



Doña Mariana Francisco

Michelle Mungre
7 Victoria Sta.
Newport News, VA 23608

mariana@haakonstead.org
757.768.2071

www.hakonstead.org/mariana.html



Loop-in-loop Chain Necklace

Tempore (1250-1492) competition, Spring Coronation 2013

By Doña Mariana Francisco, Tir-y-Don

For your consideration is a reproduction of a silver loop-in-loop chain currently residing in the British Museum. This particular chain was found in the “Chalcis Treasure” from Greece dated between 1350-1460. The original is about 19 inches long with ends that appear to have been clipped at some time in their past. **(For a much larger picture of the original, see appendix A)** To reproduce this chain according to its original scale, 22gauge fine silver (99.9) wire was wrapped around a 7/16th inch dowel to create the loops. Fine silver wire is ideal for this project as it will naturally fuse together without the aid of solder.



Theophilus the monk gives us instructions for making wire. Precious metal wire has enabled jewelers the ability to make all sorts of adornments. This chain is one of them as it depends solely on wire and hand tools. The wire used for this project was purchased from a commercial vendor.

1. First, the links had to be made. Wire is wound around a dowel or mandrel to produce “jump rings.”
2. Those rings were then fused with a flame torch to make a solid loop.
3. The loops are then pulled into a long oval and the ends folded over to touch. For this particular pattern, a tool is inserted in both the horizontal and vertical openings of the loop and then pinched in the center with needle-nose pliers.
4. One side of the touching loops is pulled apart and inserted into one side of another loop. The ends pulled apart earlier are then repinched and the process repeats.

Pictures of each stage can be found in Appendix B.

As the original was missing any useful hardware at its ends, a simple hook and eye was created from 18 gauge fine silver wire for durability. It was constructed so the finished piece would include the loop and coils as seen in the original. The final touch was to tumble with glass seed beads, water, and a bit of soap to polish.

This project was exceptionally fulfilling to this artist because of the need to learn how to use a small flame torch to fuse silver. Better equipment is needed for better control, but the result is still stunning.

Resources

Bone, Elizabeth. *Silversmithing for jewelry makers: a handbook of techniques and surface treatments*.

Loveland, CO: Interweave Press, 2011.

Campbell, Marian. *Medieval jewellery in Europe 1100-1500*. London: V&A, 2009.

Hawthorne, John G., and Cyril Stanley Smith. *On divers arts: the foremost medieval treatise on painting, glassmaking, and metalwork*. New York: Dover Publications, 1979.

Stark, Jean Reist and Josephine Reist Smith. *Classical loop-in-loop chains & their derivatives*. Portland: Brynmorgen Press, 1999

The British Museum. “Chain”. Registration # AF.2824 www.britishmuseum.org

Appendix A



“Chain” at the British Museum dated 1350-1460

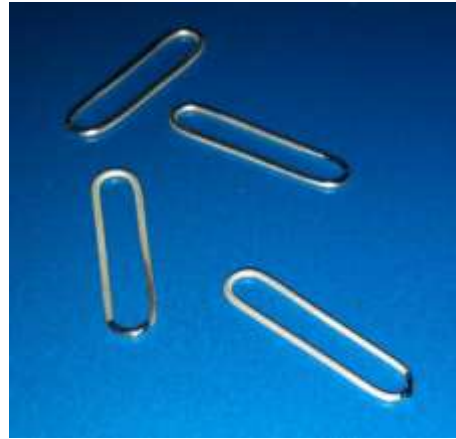
Appendix B



Step 1: Make a wire coil



Step 2: Make jump rings and then fuse them with a small flame.



Step 3: Pull each ring tight to make a long oval



Step 4: Fold each oval over till the ends touch. Pinch closed both ends so the sides touch.

Step 5: Insert a tool through the loops on each side to support the loops. With needle-nose pliers, pinch the center horizontally and vertically.





Step 6: Pull the loops on one side apart slightly.



Step 7: Push one side of the open loop through another to join them.

Step 8: Gently push it through completely to form the link.



Step 9: Gently pinch all the ends together, and the link is made.