

# mixed media jewelry

## 5 free found object, steampunk, and resin jewelry ideas

*presented by* cloth paper scissors®



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Show off your artistic nature by making and wearing stunning and unique mixed-media jewelry from found objects and resin.

In this free eBook, *Mixed-Media Jewelry: 5 Free Found Object, Steampunk, and Resin Jewelry Ideas*, you'll learn how to make resin jewelry, how to make molds to duplicate found objects in resin, and how to make Steampunk jewelry to complement your style.

In "A Look At: Resins," the CLOTH PAPER SCISSORS magazine editorial staff describes the types of resins and the best kind of resin for jewelry making.

In "Mold Making with Resin and Clay," ICE Resin expert and artist Jen Cushman shows how you can make multiple versions of your favorite found objects.

In "Mix and Match Jewelry," Becky Nunn describes four mixed-media jewelry techniques to try, including glass dome, bead cap, UV resin, and epoxy clay jewelry.

Got little bits of this and that that are too precious to throw away? Turn them into wearable art jewelry. In "Resin Bangles: Show off Your Snippets," Heidi Boyd shows how a two-part formula like ICE Resin makes the process user friendly and fun. Simply mix up the resin and pour.

Finally, Steampunk jewelry is still hot—with resin and found objects like watch parts, hardware, and jewelry findings it is also easy to make. (What is Steampunk? Think Victorian industrial science fiction, à la Jules Verne.) Jean Campbell shows you how to combine resin and Steampunk design in "Chronorevelator Earrings Steampunk Style."

With *Mixed-Media Jewelry: 5 Free Found Object, Steampunk, and Resin Jewelry Ideas*, you'll have all the information you need to use resin for jewelry making. So get started now!

Warmly,

**Cate Prato**  
Online Editor,  
*Cloth Paper Scissors Today*

**cloth.paper**  
scissors COLLAGE ARTISTIC MIXED-MEDIA DISCOVERY

## Mixed Media Jewelry: 5 Free Found Object, Steampunk, and Resin Jewelry Ideas

presented by

**Cloth Paper Scissors®**

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Where mixed-media  
artists come to play



[clothpaperscissors.com](http://clothpaperscissors.com)

# a look at . . . *resins*

Adapted from  
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May/June 2012

Like many other art supply categories, the family of resin products can run from daunting to overwhelming. Resin can be used for everything from small jewelry pieces to sealing gymnasium floors. How do you choose the right one for your project?

While different products can often be used for the same project, there is usually one type that is more suited for a particular application than another. We're here to help guide you through the still waters of the resin world so that we can all end up clear and shiny happy people.



## two-part resin

EXAMPLE: ENVIROTEX LITE®

[eti-usa.com](http://eti-usa.com)

Envirotex Lite is a great example of a two-part resin. It is water clear and cures to a thick coat in eight hours at 70° F, to full strength and toughness in about 48 hours.

This two-part resin comes in a variety of sizes, from four ounces to a gallon, making it a much more economical way to use resin in your artwork. Consider using it to seal a finished collage, or add multiple layers with other paint and collage elements to enhance the depth of your artwork.



A small bezel from Nunn Design™ embellished with a floral bead and found text.

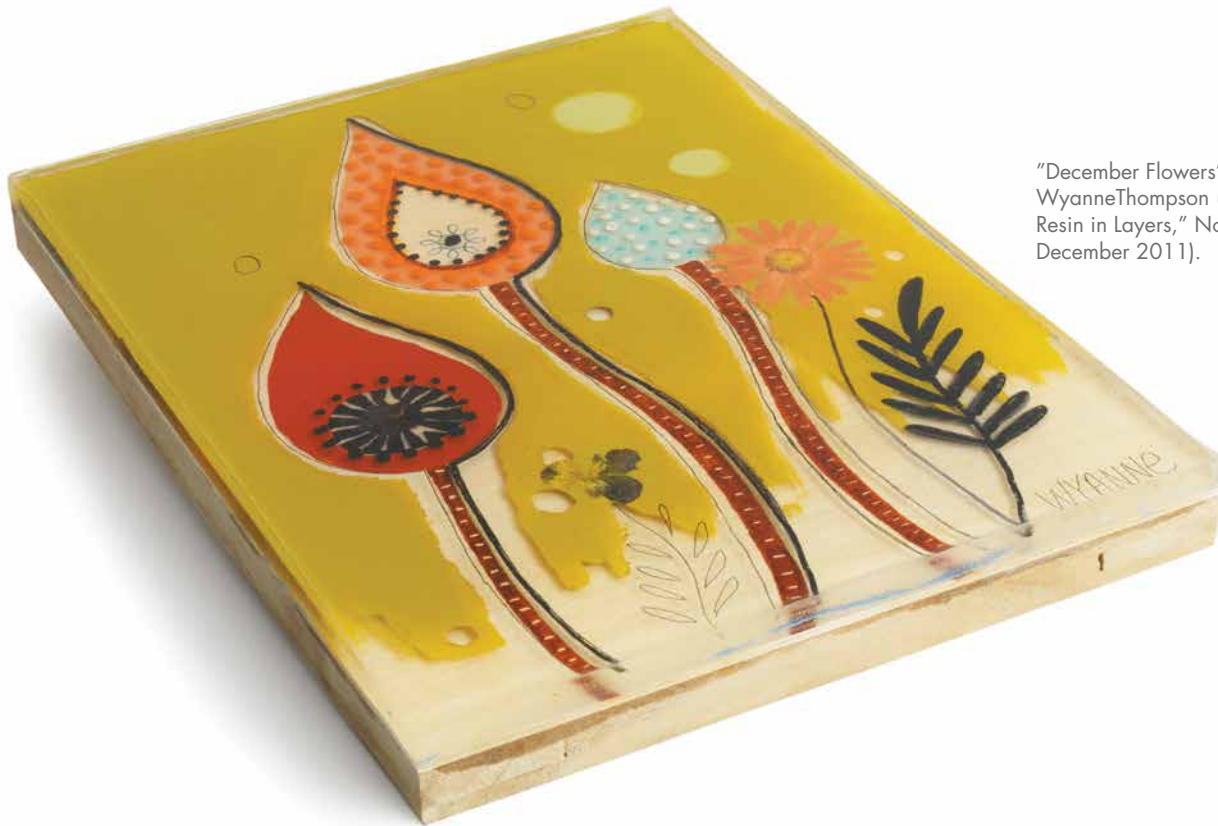


## jewelry grade two-part resin

EXAMPLE: ICE-RESIN®

[icersin.com](http://icersin.com)

Ice Resin is a two-part jewelry-grade resin that is perfect for small projects. The secret to using two-part resin is getting an even mix of the resin and the hardener. Ice Resin's syringe packaging lets you mix up a little bit at a time so that there is no waste. This resin can also be used to cover delicate items like sticks and paper to make them sturdier, or use it to pour a mold. Ice Resin hardens in six hours and is fully cured in three days.



"December Flowers" by WyanneThompson ("Paint and Resin in Layers," November/December 2011).



Bezels filled with wire, small metal embellishments, and gelatin-printed paper.



## one-part jewelry-grade resin

**EXAMPLE:** GEL DU SOLEIL™ AND UV LIGHT BY JUDIKINS  
[nunndesign.com](http://nunndesign.com)

Gel Du Soleil is a much more expensive resin, but it has the benefit of being able to use exactly what you need without mixing too much or too little, and a cure time of 15–30 minutes in the sun or under the UV light. Use it for small projects that can fit in the UV light when you want more immediate results. To get a domed look, just add a second coat.

# mold making WITH resin & clay

BY jen cushman



Adapted from  
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I've been a collector of vintage odds and ends for as long as I can remember. My collection has never been themed, nor was it anything I gave much thought to. I'm just drawn to certain objects when I see them—a pearl hatpin here, a crystal doorknob there. So, when I started working in mixed-media collage and assemblage, these found objects naturally began to wend their way into my art.

While I love repurposing things like old wooden spoons, tiny glass bottles, and small vintage advertising tins to create something new, I always heaved a little sigh when my one-of-a-kind treasures were used up. I found myself hoarding my best stuff because I couldn't bear to part with it!

Then I learned about making molds and casting objects. It was as if the heavens opened up. Instead of using my original treasures, I could make molds of these objects and then recreate them in

resin and clay. I could personalize every piece of art I created with my found objects, and still hang onto the original pieces, if I wanted to.

Mold making is a relatively simple process thanks to silicone mold-making products. In this workshop, I'll walk you through the process of making a mold and then making cast objects using both resin and resin clay to create unique embellishments for all your mixed-media projects.

## MATERIALS

- Molding putty, two-part silicone
- Found objects
- Plastic trash bags (There is a slight oil coating on trash bags that keeps the resin from sticking to it.)
- Resin (I use ICE Resin®.)
- Mixing cup
- Craft stick (for stirring)
- Toothpicks
- Resin clay, two-part (I use Apoxie® Sculpt and FixIt® Sculpt.)

### optional

- Paintbrush
- Sandpaper
- Files
- Dremel® Tool
- Acrylic paint
- Mica powder
- Olive oil or latex gloves

## directions

### making a mold

1. Pull equal parts of Part A and Part B molding putty from the separate containers and roll the parts into 2 separate balls.

**note:** The two jars of putty will always be different colors.

## tips

- When you first begin making molds and casting, it's helpful to look for objects that are large, without a lot of detail. You can easily cast objects such as cameos and other highly-detailed items, but accurately getting the undercuts (fine details) can be tricky for a beginner.
- Be sure to wipe your hands and fingernails when you pull molding putty from one jar and then put your fingers in the other jar. If you leave little bits of Part A in Part B (or vice versa), it will activate the chemistry and could cause hard spots in your putty jars.
- Have the object that you wish to mold readily available. The molding putty sets up very quickly.





2. Fold the balls into each other. Work quickly as the set-up time for a mold is usually less than 5 minutes.
3. Continue to mix the 2 balls together until all the color striations are gone and the ball is one solid color.
4. Use your hands to slightly flatten the ball so it mimics the shape of your object. For example, make the flattened ball round if you are casting a button, or elongated if you are casting a key.



5. Firmly but gently press the object into the putty, and then gently pull up the sides of the putty to create a well around the object. This is to prevent leaking when you pour the resin into the mold.
6. Use your fingers to gently smooth out the bottom of the mold. It's important to have the mold as level as possible.
7. Wait at least 30 minutes for the mold to set up. You can use your mold as soon as it's dry to the touch, but the silicone will continue to air cure for the next 24 hours.

**note:** I've found a firmer, drier mold yields the best results.



Use your thumbs to gently remove the object from the mold.

## casting with resin

1. Cover your work surface with the trash bag. If you accidentally spill the resin, it won't stick to the plastic, making for easy clean up.



2. Mix the resin according to the manufacturer's directions.

**note:** Be sure to let the mixed resin rest for five minutes to allow the air bubbles caused during mixing to dissipate.



3. Gently, and in a controlled manner, pour resin into the mold. Let the mold sit for about 30 minutes and then check on it. Remove any surface bubbles by gently popping the bubbles with a toothpick.

**note:** Silicone molds are flexible and easy to work with. You do not have to use a release spray or coat the inside of your mold with any additional product.

4. Set the mold aside to dry. This usually takes 8–12 hours, or possibly overnight in a cold or humid studio.



5. When the resin is dry, use your thumbs to gently pop the cast resin piece from the mold.

**note:** With cast pieces, it is usually necessary to do some clean up of rough edges to prepare the piece for final use. This can be accomplished with a file or a Dremel tool.

6. Give some dimension and personality to your mold by rubbing acrylic paint or mica powders into the cast piece.

**tip:** If your cast piece has a slight matte texture on the surface and you want it to be crystal clear, mix up a small amount of resin and brush a sealer coat onto the piece with an inexpensive disposable paintbrush.

7. Once dry, the resin piece can be sanded, drilled, filed, shaped, etc.

## casting with clay



1. Use your fingers to remove equal parts of both Part A and Part B resin clay

## tips

- Measure accurately, mix thoroughly, check within the first 30 minutes to pop any wayward bubbles, and then walk away and let the resin work its magic by allowing it to air cure naturally.
- You can speed up the drying time slightly by placing your resin-filled molds under a desk lamp with no more than a 60-watt bulb. Make sure your light is at least a foot from the resin, and only do this for the first hour after the pour.
- Do not use a heat gun to speed up drying time. If you heat epoxy resins to more than 100°, you can change the molecular structure, causing imperfect bonding of the two parts.

product from the jars. Roll equal parts of the clay into 2 separate balls.

**tip:** Be sure to clean your fingernails after dipping into the second jar to prevent contamination of the product.







2. Fold 1 ball of clay into the other, and continue working the clay with your fingers until all the striations of color are gone and the ball is one solid color.
3. Form the ball into the general shape of your mold. For example, a round ball or an elongated shape.
4. Determine which side of the clay shape will be pushed into the mold, and smooth that side of the clay with your fingers. This allows the clay to seal more evenly to the mold.



5. Gently but firmly push the clay into the mold so it fills the entire mold. To ensure the cleanest possible impression, be careful not to rock the clay back and forth in the mold.



6. Use your fingers to smooth out the backside of the clay so it's nice and flat. Leave the clay in the mold to air cure. Clay is usually dry in 4-5 hours.



7. When the clay feels dry (not spongy) in your hands, use your thumbs to gently pop the cast piece from the mold.
8. Paint the mold or apply other surface treatments to turn the cast piece into a finished embellishment for your art projects.

**note:** Once dry, the clay mold can be sanded, drilled, filed, shaped with a Dremel tool, etc. ●

[jencushman.wordpress.com](http://jencushman.wordpress.com)

## tips

- Resin clay can be sticky. I like to rub a small amount of olive oil onto my hands before I begin. Alternately, you can wear latex gloves while handling the clay.
- Resin clay does not need to be fired in a kiln or baked in an oven. Once it is air cured, it is virtually indestructible.



# mix & match jewelry

FOUR TECHNIQUES TO TRY



Adapted from  
CLOTH PAPER SCISSORS®  
November/December 2012

## glass dome technique

Using a glass dome over imagery is a quick, easy, and affordable way to bring a high-end look to your mixed-media jewelry.

1. Slide the glass dome over the image you chose to audition the fit. (Figure 1)
2. Paint a thin, even coat of silicone glue on the back side of the dome. (Figure 2)

**tip:** Silicone glue is not water based so it helps prevent the image from absorbing moisture and keeps the inks from running.

3. With the dome between your thumb and forefinger, squeeze the dome with the image in place, pressing the image securely to the dome. Slide the image and dome back and forth

between your fingers, pressing out any excess glue and/or air bubbles.

4. Trim the image with a pair of scissors using the edge of the glass dome as your guide. (Figure 3)
5. Paint a thin coat of glue onto the back of the image (now attached to the glass), and press the dome into a bezel.

Creating mixed-media jewelry is a natural progression for many mixed-media artists. And once you have a few basic jewelry-making techniques under your belt, you too will be able to create wearable art that is fun and easy. The techniques that follow will give you a head start.

### MATERIALS

- Paper images
- Glass dome
- Paintbrushes
- Glue, silicone
- Scissors
- Bezels
- Epoxy clay
- Items to embed: chatons, seed beads, found objects, etc.
- Beeswax toothpicks or a tool for picking up small objects
- Cotton swab
- UV resin
- Headpins
- Matches
- UV lamp or a sunny window sill and a small, clear glass dish
- Beads
- Bead caps
- Cutting pliers
- Needle-nose pliers, 2 pair
- Jump rings, various sizes and colors

## epoxy clay magic

Epoxy clay is a durable self-hardening medium that can be sculpted and used for embedding. It has a 60–90 minute working time and fully cures in 12–24 hours without firing or baking.

1. Pinch off 2 equal, pea-size balls of the clay: Part A (the color) and Part B (the hardener). (Figure 4) Knead



Figure 1



Figure 2



Figure 3



Figure 4

the 2 balls together until the clay is a consistent color, not marbled.

2. Pinch off the appropriate amount of kneaded epoxy clay to fill the bezel. Roll the clay into a small ball and press it into the bezel. (Figure 5) Pat the clay gently until it is flat and fully flush with the edges of the bezel.
3. Using a beeswax toothpick, pick up the individual chatons, seed beads, or found objects, and gently press each one into the epoxy clay. (Figure 6)
4. Allow all pieces to cure for 12–24 hours before assembling your mixed-media jewelry piece.

**note:** I also use epoxy clay to adhere pieces together, to add height to embellishments within a bezel, and to add accents.

## UV Resin

UV resin is a single-part epoxy resin that cures within 20 minutes when exposed to UV light.

1. Trim the image to fit the size of the bezel.
2. Paint a thin coat of silicone glue in the base of the bezel and place the image onto the wet glue in the bezel. Starting in the center, burnish the image with a cotton swab, pressing any excess glue out to the edges. (Figure 7)
3. Paint a thin coat of silicon glue over the top of the image ensuring you cover the image completely, including the sides. Let it dry overnight (8–12 hours).

**note:** The dry time is critical to prevent bubbles from occurring in the resin due to the moisture in the collage image.

4. Add a few drops of UV resin onto the center of your fully dried collage image. (Figure 8) Tip the bezel slightly to allow the resin to flow to the sides of the bezel. Add more resin until you have filled the bezel to the desired height.
5. Use a headpin or a match to pop any bubbles that come to the surface of the resin. The headpin can be used directly on the bubbles. To use a match, hover the flame closely over the bubble in the resin without touching the surface of the resin. (Figure 9) The heat will cause the bubble to rise to the top of the resin and pop.
6. Cover the bezel with the small glass dish and place it on a sunny window sill or place the piece under the UV lamp. (Figure 10) Let the resin cure for 20 minutes. The resin must have full-intensity UV light (no clouds) to cure.

## bead-cap charms

1. Thread a bead and a bead cap onto a headpin.
2. Trim away all of the headpin except ¼" using the cutting pliers. (Figure 11)
3. Using the needle-nose pliers, bend the headpin slightly, over and then over again, creating a rounded loop. (Figure 12)
4. Use a jump ring to attach the loop of the bead-cap charm to your jewelry.



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12

## using jump rings

1. Grasp a jump ring with 2 pair of needle-nose pliers, 1 on each side of the ring. Gently pull the needle-nose pliers away from each other.
2. Once the ring is open, thread a charm, pendant, or some chain onto the jump ring, and then close the jump ring using 2 pair of needle-nose pliers and carefully pushing from both sides to close the ring.

## Assembling mixed-media jewelry

As I create different mixed-media pieces, I am constantly moving around the finished jewelry components to see where the various pieces will work best. By using my sense of balance, design, and my own personality, I am able to create pieces that have soul and are

uniquely mine. I am fond of incorporating found objects, ribbon, wire, beads, and bead caps. I also enjoy working with chain that does not have soldered links. The variety of chain textures, colors, and sizes allows for unique one-of-a-kind crafted pieces of finished jewelry. Mix and match these four techniques to make your own jewelry statement. ●

[nunndesign.com](http://nunndesign.com)

# resin bangles

## SHOW OFF YOUR SNIPPETS

a bangle made of resin transforms everyday objects into one-of-a-kind jewelry that will get people talking. Cured resin has a glass-like appearance and will permanently preserve bits of ephemera. Mix up a batch of resin and start creating unique jewelry with your favorite snippets. I used a length of measuring tape with vintage buttons and flower beads; miniature dominoes, dice, bingo numbers, and beads; elastic bands; and many small, colorful paperclips to create these bracelets. A two-part formula like ICE Resin makes the process user friendly and fun. Simply mix up the resin and pour.

Adapted from  
CLOTH PAPER SCISSORS®  
January/February 2013



BY heidi boyd



## MATERIALS

- Wax paper
- Wooden board or tray
- Inclusions, non-porous, small, plastic or metal ephemera: game pieces, measuring tape, paper clips, beads, buttons, charms, pins, hardware, elastic bands, etc.
- Scissors, sharp (craft)
- Glue, for attaching pieces (I used Zap-a-Gap® glue.)
- Bangle mold (I got mine from Rings & Things.)

**note:** Use dedicated molds intended for use with resin.

- ICE Resin®, approximately 2 ounces per bangle
- Water, warm
- Calibrated cups
- Timer
- Craft sticks
- Paintbrushes, disposable
- Toothpick or straight pin
- Heat gun, low temperature
- Desk lamp
- Emery board(s), for light sanding
- Mask
- Sandpaper, automotive wet/dry (for plastic): 300-, 400-, 600-grit
- Packing tape or Duct® tape

### optional

- Baby wipes (Instantly removes resin from fingers.)

## prepare your space

- Work in a well-ventilated space when working with resin. Even if you can't smell the fumes, you're mixing chemicals together so there will be off-gassing. Working outside is great. Indoors, be sure to open windows and turn on a fan.
- Resin needs adequate warmth in order to cure properly. Seventy degrees appears to be the magic number with most formulas.
- Cover a wooden board or tray with sheets of wax paper to use as a pouring surface.
- Arrange the molds and inclusions on the prepared board and have the mixing supplies nearby.

## arrange it

**note:** If you are not using measuring tape in your bangle, skip Steps 2 and 3.

1. Make sure all the inclusion items are dust free, clean, and dry.
2. Cut a length of measuring tape or a similar, non-porous item to fit inside the bangle, adding ¼" to the length for gluing.

3. Shape the tape into a circle, tucking the extra ¼" under the beginning of the length and glue. Add embellishments to the tape as desired.

**note:** Beware of excessive embellishments as they may make it difficult to fit the tape in the mold.

4. Audition all of the inclusions in the mold. Play with the arrangement until the pieces fit and work well together.





Figure 1

## mix it

1. Pre-warm the resin by placing the bottles in warm water. This step will help prevent air bubbles from forming.
2. Following the manufacturer's instructions, pour equal parts of the 2-part formula into the calibrated cup. Pour Part A first and then add Part B.
3. Set the timer and use a craft stick to stir the solution for 2 minutes. You'll see the 2 parts swirling together. When properly blended, you won't see any striations.
4. Set the timer for 5 minutes and let the resin sit to allow any bubbles to dissipate.

## mold it

1. Fill the mold half way with resin. *(Figure 1)* Brush the inclusions with a coat of resin (this will help prevent air bubbles), and submerge them into the resin in the mold.

**tip:** Using elastic bands in your bangle can be tricky. Cut a few of the elastics to lessen the spring factor or weight the bands by placing wax paper over the resin layer and then laying craft sticks on top of the wax paper for the beginning of the curing time.

2. Pour the remaining resin into the bangle mold, filling the mold to the top. *(Figure 2)* Reposition any migrating pieces with a toothpick or straight pin.



Figure 2

**tip:** Avoid agitating the solution as it may create more air bubbles. You have a small window of time, approximately 15 minutes, before the surface begins to harden.

3. Gently pass a heat gun over the surface to draw out air bubbles. Use caution; too much heat will distort the flexible mold.



## cure it

1. Move the board/tray with the resin-filled mold(s) to a level surface for curing. Place the board under a lamp to help warm the area and draw out any air bubbles.
2. Keep an eye on the mold. You may need to poke “floating” items back down below the surface.
3. Allow the bangle to harden undisturbed for 24 hours. The trick to successfully removing the bangle from the mold is to make sure the resin is fully cured.

**tip:** If the bangle refuses to pop out of the mold, stick the mold in the freezer for a few minutes. It should pop right out after that.

## finish it

1. Cut away any excess resin on the bangle with sharp scissors.
2. Sand the edges smooth. Emery boards are ideal for small sanding jobs; they quickly eliminate small lumps and ridges. For larger blemishes, begin sanding with 300-grit sandpaper, work up to 400-grit, and use 600-grit for the final polishing.

**caution:** Wear a mask when dry sanding to prevent harmful resin dust from being inhaled or ingested. Sanding underwater will keep airborne resin dust at a minimum.

3. Wash off any sanding dust and dry the bangle. The bangle will be cloudy from sanding.



Figure 3

4. Place strips of packing or duct tape, sticky-side up, on your work surface. Adhere the base of the bangle to the tape. This will prevent the top coat of resin from puddling under the base of the bangle. (Figure 3)
5. Mix up a tiny amount of resin and brush a thin coat over the surface of the bangle to restore the glass-like finish. Carefully brush away any resin that collects around the base of the bangle. Allow the resin to cure. If

necessary, repeat the process until you are happy with the finish.

Search your studio and home. I bet you have a treasure trove of trinkets that would make fabulous bangles. If this project has captured your curiosity, it's time to explore. You'll be amazed by what you can create with this incredible medium ●

[heidiboyd.com](http://heidiboyd.com)

# chronorevelator

## earrings STEAMPUNK STYLE

BY jean campbell

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



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

### 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. ●

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