
Caged Wire Wrap with Melanie Schow

Chapter 1 - Introduction

Overview

(upbeat music) - Caged wire wrap enables you to wrap an item that's three dimensional. Usually jewelry is made with a flat item that you set, or an item with a hole, that you can string. The caged wire wrap let's you wrap something with no hole, or with an awkward hole. This is a good example. A marble that has no hole at all. Or even a rock or a found item, caged wire wrap is just the thing for that. (upbeat music)

Chapter 2 - Materials

Materials

- For caged wire wrap you're gonna use simple tools. You'll work with pliers. Chain nose plier. Flat nose plier. This is square on the end, unlike the chain nose which is pointed. A long round nose plier. This gives you a larger eye than a small round nose plier. And reliable flush cutter. The other thing we're gonna work with today is silver wire. We're going to use 22 gauge silver wire. This is sterling silver, eight gauge sterling silver wire. And we'll probably use some 18 gauge copper wire to practice embellishments. The other thing you're gonna choose, for the first time I'd like you to choose an object about one inch in diameter. I have here a one inch artist's marble. And then you'll be able to choose a wrap, rocks and shells, all kinds of found objects, once you've practiced the technique on a standard size piece.

Chapter 3 - Make Cage

Create cage

- [Instructor] To make the wire cage, I need to determine how much wire to cut for the cage. To do that, I'm going to start by measuring my found object. This is a fairly simple measurement technique and still very effective. I'm going to roll my marble along a standard ruler to determine the measurement. I want to determine the circumference, and I'm going to do that by rolling this along the ruler. You want to make sure you don't slide here, that you're getting a true round circumference. And I'm back to the same point that I started. This isn't a real technical measurement, but it's important that you capture the circumference of the piece that you're working with. The next thing that I'm going to do is take the four inches from the circumference plus eight inches to make the total measurement for the wire. The eight inches is a standard measurement. You'd add eight inches no matter what the circumference of your piece was. Now I'm going to measure the wire for the cage. And to do that, as I always do, I'm going to make sure that I polish first. This means I don't have to go back and polish later. You'll notice this is straightening out the wire, too, and making it nice and smooth and ready to go. So I'm going to cut 12 inches, the four inches of the circumference plus eight. I'm going to measure carefully. A little trick for cutting wire, and this is something I use so that I don't have to go back and re-measure, especially when the measurement is really technical or specific. Once I measure really carefully once, then I go ahead and use the piece that I just measured to measure the next piece. And using my flush cutter to cut at the end. Make sure you control the wire. And then one more piece. I'm cutting three pieces to make the cage, so one more piece. And if I don't have this part polished, I'm going to go back and polish again. Notice I'm polishing in one direction so I don't kink my wire. Then I'm using the wire

that I've already cut to measure the third piece. Making a cut here, make sure you catch the ends of the wire. you don't want wire springing around. What I'm going to do is bind the three wires together. This makes the cage. And I have them laid along the ruler. I want to pick them up in the middle, so at the six inch mark. From there, I'm going to pick up the six inch piece of sterling silver wire. Then I'm taking this to the wires I'm going to wrap together in the middle. So you'll notice I have this right in the middle. And from here I'm going to put three wraps on. And I'm going to wrap this away from myself. You want to wrap away from yourself like you're turning a crank or throwing a ball. This gives you the best leverage when you're working. So I'm going to wrap this away and up and over again. And one more time. Now the wires will tend to bunch up as you wrap. They kind of stack on each other or bunch. And you want these wires to lay flat. So I'm going to take my chain nose tool and come in and squeeze these so that they're nice and flat. It causes the wires from bunching to lay back down again. I've put on three wraps and I want to go the other direction. The best way to do this is to turn the whole bundle over so that I can continue to hold with my non-dominant hand, wrap with my dominant hand. Now see here, this wire is a little splayed out. That's where my thumb was. I needed to have a place to hold on. To continue this wrap nice and smooth, I'm going to back off one wrap, and start going the other direction. Again, I'm continuing to wrap away from myself. Put on three wraps. If the wire starts to bunch up a little, use a chain nose plier and flatten this out. If the wire splays over, just put it back in line. The last thing I want to do, this gives me the wrapped part of my cage, the base of my cage. And the last thing I want to do is cut this wrap wire. To do that, I'm going to lift this and cut over the center wire here with the flesh cutter. Now I want to be sure that I cut only the wrap wire. It's really important that you're paying attention to what you cut here. As one of my friends says, ask me how I know this. So make sure that you've made a little lift in your wrap wire. Come in with the flesh cutter. Remember to use the flat side of the cutter towards the part of the work that you want to keep, that you're going to cut over the center wire and cut only the wrap wire. Catch the end so it doesn't go flying. And then squeeze this wire back down. Now I need to do the same thing on the other side. How am I going to do that? Just like you did before, turn the wire around again so you can hold with your non-dominant hand and wrap with your dominant hand. Lift the wrap wire, using the flesh cutter, the flat side of the tool towards the part of the work that you're going to keep, and checking that you're cutting only the wrap wire. So I squeeze down the end that I've just cut. And now I'm going to fan these wires out to make the cage. To do that, I'm going to use a ruler. I want to catch the most outside wire. I'm going to slide this down and fan this open. Same thing with the wire on the other side. And since I'm using a round object, I'm going to make these pretty even all the way around. Turning around so I can hold with non-dominant hand and continue to work with my dominant hand, making sure that I catch the most outside wire. And same thing again with the ruler, sliding the ruler down and fanning this open. So what I've created is kind of a big spider. This is all the sides and corners of the cage. And this is what we're going to use to wrap the marble.

Wrap marble

- I've finished binding the wires together to make my cage, and now I'm going to form the wires to my artists marble. This is what I call the spaghetti phase of a project. It seems like at every project, towards the beginning, there's a part that just doesn't quite come together. It's slippery, it's hard to hold onto, and you feel like I'm never gonna figure this out. So, have patience with this, and we're gonna work through it together. I'm centering the artists marble on the bound wires, and I'm gonna start to work them up around the shape of the piece. I'm gonna work the wires opposite each other.

One across. At the beginning you can hold this on your table or your bench, work the opposite wire across and come the other way, and I'm trying to aim towards the middle of the top. I want all of these to cross at the top in the middle. Having a little cushioned work surface helps to keep everything in place while you do this. So at this point, I have all of the wires formed around my found object and crossing at the top. It's okay if these are not tight tight to the piece itself. I'm gonna get the piece up into my hand. I want to hold this in my non-dominant hand. I didn't mention to you that before you start forming the wires you want to be sure that you cut yourself a 6 inch piece of 22 gauge wire. This is so you're prepared and you don't have to stop and get your pliers out, change around, when you got all this wire going on. From here, you're going to pick up your chain nosed pliers, and you want to bend these wires so they're pointing straight up from the center of the top. The easiest way to do this is to get a really good hold of this with your non-dominant hand, and start with the wire that's on top. Start with the very tippy top wire. And you're going to take ahold of it with the tip of the chain nose pliers, push up with the marble hand, push down and turn, so that the top wire is going straight up from the middle of the top. Then you'll take the next top-most wire, and you want it to come up from the same place, and slowly working around these, you're going to bend these wires so that they go straight up from the top. So I've taken this and gotten it really tight in my hand, so that I can bend these wires up. And I've got one more here to go, up to the middle. And now I'm going to switch and hold all of these wires in a group in my non-dominant hand so again, I can wrap them all together. You're going to notice here, I've got some air in here, there's some space, this isn't tight tight and that's okay. I do want to make sure the wires are spread around the marble, so I'm closing up the space between the wires, making sure they're spread evenly around but a little bit of space between the cage and the piece is okay. From here, I'm going to pick up that piece of 22 gauge wire I talked about, this is going to wrap and bind these wires together. Again, going to take it to the work, and then wrap down towards, I'm wrapping away from myself with my dominant hand, wrapping down towards the cage that I just made. And here, you want to wrap this nice and tight. So we're putting on three wraps. I'm wrapping away from myself and down towards the artists marble. I've put on three wraps, and this is the end of the spaghetti step. You'll notice that the marble is trapped in wire and I can put this down without worrying about things opening up. The next thing we're going to do is make the bale.

Make bale

- When I make a bail, I like to make what I call a rabbit-ear bail. The rabbit-ear bail has two loops on it, and this makes it really sit down nicely on a chain. So what we're gonna do is make the bail on the caged piece. To do this, I wanna choose the longest wire, doesn't really matter which wire, but the longest wire gives you lots to work with when you make the bail. So that's the wire I'm gonna work with here. I'm going to take and sweep the other wires out of the way. When I say sweep, I'm just meaning that I'm not gonna make a kink in them. When you kink wire, it's hard to straighten out, so I wanna make these smooth, sweeping bends, and I'm trying to take them the direction that they came up, or back the way they came. So I'm turning this as I work, keeping an eye on that wire that I'm gonna use for the bail. So all of these set wires are down out of my way, and this is the wire that's going to become the bail. To do that, I'm going to pick up chain-nose pliers, and I'm gonna leave room to put about the same number of wraps that I wrapped down towards my artist marble, up towards my bail. I'm gonna wrap the bail that way. I'm going to take ahold of this with the chain-nose plier, I'm leaving space underneath for the wraps, hold underneath the tool, and turn the tool to make a 45-degree-angle bend. Putting down chain-nose pliers and picking up long

round-nose pliers. This is the thing I'm going to use as the mandrel to shape the bail. I'm putting these pliers in position. I'm taking ahold of the wire above the bend I just made. I'm making sure that I have room to work, sweeping these down. I'm going to bring the wire up and over the top jaw of the plier. And if you look here, what would happen if I continued wrapping at this point? I'd be wrapping the bottom jaw of the bail and all kinds of things, so I'm going to hold the wires, open the tool, and get the bottom jaw of the plier out of the way. Now I can pick up my bail wire and continue around the bottom jaw of the tool. And I'm continuing to wrap because, remember, I wanna make two eyes here, and you'll see that, once again, my tool is in the way. So I can come off that jaw, go back on the other one, and continue to wrap. And every time my tool gets in the way, I can either move the tool or change the jaw, so that I can make two complete wraps, or two complete eyes for this bail. So I finish the second wrap around the jaws of my large round-nose pliers. This point, I'm going to mimic the stem that I brought up to make the bail with the remaining tail, here. I'm gonna bend this so that the tail goes down and mimics the stem, and then I'm going to bend it so that it comes out away, like the other wires. So it's a little bit tricky, but just be patient, and go slow. I'm gonna hold the bail in my hand, and with the chain-nose pliers, I'm gonna take ahold of it right where this circle ends. To support these circles, I'm gonna hold with my fingers, and turn the plier. And you might have to manipulate this a little bit. Now you can see that I have two lollipops, or trees, to make this double bail, and this wire that made the bail goes back down, parallel to the stem that came up. The next step is to turn this wire so that it comes out like the others and allows the two sides to come together so that I can wrap. Again, I'm gonna hold this and support it with my finger, turn out. And now I'm gonna turn this to show you that you can see the two sides of that rabbit-ear bail. And my next step is to find the wrap wire and wrap these two sides together. And then, I've secured the bail. To do that, here's the bottom part of my wrap. I need to look for the top of the wrap wire. There it is. I'm gonna lift this up so that I'm wrapping just the two sides of the bail together here. So I've lifted the wrap wire up above the rest of the wires. I'm holding them out of the way, so I'm wrapping away from myself, continuing to wrap up towards the two sides of the bail, and I wanna wrap right up to the base of the bail, finishing right underneath those two eyes. I'm gonna pick up my chain-nose pliers and squeeze. And this finishes the wrapping. And then to make our cut as we did earlier, I wanna lift the wrap wire, come in with the flush cutter, using the flat side of the cutter, and remembering, what is I need to remember, here? Cut only the wrap wire. You'd hate to undo all of this work you've just done, so get your flush cutter in there, make sure you've got only the wrap wire, catch the end, and then you're gonna squeeze that back down. I wanna cut the wrap on the other end, so I'm gonna lift these wires back up out of the way, so I can get to the wrap on the bottom, and I'm gonna finish this wrap. In a perfect world, it would finish on the same side as the one on the top. Finish that wrap, and to cut it, lift it away, with the flush cutter, make sure you're cutting only the wrap wire, catch the end. So I've clipped the wrap wire. I'm gonna come in and squeeze with the chain-nose pliers, and this finishes making your bail. The next thing we're gonna do is use the wires that we have here to embellish this piece.

Tighten cage

- The next thing I'm going to do is set the piece, and by this I mean I'm going to make some bends that use up the excess wire and close up the cage. And those are both decorative and they can also accent an element in your found object. You'll see here that I have made two bends that reflect each other, or mirror each other, and this is a pretty round shape, so this side is just smooth. You want to consider the elements of the piece, or if there's something you'd like to accent. This is a square

piece, and you'll notice that this has a square feel to this wire. So this is a design opportunity, and you want to pay attention to your design when you're working on this. I'm going to use the flat-nose plier. This is a plier with a square, flat end. I want to consider what to do with this piece. Are there lines I want to follow? Is there an angle I want to accentuate? And it's a good time to look at how the wires are spaced around the piece to see if there's a particular place I want to work. So I'm going to follow this particular line. Going to bend this to follow this line. So I'm going to push, take a hold of this wire with the chain-nose plier, I'm going to hold the piece good and firm in my hand and I'm going to push down and turn. And you'll see that that follows that line. If you want to make exactly the same bend, you should make it just immediately next. So if you want to make that same shape again, like maybe right there, do that one next. It's easier to get the same feel if you do it the same time. I'm going to continue to make bends around the piece, accenting the design. Here's a nice little mark that I can accent. Flat-nose pliers to the wire, stabilize everything, and turn, and that kind of mimics the shape. And sometimes what I like to do is mirror these, kind of skipping down. So I'll mimic this shape here, flat-nose pliers to the wire, and turn. So I reviewed my design, and I'm pretty happy with the way this is set. It feels like the cage is closed up nice and tight to the marble, and we're ready to go on to the next which is making embellishments.

Add wire embellishments

- Making the embellishments is the creative part of this piece, and this is where the fun begins. You have several choices to make when you're making your embellishments. You can make coils, you can make cones, you can make springs. If you haven't made these before, it's sometimes a good idea to practice with copper wire. Copper's inexpensive, and you can get the feel of it without marring the silver in your piece. So I've cut some sections of copper wire. The other thing I should mention to you is that if you wanna make the first piece or a practice piece with copper wire, this is a good way to work. You could even work with just a rock or something inexpensive, and then you're not worried about, oh if I make a mistake it's the end of the world. So to make a coil, I'm going to cut myself a section of copper, sometimes it's a good idea to measure this, because you have an idea of how much wire you'll use up in the embellishment. This is a four inch piece, and even to measure it and relate it to your work, like I have four inches there, so if I coil up that four inches, what is it going to look like. Just gives you some ideas. To make a spiral, you're going to work with small round nose pliers, and you'll take a hold of this. Make sure that you have a flush cut on the end here. Take a hold of the wire between the tool and turn away, notice my right hand. When this gets awkward, you can open the tool and bring it back, turn away, and you wanna turn until the wire touches, and then you're gonna turn a little bit along the coil. You're making a nice, flat coil. At this point you're gonna switch to your flat nose, you can either do this with chain nose, either one, and squeeze down in case that's lifted up any, and then you're gonna grab this where the two wires touch or meet and you're gonna turn the wire. And do this in small steps. The more carefully you do this, the better design you're gonna get, notice I'm continuing to open this. Grab it where the wires meet, and turn along the wire. And you can do this in little tiny steps if you want this to be nice and smooth, especially when you're learning as a beginner. As you get more experienced, you can turn this along. The other thing when you're working on the cage itself, sometimes it's awkward to turn the wire, so you can actually roll the plier, and roll or turn this coil in along itself. So there's two ways to do this, you can turn the wire or you can turn the tool. Now you see what a pretty embellishment that makes, and you can also come and test it on, is this a good size? Would I want it bigger? Would I want it smaller? If you remember, I measured four inches, and if I look at how much I have left

straight, how much is left here, I have an inch and half left. So I know that this is two and a half inches of coil and that would inform me, if I had a little piece that was two and a half inches, I'd know that it would make a coil that looked about like that on my work. So that's your first embellishment choice is coil. The next thing that we're going to make is a cone, and ask yourself, where do I have a cone shape? Where could I make a cone? And look at the jaw of this tool, looks kind of like that cone shape. So what I'm going to do again is, with a little scrap of practice wire, making sure I have a flush cut on the end, it looks like I don't here, so I'm going to with the flat side of the tool, making sure that I catch this thing under the little scrap, now I have a flush cut. Take a hold of it near the tip of my small round nose pliers and turn away. When my right hand gets awkward, or your dominant hand, open the tool, turn it back and turn away again. Notice I'm coming just underneath here. So I'm going to roll the wire down the jaw of the plier, following the tool and each time the wire just comes underneath the last time. Do this as gently as you can, the less that you grip the wire and do this with finesse, the smoother the embellishment will stay. You'll notice a cone uses up more wire than a coil. I've used up my four inches. All I have left here is a little tiny bit, so you notice that four inches doesn't go as far in a cone shape. What's the difference between a spring and a cone? Cone comes to a point, spring is all the same diameter. So to make a spring, I'm going to work at the same point on my tool, rather than working down on the jaw, I'm gonna start in one spot and work at the same point. An easy way to do this is to work at the base of the tool, so making sure that you have a flush cut, I'm gonna get the wire well down between the jaws of the tool and turn away and turn away, and I want the wire to come just underneath here. And then continue to turn, notice I'm turning at the base of the tool, and the wire, the excess wire's just going up along the tool and I'm continuing to turn at the base of the tool. And again, this spring is a bigger diameter than the cone, and so I've used up the wire even faster to make the spring shape, and you notice this is all the same diameter as compared to the cone, which tapers. When you add the embellishments to the caged piece itself, you need to consider some things. First of all, if you're going to make elements the same, you're limiting factor is how long the shortest wire is. If I wanna make three coils the same, I'm going to try and pick wires of the same length to make those coils, and if I really want them exactly the same, I'll come in and measure how much I have to work with and make sure that I cut the ones exactly the same length. The other thing to consider when you're working on this is that these embellishment wires came up from the base here, and if I wiggle too much up here, I can actually shift the wires in the cage. So I'm going to hold on to the piece if I decide I need to move a wire up here, to make sure that I don't shift my elements in the cage. To make the embellishments for this piece, working in threes is a good idea. Three is a nice design number. I'm gonna start with three coils, and I'm going to make the coil onto the piece and then I'm going to go back and make three cones over that. And these shapes and embellishments fill up this wrapped section and really attract your eye to the design elements and away from the structure and the architecture underneath. To make the coil, I'm going to use the three longest wires, and I'm gonna alternate the three wires here. So starting with a flush cut, make sure your end is flush cut, and then just as we did earlier with a small round nose pliers, I'm going to come in, take a hold of this, and turn away, turn away until this touches, and then turn along the wire for just a little bit. This point I've got a good start on it and I'm going to switch to flat nose pliers. Let me get some of these things out of the way. Here I'm going to grasp right where the two wires come together and turn along, and I want you to notice how I'm working. I'm focused here with my tool on the embellishment wire I'm working and the piece is just kind of hanging out over here. As you get closer, you have to accommodate the piece and work a little more, and you wanna think about

where's this embellishment gonna come in for a landing. You want it to roll in nicely on the face of the piece and look at where it's gonna come in for a landing. And I'm gonna roll this right up to the work. If it's not going well, back up a little bit, make sure you're going slow and it's working the way you want it to. And that completes my first coil. I'm gonna make two more to make the foundation of my embellishments. I finished my coils and I wanna consider the next element. I'm gonna study this a little bit, and I think that the best thing is going to be to use cones for the second embellishment on here. So I'm going to use my small round nose pliers to make the cones, and I'm gonna be sure that they're spaced nicely, it's important and remember when I said to use the wires that I'm using here, they're all connected. See this moving as I move this wire, so if I wanna move this wire around, I need to hold on and shift the wire around. To make this cone, I'm gonna hold the piece upside down and actually make it in an upside down position, because I want the cone to lay down on the face of my piece. So I'm gonna use the small round nose pliers, I'm gonna work at the tip of those, and this is a little tricky to get everything in position here. Turn away, oops, open the tool and turn away, and then I'm just gonna roll down the jaw of the tool, and I'm watching where this is gonna come in for a landing on the piece. It's important that things are balanced around the work. And I'd like this to come in right there, so I'm planning as I roll. In position, it's gonna land right there. And then I'm gonna make the next cone. I want this one to land right in this space between the coil, so I'm gonna hold on and shift this wire so I've got it in just the right spot, working it from the end of the cone, tip of the round nose pliers and turn away. I'm rolling down the tool, and notice my piece is upside down, I'm focusing on where I'm working. It's important to focus on where you're working and let it come into position, as you get closer, watch where it's gonna land and consider the whole piece, consider your design. I've got this second cone into position where I want it, so that it makes a really nice embellishment on the face of my piece, and I have one more to make. And I want this one to come into this space right here, so you make sure your wire's in position. And then starting at the base of my round nose tool, and again the piece is still upside down to get the cone to come and land where we want it. Turn away, turn away, come just underneath, and just remember to do this as gently as you can. You don't wanna mar your wire, and the less you hold on, a lot of times when we're learning something, we hold on really tight and you don't need to hold on really tight to do this. Once it's started, you just grasp it enough to turn it. Look where it's gonna land and bring it into position, and with that, you have your embellishments on your piece. I'm gonna take a look at this piece to consider what's the front and what's the back. Oh and I like the looks of that side quite a lot. It follows the lines of the marble, but let's look at the other side. Yeah, I've got kind of a big swirl back here that's distracting, so I think I'm gonna call that the front. So you determine what the front is, and then from there, I also wanna open up my bail, I want this to be a rabbit ear bail that's split. To open up the bail, I'm gonna pick up my small round nose pliers, I'm just gonna use them to squeeze between the two sides of the bail, it's like just a little wedge, and if I don't have it wide enough, I can also come back and make sure I hold the whole shape, flat nose pliers, and just open these up a little bit. And there's your front, and the last step is to put this on a chain and wear it out somewhere and you can say I made that.

Chapter 4 - Variations

Variations

- I want give you some other options with the caged wire wrap just to show you some variation and give you some more ideas for what the next project is. What I'm going to do is to show you a variation with four wires to make the cage instead of three, and how to use bead in the cage that

has a hole in it. So, how to capture the hole if you do have the luxury of having a bead with a hole. So, what I've done is I've made the measurement as we discussed at the beginning of the class. I've cut myself four wires to the proper measurement that I need, and I've cut six inches of wrap wire, 22-gauge wrap wire. So, I'm ready to start the cage process. I'm going to pick up these four wires from the middle. I want to catch 'em in the middle. And again, bring the wrap wire to the set wires, the cage wires. So, I'll wrap away from myself. And I'm going to put on three wraps. And four wires may even start to bunch up a little more than three, so I'm going to come with the flat nose plier and flatten out this group of wires. I put on my three wraps and I want to wrap in the other direction, so to do that, I need to turn the wires around so I can hold with my non-dominant hand and continue to wrap with my dominant hand. So, I'm going to turn the wires over. Remember that the wire under my thumb makes a wonky wrap, so I'm going to back that one off. Now, here's the first part of the variation. I'm going to accommodate the hole in the bead and use a wire to guide that. I'm going to select one of the two middle wires and pick it out from the others and then I'm going to use my ruler to bring this wire straight up from my wraps. From here, I'm going to continue to wrap. I'm going to continue my three wraps in the other direction wrapping away from myself. Put on three wraps and then I'm going to squeeze with my flat nose pliers. And here I want to cut my wrap wire. If you remember, when we cut that I'm going to lift the wire up, go to the flush cutter. I want to cut just the wrap wire over the center, catch the end. Squeeze that end down. Same thing on the other side. Make sure you're working with the tool in your dominant hand. I'm going to lift the wrap wire, come in with the flush cutter cutting just the wrap wire and squeeze that end down. This point, this is the bead that I'm working with. This is like a little cube or a present, this bead. I want to consider positioning my cage wires to accommodate the four sides of the bead. So, instead of just spreading these out evenly, I'm going to spread the wires of the cage out to the four sides of the bead. So, on the side where I have four wires, that's going to be the front. I want to get the outside wire to go down one side of the box. The other outside wire to go down the other side of the box and I'm going to have two wires up the front, and I'm going to switch and keep this working with my dominant hand. And again, I want the outside wire, make sure you pick the one that's on the outside to go up the side of the box. I want the other outside wire to go up the other side of the box, and now I'm set up to add my bead. And now, I have this nice center guide wire. So, this is how you accommodate a bead with a hole as you can actually slide the bead right down on. And this also make this spaghetti strap way easier. This stabilizes the bead that you're working with and makes this spaghetti strap way easier. I'm going to then come in, cage the bead. I'm going to put the caged wires around the bead. Remember that when I do this, I have a six-inch piece of 22-gauge wire cut and I'm getting ready to cage this. I'm going to set it down on my mat. I'm keeping these guys in order, up and over. Remember I'm aiming for the middle. Everything across the middle, up and over the two wires in the front. Okay, so on the back side, I have only one wire. I'm going to come up and over and I'm going to come right between the two wires from the front. Again, aiming for the middle and the top. We want to keep everything as close to the middle as possible, so I have that wire in position. I'm going to put the two wires towards the front in front of the central wire, so I'm going to pull this one up and over on this side and then pull this one up and over on this side. Remember I'm aiming for the middle and I have this target. And then, to continue to hold in my non-dominant hand, I'm going to turn this so I can work in the back. Make sure now I've got the wires from the back coming on the back side of the center wire and the one from this side, the one on the opposite side coming on the back side. So, you see, with the guide wire, or a wire up the center of the bead, it's a lot easier. This spaghetti step becomes under control to get everything into

position and to keep it in place. I'm going to show you one more step of this and then remind you about the following things that you do to make the cage. From here, I'm going to hold the bead in my non-dominant hand and bend all of these wires up the center and wrap them. And that makes, that closes up your cage, and I'll remind you of the other steps and point them out. So, I'm bending up the cage wires to be parallel with the wire that runs up the middle of the bead. I'm using the chain nose pliers and working with the wires on top first, the highest wires. And again, there's an ease in this because you have a guide wire. You have a wire up the middle of the bead, and you can see these guys get themselves tangled up a little. You want to make sure that they kind of stay in order. So, that's the wire on the top. I've got a few more to bend up, and you want to get them all parallel and going straight up. Now remember, I have a wire up the middle of the bead, so this isn't such a disaster when things start to flip out a little bit. Straight up to the middle. And I'm bending each one in turn. Now, at this point, I have them all together and guiding up the top of the bead. I'm going to put this group of wires in my non-dominant hand and bind these cage wires together. I want to take the piece of 22-gauge wire that I cut earlier, the six-inch piece. I'm going to bring it to the set wires, to the cage wires, and then with my dominant hand, I'm going to wrap away and I'm going to wrap down towards the bead. I'm putting on three wraps to hold this into place. I want to point out to you and remind you of the last steps, but you have all the skills to do this and this is nice variation for your next project. I'm going to switch over to this. From here, the next thing you would do is make the bail. You're going to then set the wires. With these, you're going to bend. You can bend the wires on each side. That'll set the wires and tighten up the cage. And you do every single side. And then the last thing you would do is make the embellishments. And for me, this is a fun design thing. This looks like a little present, so my embellishments are all little curly ribbon. I made lots of coils and cones to make little curly ribbon on this. You have one limiting factor here. There's one side, because there's a wire in the middle of the bead, there's one side with just a single wire. And this automatically makes this the back of the piece. So, here's another way to make a caged wire wrap. It shows you how to do it with a piece that has a hole, and it shows you how to do it with four wires. This is a technique that will be yours in your repertoire and you'll own it. So, I encourage you to practice this again soon and enjoy making a pendant that you can wear and be proud of.