

step by step

# wire jewelry

9 NEW PROJECTS  
to sharpen your skills!

MAKE THESE  
WOVEN  
WIRE EARRINGS

Cut and Pierce  
COPPER

FOR AN OPENWORK PENDANT  
*plus weave a wire bail* pg. 30

SHOWCASE YOUR  
FAVORITE BEAD  
in a simple wire ring

PLUS: Make this **REMARKABLE**  
chain maille bracelet!



**CYGNUS  
HOOP EARRINGS**  
by Sarah Thomsson  
page 14



CREATE  
YOUR OWN  
DECORATED  
BEAD CAPS

pg. 40

pg. 44



pg. 20





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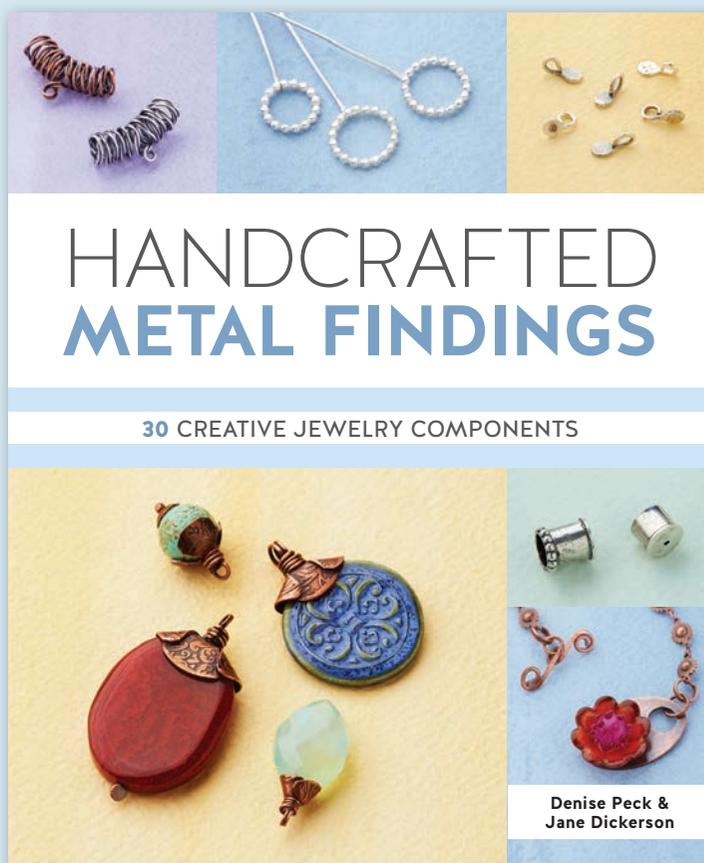
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Following up their bestselling book *Handcrafted Wire Findings*, Denise Peck and Jane Dickerson bring jewelers more techniques and inspiration with *Handcrafted Metal Findings*! Featuring 30 step-by-step tutorials for metal findings that require only basic jewelry-making skills, this book shows how to create great-looking jewelry components with ease. Projects include head pins, bead caps, bails, charms, connectors, cones, and more!

**Available at**  
**InterweaveStore.com**  
[bit.ly/handcrafted-findings](http://bit.ly/handcrafted-findings)



9/81446306055 | \$24.99 US / \$27.99 CAN | 128 PAGES

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## Moving Ahead



The world has changed so dramatically with the advent of the internet that almost no industry is untouched by it. Publishing and bookstores have really been hit hard, as witnessed by the shrinking number of bookstores nationwide. The crafting industry has not been immune either. So much instruction is now available online for free that we've found ourselves needing to adapt as well. When we introduced

*Step by Step Wire Jewelry* more than 10 years ago, as is often the case, we were on the cutting edge of what jewelry-making enthusiasts were looking for. Now, if you want to learn how to make simple wire jewelry, you need only do a quick Google search. So in our recent issues, and going forward, you may notice that we're offering fewer rank beginner projects on our pages. We'll continue to run the Wire Basics page for a quick refresher, and always have a 5-minute project for some instant gratification! So many of our devoted readers have mastered many of the skills required to make wire and metal jewelry. We want to help you build on your skills and learn new techniques to add to your repertoire. We'll be including beautiful wire weaving projects, forged designs, intricate chain maille, and lots more. Plus, wire jewelry makers often find that having some metalsmithing skills can take their designs to new heights. We'll also be including a good selection of what we like to call kitchen table metalsmithing projects. You can use a micro-torch on a metal cookie sheet, just about anywhere, and add soldering, and heat patinas, and drawing a bead on a wire to your skill set. So, onward! We'll keep step with the changes in the industry, and I hope you'll keep step with us as we all move ahead!

Denise Peck, *Editor in chief*  
Denise.Peck@fwcommunity.com

### Did you know:

If you're soldering more than once on the same piece, you should use hard solder on your first seam, then medium solder on a second seam, and easy solder last. That way the heat from the second or third solders don't open the first seam done with hard solder. They all flow at different temperatures.

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Post a pic of what you make  
with #SBSWJewelryMag

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**wire**  
jewelry

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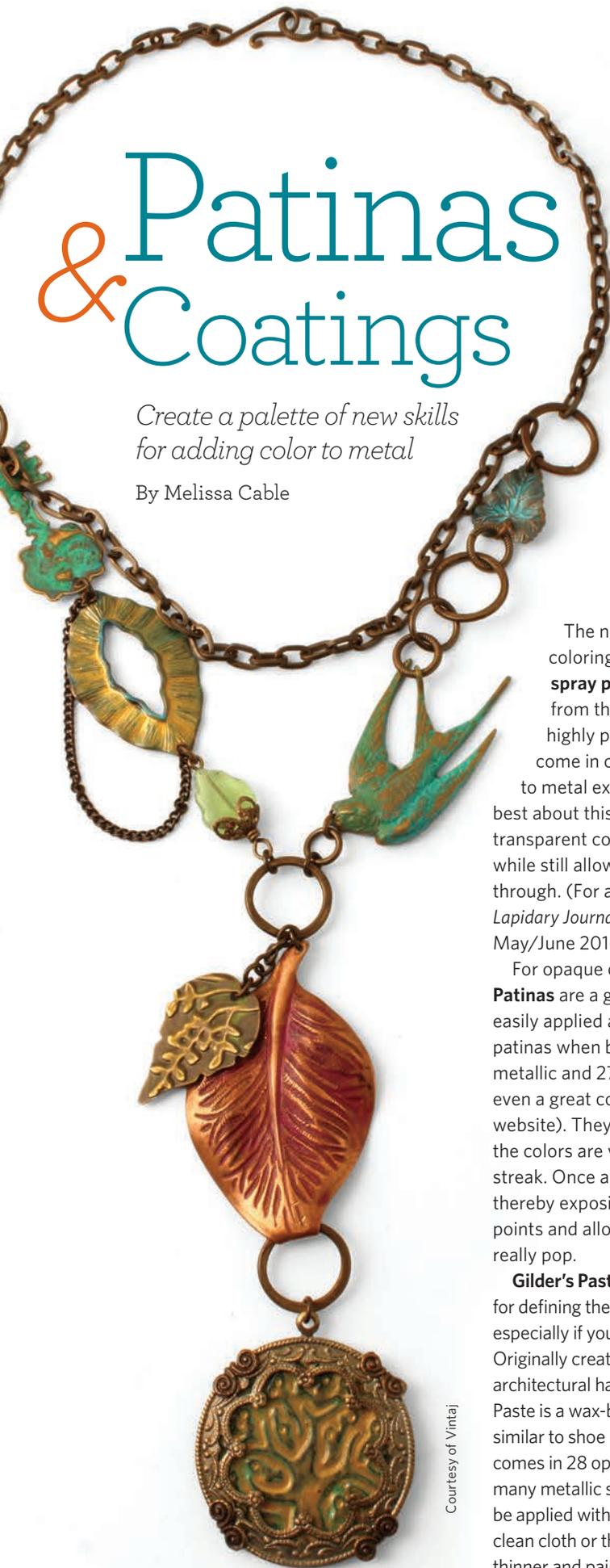
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# & Patinas & Coatings

Create a palette of new skills  
for adding color to metal

By Melissa Cable



Courtesy of Vintaj

**MY LOVE OF COLOR MEDIA BLOSSOMED** when I started to work with Robert Dancik's Faux Bone. The blank canvas of this white PVC lured me into working with paints, inks, dyes and colored pencils. Once I recognized that I could create complex color effects with some practice, there was no turning back. I translated the coloring skills I learned to metal and now have a full palette of techniques.

The newest addition to my list of coloring agents is **Belton Molotov spray paints**, which come straight from the world of graffiti art. These highly pigmented spray paints come in over 250 colors and adhere to metal extremely well. What I like best about this line is that it includes transparent colors that tint the metal while still allowing the metal to show through. (For a project using this paint see *Lapidary Journal Jewelry Artist's* upcoming May/June 2016 issue).

For opaque coverage, the **Vintaj Patinas** are a good choice as they are easily applied and can mimic natural patinas when blended. There are four metallic and 27 mixable colors (there is even a great color mixing chart on their website). They are extremely durable, the colors are vibrant and they do not streak. Once applied, they can be sanded, thereby exposing the metal on the high points and allowing texture detail to really pop.

**Gilder's Paste** is another great product for defining the high points in a design, especially if you want a metallic sheen. Originally created for use with architectural hardware, Gilder's Paste is a wax-based product, similar to shoe polish, and it comes in 28 opaque colors with many metallic shades. It can be applied with a dry brush, clean cloth or thinned with paint thinner and painted on.

BELTON MOLOTOV  
PAINT



VINTAJ PATINAS





COPIC MARKERS

For transparent color, **alcohol-based inks** can provide almost limitless effects. These permanent inks are very reactive, both with each other and to the introduction of things like alcohol and salt. I often use them to mimic heat patinas (see 1-2-3 below). The inks come in bottle and pen format, with my favorite being the Copic brand. This brand has several pen types, bottled refill ink and even an airbrush system that can be used with the pens. I have also had good results with Ranger's Adirondack bottled inks, BIC Mark-It pens, Spectrum Noir pens, and another favorite, metallic Sharpie markers.

To blend colors in a softer and more controlled way, **Prismacolor pencils** can be a good choice. It wasn't until a class with the talented Deb Karash that I really understood their true versatility. Karash's technique involves lightly texturing the metal and applying a patina that the colored pencil can adhere to. It takes some practice, and I recommend a class with her to truly understand the way in which she preps her metal and applies the color.

And finally, if you want to go "full in" and work with coatings, patinas and dyes **Christi Friesen's Swellegant** products offer it all. The four patinas are true patinas . . . they create a natural reaction on the metal, like rust and gold green verdigris. The coatings are metal-based, meaning that the patinas can be used on top of them or you can create metal effects on any material. The oxide dyes

are transparent and work in conjunction with both the patinas and the coatings. While it seems overwhelming, once you "embrace the chaos" as Christi says, the possibilities are endless. I recommend watching her YouTube video linked on her website before jumping in.

### Prepping and Sealing

There are a few things in common among all of these products, the patinas and most coatings work best on metal that has some tooth (fine texture), and they need to be sealed. While most brands have their own sealants, I always start by using **PYMII**. It has a neutral finish and is one of the few products that does not produce color bleeding or shifts on alcohol inks. I always spray one coat on my patinas and coatings and then may follow up with another sealant if I want to affect the shine or to further enhance the durability.



As always, follow safety precautions for all of these supplies and learn all that you can about them. Remember, practice makes perfect. There are lots of tricks for applying, heat setting, and sealing all of these products. Experiment or find a great book, video, or instructor to help you perfect the art of color on metal.



SWELLEGANT



GILDER'S PASTE

**PATINA:** color or effect that occurs naturally due to a reaction with the surrounding environment. For example, silver and copper darken when exposed to sulfur and steel rusts when it comes in contact with water.

**COATING:** applied colors or effects that include paints, inks, dyes and pencils. Coatings can often mimic patinas.



PRISMACOLOR PENCILS



DEB KARASH: COLORED PENCIL ON STERLING SILVER

# Heat Patina 1-2-3

Achieving color on brass or copper is easy and satisfying using a butane torch, although not necessarily predictable or repeatable.

**1. SUPPLIES:** Copper or brass, butane torch (even a heat gun will work), kiln brick or soldering tile, heat proof tweezers, metal sealant of your choice.

**2. PROCESS:** Clean your metal thoroughly as fingerprints will show up. Place the metal on the kiln brick or hold it with the tweezers if you want to control the color on all sides. Turn your torch on and graze the metal with the flame. Wait and see if any color develops. Repeat until colors begin to show. The colors will gradually shift from gold, orange and pink and then quickly move through purple, blue and black. Once the desired colors are reached, use tweezers to move the piece to a cool tile to stop the colors from developing further. Seal to maintain the color.

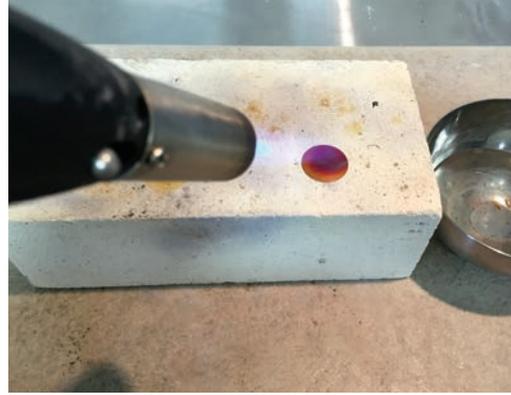
### 3. TIPS:

- Use a battery-operated handheld fan to cool the metal to make sure the color stops developing.
- For softer, pastel colors, quench the piece in water after the color is achieved.
- And of course, be sure to follow all safety precautions when using your torch.



LIVER OF SULFUR COLORED METAL

**TIP:** If your solution cools down, you can gently heat the metal with a heat gun before inserting it into the solution. This will often produce the same effect as using a hot solution. Don't overheat the metal or you may create a heat patina, although that can be equally as interesting!



### RESOURCES

- [www.artprimo.com](http://www.artprimo.com) (carries Molotow)
- [www.vintaj.com](http://www.vintaj.com)
- [www.gilderspaste.com](http://www.gilderspaste.com)
- [www.copicmarker.com](http://www.copicmarker.com)

- [www.debkarash-jewelry.com](http://www.debkarash-jewelry.com)
- [www.christifriesen.com](http://www.christifriesen.com)
- [www.precision-blue.com](http://www.precision-blue.com) (PYMII)

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## COLOR CANVAS:

# Tea Time

BY HEATHER POWERS

I took this shot when I was teaching in Baltimore last spring. It was an impromptu stop at a bead guild member's house during which she pulled out an eclectic set of china and warmed our spirits with a hot cup of tea, fruits and nuts.

There is a rainbow of colors in the photo, so let's talk about a great tip when using photos for color inspiration — editing down your choices. Instead of using the entire spectrum of colors, I looked at the two colors that were grabbing my attention — the peachy orange and mint green. I rounded out my color palette with those two colors in mind, pulling accent colors that were muted tones in complementary colors.

I used the copper wire to reflect the orange hues in the color palette too, winding the 16-gauge wire into large spirals that united an eclectic collection of art beads in ceramic, lampwork, and polymer clay.



Resources: Flower pendant: Andrew Thornton, [www.allegorygallery.com](http://www.allegorygallery.com). Spiral ceramic bead: Starry Road Studio, [www.starryroadstudio.com](http://www.starryroadstudio.com). Ceramic round beads: White Clover Kiln, [www.whitecloverkiln.com](http://www.whitecloverkiln.com). Ceramic nugget: Gaea Beads, [www.gaeabeads.cc](http://www.gaeabeads.cc). Faceted ceramic bead: Firefly Design Studio, [www.potterybeads.com](http://www.potterybeads.com). Polymer clay bead: Humblebeads, [www.humblebeads.com](http://www.humblebeads.com).



# woven wire no-clasp bangle

*By Karen Meador, Ph.D.*

This bracelet can be done in several variations. With just chain, it slips very easily over any size wrist. With a focal bead link, you'll need to make sure it fits over your hand. I recommend untreated wire as opposed to tarnish-resistant or craft wire. I find that it will slide more easily when weaving. If you choose to do the single bead variation, choose an oblong or flatter bead to fit over the wrist without protruding.

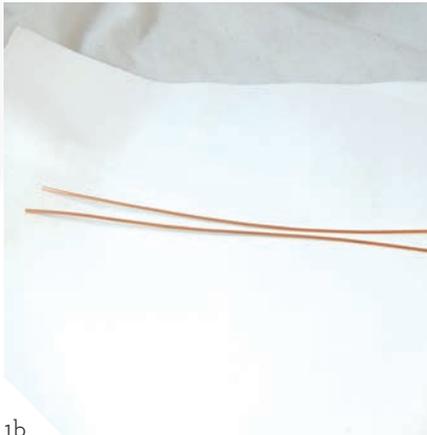
## tools and supplies

- 16-gauge round dead soft wire, 18-20"
- 26-gauge round dead soft wire, 8-10"
- 20-gauge round dead soft wire, 5"
- Metal chain, 3"
- Focal bead, 30-40mm
- Beads for dangles, 3-8
- Head pins, 3-8
- Chain-nose pliers
- Flush cutters
- Round-nose pliers
- Tape measure
- Tumbler (optional)
- Kumihimo bobbin (optional)

Resources: Copper or sterling wire and copper chain: [www.riogrande.com](http://www.riogrande.com).  
Gemstones: Local jewelry supply store.



1a

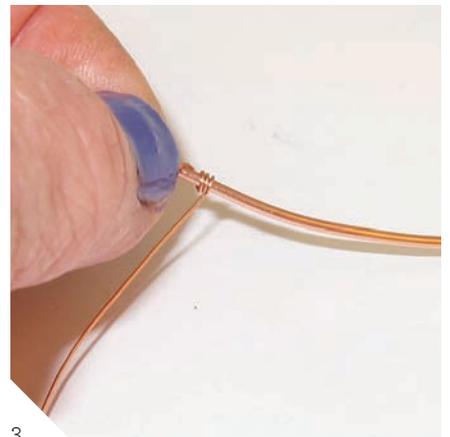


1b

2. You can choose to work with the 26g weaving wire directly off of the spool. Or you can wrap the wire on a Kumihimo bobbin, or just cut a length of it. It's difficult to judge how much you will need as this depends on the size of your bracelet, and how tightly you weave. If you cut a length, start with at least 8' of the 26g wire. (But watch for kinks, and gently straighten the wire back out). Create a  $\frac{3}{4}$ " hook in the end of the 26g wire, and hook it from the back to the front of a 16g wire,  $\frac{5}{8}$ " from the end.

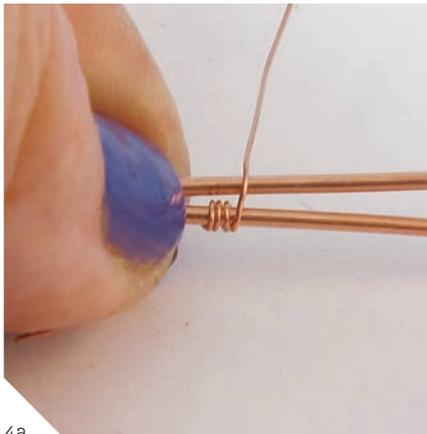


2

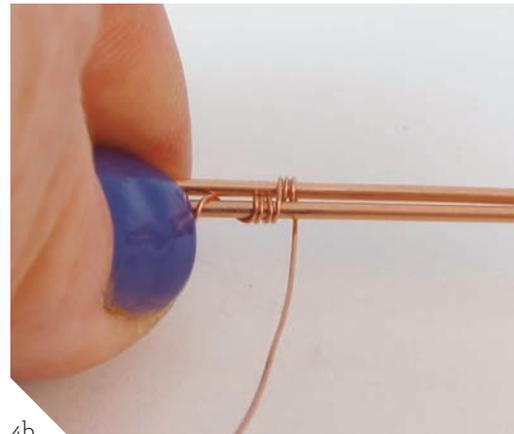


3

3. To begin weaving with the 26g wire, grasp the hook with your thumb and forefinger  $\frac{5}{8}$ " from the end of one of the 16g frame wires. Don't let go of this until several steps later. If you let go, the weaving wire will begin to move. Coil the weaving wire around the 16g wire three or four times to secure it. While some weavers use pliers to pull the weaving wire, try to do it with your hand, as the wire is less likely to break.



4a

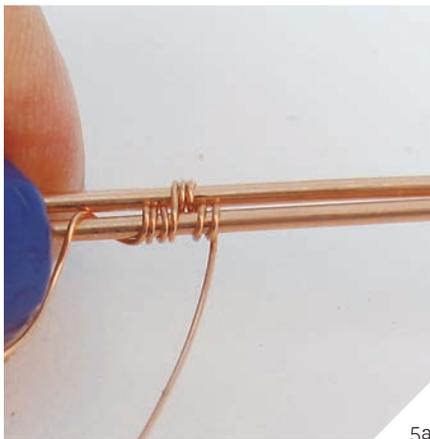


4b

4. Grasp the second 16g wire next to the first. Bring the weaving wire up the front of both wires, over and around the second wire and through the two frame wires. Try to keep the weaving wire perpendicular to the frame wires. Keep hanging onto that hook! Wrap the top frame two times, ending in the back.

1. Place your thumb against your fingers and measure around your hand as shown. You are measuring the greatest width that this bracelet will need to fit around. Cut 2 pieces of the 16g wire at this length. This will allow you a  $\frac{1}{4}$ " opening for the bead or chain. If you don't want this much room, make the 16g wire a bit longer.





5a



5b

5. Bring the wire straight down the back to the bottom of the first wire, and up and around it twice. This is a good spot to stop and gently squeeze the wires side by side. Eliminate the spaces with the chain-nose pliers. Do this often while you are weaving as needed. (Avoid gaps!)

6. Continue the pattern until you are  $\frac{5}{8}$ " from the end of the wires. Finish by wrapping four times around one frame wire. Flush cut the wire and pinch it snugly with pliers.



6



7a



7b

7. The wires will likely have already formed a nice bracelet shape; but gently manipulate it with your hands if needed, being careful not to create any sharp angles. Form an oval, not a circle. Flush cut the ends of the wires so they are even, and each end measures  $\frac{3}{4}$ ". Spread the two wires apart slightly on each end. Use the round-nose pliers to create a loop on the end of each of the four wires.

8. Use the 20g wire to make a wire wrapped link with the focal bead. Attach the link to one loop on each side of the bracelet.



8a



8b

9. Use 2-3" inches of chain and attach each end to the other loops on each side of the bracelet. Add beaded dangles using headpins with wrapped loops. Don't forget to put the loops into the chain before you wrap them closed! ○



9





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# cygnus haop earrings

by Sarah Thompspon

Learn how to use the modified soumak weave to create small components that are then brought together to form a cohesive and dynamic pair of earrings.

## tools and supplies

- 14-gauge fine silver wire, 4"
- 16-gauge fine silver wire, 8"
- 18-gauge fine silver wire, 16"
- 20-gauge sterling silver wire, dead soft or half hard, 12"
- 22-gauge fine silver wire, 8"
- 28-gauge fine silver wire, 20'
- 4mm Swarovski round crystals, 4
- Ruler
- Flush cutters
- Permanent marker
- Ring mandrel
- Rawhide mallet
- Bench block
- Chasing hammer
- Needle files
- Flat-nose pliers
- Round-nose pliers
- Liver of sulfur
- 0000 super fine steel wool
- Soft brass bristle brush or toothbrush

Resources: Wire: Monsterslayer, [www.monsterslayer.com](http://www.monsterslayer.com). Crystals: Fusion Beads, [www.fusionbeads.com](http://www.fusionbeads.com).



1



2

1. Cut a 2" length of 14g wire. File both ends flat, and mark one end  $\frac{1}{2}$ " in. Form the wire around a ring mandrel at the size 8 mark; use the rawhide mallet to make sure the ends are fully formed around the mandrel.

2. Paddle the ends with the chasing hammer, and round the edges with the file to give it a more polished look.

3. Cut a 6" length of 20g wire, and file one end flat. Form the filed end around the ring mandrel at the size 11 mark; do not go completely around. With the chasing hammer, paddle the filed end, and round the edges with the file.

4. Fit the 20g wire below the 14g wire with the  $\frac{1}{2}$ " mark on the 14g wire facing to the left, and the paddled end of the 20g to the left and just below the paddle of the 14g wire.

5. Cut a 4" length of 16g wire, mark  $1\frac{1}{2}$ " in from one end. Bend the wire into a "V" at the mark with flat-nose pliers. Mark the shorter arm 1" and  $1\frac{3}{8}$ " from the "V" point, trim at the  $1\frac{3}{8}$ " mark. File the end flat.



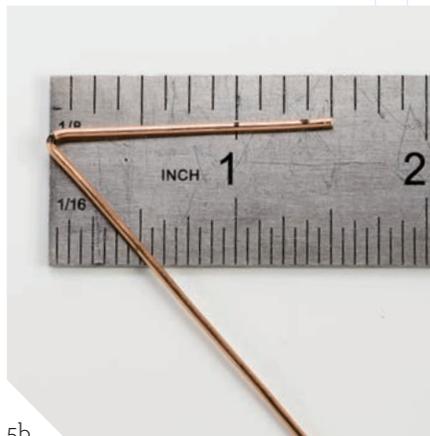
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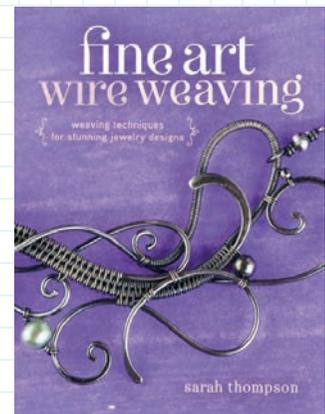


5a



5b

For more of Sarah's beautiful woven wire design projects, check out her exclusive book, *Fine Art Wire Weaving*



[www.interweavestore.com/fine-art-wire-weaving-ebook?source=igodigital](http://www.interweavestore.com/fine-art-wire-weaving-ebook?source=igodigital)



6a

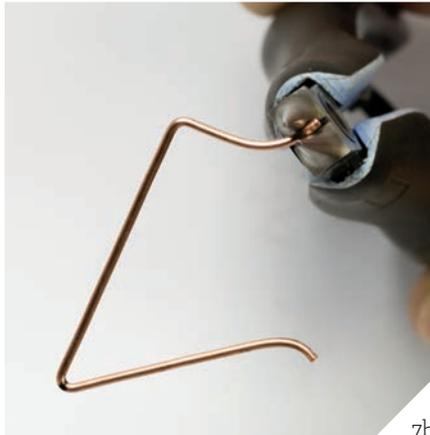


6b

6. Mark the longer arm 1", 1½", and 2¼" from the "V" point, trim at the 2¼" mark. File the trimmed end. Place the "V" underneath the curved 20g wire with the shorter arm of the "V" on the left and the 1" mark on the short arm lining up with the ½" mark on the 14g wire. Adjust the angle if needed. Mark the 14g on the right at the point where the 1" mark on the right side of the "V" touches the 20g wire.



7a



7b

7. Remove the "V", and with the round-nose pliers, curve the end of the shorter arm out just a touch. With the flat-nose pliers, bend the longer arm in at a 90° angle at the 1½" mark. Curve the end of the longer arm out in a wide curve.

8. Place the "V" shape back over the shaped 20g and 14g wires to make sure they still fit together. Make any needed adjustments. With the chasing hammer, paddle the curved ends of the "V" and the 90° angle. Round the paddled ends with the file.

9. Cut an 8" length of 18g wire. Mark 1½" in from one end, bend at the mark to form a "V". Adjust the angle until it fits below the 16g wire, the previous "V". Mark the shorter arm 1⅜" from the "V" point, trim at the mark, file it flat, and gently curve out the end.

10. Mark the longer arm 1" from the "V" point. Paddle the curved end with the chasing hammer on the shorter arm and the "V" point. Round the paddled end with the file.



8a



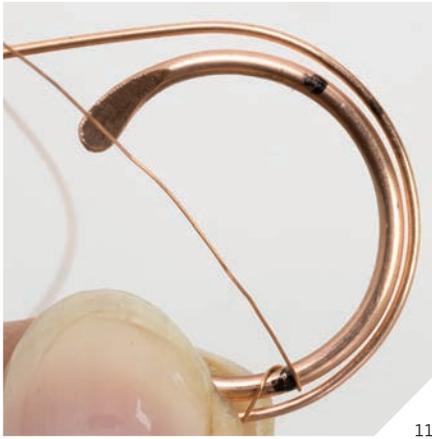
8b



9



10



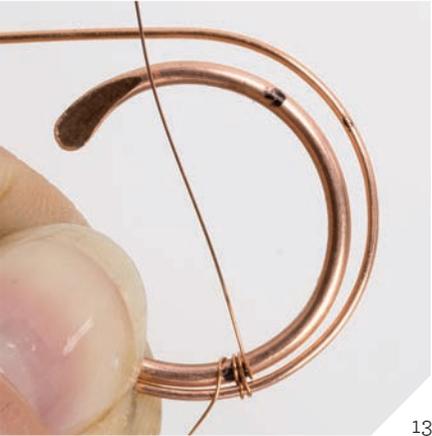
11



12

**11.** Cut 3' of 28g wire. Hold the 14g and 20g shaped wires together, taking care to keep them positioned correctly. Starting at the ½" mark on the 14g wire, bring the 28g wire between the 14g and 20g wires coming in from the back; leave a short tail. Going clockwise, wrap the 28g wire around the 14g wire bringing the 28g wire to the back.

**12.** Staying in the back, cross the 28g wire to the far side of the 20g wire, in the picture this is the bottom. Bring the 28g wire around to the front, and wrap once around the 20g, going clockwise, so you are once more in the back.



13



14

**13.** Bring the 28g wire around to the front, going clockwise, and cross over the 20g and 14g wires. Wrap once around the 14g wire. The 28g wire should be between the 14g and 20g wires, and in the front.

**14.** Bring the 28g wire around to the back, wrapping the 14g wire, cross over the 14g and the 20g wire, and wrap around the 20g wire. Continue weaving in this manner until you come to the second mark on the 14g wire. Set aside.

**15.** Cut 7' of 28g wire. On the "V" wires, the 18g wire should be below the 16g and the short arms on the left. Leaving a 4' tail on the 28g wire, begin weaving the short arms together starting at the point of the 16g wire. Stop at the 1" mark on the 16g wire.

**16.** With the remaining 4' of 28g wire, weave the other side of the two "V" shapes together. Stop the weave at the 1" mark on the 18g wire. Continue to wrap around the 16g wire until you come to the 1" mark on the 16g wire.



15a



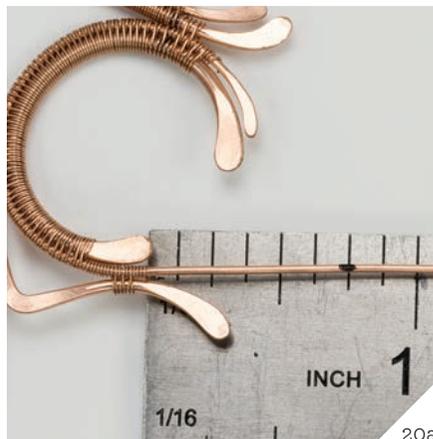
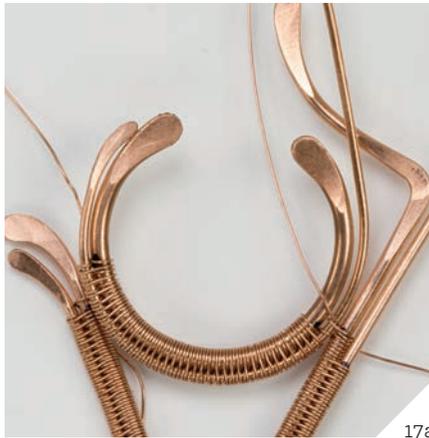
15b



16

**17.** Take the first woven component, and fit it between the two arms of your woven "V" so that the ends of the weaves line up. Remember that the  $\frac{1}{2}$ " mark on the 14g wire is on the left, with the short arms of the "V". Starting on the right, take the 28g wire from the woven "V" and cross it over to the 20g wire. Wrap around the 20g wire. Weave the 14g, 20g and 16g together for three complete rows. A complete row consists of a row of short wraps and a row of long wraps.

**18.** Continue to weave just the 14g and 20g wires together until you come to the padded end of the 14g wire. Wrap around the 20g wire until you come to the point where the 16g wire is once more touching the 20g wire. Depending on how things line up, you may not need to wrap around the 20g wire at all or very little before weaving the two wires together. Weave the two wires together for three complete rows. Wrap around the 20g wire 3 times and trim off the excess 28g wire.

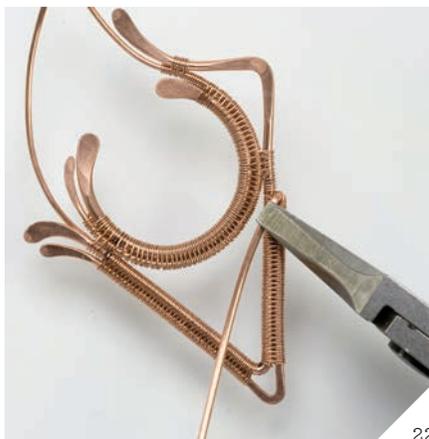


**19.** Move to the left side, and using the 28g wire from the woven "V," weave the 20g, 14g, and 16g for two complete rows. Continue to weave the 20g and 14g wires together for two more complete rows, wrap around the 20g wire 3 times, and trim the excess 28g wire. Trim off the remaining 28g tails.

**20.** Mark the 20g wire  $\frac{3}{4}$ " from the end of the weave. Shape it to the 16g wire so that they are parallel. With the flat-nose pliers, bend the 20g wire at the mark, forming a 45° angle.

**21.** Flip the earring over so you are looking at the back. Curve the 20g wire so it comes between the padded ends of the 20g and 16g wire. Trim to your desired length, and file the end smooth. Push the ear wire out and hammer the end and the point. Push it back into place.

**22.** Flip it back over to the front. With the flat-nose pliers, grip the 18g wire directly above the weave. Fold over the 18g wire so that it crosses over to the arm on the other side.



23. Wrap the 18g wire down the arm on the left toward the point, wrapping 3 times. Straighten the remaining 18g wire. If you need to, you can anneal the wire. With your fingers, give the 18g wire a gentle curve. Wrap the 18g wire around the 16g wire on the top right directly below where the 16g and 20g wires are woven together. Trim of the excess wire.

24. Cut 4" of 22g wire. Wrap one end 3 times around the 18g wire on the left that is crossing over the two arms of the woven "V". Trim the excess wire. Add a 4mm round crystal to the 22g wire. With some leftover 28g wire, wrap around the 22g wire to create a buffer between the two beads. Wrap for your desired distance. Trim the excess 28g wire, and slip on another 4mm round crystal. Wrap the 22g wire around the 20g wire on the right directly above the end of the weave, and trim. Repeat Steps 1-24 to create the other earring, making sure you make the second earring in the mirror image of the first. For the best results, work on both at the same time, continually matching up the earrings at each step to guarantee they are the same shape before moving on to the next step. Use liver of sulfur and steel wool to oxidize and polish the earrings. Go over the earrings with the brass bristle brush to remove any steel wool caught in the weave. 



23a



24



23b

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# *world of wander ring*

*By Kimberly Newman*

This ring got its name from the turquoise bead that looks like the earth, with all of its geographical lines and blue color floating effortlessly in the center. This ring could easily be converted to hold a different size and shaped bead in the center, making it very versatile.

## tools and supplies

- 18-gauge round silver-colored craft wire, 26"
- 24-gauge round silver-colored craft wire, 3"
- 8mm turquoise bead
- Flat-nose pliers
- Chain-nose pliers, 2 pair
- Round-nose pliers
- Flush cutters
- Ruler
- Black permanent marker
- Ring mandrel

RESOURCES: Wire: *The BeadSmith*, [www.beadsmith.com](http://www.beadsmith.com); turquoise bead: *Fire Mountain Gems and Beads*, [www.firemountaingems.com](http://www.firemountaingems.com).

1. Measure and cut two 13" pieces of 18g wire. Using the ruler, mark both pieces at the center (at 7½").

2. Put the jaws of the flat-nose pliers on the center mark of one 18g wire. Hold the pliers tightly, and bend the wire straight down on both sides. Repeat on second piece.



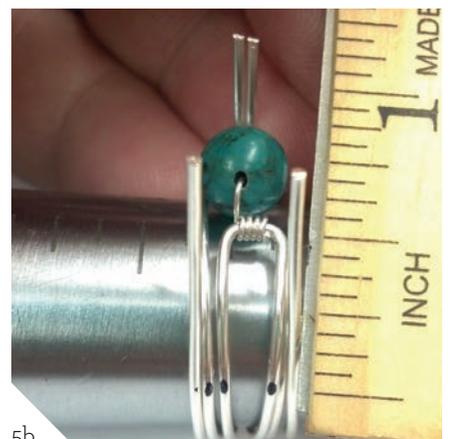
3. Cut a 3" piece of 24g wire, and wrap it three times around the bend of one of the 18g pieces. Slip on the 8mm turquoise bead, and wrap the other end of the 24g wire around the bend of the second piece of 18g wire.



4. On the ring mandrel, place the bead on the spot one size larger than you want the size of the ring to be. Holding the bead firmly with your thumb, wrap both sides of the 18g wire around the mandrel. *Note: When coming up on the sides of the ring, one side of the wires should be on the outside of the center wires, and on the other side, the two wires should be in between the 18g wires.*



5. Pull all the wires around the mandrel so they stick up straight off the top of the mandrel. Trim all of the 18g pieces of wire just above the center bead. Make a mark ½" from the bend in the 18g wire, on each side of the ring.





6



7

6. With the chain-nose pliers, bend the outside wire where you placed the mark at 90° sharply toward the inside of the ring.

7. Wrap the bent wire around the two outer wires by going through the center and around. Do this twice, and trim off the excess wire with the flush cutters. Press in any sharp ends with the pliers, making it smooth with no sharp edges. Repeat this process with the other piece on this side of the ring. *Note: Place the ring back on the mandrel anytime you need to re-shape it.*



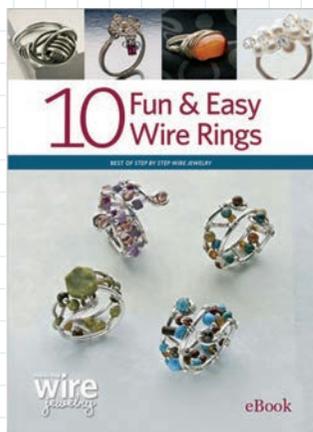
8a



8b

8. On the opposite side of the ring bend the 18g wires to 90°, at the mark, toward the outside of the ring. Holding the ring securely with one pair of chain-nose pliers makes it easier to wrap with the second pair of chain-nose pliers. As with the first side of the ring, wrap twice, cut off the excess, and smooth with the chain-nose pliers.

If wire rings are your thing, you'll want to download this compilation of simple wire ring projects!



[www.interweavestore.com/10-fun-and-easy-wire-rings](http://www.interweavestore.com/10-fun-and-easy-wire-rings)



9a

9. Straighten the ring at this point if you need to by putting it back on the mandrel, and giving it a twist back and forth until it is your desired size. With the ring facing you, put the round-nose pliers between the two top wires next to the wrapped area, and twist the pliers clockwise, putting a notch in the top wire. On the opposite side, on the top, repeat, but twist it counterclockwise. Flip the ring over, and repeat on both corners.



9b



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# alphabetiQ necklace

by Erin Prais-Hintz

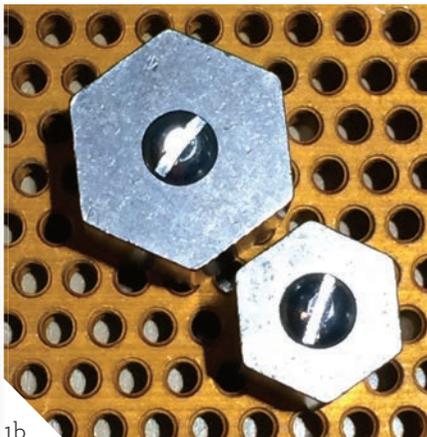
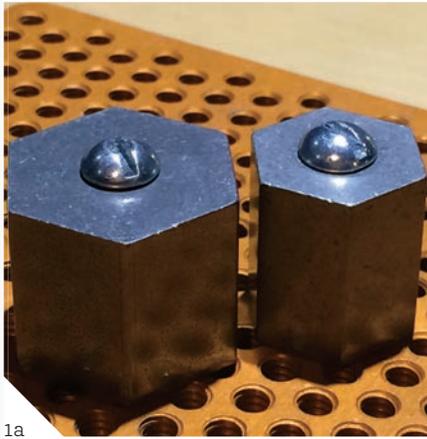
This necklace was created for a 5th anniversary exhibit at the Gallery Q in Stevens Point, Wisc. The theme of the summer show was “Brought to You by the Letter Q.” Each Q-shaped link connects in such a way that you don’t need a clasp, as they hook together for an infinity style. But for ease of wearing, I fashioned a hex-shaped clasp. If you don’t want the Q, you can simply cut that tail, and make it a simple O-shaped link. Adding the gold leaf was a way to make the Q stand out with a little more flair.

## tools and supplies

- 18-gauge dark annealed steel wire, 21"
- 16-gauge dark annealed steel wire, 3"
- Ruler
- Heavy duty semi-flush cutters, or memory-wire cutters
- Chain-nose pliers
- Small file
- Now That's a Jig! (NTaJ!) StartrKit (JigBed, Bracket, Screwdriver) or NTAJ! Pliers (or large stepped forming pliers)
- NTAJ! 1" hex peg
- NTAJ! ¾" hex peg
- Bench block or anvil
- Chasing hammer
- Texturing hammer (optional)
- Buffing block or steel wool (I prefer foam file blocks from the nail supply store)
- Gold leaf sheet
- Metal leaf adhesive (available in brush on or pen form)
- Paint brush
- Renaissance Wax and soft cloth
- ProtectaClear spray-on sealant

*Note: When using dark annealed steel wire, be sure to use pliers and tools that are dedicated for steel wire use.*

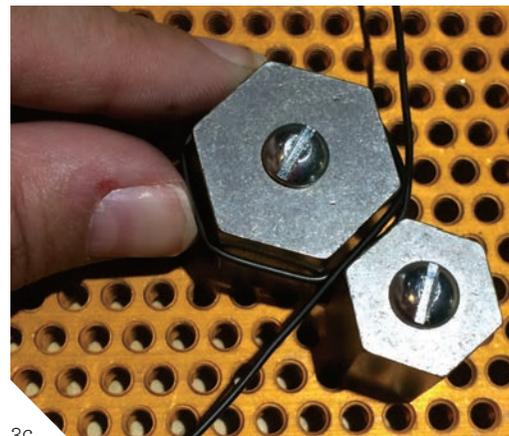
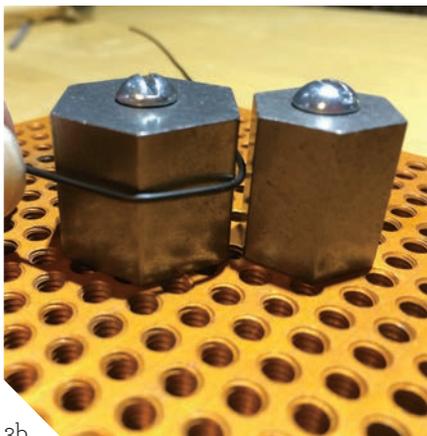
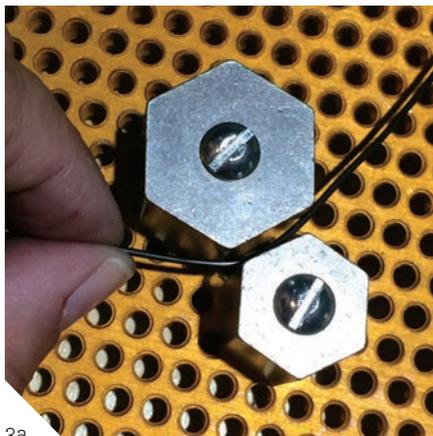
Resources: Dark annealed steel wire, NTAJ! StartrKit and Hex pegs, Renaissance Wax: [www.BrendaSchweder.etsy.com](http://www.BrendaSchweder.etsy.com). Gold leaf sheets and leaf adhesive glue: Michaels, [www.michaels.com](http://www.michaels.com). ProtectaClear, [www.everbritecoatings.com](http://www.everbritecoatings.com).



1. Set up the Now That's a Jig! JigBed with 1" hex peg and the ¾" hex peg so that there is a little gap between the two pegs. Tighten firmly with a screwdriver. You will need to position the pegs so that they are off-center from each other slightly when looking at the NTAJ! from the top.

2. Using the heavy-duty cutters, cut the 18g wire into 12" pieces, corresponding to the size of the finished piece you desire. For the example, there are 21 links for a roughly 18-20" length necklace. *TIP: Ruler tape can be found in the sewing section of your craft store. Lay a foot of the tape on your work surface so that you always have a handy ruler when you need it, and when it gets dinged up and dirty, just peel it off and replace it.*

3. Find the approximate center of the wire, and slide it between the two hex pegs. Wrap the wire on the left around the larger hex peg in a clockwise direction, hugging as close to the hex peg as possible. Cross the wire through the gap between the pegs, so the tail is coming out the left side.

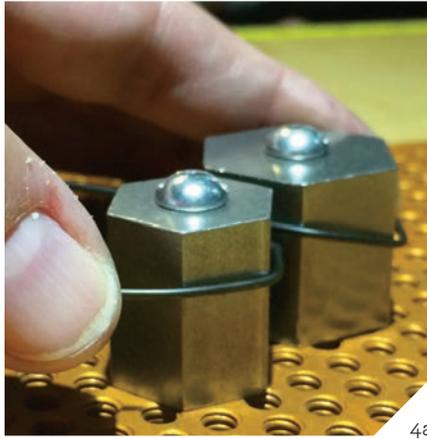


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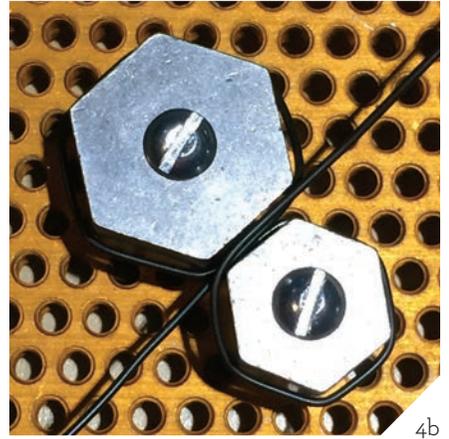
3b

3c

4. Take the wire on the right, and wrap it tightly around the smaller hex peg in a clockwise direction, hugging as close to the hex peg as possible. Cross the wire through the gap between the pegs so the tail is coming out the right side. This will form a sort of figure-8 shape. Remove it from the jig.



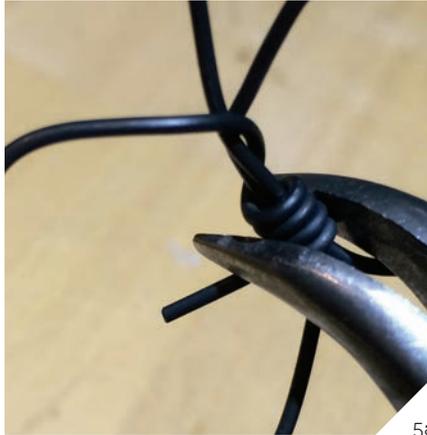
4a



4b



4c



5a



5b



6



7a

5. With your hands, take the shortest tail, and start coiling it around the point where the wires cross in the middle. (If the tail is too long, trim it with the cutters before trying to wrap, leaving about a 2" tail.) Wrap the coils as tightly as possible. Use pliers to keep the coils consistent and tight, about 3-5 coils. Trim any excess, and use the pliers to tuck in the ends. If the end of the wire is rough, use a small file to smooth the edge.

6. If you want the Q shape to the link, trim the excess wire on the remaining tail to about 1/2", and file the end smooth. It should resemble a snowman.



7b

7. Hold the link on the edge of the bench block so that the coil will not be struck. Use the chasing hammer to flatten out both sides of the link and the tail. *Tip: Focus your eyes and the hammer blows on the same spot, moving the wire each time you strike. That way the blows are always consistent in the same spot.*



8a



8b

8. Optional: If you want more texture on the links, use a texture hammer to gently add some interest. Texture the big half first, flip the link over, and texture the opposite side of the smaller half. This will ensure the pattern will show when the link is folded into shape.

9. Repeat Steps 3-8 for the remaining links. Once all the links are done and the texturing is complete, use the sanding block to bring out the pattern on the links. Seal with Renaissance Wax and buff each link with a soft cloth. *NOTE: Do not add the Renaissance Wax to the links you wish to apply the gold leaf to before you gild it, or the glue may not stick.*



9a



9b

10. Fold the smaller half of each link on top of the larger half. If you left the tail, use your fingers or pliers to gently bend this away from the link, forming the Q shape. (The tail needs to be slightly angled, or it could poke you. Alternatively, you can opt to cut the remaining tail off completely for an O-shape). The link will have a slight gap. This allows the links to fit together to form the necklace. Connect each link by slipping them together.

11. To make a clasp, take a 3" piece of 16g wire, and hammer it flat with the chasing hammer. File the ends smooth. Use flat-nose pliers to gently bend the wire into an angled hexagon S-hook, using the flat edge to make the angles. Attach the S-hook to the last link to close. *Note: you will want to cut off the tail on the opposite link for an O shape to make for an easier close for the hook clasp.*



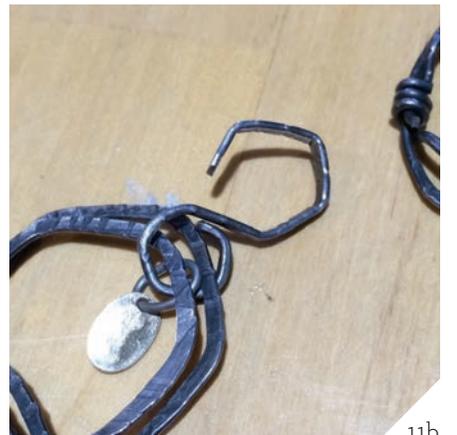
10a



10b



11a



11b



12



13



14

12. The ultra thin sheets of gold metal leaf are a bit tricky to work with because they are so thin, and they tend to fly away. The trick is getting the adhesive on the link. You can get either a brush-on glue or use an adhesive pen. Use a small paintbrush to apply the adhesive to one side of the link, and let it get a bit tacky.

13. Apply the gold leaf sheet, burnishing it gently with your fingers. Repeat for the other half of the link, and for the back side of the link.

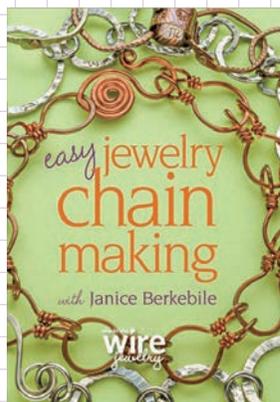
14. Once the adhesive has completely dried, use a soft paint brush to gently brush away the excess leaf. Use your finger to gently burnish the leaf into the texture for a soft sheen. The leaf is not meant to cover every part of the link. The steel showing through is a great effect.

15. Seal this link (back and front) with a spray protectant like ProtectaClear to ensure that the leaf will last as long as possible. Keep in mind that the leafing may not last forever, as the links will rub together, but the look of the lightly leafed link will still stand out. Place the gilded link slightly off-center in the design. ○

Using gold leaf as a decorative element is a really easy way to make steel wire links stand out! It can be used on fine silver too, as Debora Mauser did on her KeumBoo bracelet in the December/January 2016 issue of *Step By Step Wire Jewelry*. Try some more chain designs in silver and copper from Janice Berkebile's *Easy Jewelry Chain Making*. Or give them a try in steel and add some gold leaf!



15a



[www.bit.ly/freeform-organic-wire-rings](http://www.bit.ly/freeform-organic-wire-rings)



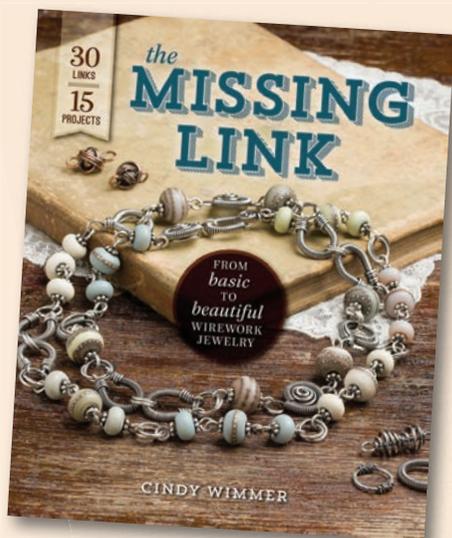
15b

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# shield pendant

*By Aniko Hencz and Istvan Remenyik*

A simple sketch of lines and curves led us to the design of this pendant. Its brushed finish gives an interesting surface, while the green of the Aventurine and the reddish tone of the copper make a pleasant color harmony. The pendant is a good example of using simple materials and techniques in order to create elegant, eye-catching jewelry. This project is the perfect way to combine your wire wrapping and metalsmithing skills.

## tools and supplies

- 20-gauge copper sheet, minimum 2" x 3"
- 18-gauge round copper wire
- 26-gauge round copper wire
- 4mm round Aventurine beads, 3
- 2½mm copper bead
- Cardboard sheet
- Flex shaft or rotary tool
- Silicon carbide cut-off wheel or jeweler's saw
- Sanding drum with 80-grit band
- Vise
- #2 hand files (round, half round and flat)
- Needle files
- Sandpaper (120-grit and 400-grit)
- Center punch
- Drill and drill bits (⅓", ⅙" and ⅜" sizes)
- Household hammer
- Plastic hammer
- Steel bench block
- Domed anvil
- Fine-tip permanent marker
- Piece of wood
- Flush cutters
- Small stepped forming pliers
- Flat-nose pliers
- Bent-nose pliers
- Liver of sulfur
- Super fine steel wool (#0000)
- Preserving wax or clear lacquer

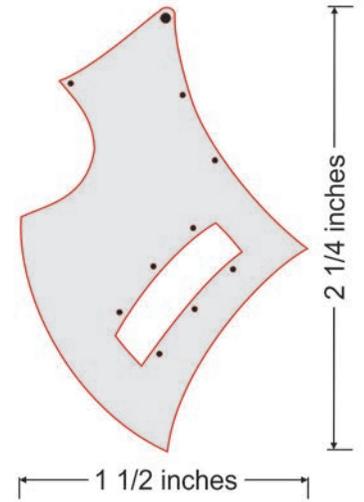
Resources: Tools, wire and copper sheet: Rio Grande, [riogrande.com](http://riogrande.com). Aventurine beads: Beadaholique, [beadaholique.com](http://beadaholique.com).

3. Finalize the curve in the upper left side, and polish all rough edges using sanding drums. From time to time, check the piece with the cardboard pattern to match the original shape. Take care, since the metal warms up quickly — pause occasionally, or dip the piece in water to cool it. You can mark the shape again with the permanent marker if it fades.

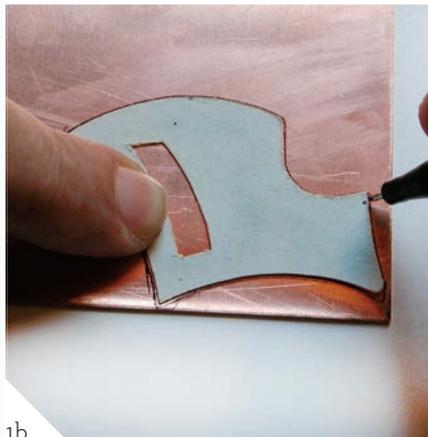
4. File the edges to remove metal burrs, and round a bit of the edge of the metal sheet. Use specific hand files on different places: round and half-round for concave parts, flat for convex edges.

1. Copy or print the shape of the pendant on cardboard, and cut it out to make a template. Use the template to trace onto the copper sheet.

2. Place the copper sheet on a piece of wood, and cut the shape of the pendant outside the drawn shape using the silicon carbide wheel on the rotary tool. Cut the curves by moving the cut-off wheel in small steps. Avoid cutting the metal all at once in one place; it's better to deepen the cuts in several steps. Alternatively, you can use a jeweler's saw.



1a



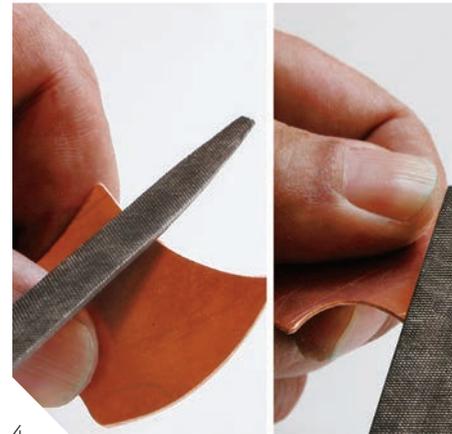
1b



2



3



4





5



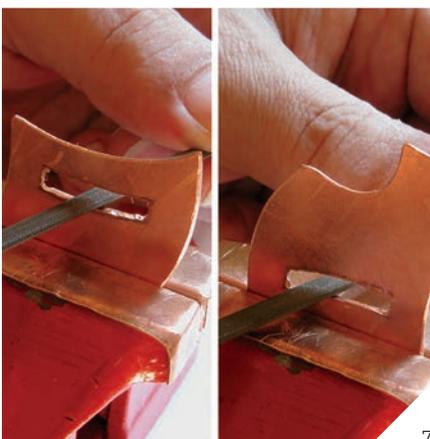
6

5. Draw the shape for the cut-out with the permanent marker, using the cardboard template. Mark two points with the center punch inside the cutout at about  $\frac{1}{8}$ " from the shorter sides. Use a household hammer and a steel bench block.

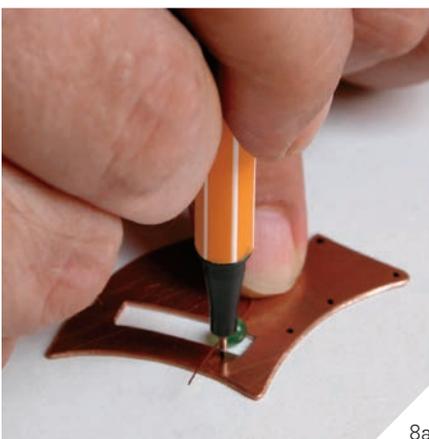
6. Drill two holes using the  $\frac{3}{32}$ " drill bit. Use some lubricant to protect the drill bit — liquid soap drops mixed with water works well. Cut out the form using the silicon carbide wheel, as in Step 2 or use a jeweler's saw.

7. Fasten the piece in the vise, and use needle files to file smooth all the edges. The final size of the cutout must be  $\frac{3}{16}$ " on the shortest side and approximately  $\frac{3}{4}$ " on the longest side.

8. Place the beads inside the cutout, spaced out at equal distances, and mark the place for the holes needed for wiring with a permanent marker. Also mark the holes for the woven bail using the template. Create divots at the marks using the center punch and a household hammer.



7



8a

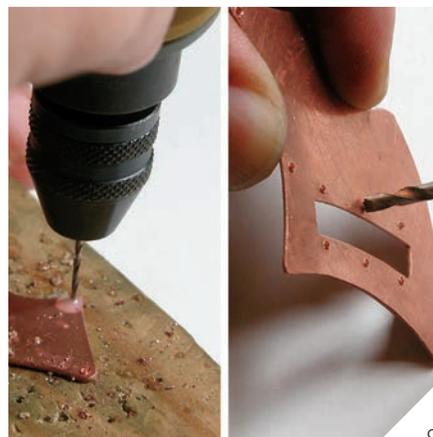
9. Drill the holes with the rotary tool using  $\frac{1}{32}$ " size drill bit and lubricant. Use a  $\frac{3}{32}$ " drill bit for the hole in the upper corner, where the bail will be attached to the pendant. Remove the burrs from the holes by pushing the  $\frac{3}{32}$ " drill bit into the hole, and spinning it with your fingers.

10. Tear a piece of sandpaper, and polish the edges of the cutout. First use a 120-grit, and finish it with 400-grit sandpaper. Polish the outer edges of the pendant with both grits of sandpaper as well.

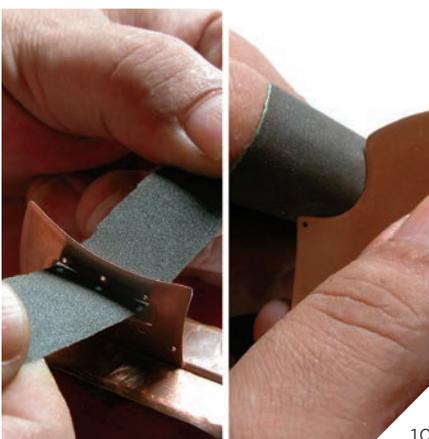
11. Remove the scratches on both sides of the pendant by polishing it with the sandpapers mentioned in Step 10. Rotate the pendant 90° and polish it again in order to remove all scratches and get a uniform, smooth surface.



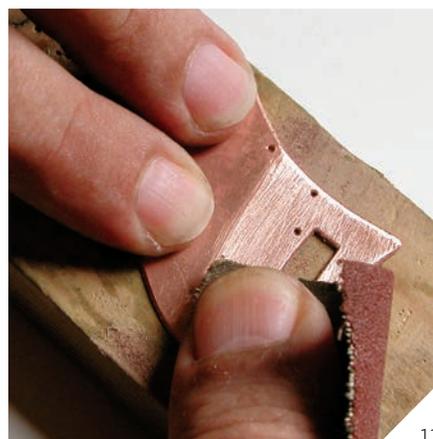
8b



9



10



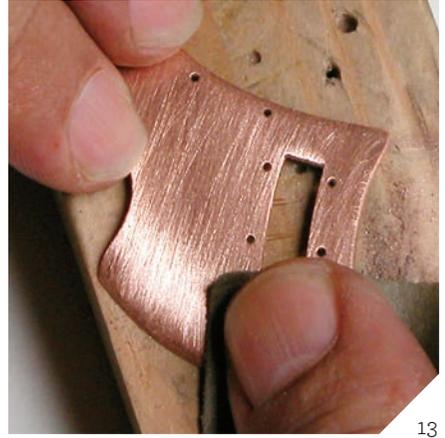
11



12a



12b

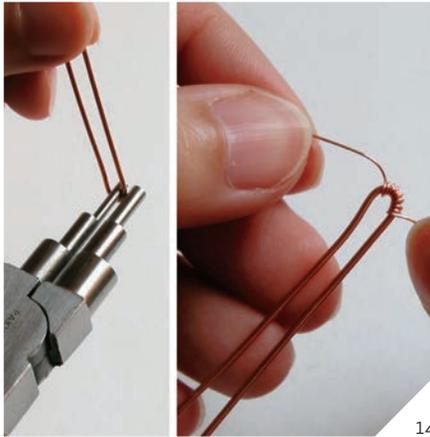


13

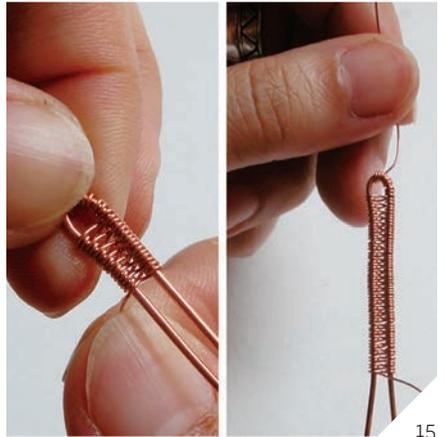
**12.** Place the pendant on a domed anvil, and gently hammer the bottom left side with a plastic hammer until you get a slight downward curve for the edge. Hit it with the hammer in one place, and move the pendant left and right, to get the curved form only toward the bottom left edge. Place the piece on the top of the domed anvil, and hammer the right side of the pendant to get a slightly domed shape. Avoid hammering the cutout, it must remain flat; hit only the outer sides of the piece.

**13.** Polish the front of the pendant using 120-grit sandpaper to obtain a rough brushed surface. Move the sandpaper in only one direction to get a uniform surface.

**14.** Cut 10" of 18g copper wire and bend it into a U-shape in the middle, using the wire-looping pliers or round-nose pliers. Cut 58" of 26g copper wire. Leaving about 10" tail of the 26g wire, start coiling the 18g wire at the U-shaped bend.



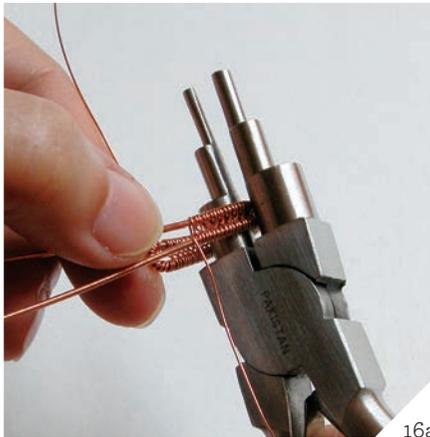
14



15

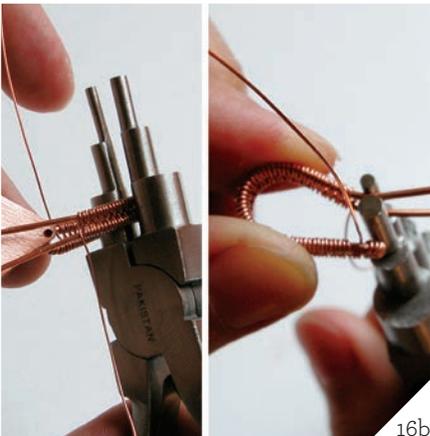
**15.** After about 8-10 wraps, start the weaving. Wrap once around first base wire, cross to the other base wire, wrap it twice, and cross back. Repeat this until you've woven a 1½" length. You may use another weaving pattern if you prefer.

**16.** Bend the woven section over the fattest step on the stepped forming pliers to make the bail. Insert the pendant between the two woven ends of the bail to check whether you need to weave any more. Bend up the front wires as shown.



16a

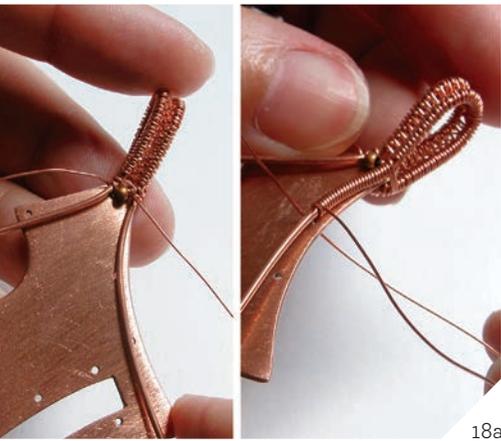
**17.** To attach the bail to the pendant; place the metal sheet in between the bail wires. Fasten the left side with the tail of the 26g wire (that you left aside at the beginning) by threading the tail through the top hole. Wrap through the hole and around the bail wire twice, and at the second wrap, place a 2½ mm copper bead on the wire as decoration. Fasten the right side of the bail wire by also wrapping it twice through the hole and around the right bail wire using the weaving wire.



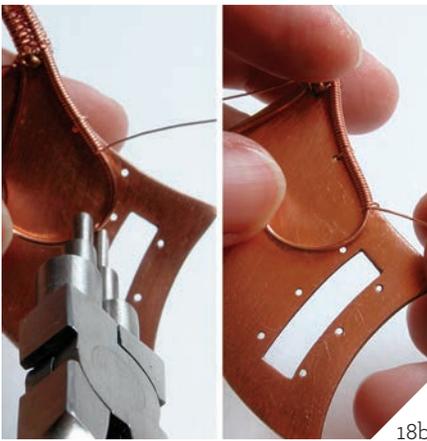
16b



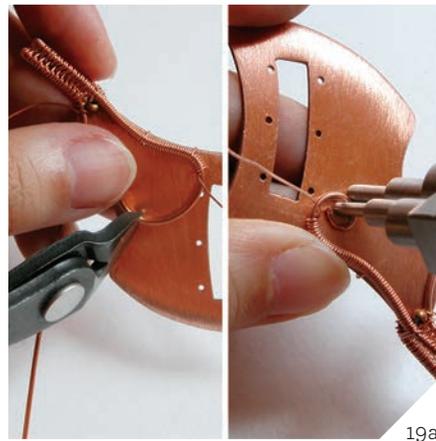
17



18a



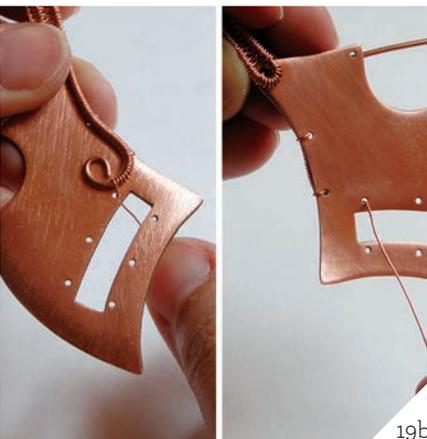
18b



19a

**18.** Form the 18g wire with your hands to match the bail wires to the curved shape along the edge of the copper sheet. Continue coiling the weaving wire around the right bail wire until you reach the first hole, and wrap it to the pendant through the hole. Form the wire with the pliers near the drilled holes, continue coiling, and fix it to the second hole.

**19.** Leave about 1" of the 18g wire and trim the excess using the flush cutters. Make a spiral with the pliers. Coil the wire up to the hole near the cutout, and go down through it with the 26g wire toward the back of the pendant.

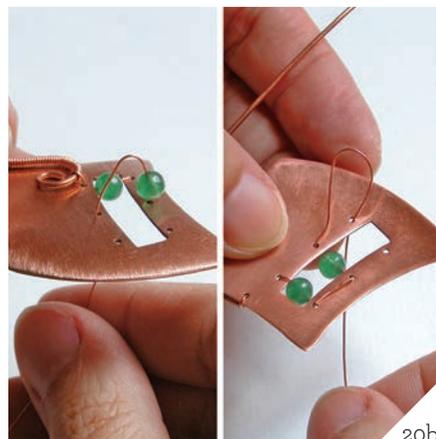


19b

**20.** Bring the wire up through the first hole next to the cutout, and string the first bead on it. Pass the wire through the drilled hole to the back side of the pendant. Bend it, go to the next hole, and bring it to the front. Add the second bead, go to the back again, and through the next hole, bend and fix it with the flat-nose pliers.

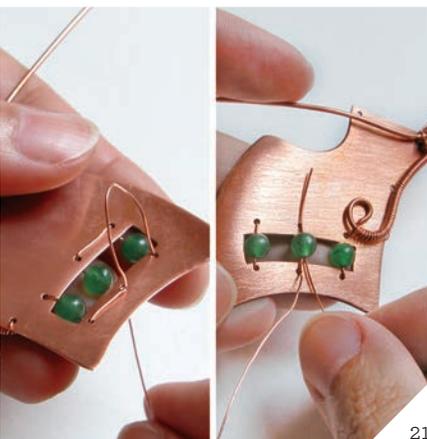


20a



20b

**21.** Add the third bead, and come back with the wire to the starting point in the same manner. You will have to pass the wire twice through the middle bead.



21

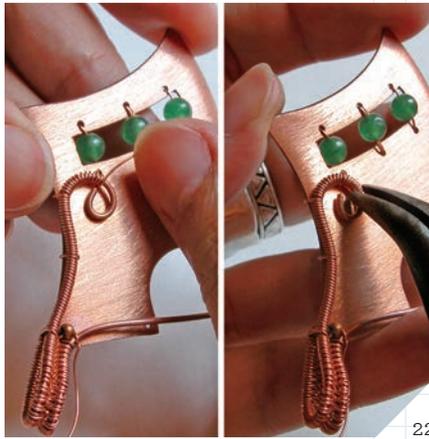


22. Bring the back up through the first hole to the front side of the pendant, and finish coiling the base wire with a couple of wraps. Cut the excess with flush cutters, and squeeze the coiling wire to the bail wire with the bent-nose pliers.

23. Coil the bail wire on the left part of the pendant, and attach it to the first hole. Bend the base wire, continue coiling it, and attach it to the next hole at the corner. Leave about  $\frac{3}{5}$ " of the base wire, and trim the excess with the flush cutters.

24. Form a spiral and finish coiling as described in Step 22. Press the spiral to the copper sheet using the bent-nose pliers.

25. Oxidize the pendant using liver of sulfur. Polish it gently with the super fine steel wool to clean it, and highlight the high spots. Use preserving wax or clear lacquer to prevent further color changes. 



22



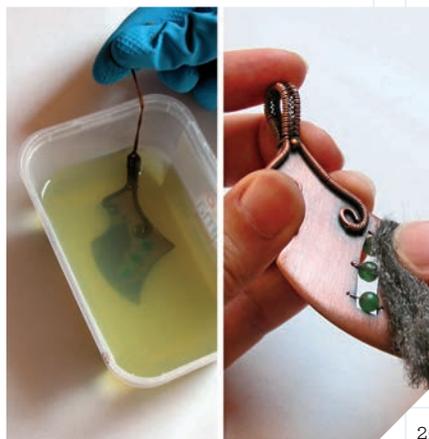
23a



23b



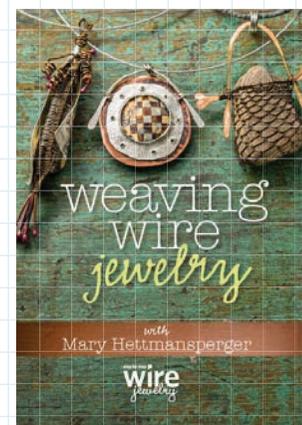
24



25

There are a few ways you can preserve a special finish on your jewelry, and you'll need to decide whether you want a matte finish or a polished shine. One way is with Renaissance Wax, which is a preservation tool used in museums and on antique furniture. It produces a matte finish but can also be polished to a sheen. Lacquers are another way to seal your work. And those come specifically in a matte spray or a high gloss.

See more woven wire and metal work in Mary Hettmansberger's *Weaving Wire Jewelry* video



[www.bit.ly/weaving-wire-jewelry-dvd](http://www.bit.ly/weaving-wire-jewelry-dvd)



# *scribblelink*

## NECKLACE

*By Sandy Ingram*

The first thing I did when I got my Now That's a Jig! system was plop its pegs into random holes in the jig-bed and wrap, wrap, wrap—scribble style! The best part? I wound up with some fun one-of-a-kind (but now repeatable) links and found my spontaneous side in the process! Materials listed make an 18" necklace.

## tools and supplies

- 16-gauge copper wire, 152"
- NTaJ! ScribbleLink vellum pattern template (download at [www.Now-Thats-a-Jig.com](http://www.Now-Thats-a-Jig.com))
- Now That's a Jig! StartrKit (jig bed, bracket, Startr Peg Pak, screwdriver) with StartrPegs
- ¼" DoubleDekr Peg (optional)
- NTaJ! Puncher & CornerTaks
- NTaJ! SwiveLok (optional)
- NTaJ! WireLiftr (optional)
- Ruler
- Heavy-duty flush cutters
- Chain-nose pliers
- Flat-nose pliers
- Chasing hammer or mallet with bench block
- Liver of sulfur
- Container
- Steel wool
- Paper towels
- Gloves
- Tweezer/lifter (optional)

RESOURCES: *Now That's a Jig!* supplies:  
[Now-Thats-a-Jig.com](http://Now-Thats-a-Jig.com).

EDITOR'S NOTE: Alternatively, you can make freeform links on *Now That's a Jig!* Pliers or on various mandrel/shaping pliers.



1a



1b



2



1. Download the NTaJ! ScribbleLink template, and print it onto printable vellum paper. Align the template on top of the jig bed. Punch the holes for the CornerTaks with the PatternPunchr, and screw them in. Punch the holes for the Link 1 setup, and screw in the pegs and SwiveLok as per the pattern.

2. Cut six 18" lengths of wire, and set all but one aside. Trap this length between the SwiveLok and adjacent ¼" peg, leaving a 4" tail. Screw the SwiveLok tight. *Note: When using the SwiveLok against a ¼" peg, be sure the threads of the ¼" peg are completely within the jig bed, or the Lok will butt up against the threads, and not the peg itself.*

3. Wrap the wire around the pegs, following the wire path on the template. End at the bind mark.



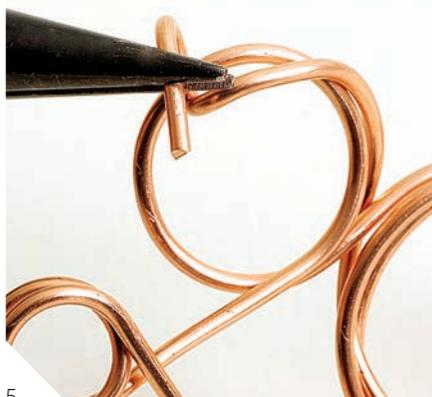
3



4

4. Loosen the SwiveLok, and twist it away from the trapped wire and the peg. Pick up the first tail, and continue to the second bind mark.

5. Trim both wires to 1" beyond each bind mark, and lift the link off the setup with the WireLiftr. Wrap the wire tails tightly around the adjacent wraps. Trim them close with flush cutters, and burnish the ends.



5



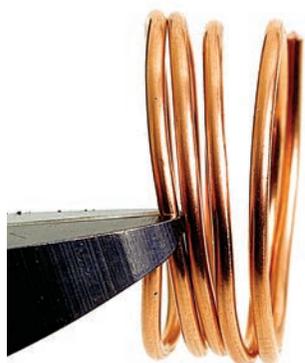
6



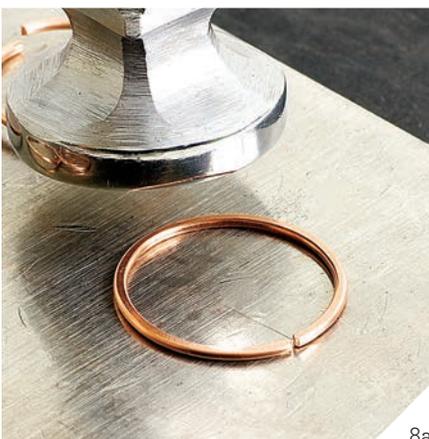
7a

6. Repeat Steps 2-5 twice to make Links 2 and 3, resetting the jig accordingly. *Note: Be sure to heed the length of the initial tail to repeat on each link.* For Links 4, 5 and 6, repeat Link setups 1-3, or create your own ScribbleLinks using the OpenCircle-1.75 setups on the pattern template. Gently harden the links with a chasing hammer and bench block, hammering carefully anywhere wire overlaps occur, so as not to sever the wire at these intersections.

7. Set the jig-bed for the Ring setup. Cut 16" of wire, and coil it around the 3/4" peg 6-7 times. Cut the coil with flush cutters to make five full rings.



7b



8a

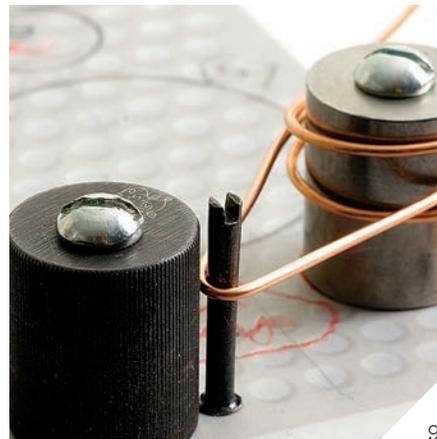
8. Repeat Step 7 on the Jump Ring setup to create 11 small jump rings with the 1/4" DoubleDekr peg. (Optional: Use the 1/4" peg from the StartKit and make two shorter coils, versus one longer one.) Harden all the rings and file the ends flush, if necessary.

9. Set the jig bed for the Clasp setup. At the middle of the remaining 12" of wire, trap it between the 1/8" peg and the SwiveLok. Follow the wire path wrapping both ends around the 3/4" peg, fully encircling it.

10. Trim the wire ends to 1" beyond the bind marks. Loosen and swing the SwiveLok away from the peg, and lift the wire up and off the 1/8" peg away from the setup. Using flat-nose pliers, nudge the two sides parallel, and close to begin making the hook.



8b



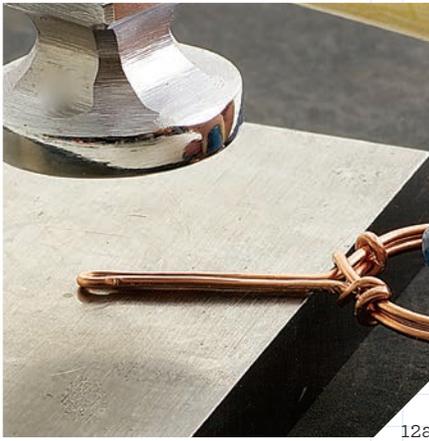
9



10



11



12a

11. Wrap the 1" ends around the 3/4" peg and lift the whole clasp off the peg. Bind each end tightly around the wire wrap just past the hook on both sides. Trim close and tuck in the ends.

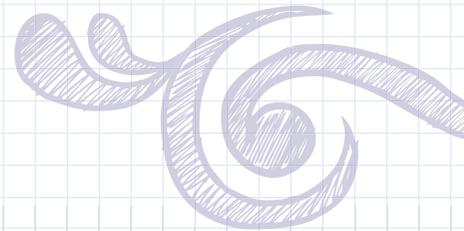
12. Hammer the piece to work harden, making sure to hold the bulkier areas (the ring) off of the block edge. Bend the extension tip back to form a hook. Bend a jaunty angle to the hook end.

13. Open and close the large and small jump rings to form a pattern of: link, jump ring, ring, jump ring— until all six links, all rings and all jump rings are used. *Note: For a longer necklace, add another set of rings and link, or an extender of jump rings depending on the length you desire.*

14. Open and close the last jump ring around the clasp. Patina the necklace with liver of sulfur, if desired. ○



12b

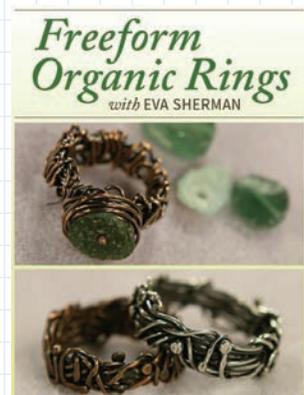


13



14a

The beauty of free form is the freedom to play and not necessarily follow a pattern verbatim. Try some more free form wire with Eva Sherman.



www.bit.ly/freeform-organic-wire-rings



14b



# punched metal

## BEAD CAPS

*By Aisha Formanski*

Customize your work with stamped metal bead caps. These are done in copper, but the technique is the same for your preferred metal. Oxidizing them helps bring out the intricacy of the designs, so that's an important step. Make a bunch to have on hand for when you're ready to add them to your designs.

## tools and supplies

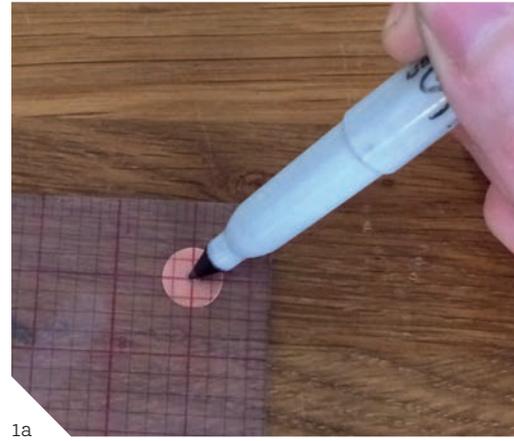
- ❑ 24-gauge copper ¾" (9.5mm) discs
- ❑ Clear plastic grid ruler
- ❑ Fine point permanent marker
- ❑ 1.5mm hole-punch pliers
- ❑ Design stamps
- ❑ Bench block
- ❑ Sandbag (optional)
- ❑ 1 lb. brass mallet
- ❑ Dapping set
- ❑ Rubber or plastic mallet
- ❑ Liver of sulfur gel
- ❑ Paper towels
- ❑ Plastic tweezers
- ❑ Plastic cup
- ❑ 0000 steel wool

RESOURCES: Stamps and tools: *Beaducation*, [www.Beaducation.com](http://www.Beaducation.com) or *Fusion Beads*, [www.FusionBeads.com](http://www.FusionBeads.com).

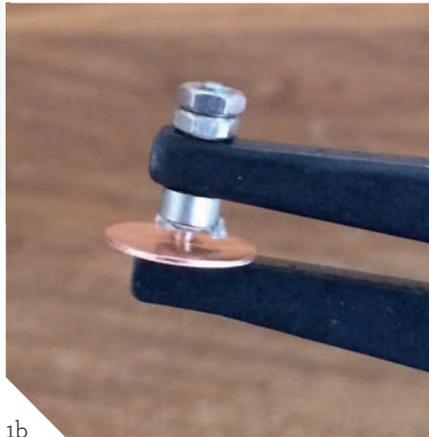
2. With the bench block atop the sandbag, use the mallet and design stamps to decorate the discs. Choose a "main" stamp, and stamp it evenly around the hole. From there, look at your other stamps and see what designs will fit in between the first impressions. After that, you may choose to add an additional flourish. Play around with a little piece of scrap metal, until you find the right design for you. Hold the stamps perfectly perpendicular in order to make strong impressions.

3. Place a finished disc design side down into a well that fits the disc. Lightly strike the matching punch with the rubber mallet many times, rotating the punch so it comes into contact with all areas of the disc. To create a deeper curvature, continue to the next size well and punch, always making sure that the punch and well match in size. Repeat for all the discs.

1. Make a hole with the hole-punch pliers at intersecting lines in a large square of the plastic grid ruler. This helps locate the center of the discs. Lay each disc under the ruler, centering it between the square grids, and place a mark in the center with the permanent marker. Use the hole-punch pliers to punch out the center hole in the disc. Repeat this step with all of the discs you're making.



1a



1b



2a



2b



3



4a



4b

Having a hard time placing your design stamp exactly where you want it? Polish the surface of the metal in the area you would like to stamp with a Pro Polish Pad. Now, hold the stamp above the metal, and use the reflection of the stamp to place it exactly where you want it. If your design stamp has a round shank it may be hard to grip the stamp. And, if your fingers won't stay put, you're going to have a difficult time creating a good impression. You can simply wrap a 2" strip of masking tape half way down around the stamps shank. You'll now have an area to grip while you stamp!



5a

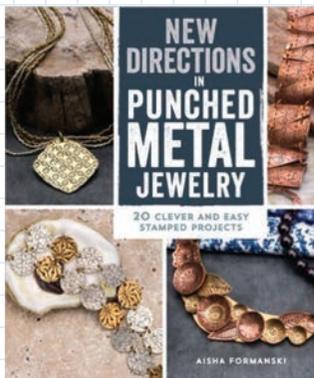


5b

4. In a plastic cup, place a few drops of liver of sulfur gel. Heat a little bit of water, and add it to the cup. Don't fully boil the water, just make it hot. Drop the bead caps into the cup. Let the bead caps soak until they are thoroughly dark all over. Remove them with plastic tweezers, and rinse.

5. Allow the caps to dry thoroughly before moving on. Remove the excess patina from the top surface of the metal with 0000 steel wool, leaving the dark in the stamped impressions. Don't remove the patina from the inside of the bead cap unless you plan to use them with transparent beads. The darkness on the edges helps them stand out against beads. Refer to directions that come with the liver of sulfur for proper disposal.

Get more design ideas in Aisha's book, *New Directions in Punched Metal Jewelry*.



[www.interweavestore.com/new-directions-punched-metal-jewelry](http://www.interweavestore.com/new-directions-punched-metal-jewelry)





summer

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# Indulge

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# Braided maille cuff bracelet

by *Kylie Jones*

A chunky, modern bracelet with beaded and braided chain maille that gives off a textured 3D effect. This bracelet is made up of 8 small strips of the 4-in-1 weave.

## tools and supplies

- 19-gauge  $\frac{1}{4}$ " ID sterling jump rings, 40
- 19-gauge  $\frac{3}{16}$ " ID sterling jump rings, 72
- 20-gauge  $\frac{5}{32}$ " ID sterling jump rings, 358
- 4mm sterling beads, 30
- 4-strand sterling slide clasp
- Flat-nose pliers, 2
- Chain-nose pliers, 2

Resources: Rings, beads and clasp:  
The Ring Lord, [www.theringlord.com](http://www.theringlord.com).



1. Using the 20g jump rings, place 4 closed rings on an open ring and close the ring. Arrange the rings as shown, into 3 rows with a 2-1-2 pattern, with the tops of the rings (shown with matching dots) in the same position for rows 1 and 3, and the opposite for the middle even-numbered row. Checking for this pattern throughout the will make sure all the rings are sitting correctly.

2. To add another row, thread an open ring down into the bottom left hand ring, bring it up through the bottom right hand ring. Add 2 closed rings before closing the threaded ring, and arrange the two rings in the same way as the previous row.



3. Add another row just as you did in Step 2 and continue adding rows until there are 7 rows.

4. Start the next row with a 20g jump ring as before, but the 2 added closed rings will be 19g  $\frac{1}{4}$ ". Then add another 2 rows using all 19g  $\frac{3}{16}$ " rings.



5. Add one bead each to 2 open 19g  $\frac{3}{16}$ " rings and close the rings. Add a row of 19g  $\frac{3}{16}$ " rings using the rings with the beads, and add a bead to the center ring before closing it. The beads sit at the top of the rings, this is the same place where the blue and red dots were on the rings in Step 1.



5a



5b

6. Add another row using all 19g  $\frac{1}{4}$ " rings without beads. Add another 7 rows using 20g rings without beads. Make 8 strips like this. If you find that the end rings of the maille keep flipping around, use a twist tie on each end to keep the end rings from moving.



6a



6b

7. Position one strip so the middle rings (shown with a dot) are all facing to the right, and position another strip so that they're all facing left. Ensure all middle rings are sitting correctly, and that the beads are on top. Thread an open ring down into the bottom ring on the left and up through the top ring, like adding a row. Thread it down into the top ring on the right strip and up through the bottom ring and close it. This ring won't conform to the pattern with the tops of the rings. Join the other strips to make 4 long strips.



7a



7b

8. To join the long strips together, take any 2 strips, and place them side by side, ensuring that the beads are on top of the strips, not underneath. Starting at one end using 20g rings, take an open ring and go through the first and second bottom rings on the right hand side of the first strip. Go through the first and second bottom rings of the left hand side of the second strip, and close the ring.



8a



8b



9a



9b

9. Take another open ring, and go through the second and third bottom rings of the right hand side of the first strip, and go through the second and third bottom rings on the left hand side of the second strip. Continue to add the other two strips in the same way.

10. Join the strips together where the section of beads is. You might find it easier to use chain-nose pliers for this step. Using 19g  $\frac{3}{16}$ " rings, take an open ring, and in the same way that you joined the strips before, go through the 2 rings on the right-hand side of the first strip that are just below the beaded ring. Go through the 2 rings on the left-hand side of the second strip that are just below the beaded ring, and close the ring.

11. Take another open ring, this time going through the ring with the bead on it, and the one below it on the right-hand side, ensuring the added ring goes behind the bead so that the bead sits in the correct position. Go through the ring below the beaded ring, and the beaded ring on the left hand side, again ensuring the ring goes behind the bead, add a bead to the ring, and close the ring. The bead you just added is the fourth bead from the left. Ensure that it is in the same position on the ring as the second bead. As you add beads, ensure the even numbered beads are all sitting in the same position, and also that the odd ones all match each other. Continue to add the other two strips.



10a



10b



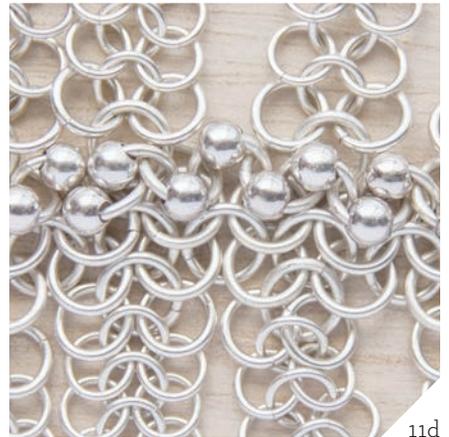
11a



11b



11c



11d



12a



12b



13a



13b



13c



13d



14

**12.** The strips at the other end are not joined. To braid the central pattern, position the bracelet so the joined end is at the top. The 4 strips are numbered from left to right, 1-4. This number refers to the position, and as the strips cross each other, their number changes to the position they end up in. To begin plaiting, take strip number 1 and cross it over strip 2.

**13.** Take strip 4 and cross it over strip 3. Take strip 2 and cross it over strip 3. Repeat so 1 crosses over 2, 4 crosses over 3, and 2 crosses over 3. Repeat so 1 crosses over 2, and 4 crosses over 3.

**14.** Join the strips at the beaded area as you did in Steps 10-11. This can be a little difficult as you need to keep the plaiting in place and not let it undo. If you are having trouble, try painter's tape or pinning it to a thick piece of cardboard. You can also just add the first ring below the beading to join all 4 strips. Once they are joined, you can go back and add the beaded ring. Join the end of the bracelet in exactly the same way that you did for the first side in Steps 8-9.



15a



15b



16a



16b

**15.** Shape the ends of the bracelet by removing both bottom corner rings on each side. This gives the ends a nice curved edge. To add the clasp, separate the two clasp pieces. There are 6 rings on the bottom row. Set the 4 rings of the clasp next to the middle 4 rings of the bottom row. Take an open 20g ring and thread it down into the first ring on the clasp and up through the second ring.

**16.** Place the first of the 4 rings from the bracelet (this is actually the second ring on the bottom row) onto the open ring, do the same with the third ring of the bottom row, and close the ring. Repeat this step, going into the second and third rings of the clasp, and the corresponding rings on the bracelet, and also for the third and fourth rings.

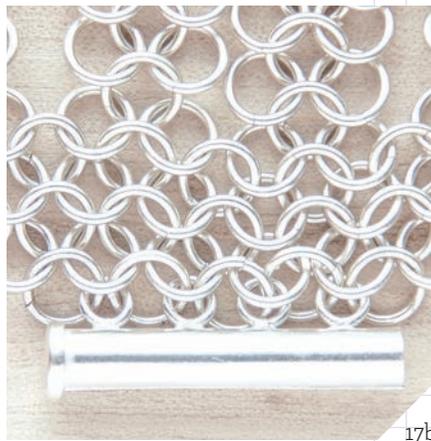
**17.** With an open ring, go into the last ring of the clasp and also the last 2 rings of the bottom row of the bracelet, and close the ring. Go back to the other end and repeat this step with the first ring of the clasp and the first and second rings of the bracelet row. Attach the other piece of the clasp to the other side, ensuring the clasp piece is facing in the correct way. ⦿



16c

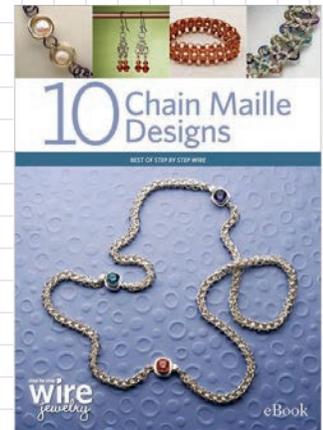


17a



17b

Chain Maille can be addictive! If that's happening to you, there's lots more in the Interweave store, all of it downloadable instantly. Here's one to get you started.



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### Lampwork Beads by Patricia Larsen

Looking for some eclectic and colorful lampwork to incorporate into your wirework? Hawaiian artist Patricia Larsen has everything from glass headpins, to black matte and ivory-colored pendants, glass cones, and glass beads and cabochons. She says she is heavily influenced by color and the intersection of arcs and lines in her work. Visit her website at [www.PatriciaLarsenArtJewelry.com](http://www.PatriciaLarsenArtJewelry.com).

### ImpressArt Introduces Newsprint Stamps

If you love the look of an old-school typewriter font, you'll definitely love these! ImpressArt has a Newsprint font, which is 3mm long. The stamps are available in both basic and premium qualities, with uppercase and lowercase letters and numbers. (The basic uppercase set is pictured.) Check out ImpressArt's line of stamping tools on their website, [www.ImpressArt.com](http://www.ImpressArt.com).



### Melissa Cable's Create Recklessly™ Tools Now Available at The BeadSmith!

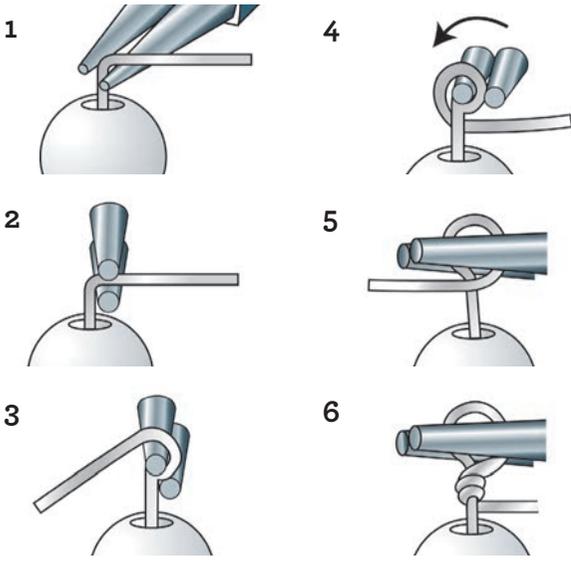
In partnership with renowned leather artist, author and *Step by Step Wire Jewelry* contributor Melissa Cable, The BeadSmith is proud to introduce Create Recklessly™, a curated selection of innovative leatherworking tools, quality leathers, and hardware for leatherworking and jewelry making. The Deluxe Interchangeable Tool Kit has 17 interchangeable heads, to allow users to pierce holes and slots, set snaps, rivets and eyelets, round corners, and more. Each head is clearly labeled. Also available is an angled utility knife, a 45mm rotary cutter, an overstitch wheel system, and a rotary hand sewing leather punch.

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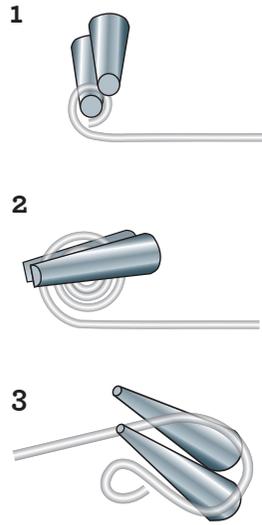
The creator of BeadSmith's leather tool line, Melissa Cable introduces you to everything you need to know about incorporating leather into your jewelry designs in this DVD or downloadable lesson. Learn to stitch, pierce, tool, and glue leather, and how to add rivets, snaps, and more. Take an in-depth look at the leathers available on the market and which tools work best for each. Take the plunge into this fun medium, and learn from a pro!



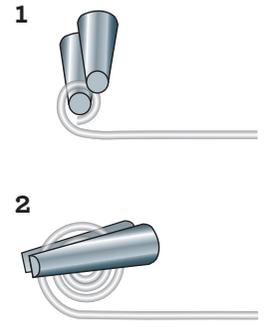
wire wrap



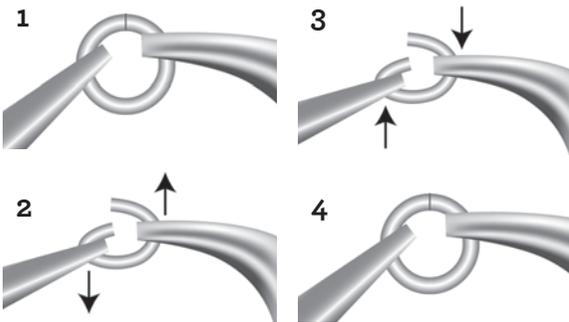
spiral hook



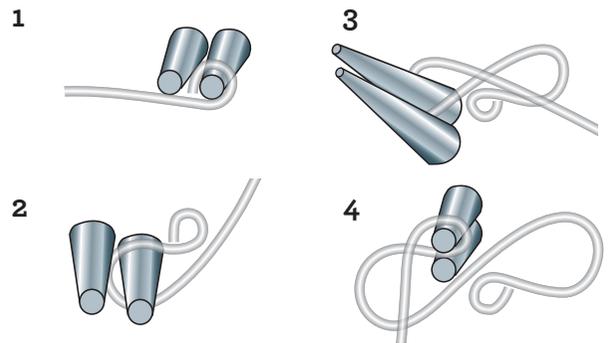
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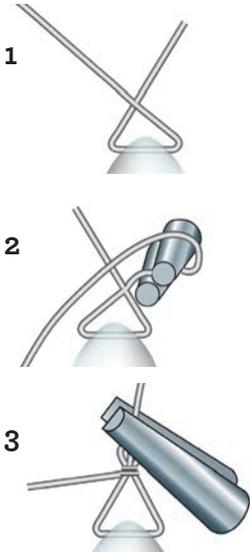
jump rings



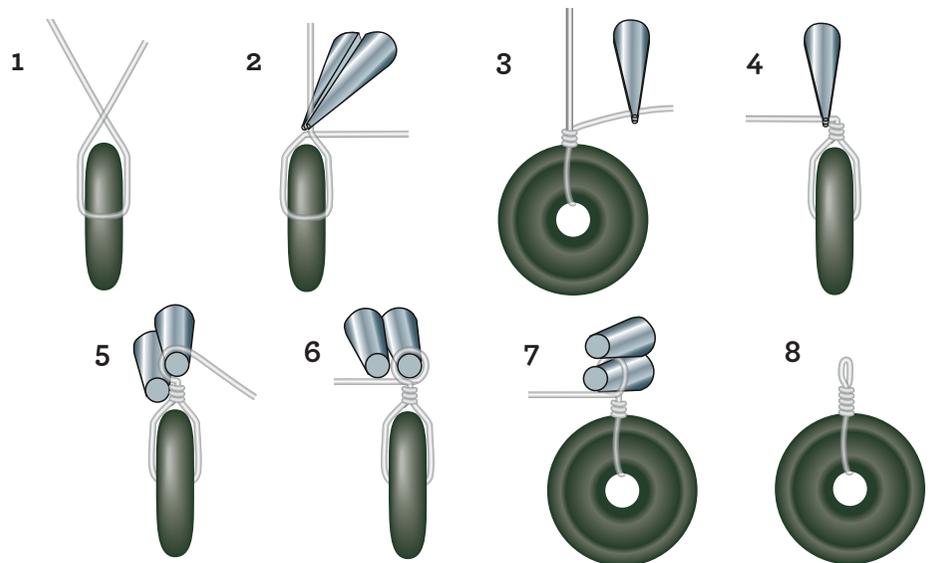
"s" clasp



briolette



wrapped disc



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# meet the artists



**AISHA FORMANSKI** has worked in the DIY jewelry and beading industry since 1994. Aisha's first book *Punched Metal Jewelry, 20 Clever and Easy Stamped Projects* was published by

Interweave Press in Winter 2013. Her passion for creating jewelry inspired her to open her own business in 2010, Everthine Jewelry. She currently resides in Saint Paul, MN.



**KYLIE JONES** is a jewelry designer with a passion for metal, color, pattern, and texture. She loves the idea of designing and making something that someone will cherish. Kylie lives on the Sunshine Coast,

Queensland, Australia. See more of her work at [www.ringsandstones.com.au](http://www.ringsandstones.com.au).



**BECKY NUNN** is the founder and owner of Nunn Design. Her mission is:

"Through collaborative relationships, Nunn Design inspires and nurtures creativity." Becky believes

that everyone is creative and that we are born with natural abilities and a desire to express ourselves in some creative form or another. To be inspired and nurtured, visit Nunn Design at [www.nunndesign.com](http://www.nunndesign.com).



**ANIKO HENCZ** worked as a graphic designer for many years. Her love for jewelry making started fifteen years ago when stumbled upon some old forgotten beads and made a beaded pendant for a friend. Later, she learned different techniques and wire wrapping became her favorite. **ISTVAN REMENYIK** worked as a production manager at a printing company and was always fond of

handmade items. Seeing Aniko's creations, he decided to try out his skills in metalsmithing. Now, they've combined their knowledge and run a jewelry business. Istvan creates the metal pendants, and Aniko the wire wrapping, developing their own style of jewelry. Contact them at [artualdesign@gmail.com](mailto:artualdesign@gmail.com) or visit their online store, [www.Etsy.com/shop/Artual](http://www.Etsy.com/shop/Artual).



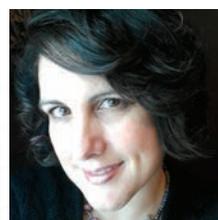
**SANDY INGRAM** enjoyed a career as a medical aesthetician and assistant research coordinator until retirement in 2013. The jewelry "bug" bit her when she was introduced to the Now That's a

Jig! and fell in love with steel wire. Today she works mostly in steel and copper and loves the freedom of working with wire. For relaxation, she enjoys quilting. Her most recent concentration has her weaving and accessorizing her wall hangings with wire jewelry. Her goal is to make pieces that create conversation.



**KAREN MEADOR** is a retired professor and educational consultant who lives at Dreamcatcher Ranch in Central Texas. She currently designs for boutiques, teaches jewelry making classes

and writes articles. Dr. Meador enjoys applying the techniques of creative thinking, which she formerly taught, to her current design work and instruction. Find links to her free articles and tutorials as well as her blog at [www.dreamcatcherranch.net/designs](http://www.dreamcatcherranch.net/designs) and see some of her work and tutorials at [www.dreamcatcherdesigns.etsy.com](http://www.dreamcatcherdesigns.etsy.com). Contact her at [karen@dreamcatcherranch.net](mailto:karen@dreamcatcherranch.net).



**ERIN PRAISHINTZ** is a color addict who designs jewelry for her company Tesori Trovati Jewelry. She has been featured in dozens of publications and has appeared on

Beads, Baubles & Jewels and Craft Daily. Follow her blog at <http://treasures-found.blogspot.com> or find her jewelry at [www.tesoritrovati.com](http://www.tesoritrovati.com) or at Gallery Q ([qartists.com](http://qartists.com)) where she is an exhibiting member. Erin calls Stevens Point, WI, home with her high school sweetheart and two amazing kids.



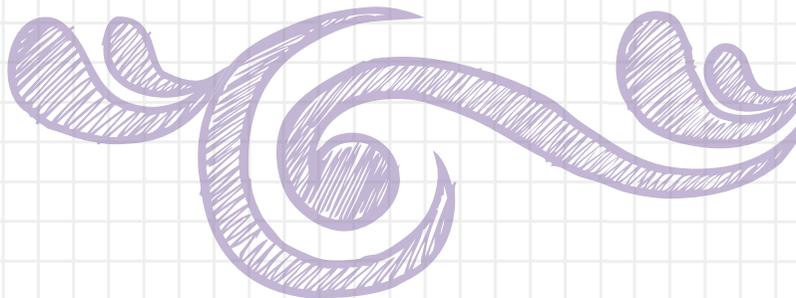
**KIMBERLY NEWMAN** loves to sit down with wire and beads in front of her and create unusual wearable art, especially when she can add vintage or antique treasures found at local flea markets. She

is the proud owner of Kim's Creative Designs Bead Shop in Urbana, Ohio, and has been for eight years now. She enjoys teaching others the skills needed to make their own jewelry.



**SARAH THOMPSON** has been exclusively working with wire weaving for the last 5 years, and has been teaching this technique for 4 years. She has written a book, *Fine Art Wire Weaving*

(Interweave), as well as a few magazine articles. In 2014 her Thistle design won best in show at the Bead and Button show. She lives in Spokane, WA, with her husband and five kids.



# crystal wrapped earrings

by Becky Nunn

Jewelry findings that are versatile, and cut down on labor costs, just make sense. The pre-shaped connector findings used in this project are consistently formed with pre-punched holes, making it quick to create a pair of earrings or a pendant from the same finding.



## tools and supplies

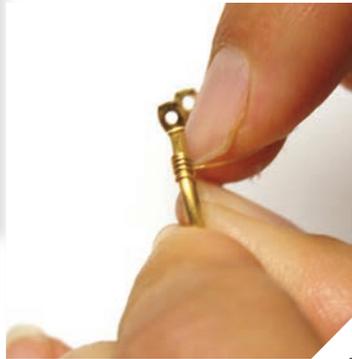
- 26-gauge craft wire, 3'
  - Approx. 1" Raw crystals, 6
  - Pre-shaped connector findings, 2
  - French ear wires, 1 pair
  - Flush cutters
  - Chain-nose pliers, 1 pair
- Resources: Nunn Design, [www.nunn.design.com](http://www.nunn.design.com)

**1.** Cut the wire in half. On one of the ends of the pre-shaped connector findings, leaving a short tail, wrap the one piece of the 26g wire around 5 or 6 times. Trim the tail closely against the connector. Use chain-nose pliers to pinch in the trimmed wire so it lies flush and won't easily snag.

**2.** Thread the wire through the hole of the finding near the wrapped section made in Step 1, and add three crystal beads. You can bend the connector finding to adjust and accommodate the beads if necessary. Thread the wire through the other hole on the finding.

**3.** Wrap the wire on the other side of the finding, to match the first side. Trim the wire, and flatten it with chain-nose pliers, as in Step 1.

**4.** Attach the ear wire by using the chain-nose pliers to open and close the loop around the center of the finding. Repeat Steps 1-4 for the second earring. ○



1



2a



2b



3a



3b



4

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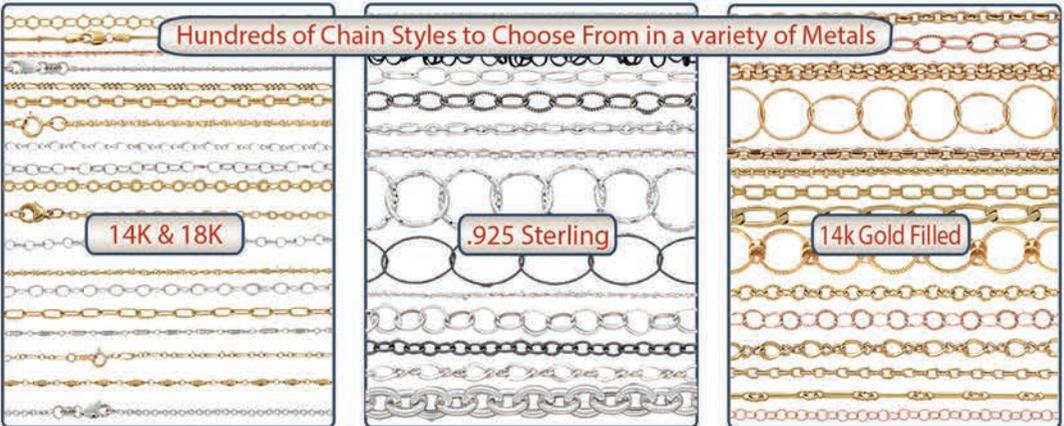
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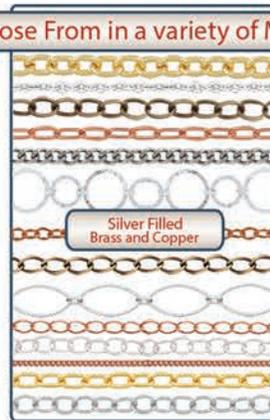
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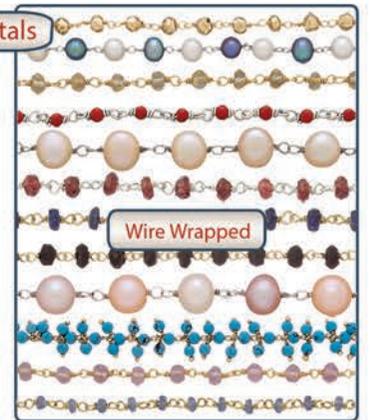
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