



www.wirejeweler.com

Welcome to the Wire Jeweler, a resourceful site with loads of information for those who are interested in either trying something new or wanting to advance their skills in making jewellery from wire.

With so many choices available in raw materials, you too can learn to set beads, stones — or just wire — into eye-catching designs. All you need is the desire, detailed instructions and the right tools.

Project Sample

JUST FOR FUN!

This section is intended for the real novice (the young and the young at heart), but does not exclude those artists who welcome an opportunity to play. Some of the projects will be very basic and practical, while others will simply be fun to make — but all will help to build confidence — and our future artists.

FOR THE YOUNG AT HEART!

HOOP EARRINGS

Although a classic favourite with the young and young at heart, hoop earrings sometimes have a tendency to turn outwards — away from the side of the face. But, with a simple change to the design of the hoop, these earrings will look perfect every time they are worn and just right with that special outfit. An ideal project for teens, pre-teens and art therapy.

Materials you'll need:

- 8 15 ins 22-ga round 2# hard wire (half-hard)
- 8 10 ins 21-ga round 2# hard wire (half-hard)
- 8 28 stone-chip beads
- 8 26, 3mm diamond-shaped beads
- 8 2, 5mm diamond-shaped beads
- 8 8, 5mm round beads
- 8 8, 4mm round gold-filled beads
- 8 4, 3mm round gold-filled beads
- 8 4, 4mm (outside diameter) jump rings

Tools you'll need:

- 8 Round-nose pliers
- 8 Flat-nose pliers
- 8 Flush cutters
- 8 3-step combination pliers
- 8 Ring mandrel
- 8 File 8 Ruler 8 Chamois

1 Using a chamois, straighten short lengths of 22-ga round hard wire as you cut: two pieces that are 1-5/8 inches in length, four pieces that are 1-1/2 inches in length and four pieces that are 1-5/8 inches in length.



2 Picking up one of the 1-5/8-inch pieces, slightly trim one end to a point. Using the tip of your flat-nose pliers, turn over about 1/16-inch of this (pointed) end of the wire.



3 Still using your flat-nose pliers, tuck the end of the wire into itself. This folded-over end will act as a bead stopper.



4 Thread on a stone chip, a 5mm diamond-shaped bead, a 5mm round bead, a 5mm diamond-shaped bead and another stone chip. With these beads held in place by the bead stopper, bend the wire — at a right-angle — where it comes out of the last bead.



5 From where the wire was bent, measure 5/16-inch and cut. With the tip of your round-nose pliers, take hold of the end of the wire and begin shaping a circle towards the bead until the end of the wire meets up with the right-angle bend, as shown in inset. (The loop should be centred over the last bead.) Repeat Steps 2 through 5 to make three more identical bead danglers with the other 1-5/8-inch pieces.



6 Using the 1-1/2-inch-length pieces, prepare them in the same manner but this time add an extra 5mm diamond-shaped bead and one stone chip to each, making them slightly longer. To prepare the 1-5/8-inch-length pieces, thread on the following: a stone chip, one 5mm diamond-shaped bead, another chip, one 5mm diamond-shaped bead, another chip, another 5mm diamond, one more chip and one last 5mm diamond-shaped bead. For each earring, divide the bead danglers into two sets by placing the longest piece in the middle with two mid-sized pieces on each side and two of the smallest-sized pieces along the outside.



7 For the hoop, straighten and cut two pieces of 21-ga round hard wire into 5-inch lengths. Holding the middle of one piece over the Size 8 mark on the ring mandrel, ...



8 ... shape both sides of the wire around the mandrel until the ends of the wire are pointing up towards you. See Helpful Hint No 1.



**HELPFUL HINT
No 1**

Should this technique be too difficult for you to do, measure one inch from the end of the wire and hold it over the Size 8 mark. Then shape the longer end of the wire around the mandrel until it crosses over the front of the mandrel.

9 As the wire is tempered 2# hard (half-hard), it will spring open. This hoop should measure about 1 inch across its diameter. In the same manner, prepare the second hoop — but this time, let the ends of the wire cross each other opposite to that of the first hoop.



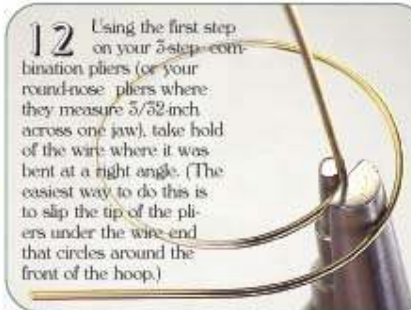
10 Working with the end of the wire that circles around from the back of the hoop, measure 5/4 inch from the tip of the wire and take hold of it with your round-nose pliers.



11 At a right angle, bend the end of the wire straight back from the hoop.



12 Using the first step on your 5-step-combination pliers (or your round-nose pliers where they measure 5/32 inch across one jaw), take hold of the wire where it was bent at a right angle. (The easiest way to do this is to slip the tip of the pliers under the wire end that circles around the front of the hoop.)



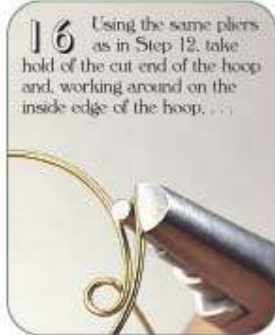


13 Working around on the inside edge of the hoop, shape a circle in the wire. The protruding wire end should once again be pointing away from the top of the hoop.

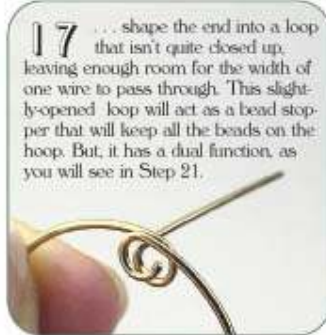


14 From the right-angle bend, where the end of the wire protrudes from the back of the hoop, measure $5/16$ -inch along the other end of the wire and cut it off.

15 On the cut end of the hoop, thread a 5mm gold-filled bead, a 4mm jump ring that is attached to the smallest-sized bead dangle, a 4mm gold-filled bead, a mid-sized bead dangle, a 4mm gold-filled bead, the largest bead dangle, a 4mm gold-filled bead, another mid-sized bead dangle, one more 4mm gold-filled bead, another jump ring that has a small bead dangle attached to it and a 5mm gold-filled bead.



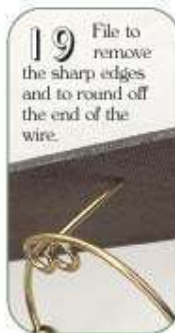
16 Using the same pliers as in Step 12, take hold of the cut end of the hoop and, working around on the inside edge of the hoop, ...



17 ... shape the end into a loop that isn't quite closed up, leaving enough room for the width of one wire to pass through. This slightly-opened loop will act as a bead stopper that will keep all the beads on the hoop. But, it has a dual function, as you will see in Step 21.



18 From the back of the hoop, measure $7/16$ -inch along the protruding wire end and cut it off.



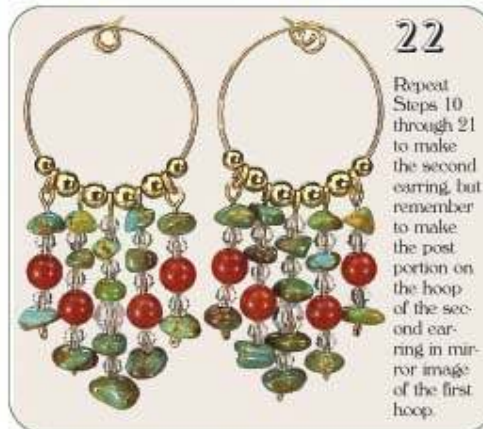
19 File to remove the sharp edges and to round off the end of the wire.



20 Using your fingers, switch the two ends of the hoops, placing the slightly-opened loop on the back side of the earring. Without distorting the hoop, stretch the two ends of the hoop by pulling the post end towards you while pushing the looped end away from you.



21 Let go of the two ends of the hoop, allowing them to spring back towards each other. There should be enough room between the two ends of the hoop to accommodate the width of an earlobe. Once the post of the earring has been inserted into the pierced ear, the slightly-opened loop can be easily slipped over the post - locking your earring in place. See inset.



22 Repeat Steps 10 through 21 to make the second earring, but remember to make the post portion on the hoop of the second earring in mirror image of the first hoop.



To give you an idea of the articles featured in the Wire Artist Jeweller, here is a copy of one of the many, varied and informative feature stories published.

Feature Story:

Tools, tools, tools:

The fundamentals



by Helen Goga

The dictionary defines ability as 'the quality that makes an action or process possible; the capacity or power to do something; cleverness, talent'.

Wire artists know that their success lies in their ability to handle their tools and control the wire; the ability to use hand tools has a direct impact on the wire. So it comes as no surprise that, whenever wire artists meet, they should talk about wire and what neat tools they have just bought. In fact, talking about pliers is probably the one thing they are most willing to

share. But, make no mistake -- "You toucha my pliers, I breaka you face!"

Their love of hand tools is not the only thing they have in common. Many are confirmed toolaholics and are proud of it. Legends have been shared about particular artists and the incredible number of tools they own; these stories often precede them. This poses many questions, such as: Why?, What early life trauma led them to this? And have they ever considered seeking help?

When watching a wire artist choose their hand tools, you will notice their nimble fingers expertly sliding up the handle and over the jaws while the vinyl cushion grips slip into their waiting palm. These artists are adept with their hands, but some careful observers have reported seeing a quick, frisky pinch of the vinyl. You might hear a soft exhalation and a just-audible moan as their eyelids flutter for an instant, or you may see them replace the pliers with a "hmpf" and an air of dismissal.

What are they looking for? As a general rule, not much. But that "not much" is sure hard to find. For example, when evaluating round-nose pliers, the wire artist is looking for a truly ROUND jaw -- not one that is oval, or has ridges or flat spots, because they know all of their loops, coils and circles will reflect whatever they have seen and felt on the surface on the jaw. This jaw must be smooth so as to not scratch the surface of the metal. The artist will also judge the space between the jaws, determining whether the wire will be held securely; if the space is too wide, the wire will slip.

Inexpensive pliers

It is very likely that the first pair of pliers ever purchased by our wire artist friend were inexpensive ones that didn't last because of their construction. Box-joint construction outlasts and out performs all other types; it keeps its precise alignment, never loosening or wobbling, and opens and closes smoothly.

Knowing the long hours they will be holding the pliers, the artist tests how it feels in their hand; the tool must feel comfortable. Manufacturers understand this need, offering plastic- and foam-grip handles. This not only provides grip but gives some insulating qualities.

The same criteria apply when evaluating flat-nose pliers but, because the pliers will be used for different purposes, a few more attributes are added

to the "wish list." For example, flat-nose pliers come in different sizes; the size will determine their application. Wide-nose pliers could be used to bend over the end of the wire when you begin your bindings, but wouldn't work well for tight spots such as those in many of the ring designs. Tapered, slim, flat-nose pliers would work well for these. As the inside surface of flat-nose pliers may be either smooth or serrated, the wire artist makes sure that the surface is smooth.

Cutter and nippers may be purchased as side cutters or end cutters. The shape of the edges of the jaw will determine how the ends of the wire will be cut, allowing for either a flush or semi-flush cut. A flush cut is one in which the edge of the wire is cut off squarely, whereas a semi-flush cut leaves a point on the end of the wire. Depending on the need and the desired end result, both types of pliers and both types of cuts are useful.

These are the three basic tools required to start a career as a wire artist jeweller. There are combinations of these, such as pliers that have one round-nose jaw with an opposing flat-nose jaw, rosary pliers (which are round-nose pliers with a side cutter) and so on.

Specialty pliers

There are, as well, specialty pliers such as coiling pliers or bent needle-nose. When an artist needs the tapered jaw of a needle-nose plier but the flat surface of a flat-nose plier, they may use chain-nose pliers, appreciating that the jaw edges are beveled to prevent the marring of soft wire. The choice made is a matter of personal preference and technique. All one has to do is check out catalogues of tools, supplies and equipment for technicians and craftsmen to see all the variations and choices available.

Complementary to these hand tools, wire artists frequently use pin vises, ring mandrels, jewelry (or bench) vises, calipers, rulers, pocket- or penknives, jewelers' files, ring sizers and an opti-visor.

In defense of all the many plier enthusiasts you may meet, wire art is really a study of how wire is successfully manipulated into a certain shape. The tool used to do this is just an extension of the artist's hand and should be used to guide the wire into place without undue pressure or force. Because the tool is so critical, it comes under scrutiny. As an artist becomes more involved with the art form and begins to play with design, it is inevitable that specific tools begin to find an exact use; ergo, the 101 pliers.

Intimate relationship

Oh, remember that frisky pinch? It's just an invitation to a more intimate relationship! And how do I know that (you might ask)? Let's just say that I, too, have been observed.

Now do you understand? I don't really need help.
Honest . . .

Wire Artist - Project Ideas That Come In the Magazine

*an illustrated gallery of all our available
beginners'/intermediate projects*



S-hook Bracelet
January 1999



Basic-link Chain
February 1999



Bead Bracelet
March 1999



Choker Necklace
April 1999



Butterfly Pendant
May 1999



Esprit Necklace
August 1999



One-Bead Ring
September 1999



**SORRY,
ISSUE
SOLD OUT
BUT PROJECT
IS
AVAILABLE
AS A
PRINTOUT**

Esprit Earrings
October 1999



Bead-Drop Necklace
November 1999



Cora Earrings
December 1999



Bangle Earrings
January 2000



Horseshoe Bracelet
February 2000



Simple Bangle
March 2000



Simple Cross
April 2000



Simple Ring
May 2000



Wire Earrings
June 2000



Super Woman Pin
July 2000



Celtic A Earrings
August 2000



Bow-Link Beaded Necklace
September 2000



Regal Earrings
October 2000



Elegant Bar Pin
November 2000



Peruvian Earrings
December 2000



Victorian Earrings
February 2001



Fancy Hair Comb
March 2001



April 2001



May 2001



All-Occasion Ring
June 2001



Cage Pendant
July 2001



Rosette Necklace
August 2001



Treble-Clef Earrings
September 2001



Echelon Necklace
October 2001



Cleopatra Jump-Ring Bracelet
November 2001



Jubilee Earrings
December 2001



Daisy Ring
January 2002



Chantal Bracelet
February 2002



Peruvian Earrings II
March 2002



Cross Pendant II
April 2002



Mother Pin
May 2002



Freeform Pendant
June 2002



Jeannie Earrings
July 2002



Palais Banded Bangle
August 2002



Exquisite Accent Earrings
September 2002



Single-Wire Pendant
October 2002



Four-bead Ring
December 2002



Marble Pendant
January 2003



Columbus Chain Bracelet
February 2003



Five-Star Bangle
March 2003



Peruvian Earrings III
April 2003



Capricious Beaded Earrings
May 2003



Olympus Jump-ring Bracelet
June 2003



Mustang Charm



Peruvian-style Necklace
July/August 2003 Double Issue



Mina Turbic's
Reversible
Necklace
September
2003



Iona Heck's
Signature
Earrings
October
2003



Flat Chain-maille Collar
November 2003



Victorian Earrings
Reverse-wrap Pendant
December 2003/January 2004 Double Issue



Hug Ring
February 2004



Flat-bead Pendant
March 2004



Silver and Pearl
Watchband
April 2004

Easy Sculpted Pendant
May 2004



Criss-cross Bangle
June 2004



Medley Earrings

Empressa Chain

July/August 2004 Double Issue

		<p>SORRY, ISSUE SOLD OUT</p> 		<p>SORRY, ISSUE SOLD OUT</p> 
<p><i>Mini Pendant</i> September 2004</p>	<p><i>Wire Cage Earrings</i> October 2004</p>	<p><i>Open Round Chain-Maille Bracelet</i> November 2004</p>	<p><i>Woven-Ball Cab Pendant</i> December 2004/January 2005 Double Issue</p>	<p><i>Beaded Attachment</i> December 2004/January 2005 Double Issue</p>

THESE THREE PROJECTS ARE AVAILABLE AS PRINTOUTS

*an illustrated gallery of all our available
advanced/intermediate projects*

			
<p><i>Bead Pin</i> September 1998</p>	<p><i>Faceted Pendant</i> October 1998</p>	<p><i>Beaded Bangle</i> November 1998</p>	<p><i>Cabochon Ring 1</i> December 1998</p>
			
<p><i>Cluster Earrings</i> January 1999</p>	<p><i>Gate Bracelet</i> February 1999</p>	<p><i>Cluster Pendant</i> March 1999</p>	<p><i>Three-Bead Ring</i> April 1999</p>



Flower Pin
May 1999



Cabochon Ring II
August 1999



Cab Bangle
September 1999



Braided Bangle
November 1999



Pearl Ring
December 1999



Celtic Bangle
January 2000



Beaded Pendant
February 2000



Swan Pin
March 2000



Celtic Pendant
April 2000



Crystal Pendant
May 2000



Men's Knot Ring
June 2000



Summertime Bangle
July 2000



Spool-Knit Necklace
August 2000



Reef-Knot Bangle
September 2000



Lily Pin
October 2000



Two-Bead Ring
November 2000



Heart Pendant
February 2001



Viking Knit Bracelet
March 2001

**SORRY, THESE TWO ISSUES
ARE SOLD OUT.
HOWEVER, BOTH
PROJECTS ARE
AVAILABLE
AS PRINTOUTS**



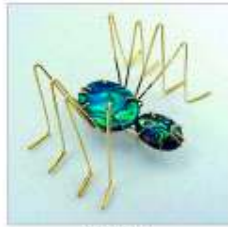
Solitaire Ring
April 2001



Sword Brooch
June 2001



Collarette
July 2001



Spider Pin
August 2001



Southwestern Bangle
September 2001



Opal Intarsia Pendant
October 2001



Dragonfly Pin
November 2001



Wave Bangle
December 2001



French Rope Chain
January 2002



All-in-one Heart Pendant
February 2002



Double-Bezel Cameo Pendant
March 2002



Cabochon Ring III
April 2002



Tennis Bangle
May 2002



Emerald Cut Faceted Pendant
June 2002



Calypso Bangle
July 2002



Square Knot Ring
August 2002



North American Flag Pins
September 2002



Japanese Chain Muffie Necklace
October 2002



Oval Faceted Pendant
November 2002



Butterfly Pin
January 2003



Faceted Heart Pendant
February 2003



Jen Frank's Pendant
March 2003



*Beaded Spool-Knitted Bracelet
April 2003*



*Emerald-cut
Faceted
Pendant II
May 2003*



*Standard Form Ring
June 2003*



*Carrick Knot Ring
July/August 2003 Double Issue*



*Victorian Pendant
July/August 2003 Double Issue*



*Renaissance
Cab
Bracelet
September
2003*



*Aromatherapy
Pendant
October
2003*



*Forever Pin
November 2003*



*Friendship Bangle
December 2003/January 2004 Double Issue*



Classic Ring



*Crystal Heart Pendant
February 2004*



*Turkish Round
Bracelet
March 2004*



*Dichroic Cab Bangle
April 2004*



*Wave Pin
May 2004*



Double-bail Pendant
June 2004



Coin Pendant
July/August 2004 Double Issue



Yin/Yang Bangle
September 2004



Beaded Faceted pendant
October 2004



Gypsy Ring
November 2004

Neferiti Bangle
December 2004/January 2005 Double Issue

'Anything' Cocktail Ring
December 2004/January 2005 Double Issue

an illustrated gallery of all our available
Just for Fun projects



Split-Twig Animal
 September 2001



Spiral Bead Necklace
 October 2001



Bilby Bugs
 November 2001



Candy Cane
 November 2001



Your Alter Ego
 February 2002



Three-on-Three Bracelet
 March 2002



Happy Face Pin
 April 2002



Sarah's Button Bracelet
 May 2002



Silvery Swirl Necklace
 June 2002



Jewellery Boxes
 July 2002



Simple Two-Bead Ring
 August 2002



Simple Heart Earrings
 September 2002



Monkey Pin
 October 2002



Unity Chain Bracelet
 November 2002



Guardian Angel
 January 2003



Simple Bead Pendant
October 2003



Ball-Chain Treasure Necklace
November 2003



Shark's-tooth Pendant
December 2003/January 2004 Double Issue



Coiled Necklace (without pendant)
February 2004



Simple Coiled Earrings
March 2004



Rosary
April
2004



Dragonfly
Paperclip
Pocket Pal
May 2004



Angel Pin
June 2004



Men's Tie Chain
July/August 2004 Double Issue



Heart Splash Necklace
July/August 2004 Double Issue



Sun-face Pendant
September 2004



Love-knot Beaded Bracelet
October 2004



**SORRY, ISSUE
SOLD OUT**
**BUT THIS PROJECT
IS AVAILABLE AS A PRINTOUT**

Leather and Wire Necklace
November 2004



**SORRY, ISSUE
SOLD OUT**
**BUT THE CHANDELIER
EARRINGS PROJECT
IS AVAILABLE
AS A PRINTOUT**

Chandelier Earrings *Beaded Cross*
December 2004/January 2005 Double Issue

www.wirejeweler.com