



**Jewelry**  
**Making**  
DAILY

PRESENTS

# Learn How to Make Wire Jewelry:

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Making Techniques

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Welcome to the world of wire jewelry making or wire wrap – simple techniques for combining wire and other elements into beautiful jewelry without soldering. Wire wrapped jewelry is a favorite among today's jewelry makers on the go because you only need a few basic wire wrapping tools, your wire, and any gemstones or beads you want to include. Yet wire wrapping techniques are truly classic: pieces of wire wrapped jewelry have even been found at sites from ancient Rome!

In *Learn How to Make Wire Jewelry: Designs for Making Wire Jewelry with 6 Wire Jewelry Making Techniques*, you'll learn how to use this versatile form of metal to make functional wire wrapped loops, decorative wire coils, and hammered wire links -- and how to connect them. You'll find classic wire wrapping instructions for a gemstone pendant, and a tutorial for a stone bead bracelet in a sleek

wire frame with complementary wire weaving and a wire wrapped clasp. Find out how easy it is to make a simple wire bail or a more substantial one with wrapped square wire. You'll also find instructions for an open chain maille weave that produces netting, so you can fill it with crystals or other colorful items of your choice. Plus you'll see how to form wire into a special heart shape that you can partially cover with beads.

Find complete instructions, tool and material lists, and great tips for making two necklaces, two pendants, and two bracelets -- then run with these ideas to create wire jewelry that is uniquely your own. So get out your pliers, cutters, hammers, and bench blocks, and start making your own wire jewelry with this great e-book today.



**Merle White**  
Editorial Director, Interweave Jewelry Group



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#### MATERIALS

16-gauge round dead soft sterling wire, 30"  
6mm OD jump rings, 5  
10mm OD jump ring  
Connie Fox Swan Clasp (optional)

#### TOOLS

Round nose pliers, chain nose pliers, flat  
nose pliers, flush cutters, file, anvil or steel  
bench block, chasing hammer

#### SOURCES

**SUPPLIES AND WIRE:** Monsterslayer,  
monsterslayer.com

## Swirls & Whirls

*Hammered link bracelet.*

BY PEPPER MENTZ

**SKILL LEVEL** ☉☉

**T**he inspiration for this piece came from my desire to learn to make my own individual pieces to add to my jewelry designs. This piece could easily be embellished with glass beads, or could be wrapped with 28g wire for another look. You may also decide that you like the look of the design without the pounded effect. Variations are limited only by your imagination. Here's a springboard for creativity.



**1** Cut one 7" piece of wire for the center swirl. Cut two 5" pieces for the alternate swirls. Cut two 4" pieces for the last swirls. Cut one 5" piece for the clasp. File the ends of all cut wires. Using round nose pliers, place a small loop at the end of the 7" wire to start the curve.



**2** For the center link, use your hands to manipulate the wire into a loose spiral form. When you have made two turns around the center, use round nose pliers to form another loop on the wire as shown.



**3** Bring the wire back around the spiral, and directly across from the first outside loop, make another loop.



**4** For the second link, make a simple loop on one end of a 5" piece of wire and about 1" down the wire, curve a large bend.



**5** Once you have curved a half circle, bend the wire back into itself, forming a smaller bend over the round nose pliers, within the original circle. Then bend the wire in the opposite direction over the round nose pliers and around the outside of the original curve, ending directly across from the first simple loop.



**6** End with a loop on the other side. Repeat Steps 4–6 to make a second link.



**7** For the third link, form a small loop at the end of the 4" wire. Keep the wire straight for 1/2". Bend the wire back around the round nose pliers, and back down for another 3/4".



**8** Hold the wire with flat nose pliers and bend it to a 90° angle. Place the width of the flat nose pliers at the bottom of the 90° bend, then make another 90° angle with the wire, bending it back toward the original starting loop. The bottom two angles should be about 1/8" apart.



**9** Repeat Step 7 in the opposite direction to finish the link. Make a second link by repeating Steps 7–9.



**10** To make the clasp, use a 5" piece of wire. Form a loop, and spiral the wire, making two rounds. Use flat nose pliers to form a V at the bottom of the spiral, and bend the wire back up at a 50° angle. Continue spiraling around the base. Form a large rounded curve at the top of the wire for the hook. Once the wire is  $\frac{3}{4}$  of the way back into the hook's bend, form the last loop.



**11** Hammer the swirled areas of each piece with a soft mallet, but keep the straight lines un-textured. Attach the pieces together with the small rings. Attach the clasp to one end of the bracelet, and the large ring to the other.

## WIRE TIPS

- ! This project uses a variation of Connie Fox's Swan Clasp. To learn how to make this clasp her way, visit [jatayu.com](http://jatayu.com).
- ! As an option, you can sketch the shapes on paper, making it dark and wide, so you can place the wire over the drawing. Manipulate the wire on top of the sketch.
- ! If you desire, make swirls in copper wire first, to figure out the shapes you want.
- ! An alternate way to work-harden sterling is to tumble all the pieces before connecting them to the bracelet.
- ! If you'd like to make a soft curve in the links, hammer each segment over a round anvil.



PEPPER MENTZ and her daughter, Julia Teeters, have joined to form [teetersglass.com](http://teetersglass.com) with Julia's husband, Cody. They have started to use sterling wire in many of their designs. Visit their site and drop them a line. Pepper can be reached at [peppermentz@msn.com](mailto:peppermentz@msn.com).



# Wire Wrapped Malachite Pendant

*A classic technique designed with square Argentium Silver*

DALE "COUGAR" ARMSTRONG

The beautiful shades of green that swirl, bend, blossom, and bulls-eye in malachite almost demand to be set in sterling silver. Because malachite is a copper mineral, however, combining it with sterling is a recipe for tarnish. Although there are chemical treatments for jewelry that resist tarnish, they do not last forever, and as a studio jeweler I try to remain as much of a purist as I can. The development of Argentium Silver has made it a pleasure for me to work with this lovely color combination, adding just a touch of gold.

Malachite is a very soft and fragile stone, which scratches easily and can be difficult to polish. When I designed the cabochon for this piece, my husband used a diamond band saw to cut it and then carefully polished it by hand. My plan was to frame it in wire, while preventing possible scratches on the top, when pulling a regular frame over the stone, or chipping the edge with pliers. Thus I worked it like I do an opal — "off the stone" — forming a cage to go over the top of the cab that resembles the veins of a leaf.

A final note: half-hard Argentium wire can be temperamental; working it too much can cause it to become brittle and break.



Opening Photo: JIM LAWSON  
Project Photos: DALE "COUGAR" ARMSTRONG

## SKILLS YOU NEED

- forming wire bundles
- framing a stone with wire

## MATERIALS AND TOOLS YOU NEED

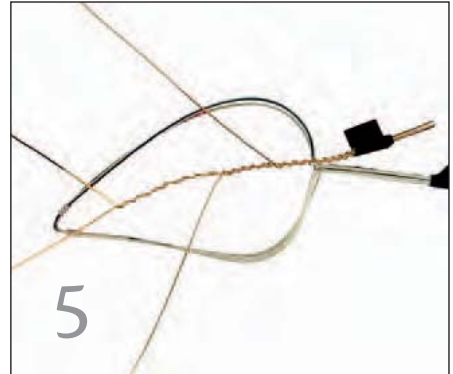
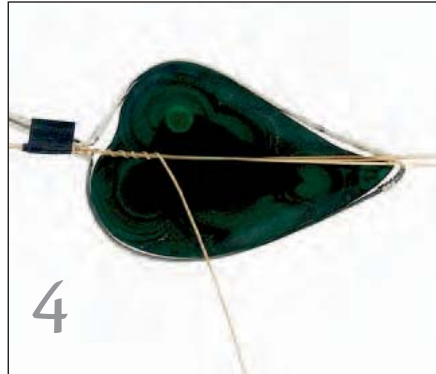
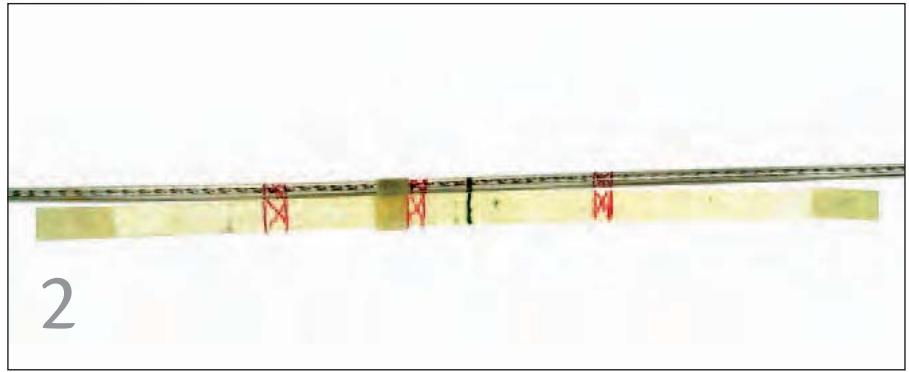
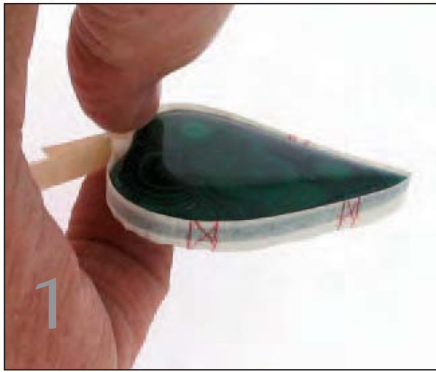
### MATERIALS

22-gauge square half-hard Argentium wire  
22-gauge square, soft Argentium wire  
20-gauge half-round, half-hard Argentium wire

24-gauge half-round, half-hard 14K gold-filled wire  
Leaf shaped malachite cabochon  
1/4" quilter's tape  
Ultra fine point marker  
Ruler

### HAND TOOLS:

flat nose pliers, small double barrel bail pliers, angle flush cutters, round nose pliers, pin vise



**1** Simulating a frame, wrap quilter's tape around circumference of cab. Mark beginning, end, and location of the cage wraps.

► While planning the cage topping, consider the natural swirls and bulls-eyes of the malachite. I try to enhance the natural material with the wired design rather than use the stone to feature the wire.

**2** Measure and mark centers of both tape and wire bundle. Line up centers and copy marks from tape to wire bundle.

► To create the wire bundle, measure the length of the tape and add 4 1/2" to determine the length of the wires needed for the frame. You will need as many wires as are necessary to cover the girdle of the stone, plus one. My cab is 3mm thick, and required a total of four

22ga square wires. Use quilter's tape near the ends to secure the bundle. To add stability to the bundle while forming it, I used 20ga half-round, half-hard wire and put one set of 3 wraps on each side of the center mark, 1/8" away.

**3** Beginning at center, use flat nose pliers to make initial 90° angle, fitting tip of stone. Use your fingers to tease wire around edge of stone until wire bundle crosses over itself. Use flat nose pliers to bring frame together, leaving about 3mm of negative space to compensate for internal wrap wire width. Secure with tape.

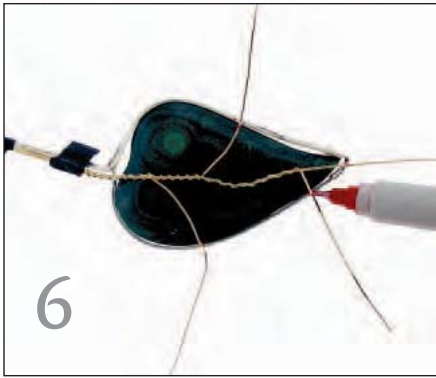
**4** Plan where you intend to break out individual wires that will not only hold stone into frame, but also add life to leaf design.

Form "vein cage" by measuring length of cab. Add 2"; this is the length of wires needed. Use as many wires as the number of veins you desire — in this case 4. Straighten and cut these wires from 24ga half-round, half-hard. Bundle and tape all of the 24ga wires together. Use outermost wire to wrap bundle together, beginning 1/2" from end and wrapping to point of first vein. This wrap wire will become the first vein.

► Be sure domed side of wire is facing out and flat side lies on top of wire bundle.

**5** Use wrap wire to branch over cab. Use next wire in bundle to repeat procedure, continuing until all veins have been formed.

**Work Smart: A cushion style mouse pad makes a forgiving work surface when fitting wire around soft or fragile gemstones and cabochons.**



**6** Reinsert stone into frame and tape "cage" into position. Mark both frame edge and veins where they meet, making sure that flat side of half-round wire lies against cab.

**7** Remove stone and using marks for guidance, use flat nose pliers to wrap frame and "vein cage" together.

**8** Use 3" length of 22ga square, half-hard wire to wrap all frame wires together. Make 2 wraps and then stop. Do not cut this wire. Clean frame in your chosen jewelry cleaner, and when it's dry, carefully reinsert stone.

**9** On back of piece, working from center and then up each side, use flat nose pliers to grasp topmost wire. Make pulls necessary to hold stone in frame.

**10** Use 2 rear edge wires and small double barrel pliers to form bail. Wrap it in with uncut 22ga square wrap wire that began the main-frame binding. Trim and roll bail tails under and bend "vein cage" wire ends at an angle down toward the front of the stone.

**11** Use a pin vise to twist any plain, square wires and round nose, chain nose, and flat nose pliers to finish top wires as desired.

**DALE "COUGAR" ARMSTRONG** is a self-described "rockhound" with a background in the fine arts and metalwork prior to making wire jewelry. She teaches workshops nationally where she is known for her wire techniques, known as "Cougarisms." Dale lives in southeastern Tennessee.

### Malachite Matters

■ Due to the fragility of malachite (hardness of 4), mix square wire tempers, using half-hard for the back edge (which will also become the bail wire) and soft for the front and center of the frame.

■ Do not use an ultra-sonic cleaner on this stone. I prefer to use an ionic cleaner on all of my jewelry pieces, but never on malachite!





PHOTO OF FINISHED PIECE BY JIM LAWSON.  
ALL OTHER PHOTOS COURTESY OF THE AUTHOR.

## Concerto Necklace

*Coiled links harmonize with textured lampwork beads.*

BY CINDY WIMMER

SKILL LEVEL ☉☉☉

**W**hen making wire jewelry, I love using coils and spirals. This necklace design incorporates both of these classic wirework techniques in the scroll links. To highlight your wirework, I recommend oxidizing the finished piece. This is a great project to use those ceramic, lampwork, or clay beads you've been saving!

### MATERIALS

16-gauge sterling dead soft wire, 4'  
18-gauge sterling dead soft wire, 26"  
20-gauge sterling half hard wire,  
approximately 14'  
Lampwork round disc focal, 25mm  
4 lampwork round disc beads, 18mm  
10 flat sterling spacer beads  
Jump ring, 6mm OD  
Liver-of-sulfur (optional)  
Tumbler (optional)  
Extra fine steel wool, (optional)

### TOOLS

Round nose pliers, flat nose pliers, flush cutters, 1/8" mandrel, ball point pen, Sharpie

### SOURCES

Lampwork beads by Moon Stumpp,  
[mixedmediajewelry.com](http://mixedmediajewelry.com)



**1** Cut approximately 14' of 20g wire. Coil the wire around a mandrel to create a 10½" coil. Work directly from the spool of wire if you prefer.



**2** Cut the coil into seven 1½" segments. Save one segment for the clasp.



**3** Cut a 6½" piece of 16g wire. Mark 2½" from one end of the wire with a Sharpie. Starting at the marked point, use round nose pliers to create a wrapped loop. Wrap around the base wire once.



**4** Slide on the coiled segment, and make a wrapped loop on the opposite end. Wrap around the base wire once.



**5** With the tip of the round nose pliers, create a small loop. Grasp the loop with flat nose pliers and spiral the wire inward until it touches the coiled segment. Repeat on the opposite end.



**6** With your fingers, press the coiled wire around the spirals to create an S-shaped curve. Make three coiled links.



**7** Repeat Steps 3–6 to create three more links, but make the orientation of the wrapped loops in the opposite direction this time, in the mirror image.



**8** To make the clasp, cut 4½" of 16g wire. Make a small loop on one end with the tips of the round nose pliers. Center the loop. Slide on the remaining 1½" coil.



**9** Holding the wire so that the small loop faces you, make a wrapped loop at the top of the coil. Form a spiral all the way until it ends on top of the coil. Press the spiral down slightly.



**10** Gently press the coil around a ball point pen to create the hook.



**11** With a piece of 16g wire, create a simple figure eight using the base of the round nose pliers.



**12** To make lampwork links, take a 5" piece of 18g wire (6" for the focal), and string two spacers, a lampwork disc, and two more spacers. Be sure to leave enough room on the wire to complete the wrapped loops in the next step. Repeat with the remaining lampwork discs. Make loops on both sides of each link.



**13** Lay out the necklace components starting with the focal tab in the center, and alternate the scroll links with the lampwork links. Ensure that the coiled links are in a mirror image of each other on both sides of the necklace. Attach the lampwork discs by making wrapped loops on the ends of their wires. Attach the jump ring and hook to one end of the necklace, and the figure eight eye to the other side. Oxidize the piece with liver-of-sulfur, polish with steel wool, and tumble for 45 minutes if you desire.



CINDY WIMMER lives in Virginia with her husband and four sons. She has been creating jewelry for four years, specializing in wire design. Cindy finds inspiration

from the artisan lampwork beads that she loves to incorporate in her jewelry. To contact Cindy, email [cindy@sweetbeadstudio.com](mailto:cindy@sweetbeadstudio.com) or visit her Web site, [www.sweetbeadstudio.com](http://www.sweetbeadstudio.com)



## Timeless Turquoise & Elegant Onyx

*Wire wrap and wire weaving — a delicious combination.*

BY CAROL DEAN NAUKAM

SKILL LEVEL ○○○○



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**T**his versatile bracelet, called Timeless Turquoise, incorporates sterling, copper, and rectangular turquoise beads. The beads are outlined in 18g silver and accentuated with intricately woven 24g copper. Sophisticated wire wrapping creates the durable clasp as an integral part of the design. Vary the wire gauge and bead selection to transform this bracelet from subtle feminine elegance to classic masculine style. This project combines intermediate to advanced techniques.

The versatility of this design is demonstrated by a simple change of stones and weaving wire to create Elegant Onyx, or any other design you can imagine.

### MATERIALS

Stones/beads that will accommodate  
18-gauge wire  
18-gauge round half hard wire (25")  
18-gauge half round half hard wire (8")  
24-gauge round dead soft wire (60")

### TOOLS

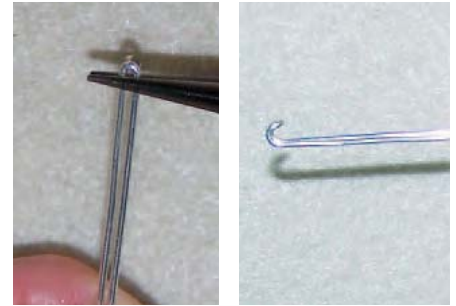
Chain nose pliers, flat nose pliers, round nose pliers, flush cutters, ruler, permanent marker, tape



**1** Cut one piece of 18g round half hard wire 25" long. Mark the wire with a permanent marker  $\frac{3}{4}$ " from the end. With the tip of the round nose pliers, grip the wire at the mark you just made. Bend the wire to create a U-turn.



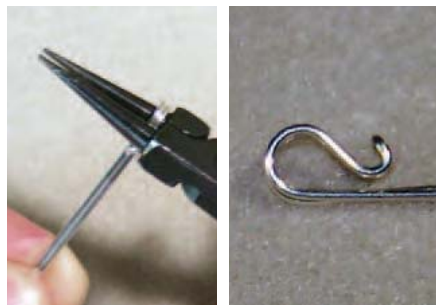
**2** Squeeze the U-turn with flat nose pliers.



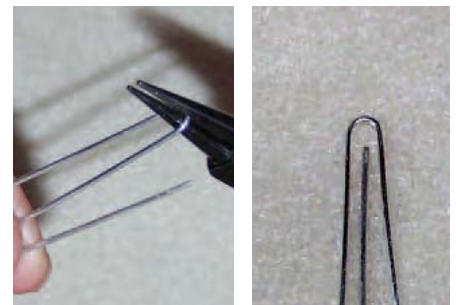
**3** Grasp the tip of the U-turn with round nose pliers, and rotate them approximately  $90^\circ$  to create a C.



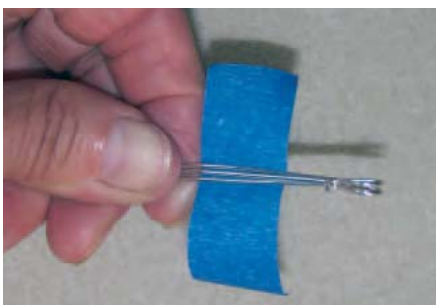
**4** Grasp the wires with the larger part of the round nose pliers directly behind the C just created.



**5** Pull the wires in the opposite direction around the bottom jaw to create a hook.



**6** Mark the longer of the two ends of wire  $\frac{7}{8}$ " from the hook tip with a permanent marker. Grasp the mark with the larger portion of the round nose pliers and create a U-turn to form the eye closure.



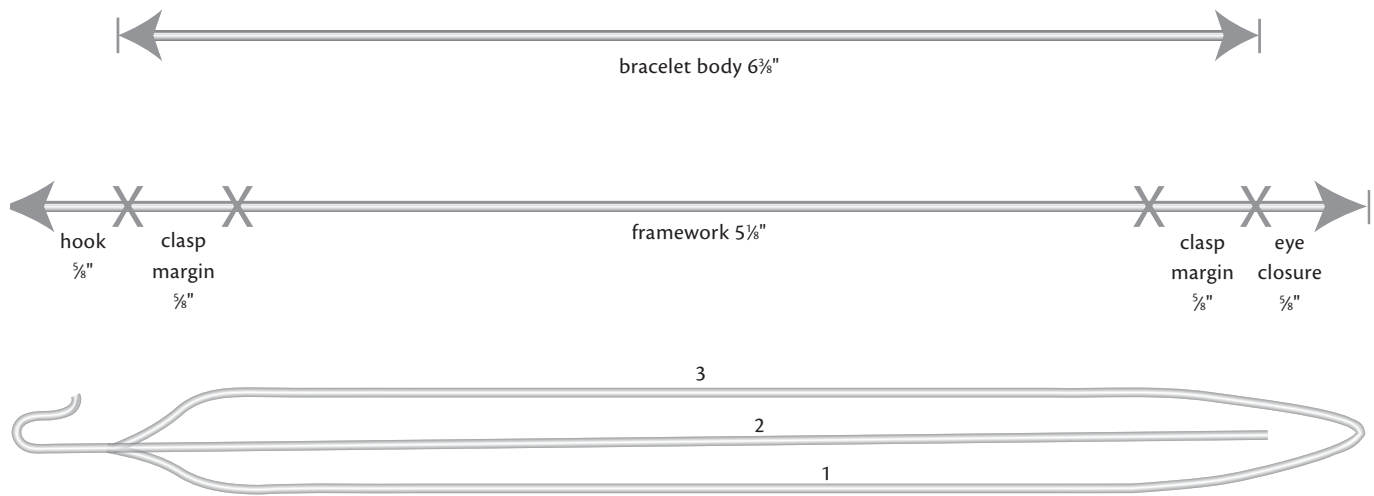
**7** Tape together the three sections of wire approximately  $\frac{3}{4}$ " from the tip of the hook.



**8** Cut a 4" piece of 18g half round wire. Wrap this piece of wire tightly around the three taped wires working from the edge of the tape toward the tip of the hook. Cut off any excess half round wire.



**9** Measure from the tip of the hook to the tip of the eye closure, and mark the center. Feed an odd number of stones/beads on the center wire being careful to align the center stone/bead over the marked wire center. Leave approximately  $\frac{3}{16}$ " between each stone/bead and approximately  $\frac{3}{4}$ " at each end.



**10** Measure the completed hook. In this illustration the hook measures  $\frac{1}{8}$ \".



**11** Taping the three wires together makes it easier to accurately mark the wires. Mark the wires  $\frac{1}{8}$ \" from the tip of the eye closure as the eye closure edge. Measure from the edge of the wrapped hook to the mark you just made and note this as the bracelet body. In this illustration, the bracelet body is  $6\frac{3}{8}$ \".



**12** On a flat surface, lay your chosen stones/beads end to end with no space in between. Measure the total length of stones/beads and note this as the stone length. In this illustration, the stone length is  $3\frac{3}{8}$ \".

Subtract the stone length from the bracelet body to determine the weaving space. In this illustration, the weaving space is  $6\frac{3}{8}$ \" -  $3\frac{3}{8}$ \" =  $2\frac{1}{2}$ \".



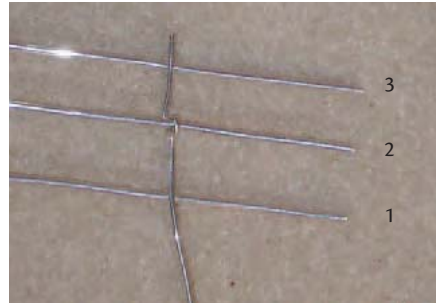
Multiply the length of each desired space between each stone/bead by the number of spaces and note the total spacing. In this illustration, total spacing is  $8 \times \frac{3}{8}$ \" =  $1\frac{1}{2}$ \".

Subtract the total spacing from the weaving space, and divide by 2. This is the clasp margin. In this illustration, the clasp margin is  $2\frac{1}{2}$ \" -  $1\frac{1}{2}$ \" =  $1\frac{1}{4}$ \"  $\div$  2 =  $\frac{1}{8}$ \".

Mark the wires of the hook end for the clasp margin (here,  $\frac{1}{8}$ \"). Mark the wires of the eye closure end from the eye closure edge for the clasp margin (here,  $\frac{1}{8}$ \"). Measure between the two clasp margin marks and note this as the framework.



**13** Remove any tape used to assist in marking the bracelet sections. Using chain nose pliers, grasp each of the two outside wires at each of the clasp margin marks, and bend the wire slightly.



**14** Here, illustrations are shown off the bracelet to allow for closer detail. Begin the weaving process with the hook up and to your left.

Using the 24g round wire, make one wrap around the center wire, wire 2, approximately  $\frac{1}{4}$ " from the wrapped end of the hook, and leaving a  $\frac{1}{4}$ " -  $\frac{1}{2}$ " tail. Bend the tail parallel to wire 2.



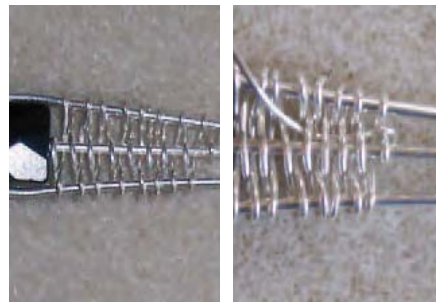
**15** Pull the 24g round wire from under wire 2 over the outer wire closest to your body, wire 1. Pull the length of 24g wire around wire 1 and over wire 2 and the tail.



**16** Pull the 24g wire from over wire 2, under the outer wire furthest from your body, around wire 3, and under wire 2 and the tail. Continue to weave for the length of the clasp margin. String the first stone/bead onto wire 2. Weave for the length you've determined you want between each bead. Add the next stone/bead, pull the wire over wire 2 and then behind the new stone and to the opposite side to begin the next weave. Repeat the process for each space.



**17** Finish weaving this end's clasp margin, being careful to weave the same number of times as the other clasp margin. When all spaces and the clasp margins are woven, pull the 24g wire over wire 2.



**18** Wrap the 24g wire around wire 2 and over the last wrap before feeding the end through the eye closure margin weaves. Cut the remaining length of 24g round wire with flush cutters.



**19** Grasp and squeeze the three wires of the eye closure end with flat nose pliers about  $\frac{1}{4}$ " from the completed weave.



**20** Wrap the eye closure using the same technique as used to wrap the hook in Step 8. Shape the eye closure with your flat nose pliers.



**21** Gently shape the finished bracelet around your wrist, or another form.



CAROL DEAN NAUKAM retired from Cytology after 22 years behind a microscope. Her lifelong passion for metals was cultivated while working with her dad, Pinkie; and her mother,

Shirley, nurtured her insatiable creativity. She is a self-taught jewelry artist and is particularly intrigued by natural stones and wire combinations. Her work is displayed in both Missouri and Texas, and she'll soon launch her Web site [gritART.net](http://gritART.net). To reach Carol Dean, please send an email to [cnaukam000@centurytel.net](mailto:cnaukam000@centurytel.net). She's always happy to talk wire jewelry!



## RISK-FREE TRIAL OFFER

*Step by Step Wire Jewelry* is the only magazine devoted to bringing you the very best in wire! In every issue you'll find Expert advice from premier wire artists, 12–15 original jewelry projects with full-color step-by-step photographs, and the newest wire trends and designs.

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## Floating Crystal Cube Necklace

*A chain maille weave captures cool crystals.*

BY JOYCE TROMP

**SKILL LEVEL** ○○○

This chain maille weave is called captive inverted round, and is often seen with rings in the center instead of beads. Since it is basically a circular netting, you can put just about anything that will fit inside, depending on the size and gauge of the rings. Crystal cubes work well, because the corners of the cube inside the circular shape of the chain hold them in place, creating a “floating” bead.

### MATERIALS

6mm crystal cubes, 42  
6.5mm ID 18-gauge sterling jump rings, 258  
6.5mm ID 16-gauge sterling jump ring, 1  
1 large sterling S-hook  
Wire or extra jump ring (different color or size)

### TOOLS

Two pairs chain nose or bent chain nose pliers

YOU CAN PUT JUST ABOUT ANYTHING THAT WILL FIT INSIDE, DEPENDING ON THE SIZE AND GAUGE OF THE RINGS.



PHOTO OF FINISHED PIECE BY JIM LAWSON,  
ALL OTHER PHOTOS COURTESY OF THE AUTHOR.



**1** Close six 6.5mm 18g jump rings, and open all the others.



**2** Make a 2-1-2-1-2 as follows: Place four closed rings on one open ring, and close it.



**3** Pick up two of the four rings with another open ring, and place the two remaining closed rings on it. Close this ring.



**4** With a third open jump ring, pick up two of the four rings on the previous single ring, but do not close this ring yet.



**5** Pick up the bottom two jump rings. Bring these up, and place them on the open ring at the top to make a circle.



**6** Close the ring. Be careful not to twist the chain as you are bringing the rings up.



**7** Lay the circle of chain flat on the table. Make sure the pairs of rings are all facing upward and outward in the same direction.



**8** With a piece of wire or another ring, (a different size or color works best), pick up the top ring of each of the pairs from the outside edge.



**9** When all three rings are on the wire or ring, twist the wire, or close the ring to hold them together.



**10** Holding this ring between your thumb and forefinger, turn the piece over and allow the remaining rings to fall back like flower petals.



**11** Place a crystal cube in the center of the rings at a bit of an angle.



**12** Bring the top-most layer of rings up and around the cube. They should come together closely.



**13** Holding these rings in place around the cube, pick up an open ring, and put it through two of the rings, and close it. This can be a little tricky since while you are closing it, the cube is unsupported on one side.



**14** Bring the unlinked ring back up into place. Put another open ring through it and one of its neighbors, being careful not to link it through the ring you just placed. Close the ring.



**15** Put another ring through the third and first rings, and close.



**16** Place three more rings as you did in the previous three steps.



**17** Holding the piece between your thumb and first two fingers, open the rings out like flower petals.



**18** Place another cube at an angle into the center, and bring the rings up around it. Continue Steps 13–18 until the necklace is complete.



**19** Once you've used all the cubes and brought the rings up around the final cube, link two of the rings together as done in Step 13. Place the next open ring through the next two links as in Step 14, and also through the ring you just placed, and close it.



**20** Place another open ring through the remaining two unlinked rings, and the second ring you placed in Step 19.



**21** Take the 6.5mm 16g ring, and place it through these last three linked rings, and close it.



**22** Remove the wire or jump ring from the opposite end of your necklace, and interlink the existing three rings.



**23** Open one side of the S-hook a little wider, and put it through the three linked rings.



**24** Close that side of the S-hook so the end is snug against the middle.



*JOYCE TROMP started simple beading projects about six years ago to give as gifts. She made her first chain maille bracelet, and then was instantly hooked. Since then she continues to try new weaves, always looking for a challenge, and a way to make it unique. She lives in Santa Barbara, Calif. and can be reached at [joymaille@earthlink.net](mailto:joymaille@earthlink.net).*

## WIRE TIP

A pair of bent nose pliers are the best tools to use when opening and closing a lot of jump rings. Hold them so the tips point straight up to the ceiling, gripping the ring on either side of the opening. This way you have good surface area of the jaws holding the ring, but the tips do not obscure your work.

## Beading Heart Pendant

*Heart-shaped classic wire wrap.*

BY SONJA KISER

**SKILL LEVEL** ○○○○

**A**fter learning a few techniques from a class I took with Dale “Cougar” Armstrong, a whole new world opened for me and I began designing some things of my own. I took a heart and worked on making something different. The result of this effort is this pendant. Make it your own, and explore the creative possibilities by changing the bead colors or styles to match an outfit, or to celebrate a special occasion.

### MATERIALS

20-gauge sterling half round half hard wire, 27"  
22-gauge sterling silver square half hard wire, 49"  
6mm amethyst beads, 10  
5mm silver beads, 2  
3mm silver beads, 3

### TOOLS

Flat nose pliers, round nose pliers, chain nose pliers, double barrel bail making pliers, three-step looping pliers, flush cutters, pin vise, power wire twister, quilter’s tape, ruler, extra-fine point marker.



PHOTO OF FINISHED PIECE BY JIM LAWSON,  
ALL OTHER PHOTOS COURTESY OF THE AUTHOR.



**1** Straighten, clean, and cut three 7" pieces, a 6½" piece, a 5½" piece, two 3" pieces, and four 2" pieces of 22g wire, and two 3" pieces, and a 19" piece of the 20g wire. Mark the center of the 6½" piece of wire, and mark at ¼" and ⅜" on each side of the center mark.



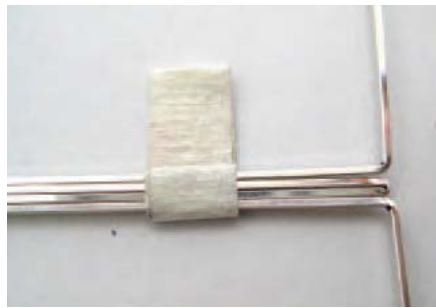
**2** Bend a 70° angle at the ¼" mark with flat nose pliers. Thread on a 6mm bead, and bend another 70° angle at other ¼" mark. Bend again at the ⅜" mark on both sides, so wires lie horizontally. Set aside.



**3** Mark two 7" wires 2½" from one end. Make 90° bends at the marks with flat nose pliers, bending both wires at the same time. Lay the wires with the 4½" sides at the center and the 2½" ends together, forming two L-shapes lying in opposite directions.



**4** Mark the center of the 5½" piece of wire. Fold the wire in half with flat nose pliers. Flatten the tips together.



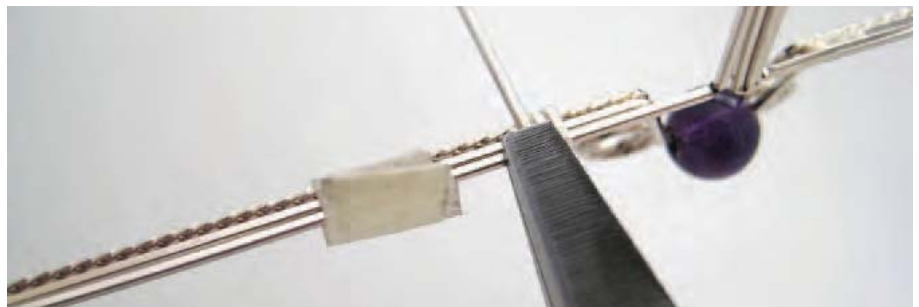
**5** Place the wire in the center of the two 7" wires formed in Step 3. Place the folded end even with the two 7" wires. Tape them together near the top and bottom, and leave room to begin wrapping. Lay aside; this is for the bail.



**6** Twist the two 3" wires using the power wire twister. Make a 1½" turn rosette using three-step pliers on the smallest step. Mark ¼" from each rosette on the wire and bend at the marks, to match the bend in Step 2. Place the twisted wires on top of the beaded wire. The rosettes should lie next to the bead on each side.



**7** Stack and center the bail wire from Step 5 (back) with the bead wire (middle) and the twisted wires (front) together, making sure the wires are lying flat against each other. Tape all the wires together about ½" away from the center on both sides.



**8** Mark ⅜" away from the center on both sides. Using a 3" wire, wrap away from the center 10 times to show on the top. Make sure the wires under the wrap are flat while wrapping. Trim the end of the wrap wire, and press it flat. Repeat on the other side. Ensure all the wires are still centered. Adjust using flat nose pliers to gently pull the wires in place. Remove the tape on both sides, but leave the tape on the bail wires.



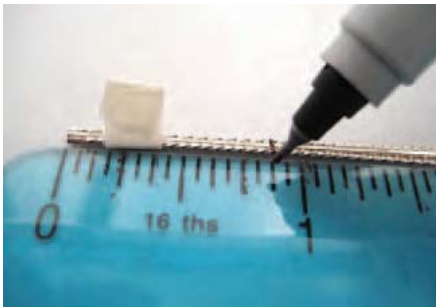
**9** Trim the back straight wires to  $\frac{3}{4}$ " from the wrap on the left and the right. Rosette each side until you reach the wraps. Straighten and trim the front twisted wires to 1" from the wraps. Rosette the twisted wires up on both sides to just below the previous rosettes.



**10** Using the wires on the left and right of the bail, shape the middle wire on each side around the pin vise to form a heart shape. Use flat nose pliers to help form or adjust the shape. Adjust the twisted rosettes to lie over curve of heart.



**11** Thread on four 6mm beads on each side and slide them next to the rosettes. Mark  $\frac{1}{8}$ " on both wires from the ends of the beads. Bend the wires at the mark, so they're facing straight down. Lay aside.



**12** Twist two of the 2" wires. Put them on both sides of a straight 2" wire. Tape the bundle close to one end, and mark  $\frac{7}{8}$ " from the tape.



**13** Insert the set of wires between the two heart wires. The marks of the heart wires should line up with the  $\frac{3}{4}$ " marks on the wire bundle. The  $\frac{7}{8}$ " end should be facing toward the bail. Tape the bundle, including the heart wires, at the bottom. Starting on the front, with the marks lined up, wrap 2" of 22g wire toward the bottom. Wrap four times to show on the back, and end the wrap on the front. Cut and tuck it in place. Remove the tape from the wires inside the heart shape.



**14** Inside the heart, rosette both twisted wires outward toward the beads, between the first and second beads from the bottom of the heart. Rosette the middle straight wire until it lies on top of the wrap wires. Press it flat to secure the wraps.



**15** Remove the tape from the bottom of the bundle. Separate the wires slightly below the bindings. Trim the two outside wires to  $\frac{3}{4}$ " and rosette them upward to lie just below the bindings.



**16** Trim the next two twisted outside wires to 1", and rosette them upward to lie about  $\frac{1}{16}$ " below the rosettes previously made. Make sure the rosettes are straight across from each other.



**17** Put a 3mm sterling bead and a 6mm amethyst bead on the remaining wire. Rosette the end of the wire, and lay it over the top of the bead to secure.



**18** Mark 2" from the bottom of the bail, and wrap to the 2" mark with 18" of 20g wire, 10–12 times to show. Remove the tape, pull the side wires of the bail individually, to tighten the wrap wire to the bottom. Make sure the end of the folded wire is not visible. If necessary, pull both middle wires on top to hide the wire next to the heart. Trim the ends and tuck under. Remove the tape. Trim the two middle wires to ¼", bend the two wires to the back and press them flat with flat nose pliers.



**19** Place the bail making pliers approximately 1½" from the heart, and roll it to form the bail.



**20** Take a 7" piece of 22g wire, and mark it 2½" from the end. Fold the wire around the pliers at a size to match the thickness of the bail. Begin the bail wraps at the bottom leaving a 2½" tail. Wrap three to five times to secure the bail.



**21** On the 2½" tail, add two 5mm beads and two 3mm beads. Trim to 1", rosette, and lay it on the bail wrap wire. Rosette the other extending wire, and place it on the upper portion of the bail.



**22** Pull the two remaining long wires in the back of the bail to the front. Trim both to ¾" and rosette inward to lie above the rosettes closest to the center bead. Adjust with chain nose pliers to center the rosettes.



SONJA KISER has a Master's Degree in Studio Art and teaches art at the middle school level in eastern Kentucky. She has previously exhibited and worked in a variety of art media including watercolor, pencil, and photography. Sonja became intrigued with wire jewelry after reading a project in Step by Step Wire Jewelry by Dale "Cougar" Armstrong. She has since taken several of Dale's classes and really loves working with wire. Contact Sonja via e-mail: [SKiser@utionline.net](mailto:SKiser@utionline.net)





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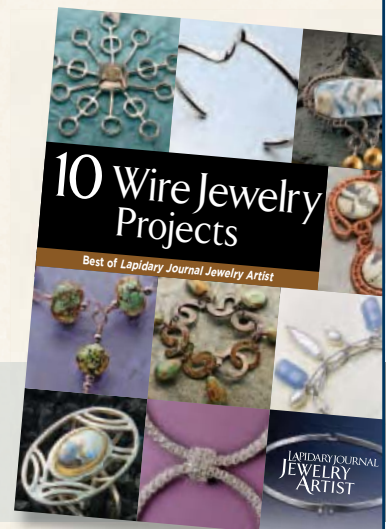
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