Love beautiful wire jewelry accented with beads?

Then this is the book for you! Created by two well-known teachers in the field, it's brimming with great projects to make, accessible instructions to follow, and 500 how-to photos at every step to ensure professional-looking results. Janice Berkebile and Tracy Stanley start at the very beginning, teaching basic wire-working skills and explaining how to combine wire with beads. From the Spiral Link Bracelet to the Clamshell Earrings, these wearable projects are layered, richly wrought, and stunning. The authors end the book with inspirational photos of their work, as well as pieces by other top wire jewelers.

Janice Berkebile and Tracy Stanley explain the necessary materials and tools as well as the techniques for making common components like eye pins and jump rings.

The projects are suitable for beginners seeking to make something that looks sophisticated, as well as intermediate jewelers interested in taking their work to the next level. A focal bead is framed in coiled wire and the chain is embellished with sparkling gemstones to create the dazzling Cascading Waterfall Gems Pendant. Wrapped links are combined with vintage crystal to craft the sparkly Dog Bone Bracelet. Other projects include Beach Pebble Necklace, Chain and Bead Earrings, Gypsy Wire Pendant, Spiral Waves Ring, and Wire-Wrapped Bangles.

These are artful pieces, remarkable for their graceful forms and splendid texture.
As you weave this organic wire pod, it takes on its own personality. Make several, fill them with your favorite beads, and wear them together. Get back to nature as you listen to the gentle rhythm of the pods knocking together!

YOU’LL NEED
18 inches (45.7 cm) of 18-gauge bronze wire
6 feet (1.8 m) of 24-gauge copper wire
An assortment of 12 to 20 beads*
Liver of sulfur
Ruler
Large-gauge flush wire cutters
Round-nose pliers
Chain-nose pliers
Long round-nose pliers
Chasing hammer
Bench block and pad
*Choose complementary beads, such as a variety of shells, pearls, and semiprecious stones.

Tip: Reminder! Use large-gauge flush wire cutters to cut the bronze wire; it’s hard stuff and feels two gauges heavier than it really is.

1 Cut the bronze wire exactly in half; these pieces will serve as the frames. The copper wire will be the weaving wire. Hold one of the pieces of framing (bronze) wire horizontally in front of you. Place the weaving (copper) wire across it, with a 1-inch (2.5 cm) tail of wire facing toward you. Coiling it away from yourself, wrap the weaving wire once around the framing wire.

2 Place the second piece of framing wire vertically over the first. You now need to secure the framing wires to each other. Using the weaving wire, wrap to the left of, and under, the next piece of framing wire. Bring the wire up and over that framing wire to secure it. Move on to the next framing wire and wrap, repeating until there’s a wrap around each of the four spokes. Weave one more row as shown in 3. This area will be the bottom of the finished pod.

3 Slide one of the framing wires down—not out—so you can access the center of the framing wire. At its center, bend the framing wire roughly 90° with the chain-nose pliers. Slide the weaving wire up and over the bend. Repeat this process with the other piece of the framing wire. You’ve now bent spines into the frame and created the point at the bottom of the finished pod.
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**FRAME**

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Repeat this process with the other piece of the framing wire. You’ve now bent spines into the frame and created the point at the bottom of the finished pod.
**BASKET WEAVE**

The tail of the weaving wire should be poking out of the bottom of the pod. Use this as a reference as you begin weaving. I start the weaving process looking at the exterior of the bottom. Make sure to bring the wires under the spines as you weave.

4 Continue to wrap the weaving wire underneath and around each spine then move on to wrap the next spine. After three or four rounds, the piece will begin to feel stable. Stop wrapping.

6 Use your thumb to create a bulbous shape about 1 inch (2.5 cm) tall out of each of the spines. Define the neck by bending the wires so the four spines come together in the center and the ends of the wires point out.

7 About three-quarters of the way up the frame, stop weaving. Place the beads inside the basket weaving. Weave a few more rows, coiling around each spine three times; finish the weave with one wrap around each spine for a couple of rows.

**Tip:** Stuff the pod completely full, or leave a little room so the beads can roll and click inside.

8 To close the pod, bend the spines close together at the neck. Weave around the spines, closing the hole tightly so the beads don’t fall out. Coil the leftover weaving wire around one of the remaining spines—but not the longest one.

9 The bail is made from the longest of the four spines. Working three-quarters of the way from the tip of the long round-nose pliers, make a double loop that’s seated at the top and center of the pod. Don’t cut off the remaining wire; instead, coil it around the top of the pod, across a spine or two, and finish it off as a tendril or a spiral. Make a spiral or a tendril to finish the wire of the spine with the coiled wire.

**MAKING TENDRILS**

Hammer the end of the wire into a paddle. Grip the tip of the paddle with the tip of the long round-nose pliers, then rotate the tool away from you. Reposition your hand and keep winding the wire up the pliers to create a tendril that’s tighter at the end and wider closer to the bail.

10 Finish each of the remaining spines as either tendril or a spiral.

11 To finish the tail, cut it to about ¾ inch (1.9 cm) long. Spiral it in and tuck it between two of the spines at the bottom of the pod. (This can actually be done anytime after the pod is started.)
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5 Use your thumb to create a bulbous shape about 1 inch (2.5 cm) tall out of each of the spines. Define the neck by bending the wires so the four spines come together in the center and the ends of the wires point out.

6 Antique the wire. Continue to basket weave your way around the spines, but now coil three times around each spine before moving on to the next one. This will open up the space between each weaving wire so the beads you’ll place inside later will show more. As you progress, constantly manipulate the wires to maintain the form.

After you weave your way past the widest point of the framing, the weaving wire will begin to slip. Keep it in place with your finger, as you weave, to avoid large gaps.

7 About three-quarters of the way up the frame, stop weaving. Place the beads inside the basket weaving. Weave a few more rows, coiling around each spine three times; finish the weave with one wrap around each spine for a couple of rows.

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10 Finish each of the remaining spines as either tendril or a spiral.

11 To finish the tail, cut it to about ¼ inch (1.9 cm) long. Spiral it in and tuck it between two of the spines at the bottom of the pod. (This can actually be done anytime after the pod is started.)

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Janice Berkebile and Tracy Stanley met when they worked together at a bead store in Bellevue, Washington. They partnered to form Wired Arts, a business that offers wire-working classes and sells tools, in 2006. Check out their website at www.wiredarts.net.

Janice Berkebile has always been attracted to the fanciful rather than the practical. When she discovered beads, it was love. She’s drawn in by the gleam, glint, and glow of their colors. Even trade beads, worn from travel and rich with history, beckon her to touch them and become part of their story. When Janice was introduced to wire, she thought, “Finally, a thread I can relate to! Strong yet malleable, and no knots!” Wire longs to wrap itself around beads, framing them and making each one special. A big believer in quality tools and solid techniques, Tracy thinks learning correct techniques and bringing them into practice will make for pieces that are not only structurally sound, but also beautiful. She really enjoys teaching these skills and passing on her knowledge to students all over the country.

Janice lives in Kirkland, Washington, where she teaches at Fusion Beads. She also teaches at bead stores from Alaska to Florida, and from Hawaii to Rhode Island; at shows including Bead Fest, Wire Masters, and the BABE! show. Her work appears in several books, including Wrap, Stitch, Fold & Rivet (Lark Jewelry & Beading); Stamped Metal Jewelry; and Metal Style. She teaches online classes through Beaducation.com.

Tracy Stanley has taught beading, wire, and metal working techniques for more than 18 years. Because she loves organic elements, she uses them as inspiration in her work. She rarely plans pieces out on paper, preferring to just let things fall together naturally, letting one thing lead to another, until the finished piece looks balanced and cohesive. Tracy thinks learning correct techniques and bringing them into practice will make for pieces that are not only structurally sound, but also beautiful. She really enjoys teaching these skills and passing on her knowledge to students all over the country.

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Tracy has lived in the beautiful Northwest her whole life, and the lovely natural surroundings have definitely influenced her style of wire and metal work. Over the years she has taught in bead stores all over the United States. She’s been an instructor at workshops on the Oregon Coast, on cruise ships, and even during a trip to Italy. She currently teaches at Fusion Beads and at shows around the country, including Bead Fest, Wire Masters, Bead&Button, and the BABE! show. Her work appears in a number of books, including 500 Beaded Objects (Lark Beading & Jewelry), Make Stamped Metal Jewelry, and 701 Gorgeous Earrings, and she has contributed articles to both Bead&Button and Beadwork magazines. Tracy also has classes available on line at Beaducation.com. What’s planned for the future? Hopefully more travel, more teaching, and spreading the knowledge she has about wire and metal.

Janice Berkebile

Tracy Stanley

ACKNOWLEDGMENTS

My adventures with wire and beads have been an extraordinary journey. Of course, I didn’t travel this road alone. My family and friends have always been there supporting me from the beginning. I appreciate your always being there for me.

While working at the best bead store in the world, I discovered inspiration, a passion for wire, and friends who believed in me even when I didn’t believe in myself. While that shop has since closed, the people I found there will remain family forever. I’ll be forever grateful to Kathy Dannerbeck, who opened the gate and encouraged me to start teaching.

Radiating from this circle came many mentors and friends from all across the country. I’m truly grateful to each of them for giving me what I needed at just the right moment in time.

Lyne Merchant brought wirework in its contemporary form to the United States. I’m grateful to have worked with her. She taught me not only how to relate tools to wire, but to do it with integrity and to work with nothing but the best.

NanC Meinhardt was there for me when I was just getting started, and she helped me find my voice. She has taught me more than she knows!

These days, Carole Tripp and Blanche Costa keep me on track, providing sound advice and gentle encouragement.

To the staff at Lark Crafts, and especially to my editor, Nathalie Mornu, for guiding us through this experience and making our dream of being published come true.

Janice Berkebile, for going on this adventure with me. It’s nice to have someone to share the highs and lows with!

My family, for putting up with the crazy schedule, wire flying, and hammer tapping late at night.

My sweet dog Bogey, for reminding me to take a break and breathe when times get crazy!

And finally, my Dad, who told me over and over that I should write a book. Hey, Dad, I finally did it!

—Tracy

I’d like to thank the following people who were such an important part of my wire-working journey:

Kathy Dannerbeck, for encouraging me to teach and for believing and supporting me in this venture.

NanC Meinhardt, for forcing me to spread my wings and get out and teach at the national level.

Lyne Merchant, for awakening the world to a new- yet-old style of wire working and for setting such a high standard of workmanship, emphasizing quality materials and tools.

My bead-store “family,” for their friendship and support.

Thank you to Carole Tripp and Blanche Costa, two women who have always supported my teaching career and given me great words of encouragement.

A big thank you to all of the students who have taken my classes over the years and allowed me to assist their wire-working experience. They’ve made me a better instructor with every class I teach.

Lark Jewelry & Beading, especially editor Nathalie Mornu, for guiding us through this experience and making our dream of being published come true.

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Janice Berkebile

To all of my fur babies who keep me sane and totally entertained.

And to Jack, who grounds and sustains me, always.

—Janice

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Making Wire & Bead Jewelry

Artful Wirework Techniques

It’s easy to create stylish wire and bead jewelry that looks as professional as the projects in this book. That’s because two top teachers in the industry guide you each step of the way using how-to photos—500 in all—to visually teach you the simple techniques. One look at the projects, however, makes it clear there’s nothing basic about these designs! This is jewelry with texture—wirework that’s rich with layers, ornate and impressive. Janice Berkebile and Tracy Stanley explain the necessary materials and tools as well as the techniques for making common components like eye pins and jump rings.

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