



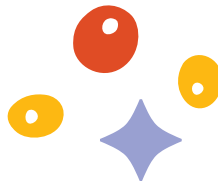
Beading Daily®

TODAY'S HOW-TO FOR HANDMADE JEWELRY

how to make
Steampunk Jewelry

from Beading Daily

4 FREE BEADING AND JEWELRY-MAKING
STEAMPUNK PROJECTS





Beading Daily

HOW TO MAKE *Steampunk Jewelry*

BEADS, BAUBLES AND STEAMPUNK



by LESLIE ROGALSKI p. 2

BEAD EMBELISHED BUTTONS



by MICHELLE MACH p. 4

MULTI-METAL & COLD CONNECTION



by HELEN DRIGGS p. 6

SASSY SISTERS BRACELET



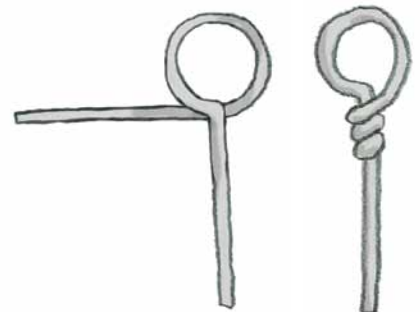
by JEAN CAMPBELL p. 11

FUNKY ROMANCE



by MARLENE BLESSING p. 14

TECHNIQUES



p. 16



Beading Daily

HOW TO MAKE *Steampunk Jewelry*

Learn How to Make Steampunk Jewelry: 4 Free Beading and Jewelry-Making Steampunk Projects

What is steampunk? Steampunk is a style that can be characterized as romantic yet edgy; industrial but artistic. Steampunk is the combination of your favorite science fiction book and your favorite romance novel with equal parts metal and lace. Steampunk jewelry has captured the imagination of jewelry makers for the last few years now, and it's not a trend that we see going away any time soon.

You might feel intimidated at the thought of creating your own steampunk jewelry, but the style is really very easy to create. Part of the fun of creating your own steampunk jewelry is finding the supplies – the beads, buttons, fabrics and decorative components that go into a steampunk jewelry project are as close as a trip to your local hardware store and a good dig through your bead stash.

Still feeling a little overwhelmed by steampunk? Relax! Let the bead artists here at Beading Daily take you on a steampunk journey and watch them create four beautiful steampunk jewelry projects.

First, Leslie Rogalski explains exactly what steampunk is, and tells us about its origins in the science fiction world. Next, use your favorite vintage or funky fabrics to make your own steampunk-style bead embroidered buttons with Michelle Mach's Bead Embellished Buttons. These bead

embroidered buttons would make great clasps for a steampunk necklace or bracelet! If you love using metal clay, Helen Driggs' Multi-Metal and Cold-Connected bracelet project is a perfect example of the industrial side of steampunk jewelry. For a fun twist on steampunk jewelry, try Jean Campbell's Sassy Sisters bracelet – it uses tiny keys, buttons and charms to create a personal steampunk statement bracelet. Finally, create a graceful beaded steampunk necklace with Marlene Blessing's Funky Romance from our very own Best of Stringing: Steampunk eBook.

Whether or you prefer the softer side of steampunk or the more industrial side, I hope you enjoy getting started with making steampunk jewelry in this free eBook! Once you get the hang of it, you'll find inspiration for making steampunk jewelry everywhere you look!

Bead Happy,

Jennifer VanBenschoten, Beading Daily editor



Beading Daily

How to Make Steampunk Jewelry from Beading Daily

editor, *beadingdaily* JENNIFER VANBENSCHOTEN

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beads, baubles and steampunk

BY LESLIE ROGALSKI

By now most of you have at least heard the term “steampunk.” Coined in the 1980’s, steampunk refers to a genre of fantasy and science fiction featuring steam-powered machinery and Victorian-style decorative arts, circa nineteenth century. It’s a style that has an industrial edginess yet is romantic, which endears itself to many of us. Vintage or steampunk?

Think H.G. Wells, Bram Stoker, and Jules Verne. Think of movies such as Wild, Wild West, 20,000 Leagues Under the Sea, and The Time Machine. And if you picture the details of the stuff in those films, the buttons and keys, the gears and cogs, the use of metal as a decorative element—and a highly romantic spirit—you have some idea of what will add steampunk-style to your designs.



Unlocked Romance by Danielle Fox has the look of steampunk because of the lock and chains but also appears vintage in its delicate design. Which style does it embody to you?



Dear Diary by Michelle Mach uses old keys and antiqued chain, giving it a steampunk story.



Found Objects by Katie Hacker has more of a twentieth century vintage style in its pieces.

HOW TO CAPTURE STEAMPUNK

One of the differences between steampunk- and vintage-style is the more mechanical aspect of steampunk elements, using pieces which once functioned rather than which were purely decorative. The exception would be fantasy charms and references, especially winged creatures such as angels and birds, which are characteristic of the Victorian times in general.

The necklace *Through Time and Space* by Melanie Brooks Lukacs is a time-traveler's collection of souvenirs from a journey through a steampunk universe. Her combination of materials captures the essence of this style. Try giving your own work this look with some of these other objects popularly considered to evoke a steampunk era:

- Civil War-era military trim
- Military buttons and buckles
- Leather straps
- Insignia, such as medals of honor
- Nautical symbols of the time period
- Fantasy charms, especially winged creatures: birds, angels, and fairies
- Old interesting keys and locks
- Watch parts and watch faces
- Gears, wheels, and cogs
- Fancy hinges, hardware, and mechanical bits circa 1900s
- Typewriter keys or printing press-type pieces



- Old monacle and eyeglasses lenses
- Chain with links, especially brass, steel, and gold colored
- Scientific ephemera: pieces of machinery, lab gizmos, glass vials, etc.



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bead embellished buttons MICHELLE MACH



Create a pair of earrings with two bead embellished buttons, use a single button as a snazzy purse closure, or string a bunch together for a bracelet.

TIP:

Use your fabric as color inspiration for the seed beads.

MATERIALS:

90 size 15 seed beads (A)
30 size 11 seed beads (B)
Fabric
3/4" metal button cover
Size D nylon thread

TOOLS:

Needle
Scissors
Techniques
Circular peyote stitch, bead embroidery

Finished Size: 1"



STEP 1: Using 2' of thread string 60A, leaving a short tail. Pass through all the beads a second time to create a circle. Tie a knot.



STEP 4: Sew the circle of beads to the fabric. If you like, sew additional beads to the center of the circle, covering as much of the fabric as you wish.

RESOURCES: The brass components were part of the June/July 2008 Beadwork challenge kit supplied by Ornamentea, ornamentea.com. Seed beads and thread: Bead Cache, 3307 S. College Ave., Unit 105, Fort Collins, CO 80525, (970) 224-4322; All other materials: Jo-Ann Fabric and Crafts, joann.com



STEP 5: Trim the fabric so that it extends about 1/4" past the button cover. Tuck the fabric into the button cover, folding a little bit at a time. Press the button back on firmly. (Some button cover kits may include a tool to help you secure the back on the button.)

STEP 2: Begin circular peyote using the A beads. String 1 A, skip 1 bead, and pass through the bead in the previous round. Repeat for a total of 30 beads.



STEP 3: For the second row, use 30B to fill in the gaps between beads.



multi-metal & cold-connected HELEN DRIGGS



On the back, be sure to finish the riveted hardware carefully for comfort when worn.

Yes, you can improve your fabrication skills and have something new to wear when you're done. A beginner can easily create the circle units in this bracelet — but I warn you, making them becomes highly addictive. When I get fleeting ideas that need testing, geometric shapes help me avoid getting hung up on aesthetics instead of problem solving. Simple, 1" circles or squares have enough of a surface to help you figure something out — and this bracelet grew out of that kind of figuring.

For this project, I've made 6 identically constructed units — the seventh closure unit is similar, but not exact. Each circle also has its own look, for which I used a mixture of gauges of copper, silver, reticulation silver, brass, and bronze from my experiment box in a variety of ways.

As you experiment and fabricate, you'll also be honing your ability to measure, divide, drill, texture, saw pierce, patina — and design! Once you master the construction of the circles, you'll want to vary them and your jewelry further. Cut out a square hole instead of a round one, cut holes in both top and bottom circles to make a wheel, use three circle layers instead of two, cluster tubes in the center and set stones in them, and then connect all your variations not only into bracelets, but also necklaces, earrings, and belts — the only limitation is your imagination.

SKILLS YOU NEED

sawing • drilling • measuring • assembly

MATERIALS

Scrap sheet of various gauges;
textured or plain

3/32" thin-wall tubing; copper
and brass

0-80 thread x 1/2" machine
screws and nuts — 4 sets per
unit; 5 for closure

Rubber O-rings; 11/16" OD, 1/2" ID

TOOLS

Micro nut driver and screwdriver

Jewelers saw frame and 2/0 blades

Blade lubricant

Tube cutting jig

Riveting hammer

Strong, sharp wirecutters

Files

Progressive grades of sandpaper

Polishing cloth or felt wheels

and compound

Drill bit size 55

Drill, flex-shaft, or rotary tool;

chuck key

Centerpunch

Bench blocks

Fine line Sharpie

Scribe

Large ball peen hammer

Large circle cutter; 1" and 1/2" punches

Rawhide mallet

Tools for applying texture: hammers,

punches, stamps, rolling mill, metal
corrugator, burs, files, etc.

Patina if desired

Tumbler; stainless shot if desired

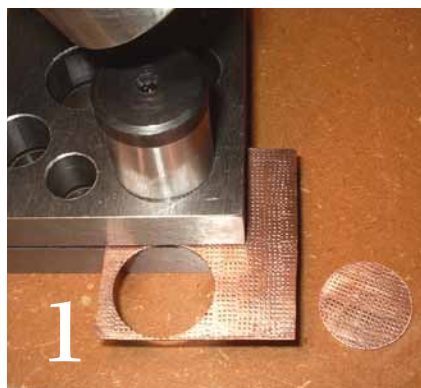


PHOTO 1: Cut out fourteen 1" circles using mix of textured sheet and different metals. File and sand edges.

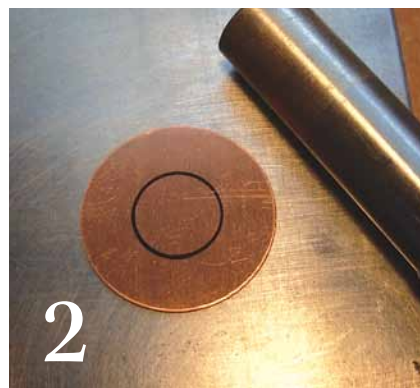


PHOTO 2: Cut an inner "donut hole" out of seven circles. File and sand edges. Set aside one circle with a hole and one without for closure.

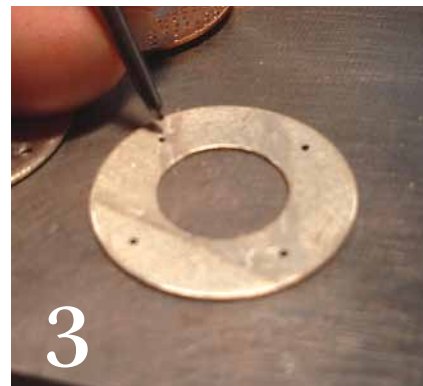


PHOTO 3: Using a centerpunch, whack 4 drilling divots into each of 12 circles at 12, 3, 6, and 9 o'clock. I marked mine 4mm in from edge of circle. Use #55 drill bit to drill each hole, keeping drill perpendicular to sheet. Sand or file any burrs.

materials and texture

- When you test-drive a hammer or punch, save those texture tests in a scrap box — you'll always have pre-textured scraps ready to go. Mark the metal and gauge on the back with a Sharpie. Waste not.
- I used lots of different tools

to texture my metal because I have them, but you don't need to — commercially patterned sheet is widely available in silver, copper, and brass.

Back very thin gauge metal with a plain circle for durability.

- A trip to my hometown hardware store yielded the tubing and rubber O-rings — plus loads of other inspirational materials. Another great source for materials for this project is the HO-scale railroad hobby — I am lucky enough to have two old-

fashioned hobby stores in my area that are a fun place to shop for brass and steel microhardware. My 0-80 machine screws were purchased from www.microfasteners.com.

- If you do purchase pre-cut circles and washers, make sure they are not stainless steel, zinc, or some other mystery "hardware" metal — you want solid copper, brass, or sterling, or you won't be able to drill and cut it very easily.

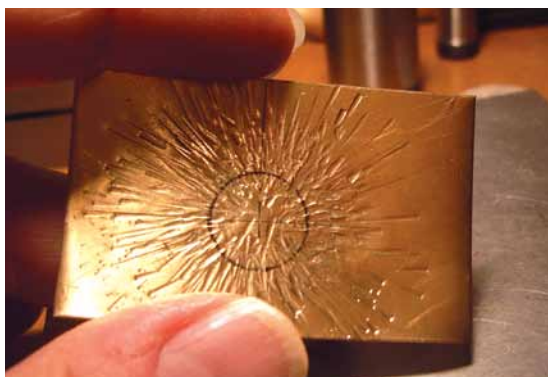




PHOTO 4: Bring each of 12 drilled circles to desired finish by sanding and polishing or tumbling. Patina as desired.



PHOTO 5: Cut 29 lengths of tubing at 7mm for risers. Lightly file and sand cut edges. Do not remove too much metal. Patina tubing risers if desired. Set 5 aside for closure.

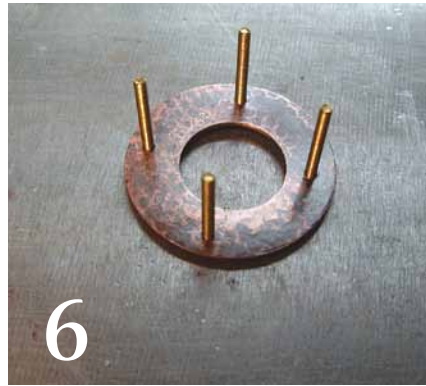


PHOTO 6: Insert 4 machine screws into drilled holes of upper circle. With screws in place, flip work and lay on bench.

PHOTO 7: Slide a riser on each of the 4 screws, being careful not to damage threads.

PHOTO 8: Place an O-ring into position over two opposing screws and risers.

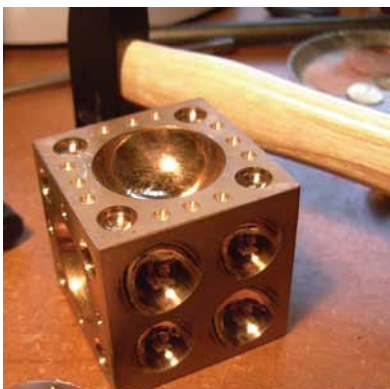
PHOTO 9: Place lower circle onto screws, being careful not to damage threads. Ensure textured side is facing desired direction and O-rings are circling correct risers.



tool time

- A tube-cutting jig makes quick work of the risers. You can set any predetermined length — which in my case was 7mm — and cut, feed, cut, feed, until you're done. It took me less than 10 minutes to cut all 29 risers for this bracelet!

- If you don't have a circle cutter, you can simultaneously expand both your sawing and fabrication skills by hand-cutting them — or not! Just purchase pre-cut circles — several suppliers carry them in a variety of metals. You'll still have to texture them, though, and cut that donut hole out of the center — unless you buy washers, which already have a hole.



- Always disconnect the sawblade, thread the donut of metal onto the saw, reconnect the blade, and saw outward from the center of the circle. After you cut into your middle finger 2 or 3 times, you will remember the wisdom of this.

- If your machine screws are round-headed, put the heads into a mini doming block to preserve their shape when doing the final riveting.



PHOTO 10: Add a hex nut to each screw. Lower nuts a little at a time and work around circle evenly to drive nuts at approximately same rate. Screws will protrude from back of piece, but do not trim yet.

PHOTO 11: Verify positions of screws and O-rings. Set aside.

PHOTO 12: Continue constructing units, linking them to O-ring of previously constructed unit as they are completed, and adding a new O-ring to join the next one. End with an O-ring at either end of bracelet. Do not add nuts to last link yet. Set aside.

PHOTO 13: For closure, mark positions for drilling divots at 12, 3, and 9 o'clock on upper circle. Centerpunch. Drill with #55 drill bit. Also, punch divots at about 5 and 7 o'clock and drill them.

PHOTO 14: Mark position of outer edge of cutting channels for upper circle by positioning completed bracelet next to link for closure. The O-Ring should encircle the 5 and 7 o'clock holes. Make a Sharpie line at perimeter of O-ring.

PHOTO 15: Mark a parallel line 3mm from first line (slightly wider than gauge of O-ring).



size and shape tips

- I make a “master” circle and use it as a guide for marking and scribing every circle in the piece. The hole placement then remains consistent from unit to unit, and you only have to slavishly measure once — saving lots of time and effort.
- If you use precut shapes, be mindful of edge distortion when you are hammering on them — you might need to do extra cleanup to keep the edges clean.
- I bevel the edges of every circle with a file for comfort and wearability. If you don't want to file, sand, and polish every circle, do a preliminary cleanup and then tumble them with stainless shot and a drop of dish detergent before assembly — they'll be work-hardened after about 20 minutes, too.
- I have a small wrist and big hands, so 6 units and 1 closure fit me, at approximately an 8" bracelet. If your wrist is larger or smaller, you may need to add or subtract a unit.



16



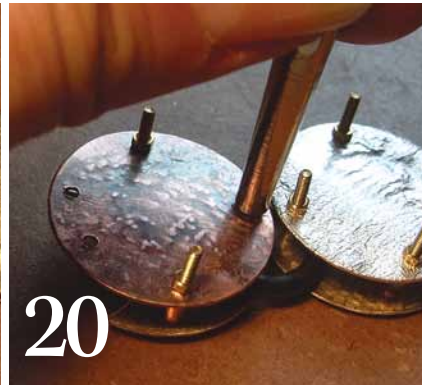
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18



19



20



21

PHOTO 16: Lay drilled cut circle over lower circle with edges matching, and transfer drilling marks with fine line Sharpie. Divot and drill lower circle. Polish and patina as desired.

PHOTO 17: Cut channel for O-ring closure connection by sawing an opening where marked.

PHOTO 18: File and sand edges, taking off any sharp corners. Polish and patina as desired.

PHOTO 19: Assemble by connecting larger section of closure unit to last bracelet link. Position lower circles on both sections. Lower nuts onto last bracelet section and snug them down with nut driver.

PHOTO 20: Lower 3 nuts onto closure-reunit until snug. Attach the smaller section using 2 sets of hardware and risers. Inspect bracelet and test fit of O-ring over smaller section of closure — the O-ring should stretch just enough to go around the 2 risers of smaller section.

When satisfied with layout of units, tighten all nuts on bracelet until tight. Do not force bolts or threads may strip.

PHOTO 21: Use heavy wire cutters to clip off excess machine screws, leaving slight stub over bolt. File stub until almost flush with bolt.

PHOTO 22: Use riveting hammer to tap down remaining stub and lock in hardware. Lightly file and sand remaining dome of brass until smooth and flush with nut.



22

HELEN DRIGGS is the Managing Editor for *Jewelry Artist* and an experienced metalsmith. A BFA graduate of Moore College of Art, she is a publishing jack-of-all-trades, and has worked as an illustrator, information graphics artist, designer, art director, writer, and editor.

sassy sisters bracelet JEAN CAMPBELL



This bracelet celebrates the trio of women in the designer's family. Because the photographs are so subtle, they will probably just look like small, organic patterns from far away, but the wearer will know she's surrounded by the women who love her.

MATERIALS

5 g plum size 11° Japanese seed beads (A)
5 g matte gunmetal size 11° Japanese seed beads (B)
5 g blue/purple gunmetal size 8° triangle beads (C)
8 red 5mm wooden rounds
7 ivory 6mm freshwater pearls
1 tagua nut 26mm perforated square
1 mother-of-pearl 19mm 2-hole button
Assorted 10–15mm buttons
Assorted charms, found objects, and other sentimental items
Photographs printed to fit on buttons
6 lb braided beading thread
White glue
Mod Podge or other clear-coat sealer

TOOLS

Beading needle
Pencil
Children's Fiskars scissors
Thread burner (or a lighter)



STEP 1: Photographs. Choose one of the buttons or charms on which you'd like to add a photograph and place it facedown on the photograph; trace around it with a pencil. Trim the photograph on the pencil marks. Repeat for all the buttons/ charms and photographs. Use the thread burner (or lighter) to carefully singe the edges of the photographs to soften the scissors line. Set aside.

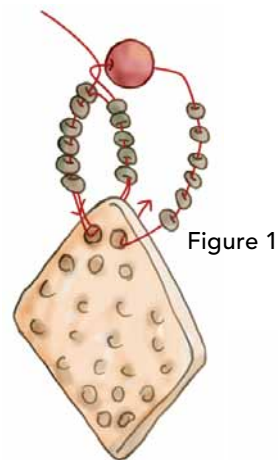


Figure 1

STEP 2: Center square. Use 3' of thread to string 6B and pass down through a hole at one of the corners of the square. String 5B and, leaving a 3" tail, tie a square knot with the working and tail threads. Pass through all 11 B again. String 1 wooden bead and 6B; pass down through the hole on the square right next to the one you last worked (Figure 1). String 5B and pass through the 6B and the 5B just strung to form a loop. Pull snug and pass through the wooden bead (Figure 2).

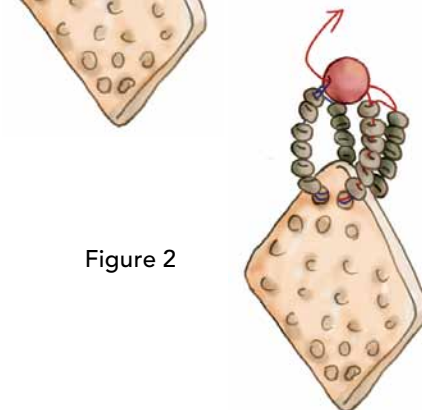


Figure 2

STEP 3: Base. Work odd-count peyote stitch off the wooden bead:
Rows 1–3: String 3C; pass through the wooden bead and the 3C again. String 1C and pass back through the second and first beads. String 1C and pass through the second, third, and fourth beads so that you exit toward the center of the beadwork (Figure 3).
Rows 4–6: Work odd-count flat peyote stitch, 3 beads across.
Rows 7–10: Work 2C in the middle stitch.
Rows 11–14: Continue working 3 beads across.
Row 15: String 1 wooden bead and pass through the last two peyote-stitch rows worked; pass through the beads again to reinforce. There will be exposed thread on either side of the wooden bead, which will be covered when you work the edging (Figure 4).

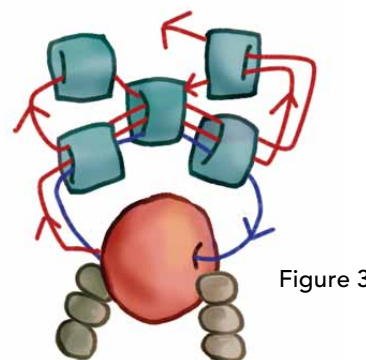


Figure 3

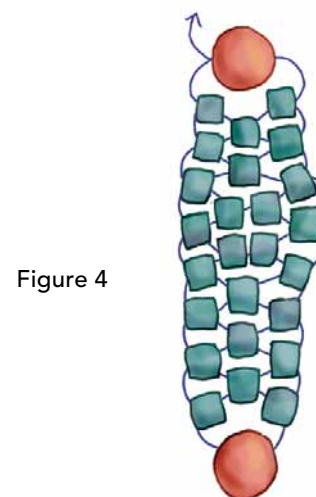


Figure 4

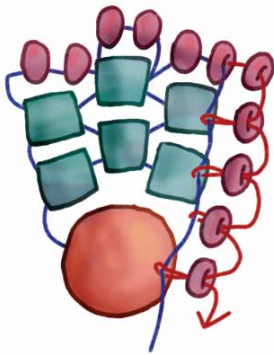


Figure 5



Figure 6

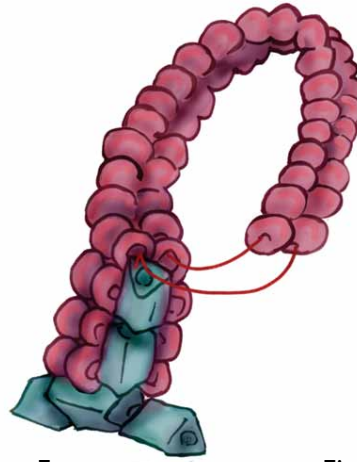


Figure 7

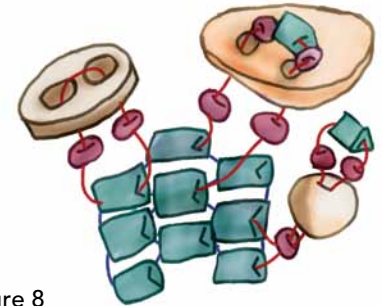


Figure 8

STEP 4: Repeat Step 3 twice, then work Rows 1–4 after the last wooden bead.

STEP 5: Toggle. Exit from the center of the last row and use plum seed beads to work a row of ladder stitch 2 beads high and 6 beads long. String the 19mm button and pass through the last ladder stitch. Pass through the button and ladder at least twice more. Continue passing through the ladder-stitched beads to firmly reinforce it.

STEP 6: Edging. Anchor a new thread at the base of the ladder. String 2A and pass through 1C and the 2A again to exit at the edge of the bracelet. String 2A; pass under the first loop of thread and back through the second bead. String 1A, pass under the next loop and back through the bead just strung. Continue this edging of brick stitch down one side of the base. When you come to the wooden beads, work the brick stitches off the exposed threads. Once you reach the square, pass through beads to work the other side of the base toward the button (Figure 5).

STEP 7: Second base. Repeat Steps 2–6 to make the other half of the base off the opposite corner of the square.

STEP 8: Loop. Exit the center of the last row and use plum seed beads to work a row of ladder stitch 2 beads high and 8 beads long. Fold the ladder in half and stitch the end of it to the last triangle you exited. Weave through the beads several times to create a tight cord, then stitch triangle beads to the sides to cover the thread (Figure 6).

STEP 9: Exiting from the folded end of the ladder cord, string 30A (or enough to accommodate the button) and pass through the end of the ladder again to form a loop. Exit from the next pair of beads in the ladder and string another 30A to form a second loop. Pass through beads of both loops to peyote-stitch them securely together (Figure 7).

STEP 10: Embellishments. Secure a new thread before the last wood bead at one end of the base. Use seed-bead loops to attach buttons, found objects, and charms (Figure 8). Make short fringe with the pearls by stringing 1 seed bead, 1 pearl, and 1–3 seed or triangle beads, and passing back through the pearl and first seed bead

and into the base. (Place a pearl under any object that is not lying the way you'd like, to help prop it up.) Work all the way up to the square, adding as many embellishments as you desire, then repeat for the other half of the base.

Anchor a thread to the center of the perforated square and make an embellishment there as desired.

STEP 11: Finishing. Examine the entire bracelet and carefully melt away any thread ends, then glue the photographs to the buttons and allow to dry thoroughly before applying a coat of sealer.

Resources Check your local bead shop or contact: Seed beads: The Bead Monkey, (952) 929-4032 or (651) 222- 7729, www.beadmonkey.com. Tagua nut square: On The Surface, www.onsurface.com.

Jean Campbell is the former editor of *Beadwork* magazine. She continues to write, edit, and sell beaderly things and lives in Minneapolis, Minnesota.

funky romance MARLENE BLESSING



The earthly ceramic connector beads in this project inspired the asymmetry in the design, plus the romantic funk of natural brass and gray Lucite.

MATERIALS

4 matte silver size 8° seed beads
4 opaque beige luster 4×6mm pressed-glass bellflowers
12 violet 9mm pressed-glass flower spacers
1 light brown 30×36mm stoneware connector bead
1 blue-and-brown 30×36mm stoneware connector bead
1 dark brown 23×45mm stoneware connector bead
4 dark gray 10mm vintage Lucite rounds
6 gray 12mm vintage Lucite rounds
1 natural brass 10×24mm swirl hook-and-eye clasp
3 natural brass 7mm jump rings
4 sterling silver 2mm crimp tubes
30³/₄" of natural brass 6×9mm unsoldered etched oval chain
11" of .019 beading wire

TOOLS

2 pairs of chain- or flat-nose pliers
Crimping pliers

Finished size: 33"

- 1: Attach one end of one 9¹/₄" piece of chain to the eye half of the clasp by opening and closing the end link as you would a jump ring. Attach the other end of the chain to one end of the light brown connector bead.
- 2: Use 1 jump ring to attach the other end of the previous connector to one end of the dark brown connector. Repeat to attach the dark brown connector to one end of the blue-and-brown connector.
- 3: Use 5¹/₂" of beading wire to string 1 crimp tube and the free end of the previous connector. Pass back through the tube and crimp.
- 4: String 1 bellflower (narrow end first), 1 dark gray round, 3 flower spacers, 1 gray round, 1 seed bead, 1 gray round, 1 seed bead, 1 gray round, 3 flower spacers, 1 dark gray round, 1 bellflower (wide end first), 1 crimp tube, and one end of one 3¹/₄" piece of chain. Pass back through the tube and crimp.

- 5: Attach one end of one 11" piece of chain to the free end of the previous chain. Attach the remaining 5¹/₂" of beading wire to the same end of the 3¹/₄" piece of chain using a crimp tube. Repeat Step 4, attaching the wire to one end of one 7¹/₄" piece of chain.
- 6: Use 1 jump ring to attach the other end of the previous chain and the free end of the 11" piece of chain to the hook half of the clasp.

Resources: Contact your local bead shop or see page 92 for more information. Pressed-glass beads, brass findings, and chain: FusionBeads.com. Stoneware beads: Lisa Peters Art. Lucite: The Beadin' Path.



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techniques

STRINGING

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



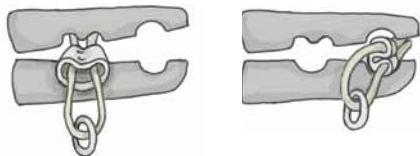
ENDING AND ADDING THREAD

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.

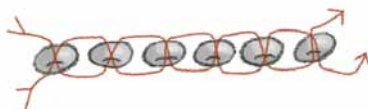
CRIMPING

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.

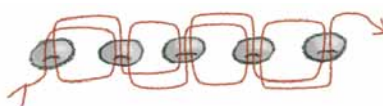


LADDER STITCH

Using two needles, one threaded on each end of the thread, pass one needle through one or more beads from left to right and pass the other needle through the same beads from right to left. Continue adding beads by crisscrossing both needles through one bead at a time. Use this stitch to make strings of beads or as the foundation for brick stitch.

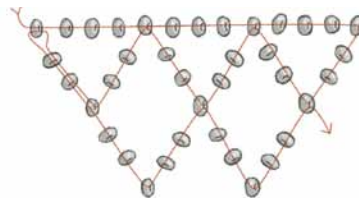


For a single-needle ladder, string 2 beads and pass through them again. String 1 bead. Pass through the last stitched bead and the one just strung. Repeat, adding one bead at a time and working in a figure-eight pattern.



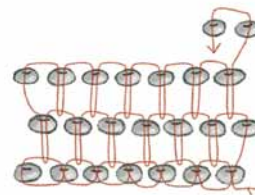
NETTING (single thread)

Begin by stringing a base row of 13 beads. String 5 beads and go back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and go back through the next; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net and continue.

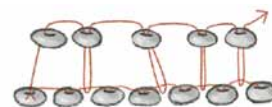


BRICK STITCH

Begin by creating a foundation row in ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



To decrease within a row, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.

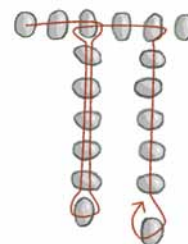


To increase within a row, work two stitches in the same loop on the previous row.

For circular brick stitch, work increases as needed to keep the work flat; at the end of each round, pass through the first and last beads to stitch them together, then string 2 beads to begin the next round.

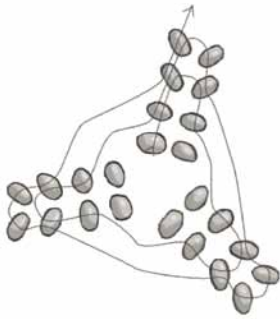
FRINGE

Exit from your foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to create a fringe leg. Pass back into the foundation row or fabric.



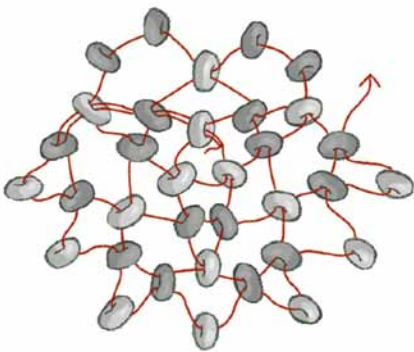
TUBULAR HERRINGBONE STITCH

Begin with a foundation row of ladder stitch. Join the ends together to form a tube. String 2 beads. Pass down through the next bead and up through the following bead. Repeat around the tube. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.



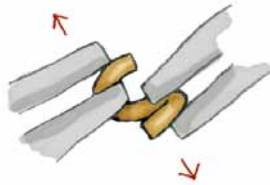
CIRCULAR PEYOTE STITCH

String 3 beads and form the first round by passing through the first bead. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up for the next round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat all around, then step up at the end of the round. Continue in this manner, alternating the two rounds. You may need to adjust the bead count depending on the relative size of the beads in order to keep the circle flat.



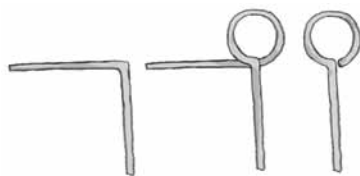
OPENING JUMP RINGS

Jump rings connect holes and loops. Open a jump ring by grasping each side of its opening with a pair of pliers; don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.



SIMPLE LOOP

To form a simple loop, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire. Use round-nose pliers to grasp the wire after the bend; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Use your thumb to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop by grasping each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.



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.



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 thicker, heavier-looking wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming at the loop.

