutes.

In both instances, you will have to pickle the wire to remove oxides. You should be able to purchase pickle at major jewelry supply houses; ask for instructions including safety precautions. I know this sounds like a bit of a hassle, but, with the current cost of sterling and your preference for using dead soft wire, it will be worth the effort.

Q: I have been making pretty much the same style wire jewelry for the last several years, and I need to bust out of my comfort zone. Do you have any suggestions?

A: I think every jewelry designer faces this dilemma periodically. Once you have mastered particular skills, boredom can set in. So, here are a few suggestions:

1. Continue with your "old familiar style," but make it more complex. Research wire jewelry looking for new techniques, then adapt the techniques so that they are truly your

own. I often take a standard wire element, like the spiral, and see how many different things I can do with it. This approach may challenge you and provide new directions for your designs.

2. Consider making all of the elements in your designs. For example, if you use beads, take on the challenge of creating your own beads (glass, metal clay, polymer, etc.). Or, if you like to use stones in your work, develop lapidary skills. This will certainly push you right out of your comfort zone!

3. Take a side-step into a whole new venture in jewelry making. Metalsmithing will keep you interested for years to come, and sheet metal can be beautifully incorporated into your wire work, or it can stand alone. Cold connecting is another method that might interest you. Your choices are limitless.

Q: With the economic downturn, I just can't afford to make all of my jewelry with sterling. I am thinking of using nickel silver or silver-plated wire to cut costs. Do you recommend these options or do you have any other suggestions?

A: You may already know this, but, I want to make sure you realize nickel silver has no silver in it. It is an alloy made up of nickel, copper and zinc. Also called German silver, it is known to produce allergic reactions in a fair number of people. Some statistics suggest 1 in 10 women are allergic to direct contact of nickel silver to their skin. It is such a problem the European Union has banned the use of nickel silver

in jewelry. Keeping this mind, if you are making jewelry for yourself or for people you know to be free of allergic reactions, it is a reasonably good color match to sterling (nickel silver is more gray) and it is affordable. You can purchase nickel silver in dead soft wire.

Silver-plated wire can be used in jewelry where the surface comes in very little contact with skin or clothing. Why? The silver plating is very thin and with continued use the plating wears off. Thus, you might consider using silver plated wire in earrings. Bracelets and even necklaces may face too much abrasion for silver plated wire to be a viable option.

A major cost in creating wire jewelry is your time. Thus, I am not sure you would save enough money to make either of these alternatives worthwhile. Do you really want to spend your time making something that could create allergic reactions or wear off? Another option is to make jewelry with copper or brass mixed with silver to reduce costs. While copper can turn some people's skin green, it can be coated with Renaissance Wax to limit these reactions. ☺



Connie Fox

has been making jewelry for over 10 years. She teaches classes in her San Diego studio, and at major jewelry and bead events including Bead Fest Philadelphia. She is also a frequent contributor to *Jewelry Artist* and *Step by Step Beads*. Visit her store at conniefox.com.

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wave earrings

TOOLS & SUPPLIES

- 18-gauge soft round wire, 25"
- 26-gauge soft round wire, 14' or two spools.
- Earwires
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Ruler
- Metal file
- 2 small clamps
- Masking tape
- Permanent marker
- Tumbler with stainless steel shot (optional)
- Beads for dangles (optional)
- Headpins (optional)

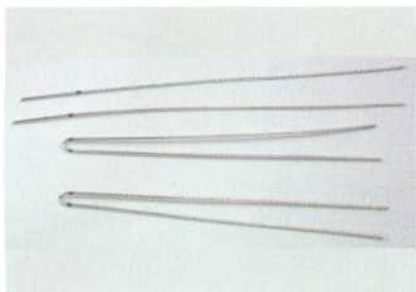
Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Woven treasures for your ears.

SKILL LEVEL ○○○○

BY KASKA FIROR

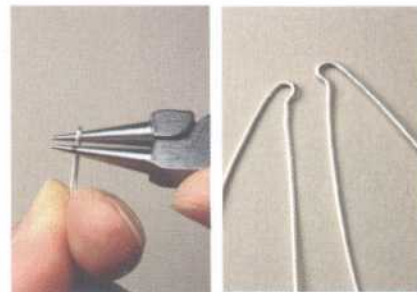
I originally created these earrings as a project for my students to practice freeform weaving. I use 18- and 26-gauge silver and copper wire in this project. However, other gauges and almost any kind of wire — colored craft wire, gold, and brass can be used. Add bead dangles on the end, experiment with different combinations of wire types and gauges, and see what interesting designs of your own you can come up with.



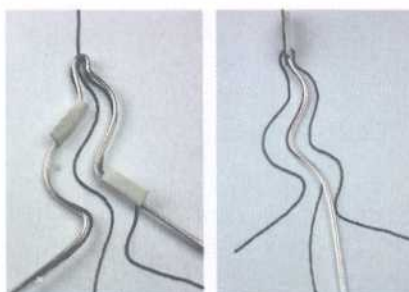
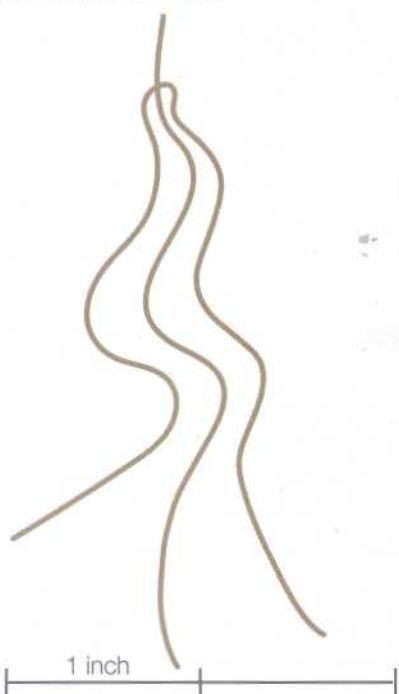
1 Cut two 8" and two 4 1/2" pieces of 18g wire. Grasp an 8" wire at its midpoint, and fold it in half at the 3/16" point on the jaws of the round nose pliers. Mark 1/8" from the bend. Repeat with the other wire. Mark 3/4" from the end of each 4 1/2" wire.



2 Slip one jaw tip of the round nose pliers inside the bend of one of the folded wires, and place the other tip on the outside at the 1/8" mark.



3 With the pliers parallel to the floor, hold onto both ends of the wire firmly as you twist the pliers toward you about 1/4 of a turn. Repeat with the other wire. Pull the wires slightly apart to open up the frames.



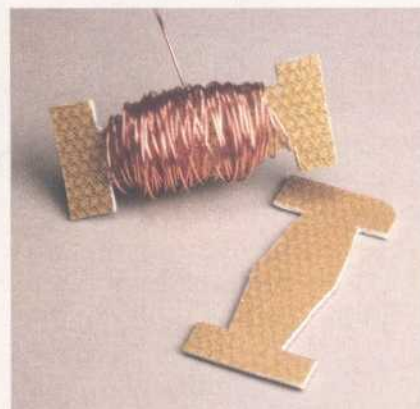
4 Shape the frames using the drawing as a template. Shape the wires individually, or tape the 4 1/2" wires together, and shape them at the same time.

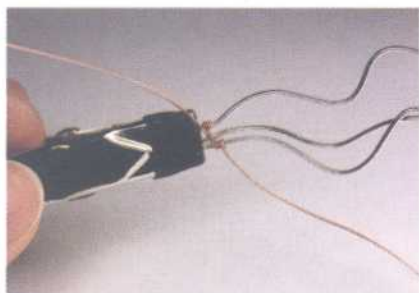


5 Place the shaped 4 1/2" wire in the center of the frame. Arrange the wires so that the mark on the center wire lines up with the bottom of the loop. Make any necessary adjustments. Clamp or tape the bundle together at the top. Repeat on the other earring, making sure it is the mirror image of the first.

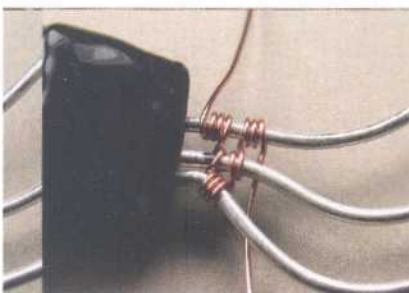
wiretechnique

• To keep the weaving wire kink-free and to prevent breakage, it is best to work off the spool, unwrapping the wire a few inches at a time as you go along. Since you will be working on both earrings at the same time, you will need two spools of the 26g wire. If you don't have a second spool, cut a piece of cardboard or thin plastic (an old credit card works great) into the shape of a capital letter 'I' about 1/2" x 1 1/4". Loosely wind a 7" length of the 26g wire on it. Use this wire for one of the earrings, and wire off the original spool for the other one.

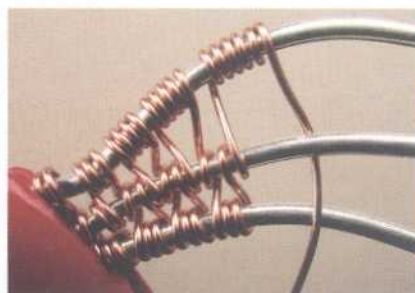




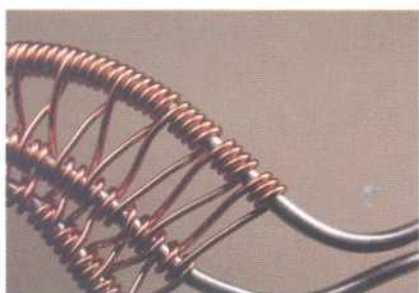
6 Leaving a 4" tail, wrap the 26g wire three times around one of the outside frame wires, just below the loop. Go under, wrap one time around the middle wire, go over, and wrap three times around the other outside wire.



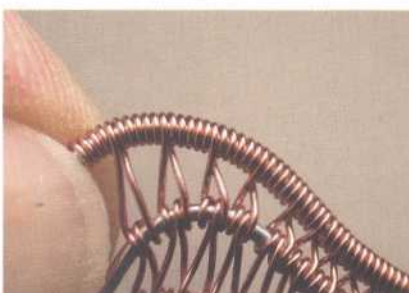
7 Wrap over and around the middle wire, and back to the first wire. Alternate going over and under as you weave. Continue the pattern until you're near the first bend.



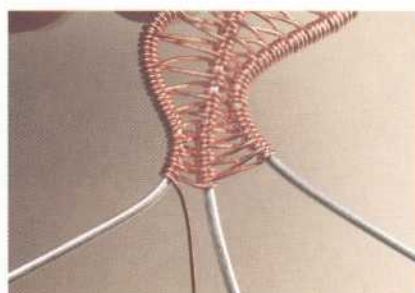
8 Follow the curves of the frame, and start gradually adding extra wraps to the outside wire that forms the larger curve. At the top of the arc, you may need to add as many as six wraps between the weaves.



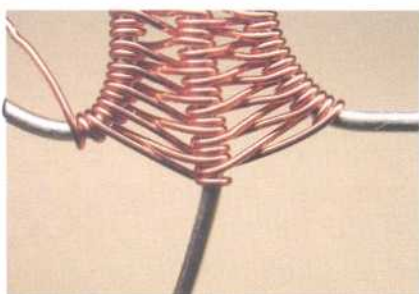
9 As you weave down, gradually decrease the number of wraps you use. To prevent the weaving wire from slipping when you are weaving down a curve, hold it in place with your fingernail as you wrap it around the frame wire. When you get near the next wave, add wraps again on the opposite side, which will be the larger, outside curve.



10 As you weave, keep pushing the wraps up with your fingertips, making sure that the coil on each side is nice and tight.



11 When you get to the bottom of the last curve, start weaving in this pattern: two wraps on the outside frame wire, one around the middle wire, and two on the other outside wire.

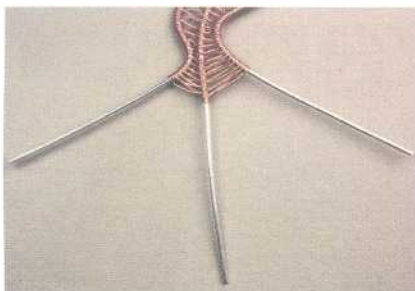


12 Continue in this fashion several times until you see a peak form on the middle wire. Wrap the weaving wire a couple of times around the middle frame wire, and cut off the excess.



13 Remove the clamps. With chain nose pliers, grasp the end of the center wire extending at the top of the earring, and bend it down. Repeat for the other earring. Trim both wires to equal lengths, and file the ends. Use the 4" tails of the weaving wires to coil around the top loops of the frame. With round nose pliers, make small spirals on the frame wires.





14 Trim the bottom frame wires on both earrings to equal lengths of 1"-1½". File the ends.



15 Add bead dangles if you're using them. Use chain nose pliers to make loose spirals on all the extending ends. Attach earwires to the tops of each frame. ☺



Kaska Firor

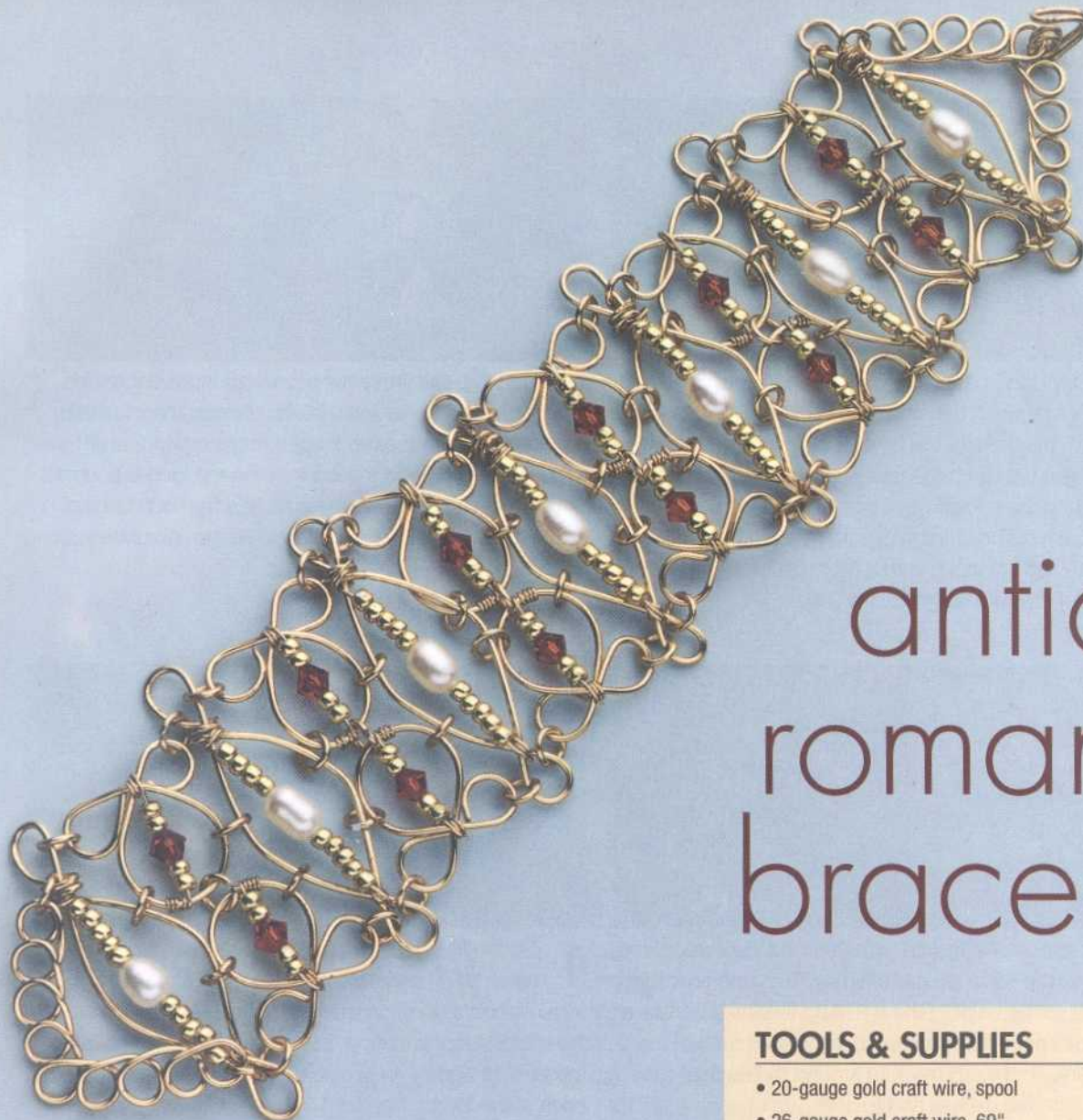
has studied various arts all of her life, and has been designing and crafting wire jewelry for nine years. She lives in Cincinnati,

Ohio with her husband, Tom. Kaska teaches wire wrapping, wire weaving and chain making at AllyBeads in Milford, Ohio as well as at her home studio. To view more of her work, visit her Web site at kkjewelrydesign.com. Contact her at kaska@kkjewelrydesign.com or kaska@designsbykaska.com.

wiretips

- Take your time shaping the frames. The more precise you are at this stage, the easier it will be to make your weave even and the earrings looking the same.
- Even though it is a little harder to bend and manipulate the two frame wires together as opposed to working with a single wire, it will result in better matched earrings.
- As you weave, continue working on both earrings, switching from one to the other as you go along and checking often to make sure they look the same.
- As a general rule, when finishing off your earrings with plain spirals, the spirals should be large and bold. On the other hand, when attaching bead dangles, consider trimming the wires a bit shorter, and making the spirals smaller and tighter. That way the beads and the spirals are not competing for attention.





antico romano bracelet

Jig-formed wire with crystals and pearls.

SKILL LEVEL ●●●

BY GIORGIA SCARDINI

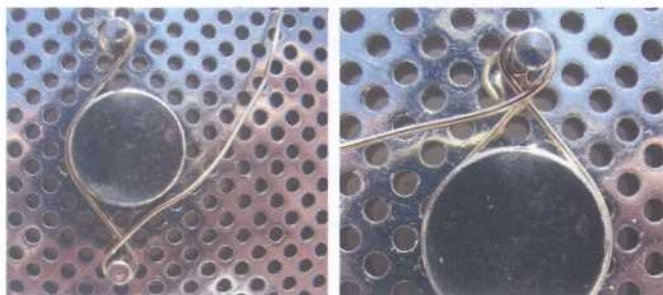
I imagined what an Ancient Roman woman would wear for a special occasion. Experiment with different wire colors, crystals, and pearls for a unique look. The supplies listed make a 7" bracelet. You can lengthen in by adding additional motifs.

TOOLS & SUPPLIES

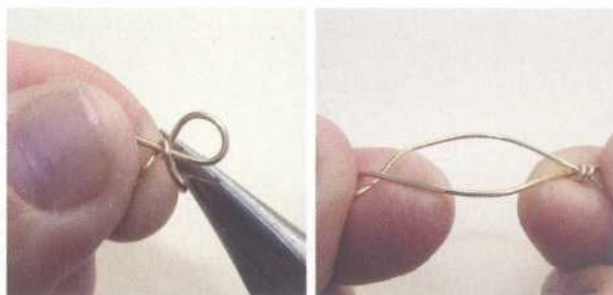
- 20-gauge gold craft wire, spool
- 26-gauge gold craft wire, 69"
- 5mm freshwater white pearls, 7
- 4mm Indian Red CRYSTALLIZED™—Swarovski Elements bicones, 12
- Size 11° Dyna-mites 24K gold-plated seed beads, 118
- WigJig
- Round nose pliers
- Flat nose pliers
- Flush cutter
- Rubber mallet
- Metal file
- 1/8" ID jump rings, 58 (or mandrel to make rings)
- Bench block (optional)

Resource: All supplies from Fire Mountain Gems and Beads, www.firemountaingems.com.

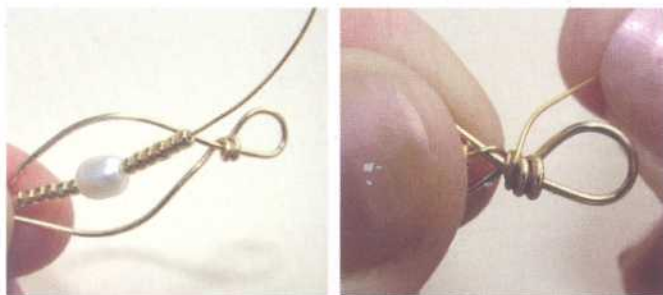
Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 On the jig, place two $\frac{1}{8}$ " pegs on the opposite sides of a $\frac{3}{4}$ " peg. Working off the spool of 20g wire, create a loop on the end with the base of the jaws of the round nose pliers. Place the loop on the top peg, gently bend the wire counter-clockwise around the middle peg, loop around the bottom peg, and go back to the starting position, looping around the top peg. Gently tap the loops with a rubber mallet. Repeat six more times. Cut the wire leaving a $1\frac{1}{2}$ " tail.



2 Hold the link firmly between your index finger and thumb. With flat nose pliers, unwrap the initial wire loop (underneath the top loop), bring it around, and wrap it tightly around the neck of the top loop a couple of times. Trim the excess, and tuck in the end. Repeat for the rest of the links. Slightly curve the links with your fingers.



3 With a 3" piece of 26g wire, wrap around the neck of the top loop of the link a couple of times. Trim and tuck the end of the wire to the back of the link. Add five seed beads, a pearl, and another five seed beads. Bring the wire down the center of the link, and wrap the wire around the neck of the second loop. Trim the excess and tuck in.



4 On the jig, place two $\frac{1}{8}$ " pegs on both sides beneath a $\frac{3}{8}$ " peg. Create a loop at the end of the 20g wire. Place the loop on the left peg, curve the wire around the middle peg, and loop around to the right peg. Trim the wire as closely as possible. Gently align and curve the ends of the loops. Repeat 11 more times.



5 Wrap a 2" piece of 26g wire tightly around the bottom of the middle loop. Trim and tuck in one end on the back of the link. On the other end, add two seed beads, a 4mm bicone, and another two seed beads. Wrap the rest of the wire around the opposite side of the middle loop. Trim and tuck in the end on the back of the link. Repeat for the 11 remaining links.



6 On the jig, place nine pegs in pyramid-like formation. Working from the spool of 20g wire, make a loop on the end. Place the loop on the first peg on the left and loop around all the pegs. If needed, push the wire back down onto the jig to help it stay in place. Cut the wire, remove it from the jig, and gently tap the finished piece with a rubber mallet over the bench block to flatten it. File the ends. Repeat once more.



7 Make a coil of 20g wire to make 58 jump rings on a 1/8" mandrel. Slide the coil off the mandrel, and use flush cutters to cut the rings down the middle. Alternatively, you can use purchased jump rings.



8 Position the small links in sets of two so that the tops of the links meet. Attach the links with a jump ring. Repeat for all the small links.

wiretips

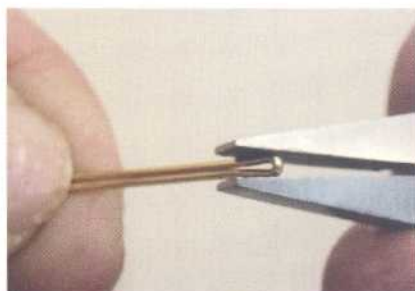
- Always file all the sharp ends of the wire components.



9 Attach the pyramid link to a big link by threading jump rings from the ends of the pyramid to the end loops of the big link.



10 Attach the big link to a double small link using four jump rings: two on the end loops and two in the middle of the small links. Repeat this step, alternating big links with double small links, using four jump rings to attach them together. End with the other pyramid link.



11 Cut a 2 1/2" piece of 20g wire. Make a U bend in the middle of the wire. Squeeze the bend gently together with flat nose pliers.



12 Make a bend on the wire to create a hook with round nose pliers. Hold the hook firmly between your fingers so wire stays flat. On the other end of the wire, make a smaller hook with round nose pliers.



13 Place the partial hook face up, around the top middle of the pyramid link. Close the smaller hook onto the link. ☺



Giorgia Scardini

found a great outlet in jewelry making. She loves to shift from wireworking to beading, always very intrigued by ethnic cultures and techniques. She was born in Rome, Italy, where her family still lives. Visit her Etsy page at <http://giorgiascardini.etsy.com>, or e-mail her at Giorgiahandmadejewelry@hotmail.com.



graceful chandeliers

TOOLS & SUPPLIES

- 20-gauge silver craft wire, 12"
- 22-gauge silver craft wire, approximately 2½" or spool
- 24-gauge silver craft wire, approximately 6" or spool
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Nylon jaw pliers
- Wire jig with pegs
- 4mm-5mm freshwater pearls, 12
- 7mm x 9mm CRYSTALLIZED™--Swarovski Elements pear drops, 2
- Sterling earwires, 2

Resources: Wire from Artistic Wire, artisticwire.com. Pearls and earwires from Fire Mountain Gems and Beads, firemountaingems.com. Pearl drops from Art Gems, artgemsinc.com.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Jig looped earrings with dangles.

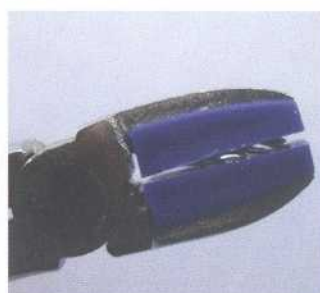
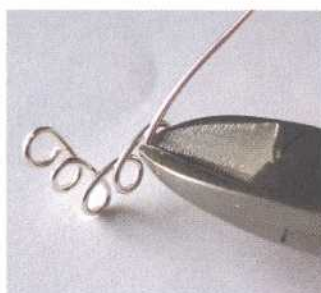
SKILL LEVEL ○○○

BY JACQUELINE TRERISE

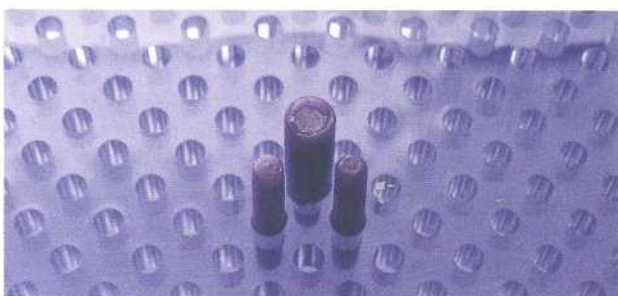
I have always loved chandeliers. When I first started to experiment with wire, I realized that I could create the parts in different shapes and connect them with bead links or jump rings. These earrings can go from casual chic to elegant depending on the beads you use. Experiment and have fun!



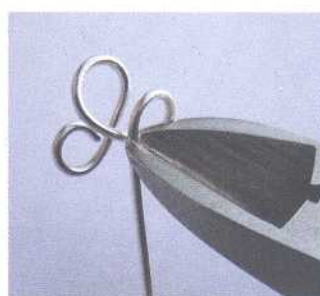
1 Using five small pegs, form a V shape. Cut two 3½" pieces and two 2½" pieces of 20g wire, or work right from the spool. Grasp an end of a 3½" wire about ¼" down, and make a loop that will fit over the left corner peg. The downward-facing tail should exit between the second and third pegs. Moving to the left, bring the wire up and around the second peg, and exit between the third and fourth pegs. Loop around the remaining pegs in the same way.



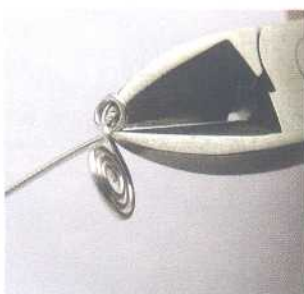
2 Remove the component. Trim any excess wire. Repeat Step 1. Gently press each component between the jaws of the nylon jaw pliers to flatten.



3 Place two of the smallest pegs side by side, and one slightly larger peg in the center above them to form a triangle shape. As in Step 1, make loops on the 2½" pieces of wire.



4 Place the loop of a wire over the small peg on the left with the tail pointing up, exiting between the second and third pegs. Bend the wire to the left and down to loop around the larger peg. Continue to form a loop around the third peg. Remove, trim the excess, and flatten. Repeat for the other wire.



5 Make spirals with the 22g spool. Make 45° bends at the tops of the spirals, and form a simple loop at a 90° angle to the spiral. Cut the spiral off the spool. Repeat to make nine more spirals, measuring about ¼" each.



6 Thread 12 pearls onto the wire of the 24g spool. Form a simple loop at the end. Slide a pearl down, and make another loop on top. Cut. Repeat three more times with the loops facing in the same direction, on the same plane (Group A). Form loops on the remaining pearls, but make them at a 90° angle to each other (Group B). Thread 22g wire through two drops, and form loops as in Group B.



7 Open a loop on an A link, and attach it to the lower corner of the top component. Attach the other loop to the top corner of the bottom component. Repeat on the other side. Open the top loop of the crystal, and attach it to the center loop on the bottom. Attach B links to the remaining loops.

8 Open the bottom loop of the crystal link, and attach a spiral. Close the loop. Attach a spiral to each of the pearl links. Repeat Steps 7-8 for the other earring. Attach earwires to the top center loops. ☺



Jacqueline Trerise resides in British Columbia. She enjoys off loom bead weaving, wire work, and working with polymer clay and PMC. She has worked and taught in a local bead shop, and is a member of the North Coast Artist's Cooperative, the local art gallery, and is currently serving on the Board of Directors as Treasurer. She can be reached through her Web sites at www.jacquelinesjewelry.ca or www.jacquet.etsy.com, or email her at jtrerise@citytel.net



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brash & brassy bracelet

Curved brass links with turquoise dangles.

SKILL LEVEL ☺

BY ELIZABETH GLASS GELTMAN & RACHEL GELTMAN

This simple, elegant bracelet can have many looks depending on the beads used. From funky to elegant, this bracelet design will quickly become a go-to favorite.

TOOLS & SUPPLIES

- 14-gauge half hard wire, 12½"
- 20-gauge dead soft wire, 10"
- 10mm turquoise disc beads, 8
- 6½mm brass disc beads, 8
- 4mm brass rondelles, 8
- Flush cutters
- Round nose pliers
- Flat nose pliers
- Metal file or cup bur
- Rawhide or ball peen hammer
- Anvil or bench block
- Nylon jaw pliers
- Bracelet mandrel

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Straighten the 14g wire by running it through nylon jaw pliers. Cut five 2½" pieces, and file the ends smooth. Straighten the 20g wire and cut it into four 2½" pieces. Pick up a 14g wire, and create a simple loop on each end facing each other. Repeat for all the 14g pieces of wire.



2 Bend each wire into a gentle arc, around the smaller end of the bracelet mandrel. Gently hammer the link to harden. Repeat on all the links.



3 Make a tiny loop at the end of a 20g wire. Squeeze the loop together with pliers to make a headpin.



4 String a brass disc, two turquoise discs, another brass disc, and the brass rondelle onto the headpin. Begin a wrapped loop on the other end of the wire, but do not close it yet.



5 Attach two 14g links onto the loop. Be sure that the links are lying in the same direction. Wrap the loop closed.



6 Repeat Steps 3–5 until you have created a beaded chain.

wiretips

- To bend the links, you can use a jig. While there are many fine commercial jigs, it is not difficult to create a jig of your own. Nails and wood blocks can be assembled to make a great jig.
- If you prefer an alternate look for the eyepins, you can use a torch to burn the ends of the wire to create a balled headpin; clean and proceed.



7 To clasp together, open the loop on one end of the chain so it becomes a hook. File the end smooth. Hook the link into the loop of the link next to it. ☺

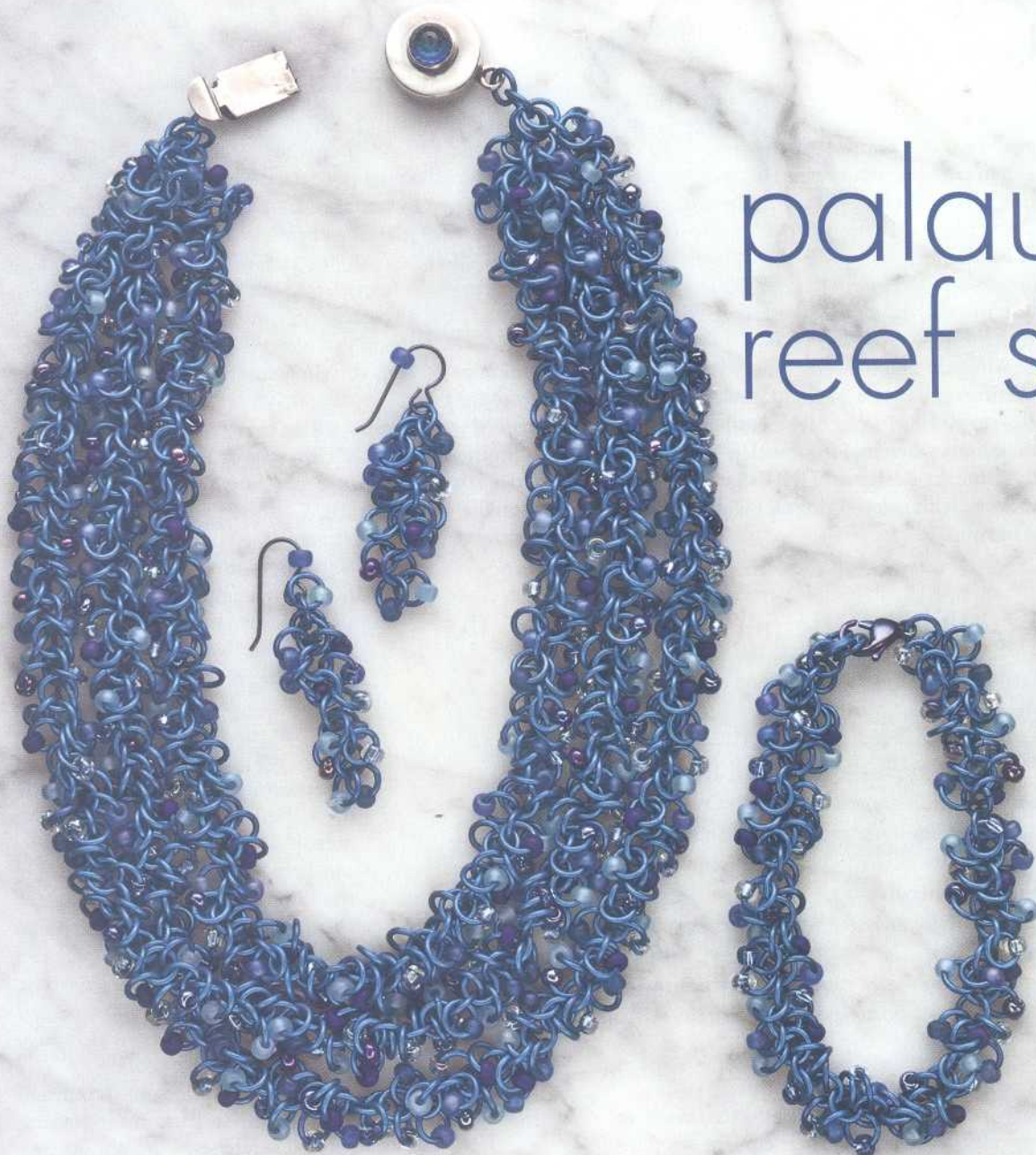


Elizabeth Glass Geltman and Rachel Geltman

are a mother-and-

daughter jewelry design team that make up Geltman Jewelry Designs, LLC. Elizabeth studied art at the Maryland Institute College of Art, the Corcoran College of Art and Design, and The Art League of the Torpedo Factory. They have been published in *The Art of Jewelry: Plastic & Resin*, 500 Earrings, *New Directions in Metal Clay*, 1000 Jewelry Details, *Mixed Media & Memory Jewelry*, *Bead Bugle*, *Bead Release*, *Lapidary Journal Jewelry Artist*, *PMC Connection*, *Studio PMC*, *The Washington Post*, *The Washington Times*, and *The West End Guide*. Find them on the Web at geltmadesigns.com.

palau reef set



Lush beaded and anodized jump ring suite.

SKILL LEVEL ☉

BY CHARLENE ANDERSON

Palau is an island nation in the Pacific Ocean. It is one of the world's youngest and smallest nations, and is one of the most beautiful places in the world. Famous for its diving, Palau has unspoiled reefs, caves, and walls with the most amazing array of marine life you can ever imagine. It has been named one of the underwater wonders of the world.

To memorialize my visit to these lovely islands, I've designed a simple, yet visually interesting three-piece set. This project is perfect for learning to properly open and close jump rings, because you'll be doing it hundreds of times to complete this project! If you are interested in chain maille, this is the perfect way to get started.

TOOLS & SUPPLIES

- 18-gauge 4.8mm ID (H18) turquoise anodized aluminum jump rings, 1,000
- Box clasp for necklace
- Large blue anodized titanium lobster clasp for bracelet
- Blue anodized niobium earwires, 2
- Miyuki 6° seed beads in blue tone color mix
- Flat nose pliers, 2 pairs

Resources: Jump rings from Blue Buddha Boutique, bluebuddhaboutique.com. Box clasp from A Grain of Sand, agrainsand.com. Earwires and lobster clasp from Spiderchain, spiderchain.com. Seed beads from Helby, 732-969-5300.

Photo of finished piece by Jim Lawson; photos of Steps 1, 2, and 4 courtesy of the author; photos of Steps 3, 5-7 courtesy of Michael Richardson.

wiretips

• As you make beaded jump rings, remember these rules:

1. The beads must have holes large enough to go on the jump rings.
 2. Be careful not to scratch the anodized aluminum rings while opening and closing them. If they're scratched, lightly touch the tip of a matching color Sharpie to repair them.
 3. Open and close the jump rings properly so they maintain their shape and don't snag.
- Alternate seed bead colors in whichever way you choose, but be sure that if you want a pattern you are careful to maintain it.



1 Make three 1-in-1 chains; make the first with 74 rings, the second with 80 rings, and the third with 86.



2 Open a jump ring, and thread a bead on the ring. Thread the beaded ring through the second ring from the end of one of the chains.



3 Make another beaded jump ring, and add it to the other side of the second ring in the chain. Go along the chain and add two beaded jump rings to each single jump ring in the chain.



4 Repeat Step 3 for the entire lengths of all three chains. To join together, take an open ring and thread on the last ring of the shortest chain, then the medium chain, then the large chain.



5 Attach the clasp directly to this ring, or add another ring, and put the clasp on the new ring. Repeat on the other end, making sure the strands are not twisted. Place the chains on the end ring in the same manner as in Step 4. Add the other half of the clasp.



6 The bracelet is made from a 1-in-1 chain 42 rings long. Adjust the length to fit your wrist. Repeat Steps 2-3 to add beaded rings. Attach a lobster clasp to the first plain ring on the chain, and leave the last ring empty as an eye for the clasp.



7 The earrings are made from two chains, each seven rings long. Repeat Steps 2-3 to add beaded jump rings, and attach earwires to plain rings on the chains. Slide beads onto the earwires if you desire. ☺



Charlene Anderson grew up in Hemet, Calif. She lived Hawaii for 20 years before finally moving to Jackson Hole, Wyo. She has traveled the

world exploring cultures, architecture, and artwork in over 100 countries, which inspires her designs.

olivia bracelet



TOOLS & SUPPLIES

- 18-gauge $\frac{5}{32}$ " (4mm) ID sterling saw-cut jump rings, 200
- 18-gauge $\frac{5}{32}$ " (4mm) ID anodized niobium saw-cut jump rings, 60
- Single stranded box clasp
- Chain nose or flat nose pliers, 2 pairs
- Tool Magic™ coating for pliers

Resources: Jump rings and kits for this project are available from Metal Designz Canada, Inc., metaldesignz.com. Box clasp is available from Studio Indah, studioindah.com.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Colorful variation of Byzantine with niobium rings.

SKILL LEVEL ☉☉☉

BY SHELLEY HUBBS

Niobium is a unique metal as it is hypo-allergenic. It is colored from an electrical current—different voltages create different colors. It's similar in weight and workability to sterling, but has a shimmery finish. The materials listed make an 8" bracelet. Niobium rings are on the inside of the weave, and sterling sits on the skin. Sterling stays shinier when rubbing on the skin. Niobium that doesn't rub on skin will retain the color longer.



1 Place four closed silver rings on one open silver ring and close. Add a second silver ring next to the first, creating a 2-2-2 chain.



2 Fold back the end rings, and place a niobium ring through the back side of the flipped rings.



3 Add another niobium ring through the same path.



4 Place a silver ring through the niobium rings, and add two closed silver rings and close. Add another silver ring through the same path as the first.



5 Flip the last silver rings added, add an open silver ring through the back side of the flipped rings. Add another silver ring through the same path, as you did in Step 2. Make several more sections by repeating Steps 1-5.



6 Join the sections together by splitting the top and bottom silver rings of each section, and adding a niobium connector ring through the two outer top rings. Take another section, add it to the same colored ring, and close.



7 Join the bottom sections the same way you did the top. Flip the piece around, and repeat Steps 6-7. Continue adding new sections until you reach the desired length. If you join the wrong rings when joining components, or join them in the wrong section, the piece won't lie flat.



8 Carefully open the middle niobium rings in the last section, and add the clasp. If using another kind of clasp, add an extra ring between the middle niobium rings, thread on the clasp, and close the ring. Ensure that the bracelet will lie flat. Repeat on the other side with the other half of the clasp. ☺



Shelley Hubbs

is a Canadian chain maille artist. Her background and degree in education form a natural base

for her to teach chain maille weaves, and she designs tutorials and project kits. Shelley and her husband Joseph own Metal Designz Canada, Inc. and specialize in manufacturing top quality saw-cut jump rings. Shelley enjoys traveling to bead and craft shows to share her work with others. Visit her Web site at metaldesignz.com



bobble necklace & earrings

Bright and colorful chain maille weave.

SKILL LEVEL ○○○

BY AMANDA SHERO GRANSTRÖM

The Bobble Weave is a modified Japanese-style chain maille weave in which the outer rings spiral inward to stabilize the layering of rings in the center. These triangular units, reminiscent of recycling symbols, can be made on their own as earrings, but can also be made into a chain or sheet of chain maille. They look complex, but they're easy and fun to make so you can have one in every color combination!

TOOLS & SUPPLIES

- 16-gauge $\frac{5}{16}$ " ID yellow anodized aluminum jump rings, 68
- 16-gauge $\frac{5}{16}$ " ID blue anodized aluminum jump rings, 75
- 16-gauge $\frac{1}{4}$ " ID green anodized aluminum jump rings, 104
- 18-gauge $\frac{5}{32}$ " ID blue anodized aluminum jump rings, 4
- Silver-plated French hook earwires, 2
- Extra large silver-plated lobster clasp
- Flat nose pliers, 2 pairs

Resources: Colored Rings available from www.craftycatjumprings.com. Kits for this project are available at www.redeftshibori.com

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 To make a single bobble unit or a bobble earring: Open three green rings, close two yellow and close three blue rings. Stack together the two closed yellow rings and a closed blue ring. Place the rings on top of each other, with the blue ring in the middle of the two yellow rings.



2 Pass one open green ring through all three of the rings from Step 1. Close the green ring.



3 Grasp the two yellow rings, and let the green and blue rings fall to the sides.



4 Place a closed blue ring so that it is sandwiched between the two yellow rings, next to the first blue ring.



5 Pass an open green ring through the original two yellow rings, and the new blue closed ring added in Step 4. Close the green ring.



6 Repeat Steps 4–5 with another blue closed ring and another green open ring. Close the green ring, and complete the first bobble unit or bobble earring. If you're making earrings, open one of the blue rings, add the earwire, and re-close the ring. Repeat for the other earring.



7 Open 96 green rings, close 64 yellow rings, and close 65 blue rings. Starting with one bobble unit, grasp one blue ring on the first bobble unit, and sandwich it between two new closed yellow rings. Take an open green ring, and pass it through the blue ring from the first unit, and the two new closed yellow rings as in Step 4.



wiretips

- The green rings spiraling around the yellow rings in the center should all be pointing in the same direction (leaning to the right or to the left). If they don't, re-open any green ring out of place, and adjust its angle relative to the blue ring within it. Re-close the green ring.



8 Repeat Steps 4–5 twice to add two more pairs of blue rings and green rings to the second unit.



9 When laid flat, every yellow center should have three blue rings around it horizontally, and three green rings around it vertically. The top row will have three blue rings in a row, and the bottom will only have two blue rings in a row. Add new units to the top row (the row with more blue rings).



10 Repeat Steps 7–9 until you have 32 units (32 yellow centers) in a line. The bottom has a fringe of blue rings along it, while the top does not.



11 To finish a necklace, open four smaller blue rings, and pass two of them through the last blue ring on each end of the chain. Close the rings.



12 Open two green rings. On one end of the chain, pass a green ring through the two smaller blue rings. Close the green ring.



13 On the other end of the chain, pass the other green ring through the two smaller blue rings, and through the ring on the end of the lobster clasp. Close the green ring. ☺

wiretips

- Every unit shares the center yellow rings of the unit next to it.
- When making this chain, always add new green open rings to the same side (left or right) of the previous green ring that was added, so that every unit's green rings end up spiraling in the same direction as the unit next to it.
- Picture the units as equilateral triangles lined up with one corner pointing downward and the other two corners touching other units around the neckline. The difference between the top and bottom of the chain causes the necklace to curve gracefully around the neck.



Amanda Shero Granström is a

fiber and jewelry artist living in both Buffalo, N.Y. and Portland, Ore. She enjoys making and designing wire and chain maille jewelry and offers

instruction, kits, and supplies on her Web site at RedEftShibori.com. E-mail her at amanda@redeftshibori.com

copper corrugated connector & clasp

TOOLS & SUPPLIES

- 18-gauge copper wire, 5⁸/₁₆"
- 2" x 3" piece of 36-gauge copper sheet
- 2" x 2" piece of 36-gauge aluminum sheet
- 1/16" silver eyelet
- 1/16" long brass eyelets, 4
- Chain nose pliers
- Round nose pliers
- Flat nose pliers
- Flush cutters
- Small flower paper punch
- 1 1/2" oval paper punch
- Chasing hammer
- Paper corrugators
- Eyelet setter (optional)
- Awl
- Soft pad for punching holes
- Steel bench block
- Utility scissors to cut metal sheet
- Black felt tip marker
- Die cut machine (optional)
- Embossing folder (optional)

Resources: Copper wire from Fire Mountain Gems & Beads, firemountaingems.com; eyelets from www.volcanoarts.biz; copper and aluminum sheet by Create with Metal from Hobby Lobby; flower punch by Paper Shapers®; oval punch and paper corrugators by Fiskars®; flower embossing folder by Cuttlebug™; and die cut machine is the Big Kicks by Sizzix.™ Eyelet setter, awl, and soft pad by Making Memories™. Most of the card making tools can be found at your local craft store.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



Make a lightweight clasp using card making techniques.

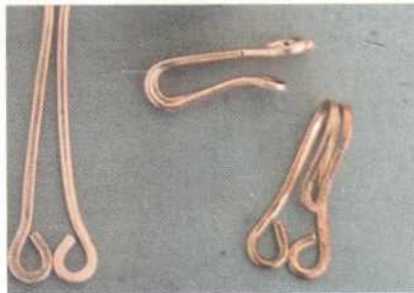
SKILL LEVEL ☺☺

BY BRENDA MORRIS JARRETT

I was just recently introduced to card making, and was intrigued by their tools. I thought, why couldn't you use paper punches and embossers on metal sheet? This is a simple lightweight clasp. Think of the possibilities with all those punch shapes, and embossing and die cutting plates. It's time to leave the jewelry-making aisles and go exploring.



10 Place the eyelet setter into each eyelet, and lightly tap with the hammer three to four times to seal the ovals together and hold the rings in place.



11 For the hook, take a 3" piece of 18g copper wire, and bend it in the center using round nose pliers. About 1/8" from the tip, squeeze the end wires together with flat nose pliers. Spread the ends of wire out, and with round nose pliers, make a centered loop on each end, using 3/8" of the wire. The loops will face each other and touch. Flatten the wire on the bench block. With the middle of the round nose pliers, grab the wire, approximately 3/8" from the tip, and roll it to form a hook. Bend up the tip of the hook at approximately 1/8".



Brenda Morris Jarrett has been making and selling jewelry for seven years. She also sews, paints, does photography, and makes cards. She

won third place in shells in the 2005 Fire Mountain Gems Beading Contest. Check out her designs at www.e-PatternsCentral.com. She teaches beginning beading, wire, and polymer clay classes at the local Hobby Lobby store. She may be reached at bmjarrett@verizon.net.



wire tips

- The eyelet setter is optional. You can lightly tap the eyelets with the chasing hammer, but, be careful as it is easy to dent the ridges if you tap too hard.



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elizabethan post earrings

TOOLS & SUPPLIES

- 20-gauge half hard wire, 6"
- 26-gauge dead soft wire, 3½'
- 12mm freshwater pearl coins, 2
- 4mm round or rondelle beads, 2
- 16mm x 12mm top-drilled marquise or teardrop beads, 2
- 2mm metal round beads, 14
- Pair of large ear nuts
- Flush cutters
- Chain nose pliers
- Flat nose pliers
- Jig with a 15mm peg or a 15mm mandrel
- Bench block
- Chasing hammer
- Metal file

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Coiled wire frames freshwater pearls.

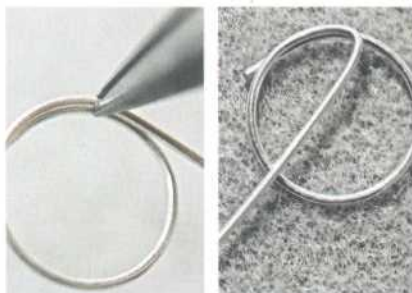
SKILL LEVEL ○○○

BY CRISTINA AMADOR

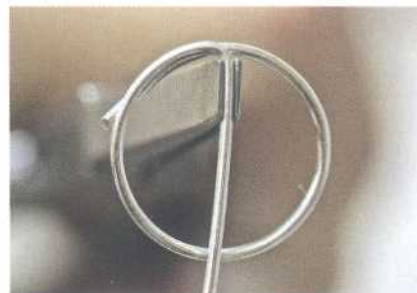
This style is elegant and perfect for those women who like to cover the ear lobe with post earrings. Paired with big ear nuts, they are very comfortable to wear. You can do yours as shown in this project, with a dangle and metal beads on half of the frame, you can put beads all around it, or none at all. For a shorter version, you can skip the dangle.



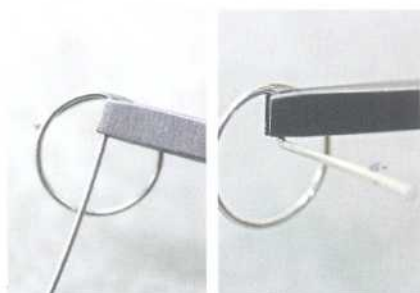
1 Cut two 3" pieces of 20g wire. Take one piece, and holding one of the ends close to the jig peg or mandrel, wrap it around for one full circle and $\frac{1}{4}$ past the circle. Repeat on the other wire.



2 Use chain nose pliers to hold the wire at the point where the wire goes around the $\frac{1}{4}$ turn on the circle. Bend it downward 90° . You'll see it does not divide the circle equally, but is slightly off-center.



3 With flat nose pliers, hold the wire right where the bend begins, and press it so that it straightens the downward wire, and centers it within the circle.



4 To make the post, hold the downward wire again with flat nose pliers, close to the bend, but this time from the other side. With your fingers, bend the wire upward against the edge of the pliers until it is perpendicular to the circle frame.



5 Hammer the frame on the bench block, being careful not to bend the post. If the frame lost some of the circle shape, re-shape it around the peg or a mandrel. If the post wire opened up, bend it back 90° with flat nose pliers.



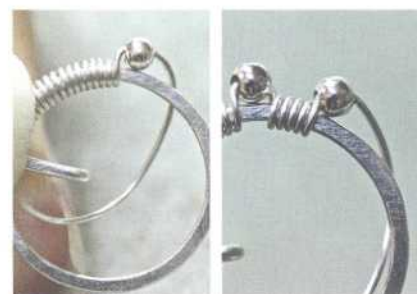
6 Cut the end of the circle frame so that the wires overlap for almost $\frac{1}{4}$ of the circle. Take the overlapping end, and push it toward the back of the frame, to hide it.



7 Cut $1\frac{1}{2}$ ' feet of 26g wire, and leaving a 1" tail, attach it to the circle frame, right where the frame wires overlap. Make four wraps with the long end of the wire to secure it.



8 Take the short tail of wire and wrap it around the frame, but on the opposite side of the post, where there are no overlapping frame wires. Make three wraps with the short tail.



9 Continue wrapping with the long end until you've covered $\frac{1}{4}$ of the frame.* Insert a 2mm metal bead. Wrap the wire four times around the frame to secure it, and add another metal bead, wrap four times and add a third bead.



10 Wrap the wire four more times. You should have one half of the frame covered. Add a metal bead, and begin making a wrapped loop on top of it. The loop should be parallel to the circle frame. Turn the frame over. Close the loop by wrapping twice.



11 Wrap the wire around the metal bead, then wrap the wire twice around the bottom of the bead. Pass the wire back to the front of the frame. Repeat Step 9 from *, then wrap until the circle frame is completely covered. Do not trim the long wire.



12 Cut the short tail of the wire on the back side of the frame. Tuck in the end with the chain nose pliers. Bring the long tail of the wire to the front of the frame. Bring it across the post bend and through the back again.



13 At the back, bend the wire up, right over the post bend. Insert the coin pearl.



14 Position the coin pearl in the middle of the circle frame. Wrap the wire twice on the opposite side of the circle frame, next to the center metal bead. Cut the end of the wire on the back of the frame.



15 Cut a 3" piece of 26g wire, and thread it through the hole in the marquise or teardrop bead, leaving 1" one side, and 2" on the other.



16 See Wire Basics (Briolette A) on how to wrap the bead. Before finishing the wrapped loop, thread on a 4mm bead, attach to the wrapped loop on the circle frame, and wrap the loop three more times to complete. Trim the tail.



17 Cut the post wires to 1/2", and file the ends. To finish, put the ear nuts onto the posts. ☺



Cristina Amador

is a self-taught jewelry designer from Guayaquil, Ecuador. She started experimenting with beading while still

in high school, and fell in love with wire wrapping. She enjoys the challenge of creating new things out of wire and beads.



tribal curves

Sterling earrings with handmade earwires.

SKILL LEVEL ☉☉

BY LORI ANDERSON

These earrings incorporate simple wirework to create a pair of earrings in no time! The coil design elements tie the two pieces together visually.

wiretips

- Use crimping pliers to squeeze the coiled wire ends snugly.
- To help maintain symmetry, make all the loops and curves with both pieces of wire at the same time.
- For an alternative to balled ends, hammer the ends of the ear wires in paddles.

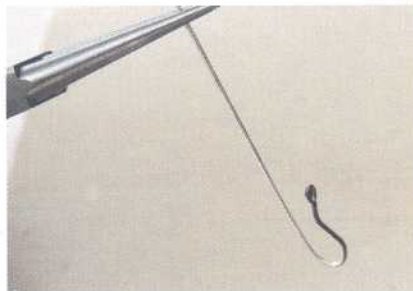
TOOLS & SUPPLIES

- 20-gauge dead soft sterling wire, 14"
- 24-gauge dead soft sterling wire, 12"
- 8mm charms or beads, 2
- Fine steel wool (optional)
- Liver-of-sulfur (optional)
- Flush cutters
- Round nose pliers
- Chain nose pliers
- Marker or large knitting needle
- Hammer
- Bench block
- Torch (optional)
- Metal file

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



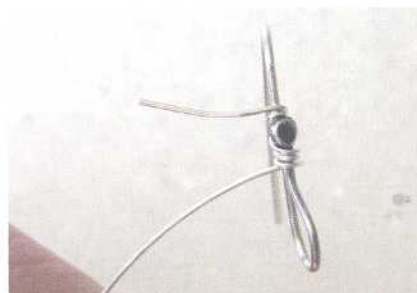
1 Cut the 20g wire into two 3" pieces and two 4" pieces. Using a torch, ball up the ends of the 3" pieces of wire. Be sure to use proper safety precautions for the torch. Quench the wire in water before handling. Hammer the balls gently to flatten them. Remove fire scale using fine steel wool.



2 Leave a few millimeters from the flattened head and make a large hook with the fattest part of the jaws of the round nose pliers. Tweak the flattened end so it flares outward. Repeat on the other wire.



3 Make a bend with the round nose pliers about 20mm from the bottom of the wire. Repeat on the other wire. Make sure the ends of the earwires are flush cut, and gently file to remove any rough edges.



4 Leaving a few inches, wind a 4" piece of 24g wire around the earwire, below the flattened head securing the two wires together. After a few wraps, stop, and wind the shorter, lead wire end above the flat head around the single earwire. Stop after a few wraps, and cut the wires. Pinch in the ends. Repeat for the other earwire.



5 Using the fattest part of the jaws on the round nose pliers, make loops on the ends of the 4" pieces of 20g wire. Using a marker or large knitting needle as a mandrel, create a large curve in the wire.



6 Make another smaller loop at the other ends of the wires and make sure the second side is shorter than the first side. Hammer for texture.



7 Using a 6" piece of 24g wire, start winding around the straight part of the curve. When you like the way it looks, stop and cut. Pinch in the wire ends. Repeat for the other earring.



8 Open the larger loops, and add the earwires. Close the loops. Open the small loops, and add the charms or beads. Close the loops. If you wish, oxidize the silver with liver-of-sulfur, and gently brush with the steel wool to bring out definition. ☺



Lori Anderson

started Lori Anderson Designs as a way for a stay-at-home mom to express her creativity amidst diapers and the Teletubbies.

With a diverse work background that includes the Air Force, high-level Info Tech marketing and sales, and a degree in Biology from the University of Virginia, Lori has finally found her niche in the artisan jewelry world.

disentanglement puzzle earrings

**Put the pieces together to
make striking earrings.**

SKILL LEVEL ☉

BY ANGELA NORSEN

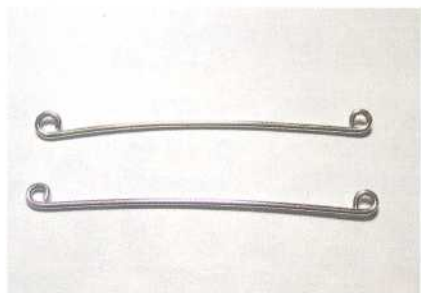
When I was in high school, one of my teachers always had metal disentanglement puzzles on hand for his students to solve if they had free time. I loved to solve these puzzles, so when I became a teacher I also purchased a set of the metal mindbenders. I tend to see everything I pick up as potential jewelry, so it wasn't surprising that the classic "handcuffs" puzzle ended up as a pair of earrings. The object of the puzzle is to free the large ring without forcing it off. Even in earring form, it can be done!

TOOLS & SUPPLIES

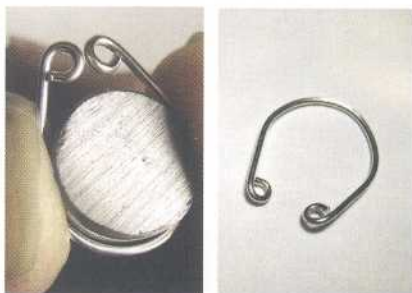
- 16-gauge 14mm OD jump rings, 2
- 20-gauge dead soft wire, 8"
- 20-gauge 2.5mm OD jump rings, 4
- 26-gauge headpins, 4
- 4mm CRYSTALLIZED™—Swarovski Elements bicones, 2
- 6mm CRYSTALLIZED™—Swarovski Elements bicones, 2
- Earwires
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Ruler
- 11mm mandrel

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.





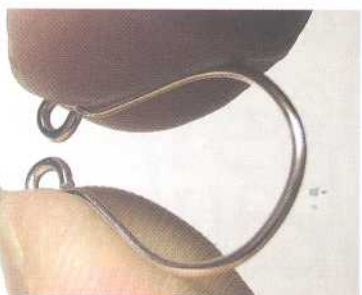
1 Cut two 2" pieces of 20g wire for each earring for a total of four. Curl both ends of each piece toward the middle of the wire to make small loops with round nose pliers.



2 With the loops pointing down, bend each wire around an 11mm mandrel until the two ends touch. The horseshoe-shaped segments should have loops that point inward.



3 Place the left jaw of the round nose pliers in the right loop and the right jaw just below the loop. Turn the jaws to the right to center the loop atop the wire like a lollipop. Repeat with each segment.



4 With your fingers, press the ends of the segments closer together.



5 Place the segments with the ends facing each other, as in the photo. Open four small jump rings, and use them to join the ends of the wire segments.



6 Open the large jump rings, and lay the joined segments inside them. Close the rings. You may need to stretch apart the ends of the horseshoe segments a bit so the rings won't slip off.



7 Place the 6mm bicone onto the headpins, and make wrapped loops. Open the loop on an earwire, and place the bicone and one end of the puzzle component in it. Close the loop.



8 Place the 4mm bicones onto headpins, and begin to make wrapped loops. Attach a loop to the bottom of the puzzle component of each earring, and finish wrapping the loop. If you wish, tumble for a great shine. ☺



Angela Norsen

is a self-taught designer who has admired jewelry her entire life. Her love for beadwork started in elementary school when she visited her first bead store. In 2001, she developed an interest in chain maille, which has also led her to explore wire jewelry techniques. Angela spends most of the year inspiring young minds as a first-grade teacher. To contact Angela, please email her at anorsen@comcast.net.



**Coiled and wrapped links
highlight a beautiful cabochon.**

SKILL LEVEL ○○○○

BY DEBORAH GRAY-WURZ

moonlit birch

Inspiration for this piece came from a glass cabochon pendant I purchased. It brought back memories of gorgeous Birch trees on a moonlit night, and walking through the woods with a stream nearby.

TOOLS & SUPPLIES

- 18-gauge sterling dead soft wire, 2¾" wire
- 20-gauge sterling dead soft wire, 4'
- 26-gauge sterling dead soft wire, 5'
- 28-gauge sterling dead soft wire, 36'
- 18-gauge sterling 3.5mm ID jump rings, 90
- 18-gauge sterling 5mm ID jump rings, 52
- Glass cabochon pendant
- 4mm sterling beads
- 4mm faceted onyx beads
- Flush cutters
- Nylon jaw pliers
- Chain nose pliers, 2 pairs
- ¼" wooden dowel
- Stepped pliers
- Hemostats, 2
- Butane torch
- Permanent marker
- Metal straight edge
- Crockpot (used for pickle)
- pH Minus (dilute one cap full with water for pickle)
- Baking soda (dilute 1 Tbsp. with 1 qt. water for a neutralizer)
- Liver-of-sulfur, optional
- Beaker, optional
- Mug warmer, optional
- Copper tongs, optional
- Tumbler with stainless steel shot, optional

*Resource: Glass cabochon pendant from Laura Kramarsky,
torchsongsglassworks.com*

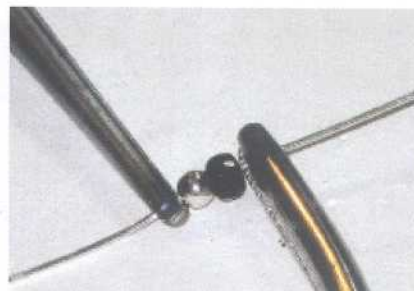
Photo of finished piece by Jim Lawson, all other photos courtesy of the author



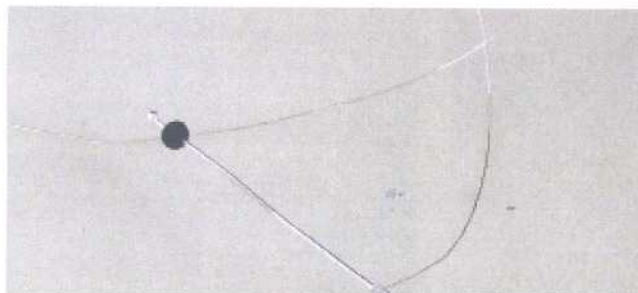
1 Cut nine 5" pieces of 20g wire. Run the wire through the nylon jaw pliers to work-harden and strengthen it. Slide a sterling and an onyx bead onto each piece of wire.



2 Hold the piece with hemostats at the middle with the beads above them. Place the end of the wire into the flame of a butane torch to ball the end. Remove it from the flame. Repeat with the remaining wires.



3 Using another pair of hemostats, grip the wire above the beads, and release the other pair. Do not touch the wire as it may still be hot. Repeat Step 2 for the other end of the wires. Place the wires in pickle for five to 10 minutes. Take them out, and put them into a bath of water and baking soda. Wipe off with a paper towel.



4 Cut 42" of 28g wire. Slide one bead to each end of the 20g wire. Take the length of 28g, place the middle of it against the center of the 20g wire, and coil six times away from you. Turn the piece, and repeat with the other side of the 28g wire. Continue coiling both ends until you've reached the beads. Trim the tails. Run the nylon jaw pliers or fingers over the piece to straighten it. Repeat this step with the remaining wires. Set one piece aside.



5 Mark the center of a coiled piece with a permanent marker. Shape the piece into a U by bending it at the mark over the dowel. This will be the bottom of a figure eight. Cross the wire at the 1/2" point. Remove the dowel, place it next to the crossed wires, bring it around the dowel, and cross at the center again.



6 Repeat Step 5 at the other end, this time a little looser. The back wire loop should sit just outside of the top wire that frames it.



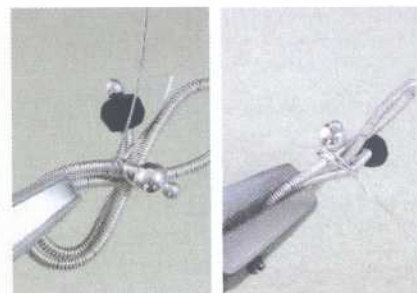
7 Stabilize the center point of the link with a 12" piece of 28g wire. Anchor the wire 1/8" above the silver bead with two full wraps. Bring the wire up and around the cross point of the wire for one full wrap.



8 Bring the wire around back to the starting point, and make one complete wrap. Trim the tails. Repeat Steps 5–8 with the remaining seven links (not including the link set aside).

wiretips

- Adding beads onto the wire is OK. The hemostats prevent the heat from the torch from traveling up to the bead. The onyx can endure sitting in pH Minus (pickle).
- For the pickle, use pH Minus in a small crockpot. pH Minus can be found at pool and hot tub equipment stores. Just add a little of it to hot water.
- Keep in mind that each link does not have to be an exact duplicate of the first one you make. It's what gives this piece an organic appeal.



9 Cut a 12" piece of 26g and anchor it with three full wraps to the back outer wire, and trim the tail. Hold the piece between your thumb and pointer finger (or in nylon jaw pliers) then begin to bring the wire up, over and around the back a minimum of three times.



10 To secure the end, wrap the wire around the back wire right next to the silver bead, and trim off the remaining wire. Repeat for the remaining seven links.



11 The center link will be shaped differently. Take coiled link you set aside in Step 4, and mark the center. Mark 1/8" from the center mark on both sides. Place the dowel to the right 1/8" outer mark. Wrap one end of the coiled wire inward around the dowel twice.



12 Repeat Step 11 on the other end, wrapping the coiled wire outward. Use a piece of 26g wire to wrap five times around the coils near the silver bead. Trim the excess, then wrap five times around the coils near the onyx bead.



13 Close two 3.5mm and open two 5mm jump rings. Add two closed 3.5mm rings to a 5mm ring, and place one end of one link in the same ring. Close. Place the opposite end of the next link inside the second open 5mm ring, and connect the ring to the previous closed 3.5mm rings. Close. Continue connecting the links and the center link in the middle.



14 Cut 2 3/4" of 18g wire. Make a simple S-hook to clasp the piece together. If desired, place the piece in liver-of-sulfur to oxidize. Place it into a baking soda/water bath, and finish with a polishing pad or place it in a tumbler. Attach the pendant to the center link. ☺



Deborah Gray-Wur

has been making jewelry for about five years. Sterling wire continues to be her choice, but she also loves copper. Deborah currently

resides in Albuquerque, N.M. She belongs to forums on Yahoo!. As well as Creative Wire Jewelry and All About Beads on Delphi. Visit her Etsy shop at <http://sneekbead.etsy.com>.

wiggle cuff



TOOLS & SUPPLIES

- 14-gauge half hard sterling wire, 15"
- 16-gauge wire, approximately 30"
- 22-gauge sterling wire, approximately 75"
- Flush cutters
- Chain nose pliers
- Nylon or rawhide hammer
- Bench block
- Bracelet mandrel
- Ruler
- Sharpie
- Painter's tape or clamp (optional)
- Tumbler with shot (optional)

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Loopy freeform pattern wrapped in a frame.

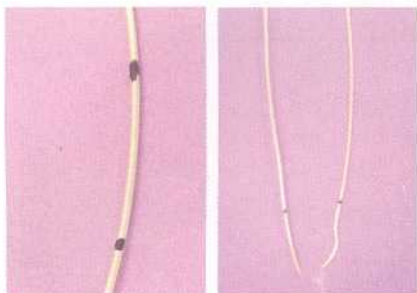
SKILL LEVEL ☉☉

BY STEPHANIE RIGER

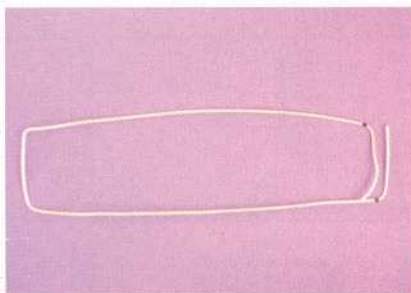
This project takes a freeform pattern using loose spirals, loops, and curves, and decorates the inside of a plain cuff frame. You can get the most sensuous curves by holding the 16g wire with pliers in one hand, and pulling and twisting it into shapes with the other hand, rather than wrapping it around the pliers.

wiretips

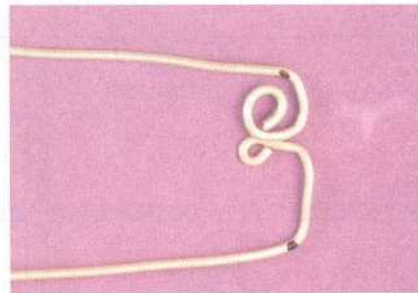
- If you find it awkward to hold the wiggle to the frame while assembling it, tape it together with painter's tape, or use a clamp.



1 Find the center of a 15" piece of 14g wire. Place a mark on each side with a Sharpie $\frac{5}{8}$ " from the center point. Use chain nose pliers to make a 90° bend at each point. Mark at $5\frac{1}{2}$ " on each side.



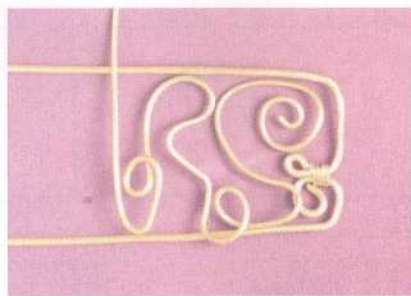
2 Use chain nose pliers to make a 90° bend at each of those points.



3 Turn the ends inward, and loop or spiral them. The total height of the cuff should be $1\frac{1}{4}$ ". Loop or spiral the wire ends.



4 Use 3" of 22g wire to coil the two necks of the loops together. Trim any excess wire. Pound the entire frame with a nylon or rawhide hammer to work-harden.



5 Straighten the 16g wire and cut it into two or three equal lengths. Twist, spiral, and wiggle the wire in a freeform manner into a $1\frac{1}{4}$ " wide strip. Hold it up against the frame frequently to make sure it fits within the frame wires.



6 Once you have a section of wiggled wire, pound it to make sure it is all on the same plane.



7 Cut a 3" length of 22g wire. Tie the wiggle to the frame by wrapping the 22g wire closely together around the wiggle and the frame. Pull the end of the wrap tightly with chain nose pliers to securely fasten. Trim any excess. Tie more wiggle sections together and to the frame with 3" or shorter lengths of 22g wire. Repeat Steps 5–7 until the frame is filled.



8 Bend the bracelet around the mandrel and hammer gently to shape. If desired, tumble to harden. ☺



Stephanie Riger

knitted her way through classes in college and macramé through graduate school. She quickly became addicted to bead and wire crochet, which she teaches in the San Francisco Bay area. Her wire wrapped mermaid pin won the Creative Wire Jewelry Forum Design Challenge in March 2005. See more of her work on her Web site, stephanieriger.com.

Pattern Wire Earrings

SKILL LEVEL 

BY SALLY STEVENS

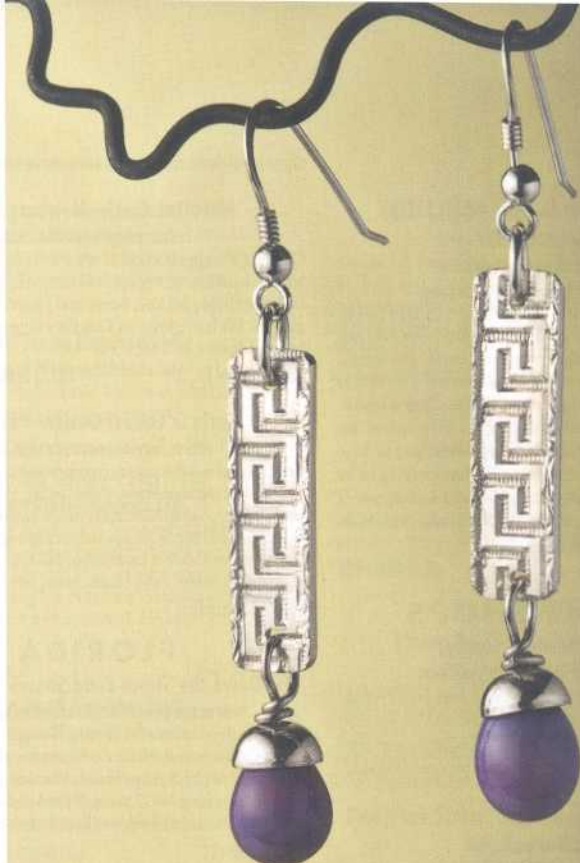
Here's a new way to use that cool patterned wire. It's also a great way to showcase vibrant lampwork drops, made on the ends of 20g fine silver wire. Alternatively, you could use top drilled beads!

TOOLS & SUPPLIES

- 16-gauge 1/4" patterned sterling strip wire, 2"
- Lampwork bead drops on the ends of 20g fine silver wire, 2
- Sterling bead caps, 2
- Sterling earwires, 2
- 6mm OD sterling jump rings
- Metal shears
- Round nose pliers
- Chain nose pliers
- Metal hole punch
- Metal file

Resource: Lampwork bead drops available from Sunroom Studios, sunroomstudiosonline.com

Photo of finished piece by Jim Lawson; all other photos courtesy of Michael Richardson.



1 Cut two 1" lengths of the patterned wire. File all the corners until they're rounded and smooth. Punch a hole in the center of both ends of the patterned wire.



2 Attach an earwire to an open jump ring and thread the jump ring through one hole in the wire. Close the ring.



3 Thread on a bead cap to the lampwork bead drop, and attach the drop to the second hole of the wire with a wrapped loop.



4 Repeat Steps 1–3 for the other earring.



Sally Stevens

is a published wire wrap artist and jewelry designer from Maryland, who teaches locally and at several of the Interweave shows. She and her lampwork artist

daughter Shannon Stevens sell their work at bead shows, primarily in the Mid-Atlantic region. They can be reached through their Web site: sunroomstudiosonline.com.