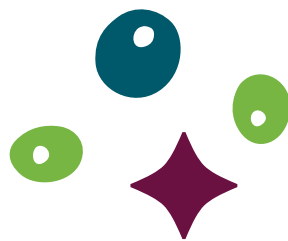


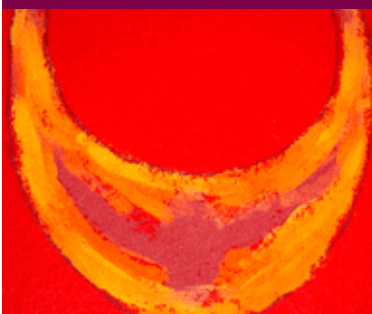
Make Mixed-Media Jewelry:

FREE Tutorials & Projects
for Incorporating Found Objects
in your Beaded Jewelry



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AND BEAD EMBROIDERY**



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Make Mixed-Media Jewelry: **FREE** Tutorials & Projects for Incorporating Found Objects in your Beaded Jewelry

Bring the art of making mixed-media jewelry to a whole new level by incorporating found objects. Repurposing every day objects into your jewelry pieces not only provides a fresh supply of intriguing materials to use, but found objects bring a rich story to your pieces, giving them a poetic presence that might otherwise be difficult to achieve. Interested in exploring more about how to use found objects in your mixed-media jewelry designs and get step-by-step instructions on how to make 6 mixed-media jewelry projects to boot? How about for FREE? Check out this new collection from Beading Daily and begin a new journey into found-object jewelry design.

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Jean Cox, Beading Editorial Director



Make Mixed-Media Jewelry: Free Tutorials & Projects for Incorporating Found Objects in your Beaded Jewelry

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3 Easy Ideas for Mixed Media and Bead Embroidery

JENNIFER VANBENSCHOTEN

If you're looking to branch out into mixed media jewelry in 2013, bead embroidery is one of the easiest ways to get there! Because bead embroidery is such a versatile and fluid beading technique, it's perfect for anyone who wants to experiment with some new mixed media jewelry-making techniques.

The best part of using mixed media jewelry-making supplies with your bead embroidery is that anything goes. Make a trip to your local art supply store, fabric store, or your favorite thrift shop and see what kinds of great craft supplies they have. (My favorite find from my local thrift shop was a big bag of unfinished wood spools for making beaded beads!)

Here are three easy ways to start mixing



mixed media with bead embroidery:

Use some ribbon for the strap of a bead embroidered pendant. For me, designing the neck strap of a bead embroidered pendant can be the hardest part of the process. It might seem like an easy way out, but adding a beautiful hand-dyed silk or velvet ribbon to your bead embroidered pendant can turn your finished piece into a work of mixed media jewelry.



Finish the ends of the ribbon using metal ribbon crimps, cones and eye pins, or just tie the ribbon in a bow at the back of your neck.

Try a new fabric for your bead embroidery foundation. At last summer's Bead Fest Philadelphia, I bought two pieces of Tilapia leather for my bead embroidery. I used the first piece to create a cuff bracelet using a fabulous, crusty raku cabochon from MAKUstudio and accented it with some glass spike beads surrounded with peyote stitch.

If you decide to experiment with the funky look of fish leather, make sure to have some glover's needles on hand. The fish leather is just as tough as regular cowhide leather, and regular beading needles will break if they are forced through the leather. Glover's needles are shorter and thicker than regular beading needles, but will still pass through size 150 seed beads easily.

Paint your bead embroidery medium before you stitch. I think the last thing that I painted that was any good was a still-life of



some roses and baby's breath in a glass vase back when I was in third grade, circa 1982. But when Nicole Campanella, the creator of Nicole's Beadbacking, told me that you can paint on her bead embroidery medium before stitching it, I was totally inspired in a brand-new way! I even got my five-year-old son into painting a few pieces of Nicole's Beadbacking with me for future bead embroidery projects!

You can lay down a coat of gesso before you start painting your Nicole's Beadbacking, but I just used a set of inexpensive acrylic paints and a soft paintbrush to mix some colors. We'll see how this piece shapes up in the next few weeks!

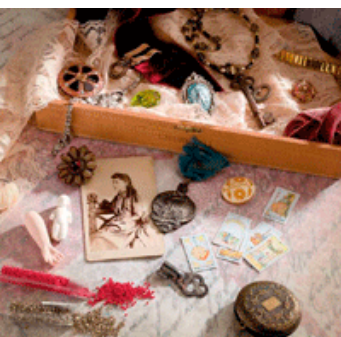
When it comes to mixing things up with mixed media jewelry-making, the sky is the limit. You're only limited by your imagination, so have fun!

Have you ever thought of your bead embroidery projects as mixed media jewelry? Do you include found objects in your bead embroidery? Leave a comment on the Beading Daily blog (<http://www.beadindaily.com/blogs/daily/default.aspx>) and tell us about your favorite techniques, materials, or that special memory you captures in a piece of jewelry for yourself or for a friend!



My Favorite Materials for Mixed Media Beadwork

JENNIFER VANBENSCHOTEN



One of my long-standing obsessions is using found objects in my beaded necklace and beaded bracelet designs. When I inherited a portion of my mother's old jewelry after she passed

away in 2008, I started thinking about ways I could use them in new mixed-media jewelry projects, both as a way to honor my mom's creative spirit and as a way of keeping her memory close to me.

That was right around the time I was starting to become interested in stitching beaded bezels around found objects, too. I was trying to figure out how to make peyote stitch and right-angle weave bezels around anything I could get my hands on, including cabochons, crystal stones, vintage glass stones, and cameos. I also started playing with adding leather cord, silk ribbon, and chain as necklaces to my beaded pendants to give them a different, more modern look. Inspired by the Beadpunk style originated by bead artist Diane Hyde, I started looking for more objects and more ways to incorporate them into my beading projects.

If you want to start including more found objects into your bead-weaving projects for great mixed-media jewelry projects, here are a few ideas to get you started:



Tiny glass bottles. I found a stash of these glass bottles at my local craft store with the scrap book supplies. When I first started learning how to bead twelve years ago, beaded bottles

were everywhere. With all the new mixed-media jewelry making projects that incorporate bead-weaving stitches, these tiny glass bottles in a range of shapes and sizes are perfect for

adding to a statement necklace. They also make great last-minute beaded gifts when you add a fancy ribbon for a necklace!

Antique keys. Keys have been a staple of steampunk jewelry making projects since the beginning, it seems, and some of my favorite thrift-store finds have been big key rings full of old skeleton keys. Embellish them by wrapping a strip of peyote stitch or right-angle weave around the shaft of the key, or attach it to a beaded necklace using peyote stitch rings. Look for keys with unusual heads or even with a little bit of rust that give your antique key some character.

Typewriter keys and Scrabble tiles. Old typewriter keys are great for making tiny pendants and earrings. Whether you cover them in resin or stitch a tiny beaded bezel around them, you can find dozens of ways to incorporate typewriter keys into your mixed-media jewelry making projects. String them together for a unique bracelet for your favorite writer or reader, or hang a single typewriter key from a beaded necklace as a special and personal gift to a friend.

In the same vein, I love to use old Scrabble tiles in my bead embroidery pieces. Their square shape and flat backs make them better suited for bead embroidery projects than typewriter keys, which can sometimes have rough or curved backs. You can add initials, spell out short words, and add language to your mixed-media jewelry making projects using Scrabble tiles, and they make great bead embroidered cuff bracelets, too.

Natural objects. My mother had a huge collection of shells, fossils, and other natural objects from her beachcombing adventures on Galveston Island, where she lived the last years of her life. She would send me boxes of wonderful shells, shiny seeds, rough beach glass, pressed and dried flowers, and tiny twigs for use in my mixed-media jewelry making projects. These objects can be beaded around, glued to a backing and used for bead embroidery, or placed in a bezel and encased in resin for jewelry with a natural touch.

Silk ribbon or sari ribbon. Before I found a great tutorial for how to make a wire hook-and-eye clasp on leather cord or ribbon, I always felt intimidated by using these materials in my mixed-media jewelry. If you want a quick, fabulous necklace for a beaded

pendant, wrap a strip of silk ribbon or sari silk around a length of leather cord and wrap the ends with a small piece of wire to hold it in place! Adding a few wire-wrapped dangles will add even more texture and visual interest to your latest beaded necklace project.



There are so many ways to incorporate special objects into your beading and bead-weaving projects for unique keepsake jewelry. Melanie Doerman's book, *The Art of Forgotten Things* (<http://www.interweavestore.com/the-art-of-forgotten-things>) showcases fifteen mixed-media jewelry projects using a wide range of both bead-weaving and jewelry making techniques that will inspire you to make your own memories. Sadly, Melanie passed away earlier this year, but *The Art of Forgotten Things* has left us with a beautiful way of honoring her memory, as well as a way to capture our own special memories with special keepsake jewelry.

What found objects have you used in your own mixed-media jewelry? Have you included bead-weaving techniques in your found object jewelry yet? Or maybe you've already created a piece of keepsake jewelry using bead-weaving and found objects that told a special story. Leave a comment on the Beading Daily blog (<http://www.beadindaily.com/blogs/daily/default.aspx>) and tell us about your favorite techniques, materials, or that special memory you captures in a piece of jewelry for yourself or for a friend!



cool,
no-tool
bracelet

Linda Larsen

No tools were used in the creation of this supercool bracelet! The designer simply decorated a purchased leather bracelet with charms, wire, and ribbon for a signature wrist accessory.

FINISHED SIZE:
ONE SIZE FITS ALL



TIP

Think outside the box when deciding what to use for your charm. Instead of a glass ring inside of a bezel, try a broken earring, a monogram, or a cluster of favorite beads.

ATTACH THE SILK AND CHARM

- 1: Tie on the silk:** Wrap the bracelet twice around your wrist, centering the clasp on the underside of your wrist. Make a small mark with your fingernail to indicate where the center of one of the bracelet strands is on the top of your wrist. Use the silk to tie a lark's head knot over the fingernail mark (fig. 1).
- 2: Assemble the charm:** Dab the outside edge of one side of the blue donut with glue, then insert it in the bezel charm/pendant, glued side down (fig. 2). Let dry.
- 3: Attach the charm to the bracelet:** Use one end of the silk to string the charm up to the bracelet. Wrap both ends of the silk around the center 1½" of bracelet (fig. 3), leaving a 1" tail on both ends. Use the silk ends to tie an overhand knot in the center of the wrapped silk, above the charm (fig. 4). If desired, tuck one of the silk tails in the wrapped silk, as done here.

EMBELLISH WITH RINGS AND WIRE

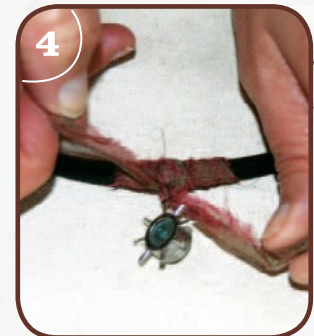
- 4: Attach the glass rings:** Use one end of the leather bracelet to string 1 glass ring up to the charm (fig. 5). Repeat using the other end of the bracelet and the other glass ring.
- 5: Wrap head pins around the ribbon ends:** Use your fingers to wrap 1 head pin around one end of the 1½" silk-wrapped area of the bracelet (fig. 6); repeat to wrap another head pin in the same place. Repeat entire step to wrap the remaining 2 head pins around the other end of the silk-wrapped area. Tuck the ends of the head pins into the head-pin wraps. ☺

materials

- 1 pale blue 10mm African glass donut
- 2 transparent dusty pink 12mm German glass rings
- 1 sterling silver 20×23mm sunburst bezel charm/pendant
- 4 oxidized sterling silver 20-gauge 3" head pins
- 15" of silk organza, torn into a 15mm wide strip
- 1 black 14½" purchased 6mm wide leather double-wrap bracelet with magnetic clasp
- multipurpose glue

TIP

Instead of using silver head pins to wrap around the ribbon, use a mixture of metal wires. Another reason to hang onto those scraps of wire!



RESOURCES


Glass components, bezel charm/pendant, silk, finished leather bracelet, and head pins: objects and elements.

linda larsen has spent many years creating anything and everything that has color and texture. Fashion has always been a keen interest of hers, and after making her first piece of jewelry, she was hooked. Linda is business partners with Susan Lenart Kazmer, with whom she is working on publishing a book, starting a wholesale line of jewelry, and going to the south of France to teach metal arts. Reach Linda at linda@susanlenartkazmer.net.

easy chic ring trio

MAKE A BOLD FASHION STATEMENT



BY mary lynn  maloney

Big, bold, funky jewelry is a popular fashion trend. Blank metal rings are just waiting for your creative touch to turn them into expressive and stylish accessories. Fill the ring's bezel with color and texture, using any number of techniques. Paper, fabric, ribbon, and paint are all great choices—as are fun, three-dimensional things like beads, buttons, sea glass, washers, charms, and small found objects. It's easy to tailor the ring to the taste of your gift recipient.

I had just finished a large, involved collage piece when I turned my attention to creating these rings. The small bezels were much less demanding than a big empty canvas, and I had them filled with tiny works of art in no time. Considering the small amount of materials and time you need to complete them, these rings make a sizeable splash.

glass dome ring directions

1. With the circle punch, cut a circle from a sheet of decorative paper. In this instance, I used a scrap of paste paper left over from a previous project.
2. Using the brush, add a thin layer of glue on the flat bottom of the glass dome, and place the dome onto the right side of the paper circle. Press down firmly on the dome to expel any air bubbles trapped between the paper and glass. Let dry.
3. Brush a thick layer of glue inside the lace-edged circle tag, and drop the glass dome into the tag. Use a paper towel to wipe away any excess glue.
4. Add a thick layer of glue inside the ring bezel. Drop the assembled glass dome piece into the bezel and press down firmly.

note: The glue will brush on white and dry clear.



MATERIALS

- Decorative papers of choice
- 5/8" circle punch
- 18mm glass dome
- Glue (I used Nunn Design™ glue.)
- Small brush for applying glue
- Antique silver, lace-edged circle tag, 18mm
- Large circle, antique silver, adjustable ring (Nunn Design)
- Paper towels

Wipe away any excess glue and allow the ring to dry upright.

tip: I like to tape my rings to my worktable to keep them sunny-side up. It's a nifty way to keep things from falling or running out before everything is dry.



MATERIALS

- Felt scrap
- Scissors
- Large, square, antique silver, adjustable ring (Nunn Design)
- Fabric glue (I used Fabri-Tac™.)
- Beading needle and beading thread
- Felt beads, 8mm (I used 2 orange and 2 purple.)
- 2 antique silver, open bead caps (6mm)
- 4 seed beads
- Sequins

felt bead ring

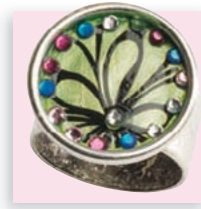


directions

1. Cut a 1" square from the felt and round the corners slightly.
2. Glue the felt square into the ring bezel. Push the felt down into the bezel so that it fits securely. Allow a little felt to spill over the sides.
3. Using the beading needle and thread, stitch a bead cap and a seed bead to 2 of the felt beads. Trim any excess threads.
4. Stitch a sequin and a seed bead to each of the other 2 felt beads. Trim any excess threads.
5. Glue the embellished felt beads onto the felt square, and press them down into the bezel. Carefully trim the felt square close to the bezel edge.



transfer sheet and rhinestones ring directions



Mary Lynn Maloney is a versatile mixed-media artist and author of three crafting books. She has happily blended the realms of jewelry making and crafting to create artistic and elegant jewelry designs. To see more of Mary Lynn's work, visit nunndesign.com.

1. Paint the inside of the ring bezel with 3 coats of paint, allowing each coat to dry between applications. This gives you a nice opaque background.

note: Alternatively, paint the bezel with 2–3 different colors to achieve a more mottled, multicolored background. Or, leave some of the metal exposed in the bezel so that it shows through the transfer image.

2. Punch out the desired floral image with the circle punch. Drop the punched circle into a small bowl of water for 30–40 seconds. During this time, the top portion of the transfer will come away from the paper backing. The transfer may (or may not) curl in the water like a little potato chip. No worries either way.
3. Remove the image from the water and slide the top, filmy portion of the transfer into the ring bezel. Discard the paper backing.
4. Dab the image carefully, yet firmly, with a dry paper towel,

gently pressing the filmy image into the bezel. This removes any excess water from the image, as well as any air bubbles between the bezel and the image.

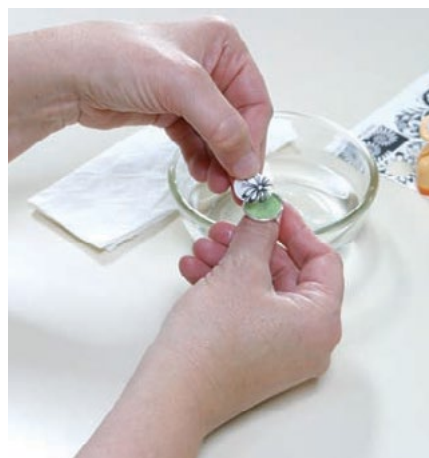
5. Brush 3 coats of sealant over the bezel, allowing the coats to dry thoroughly between applications.
6. While the third coat of sealant is still wet, use the tweezers to drop flat-back rhinestones onto desired areas of the image. Have a straight pin handy in case you need to gently prod the rhinestones into just the right spot.

note: The glass dome ring and the image transfer ring can withstand a little water, but it's best not to wear them when showering or washing your hands. The felt bead ring should not be exposed to water at all.

To make a truly eye-catching gift presentation, incorporate some of the same materials from your ring project into coordinating gift boxes, gift wrap, or tags. 🌸

MATERIALS

- Large, circle, antique silver adjustable ring (Nunn Design)
- Acrylic paint (I used Lumiere® Citrine Metallic.)
- Paintbrush
- Graphic floral images transfer sheet (Nunn Design)
- 5/8" circle punch
- Small dish of water
- Paper towels
- Sealant (I used Nunn Design sealant.)
- Tweezers (I love Creative Crystal® Precision Rhinestone Tweezers.)
- 16 flat-back rhinestone crystals, 2mm, in assorted colors (I used sky blue, clear diamond, and ruby.)
- Straight pin



buttercup pin

Lindsay Burke

FINISHED SIZE: 2½"



A pin created out of paper and resin is reminiscent of today's popular fabric-flower jewelry. Mimic vintage fabrics by using retro-style printed papers and add sparkle with crystal flatbacks.

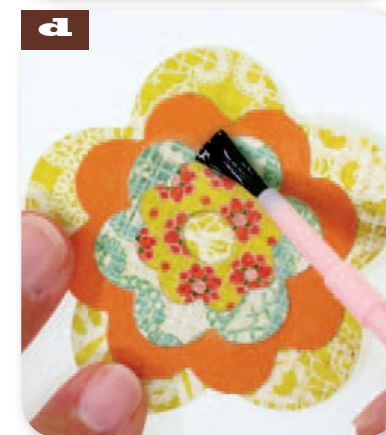
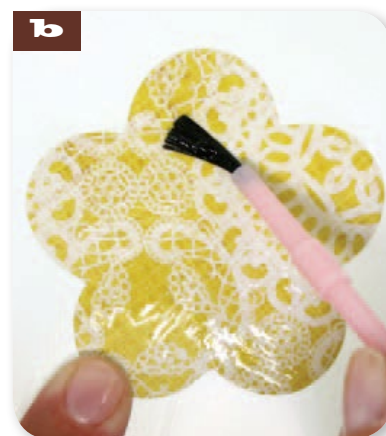
techniques [GLUING + RESIN + WRAPPED LOOPS]

tools & materials

- [] 8 Pacific opal 3mm crystal rhinestone flatbacks
- [] 1 Pacific opal 5mm crystal rhinestone flatback
- [] 1 light topaz 12mm crystal round
- [] 1 sterling silver 1½" head pin
- [] 1" pin back with bail
- [] 4 pieces of coordinating paper, about 3 × 3" each
- [] 2-part epoxy resin
- [] 2 small clear disposable measuring cups
- [] Craft sticks
- [] Clear glue
- [] Jewelry cement
- [] Sealant
- [] 1.8mm hole-punch pliers
- [] Round-nose pliers
- [] Tweezers
- [] Scissors
- [] Paintbrush
- [] Masking tape
- [] White plastic garbage bag to protect work surface

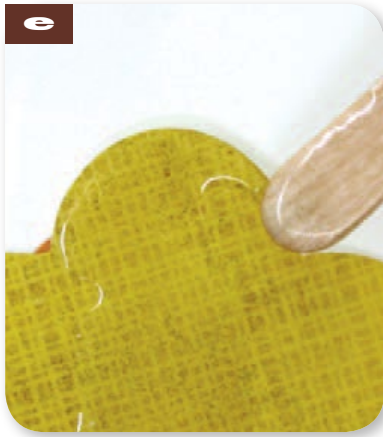
tip

Choose 3 papers with small-scale patterns that mimic fabrics and 1 solid paper.



CREATE THE FLOWER

- 1.** **Cut out the flower shapes:** Use scissors to cut out 4 different flowers, 1 from each of the papers, in the following sizes and shapes (**fig. a**): 2½" 5-petal; 2" 8-petal (with ¼" center hole); 1½" 6-petal (with ¼" center hole); 1" 8-petal (with ¼" center hole).
- 2.** **Prepare the work surface:** Set up your work surface by covering it with the white plastic garbage bag. Use the masking tape to tape the plastic in place.
- 3.** **Seal the flower shapes:** Use the paintbrush to cover the front and edges of each flower with a thin layer of sealant (**fig. b**). Let dry. Cover the back of each flower with a thin layer of sealant and let dry completely. Make sure to get sealant all around the edges of the paper. Repeat entire step twice more for a total of 3 layers of sealant.
- 4.** **Layer the flowers:** Use the paintbrush to spread glue on the back of the 2" flower and press it firmly onto the 2½" flower (**fig. c**). Repeat twice to adhere the 1½" flower to the 2" flower and the 1" flower to the 1½" flower. Let dry. Apply another coat of sealant to the front and back of the flower, as you did in Step 3 (**fig. d**).



tips

To make the pin into a necklace, thread a ribbon through the bail on the pin back.

Be sure to follow all of the manufacturer's safety guidelines when working with resin.

- 5. Add resin to the back of the flower:** Pour equal parts of the two resin components into the plastic measuring cup. Use a craft stick to gently fold the two parts of resin into each other, mixing until smooth (about 2 minutes). Use the craft stick to slowly drizzle the resin onto the back of the flower (fig. e). Spread the resin all the way to the edge of the flower, but don't go over the edge. The resin will self-dome. Let the resin cure, untouched, for about 36 hours.
- 6. Add resin to the front of the flower:** Repeat Step 5 to add resin to the front of the flower (fig. f).

EMBELLISH THE FLOWER

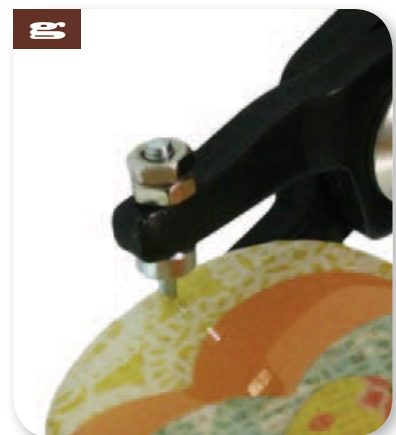
- 7. Add the dangle:** Once the resin is cured completely, use the hole-punch pliers to punch a hole about 3mm from the edge of the bottom petal (fig. g). Use the head pin to string the crystal round; form a wrapped loop that attaches to the hole just formed.
- 8. Glue on the rhinestones:** Apply a drop of jewelry cement on each of the 8 petals of the 1½" flower. Use the tweezers to set one 3mm rhinestone on each dot of glue. Repeat to glue the 5mm rhinestone in the center of the flower (fig. h). Let dry.

FINISH THE PIN

- 9. Glue on the pin back:** Use jewelry cement to glue the pin back to the back of the flower. Let dry. ✦

lindsay burke lives in Seattle with her husband, Andy; her three-year-old daughter; and her dog, Brutus. A beader since she was young, Lindsay teaches beading and works at Fusion Beads.

resources Check your local bead shop or contact: ICE resin, G-S Hypo Cement, and all other materials: FusionBeads.com, (866) 715-2323.



recycled- bag necklace

Derya Aksoy

FINISHED SIZE: 21"
(WITH 2" PENDANT)



Create your own eco-friendly pendant by fusing leaf shapes cut from plastic grocery bags together into a feathery-looking focal. Add chain and a glass pearl for a simple necklace.

techniques [CUTTING + FUSING PLASTIC + SIMPLE LOOPS + STRINGING]

tools & materials

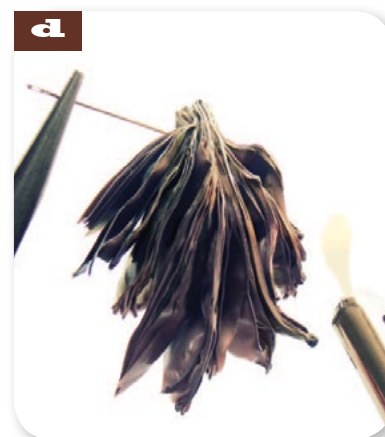
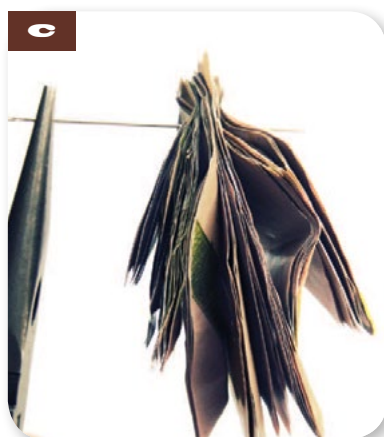
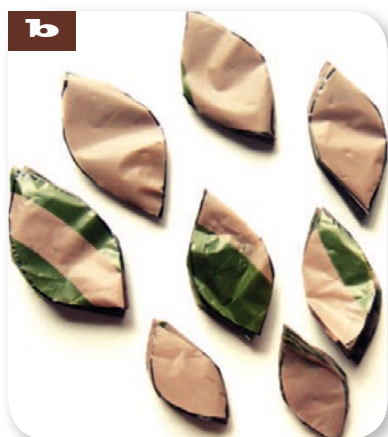
- [] 1 gray 13mm glass Baroque pearl
- [] 1 brass 10mm lobster clasp
- [] 1 copper 1½" eye pin
- [] 2 brass 5mm jump rings
- [] 21" of 1.5×2mm brass chain
- [] 4 plastic grocery bags
- [] Round-nose pliers
- [] Chain- or flat-nose pliers
- [] Scissors
- [] Sewing needle
- [] Pen (or marker)
- [] Utility lighter

tip

Try using plastic bags in different colors and thicknesses and cutting out different shapes, such as circles or flowers.

MAKE THE PENDANT

- 1. Cut the bags:** Lay the bags flat, on top of each other, on a smooth surface and fold them in half so there are more layers. Use the pen to draw about 10 leaf shapes in sizes varying from 1 × 1¼" to 1½ × 2" on the top layer of bags. Don't worry about drawing precise shapes; they don't have to be perfect (fig. a). Holding all the layers together, cut out the leaves with the scissors (fig. b).
- 2. Cluster the plastic leaves:** Use the needle to string the plastic leaves about ¼" from the end of each, working from smallest to largest to smallest again (fig. c).
- 3. Fuse the plastic leaves:** Push the cluster of leaves toward the end of the needle. Use the chain- or flat-nose pliers to hold the other end of the needle. Ignite the lighter, then move the flame slowly all across the piece, bottom and top (fig. d). Turn off the flame when you have achieved the desired amount of fusing. *Note:* Be careful when using the lighter! The plastic will burn if you hold the flame too close to it for too long; instead, hold the flame so it doesn't touch the plastic and continuously move it. Allow to cool before removing the plastic from the needle.





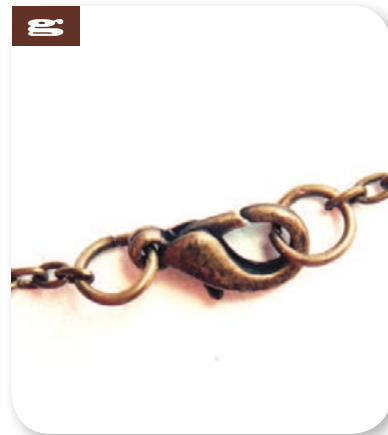
4. **String the pearl:** Use the eye pin to string the pearl and the cooled fused plastic; form a simple loop (fig. e).

ASSEMBLE THE NECKLACE

5. **Add the chain:** Attach the eye of the eye pin to one end of one 10" piece of chain by opening and closing the eye loop as you would a jump ring. Repeat using the simple loop formed in Step 4 for the other half of the necklace (fig. f).
6. **Attach the clasp:** Attach 1 jump ring to the free end of one of the chains. Use 1 jump ring to attach the clasp to the free end of the other chain (fig. g).

resources Check your local bead shop or contact: Pearl, findings, and chain: Mrs. Jahns Treasures, www.Jwlrysupply.etsy.com.

derya aksoy is originally from the beautiful city of Istanbul, Turkey. She currently lives in Orange County, California, where she has been designing jewelry for the past six years. Derya is passionate about creating unique wearable pieces that are not only pretty accessories, but also tell a story. View more of her designs at www.jewelera.etsy.com.





BY laura **r**yan

as a mixed-media artist, I find my studio bulging at the seams with products and found objects. My friends understand my need for stuff and often provide fodder for this ever-growing stash. A friend arrived at my studio one day with a large box of beer caps. What was I supposed to do with hundreds of beer caps?

PHOTOS BY LARRY STEIN

BEER CAP beads



Figure 1

My tools were impatiently waiting for my touch. Paper was longing to be one with the glue. Silk sari ribbons were shivering with excitement on my coffee table. My muse said, "Use it all." And that's how the beer cap beads came into being.

directions

creating the bead

1. Punch a hole in the center of the beer cap with the punch or drill. If you don't have either of those, use a nail and hammer to make the hole. (Figure 1)

tip: Use a 1/8" drill bit if you plan on using wide ribbon like sari silk. If you have concerns about the size of the hole, test the size before finishing the bead.

2. Round the cap using a doming block. (Figure 2) It takes only a few taps with a hammer to round the cap. The corrugated edges of the cap will still be prominent. (Figure 3)

tip: I use a scrap piece of linoleum flooring on my worktable. It's easy to clean, absorbs some of the noise when using the doming block, and I can also mix glue right on it.

3. Tear the rice paper into uneven strips approximately 1/2" x 4".
4. Place a container of water at your work station, large enough to fit your hands into.
5. Put a dollop of glue onto the waxed paper or paper plate, add a small amount of water to the glue, and mix them together, adding more water as necessary to achieve a syrupy consistency. (Figure 4)

Step-out photos by Laura Ryan.



Figure 2



Figure 3



Figure 4

MATERIALS

- Beer caps
- Mighty Punch or a drill and small bits (I use a 1/16" or 1/8", depending on what I am stringing with.)
- Doming block and hammer
- Rice paper
- Container with water
- Glue
- Wax paper or a paper plate (for a palette)
- Paintbrush (for glue)
- Collage papers (I use paper napkins, comics, and other paper ephemera.)
- Acrylic paint and/or inks
- Thread waste
- Rubber stamps and ink pads
- Permanent markers
- Pencil or skewer
- Embossing powder, ultra thick (I use UTEE®.)
- Heat gun
- Ribbons

optional

- Nail and hammer
- Linoleum flooring scrap
- Small crochet hook
- Wire
- Mica, powdered
- Beads, tiny



Figure 5



Figure 6



Figure 7



Figure 8

6. Hold 2 beer caps rim to rim. Brush the glue mixture onto a strip of rice paper, and wrap it around the caps to form a ball shape. The glued paper will hold the bead together. (Figure 5)

shaping the bead. Let the bead dry thoroughly. (Figure 6)

observations

1. Since the caps are metal, some rust may form after the first application of rice paper. Don't despair; the rust can be easily covered with the collage papers—or rust may be exactly the look you want!
2. The bead is very secure without bead caps or knotting, but a small bead on the top or bottom of the bead can finish the look.
3. A touch of white or metallic embossing powder added here and there adds interest to the finished bead.
4. Add powdered mica and tiny beads to the melted UTEE for bling and texture.
5. Use a $\frac{1}{16}$ " drill bit to drill the hole in the bead if you are constructing a ring, and use 16-gauge wire to wrap the bead.

tip: Use wet fingers or a wet brush to apply the papers to the beads.

7. Add more glue-saturated paper strips until the edges are completely covered. If the bead gets too sticky to work with, dip your hands into the water container and then continue



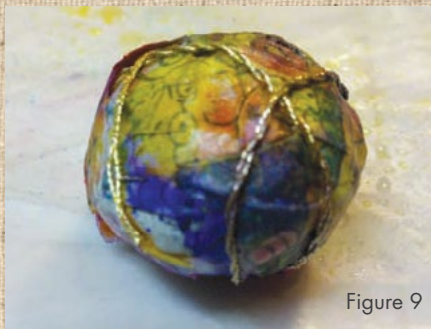


Figure 9



Figure 10

decorating the bead

1. Collage interesting papers onto the bead with the glue mixture: pretty napkins, comics, or paper ephemera. (Figure 7) Let the bead dry again. I leave some open areas for additional decorating.
2. Add more interest to the bead with ink, acrylic paint, stamps, threads, mica powders, and/or permanent markers. (Figures 8 and 9)

finishing

1. Insert the sharp end of a pencil or skewer securely into the hole in the bead and dip the bead into melted embossing powder (UTEE). Use the heat gun to keep the UTEE moving on the bead and to direct the flow of the melted powder. I am right-handed so I held the gun in my left hand and manipulated the

bead with my right hand. I kept the bead over the melting pot to let extra UTEE drop back into the pot. (Figure 10)

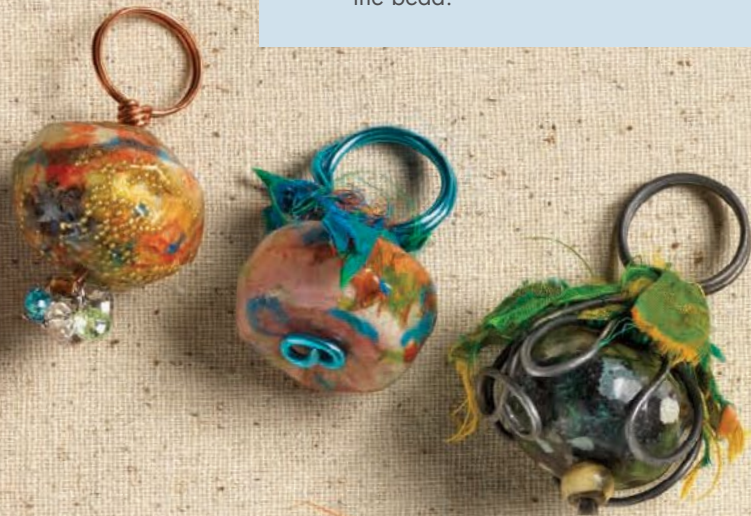
tip: When applying UTEE, keep the bead moving so the embossing powder doesn't bubble or burn from the heat of the gun.

2. When the bead is thoroughly coated, let it cool on the skewer or drop the bead into the container of water after the UTEE is set.

I had a great time designing these beads. I found myself (surprise,

tips for stringing the beads

- String the beads directly onto ribbon or cord, adding more embellishments as desired.
- I like to use silk sari ribbon for stringing. Sari ribbon is very strong and the vibrant colors are a perfect complement to the beads.
- Use a very small crochet hook to pull the ribbon through the bead. Form a loop at the middle of the ribbon and pull it through the bead leaving the two ends hanging at the bottom, like a bolo.
- Fold a piece of wire and use the wire like the eye of a needle to pull the ribbon or cord through the bead.



surprise), with an abundant stash. I strung some of the beads onto stretch cord for a bracelet and made earrings, pendants, and rings. I'm sure after you make a few of these fun beads, you will find more ways to incorporate them into your art. ●

chronorevelator

From the top:
Admiral's Secret
Cuff, Portal
Explorer's
Necklace,
Chronorevelator
Earrings, and
Steamedheart
Necklace.



earrings STEAMPUNK STYLE

BY jean campbell

Mad Max meets Jane Austen. Sid Vicious shakes hands with Charlotte Brontë. Vivienne Westwood dances with Charles Dickens. These images are how I describe Steampunk. It's a fashion style influenced by science fiction based in Victorian England. It's easy to jump into designing with this hot trend. Watch parts, found objects, brass, and filigree are all great materials to use, giving you an instantaneous Steampunk look and feel.

Adapted from
CLOTH PAPER SCISSORS®
September/October 2010
PHOTOS BY LARRY STEIN

MATERIALS

- Fabrics: complementary colors with contrasting textures and weights, 5 pieces, approximately 10" long and 2"-4" wide
- Mask and safety glasses
- 2 metal, round, two-loop open bezels (18mm)
- Cotton cloth
- Clear packing tape
- Tray
- Clear UV-curing resin
- Toothpick
- Sunshine or UV light
- Tweezers
- 4 metal watch gears (5mm-9mm)
- 2 brass head pins (2")
- 2 white crystal teardrop pearls, or beads of choice (12mm x 8mm)
- 2 natural brass bead caps (6mm flower, or other)
- 2 brass spacer disk beads (3.5mm)
- Wire cutters
- Round-nose pliers
- 2 brass ear wires
- Chain-nose pliers

optional

- 300-grit sandpaper
- Match
- UV light

You don't need to be a jewelry expert to make this fun project—you just need a visit to your local bead and craft shop and a spirit of adventure. I've chosen to use a pearl drop and bead cap to embellish my earrings, but you can substitute other beads for the dangles.

directions

prepare the bezel

1. Age the look of the bezels by sanding off any bright finish. The bezels I purchased for this project were covered with a bright silver finish. When I removed the finish, I was happy to find that the metal underneath was copper, a near-perfect material (next to brass) to capture the feel of the Victorian era.

caution: Be sure to work with plenty of ventilation and wear a mask and safety glasses.

aging metal

I do all sorts of experiments on metal findings to age or alter their look, including heating them with a small butane torch (like the type you'd use in your kitchen for crème brûlée), dipping them in liver of sulfur (for various color shadings or a patina effect), sanding them, and pounding them with a rounded hammer. No matter what process I'm engaging in, I'm always careful to wear a mask and safety glasses, and I work with plenty of ventilation. I often don't know what type of chemicals or other materials have been used to finish my commercially-purchased findings, so I err on the side of safety every time.

what is steampunk?

In an effort to help define the characteristics of Steampunk style, we've put together this list for you.

- Silk over polyester
 - Goggles in place of sunglasses
 - Brass and copper instead of aluminum
 - Rivets as a substitute for glue
 - Dark versus light
 - Distressed as opposed to new
 - Glass instead of plastic
- the editors

2. Use the cloth to thoroughly wipe the bezel clean, removing any dust.

note: It's okay if the sanding marks show—they add to the look.

resin part 1

1. Place a piece of clear packing tape across the back of the bezels. Run your fingers over the tape several times to ensure a tight seal. Set the taped bezels on the tray with the taped side down.



2. Gently squeeze a small bit of resin into the centers of the bezels, but don't fill the bezels. You want just enough to provide a thin layer from edge to edge, completely covering the tape.



3. Use a toothpick to move the resin to the edges of each bezel so there are no gaps in coverage. Avoid creating any bubbles in the layer. If you do get a bubble, use a match to pop it (see box, next page).





cure the resin

1. Find a protected spot outdoors in the sun, safe from wind and dirt, and let the bezels cure for 15–20 minutes. You can also cure the resin indoors, using a UV light.

note: It is important to keep the resin as clean as possible.

2. Once the resin is cured, remove the tape. Inspect the backs of the bezels, checking for any resin that wasn't exposed to the sun. If necessary, fill in any holes with resin and re-cure.

resin part 2

1. Use tweezers to place 2 watch parts inside each bezel on top of the cured layer of resin.



2. Squeeze a small amount of resin into each bezel, completely covering the watch parts.



3. Use the toothpick to arrange the watch parts and move the resin around as necessary.



4. Allow to cure in UV light as before, indoors or out.

removing bubbles



Keeping your piece bubble free is key to making a clean resin piece. For the UV resin used in this project, you can remove bubbles in one of two ways: Use a toothpick to move the bubbles to the side of the piece and then give them a chance to pop. Or you can hold a match over the piece

and this slight bit of heat will make the bubble rise and pop. The latter is the easier method.





1



2



3



4



finishing

the dangles

While the resin is curing, you can prepare the dangles.

1. Slide 1 pearl, 1 bead cap, and 1 spacer bead onto each head pin.
2. Use the wire cutters to cut the wires, leaving $\frac{3}{8}$ " above the spacer.

3. Use the round-nose pliers to grasp the end of the wire and turn a loop that sits tightly against the spacer; set aside.
4. Repeat to form a second dangle.

finishing

1. Open the loop of one dangle, using the chain-nose pliers, and connect

the loop to the bottom loop of a bezel. Close the dangle's wire.

2. Using the chain-nose pliers again, open the loop of an ear wire and connect it to the top bezel loop.
3. Repeat Steps 1 and 2 to finish the second earring. ●

jeancampbellink.com

Top 10 Found Objects for Recycled Art

CATE PRATO

I was reorganizing my art supplies last weekend (yes, again) and I realized something: by far, my most populated supply category is that of found object. It seems like every superfluous, unwanted, or “interesting” piece of vegetable, mineral, or plastic sets off upcycling ideas in my head and therefore finds a home in my stash.

But my stash runneth over.

So, once again, it is time to pare down. To do that, I have to set priorities. What found objects can I not create without? Is there anything I’m missing that I should add to my hoard (while deleting others)?

I asked the other mixed-media editors to choose their top found objects and I compared those to my own. Turns out, there was a lot of overlap. It seems some found objects are more prone to being used in artwork and upcycled crafts.

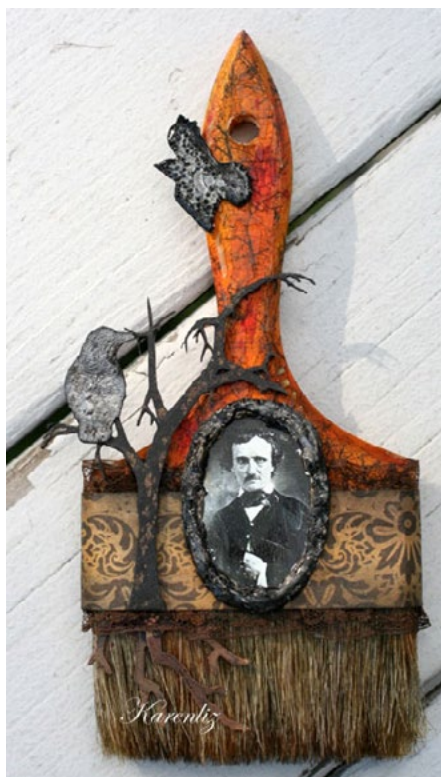
Here’s my Top 10 list, in ascending order:

10. Old paintbrushes (and other grungy tools). I picked these because my artist husband is also a painter in the home décor sense of the word. So I have a steady supply of brushes with nice crusty handles and soft-hued bristles to turn into collages, assemblages and other recycled crafts.

9. Keys. I think keys are high on artists list because they are plentiful, graphically interesting, and are loaded with symbolism. Also, they do not take up too much space.

8. Boxes or containers to upcycle into shadow boxes. If you are an assemblage artist or just want an interesting way to mount your art, these are essential. I myself am partial to old drawers. Fortunately, containers like these are plentiful. Unfortunately, they take up a lot of space. Editing is essential.

7. Old jewelry. When a mixed-media piece needs a little “something,” vintage jewelry often fits the bill.



Paintbrush upcycled into a collage by Karenliz.

6. Ephemera. Receipts, tickets, or anything else with numbers makes a graphic statement. Paper with lines, grids, or vintage handwriting can also be upcycled into backgrounds. To avoid ephemera overload, find a few categories you are most drawn to and limit yourself to those. (For example, I always snatch up used wrapping paper but find I almost never use it again. So out it goes.)

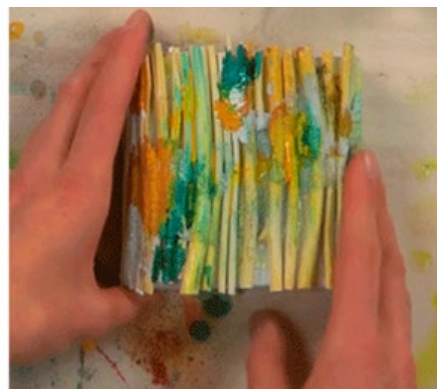
5. Containers with interesting bottoms for stamping. Collecting these can easily put your found object stash over the top (literally), so I try to keep to a few favorites, such as Dairy Queen® cups and Fuze® bottles.

4. Old books. Now here’s another plentiful source for upcycled projects. You can make upcycled art out every part of an old book, but the pages, especially, can be used in sculpture, collage, paper art, journaling,

and so on. Cloth Paper Scissors Editor Jenn Mason says she recently began collecting vintage cookbooks with personal recipes written in the margins. Hmmmm. That sounds dangerous.

3. Nature finds. Shells, rocks, pinecones—nature is generous. Here again, though, you could end up with buckets full of this stuff if you don’t constantly edit. Ask me about the cottage cheese containers full of acorns I have squirreled away, sometime.

2. Bubble wrap. I confess to being a hoarder of this snappy wrapping, but honestly, it is my favorite background stamp. I never refuse it.



Painted sticks from nature provide texture in this piece by Erin Partridge.

1. Buttons. Almost everyone I asked cited buttons as a favorite found object. I have to agree. Most buttons—especially vintage ones—are little works of art in themselves. They offer color, shine, texture, and beauty to most any art project. I don’t think you can ever have too many. Just sort them by color in jars and let them serve as décor.

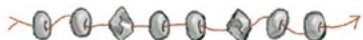
Now that I know which objects I like to use best (and which to limit), I can get down to the real business: turning them into art.

I find the objects themselves inspiring. But when I need upcycling ideas, the artist tutorials on Craft Daily offer how-tos and helpful hints I might not have thought of otherwise.

techniques

STRINGING

Stringing is a technique in which you use beading wire, needle and thread, or other material to gather beads into a strand.



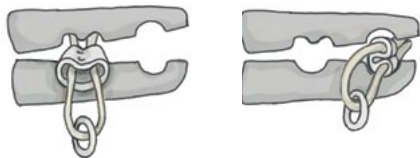
ENDING AND ADDING THREAD

To end your thread, stop beading when you have at least 6" of working thread. Always end after completing a step up so that it won't matter where you begin the new round. Tie off the thread by passing back through the beadwork at a diagonal and tying half-hitch knots after each chip or shared bead. Pass through 3 Delicas and trim and melt the end.

To begin a new doubled thread, tie a knot in the end and melt or glue it to seal it. Begin stitching at least 4 stitches back in the work, knotting after each shared bead. Exit a middle point bead to begin the next round.

CRIMPING

String a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Use the back notch of the crimping pliers to press the length of the tube down between the wires, enclosing them in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch of the pliers to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.



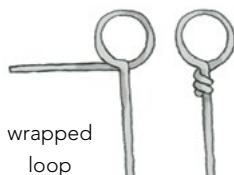
WIREWORKING

To make a simple loop, grasp one end of the wire with round-nose pliers. Holding on to the wire with one hand, gently turn the pliers until the wire end and wire body touch. Create a 90° reverse bend where they meet.

For a wire-wrapped loop, cut the desired length of wire and make a 90° bend 2" from one end. Use round-nose pliers to hold the wire near the angle and bend the short end up and around the pliers until it meets itself. Wrap the wire tightly down the neck of the wire to create a couple of coils. Trim the excess to finish.



simple loop



wrapped loop

To form a WRAPPED LOOP, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire to create a couple of coils. Trim the excess wire to finish. Make a double-wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming the wire tail at the loop.

KNOTTING

A square knot is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end. Pull tight.

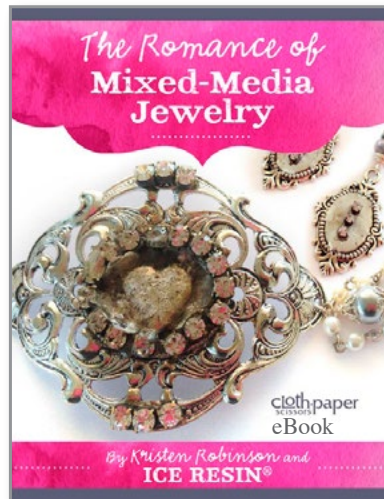




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