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inside  
for details

Issue 56 August/September 2014

# Bead & JEWELLERY

- *Shaped Beads*
- *Mixed Media*
- *Wirework  
and more*

OVER  
**40**  
PAGES OF  
PROJECTS

*Calima Triangles*



*Key to My Dreams*



*Juicy Jewels*



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wave*

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60



26



81



42



46



10

## what's inside...

### 8 Bead Stash

### 20 Designer's Profile

Harmony and Balance - Miriam Shimon

### 26 Designer's Profile

Teachable Moments - Marcia DeCoster

### 36 Designer's Profile

A Darker Side of Beads - Dee Wingrove-Smith

### 49 Designer's Profile

Natural Inspirations - Linzi Alford

### 52 Shop Profile

We meet Spellbound Bead Co

### 59 Reader Challenge

See what readers came up with on the theme of shaped beads

### 79 Battle of the Beadsmith

Battle Time - learn more about the Battle of the Beadsmith

### 84 Designer Notes

The first part of our new series looks at techniques and design style

### 85 Big Bead Show

Grab your free ticket to the Big Bead Show in October

### 86 Little Treasures

Sabine Lippert takes a look inside a bead manufacturing factory

### 89 Suppliers

### 89 Competition!

### 90 Book Shelf

66



72







66



56



76



14



30



63

## projects

### 10 Juicy Jewels

Be inspired by the jewellery of the past with these beadwork pendants

### 14 Calima Triangles

Use new Triangle beads to bezel around a rivoli for a unique ring

### 17 Grunge Glam

You only need a few materials to make this grunge-style bracelet

### 26 Exotic Oriental Bracelet

Tile beads let you create your own style for this chunky exotic bracelet

### 30 Swirls and Curls

Let the works of Gustav Klimt inspire your next polymer clay brooch project

### 42 Crest of a Wave

Wirework and beadwork combine to create crashing waves on your neck

### 46 Slinky Piggy Bracelet

Let the fun side of your beading show with this fun piggy bead piece

### 56 In Bloom Necklace

Make a flowering kumihimo necklace with a chunky chain

### 60 Butterfly Garden Bracelet

The natural world has infused this wirework piece with butterflies

### 63 Key to My Dreams

New globe beads are a great way to showcase a delicate dreamcatcher

### 66 Pyramid Earrings

Double-sided studs make a fun and quick pair of beadwork earrings

### 72 Herringbone One Bracelet

Classic stitches are a great way to test out the great new O-beads

### 76 Spin Piggy Spin

Set piggy beads a spinning with this spiralling beadwork necklace

### 81 Cascade Necklace

Flowers and leaves will cascade from your neck with this lovely piece



17



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## meet the team



### Jennifer Airs

Jennifer is addicted to beads and is happiest when planning a new

piece of beadwork.  
[www.jdjewellery.co.uk](http://www.jdjewellery.co.uk)



### Linzi Alford

Linzi has been designing jewellery for over five years, and has a penchant

for shiny things.  
[www.magpieinthesky.co.uk](http://www.magpieinthesky.co.uk)



### Julie Ashford

Julie is a designer, all round slave to things beading, and owner of Spellbound

Bead Co.  
[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



### Sally Boehme

Sally has been a jewellery designer for over 25 years. She teaches at

venues around the country.  
[www.sallyboehme.co.uk](http://www.sallyboehme.co.uk)



### Jema Hewitt

Jema is an author who specialises in creating vintage and steampunk-style

jewellery designs.  
[www.steampunkjewellery.co.uk](http://www.steampunkjewellery.co.uk)



### Heather Kingsley-Heath

Heather is an internationally-known designer who creates vintage-inspired pieces.

[www.heatherworks.co.uk](http://www.heatherworks.co.uk)



### Anna Lindell

Anna runs Tigerguld, her bead business, from Sweden. She often lets the beads

decide what they want to become.  
[www.tigerguld.com](http://www.tigerguld.com)



### Sabine Lippert

Sabine is fascinated by the colours, sparkle, shapes and endless possibilities

that beads have to offer. She is the author of two bead books.



### Helene Llewellyn

Helene is a polymer clay and mixed media artist who

also specialises in lampwork.  
[www.kharazjewellery.co.uk](http://www.kharazjewellery.co.uk)



### Patty McCourt

Patty's beading career began after finishing her diploma in 3D Design,

Custom Jewellery.  
[www.beadbybead.co.uk](http://www.beadbybead.co.uk)



### Donna McKean-Smith

Donna is owner of Riverside Beads, and she has a great

passion for designing new pieces.  
[www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)



### Kerri McKenna

Kerri is Store Manager at The Bead Shop Manchester, and loves all things gothic, monochrome or sparkly.

[www.the-beadshop.co.uk](http://www.the-beadshop.co.uk)



### Deryn Mentock

Deryn has been passionate about jewellery design for as long as she can

remember. She enjoys teaching online project workshops.



### Gill Teasdale

Gill is one of the designers at JillyBeads and loves experimenting with

techniques and inventing new ones.  
[www.jillybeads.com](http://www.jillybeads.com)



### Dee Wingrove-Smith

Dee is a PA by day and a bead-obsessed crafter by night.

[etsy.com/shop/wingsmith2010](http://etsy.com/shop/wingsmith2010)

## free ticket

The Big Bead Show is coming right up, and we have a special treat for our readers. On page 85, you'll find a FREE ticket for entrance to the show! To redeem your ticket, all you need to do is go online and enter the code found on page 85.



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welcome



## trends in the bead world

Trends aren't usually something that I'm able to keep up with easily. Fashion trends seem to change weekly, so by the time I pick up what I think is a cute new outfit, something else has popped up and my "new" outfit is out of style. Thankfully, bead trends are longer lasting and easier to keep up with, meaning I'm able to work on a piece using trendy items and by the time I'm finished, the piece is still fashionable!

This issue, we've focused on shaped beads, a trend that has taken over the jewellery world. The projects feature some of the latest bead shapes on the market, along with pieces that are themselves shapely. Patty McCourt's Calima ring bezels a rivoli with the new CzechMate Triangle beads, and Linzi Alford's wirework bracelet make use of butterfly and flower shaped beads.

In the spirit of shaped beads, Sabine Lippert shares an article about her journey to the Czech Republic where she was invited to tour one of the many bead factories. Learn more about how some of your favourite beads are made on page 86. We have new feature this issue we've called Designer Notes. American designer Deryn Mentock shares her first thoughts in the series, and focuses on jewellery techniques and design styles. We think you'll find her ideas useful whether you're a first-time designer or an experienced one.

Take your time browsing through this issue, as there's a lot to take in. Enjoy making the projects, learn about some incredible designers, and of course, drool over the latest and greatest product releases. Let your creativity shine!

Allison

Allison Roe  
allison@beadmagazine.co.uk

connect with us online



### British Bead Awards

Submissions are now open for the British Bead Awards. New this year, each category is broken into two levels, Beginner/Intermediate, and Intermediate/Advanced. For more information, visit [www.britishbeadawards.co.uk](http://www.britishbeadawards.co.uk).

### Facebook fun

Our Facebook page recently reached over 10,000 likes! We are blown away by how active the Bead community is, and we love seeing what you guys are making. Check out Ellen Adair's fun summer piece that she shared with us recently. And don't forget to check back often, as we really enjoy posting surprise giveaways!





# BEADstash

WIN! Amazing beading goodies up for grabs on p89.

Check out these exciting products from your favourite shops, as well as the latest news from the beading world, including a variety of shaped beads.

## Shapely ceramics

Shipwreck Beads has just released their new range of Peruvian ceramic beads. They have a large selection of their newest product, with shapes that include Peru Elephants in bright colours, Raku scarab beads, and the

Fleur-de-lei.

To see their full range of Peruvian ceramic beads, visit their website, [www.shipwreckbeads.com](http://www.shipwreckbeads.com).



## Unique shapes

PJ Beads offers new beads in all shapes and sizes. Shown here are their wooden shaped beads, painted in silver and black, available in discs and two sizes of rectangles. Also show are their rose beads in complimentary colours, available in aqua, purple and lime.

New shapes of beads can be found at [www.beads.co.uk](http://www.beads.co.uk).



## More metallics

An industry leader in creating new shapes and colours, Starman has added to their ColorTrends Metallic Suede Collection. Three new colours have been introduced: Dark Blue, Dark Forest and Dark Plum. All colours are available in the Mini Dagger line, with some also available in Fire Polish and SuperDuos.

Ask your local bead shop if they carry ColorTrends from Starman.



## Battle of the Beadsmith



The 2014 Battle of the Beadsmith is well underway! This year's battle includes 256 beaders from around the world, who have all created a new and completely original piece of beadwork for this competition. The Battle piece pictured here, titled Blending In, was created by Patty McCourt, who also designed the Calima rings project on page 14.

To learn more about it, and read comments from some of the Battlers, as participants are called, check out our article It's Battle Time on page 79, or visit the Facebook page, B.O.T.B. '13 (Facebook policy does not allow a group to change its name).







## Twisted Rings

New from Weave Got Maille are these fab twisted rings. Customers are able to customise their rings by choosing two colours out of the 37 available. Rings

come in packages of 50 or 100 rings, and are available in four sizes: Small (4mm), Medium (5mm), Large (6mm) and XLarge (8mm). For full range of available colours, visit [www.weavegotmaille.com](http://www.weavegotmaille.com).



## Award time

The 2014 British Bead Awards are still accepting submissions, but not for much longer. Submissions are being accepted until 5 September. Entry is only £10, and the first place winner in each category receives a prize package valued at £150.

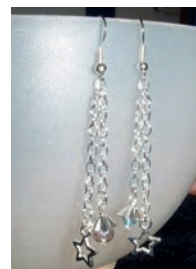
For more information about how to enter, visit [www.britishbeadawards.com](http://www.britishbeadawards.com)

## Free kit with order

Beginning in July, madcowbeads is offering a free bead kit with your order! Orders worth £10 and over will include a free "Lucky Dip Beady Kit." Kits contain everything you need to make earrings, a necklace, pendant or bracelet (except for tools). A few of the designs

offered are pictured here.

To get your free beading kit, place your order on [www.madcowbeads.com](http://www.madcowbeads.com).



## Dramatic cubes

Diagonally-drilled Lapis Lazuli 6mm cubes are now available from WrightWays. These cubes join the already extensive cube collection available.

For full range and prices, visit [www.wrightways.co.uk](http://www.wrightways.co.uk)



## Happy 25th anniversary

The Bead Society of Great Britain is celebrating its 25th anniversary! The Bead Society was formed back in September of 1989 in a flat in West Hampstead, London, and its aims have not changed since its inception. It remains a subscription-based, non-profitmaking society run by a team of volunteers.

Thousands of people have attended the Bead Society's Bead Fairs over the years. The Silver Anniversary 25th Bead Fair will be held at Uxbridge College on Sunday 5 October. For more information, visit their website, [www.beadsociety.org.uk](http://www.beadsociety.org.uk).

With members from all over the world, The Bead Society is excited to celebrate. Here's to the next 25 years!







# juicy JEWELS



## BEADstore

- 4g x size 11 Miyuki Delicas each in three colours (A, B, C)
- 3g x size 15 Miyuki seed beads (D)
- 20 x 3mm Swarovski earl beads (E)
- 1 x 12mm Czech 2 hole Pyramid (stud) bead
- 30cm x 5mm diameter Pearlesque Silver silk (or similar)
- 2 x Silversilk single channel end caps
- 2 x 6mm jump rings
- 1 x lobster clasp

## TOOLbox

- Beading thread
- Beading needle size 10

## SUPPLYshop

- Pyramid beads from Fusion Beads
- All other beads from Stitchncraft
- See page 89

## time&money

Make in approx 4  
hours for around £30.



Create a gorgeous jewelled pendant to showcase a 12mm glass stud bead.

Juicy Jewel was inspired by an exhibition of 16th and 17th century jewels. I so wanted all those gorgeous jewel encrusted pendants, so instead I thought it would be fun to make a beady version, the Pyramid beads glow like ancient gems and are the perfect shape for a bit of history inspired bling.

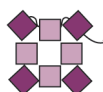
This piece is worked in a mix of Peyote stitches, first to create a sturdy bezel for the pyramid shaped stud bead, then to frame the bezel. The bezel and frame are laced together with gleaming pearls. A simple peyote bail completes this jewel-toned pendant.

## Foundation

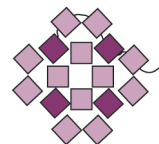
**1.** Pick up 4A and secure them in a ring.



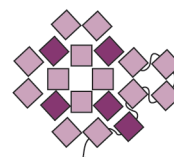
**2.** Peyote stitch 1B between each 1A of the ring. Step up to exit the first B added in the round.



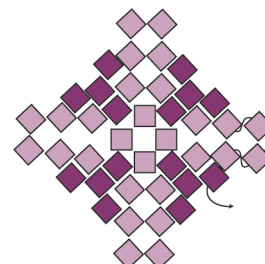
**3.** Peyote stitch 2A between each B of the previous round. Step up to exit the first A of the first set of 2A added in this round.



**4.** Pick up 2A, pass through the second of the 2A pair started from, pick up 1B, pass through the first of the next 2A pair of the previous round. Repeat all the way round and step up.



**5.** Place 2A between the 2A pairs of the previous round and peyote stitch 1B into the spaces either side of the B's added in step 4. Step up.



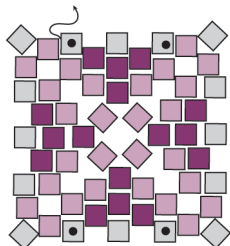
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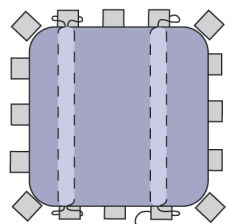




**6.** Peyote stitch 1C at the corners, place 1C between the beads of the 2A pairs and between B beads. Weave through the beads to exit the first C on one side of the square.



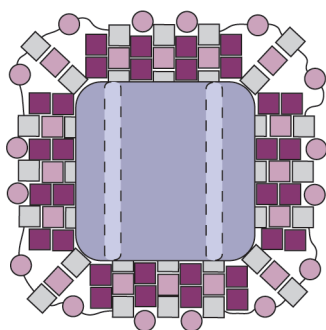
**7.** Lay the Pyramid bead over the beaded square, with the hole in line with the C bead the thread is coming from. Stitch through the Pyramid bead hole, and through the C bead at the opposite end of the hole. Pass back through the Pyramid bead, then weave through the beading to exit the C bead nearest the second hole. Repeat the stitch to secure the Pyramid bead, then exit a C bead.



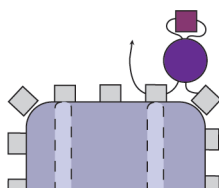
## Bezel

Work in single beads and peyote stitch, step up at the end of each round. Pull the thread as you work and the peyote stitch will pull up around the stud bead.

**8.** Peyote stitch 1 round in A, 1 round in B, 1 round in A, 1 round in C. To finish, peyote stitch 1 round in D for a total of 5 rounds.

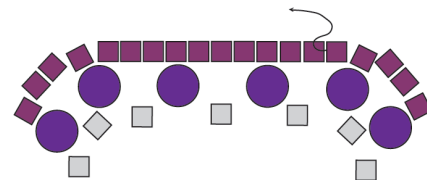


**9.** Weave back to the round of C beads at the base of the bezel (the one you stitched the Pyramid bead to in step 7). Exit a C bead, pick up 1E (3mm pearl), 1B. Pass back through the E and then through the next C of the round. Repeat to place 1E, 1B stitch between each C, there will be four stitches along each side of the square. At the end of the round, step up through the beads of the first stitch to exit the B at the top of the stitch.



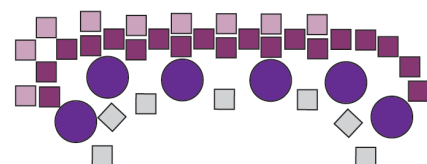
**10.** Place 3B between each tip bead of the stitches along each side, and 2B across the corners. Keep the thread tension quite soft. The beads will appear as though there are too many to fit the space,

but they will settle better after step 11 and lie flat after step 12. If they don't, go back and loosen the thread tension a bit more.



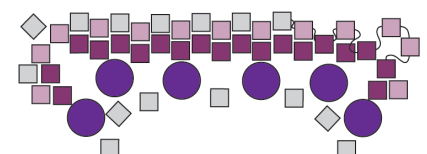
**11.** Peyote stitch single A beads.

The A beads should lie over the centre bead of the 3B sets added in the last round, and the stitch tip 1B beads of step 9. At the 2B corner, pass through the first of the 2B, pick up 2A, pass through the second of the 2B corner pair, then peyote stitch along the side in single A beads. Step up at the end of the round.



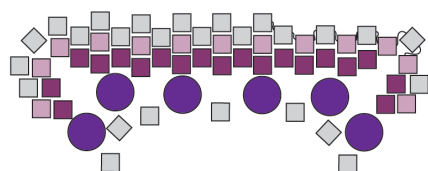
**12.** Peyote stitch single C beads.

At the corners, pass through the first of the 2A corner pair, pick up 1C, pass through the second bead of the corner pair. Note that each side should have 8 single A beads not including the corner beads; it's easy to miss the space before and after the corners! Step up at the end of the round.

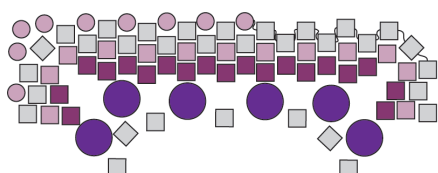




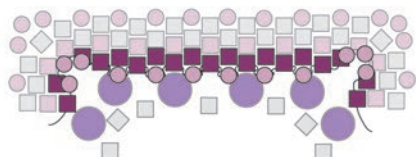
**13.** Peyote stitch single C beads. Step up at the end of the round.



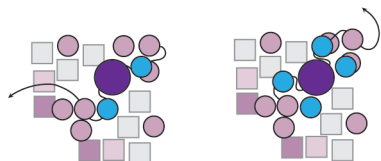
**14.** Peyote stitch single D beads. At the corner, exit the C before the corner, pick up 3D, then pass through the C after the corner. At the end of the round, weave to the start row of B beads.



**15.** Peyote stitch single D beads, 1B before the corner, pick up 3D, then pass through the B after the corner. At the end of the round, weave through the beads to exit the centre C bead of a set of 3C on an outside corner.

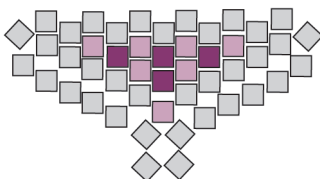


**16.** Pick up 1D, 1E 1D, pass through the centre C bead of the set of 3C lying across the inner corner. Pick up 1D, pass through the E again, pick up 1D and back through the centre D bead of the outside corner. Weave through the beads of the edge to reach the next corner and repeat. Embellish all four corners in the same way.



## Bail

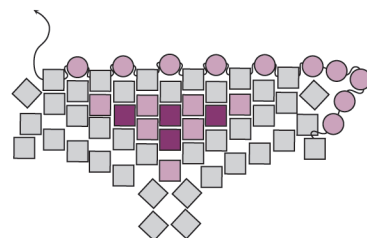
The bail is worked in the same way as the square was worked at the start of the bezel, but with some colour changes. The diagram shows one complete side including corner pairs. Note: keep the thread tension normal and the bail will begin to fold itself over as you add the rounds.



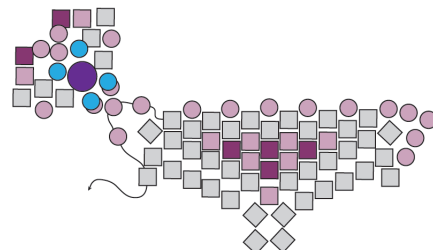
- Round 1: 4C secured in a ring.  
 Round 2: 1A between each C of round 1.  
 Round 3: 2C between each 1A of round 2.  
 Round 4: 2C between beads of 2C pairs and 1B between pairs.  
 Round 5: 2C between beads of 2C pairs, and 1A between the pairs and 1B beads of round 4.  
 Round 6: 2C between beads of 2C pairs, and 1B between the pairs and 1A beads of round 5.  
 Round 7: 2C between beads of 2C pairs, and 1A between the pairs and 1B beads of round 6.  
 Round 8: 2C between beads of 2C pairs, and 1C between pairs and 1A beads of round 7.  
 Round 9: 1C between beads of 2C pairs, and 1C between pairs and 1C beads of round 8.

## Join bail to pendant

**1.** (Round 10). Place 1D between the C beads along the side of the bail square. At the first corner exit the C before the corner, pick up 5D, pass through the C after the corner.



**2.** At the second corner exit the C before the corner, pick up 1D, pass through the centre D bead of the 3D on the outside edge corner of the square pendant. Pick up 1D, pass through the C after the corner on the bail.



**3.** At the next corner add 5C.

**4.** At the last corner, repeat step 2. Weave through the entire round again to strengthen it, then finish off the thread tails.

## FUNfact

- Did you know that rings, pendants, and earrings were worn as hair and dress decorations just to show off all your bling for special occasions?





Designed by  
**Patty McCourt**



# Calima triangles

Embellish a bezeled rivoli using the new CzechMates two-hole Triangle beads to create a fun and fashionable ring to wear for any occasion.

## BEADstore

- 2g x Toho cylinders jet black (JB)
- 5g x Toho cylinder beads blue (BB)
- 2g x size 15 seed beads metallic (P) (Toho PF 567)
- 2g x size 15 seed beads jet black (SB) (Toho-49)
- 1 x 14mm rivoli Jet Black
- 18 x CzechMates 2-hole triangle beads (T)

## TOOLbox

- Fireline
- One-G or K.O thread
- Beading needles size 10 and 12
- Scissors

## SUPPLYshop

- Toho beads from The Bead Cellar
- Rivoli and triangle beads from Fusion Beads
- See page 89

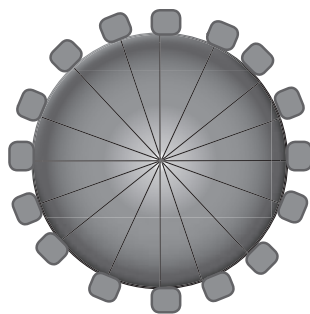
## time&money

Make in under  
two hours for  
less than £10.

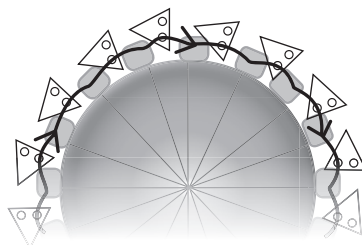


**1.** First you will need to frame a 14mm rivoli starting with 36 cylinder beads blue. Peyote a second round of blue cylinder beads. For rows 3 and 4, peyote using size 15 seed beads jet black. Insert your rivoli. On the back of the bezel, add one more row of cylinder beads, followed by two rows of the size 15s.

**2.** Pick up one cylinder jet black, and pass through the cylinder bead from the bezeled rivoli. Continue stitching around the ditch for the rest of the rivoli until you have 18 cylinder beads "sticking out". Remember to step up at the end of this round so you can start adding the triangles in the next round.

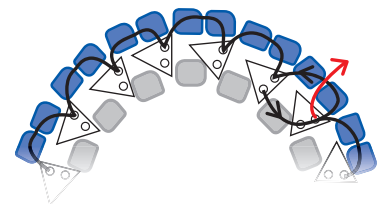


**3.** Start by adding 1 triangle (T) at a time, passing through each ditch cylinder bead.

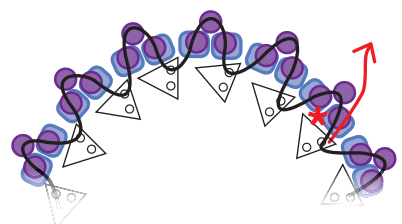


Do this clockwise and take into account if you are right handed or left handed. See Top Tips on the next page for help. You will now have 18 Czechmates triangle beads sticking out.

**4.** Go through the cylinder bead, step up, then go into the top hole of the triangle in the diagram. Now you are working anti clockwise. \*String 2 blue cylinders, go through the next top hole of the next triangle. Repeat from \* until you have filled in the gaps, then step up.



**5.** Exit the top hole of the triangle and start this round (\*) which consists of stringing 3 x size 15 seed beads purple (P) and going through the top hole of the triangle. Repeat until you have sewn through all the triangles. These group of 3 beads will sit on top of the cylinder beads. Then step up.



continued over ▶

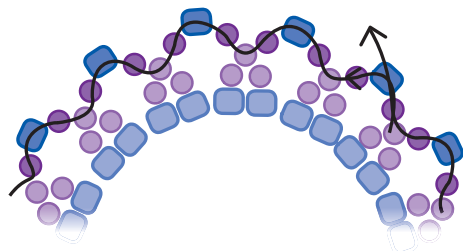


*"Have a play with the  
new two-hole Triangle  
beads in this fun design."*

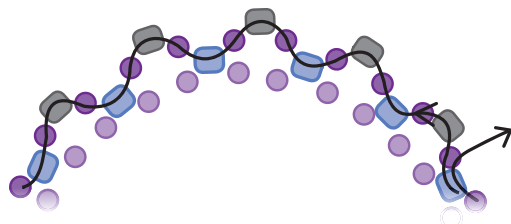




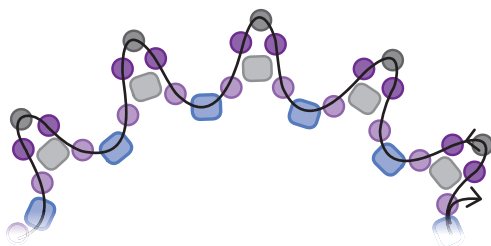
**6.** String 1P, 1BB, 1P. Sew through the middle of the next P of the following group of 3 beads, pick up 1P, 1BB, 1P. Repeat all around the rivoli until you have filled all the groups of three beads. Then step up again so you exit from the middle bead of the first group of 3 of this round which will be a cylinder bead.



**7.** Coming out of the cylinder bead, string 1P, 1JB, 1P and sew through to the BB, pick up 1P, 1JB, 1P. Repeat until you have added all the groups of three around the piece and step up, making sure you exit a P bead.



**8.** String 1P, 1SB, 1P and sew through the P, BB, P; pick up 1P, 1SB, 1P. Repeat until you have 18 points. Step up, weave through a few beads, secure thread, double knot, weave again and cut off excess thread.



## Finger strap

**9.** Use two needle weaving technique for the strap. With a comfortable length of Fireline start by threading a needle at each end. String 9BB on the right hand side and 3BB on the left hand side. Cross over through the last three of the 9 beads. From now on string 6BB on the right side and 3BB on the left side and cross over through the last 3BB on the right. Keep repeating until you have reached the desired width needed to go round your finger. I needed 10 circles for the size of my finger.

**10.** Connect this strap to the cylinder beads of bezeled rivoli using both threads. Go back though the cylinder beads of the strap and embellish with 1 size 15 seed bead, 1 cylinder (JB) and 1 size 15 and cross over to the top 3 cylinder beads of the circle. When you have embellished all the circles, connect to the other side of the cylinder beads of the rivoli. Cross over again, start adding 1 cylinder blue bead in each side between circles until you reach the end of the strap. ~

## Big Bead Show

### Lace Soutache Workshop

One of the talented tutors at the Big Bead Show this past April was none other than Patty McCourt. We caught up with her to pick her brain about the workshops at the show.

"~ is was my first experience at the Big Bead Show and I was very excited and really looking forward to being part of this event," she said. "What I really enjoyed was teaching, through which I met new people and made new friends."

Patty also noted that she was left extremely satisfied, knowing she had classes full of "eager, enthusiastic beaders who, I think, had as good a time in the classes as I did."

She is looking forward to the possibility of teaching future workshops at the Big Bead Show, and has some advice for those considering taking a class: "Choose a class that is different from your normal interest, either a new technique or different materials or both!"







Designed by  
**Gill Teasdale**



**3** Create a section of sliding square knots, shamballa style, around the 12 grouped bracelet cords. Tie knot, cut excess, dab with glue. Knot and trim the 2 bunches of bracelet cords.

**2** Clip all the links together. Thread a cord through one side of the end link and pass both ends through a hole in a spacer. Add 2 more cords, passing through the other holes on the spacer. Repeat on other end of the links. Form cords into a circle, one group pointing one way, one group the other way, on top of each other.

**1** Cut cord into 7 x 50cm lengths, 6 for the bracelet and 1 for the sliding knot. Paint a little glue/nail polish on each end and allow to dry.

### BEADstore

- 3 x acrylic silvery connector links
- 2 x bali style spacer rectangles crazy paved
- 3.5m x 1mm waxed cotton cord black

### TOOLbox

- Scissors
- Quick drying glue or nail polish – optional, but makes threading faster

### SUPPLYshop

- All supplies from JillyBeads
- See page 89

### time&money

Make in under 15 minutes for less than £2.



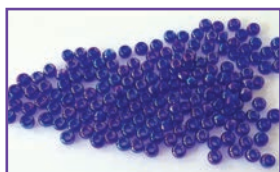
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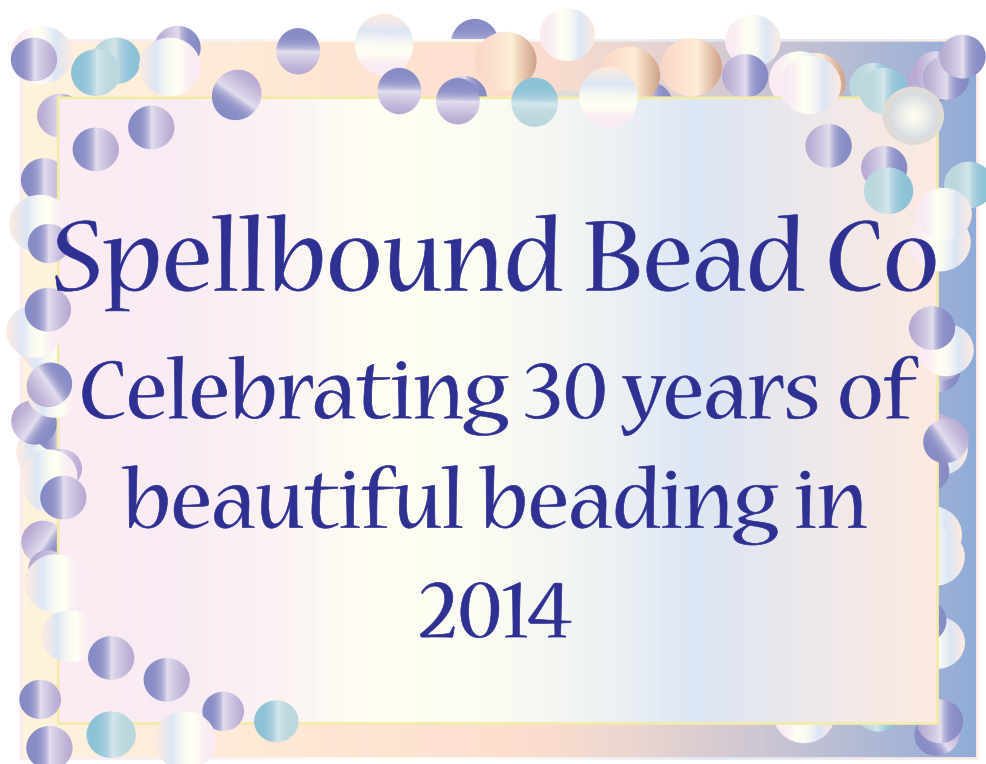
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Miriam  
Shimon

# harmony & balance

Full-time bead artist Miriam Shimon lets the beads speak to her, and creates flowing seed bead and soutache pieces inspired by nature and cultures from around the world.

**M**iriam Shimon is an exceptionally talented artist. Her pieces have a unique style to them, beads and soutache combining in a symbiotic nature. Yet beading was never what she thought she'd be doing.

Born in Copenhagen, Denmark, Miriam moved to Israel when she was 18, and she's lived there ever since. She resides south of Tel Aviv with her husband, four kids, and three cats. "It's a very tight knit unit with lots of family time, loud and busy," Miriam shares. Her time is spent mainly in the home, where she has a bead station set up in the kitchen, of all places.

Her career path has taken a unique trajectory. For many years, Miriam was a professional make-up artist for the film and television industries. After a while,

she grew tired of the long hours, and not being able to be her own boss. "When I quit, I never imagined that I would start a new career in art, let alone beads," she reflects

Hobbies had always played a large role in Miriam's life. She notes she's had many creative endeavours through the years; knitting, sewing, painting, sculpting, decoupage, "anything that would be fun to do for a while, and ever changing." But for some reason, beading stuck. "I fell in love with the constant diversity and potential of creating new and exciting things," Miriam reflects. From this love stemmed her new career: bead artist.

## Family oriented

Since then, beads have taken over her life. She spends around 18 hours a day

working, be it on beadwork, designing, shopping for supplies, planning workshops, etc. "My family is delightfully tolerant and encouraging," she says, "even when they find pieces of wireline in their spaghetti!"

This patience has allowed Miriam to fully integrate beading into her life. Though her home has a spare room that she could use for a bead studio, she instead works in the kitchen; "there used to be cupboards for food, but now they're full of beads!" This allows her to stay close to the family despite working long hours.

Her family is very important to her, and is one of her biggest accomplishments. One of her four children, Iris, was born with severe autism, and has been the focus of Miriam's life. "Much







of my time throughout the years has been devoted to her care,” she says, noting that Iris is now 23 years old, and is well integrated into society. “I feel that she has been a main contributor of my journey towards patience, unconditional love and having a more relaxed perspective on life.”

Throughout taking care of Iris, Miriam notes that it has been challenging to find time for herself to focus on her beadwork. Yet with Iris now grown, she is able to branch out and expand her own interests, and is more appreciative of her time because of the time she’s spent with Iris.

### Sharing her passion

Much of Miriam’s time now is dedicated to teaching classes and workshops. She began teaching about six years ago, completely by accident. She was at a bead shop she frequently went to, and would often bring in pieces for show and tell while ordering more beads. The owners offered her a teaching job, which she admits she was reluctant to take since she had never taught before. “It immediately became my favourite thing,” Miriam exclaims, saying how she still teaches in that same store. “It’s the safe haven I return to, where I feel the most at home.”

One facet of teaching that Miriam loves is sharing her passion, and watching others utilize the same passion. “It gives me such pleasure and happiness to convey my love of the craft to others, and have them experience the same joy of creating.” This sense of joy is remi-

niscant of when Miriam first started beading.

### Bead beginnings

When she made her foray into the beading world, Miriam began by taking some basic classes, including bead weaving. She recalls how beneficial it was to learn the basics, building a strong foundation for her future creations. “You need to learn the most simple of techniques in order to build on them and incorporate them in larger and more complex pieces.”

Taking classes was a fun way to get involved in the beading community. “I will always remember the immense excitement of trying to work out a pattern and cracking it; nothing is more gratifying than that!” This excitement translates into her current workshops and classes, as she is able to see in her student’s eyes this same “aha” moment when a design makes sense, and they can replicate it for themselves.

**Above left:** Inspired by India.

**Above right:** Showcasing use of colour in a soutache pendant.

**Middle:** Miriam’s intricate 2013 Battle of the Beadsmith entry.

**Bottom:** This necklace shows off Miriam’s signature floral style.



continued over ►





When making jewellery, Miriam finds ideas from many different sources and cultures. Nature is her first inspiration, which is evident in the many floral designs she creates and is well-known for. Themes from other cultures appear in her designs as well. "I love making statement pieces inspired from colourful Indian saris, Moroccan architecture, music, or anything that speaks to me in colour and shape."

Once inspiration hits, she takes to the beads. She works mainly with seed bead and soutache, letting the textures and colours of her inspiration take shape. Seed bead floral designs were her first pieces, but after discovering soutache a few years ago, she began to blend the two seamlessly together.

Soutache was a relatively unknown

medium when Miriam discovered it, so she taught herself how to make jewellery with it, working through mistakes and errors until she became comfortable. Now it's her main medium, though she doesn't like to restrict herself. "I love both seed beads and soutache equally," she says, "which is why most often, I try to combine them to create something that is harmonious and balanced."

#### Translatable Love

Creating pieces with two distinct mediums has brought Miriam to a place she never imagined she could be. Over the next few years, Miriam is hoping to expand on the fabulous life she's created for herself. She wants to continue teaching, travelling, creating and designing. She also wants to write more tutorials, because through projects she can spread the love of her craft. "I would love to travel and teach more abroad," she shares. "It's a wonderful way to discover how the language of beads translates to every cor-

ner of the world in different ways, and a fantastic feeling to be part of that."

Currently, Miriam is planning a number of workshops for later in the year. She's also just completed her Battle of the Beadsmith piece, which she says was both time-consuming and fun. There are also a few other projects on the side that she works on when time, and her muse, allows.

Miriam has a clear passion and love for beads and jewellery designs, and it's great to see that she doesn't get too caught up in the serious side of things. In fact, she tells other beaders to make sure they're always having fun when creating.

Another piece of advice she offers is to let the beads speak to you. "Let them express your own thoughts and feelings," she says. "Never be afraid of making mistakes," she advises, noting that some of her best pieces have come from components that went awry, giving her a fresh take on her original idea.

One final thing we can learn from Miriam is that life will take us in interesting directions. But as long as you maintain harmony and balance both in life and your jewellery designs, you will be just fine. ~

#### SEEMORE

Visit Miriam's Etsy site  
[www.miriamshimon.etsy.com](http://www.miriamshimon.etsy.com)





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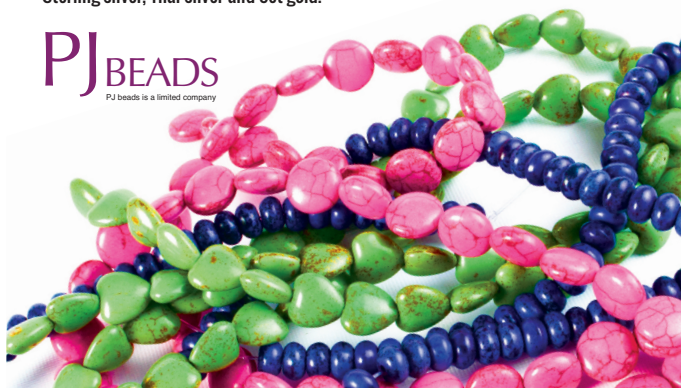
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# exotic oriental bracelet

Use mixed media techniques and materials to customise these big beads, which are fun to make and even more fun to use for an oriental-themed bracelet.

## BEADstore

- 6 x bamboo tiles approx 2cm x 3cm with two holes drilled lengthways
- Ink pads
- Alcohol inks and blending solution
- Rub-on transfers
- Water slide transfers
- Rubber stamp
- 3 x gearwheel bezels
- Patterned paper
- Glossy accents
- 2m tiger tail
- Clasp
- 10 x large (8mm approx) crystal beads
- 24 x 4mm crystal beads
- 20 x 4mm pearls
- 4 x 5mm crystals
- 6 x 5mm teardrop crystals
- 2 crimp beads

**1.** Lightly sand the bamboo pieces on all sides and edges to help the paint stick to the surface. Paint with several thin layers of acrylic to build up a nice matte white surface. Let each coat and side dry thoroughly before applying the next.

**2.** Use a bit of cotton wool to dab two shades of ink from a stamp pad over 3 of the beads. Pay more attention to the sides and edges of the pad building up denser colours in those areas. Allow to dry thoroughly; you can heat set with a heat gun if necessary.



**3.** On the other three beads dab two colours of alcohol inks, again with a piece of cotton wool. Drop alcohol blending solution onto the coloured areas and it will mix and

swirl. This ink gives a more watercolour effect than the stamp pad inks.

**4.** Using Staz-on and the rubber stamp of your choice, carefully stamp an image on two-thirds of the bead onto the ink pad pieces. Use a rub-on transfer to decorate the top third slightly overlapping the two images. Seal with a thin coat of PVA glue.



**5.** Cut out the waterslide transfers you like most and work out where they will be placed. Place one in a saucer of water and once it has slid off the paper, pick it up with a cocktail stick or chopstick and place on the alcohol inked bead. Allow all pieces to dry thoroughly before coating with PVA as before.



## time&money

Make in around  
4 hours for  
about £5.





*"Use tile beads to create  
customised pieces for  
this unique bracelet."*





## TOptips

- This fits a medium to large wrist. You can make the bracelet smaller by omitting one of the tiles, or using stretch elastic to string the pieces together, omitting the clasp and simply tying the ends into a circle once everything is strung.
- Staz on ink will stamp on pretty much any surface, including glass and metal! It dries quickly though so its not suitable for embossing powders.

## TOolbox

- Two-part epoxy glue
- PVA glue or varnish
- Paintbrush
- Flat nosed pliers
- Cotton wool
- Scissors or 1" hole punch

## SUPPLYshop

- Beads and wire from The Bead Shop Manchester
- Bamboo tile beads from Etsy
- Ink, stamps, and transfers from Papermaze
- See page 89

**6.** Punch or cut small circles of patterned paper the size of the gear wheel interior. Glue down with Glossy Accents, then carefully squeeze a layer of it all over the surface of the paper to seal it in and give a lovely glass like 3D finish. Allow to dry completely.



**7.** Using a very strong 2 part epoxy glue, mix a small quantity and glue the gear wheels to the front of the alcohol inked beads. Leave to dry completely; some glues only take minutes, others up to 2 hours.



**8.** Thread one part of the clasp to the middle of the tiger tail. Pass both ends through a tear drop bead then thread 4 beads on each of the ends.



**9.** Cross the threads through one hole of a bamboo tile, passing one from right to left and the other from left to right.



**10.** Add a 4mm crystal, a pearl and a 4mm crystal on each side and cross the threads through the other hole in the tile.



**11.** Add a large crystal and cross the threads as in step 9 through the next tile along. Repeat step 10 also and continue this process till all the tiles are used up.



**12.** To finish, thread 4 beads on each tail. Pass both threads through a teardrop bead and a crimp, round the clasp, back up through the crimp and bead. Squeeze the crimp to secure and trim any ends.







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# swirls & curls

## BEADstore

- Black clay
- Acrylic paint in your chosen colours
- Metal leaf in either gold or silver
- Glitter glue
- Gloss glaze

For earrings

- 2 x 30mm lengths of 0.80mm silver-plated wire
- 2 x silver-plated ear wires

## TOOLbox

- Large metal heart shaped cutter
- Rubber stamp with a bold design or an embossing folder
- Talcum powder
- Strong adhesive
- Large brooch back pin
- Small soft paintbrush
- Fimo cutting blade
- Scalpel or craft knife
- Acrylic roller
- Round nose pliers
- Ceramic tile

## SUPPLYshop

- Paint from Fusion Beads
- Other materials from Shipwreck Beads
- See page 89

## time&money

Make in over 2 hours and for less than £5.



Inspired by the artist Klimt, this brooch is an infusion of colour, texture, and metal leaf with some added sparkle.

**1.** Working on your ceramic tile, condition half a packet of black Fimo by rolling into a long tube and folding in half twisting it together. Fold in half again, then follow the process again several times. Roll out to about 5mm thick and large enough to fit your heart shaped cutter. Brush a tiny amount of talc onto the clay.



**2.** Choose the area of the stamp that you want to use and press down firmly and evenly to make a deep impression. The better the impression, the clearer the finished colours will be.



**3.** Position the heart cutter over the clay, checking the design that is included inside. Cut out the heart and tidy up the edges with the craft knife or the Fimo cutting blade. You can bend the blade to the shape the heart around the sides.



**4.** Using acrylic paint, apply the first colour onto the raised areas of the clay using your finger or a small brush. Dab on small amounts and then add more when dry for a stronger look. 3 colours of paint looks good added randomly.





*We love the use of art as inspiration for the funky patterns on these hearts.*





## TOptips

- Rubber stamps with a bold design work best.
- Embossing folders make great large size stamps for clay! There are plenty with swirly patterns on to be found.
- If you have more colours of polymer clay, experiment using a different colour for the brooch. Dark colours such as purple, deep blue or green are good!

**5.** The brooch is now ready for baking. The brooch can be baked directly on the ceramic tile. Bake in the oven at 110°C (230°F) for 30 minutes. Use a timer to ensure clay is not overcooked. Check packet for instructions if not using Fimo brand clay. Allow to cool and remove from oven.

**6.** Add a little metal leaf by pressing gently onto small areas of the acrylic paint while the brooch is still slightly warm and the paint is still tacky to touch. This can be a bit fiddly. Brush away any excess metal leaf.



**7.** Leave to dry before adding the glitter paint. Test the flow of the bottle on scrap paper first before adding to the brooch. Small amounts dotted around the brooch look good. Leave to dry thoroughly before varnishing. Attach a brooch pin to the back of the heart using the adhesive. Position slightly above centre. Varnish the back when dry.



## Variation

**8.** Additional project! Use the scrap clay left over from the brooch to make earrings. Use a small heart cutter and follow the steps for the brooch. Add a small loop at the top of the heart by bending the pieces of wire around round nose pliers to form a "U" shape. Hold in the pliers and push into the clay leaving a little loop showing. Add ear wires after baking. ~



## Gustav Klimt

- The artist Gustav Klimt used colour and pattern in his work to great advantage. The fabric of the dresses worn by the women in his paintings contained rich colours and complex designs, many with swirls and curls. What's not to like?
- The left image is The Kiss, viewed as the high point in Klimt's 'Golden Period' when he painted a series of pieces in a gilded style.
- The right image is part of the Stoclet Frieze, a series of three mosaics depicting swirling Trees of Life, a standing female figure, and an embracing couple. This is the middle mosaic featuring the Tree of Life.





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Dee  
Wingrove-  
Smith



# the *darker* *side* of beads

Working with dark colours is where artist Dee Wingrove-Smith feels most comfortable, and the resulting designs showcase her incredible talent for creating original beadwork designs.

Every artist has their own niche, and for London-born artist Dee Wingrove-Smith, dark colours are what calls to her. Reds and blacks dominate her designs, and yet she is able to create beautiful pieces no matter what colour palette she works with.

## Life at home

Born in London, Dee's family moved to Kent when she was nine years old. Despite this move, she still considers herself a Londoner; she commutes everyday to London for her work, so she still spends a large portion of her time there.

Residing in Kent with her husband, her teenage son and their three cats, Dee spends her days as an Executive Assistant at a bank in Canary Warf in London. Her job can be quite stressful, so Dee relaxes on the commute by beading and creating new designs. It's time well spent!

At home, Dee beads in the evenings after her son has gone to sleep, unless she has a deadline, then she beads before he's asleep. Her weekends are spent



**Above:** Dragon's Eye pendant.

**Below:** A bauble created not in Dee's usual colours, but in a delicate white.

**Left:** A beveled ammonite pendant showcases Dee's innate ability to use beads to enhance the focal point.





doing beading or domestic chores, though she readily admits she's not a domestic goddess, so she often chooses beading. Thankfully she has an understanding husband who does a lot of the cooking and laundry.

### Beading style

It was back in 2009 that Dee first began beading. She took an adult education class on bead weaving, along with courses at Missenden Abbey and Stitchncraft. Now, she enjoys taking classes from designers she admires; "to learn from them is great," says Dee, "and I always take away lots of tips."

Dee works wonders with seed beads. "I use a variety of techniques in my beadwork," she says, often starting with bead weaving. She's recently expanded into bead embroidery and soutache, though bead weaving is still her jumping-off point. "I enjoy playing with all the new shapes of beads that have come onto the market in the last couple of years; it makes designing much more interesting."

Her designs are often dark with a hint of gothic. She especially loves working with tiny semi-precious rounds and facets; at the moment, her favourite pieces are 2-3mm genuine Garnet rounds

**Top right:** Though it may look similar to a dragon's eye, this is actually a dandelion cabochon created, and bezeled, by Dee.

**Bottom right:** This Dracula necklace is a prime example of Dee's go-to colour choices.

**Below:** Key to My Heart necklace.





and drops, and they've been making appearances in her recent designs.

### Personal growth

Though she has a favoured style, Dee doesn't shy away from a design challenge. For the 2013 Battle of the Beadsmith challenge, she created a fabulous pieced she calls Rosina Seraphim. This is the largest piece she's made so far, with the exception of this year's Battle entry. "Rosina Seraphim was a huge departure in style and colour for me," recalls Dee. "It's all pale whites and pinks and angelic looking. I usually work in dark tones; red and black are my go-to colours."

Dee took a risk for her Battle piece and, upon reflection, learned something about herself. "I am proud that I managed to get the design from my mind to the beads," she says, "and that I stretched myself by using colours I wouldn't normally work with."

This sense of personal achievement is something Dee is constantly striving for. She's recently started making her own glass cabochons for her pieces, and is excited to take requests and create custom orders. She makes her cabochons using a variety of images, and then she creates her piece with the cab as a focal, making some truly unique designs.

Her inspiration comes from the materials she uses, whether it be the colour or the shape. Sometimes designs will pop into her head as she's drifting off to sleep. "I then have to get up and sketch it out or write it up before I forget!" she says.

Deep down, she's a bead embroidery girl. That's where she starts most of her projects, though her finished designs often contain several techniques in one piece. Her favourite design to date is the Embroidered Woodland

Embroidered Woodland

Cuff featured in Bead 46; "it has lovely colours and shapes within it," Dee recalls, "and it uses a neat trick for beading fabric that makes it a very soft and tactile piece of jewellery."

When making her bead pieces, Dee works in a spare room in their house. "Even though it's tiny, it is my space," she says. Here she houses her beads, materials, printer, computer and cabochons. She works mostly in Powerpoint and Word, as she's worked with the programs professionally for the last 20 years, so she knows how to work well with them. One day she hopes she'll find the time to learn a new program for making diagrams, but for now these suit her just fine.

### Moving forward

The bead world is a tightly-knit community, and Dee has a number of close friends whom she chats with regularly, swapping advice and stories. "We are spread all across the UK, so we only meet up once a year at the Big Bead Show," she notes.

Collaboration is something Dee is doing more and more with. She just recently sent one of her custom cabochons to Katie Dean, which Katie used in a design for an upcoming competition. She is part of the Beadworker's Guild, and she teaches



**Top:** Bezeled pendant framing one of Dee's homemade cabochons featuring a spider.

**Above:** Sauron's Necklace, an intricate necklace in Dee's signature colours.

**Left:** This Embroidered Woodland Cuff, featured in Bead 46, is Dee's favourite design; she likes the trick she found for beading fabric that makes for a lovely piece.







**Above:** A spindler pendant made using resin.

**Below:** Rosina Seraphim was Dee's entry into the 2013 Battle of the Beadsmith competition. Her design made it through to the second round.



at Medway Beaders, a group she and a friend founded in Kent. "I would love to collaborate with other designers, and would happily create custom cabochons, something I am working on doing more of in the future."

Setting goals for herself isn't something Dee is extremely interested in. Instead, she likes to daydream. Right now, she dreams of opening a bead shop in Kent, "somewhere that's a one-stop shop for bead-ers, a place for workshops that carries everything you might need."


While her shop may be a ways in the future, she is busy working on more tangible dreams. Dee recently

## Dee's Resin Tips

- Work in a clean environment, well ventilated room. Ensure your curing area is flat and preferably able to be covered. This will stop the dust from falling into your piece.
- Use good quality moulds and a two part resin; mix your resin slowly to avoid air bubbles.
- Pour slowly and, if needed, work in layers for a clear finish
- You can colour resin as well as add glitter for interest. Give it a try for a different look.
- A cocktail stick or old beading needle is useful for popping those unwanted bubbles that can crop up.
- I've been able to add glow in the dark acrylic paint to my resin with some interesting effects. Have a play, try some things for yourself.

finished her design or the 2014 Battle of the Beadsmith (see her entry on page 79) and is considering entering more competitions, though her day job limits the time she can spend on beading.

Her biggest challenge thus far hasn't been something bead-related, but is life itself, and living it. Dee has suffered with depression for several years, and has had to resort to medication in the past to cope with the disease. "I find beading helps relax me a lot, along with support from family and friends," Dee shares. "My husband and son are both understanding of my need for 'me time', and that is very much appreciated."

When she first started beading, Dee found herself thinking of other designers, "I'll never be as good as you." Her advice for anyone thinking that same thought is that you won't know unless you try! "Keep trying," she says, "challenge yourself to learn new techniques and you will find your niche or your favourite technique." And once you have a favourite, such as dark colours, don't be afraid to break out and try something new. Who knows, you might end up with a new favourite! 

### SEEMORE

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[www.etsy.com/shop/wingsmith2012](http://www.etsy.com/shop/wingsmith2012)



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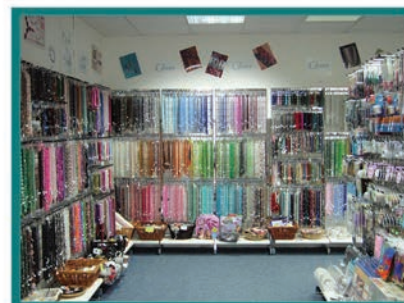


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Designed by  
Julie Ashford



## BEADstore

- 50cm x supergreen 85mm wide/0.1mm knitted wire tubing
- 4g x Twin beads scarab blue (A)
- 6g x Twin beads transparent turquoise (B)
- 12g x Twin beads silver-lined crystal (C)
- 1g x size 10/0 seed beads silver-lined turquoise (D)
- 2g x size 10/0 seed beads silver-lined crystal (E)
- 2 x whelk shell pendant pieces silver-plated
- 2 x fish-shaped beads silver-plated
- 1m x supergreen 0.315mm coloured wire
- 50cm x superblue 0.9mm coloured wire
- 30cm x supergreen 0.9mm coloured wire
- 30cm x 12mm chunky link curb chain silver-plated
- 1 x S-shaped clasp silver-plated
- 2 x 6mm jump rings silver-plated

## TOOLbox

- Pair of old scissors
- Size 10 beading needle
- A reel of turquoise Nymo size D beading thread
- Flat pliers
- Wire cutters
- Round nosed pliers
- A few dressmakers' pins

## SUPPLYshop

- All supplies from Spellbound Bead Co.
- See page 89

## time&money

Make in under 4  
hours for under £12.



# crest of a wave

Combine wirework and stitching techniques to make a thundering crash of waves across the front of an on-trend statement necklace.

**1.** The beadwork at the front of the necklace is supported on a plait of knitted wire. Fold the knitted wire lengthwise into four bringing the edges into the centre and then folding down the centre line. Diagram 1 shows the end view.

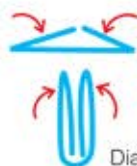


Diagram 1.

**2.** Stretch the knitted wire along the length smoothing it with your fingers. It will double in length and reduce to 6-8mm wide. Cut off one third of the length. Bend the long length in half to create a 14mm loop at the centre. Pin the end of the shorter length to the base of the loop ready to start the plait. Diagram 2.



Diagram 2.

**3.** Make a 15cm plait from the three ribbons, making sure to keep the plait flat and even. At the 15cm position, make a 14mm loop from the longest end to match the loop at the other end and pin in place. Diagram 3.



Diagram 3.

**4.** Use two 70cm lengths of beading thread to stitch through the wire ribbons, at the pin positions, to secure both ends of the plait. Finish with 4 wraps of thread around the plait at the base of the loops to make firm. Fasten off the threads with a double stitch and trim. Mark out six equidistant positions along the plait with pins. Diagram 4.



Diagram 4.

continued over ►







## TOptips

- Use a thread conditioner as the ribbon can make the thread fluffy and increase the tendency to tangle.
- The plaited knitted wire makes a great stitch-able base for all sorts of bead embroidery. Firm enough to hold buttons, old brooches, and swags of hanging beads, add whatever you like, but keep the back of the plait unadorned and smooth to make it comfortable to wear.
- If you like beadweaving why not try making a spiral rope for the side straps to keep the wave profile going right around the neck.

**5.** At the first pin position pass the 0.315mm wire up through the centre front of the plait to emerge through the plait on the top edge. Pull it through to leave a 15cm tail.

**6.** Referring to Diagram 5 - thread on 14A. At the second pin pass the wire up through the centre front of

the plait to emerge at the top edge making the wire take an S-shaped path.

Repeat to make a second S of wire with 20A beads to the third pin.

Repeat to make a third S of wire with 24A beads to the fourth pin.

Repeat to make a fourth S of wire with 20A beads to the fifth pin.

Repeat to make a fifth S of wire with 14A beads to the last pin.



Diagram 5.

**7.** Tension the wire so there is minimal play between the beads and they fan out around the curves of the S-shapes. Bind the excess

wire five times around the base of the plait loops to conceal the threads from step 4. Trim the ends and tuck into the bindings to neaten. Remove the pins.

**8.** Prepare the needle with 1.5m of single thread and attach it to the back of the plait close to the first loop. Pass it through the plait to emerge adjacent to the first A bead. Pass through the spare hole on the first A bead. Twin beads have two holes; you need to pass through the spare (second) hole to make the weave.

**9.** Thread on 1D and pass through the next spare hole along to pull the new bead into the gap. Repeat to add 1D in the next gap and 1B into each of the next eleven gaps. Note how the work follows the curve of the wire making the wave. Pass through the plait following the path of the 0.315mm wire to emerge at the start of the second wave.

Diagram 6.



Diagram 6.

**10.** Pass through the spare hole on the first A bead and add 1D to each of the first 2 gaps and 1B to each of the remaining gaps. Pass through the plait to the start of the next wave and repeat. Repeat for the fourth wave. Repeat step nine for the fifth wave.

**11.** Make a secure stitch through the plait ready to take the needle back across the work (wave five to wave one).

Wave five: pass the needle through the outer hole on the first A bead and the spare hole on the first B bead. This neatly brings the thread into position. Add 1C into the gaps between the B beads. Finish the row by passing through the last few





beads of the previous row and through the plait. Diagram 7.

Diagram 7.



**12.** Wave four: reposition the needle as in step 11 to be ready at the first gap. Add 1D to the first gap, 1B to the next four gaps and 1C to the remaining gaps to the end of the row. Pass through the plait to the third wave.

Wave three: start this wave as before with 1D in the first gap, 1B into the first seven gaps and 1C in the remaining gaps to the end of the wave.

Wave two: work as the fourth wave.

Wave one: work as for wave five.

**13.** Make a secure stitch into the plait ready start the next row (wave one to wave five).

Wave one: to position the needle for the first gap, pass through the first eight holes of the second row, back through two holes on the previous row and through the spare hole on the first C bead. Add 3E into the first three gaps and 2C into each of the following gaps. Diagram 8.



Diagram 8.

**14.** Wave two: work as for wave one.

Wave three: add 3E in the first gap, 2C into the next nine gaps. Finish the row with 2B in each gap.

Work wave four as for wave two and wave five as for wave one.

Waves one and five are now complete.

**15.** Reposition the needle and add a final row of 1C in the gaps on wave four.

Wave three: add 1B in the B bead

gaps and 1A in the A bead gaps. Work wave two as wave four. Wave two and four are now complete. Add a last row of 1A into the gaps on wave three. Leave the thread attached.

**16.** Cut the blue 0.9mm wire into three equal lengths. Make a small rolled loop at one end. Hold the loop flat in your flat pliers and push the wire around the side of the loop to start a flat coil. Work half the length into this coil and work the other end in the opposite direction. Diagram 9. Repeat to complete three coils in superblue and two in supergreen.

Diagram 9.



**17.** Using small stitches use the remainder of the thread to attach the coils, shells and fish to the front of the plait between the waves.

Twist open the last links of the chain and attach to the looped ends of the plait. Add the clasp to the back with jump rings to complete the design.

### *reminiscent of the seashore*

• I love the way that Twin beads form beautifully smooth curves when strung together, and by building row after row, you get sweeps of softly sparkling tones. Coupled with the gorgeously intense colours available in the knitted wire it had to be a seascape.





Designed by  
Anna Lindell



# *slinky piggy* bracelet

## BEADstore

- 2g x size 11 Miyuki seed beads (crystal labrador full)
- 56 x Piggy beads (Crystal Labrador)
- 2g x SuperDuo beads (Pastel Aqua)
- 2 x 4mm soldered jump rings
- 2 x open jump rings
- 1 x clasp

## TOOLbox

- Fireline 6lb
- Clay-conditioning machine (or roller)
- Needle size 11 or 12

## SUPPLYshop

- All materials from [www.parltoget.se](http://www.parltoget.se)
- See page 89

## time&money

Make in under 3 hours and for less than £10.



Work in a two-needle technique to stitch this chunky statement bracelet, which sits heavily around your wrist.

**1.** On 2m of Fireline, thread a needle on each end of the thread. Pick up 6A and 1 x 4 mm soldered jump ring. Position the beads in the middle of the thread.

**2.** On needle 1, pick up 1B in the centre hole from the lower side. Turn back through the offset hole from the upper side. Pick up 1C and pass through the second hole of the C bead. See Diagram 1.

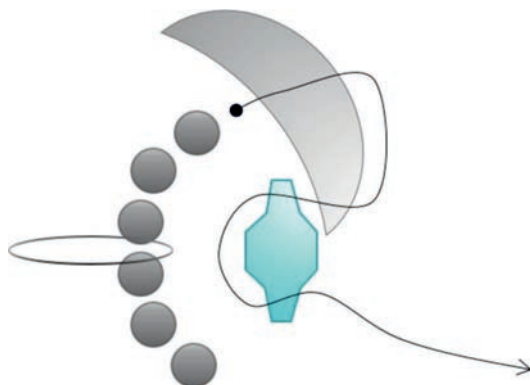


Diagram 1.

**3.** Pick up 1B in the offset hole from the lower side. Turn back through the centre hole from the upper side. Then pass through all beads from step 1 and 2, and exit through the offset hole in the last B strung. See Diagram 2.

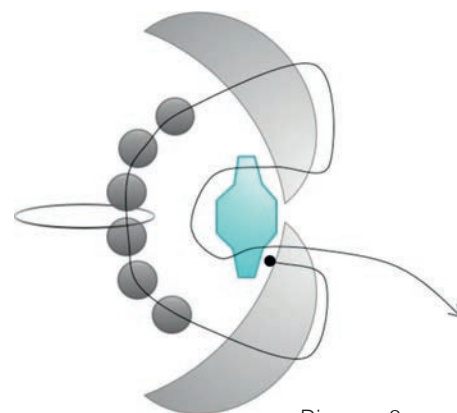


Diagram 2.

**4.** With needle 2, follow the thread path in the opposite way through the B and the C. Exit through the offset hole in the first B strung. See Diagram 3 (red thread path).

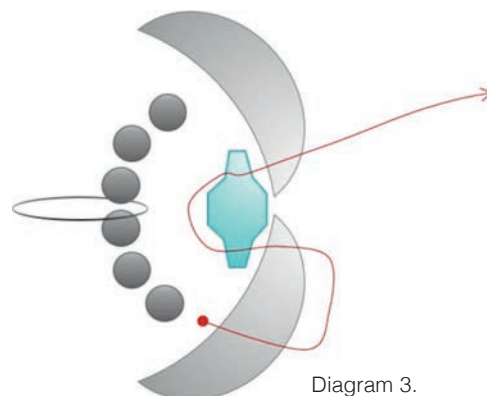


Diagram 3.





*"Let this bracelet  
slink and slide  
across your wrist."*



## COLOURwise

- Alternate between several colours of SuperDuos to make a rainbow bracelet.

## TOptip

- When you have passed through the first hole of the C bead in step 6, pull on both threads to tighten the stitch.

## "show off unique shapes"

- I wanted to show off the Piggy Beads shape, and they fit great together with the SuperDuos!

**5.** On needle 2, pick up 1A and 1B in the centre hole from the lower side. Turn back through the offset hole, and pick up 1C. Turn back through the second hole of the C bead, and pick up 1B in the offset hole from the lower side. See Diagram 4.

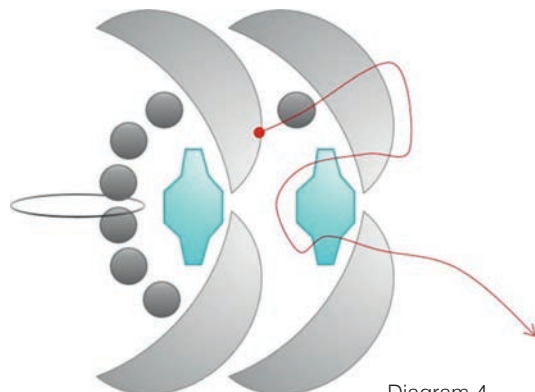


Diagram 4.

**6.** On needle 1, pick up 1A. Pass through the centre hole from the lower side of the B last strung. Then follow the thread path through the offset hole and the C bead, and exit through the offset hole of the first B strung in step 5. See Diagram 5.

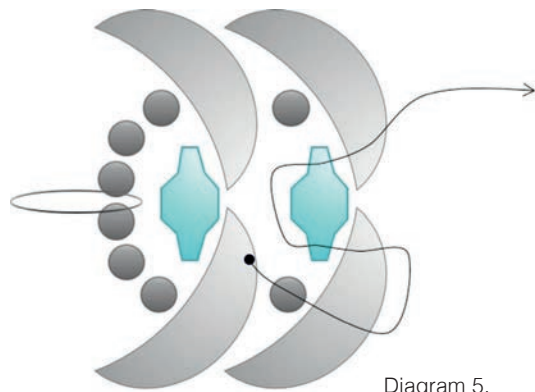


Diagram 5.

**7.** Repeat step 5 and step 6 until you have stitched your desired length. Do not keep a super tight thread tension, the bracelet should be a bit slinky and foldable, but the thread shouldn't be visible.

**8.** Pick up 6A and 1 x 4 mm soldered jumping on needle 1. Pass back through the offset hole of the B bead next to the one where the thread exits. Follow the thread path through the C and B beads, and reinforce the stitch one extra lap. Exit after the C bead. See Diagram 6.

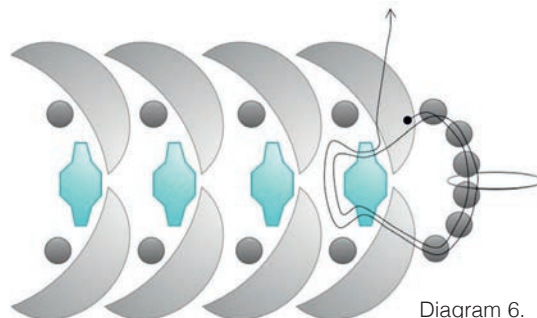



Diagram 6.

**9.** With needle 2, pass through the 6 A and the jumping you added in the previous step. Pass back through the offset hole of the B bead. Now your threads meet as shown on Diagram 7, finish them using a Surgeon's Knot. End the threads and attach a clasp to the soldered rings. 

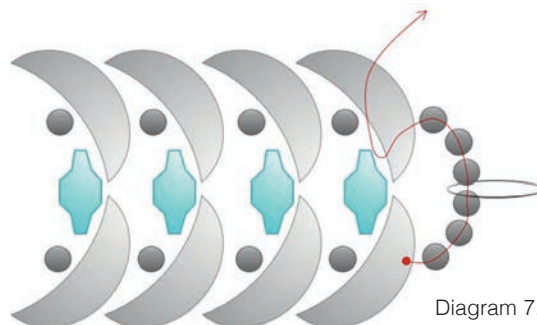


Diagram 7.



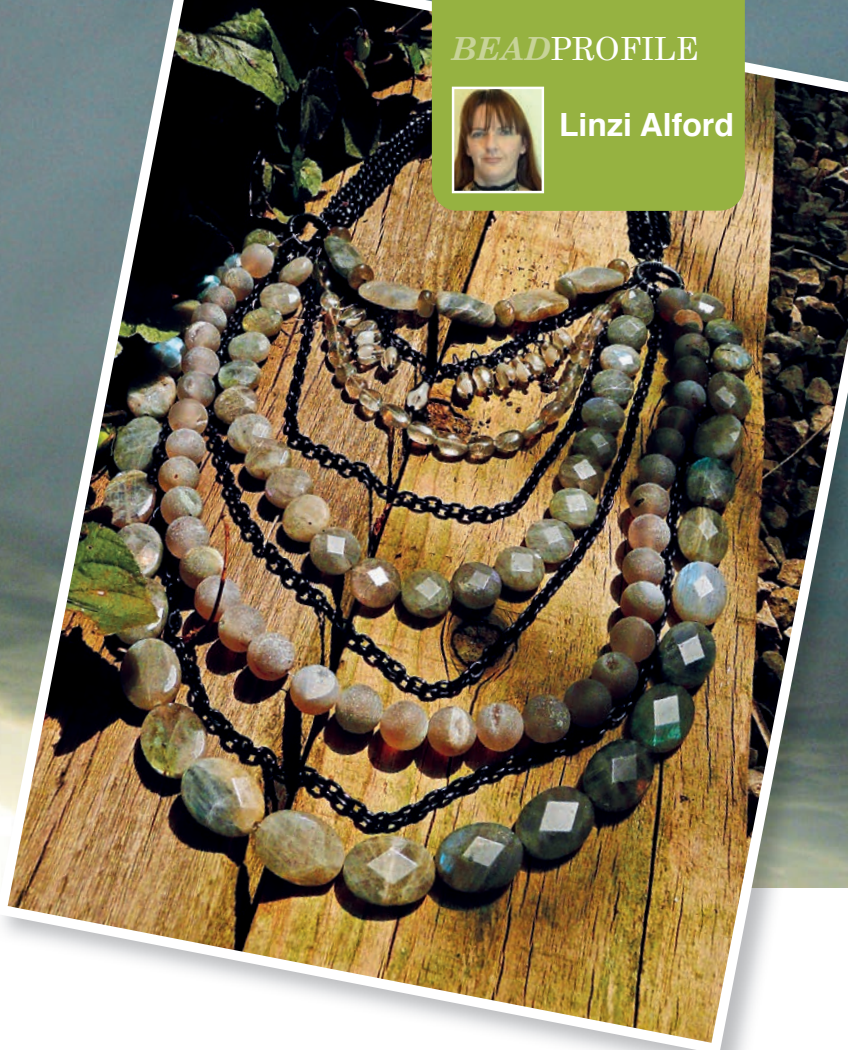


These storm clouds inspired the Labradorite and chain necklace pictured to the right.

## BEADPROFILE



Linzi Alford



# natural INSPIRATIONS

Taking what is found in nature and turning it into a jewellery design comes naturally to Linzi Alford. We talked with her and found out more about her love for the natural.

**L**inzi Alford is an extremely gifted designer. She has a distinct capability of taking something from nature, be it a flower, an animal, a texture or a colour, and rendering it into a piece of jewellery. We managed to sneak a few minutes of her time to learn more about this up-and-coming designer.

### Tell us a little bit about yourself.

I am a born and bred Cumbrian, originally from West coast. I am lucky enough to live in South Lakes now, a truly beautiful scenic area. I am Mum to three "kids" although two are now grown-up and have their own the nest. Jewellery-making and designing, together with writing, is my day (and evening and sometimes night) job. I can juggle it around my 8-year-old daughter.

### What materials do you regularly use in your designs?

I use beads and wire in most of my projects and also am very fond of resin, and using silicone moulds. I like to use my own photographs in my pieces. Swellegant patinas and metal coatings are also on my list of favourites. I love the versatility of these products. For magazine projects, I often try out new techniques or new products.

I make finished pieces of jewellery and sometimes also the components that are included. I use beads made by others too, especially polymer clay flowers (by Elise Canning) as I am no polymer artist though I am keen to learn. Learning polymer clay, and lampworking too, is on my list of things to do.

### Have you taken any design classes?

I am mostly self-taught from books, YouTube videos and trial and error! I studied silversmithing for a year at adult evening classes, and while I do not often make with silver now, the course gave me confidence in my designing ability and basic techniques that are applicable to jewellery-making in general.

### What piece are you most proud of?

I am proud of my first ever magazine project piece and I wear it often - seeing your own work in print is a real buzz, even after many projects! My favourite pieces that I have made are the ones including my photos set in resin. I have written a book "Jewelry for All Seasons" which features jewellery





Linzi is adept at taking inspiration from nature (right) and seamlessly transforming it into a piece of wearable jewellery (above). Similar designs are showcased in her new book.

projects inspired by my photos...I'm not sure if it is a masterpiece, but it is an achievement for me!

#### Where do you find inspiration?

I am inspired by everything! My surroundings, scenery and nature, books and magazines, a real eclectic mix. I love flowery, exuberant designs but am also a sucker for Steampunk and pretty much everything in between. My designs are usually "kitchen-sinkers", cluster-type creations with lots of details and interest.



#### Tell us a little bit about your new book!

I have written one book "Jewelry for All Seasons" which was published both in the UK and internationally. It has been very exciting, I've put nearly two years of work into it, so it will be



Using a photo of a Tortoiseshell butterfly for inspiration, Linzi was able to create a unique butterfly tiara with the same bright hues.

an amazing feeling for me to see it in the shops finally! I have written several magazine projects and also online tutorials for a USA jewellery components supplier.

#### Describe how you work.

I am lucky enough to have realised yet another dream and have recently moved into a studio and workshop unit within a fabulous antiques Barn and Architectural salvage yard close to where I live! I have a retail space with display cabinets for my jewellery and room to work and teach. I work by myself mainly but have plans to collaborate with other artists and jewellery-makers.

Currently, I am working on more magazine projects, and taking time out to play with new media and techniques.

#### What are your design goals?


I am so lucky to have already been able to realise some of my jewellery dreams! I would love to continue with projects for magazines and online tutorials. Maybe a video or two...and I





Using inspiration from photos she takes herself, Linzi uses what nature gives her, like the red berries above, and works them into beautiful jewellery designs, like the necklace on the left.

### If you could share one piece of advice with our readers, what would it be?

I would say dare to dream, devour all information whether it be books, online or tutorial videos. Find like-minded people to share ideas with – the internet has been a godsend for this; those people will preserve your sanity (probably!). Persevere, know that everyone makes wonky wire loops to begin with. Let your imagination lead you, because anything is possible if you put your mind to it. 

### SEEMORE

Visit Linzi's website  
[www.magpieinthesky.co.uk](http://www.magpieinthesky.co.uk)

will be concentrating on promoting my jewellery pieces more and maybe have them in a shop or gallery as well as online sales. Some beading workshops and teaching, and perhaps another book.

### What have been your biggest accomplishments?

I would say that completing my silversmithing course was an achievement; it was a long year and I had to beg/borrow babysitters every week so that I could attend. But to date, having a book accepted and published, and being published regularly in magazines has been a dream come true.

Inspiration for the cameo rose necklace on the right came from a fully-blossoming rose.







# spreading PASSION

Two sisters joined forces to create a bead shop they are incredibly proud of, and thirty years later, they're just as passionate about beads.

**T**hirty years ago, two sisters combined their talents and began The Spellbound Bead Co. Though starting out was a bit rocky, they persevered, and have been sharing their passion for beads and jewellery ever since.

## Humble beginnings

Julie Ashford founded the company while she was still in school. Julie began making and selling jewellery with her sister Christine while they were still teenagers. Christine notes that in the

early days, being young was an obstacle: "At the time, bank managers simply would not consider lending to someone so young," she says. Yet the two persevered, growing the business by putting all their profits back into the company, going without personal comforts to invest every penny they had to make it work.

A second obstacle they faced was sourcing the beads. Thirty years ago, you couldn't just hop online and search for "wholesale seed beads." Most of Spellbound's earliest suppliers were found by hard work. Christine recalls one factory they'd heard of was 'in Murano'. Finding them, she says, "genuinely entailed walking the streets, knocking on doors and, in broken Italian, explaining what we were looking for." Thankfully their hard work and perseverance paid off, and they were able to find their supplier. This face-to-face interaction has stayed with the two, and they still prefer personal contact with their suppliers whenever possible.

One of their proudest moments came from the very beginnings of their endeavor. Christine recalls their very first day of trading, 30 years ago this July. "We were in Birmingham's Rag Market," she says. "We took £26 that day, and nothing has ever



**Above left:** The shop decorated for spring.

**Above right:** One of Spellbound's workshops.

**Left:** Julie, Erika and Edna clearly enjoy their work in the heavily-beaded store.



surpassed that feeling. The trepidation we felt that first day comes again every time we launch a new range, be it beads, findings, or kits, because it's always a little bit of you that you are selling."

Their passion for beads is evident, and they, along with everyone else in the shop, pours their hearts into the work they do.

### Spellbound today

Since 1995, Spellbound Bead Co has been located in a shop in Lichfield that is "absolutely crammed to the rafters with as many beady goodies as we can possibly fit in!" The shop is currently un-

dergoing a massive website renovation to bring a bit of the spirit of the shop to the internet. "The shop isn't just about spending money," says Christine, "it's about matching things up, getting inspiration and advice, and being part of a community."

To bolster this beading community, Spellbound offers a wide range of workshops. Though most stores specialize in a jewellery material, be it seed beads, wire, gemstones, etc, Spellbound considers

teaching and sharing their passion their speciality. With their stock including over 4,000 different loose beads, along with Delicas, seed beads, Twin beads, Miyuki cubes, books, magazines, tools, crystals, diamantes, and more, Spellbound really focuses on helping their customers with individual needs. "We love designing, we love teaching, we love learning and exploring and sharing what we have learned with others," says Christine about the shop employees.

Almost all classes are taught by members of the Spellbound team. Workshops range from technique-based classes, such as peyote stitch, starting spiral rope or chain maille, to project-based classes, such as beading a bauble or making a specific jewellery designs. Their most popular classes are Julie's Tiara Days, which have been running for longer than either of the two sisters cares to remember!

Along with their classes, Julie and Christine have published four books: *Spellbinding Bead Jewellery* (2009), *Spellbound Festive Beading* (2010), *Spellbound Beaded Tassels* (2012), and *Spellbound Festive Beading 2* (2013). They've also published a couple of technique booklets, including one which has sold almost 50,000 copies!



The company has come a long way since their first stall in Birmingham. To celebrate their 30th year of business, Spellbound is hosting an entire month of discounts, giveaways, and, as pearls are the gift for a 30th anniversary, they're sharing a huge variety of pearl-related projects created especially for the anniversary, designed by staff both past and present.

Spellbound is a perfect example of how you can take your passion and turn it into something bigger. Julie Ashford's love of beads created a bead shop that, 30 years ago, was nothing but a dream and, 30 years from now, will hopefully continue to inspire all those who walk through its doors.

**Above:** The shop front in Lichfield.

**Upper left:** Spellbound offers an incredible variety of beads, so you're sure to find what you're looking for in any colour.

**Below left:** A bit of the shop appears at any of the bead shows Spellbound attends.



### contact them

To find out more about The Spellbound Bead Co, visit their website, [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)

You can visit The Spellbound Bead Co at  
47 Tamworth Street  
Lichfield, Staffordshire, WS13 6JW  
Shop hours are  
Mon-Wed 10am - 4:30pm  
Thurs-Fri 10am - 5pm  
Saturday 9:30am - 5pm  
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Email Spellbound at  
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- Bead Work - Jewellery
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# *in bloom* braided necklace

Create this chunky woven necklace with faceted Czech glass beads, miniature Czech flowers and bold gold chain.

## BEADstore

- 120 x 4mm Czech faceted glass Neon Green
- 80 x 4x6mm Czech bell flowers Light Amethyst, Dark Amethyst mix
- 40 x 5mm Czech flower beads Light Amethyst AB
- 240 x 50mm head pins gold-plated
- 2 x 4mm bell closer gold-plated
- 4 x 6mm thin jump rings gold-plated
- 0.5m medium curb chain gold-plated
- 1 x large oval clasp

## TOOLbox

- Kumihimo braiding disk
- Kumihimo weight
- 8 x Bobbins
- SuperLon Bead Cord - Teal
- Nymo thread or fine cotton
- Zap Jewellery Gel
- Chain cutters
- Flat nose pliers

## SUPPLYshop

- All materials from The Bead Shop Manchester
- See page 89

## time&money

Make in around  
1 hour and for  
less than £20.



You will need prior understanding of an 8 warp Kumihimo weave to complete this project.

**1.** Firstly you will need to prepare the Czech flower heads onto head pins. Begin by placing 1 x size 11 seed bead followed by a flower head onto each pin and turning a wrapped loop. It is important to use a wrapped loop so that the pins are securely attached to your thread when weaving.



**2.** Cut 8 x 1 meter lengths of Superlon thread. Gather all 8 strands together and tie a knot at one end. At this point, I find it easier to place the knotted end through the centre of the Kumihimo braiding disk and attach a weight. Now place the 8 strands at the correct positions of the disk (2 x North, 2 x South, 2 x West, 2 x East).



**3.** Begin to thread beads onto all 8 strands. There should be 15 x 4mm Czech faceted glass, 10 x 4x6mm Czech bell flower and 5 x 5mm Czech flower bead on each strand. However as long as the correct amount of beads are on each string, the beads can be placed on in a random order. This ratio will create a necklace consisting of half beads half chain. Should you wish to create





*"A chunky chain makes a bold statement with this kumihimo necklace."*





## TOptip

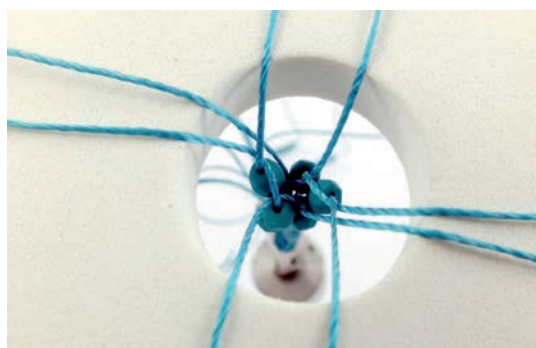
- Play around with layout variations when positioning your beads on the Kumihimo board. For example, having the same colours at North and South points should create a spiral effect to your braid.

a necklace that is beaded all the way round, simply double the amount of each bead. This should create approximately a 16" necklace.

**4.** Wind up any excess thread into bobbins making sure to avoid tangling (don't wind up beads into the bobbin; they must remain on the outside). Start a simple 8 Warp Kumihimo weave until you have 1 inch of braided un-beaded thread. This is important as you need space to attach bell closer to each end.




**5.** Once the inch is complete, begin to drop a bead down in to the centre. Each bead should hook slightly under the last turn; you might need to gently push the bead with your finger to ensure it has positioned itself under the last turn.



**6.** Repeat step 5 until all thread is woven and you have no more beads left of each strand. If you feel you would like to add further beads (to increase length for example), then now is the time. Simply unwind the existing thread from each bobbin and apply more beads. Continue to weave until you reach your desired length.



**7.** To finish your weave, repeat step 4, leaving a woven inch of bare un-beaded thread. Remove your weave from the Kumihimo braiding disk and secure both ends with a small wrap of thread. This is to prevent your braid coming undone before securing each end into bell closers. Cut off any excess thread from each end of the braid.

**8.** Glue your ends into bell closers using Zap Jewellery Gel. Leave until dry. Once your glue has fully dried, attach jump rings followed by your chain and clasps to each end of the braid. 



## sudden burst of colour

- There is surely no better inspiration than the coming of spring. That sudden and immediate burst of colour emerging from the greyness of winter is pure nourishment for the senses. I see it as a chance to reinvent ourselves, especially within our creative endeavours.

## DESIGNnote

- Play around with bold contrasting colours for extra visual impact. The colour play between neon green and warm gold is toned down by the feminine softness of Amethyst.





# Readers' CHALLENGE

Every issue we ask you to send in your themed creations. This time the challenge inspiration was 'Shaped Beads'. Take a look at what these clever readers came up with.



**ABOVE: Julie Warrilow, Warley** "For the shaped beads challenge, I've used white glass beads of different shapes to make a change from the norm necklace using eye-pins and chain to finish it off."



**LEFT: Debbie Webster, Kenn** "This collarette is inspired by my friend Miss Amethyst Pinky Magenta. It uses violet lustre Miyuki drops, two shades of Tila beads, Superduos and Rizo beads with a light vitrail Swarovski rivoli centre."



**LEFT: Jeanne Evans, New Jersey USA**

"This is my original pattern for a little secret box for my granddaughter Kelsey. She wanted a design done in the colours of the sun and sky."



**RIGHT: Diana Coe, Derby**

"I have have just discovered making earrings. Usually I prefer bigger project, but getting something finished in a shorter time-frame feels nice. This pair is made with beaded hexagon shapes, set between faceted 4mm glass beads. I think those large hooks really give them the X-factor."



**LEFT: Becs Dean Skinner, Salisbury**

"Here is a picture of my triangular peyote earrings with a crystal rivoli centre."

## challenge themes

ISSUE	THEME	DEADLINE
57	Autumn Glory	Aug 20 2014
58	Winter Sparkle	Sept 24 2014
59	Textures/Patterns	Oct 27, 2014

## The Spellbound Bead Company

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## SUBMITTING ITEMS

You can email photos to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk). Please add 'Challenge' in the subject line.

See page 89 of this issue for more information on submitting photos. Please note deadlines and themes are subject to change occasionally.





Designed by  
Linzi Alford



# butterfly garden

## BEADstore

- 12 x 8mm Swarovski jonquil butterfly beads
- 12 x 9mm Preciosa Czech glass bronze butterfly beads
- 12 x 8mm Swarovski peridot flower beads
- 27 in. x 16g/1.3mm copper wire
- 18 in. x 20g/0.8mm copper wire
- 24g/0.5mm copper wire approx 36" x 6" lengths for stems and 36" for longer wrap
- Clasp

## TOOLbox

- Round pliers
- Side cutter pliers
- Flat/bent nose pliers
- Bracelet mandrel or other suitable round object ie jar, rolling pin

## SUPPLYshop

- Swarovskis from Shipwreck Beads
- Bronze butterflies from Beads Direct
- Wire from Alchemy and Ice
- See page 89

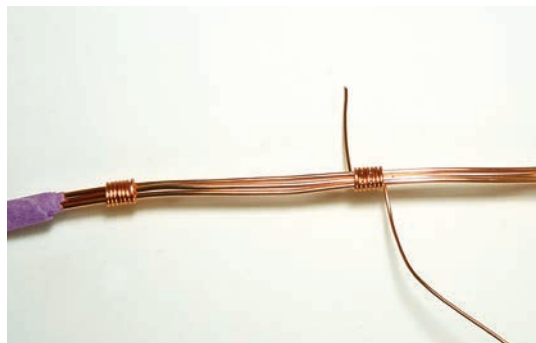
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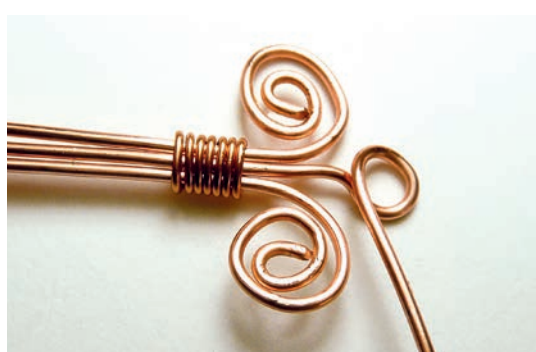


Bronze and Jonquil butterfly-shaped beads together with crystal peridot flowers entwine with copper wire on this easy to make tiara-style construction bracelet.

**1.** Using wire cutters, cut three lengths of 16 gauge/1.3mm copper wire approx. 9 inches in length (allow extra for large wrist size). Straighten using fingers or nylon jaw pliers and tape ends together to hold in place. Using short lengths of 20 gauge/0.8mm copper wire, wrap tightly at each end and in the centre. Trim and tuck wire ends in on reverse.

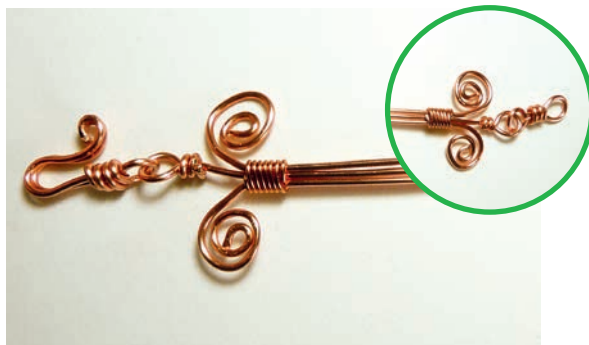


**2.** Separate and splay the wire ends that protrude past the end wraps. Using round pliers, form a small circle on each outer



wire, and then grip with flat nose pliers and continue turning to make a spiral. On the centre wire using round pliers, make a right angle bend and then form a loop as though making a wrapped loop.

**3.** Add a clasp directly to the loop at each end and then complete your wrapped loop to secure. If preferred, use jump rings to attach the clasp of your choice, add a short length of chain if required for an extender.



**4.** Shape the bracelet into a cuff shape using a bracelet mandrel, or a jar or tin or









## TOptips

- Why not use the same wiring technique to make a beautiful matching butterfly tiara?
- Try not to over twist the 24g wire around the beads as it may become brittle and snap.

## inspired by nature

- I chose butterfly shaped beads as I love to make nature-inspired pieces. I wanted to capture the butterflies hovering above the flowers in a garden in a wearable bracelet form but with a lighthearted feel. The copper wire toned beautifully with the bronze Preciosa butterfly beads and the peridot and jonquil colours of the crystal beads added some fun sparkle.

rolling pin will work fine too. Apply pressure with fingers until cuff is the correct diameter. I find an oval shape fits my wrist better than a perfectly round shape.

**5.** Cut a 6" length of 24 gauge/0.5mm wire for each bead you wish to add. Place the bead centrally and fold the wire over and then twist to secure. Continue twisting to make a "stem" for the bead but leave wire tails as these will be used to attach the "stem" to the bracelet base. Repeat for each butterfly and flower bead.



**6.** Sit the bead tail astride the base with one tail on each side and coil the wire around the base in opposite directions to fasten into place. Cut any excess wire and tuck ends in on inside of cuff. Repeat for each bead adding on alternate sides.




**7.** Continue adding the wired bead stems until all the space has been filled and you are happy with the quantity. At this point the beads will be sticking straight out from the base.



**8.** Cut a long length approx. 36" length of 24 gauge/0.5mm wire. Start wrapping on the inside of the 20g wrap near the spiral. Coil around in between the stems and work way along the base to the other side. This strengthens the design, keeping any wayward wire ends in check. You can add any beads along the front, wrap tightly to keep them in place. Add the remaining flower and butterfly beads. Cut any spare wire and tuck ends in neatly.



**9.** With your fingers or round pliers, bend each stem into curvy shapes so they lay towards the centre of the cuff and curl them into the desired direction. 







# key to my DREAMS

Make an ethereal dreamcatcher necklace using an unusual globe cover to hold your dreams close to you all day long.

**1.** Take a 15cm length of wire and twist tightly around the largest size of your jump ring mandrel, ensure that the diameter of the circle fits inside the dome. Take one side of the wire and wrap once neatly around the other, cut off the surplus.



**2.** With the other piece of wire, create a wrapped headpin loop down towards the previous piece of wire you just wrapped. Take approx. 20cm of thread and tie onto the ring next to the wrapped loop. Secure with a drop of glue.



**3.** Work your way round the centre of the ring creating loose loops, wrapping round the outside circle to secure each loop.



**4.** Continue looping the thread round the inside loops and moving round to the next loop, this will add loose loops to create an inside circle. When you are happy with the layout of the threads, tie a knot round one of the loops, secure the knot with glue and cut of any surplus cord. You can also add a final crystal to the centre if you wish.



**5.** To add the 3 drops underneath your dream catcher, take 10cm of thread and tie onto the base of the ring. Thread a crystal and knot underneath to hold it in place. Add a further crystal to the bottom of the thread and secure with a drop of glue. Push a small piece of feather into the crystal and leave to dry. Repeat at different lengths for the 3 drops.



## BEADstore

- 25cm x 0.9mm wire Gunmetal
- 50cm x thread
- 3 x small pieces of feathers
- Glass globe
- 1 x 3x4mm crystals
- 6 x 1x2mm crystals

## TOOLbox

- E6000 glue
- Jump ring mandrel
- Round nose pliers
- Cutting and flat nose pliers
- Bead mat

## SUPPLYshop

- All materials from Riverside Beads
- See page 89

## time&money

Make in over 1  
hour and for  
less than £5.






*Capture your dreams and wear them around your neck.*



**6.** Take a 10cm piece of wire and turn a loop at the base, attach the dream catcher and thread through the globe. Add a crystal on the top of the globe, turn a large wrapped head pin loop to secure.



**7.** Using a jump ring, add the key to the top loop and thread through a chain. To add the base of the globe, add glue to the outside of the base and press the globe into place. 



### TOptips

- The centre of the dream catcher can be a bit tricky, a series of loops in many combinations look effective just to give the same effect.
- We stock a large range of charms and findings in this popular brass finish, the wire we use is gunmetal colour which coordinates perfectly with steampunk findings.



# Big Bead Show

The **BIGGEST** all-beading events in the UK  
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**All-Beading Event** 🌐 **Mini Masterclasses** 🌐 **1000s of Different Beads**  
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Visit the web site to check out full details including exhibitor listings and booking places on the taster workshops and mini masterclasses. We'll have workshops to cover every taste and ability with inspirational teachers including Patty McCourt, Rachel Norris, Kleshna Handel, Jessica Rose, Juliet Browse & Anna Lindell.

**Tickets now available at special early bird pricing. To pre-book both tickets and workshop places at discounted prices visit**

***[www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk)***

**or call 01903 884988**

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Show opens at 10am and closes at 5pm. Early entry tickets from 10am and late entry from 11.30am.





Designed by  
**Dee Wingrove-Smith**



## BEADstore

- 4 x 12mm Pyramid beads (Two hole Beadstuds - Silky Metallic Sand)
- 2g x size 15 seed beads (Miyuki 91429 Light Smoked Topaz)
- 2g x size 11 seed beads (Preciosa Metallic Rust 7799)
- 2g x size 8 seed beads (Miyuki 9457 Metallic Dark Bronze)
- 6 x 4mm faceted round crystals (Dark Topaz)
- 4 x 5mm jump rings
- 2 x earring findings

## TOOLbox

- Scissors
- Nymo beading thread
- Size 12 beading needle
- Pliers

## SUPPLYshop

- Pyramid beads from Fusion Beads
- All other materials from Southampton Bead Shop
- See page 89

## time&money

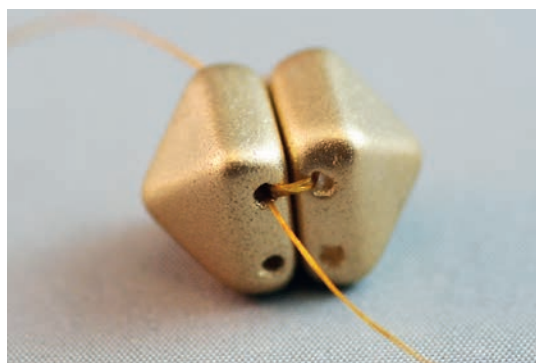
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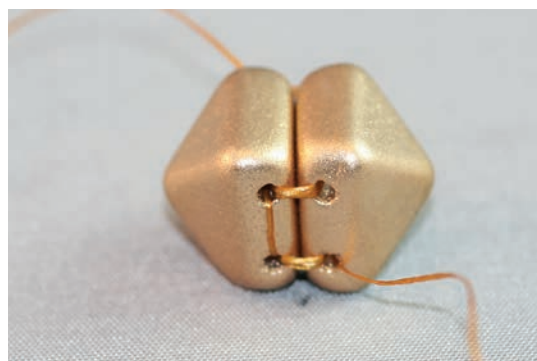
# double domes

A pair of pyramid beads stitched together creates double sided earrings that are a subtle nod to metallics.

**1.** Place your pyramid beads back to back on the flat side ensuring the holes match each other. Begin by joining the beads. Thread your needle with thread (I use two wingspans), and begin by weaving through up through one bead hole and then across to the next pyramid and down through the opposite hole, then across the gap to the first pyramid and back up through the holes. Repeat this thread path 2-3 times until the first side feels secure.



**2.** Take your thread across to the next empty hole on the same side as your thread, repeat the process of weaving up and down through the holes in both beads, joining this side together. Don't worry about the thread showing on the top of the beads, it doesn't show once finished.



**3.** Position your thread under the thread joining the two beads so you are central between the two. Pick up 4 x size 11 seed beads and bring them into a circle by weaving through the first two beads again and push the unit down to the pyramid beads. We're going to make the band using right angle weave (RAW).









## TOptip

- Use gentle pressure if you push the band to the middle of the pyramid unit, there will be a little wiggle room but not too much. If your band feels loose, then you can weave through a bead and then through the holes in the pyramid beads at the end of step 5.

## in love with metallics

- I am currently working through a metallic phase and these pyramid beads were the inspiration and I wanted to use them in a different way.

**4.** Weave through the third seed bead and then pick up three beads and make the second unit of RAW by circling round to the bead you are coming out of, and weaving through it to complete the unit. Weave through the next two beads and continue this way until your band of RAW is one unit short of being long enough to encircle the belly of the two pyramid beads. My band was 12 units long.



**5.** Pick up 1 x seed bead and to join the units place the band around the pyramid beads and then locate the first bead, weave through it and then pick up another seed bead and weave through the last bead of the last unit. Pull your thread tight and reinforce the join between the start and end of the units. Now is the time to weave in your tail thread and secure it before trimming the thread.



**6.** Weave round until you are coming out of a bead with a gap next to it. Now pick up 1 x seed bead and weave through the next up positioned bead and continue around the band. You're now working in peyote stitch.



**7.** Step up by weaving through the first seed bead added in step 6, then switch to size 8 seed beads and, using peyote stitch, add a bead between each up bead all the way around. Step up when you get back to where you started



**8.** Coming out of a size 8 seed beads, switch to size 15 seed beads and fill in the gaps between the size 8's all round the band, pull tightly as you go.

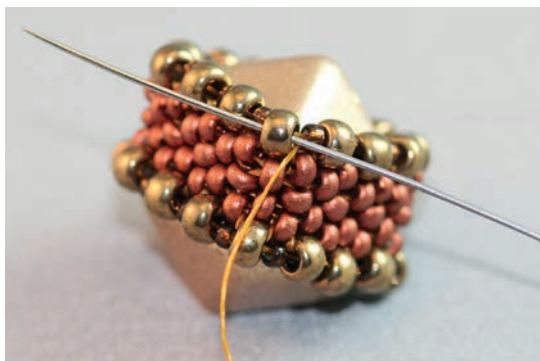


**9.** Once this row is finished, you need to weave diagonally across the band back to the empty side and repeat steps 6 to 8. You may need to gently push your band to centre it around the pyramid beads at this point.

**10.** Once both sides are peyote stitched, you can add the corner embellishments. Weave round the last row until you get to a corner and are coming out of a size 8 bead (top photo on next page). Pick up 1 x size







11, 1 x 4mm crystal and 1 x size 11 bead, take your beads across to the opposite size 8, weave through the opposite side, making your thread path diagonal (photo below). Then pick up 1 x size 11 seed bead, weave through the crystal, pick up another size 11 and go through the size 8 bead making a diagonal path again.



**11.** Repeat this corner embellishment 2 more times, then weave around to the last empty corner. Coming out of a size 8 bead, pick up three size 11s, and weave through the next size 8, creating a picot in the corner. Weave your way across the band to the opposite size 8 beads and repeat.



**12.** Weave back to the first picot, following your thread path, and then weave through the first two picot beads, then pick up 2 x size 11s, 1 x size 8, and 2 x size 11s. Take your thread across to the opposite centre picot bead and weave through it.



**13.** Weave back through the first two seed beads, skip the size 8, taking your thread underneath the bead and then weave through the two seed beads and back into the centre seed bead of the picot, ensure you go in the opposite side to the way you came out. Skipping the size 8 makes it pop up nicely.



**14.** The earring is almost completed! Weave through a few beads and tie off your thread securely with a couple of half hitch knots before trimming.

**15.** Take your earring finding, add a jump ring and close it. Open a second jump ring and pass it through your size 8 seed bead, then add your first jump ring and earring finding and close.



**16.** Repeat all these steps to make your second earring. ~~~~~

## BEADnerd

• Try these using the new Czech colours prefixed with "magic", these are so pretty and really make the earrings pop. You can swap out the crystal rounds for 4mm firepolish or 4mm bicorne crystals.





# workshops

Looking for Workshops/Classes in your area?



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## BRISTOL

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### Bristol

All Seasons Bracelet with SWAROVSKI ELEMENTS beads, £45 including all beads and materials.

**Shiney Company - 0117 3009800**  
[www.shineyrocks.co.uk](http://www.shineyrocks.co.uk)

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## CAMBRIDGESHIRE

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### Peterborough

Introduction to wirework - £20.  
Level 1 Coiling gismo - £20.  
See website for other courses.

**Riverside Beads - 01778 346810**  
**01778 380238 / 07904 032411**  
[www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)

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## CO. DURHAM

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### Darlington

Bead Club meets 3rd Saturday each month 10.30am - 2.30pm. Day, evening and weekend classes for all ages/abilities throughout the year. Phone Michelle for details.

**Not The Norm - 07710218354**  
[www.notthenorm.co.uk](http://www.notthenorm.co.uk)

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## CORNWALL

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### Hayle

Seed bead workshops, peyote, brick, RAW, loom work, regular weekly classes, catering for beginners and improvers in a relaxed and friendly atmosphere. Please telephone to book.

**G J Beads - 01736 751070**  
[www.gjbeads.co.uk](http://www.gjbeads.co.uk)

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### Helland

Regular courses in Metal Clay, Silverworking, Beading & Wirework, Polymer Clay, Glass and other craft subjects. Private tuition available.

**Cornwall School of Art, Craft and Jewellery - Tel: 01208 264155** or check website for details  
<http://www.csacj.co.uk/>

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## DORSET

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### Christchurch

Various workshops throughout 2014. Beginners, Beadweaving, Kumihimo and Wirework. With Graham Halls, Jennifer Airs and Jane Halls. Courses run from January to October.

**C J Beaders - 01425 279992**  
[www.cjbeaders.co.uk](http://www.cjbeaders.co.uk)

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### Semley

Our new workshop programme for 2014 is now available. Encompassing many different techniques for beginners through to advanced. See website for details.

**Stitchncraft Beads - 01747 830666**  
[www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)

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## EAST SUSSEX

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### Eastbourne

At the Eastbourne Bead Company we offer workshops in Beading, Wirework, Chainmaille, P M C, Bead embroidery, Lampworking and Tiara making, day and evening classes.

**The Eastbourne Bead Company - 01323 647409**  
[www.theeastbournebeadcompany.co.uk](http://www.theeastbournebeadcompany.co.uk)

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## GLOUCESTERSHIRE

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### Wotton-under-Edge

Come and join us for Beads and Banter every Thursday morning 10 am to 12 noon or the first Tuesday of each month 6.30 to 8.30 pm. We also hold a wide variety of workshops for all ages, including children. Phone or see the website for details and photos.

**Tanzee Designs 01453 520 000**  
[www.tanzeedesigns.co.uk](http://www.tanzeedesigns.co.uk)

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## HAMPSHIRE

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### Winchester

Jewellery making techniques, including stringing, wirework and knotting. Lampwork glass beadmaking also available. Contact Simon or Michele for prices and availability.

**WORLD OF BEADS - 01962 861255**  
[www.worldofbeads.co.uk](http://www.worldofbeads.co.uk)

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### Basingstoke

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

**Contact: Oak Tree Crafts Ltd, 0121 342 1370**  
**or at [www.oaktreecrafts.com](http://www.oaktreecrafts.com)**

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## ISLE OF WIGHT

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### Ventnor

We offer a variety of classes for beginners and intermediate levels in bead jewellery and chain-maille making on most Tuesday evenings 7pm - 9pm.

**Purple Moon Beads - 01983 852473**  
[www.purplemoon-beads.co.uk](http://www.purplemoon-beads.co.uk)

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## KENT

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### Birchington

We have a choice of six beading classes a week and we also run specialist workshops.

**Thanet Beads & Beading Classes - 07877873370.**  
[www.patriciaabeads.co.uk](http://www.patriciaabeads.co.uk)

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### Folkestone

Regular bead-weaving workshops run by Lin Shields.

**07766 531158. [linshields@talktalk.net](mailto:linshields@talktalk.net)**

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### Medway

Workshop with Helena Tang-Lim at Medway Beaders on Fri 29 August. £35 plus cost of kit.

**[www.medwaybeaders.co.uk](http://www.medwaybeaders.co.uk)**  
**for more information.**

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### Sevenoaks

We hold workshops 4 times a week, basic stringing or beadweaving. Check website for details, program changes monthly.

**Beads Amore - 01689 857715**  
<http://www.beadsamore.co.uk>

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## LANCASHIRE

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### Accrington

Beadweaving workshops with projects ideal for new beaders. All materials provided. Ring or check our website for full details.

**Halfpenney's - 01254 236049**  
[www.halfpenney.co.uk](http://www.halfpenney.co.uk)

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### Preston

Regular classes ranging from beadweaving, stringing, wire work, knotting and macrame. Check website for details.

**Beads Forever - Tel: 01772 745049**  
[www.beadsforever.co.uk](http://www.beadsforever.co.uk)

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### Manchester

Weekly Classes From £15, ranging from complete beginners to advanced, they include Tiara making, bead weaving, wire work, Russian Peyote stitch, and many more.

**The Bead Shop - 0161 833 9950**  
[www.jewellerymaking-classes.co.uk](http://www.jewellerymaking-classes.co.uk)

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**For details on how to be included in our Workshops/Classes listing, contact Maria on 01903 884988 or email [maria@ashdown.co.uk](mailto:maria@ashdown.co.uk)**



## NORFOLK

### Hackford

Workshops, childrens' parties and jewellery making classes available in store. See website for details

**Raggle Taggle Beads - 01953 851734**

<http://www.raggletagglebeads.co.uk>

### Harleston

Variety of classes available from beginners (£8 including materials) and seed beading to birthday parties and school holiday workshops. Please see website for current list.

**Sparkle & Flair - 01379 855491**

[www.sparkleandflair.co.uk](http://www.sparkleandflair.co.uk)

## STAFFORSHIRE

### Lichfield

Beginners, Beginners Plus, Creating with Wire, Christmas Decorations and Stocking Fillers are just some of the courses taught by our experienced and enthusiastic tutors. See the website for full details and current availability.

**The Spellbound Bead Co - 01543 417650**

[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)

## SUFFOLK

### Long Melford

Various classes and workshops to tempt the beginner into jewellery making, as well as courses for the more advanced beader.

**The Bead Boutique - 01787 464909**

[www.thebeadboutique.co.uk](http://www.thebeadboutique.co.uk)

## SURREY

### Woking

Fun, friendly classes for all levels of experience in a wide variety of jewellery making techniques. Individual and customised tuition, jewellery making parties and metal clay firing service available.

**Surrey Jewellery School -**

**07896 727798**

[www.surreyjewelleryschool.com](http://www.surreyjewelleryschool.com)

## WEST MIDLANDS

### Hampton-in-Arden, Nr Solihull

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

**Contact: Oak Tree Crafts Ltd, 0121 342 1370**  
or at [www.oaktreecrafts.com](http://www.oaktreecrafts.com)

## WALES

### Cardiff

We aim to teach all abilities with projects to suit the latest trends. Book with us for two hours at a time convenient for yourself.

**SHIMA BEADS - 02920 569693**

[www.shimabeads.co.uk](http://www.shimabeads.co.uk)

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- \* Bead Me is the new digital magazine from Ashdown Broadcasting.
- \* It's unlike any other jewelry magazine you've ever seen.
- \* Fully interactive, and designed especially for the tablet and smart phone.







Designed by  
Anna Lindell



# herringbone

## BEADstore

- 5g x O-beads colour 1 (Crystal Labrador Full) - A beads
- 5g x O-beads colour 2 (Chalk White) - C beads
- 2g x size 15 Miyuki seed beads (15-599) - B beads
- 2 x 5mm jump rings
- 1 x clasp

## TOOLbox

- Fireline 6 lb
- Needle size 11 or 12

## SUPPLYshop

- All materials from [www.fruparla.se](http://www.fruparla.se)
- See page 89

When new bead shapes arrive, it's always fun to try them out with basic stitches. This bracelet is made using the Herringbone stitch with the new O-beads.

**1.** On 2.5m of Fireline, add a beadstopper or a stop-bead leaving a 20 cm tail. Pick up 1A (O-beads colour 1) and 1B (size 15 seed beads), and pass back through the A bead.

**2.** Pick up 1A, 1C (O-beads colour 2), 2A, 1B. Pass back through the A bead. See Diagram 1.

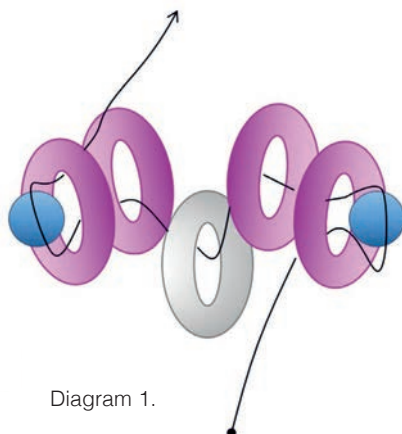


Diagram 1.

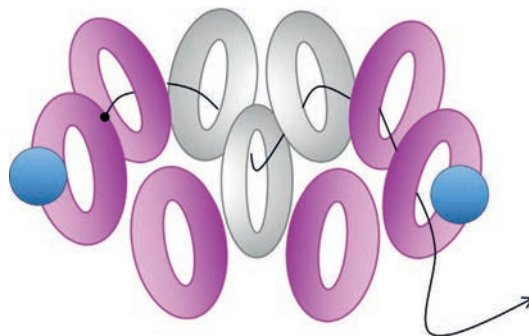


Diagram 2.

**4.** Pass through the B bead. Pass back through the A bead, and the A bead you added last in the previous step. See Diagram 3.

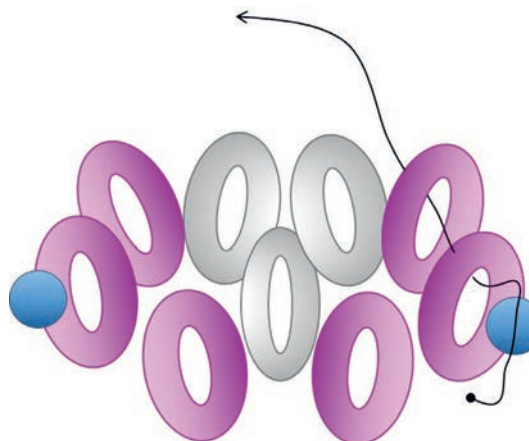


Diagram 3.

**3.** Pick up 1A, 1C, and pass through the C bead in the middle. Pick up 1C, 1A. Pass through the A bead with the B bead. See Diagram 2.

## time&money

Make in under 3 hours and for around £10.







*Basic techniques are  
a great place to start  
when using new beads!*



## TOptip

- If you use O-beads with a coating on one side, turn the beads in the same direction for a neater result.



**5.** Pick up 1A, 1C, and pass through the 2 C in the middle. Pick up 1C and 1A and pass through the A bead on the edge. Pick up 1B and pass back through the A on the edge, as well as the last A added. See Diagram 4.

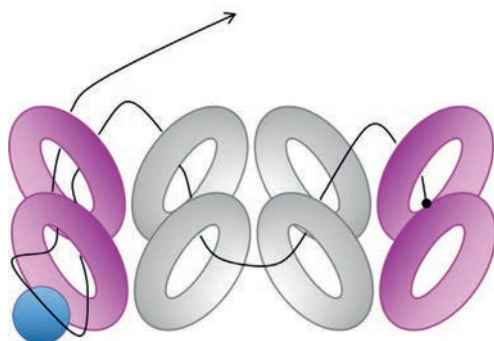


Diagram 4.

**6.** Continue working the Herringbone stitch by following step 5 until you reach a comfortable length of your bracelet.

**7.** Pick up 1A, pass through 1 C, pick up 1C, and pass through next C. Pick up 1A and pass through the A bead on the edge. See Diagram 5.

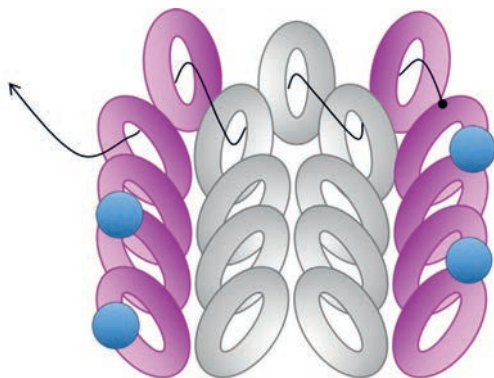


Diagram 5.

**8.** Pick up 1B and pass back through 2 A. Pick up 1A, pass through the middle C bead. Pick up 1A and pass through 2 A. See Diagram 6.

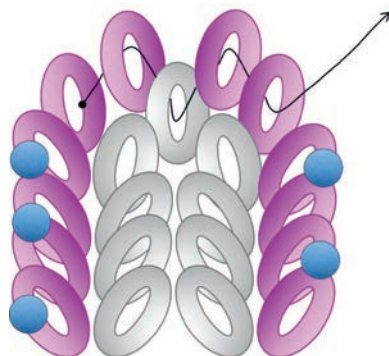


Diagram 6.

**9.** Pick up 1B, then pass back through 2 A on the edge. Pick up 2A, then pass through 3 A on the other edge. Repeat the thread-path a couple of times to reinforce, then end the threads. See Diagram 7.

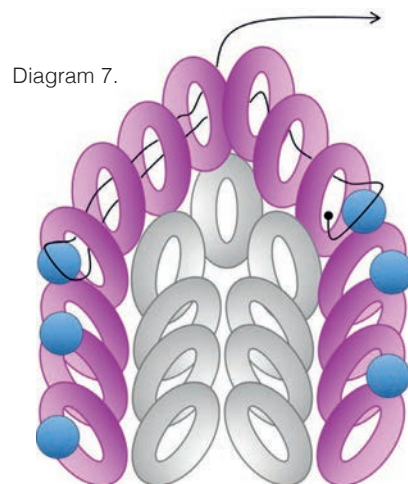


Diagram 7.

**10.** Remove the stop-bead or beadstopper from the tail thread, and thread a needle on it. Pass through the 1 A towards the centre of the bracelet, pick up 2A and pass through 2 A on the edge. Pass through the B bead. Repeat the threadpath a couple of times to reinforce, then end the threads. See Diagram 8.

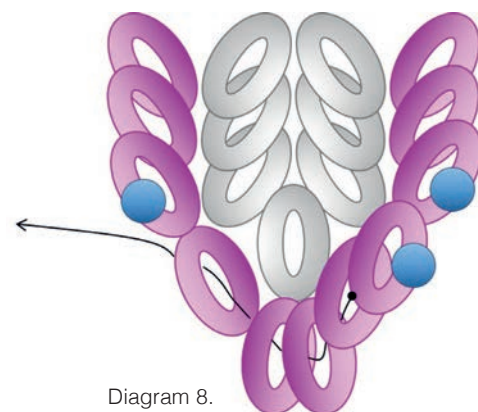



Diagram 8.

**11.** Attach 5 mm jumpings to the 2 A on each end of the bracelet. Then attach a clasp of your desire. All done! 







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Designed by  
Jennifer Aires

# SPIN *piggy* SPIN

Use Piggy, SuperDuo and seed beads for this stringing piece, and add a beaded clasp to make it more special.

## BEADstore

- 16g x Czech SuperDuo beads turquoise (A)
- 20g x size 10 Czech seed beads opaque turquoise (B)
- 130 x Czech Piggy beads crystal blue lustre (C)

## TOOLbox

- 10lb WildFire thread
- Size 10 and (optional) 12 needles
- Clasp (optional)
- Scissors

## SUPPLYshop

- All supplies from CJ Beaders
- See page 89

## time&money

Make in 10-15 hours and for between £10-20.



## A note on size and materials

Instructions are given for a 50cm necklace plus clasp (the beaded clasp adds 3cm). Reduce the A and B bead quantities by a fifth if making a 40cm piece (plus clasp). Decide in advance how much fringe you want (if any), and how much of the necklace is to have C beads added; each fringe needs 12C (I used 6 fringes) and 58C beads are needed to cover the central 22cm of necklace.

## Clasp ring (optional)

**1.** Rows 1-2: Needle up 1.2m conditioned WildFire, pick up 30B and stitch through the first B to make a ring leaving a 0.5m tail. Rows 3-5: Tubular peyote in B, adjust tension and step up at the end of each row (15 stitches). Row 6: Tubular peyote in B, increasing with 2B on every third stitch, adjust tension and step up at the end of the row. Row 7: Tubular peyote in B, adjust tension and step up at the end of the row (20 stitches). Row 8: Tubular peyote in A, cull beads for blocked holes and other damage before use, adjust tension, step up at the end of the row, fasten and neaten thread.

Needle up the tail and repeat rows 6 and 7 to mirror the above on the reverse of the foundation row then fasten thread but retain the tail to zip the ring closed later.

## Clasp bar (optional)

**2.** Rows 1-2: Needle up 0.8m conditioned WildFire, pick up 22B leaving a 0.2m tail. Rows 3-6: Flat peyote in B; adjust tension at the end of each row. Fasten and neaten thread end.

Needle up the tail and zip the edges of the peyote together, fasten tail, pass the tail through the tube, pick up 1B, fasten thread, pass the tail through the tube, pick up 1B, pass the tail through the tube, fasten and neaten tail.

## Make the necklace

**3.** Beaded clasp: loop the centre of 4m of Wildfire around the inside of the clasp ring, tie tightly and firmly, loop and fasten again, then use the clasp tail to work Row 8 to zip the clasp closed.

Metal clasp: secure one clasp end at the centre of 4m of Wildfire.

Note that the spiral finishes up as half the length of strung beads in Row 1.







## TOptips

- Check your 2-hole beads carefully before use: one hole is often blocked. The blockage can usually be cleared (carefully) with a bead reamer or sharp needle.
- The spiral holds firm when made with a tight tension.

**4.** Row 1: See Diagram 1. Needle up the size 10 needle with both thread ends and see Diagram 1. Pick up 2B, 1A, 1B; then pick up repeats of 1A, 1B to double the length you want your necklace to be (less the length of the clasp). Tighten tension, then pick up 5B and stitch into and around the beaded bar, or attach the second half of the metal clasp, changing to the smaller needle and separating the threads if necessary.

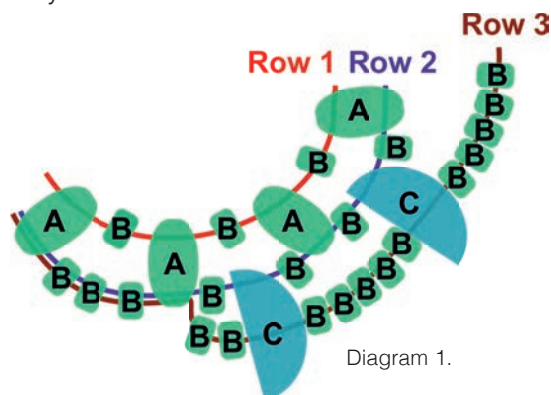


Diagram 1.

**5.** Row 2: See Diagram 1. Stitch through the 2B of Row 1 nearest the clasp: pick up 3B and stitch through the second hole of the next Row 1 A bead; repeat along Row 1 to the point where C beads will be added. Ensure that each C bead is added by the edge hole with the cup hollow towards the clasp and that they will face towards the other side of the clasp from the centre of the necklace.

**6.** Pick up 1B, 1C, 1B and stitch through the second hole of the next Row 1 A bead; repeat along Row 1 to the centre of the necklace. Repeat with the cup facing the other way for an equal distance along Row 1. Repeat the first part of Step 5 along Row 1 to, and through, the last A bead nearest the clasp.

**7.** Tighten tension and rotate work to achieve a uniform and firm spiral. Pick up 3B, keep tension tight, enter clasp ring or metal clasp at the point Row 1 thread emerges and fasten threads (changing to the smaller needle if necessary). Stitch out of the same point.

**8.** Row 3: Stitch back through Row 2 to and through the A immediately before the first C bead of Row 2; pick up 2B and stitch through the centre hole of the next C bead; pick up 5B and stitch through the centre hole of the next C bead; repeat along and through all the C beads; pick up 2B and stitch through the next A bead; fasten all threads into Row 2.

## Adding fringes (optional)

**9.** Fringes of B and C beads can be added if desired. I added two fringes at the base of the central coil and two fringes at the bases of the coils at either side of the centre. The fringes were added only to the 2 C beads at the bottom of each coil, missing 3 higher C beads between the fringes.

**10.** Needle up a size 12 needle on 1.5m of WildFire and fasten in Row 3 immediately before the C bead to be used as a fringe base. See red thread path in Diagram 2: pick up 5B, 1C through the edge hole, 3B and stitch through the C bead centre hole; adjust tension and pick up another 4 sets like this; pick up 2B and stitch back up to the first C bead of the fringe.

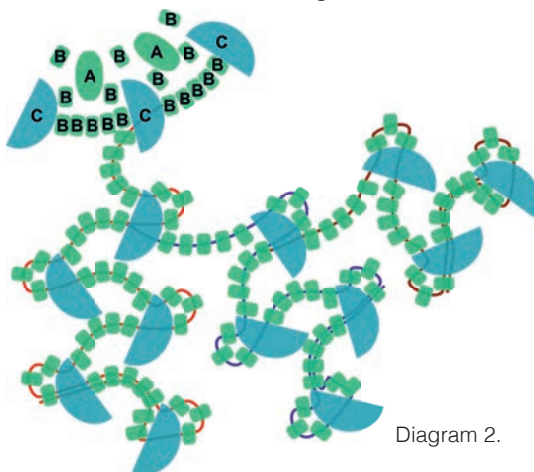


Diagram 2.

**11.** See purple thread path in Diagram 2: add 4 sets of B and C beads as for the red thread path; pick up 2B and stitch back up to the first C bead of this section of the fringe. See brown thread path in Diagram 2: add 3 sets of B and C beads as for the red thread path; pick up 2B and stitch back up to Row 3. Stitch through to the next C in Row 3 and make another fringe in the same way. Make as many fringes as required in the same way.

## DESIGNnote

- The organic look of this necklace is due in large part to the asymmetry of the Piggy beads and the irregularity of the Czech seed beads.





# BATTLE TIME

A new phenomenon is sweeping through the bead world. Designers from all over are taking part in the third annual Battle of the Beadsmith!

Started in 2012, Battle of the Beadsmith offers beaders from around the world an opportunity to compete with one another. Founded by Steven Weiss of the Beadsmith, the battle aims to create awareness of the talent found in bead artists worldwide. 256 artists are invited each year to participate. They are split into four groups, then paired together to battle. The winner from each round moves onto the next. Once the four groups have a winner, they are put into battle with each other to determine the Battle of the Beadsmith champion.

Battlers, as the artists are known, have a few rules to follow. They cannot begin beading until April 1. They then have until June 8 to create their completely original design and to have it photographed. Four photos are allowed in the first round, and every round thereafter, artists are allowed to submit one more.



A number of regular contributors to Bead were invited to participate in this year's Battle. We spoke to them about their experience, and share it with you here. Best of luck to all involved in the Battle of the Beadsmith 2014!

## Dee Wingrove-Smith

My first Battle was 2013 and I made it through my first round battle. "It was a huge deal for me to be competing with such talented artists, many of whom I admire greatly and hope to meet some day." This year, I started in April at the outset of the competition and worked solidly most weekends, evenings and whenever I could. My design process came from an image of a Chinese Fenghuang I found online. I started preparing just before the start date and then I



was searching through all my beads and stash for colours that would work."

I am surprised by the way in which I had to think about how to make things work in my design and how I worked that out. For example, I wanted the tail to be feathery-looking and I spent a while

thinking how I could do that in beads. After a search online I found I could order feathers in the colours and length I wanted! I decided to model the piece myself, and although I am happy with the photos I chose, I wish I had the chance to use a professional model and photographer for the competition.

## Marie New

This is my first battle! I wanted to set several big challenges for myself in creating this necklace. This is the biggest piece I have made to date, and also my first ever piece of bead embroidery. I wanted to work in blue as this is a colour that I have not used much in my other designs, I wanted to produce a piece that is asymmetrical, with a fastening at the front. I also wanted to use a Druzy Cabochon which I've had in my stash for around 2 years! I worked during all of my free time for about six weeks, around 130 hours total.

In the run up to April I started to look through my stash and pull out all kinds of beads that reflected the colour scheme or had interesting shapes and textures. I was surprised by how easy the piece was to construct once the bezelled cabochons stage was over. I really enjoyed working in these colours and will definitely use them again.





## Catherine Sanger

This was my first Beadsmith Battle. At the beginning of the competition, I had 9 days of work, and I was putting 11-13 hour shifts into the beading. After that, I was juggling in some time as often as possible, morning, day and night. I refer to historical costume and accessories a lot for ideas, and I loved the idea of a fully bead woven upper tabard. I had tried once before, but was itching to redesign and give the concept another go.

I started my preparations around two weeks before the competition. I did some rough sketches that helped solidify a final design, then did a scale paper dress pattern. I also did some sampling so I knew the exact measurements of sections of beadwork. The biggest surprise has got to be being accepted into the competition in the first place - I'm involved in something really big that's being spread far and wide. I prefer photographing my work on a neutral mannequin or form,



because I don't want to influence someone about how a piece should be worn, or what 'look' to create with it.

## Katie Dean

My first Battle was in 2013.

This year, I put in over 100 hours of work. My piece is a series of components that will assemble to make a variety of different styled necklaces. I just made the components one at a time. I knew I wanted to make a series of toggle clasps that would join together and

I thought I would end up doing quite geometric shapes, so I did try and sketch a finished necklace shape, but as is usual with me, the final piece looks absolutely nothing like the first sketches.

My preparation consisted of thinking through the idea and making the preliminary sketch. I can't really prepare a lot in advance as my way of working relies on actually using the beads. In this piece, I wanted to convey the idea of the beautiful fields of poppies ending up ruined by war, and I thought I would try and use colour to do this, but when I saw the skull beads my design ideas completely changed!

## Miriam Shimon

My first Battle piece was in 2012, the year the Battle of the Beadsmith started. For my piece this year, I worked on it every day, some days 8-10 hours, other days less, depending what I had going on. I estimate I spent around 100 hours or more on my necklace, in part because so many of my initial ideas were dismissed and designing components was tricky.

When starting such a huge project, I try to envision how I might like the end design to look. I do this well knowing that what I end up with will have no resemblance to what I initially imagined but it's a nice guideline to build on.

If anything has surprised me this year, it's that I might be a bit disap-



pointed in myself. While I do love the necklace I ended up making, I started out wanting to make something completely out of my comfort zone. But as time went on I had to acknowledge that it just wasn't working out the way I hoped and I gravitated back to where I feel most at home: pastel, corals and soutache. The Battle has shown me that I have limitations I have not been able to overcome yet but it's something to strive for and that is exactly what I love about the Battle: it pushes your limits, your patience, your creativity and the entire experience is just fantastic! ~







# *cascade* necklace

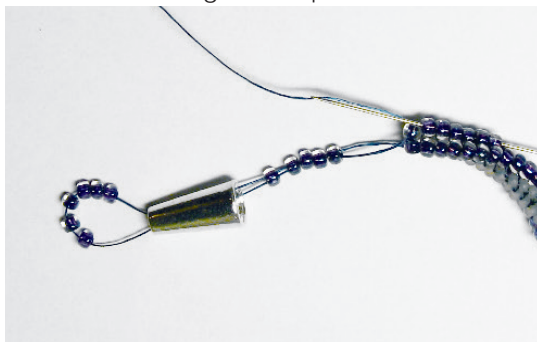
Create a cascade of flowers and leaves in this necklace that's easy to customise to your liking.

**1.** Thread needle with 2m thread, string 1A and tie a double overhand knot over it. Pass through the bead and ladder stitch 1A followed by 2B. Ladder stitch the last 2B to the first 1A.

**2.** Keeping tension as tight as possible, herringbone stitch a rope the intended length of your necklace. Lengthen slightly if the bead tension is too loose as it will tighten in later steps (remember to subtract the length of the clasp and bead tips). Add 2B and zip the last 2B and 2A together to even off the end of the necklace.



**3.** String 5A, a bead tip and 6A. Pass back through the bead tip, beads and into a row of A of the herringbone rope.



**4.** Keeping to the same row, pass through the entire rope, pulling gently to tighten the bead tension to make the rope into a tighter spiral shape. Check the measurement to ensure it is the right length and loosen/tighten as necessary. Repeat step 3, then exit the A row 4cm from the bead tip.

**5.** String 25C, skip 1C, pass back through 5C. String 6C, skip 1C, pass back through the remainder to the stem. Pass through the next 6C working back toward the necklace.



**6.** Continue adding offset 'twigs' to the stem, varying the number of beads used/ passed through to give an organic look until there are 8 or 9C remaining. Pass through stem to the rope and through 8A.



## BEADstore

- 10g x size 8/0 seed beads [A] (TCR88181 – Rainbow Crystal Tanzanite)
- 10g x size 11/0 seed beads [C] (TCR1148 – Transparent Frosted Sugar Plum)
- 5g x size 11/0 seed beads [B, D, E, F] (TCR11213 – Ceylon Frosted Smoke, TCR1186 – Silver Lined Grey, TCR11239 – Transparent Rainbow Sugar Plum, TCR1185 – Silver Lined Frosted Cobalt)
- 8 x 13mm glass trumpet flowers (Amethyst)
- 6 x 16mm daggers (Montana)
- 10 x 5mm leaves (Half Silver)
- 40 x 4mm Swarovski crystal bicones (Heliotrope)
- 15 each x 4mm Swarovski crystal pearls (Dark Purple, Light Grey)
- 8 x 6mm Swarovski crystal pearls (Night Blue)
- 2 x 15mm bead tips
- 1 x 7mm jump ring
- 1 x 5mm jump ring
- 1 x lobster clasp

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*"Crystal flowers and  
beaded leaves drape  
beautifully in this piece."*





**7.** Repeat steps 5-6 to the end of the necklace adding the last 'branch' 4cm from the bead tip.

**8.** Pass through 4A to exit between two branches.

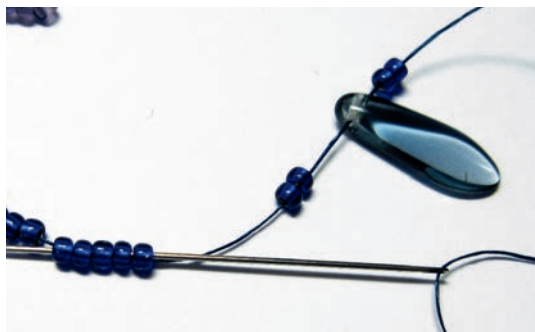


**9.** Using D, E and F beads at random, add a branch with the random flower, leaf and larger beads to the end of the necklace as follows.

**10.** Adding flowers: string 1 x flower, 1 x 4mm bicone and 1 random seed bead. Skip the seed bead and pass back through the bicone and flower.




**11.** Adding leaves/daggers: string 3 x seed beads, 1 x leaf/dagger and 2 x seed beads. Skip 2 seed beads and pass back into the branch.



**12.** Making beaded leaves: string 9 x seed beads, skip 1 seed bead and pass through 1 seed bead. String 6 x seed beads, skip 6 seed beads and pass through 1 seed bead and into the branch.



**13.** Adding bead clusters: string 1 x seed bead and 1 x bicone 3 times. Skip beads strung and pass into branch. Secure thread and add clasp. 



## TOptips

- Substitute lucite flowers for glass to help reduce the weight of the necklace.
- Use any leftover bead stashes from previous projects. This will help reduce costs and will also pare down your own bead stash, making way for even more!

## TOOLbox

- Beading needle
- Beading thread (Nymo D Navy Blue)
- Scissors
- Two pairs long-nosed pliers
- Beading mat

## SUPPLYshop

- Seed beads from Bead Stampede
- Bead tips and findings from Hobbycraft
- Daggers, flowers, and leaves from Robin's Beads
- Bicones and pearls from The Bead Shop Manchester
- See page 89







Deryn Mentock

# Technique and style

In the first part of our new series, Design Notes, artist Deryn Mentock shares tips about learning and perfecting design techniques, as well as creating your own style.

I am addicted to treasure hunting, found objects, metalsmithing and making jewellery. I've been a jewellery designer and instructor for a long time, and one of my favourite aspects of my work is design. It's also one of the aspects that I see students struggle with the most. What I'm going to share with you applies whether you're a beader or metalsmith, whether your style is contemporary or grunge. Design principles and elements apply to every

artist, no matter the medium.

I find that many of my students are so excited about making beautiful things that they tend to rush headlong into selling their creations without developing two of the most important parts of their work: excellent technique and unique personal style. These are things that typically take years to develop.

For example, to become a top-notch brain surgeon, you would have to go through years of medical school, training and hands on experience, as well as develop a strong professional reputation, before anyone would consider paying for your services. And so it is with any profession, including jewellery making; to gain the level of quality and acknowledgment you desire, the time, experience and work must come first then the rewards!

I recently found an excellent fortune in my Chinese take-out fortune cookie: "Every artist was first an amateur." We all begin at, well, the beginning. If you're new to jewellery making, don't expect to start out at the same level

as a more experienced designer. This not only puts unnecessary pressure on you but is unrealistic.

## Where to begin

To develop strong technical skills, you'll probably need a little help. Newbies can benefit greatly by taking classes. Local classes are offered by craft guilds, art schools, community colleges and even private studios. If you like to travel, check out the many retreat style venues available. Ask around to find out which instructors are a good fit or what you're looking to learn; word of mouth is a great way to get references. Online classes are a convenient way to learn if you're unable to travel. If you do opt for online learning, you'll save money on travel, hotel and food but make sure you're ready to commit to finishing the class as they're usually offered over the span of a few weeks to a few months. In addition, there are countless how-to books and DVDs on the market.

Once you begin to get a little learning under your belt, the most important way to develop great skills is practice, practice, practice! It's the only way to truly improve your technique, and it doesn't come overnight. Patience is your friend in this process. By giving yourself the time it takes to grow your skills, you'll find that you become familiar with and knowledgeable about the materials you're working with. This is an important part of problem solving and knowing how to work through a design. You'll find that you'll soon be working more







quickly and more efficiently as well. Your pieces will begin to have a much more professional, finished look which is vital if you're looking to sell your work.

### Your style

The other very important "must have" in your creative life is that your work reflects your own artistic style. Again, this is something that takes time to develop, and you'll find that in the process of working on your technical skills, you'll slowly see your own personal stamp of creativity emerge. When you first begin to create, the tried and true method of learning is imitation. Your teachers will expect you to duplicate the things they are teaching you. These pieces are to be considered samples for your personal

growth, not sale pieces. The sale pieces will come much later, when you've developed your own voice.

An important aspect of developing your own design style is knowing the difference between technique and design. A technique is described as a specialised method or procedure. If you're taking classes, or learning from a book or dvd, you're most likely learning specific techniques. For instance, the method used for making jump rings is a technique. Techniques will be used again and again in your jewellery making.

Design is the way the elements of your piece are put together. If you're learning to create a specific piece of jewellery in a class, the design of that jewellery is the intellectual property of

the instructor. While you may want to imitate your instructor's unique design from class while you're first learning, you will eventually want your work to communicate your own style. The goal is this: when other people see your jewellery, you want them to think of your name and not another artist's. Developing that individual design style is vital to your work.

The combination of excellent technique paired with strong and unique design is unbeatable. Don't become discouraged in these two things and you'll see the evolution of your personal style emerge.

We'll continue Designer Notes next issue, where we'll look at the importance of having a design mentor. 

**No. 110119**

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ADDITIONAL SEAT INFORMATION



# where our little treasures come from

Beadwork designer Sabine Lippert was invited to tour one of the many beadmaking factories in the Czech Republic. She recalls the detailed process it takes to make each and every bead that we all love.

I have to confess, I have a hopeless case of bead-addiction. I admire the multitude of shapes and colours that make working with beads so fascinating and inspiring. I've had a curiosity about beads for a long time, and recently the curiosity was growing. I wanted to know how beads are made, what process is used to create these little glass pieces before they ended up on my beading board. At the risk of spoiling the outcome, there is a lot more workmanship, power, experience, and tribulation than I ever expected.

As the inventor of the new O-beads

and Rizo beads, I was invited by Hynek Strnad from All Beads to come to Jablonec nad Nisou, the heart of Czech bead manufacturing.

Jablonec itself is a city with many beautiful houses built around the turn of the 20th century. It was at this point in history that this area had its high time with the production and trade of custom jewellery.

The manufacturers are sprinkled over the countryside around the cities, but if you're

expecting to see huge factories, you'll be disappointed. We entered the Czech bead factory by way of a hall that could probably be part of a farmhouse (maybe it was before). This hall is where the first part of production takes place, so it's very hot and full of noise.

Although the manufacturers have

the knowledge and technical skills to make their own glass, most of them buy the basic glass from Ornella. The bead making process requires a huge amount of glass in one colour. The glass comes in long sticks that are melted in automatic machines, which turns them into thin stripes of glass.

At this stage of the process, the machine takes a shape mold and stamps the primary shape of the bead. This particular machine was making O beads, but I could



**Left:** A graduated machine, part of the bead making process.

**Inset:** The two-piece moulds for Sabine's Rizzo beads.





barely recognize them! The glass looked like a pea pod after the first step.

If the manufacturer is using more expensive glass, the stamping process is different. It becomes half automatic, which means a person is sitting in front of the machine handling the stamping process instead of the machine doing it by itself.

The next step is to put the pea pod shapes into tumblers. This separates the real bead from the leftover pieces of glass. The leftovers are melted and worked back into the bead making process. It is a little bit like making Christmas biscuits where you keep the centre and re-use the leftovers for the next batch!

At this point you can really recognise the shape of the bead, though it still has sharp edges and grouts. The next step is to tumble the beads in huge tumblers where they are mixed with different


kinds of sand. This process alone takes a full week to complete! This part of the process is directed by the feeling of the bead. Leave it too long in the tumbler and it gets too small. If you don't tumble it long enough, the bead has a poor quality.

After the beads are finished in the tumbler, they are heated again. This makes the surface shiny. Once this process is finished, the beads are washed. Before the beads go into a bag, they are sorted by hand, a process that is a little bit like in the German version of the fairy tale of Cinderella; the good ones in the bowl (except there's no prince waiting here in the end!)

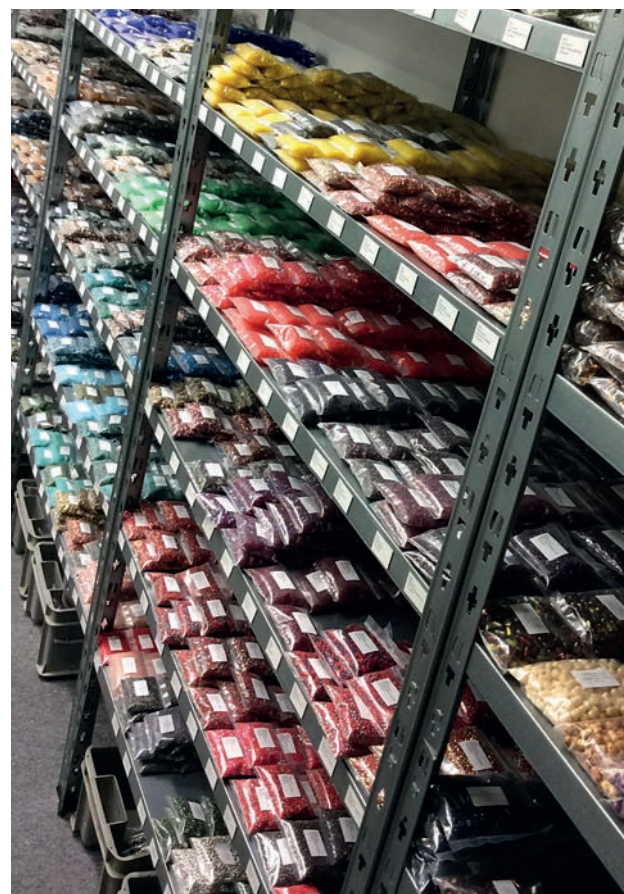
Now the basic bead shape is done, but still it needs some finish on top to get the beautiful colour effects. The coatings are made by other manufacturers. I had the opportunity to learn how Vacuum coatings are made (the most popular of them is the AB coating). There are many different effects that can be put on beads, and I am glad that the full range of possibilities is coming back on the market. Some of them have been almost forgotten for many years, like Santander, Amber, Capri Gold, Rainbow coatings, and many more. It was great to see how many possibilities there are and that the "AB only times" are finally over!

The vacuum coating itself is a physical process, where ions are brought onto the glass with the help of electric energy. The machines are huge, but the amount of beads you can put into them for one coating process is rather

small. The beads have to lay next to each other, no overlaps, no fingertips on them, (they are cleaned before the process, and afterwards you are only allowed to touch them with instruments). Full coatings require an exact turn over of each single bead, whereas normal coatings show up on only one side.

Although I already had a lot of respect towards the craftsmanship and experience that bead manufacturing requires, this respect has grown. I am seeing these beads with new eyes after I met the men and women who create them. 

**Clockwise from top left:** The beads are separated from the extra glass; beads are hand-sorted into bags; a warehouse full of Czech glass beads; the O-beads after an initial stamping process look more like pea pods than beads.





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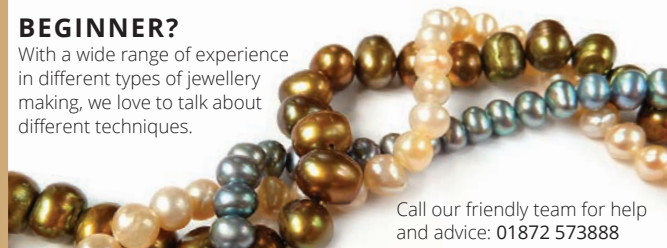
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BEAD SPIDER.....	55	SHIPWRECK BEADS.....	24
BEAD STAMPEDE.....	41	SPELLBOUND BEADS.....	19
BEADALON.....	33	SPOILT ROTTEN BEADS.....	24
BEADS UP NORTH.....	35	STARMAN INC.....	23
CJ BEADERS LTD.....	29	TANZEE DESIGNS.....	18
CLASPIT.CO.....	40	THE BEAD BOUTIQUE .....	55
CORNWALL SCHOOL OF ART		THE BEAD POT .....	40
CRAFT AND JEWELLERY.....	91	THE BEAD SHOP .....	34
CRYSTALETTS.....	92	THE BEAD SHOP ONLINE.....	33
FIRE MOUNTAIN GEMS		THE BEAD SOCIETY OF GB.....	41
& BEADS.....	3	THE BEAD BASE.....	40
GEORGE WEIL & SONS LTD ....	18	THE OAK TREE CRAFTS	
HELBY IMPORT COMPANY.....	2	BEAD EMPORIUM.....	55
JENCEL.....	55	THREADABEAD.....	35
MODE BELLUS JEWELLERY		TIERRA CAST .....	41
STUDIO/MAILLE ADDICT.....	55	TOTALLY BEADS.....	34
PJ BEADS .....	24	TUFFNELL GLASS.....	18
PURPLE MOON BEADS.....	34	WEAVE GOT MAILLE.....	35
RIVERSIDE BEADS.....	40	WRIGHTWAYS BEADS.....	54

Beadmarketplace



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## Bead supplies worth over £80

One lucky reader can win this fabulous assortment of beading goodies from Spellbound Bead Co! This fab prize includes two Twin bead kits to make necklaces, a supply of Twin beads, Miyuki cubes, daggers, a selection of threads and a variety of toggle clasps. The value of this great prize pack is over £80!

Simply answer this question from the article on Spellbound for your chance to win: What anniversary is the company celebrating in July?

To enter this issue's competition, please email your answer to [allison@beadmagazine.co.uk](mailto:allison@beadmagazine.co.uk). Put 'Bead 56 Competition' in the subject box. One lucky winner will be chosen on September 10.



**TERMS AND CONDITIONS** This competition is open to all UK residents aged 18 or over, excluding employees or agents of the associated companies and their families. One entry per person. Entries must be via email. Prizes cannot be exchanged for cash, or replaced if lost or damaged. Illegible entries or those that do not abide by these terms and conditions will be disqualified. Prizes must be taken as stated and cannot be deferred. The decision of the judges is final and no correspondence will be entered into. **CLOSING DATE** September 10th 2014. **DATA PROTECTION** Your details will be processed by Ashdown.co.uk (publishers of Bead Magazine) in full accordance with data protection legislation. All entries become the property of Ashdown.co.uk. Ashdown.co.uk and sister companies may wish to contact you with information of other services and publications we provide which may be of interest.

### submitting items

Do you have a picture for the Readers' Challenge to share with us?

You can email photos to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk)

Please put Readers' Challenge as the subject line.

Photos need to be high resolution (preferably 300 dpi), large and sharp. If you are unsure about taking the photos you can send your item to us with a SAE and we can take the pictures for you.

When submitting items please include your full name, the area you live in and some details on the piece. (Make sure you include all your contact details.) Due to space we may only be able to show one picture per contributor. We love to hear from our readers and try to print many of the letters we are sent. Although we may not be able to respond to every letter personally please be assured that all letters are read.

For more information about getting involved with Bead Magazine and information on submitting projects please visit our website [www.beadmagazine.co.uk](http://www.beadmagazine.co.uk)

## SUPPLYshop

### Alchemy and Ice

[www.alchemyandice.com](http://www.alchemyandice.com)

### The Bead Cellar

[www.thebeadcellar.co.uk](http://www.thebeadcellar.co.uk)  
01409 231442

### The Bead Shop (Manchester)

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### Bead Stampede

[www.beadstampede.co.uk](http://www.beadstampede.co.uk)  
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### CJ Beaders

[www.cjbeaders.co.uk](http://www.cjbeaders.co.uk)  
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### Fru Parla

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### Fusion Beads

[www.fusionbeads.com](http://www.fusionbeads.com)  
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### Papermaze

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### Parltoget

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### Shipwreck Beads

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### The Southampton Bead Shop

[www.thesouthamptonbeadshop.co.uk](http://www.thesouthamptonbeadshop.co.uk)

### The Spellbound Bead Company

[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)  
01543 417650

### Stitchncraft Beads

[www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)  
01747 830666

Don't forget to support your local bead shop. Check there for the supplies you need for your projects, and if they don't have something you regularly use, why not ask them if they'll stock it?



# bookshelf

## BOOKREVIEWS

Got a book for review? Send it FAO of Allison to the address at the front of the magazine or email [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) for more information.

There are so many books to choose from in the world of beading and jewellery making. Every week new books arrive in the Bead office; take a look at some of the latest arrivals.



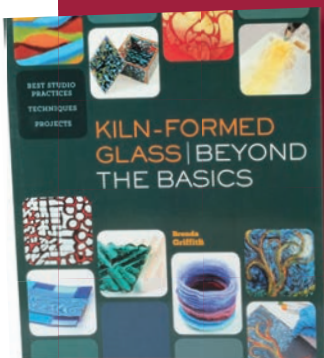
### VINTAGE JEWELLERY

ISBN 978-1-78097-428-6

64 pages, full colour.

This photo-heavy book offers a decade by decade look at jewellery styles from 1890 to the 1980s. It defines key trends, such as Art Nouveau, flapper style, and more.

This style guide also includes a shopping guide to help you in your quest for past-inspired style. There is even a list of museums, collections, stores and boutiques, along with antique markets, and charity and thrift stores from all over.



### KILN-FORMED GLASS

By Brenda Griffith

ISBN: 978-1-4547-0416-4

224 pages, full colour.

Featuring studio practices, techniques and projects, this book takes you beyond the basics of working with glass. Large photos make it easy to understand what

each chapter is focusing on, and the step-by-step instructions are very detailed. Full-page galleries of multiple artists' work are scattered throughout to help inspire your own creations.

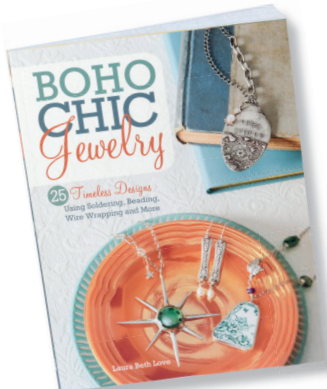
### BREAK THE RULES: BEAD EMBROIDERY

By Diane Hyde

ISBN 978-1-4547-0761-5

127 pages, full colour.

Taking found objects and creating things with them can be a daunting task, but this innovative book shows you how all you need to do to create something new is add a bit of bead embroidery! Projects are categorized in interesting ways: focals you probably have, craft store hunts, not just for the handyman, etc. Beyond the step-by-step projects, Diane shares some of her own pieces for inspiration.



### BOHO CHIC JEWELRY

By Laura Beth Love

ISBN 978-1-4402-3816-1

128 pages, full colour.

Using pieces of old things to make something new is the premise behind this new book from Lark Crafts. Treasured keepsakes, either yours or someone else's, become one-of-a-kind jewellery pieces, from necklaces to bracelets and earrings. Each project has step-by-step photo instructions, and some projects include a secondary project using similar techniques. Learn to take something old and make it modern.





# CSACJ

Cornwall School of Art, Craft and Jewellery

The Cornwall School of Art, Craft and Jewellery, based near Bodmin in Cornwall, runs a wide variety of classes all year round in a beautiful, countryside location close to beaches and tourist attractions - the perfect location for a creative break!



## Check out our Range of Classes for all Levels!

**Beginners Bobbin Lace**  
8th-9th August, £180

**Intermediate Bobbin Lace**  
10th-12th August, £285

**Hidden Locket Master Class**  
22nd-25th August, £1058.82

**Intermediate Metal Clay**  
30th-31st August, £250



**Serious about developing your skills?  
Want a qualification with real value?  
Look no further!**

CSACJ have partnered with Cornwall Adult Education to run a fully accredited qualification, the NCFE Level 1 Award in Creative Craft (Jewellery). Now in its second year, this qualification is accredited by NCFE and includes working with glass, metal clay, beads and wire to create jewellery. You'll build a portfolio of techniques, designs and practical work which are externally moderated, giving you a qualification equivalent to a GCSE.

This class runs as a 21 week day or evening class and also as three long weekend modules, ideal for people who don't live in Cornwall.

The weekly class starts on 16th September, either 10am-1pm or 6pm-9pm during term time.

The modular class runs over three long weekends:-  
11th-13th October 2014  
1st-3rd November 2014  
13th-15th December 2014



Some of our Level 1 Graduates

Full details are on our website.

**[www.csacj.co.uk](http://www.csacj.co.uk)**



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