The image shows a collection of steampunk jewelry against a light-colored, textured background. At the top, a brass chain hangs down. Attached to the chain is a large, intricate brass pendant. This pendant features a pair of spread wings, a detailed mechanical watch movement with various gears and components, and a large, oval-shaped brass pendant hanging from the bottom. The oval pendant has a brushed metal texture and the number '8' embossed on it. In the upper left corner, a large, rusty gear is partially visible. The author's name, 'JEAN CAMPBELL', is printed in a serif font in the upper right area.

JEAN CAMPBELL

Steampunk Style JEWELRY

VICTORIAN, FANTASY, AND
MECHANICAL NECKLACES,
BRACELETS, AND EARRINGS

Steampunk-Style JEWELRY

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JEAN CAMPBELL



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GALLERY OF STEAMPUNK DESIGNS

List of Artists

Credits

Supplies

These pages: *Handmade Steampunk Unisex and Diverse Vintage Neo-Victorian Jewelry* Ricky Wolbrom,
EDM Designs



Foreword Anachronistic Futures of Elegant Tech

Surely you've heard the saying, "It's never too late to have a happy childhood." The exploding cultural wavefront known as Steampunk might very well adopt as its motto, "It's never too late to live splendidly like a Victorian."

But, of course, just as no sane adult seeks to replicate exactly all the cramped and shortsighted parameters of childhood, so no thoughtful creator or lifestyle adopter seeks to authentically inhabit the constricted and narrow-minded conditions of 150 years ago.

Steampunk takes the best of this seminal historical mother lode and mixes it up with postmodern influences that range from attitude to materials. We Steampunks are bricoleurs, with one foot set firmly in the Victorian era and the other solidly planted in the twenty-first century, yoking the elegance and brio of the past with the ineluctable concerns and visions of the future.

“Steam” plus “punk.” That’s the ticket!

The type of antique things and techniques the Steampunk artist or recreationist instinctively seeks and utilizes are those objects and technics for which the current period offers only inferior or ugly or distasteful counterparts. Cast-iron and wood instead of aluminum. Silk and linen instead of polyester. Brass and glass and rubber instead of plastic. Welding instead of superglue. Rivets instead of injection molding. Leather belts and buckles instead of Velcro. Decoration instead of utilitarianism. Irony and humor instead of severity and starkness.

The Steampunk artisan always favors rich, beautiful materials and painstaking artisanal methods that hark back to a less recondite and less machine-mediated technology, when natural resources emerged transmogrified but still recognizable from the workshop and factory.

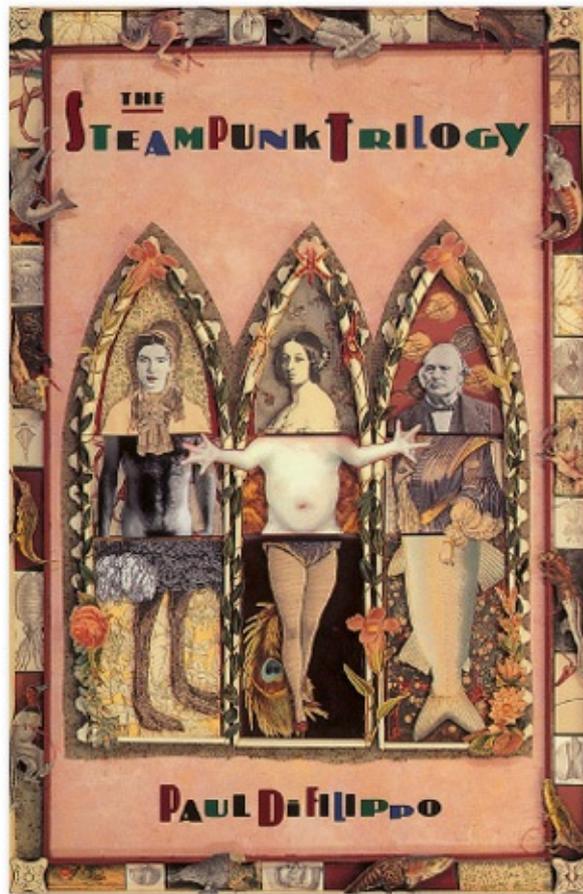
And, most important, Steampunk cultivates a DIY ethos, in line with the fabled music from which half its name derives. The Victorian and Edwardian era represented the last period in which broad expertise and knowledge were obtainable by the average person, even if self-taught. It was a time when every woman could be her own jungle explorer, every man his own aetheric scientist, given the urge and talent. Steampunks are makers and doers, not passive consumers and mere audience members—as this book well demonstrates!

The key allure and goal of Steampunk is to fashion and inhabit a world where the awe and romance inspired by humanity’s pursuit of scientific knowledge is reflected in our tools, furniture, architecture, literature, art, and fashions. The mode is both a celebration of the past and of what might yet be, a witty commentary on things lost and paths not taken.

All of my foregoing philosophy is made manifest in the pages of this book much more vividly and emphatically than my mere words can convey. With a clear and informed and passionate vision of what Steampunk means, Jean Campbell has assembled a guild of talented jewelry makers who echo her

goals and abilities. In lucid, revelatory chapters, they share the secrets of their hard-earned, joyous accomplishments, providing endless inspiration to lucky readers intent on entering the exciting world of Steampunk craftsmanship.

Cinch the straps of your aerostatic harness, dog the ports of your bathyscaphe, engage the drill bit of your subterranean burrower. You're in for a stimulating ride!



— Paul Di Filippo
author, *The Steampunk Trilogy*
Providence, Rhode Island



Introduction “Steampunk... What’s that?!”

That question is a common reaction from people new to the name of this style trend— one that’s been around for more than twenty years, since the term was first coined in 1987. Generally, Steampunk is a fashion, design, and popular-culture phenomenon that combines romance and technology. Among its many influences are futurism, time travel, and the Victorian Age. These seemingly disparate facets combine into a resulting look that might be called “Mad Max Meets Jane Austen.”

Signature Steampunk jewelry design pairs mechanically based found objects with Victorian- influenced filigree, charms, chain, and sumptuous beads to create one-of-a-kind pieces. Brass and copper are usually the metals of choice, and each piece often holds some kind of meaning —it tells a story, evokes a memory, eulogizes a historical figure or object, or simply evokes a hearty chortle. The look is romantic but not fussy; edgy but not angry; futuristic but not cold.

For *Steampunk-Style Jewelry* I’ve gathered together twenty pieces that embody the heart and soul of this trend. You don’t need to be a master metalsmith to make these projects. A curiosity to learn, an explorer’s spirit for shopping, and the willingness to pick up the occasional hand or small power tool are all you really need.

There’s a design for just about any wardrobe. Show off your punk side with *Minerva’s Folly Cuff* on [page 54](#). Or firmly announce your (perhaps newfound) dedication to Steampunk by showing off the *Dirigible Aviatrix Necklace* on [page 102](#) or the *Horological Faery Gadget Necklace* on [page 90](#). Make a nod to Steam while wearing the *Voluminating Exhalator Bracelet* on [page 108](#) or the *Tempus Fugit Pendant* on [page 124](#).

The thirteen talented project designers featured in this book show you how to make their pieces through clear step-by-step instructions and

illustrations. If you need to learn or relearn a specific technique to finish your project, you'll find them all described in the Maker's Workshop on [page 10](#). Because many of the projects heavily utilize found objects, I've provided tips and resources on how and where to shop for them on [page 144](#). There's plenty of inspiration in the sidebars showcasing the practitioners who have influenced and have been influenced by Steampunk. In the final section of the book, you'll find a gallery of Steampunk jewelry designs from some of this community's finest, hopefully to inspire you to do a little Steampunking of your own.

I hope you enjoy making the projects in this book and savor the truly innovative work of the artists featured throughout. May *Steampunk-Style Jewelry* serve as a steam-driven vessel for your imagination, bringing you to the uncharted ports and unknown harbors of your creativity.

Steampunk Ring

Daniel Proulx, Catherinette Rings

Maker's WORKSHOP

The supplies and techniques you need to create Steampunk-style jewelry are pretty basic. Nearly all the pieces in this book are made with items you may already have on hand or can easily find on trips to your local bead shop, hardware store, or junk shop. A few hand tools are usually all you need to get the job done.

Materials

Beads (A) are my favorite part of any jewelry project. They are versatile, plentiful, and easy to find. In this book, beads serve as ornament to many of the designs. You'll find beads made of crystal, fire-polished glass, freshwater pearl, porcelain, stone, metal, and vintage glass.

Chain (B) is a key component in Steampunk style jewelry. Its manufactured quality lends an instant Industrial Revolution vibe. Shop for both plain and fancy versions and make sure the links are wide enough to accept a jump ring or wrapped loop.

Eyelets (C) are two-part brass findings. They lend a smooth metal lining to a hole in metal or leather. Think lacing holes on a pair of Converse All Stars. Collage artists often use these for connecting papers and boards, so you can usually find them at scrapbooking stores. To set eyelets you need an eyelet setting tool, hammer, and block (see [page 16](#)).



Fabric is used in some Steampunk jewelry. It contributes to the costume-y effect, but also adds a bit of softness and romance. *Minerva's Folly Cuff* (see [page 54](#)) employs stretchy *tulle*, a netted fabric you might see on a wedding dress or tutu.

Thread (D) is used to string beads and stitch fabric. I recommend a strong braided beading thread like 6-pound FireLine, especially when the thread comes into contact with metal.

Filigree (E) is historically an intricate type of metal jewelry design. Thin wires are soldered together to make curvy, interlocking shapes. The filigree in the projects in this book is stamped brass with delicate Art Nouveau-style designs. This type of filigree comes in a wide variety of shapes, from simple bars to butterflies. It can be found at most bead shops.



D.



FINDINGS are small, usually metal bits and pieces that connect your jewelry to form a whole. There are hundreds of types of findings. Here's a list of the ones you need to know about when making the projects in this book.

Bead caps (F) are cupped pieces of metal that fit neatly over the end of a bead.

Bezels (G) are flat metal disks with raised edges. They are most often used for setting cabochons, but also used for making resin-imbued collages.

Clasps (H) are the closures that connect the ends of a piece of jewelry to each other. *Hook-and-eye*, *lobster*, and *toggle* clasps are three of the most common types.

Connectors (I) link one part of a piece of jewelry together with another. They often have loops on both sides.

Crimp beads (J) are thin metal tubes used to connect flexible beading wire to another type of finding. You use crimping pliers to make the connection (see *Crimping*, [page 19](#)).

Crimp ends (K) are small loops of wire or a simple clasp with a crimp bead built right in.

Cuff blanks (L) are wrist-sized solid or mesh curves of metal that are used for embellishing.

Ear wires (N) are used for attaching an earring to a pierced ear. Two common types are *French ear wires*, which are U-shaped wires with a loop, and *leverback ear wires*, which have a snapping security closure.

Eye pins (O) are straight pieces of wire with a simple loop at one end.

Jump rings (P) are small circles of wire used to connect findings. Open them with two pairs of chain-nose pliers.