





PRECIOSA Traditional Czech Beads™

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preciosa-ornela.com

PRECIOSA Pellet™

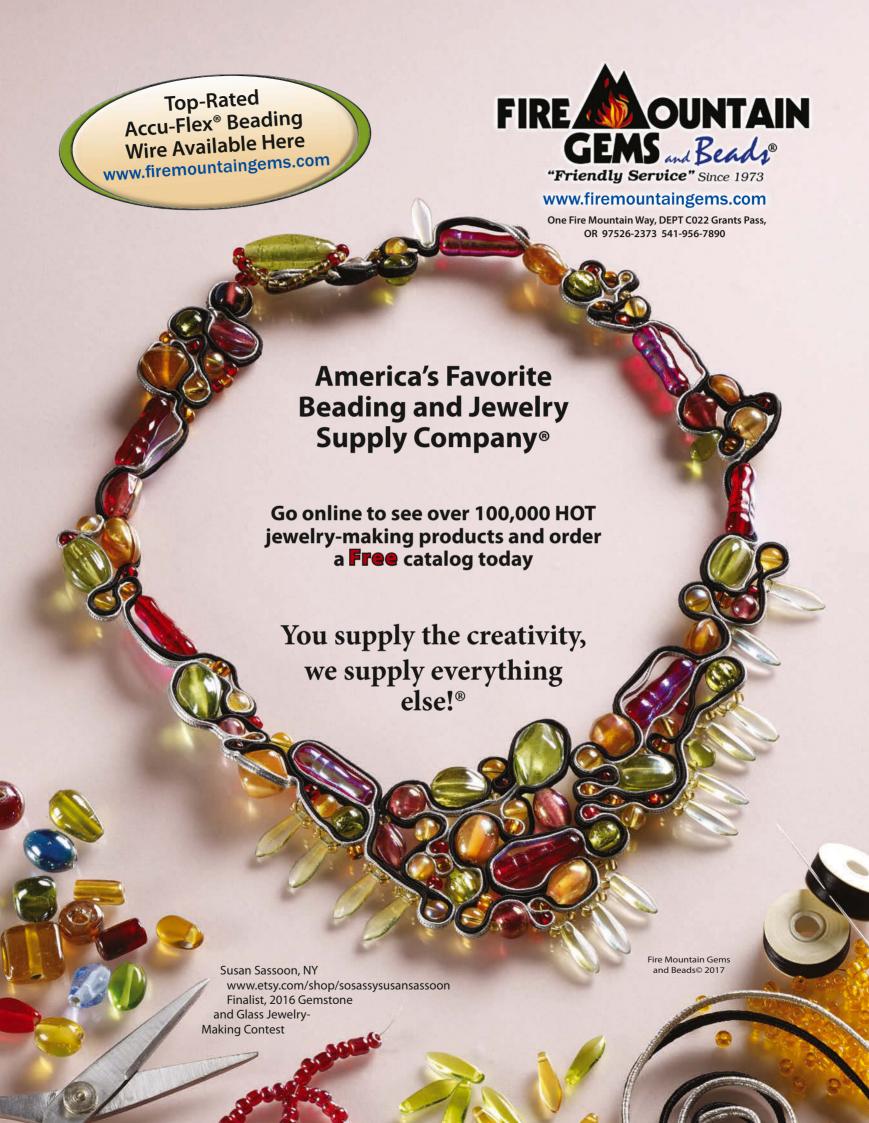
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"we make it simple...you make it special"



Welcome



Welcome to the Spring Special issue. This seemed like a great opportunity to take a floral theme, so I have challenged the designers to come up with projects inspired by the notion of

'Flower Power'. Despite the fact that the hippie movement is probably the first thing that comes to mind for me when I hear this phrase, all the designers have taken inspiration from nature. I hope you will enjoy the mix of new and traditional and be inspired to try some different techniques for using your much-loved seed beads.

Flowers and more

Whilst there is more than enough inspiration to fill the magazine with floral projects, several times over, I also have some projects that take the Flower Power idea off on a tiny tangent. I think you will be awed by Jenny Argyle's beautiful Shibori silk butterfly - and it's easier than you might think! I also turned to bead embroidery for a statement flower pendant. It brings you some new ideas and works up very quickly. If you are looking for tradition, then it is hard to find stronger traditions than with beaded flowers. Most people are familiar with French beading and well-known designer, Fen Li, has created a stunning arrangement using basic French beading techniques. Some of you may be less aware that there is such a thing as Victorian beading. Lesley Belton has long championed the delights of this technique and her adorable snowdrop display will bring flowers into your home year-round. Of course, we couldn't overlook the new beads, so Zoltan Kisjuhasz, Debora Hodoyer and Hortense Thompson all bring you some delightful bead-weaving projects. Neena Shilvock shows you how to create beautiful Polymer clay flowers and Kleshna has been using Lucite flowers in a gorgeous jewellery set.

Traditions old and new

If you enjoy our regular features, then Design is back with a look at ideas for designing beaded flowers. Tips, Tricks and Techniques is a special treat: Melanie de Miguel shares her Wave Hubble technique with us. Since Spring is the time for new life, I thought it would be perfect timing to introduce a brand new regular feature. For those of you who love your traditional seed beads, each issue we'll be bringing you a sampler project. We will be covering a range of techniques and this issue, we start with a gorgeous set of Diamond Weave floral patterns designed by Cath Thomas. Of course, it's up to you what you turn your samplers into, but I hope the projects in here will give you plenty of inspiration and

Katie Dean, Editor
email: editor@beadmagazine.co.uk



eadStash

THE TRENDS, THE INNOVATIONS AND THE MUST TRY BUYS





Claspgarten copper

Claspgarten are known for their gold and rhodium plated clasps but they have recently branched out and started making some of their popular clasps in copper. They are fabulous quality and are varnished so they won't turn that irritating green colour with time. They can be seen for the first time at the Big Bead Show. Prices are from £5.10 and first class p&p is only £1.00 from www.oldbicycleshop.co.uk



Cabochons, Beams and Prongs

Creative Beadcraft's latest additions to their range of multi-hole beads are the CzechMates 2-hole cabochons and 3-hole beams. The CzechMates cabochons are 7mm wide and have a deep domed shape. The CzechMates beams are 3x10mm and the 3 holes enable them to be used as simple spacers or integrated into more complex designs. They're joined by

the 1-hole 3x6mm prong. which has been designed to use with these beads and is a great bead for edging. These versatile additions also work well with the existing CzechMates Beading System. Creative Beadcraft stocks all the colours. Prices vary according to pack size. Wholesale prices are also available. Free projects are available on their website. For more in-



formation please call 01494 786924, email beads@ creativebeadcraft.co.uk or visit www.creativebeadcraft. coluk for details about our trade website



Totally tassels

The Clover Tassel Maker is an ideal tool because it is adjustable to make several different tassel sizes and it is sturdy enough not to bend like card can. The open centre means that you can fold your tassel in the centre, meaning half the work! There are also small tabs to keep the thread secure so you can put it down part way through winding, without worrying about the threads becoming loose. Full instructions are provided. The Tassel Maker is £11.50 + postage. The tool and a range of threads for tassels are available from www.halfpenney.co.uk or telephone 01254 236049.

A beaded Easter

After the huge success of their beaded Christmas Village, ThreadABead has done it again by releasing this adorable 3D Easter Bunny Cottage! We are sure you will agree it makes a stunning Easter display together with some of the other

designs and characters you can find on www.threadabead.com. The pattern for the cottage is just £7.70 with extensive full colour step-by-step photo instructions, making this project suitable for even novice beaders.











Firepolish fashion

Czech Fire polished beads are an all time favourite among beaders, and Jencel stock a wide choice in a variety of finishes – shiny, matt, lustred, suede, and more. They are available in a range of sizes from the tiny True 2mm up to 8mm. Come and see them at The Big Bead Show or check our website www.jencel.co.uk. Orders can also be placed by phone: 0114 2509565

IT'S HOT Dont miss the new fabulous Bead&Jewellery slipcases. See page 63.



Bead fashion

If you follow PRECIOSA or you are lucky eough to have found yourself in the Jablonec area back in February, you may have seen the wonderful fashion show. Combining designer fashion with designer jewellery, made using PRE-CIOSA beads, this was a breath-taking event. It is hard to pick just one image when you can see so many stunning outfits, so make sure you head over to www.flickr.com/photos/preciosa-ornela/ sets/72157677138520274 to view the full collection.

Cali beads

CJ Beaders are stocking the newest bead design from Patty McCourt - the Cali Bead. This intriguing three-holed bead has been developed by John Bead. As you

can see, the potential for designs is huge. so do grab a pack. They are sold in packs of 50 and cost from £1.78 per pack. Visit www.cjbeaders.com for all the details.





New delights in stock

Spoilt Rotten Beads has two new bead kits and some fabulous new beads to share with you. The los Russian Spiral kits are available in three colours and features the los Par Puca beads. The new Bardot Bracelet kit features DiamonDuo beads. Both kits cost £12.95. You can also look out for the AVA beads, which retail at £4.25 per pack of 10 and Spoilt Rotten will also be the exclusive stockists of a brand new shape called SuperKheops. These launch on the 17th March, so check the website, www. spoiltrottenbeads.co.uk for more details.





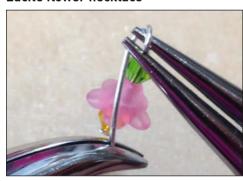
Kits to please

The necklace and earrings set is a new design for our Simples range. Called the Bauhaus Necklace and earrings, it sells for £12.50 and is available in three colours; Blue & Teal (in the photo); Black & Grey; and a really vibrant Pink & Orange. The other little fellow is Elton the Owl, a very cute new bauble design. The kit makes two 30mm decorated baubles. costs £11.95 and is a needle and thread design so you don't need any special tools to make it (the needle is included in the kit), just some scissors to trim the thread ends. It is available in four colour ways www.spellboundbead.co.uk



his flower set is a great spring collection. Wear everything together for smart summer style or keep it festival-casual and layer up more than one floral bracelet. Be brave and see what else you can make with these glorious little floral bunches. To get more reflection into the little flower bunches I have used a reflective sequin in orange. Try using a mix of seguin colours to make it look even more vibrant. I simply love colour and this set is a celebration of summer colours. You can use gold or silver head pins and really any colour cord. We love it because it can be styled in a number of ways, from summer occasion wear to festival chic.

Lucite flower necklace



Begin by making the flowers for the necklace - you will need 53 in total. Each one is made as follows: Thread 1(B), 1(C), 1(D), 1(A) onto a headpin. Hold the headpin above the last crystal and wrap the head pin around the nose of the pliers and then back around under the pliers to create a loop in the headpin.

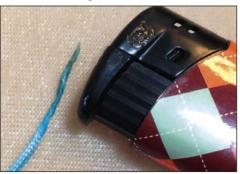


Burst into spring with this vibrant Flower Power set. This is the perfect accessories project for those summery garden parties or festival weekends

DESIGNED BY KLESHNA ***



Wrap the headpin around the wire, just above the last bicone, wrapping twice and then cutting off the excess wire.

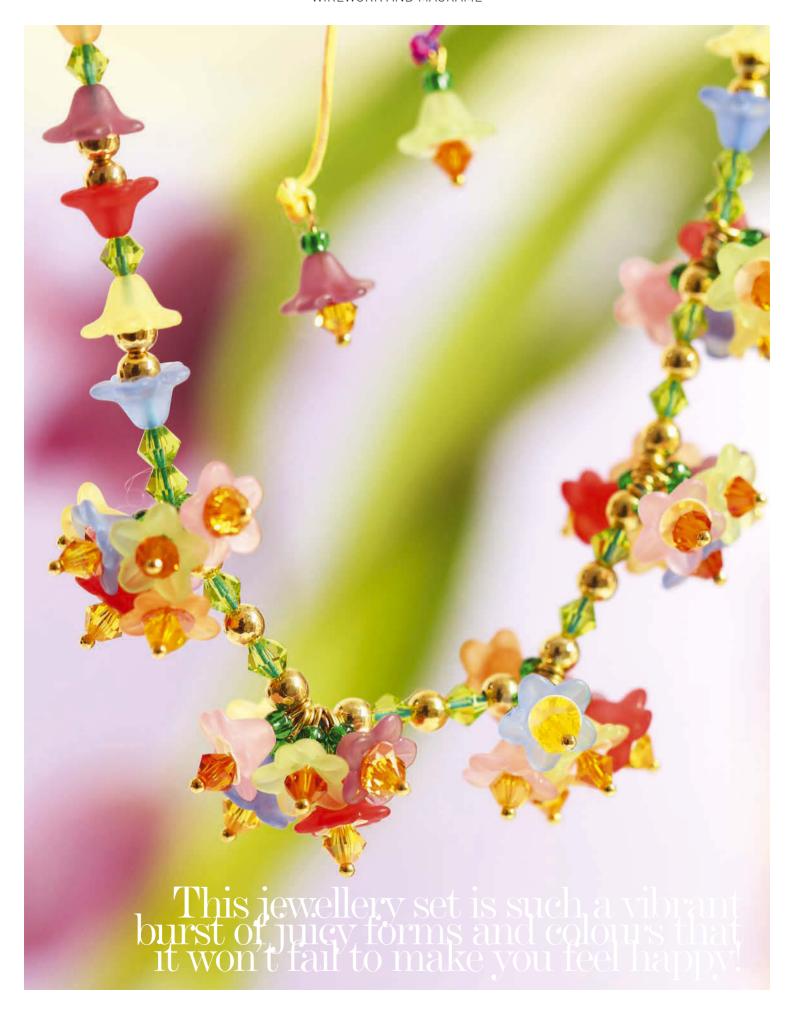


Cut a 1m length of cord. Lightly melt the tip and roll it between your fingers

You will need:

- 0.8mm Polyester Rainbow Cord
- Headpins Gold or silver
- 4mm Bicones in green (A)
- 4mm Bicones in yellow (B)
- Small Sequin Flat Disk in orange or gold (C)
- Lucite Flower cup (D)
- Gold Balls (E)
- Earring wires in silver or gold
- 2 x Snipe Nose Pliers
- Lighter
- Beadboard
- Pins
- Tape Measure
- Scissors

to create a point. Be careful not to singe your fingers! Then take one flower bunch and tie it at one end of your cord.



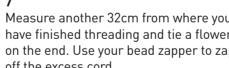




Working from the other side of the knot, repeat steps 4 and 5.



Take a tape measure and measure 32cm down your thread. At this point in the cord, tie an overhand knot, then start to thread in the following pattern: 1(A), 1(C), 2(D), 1(C) - note: the two flowers should face one another as shown. Repeat this sequence three more times, then add 2(A).



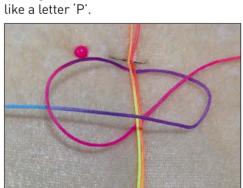


Cut off a length of 50cm of cord. Place it underneath the pinned down cord so you

have equal amounts on either side. Place

the Right Hand cord over the central cord

Measure another 32cm from where you have finished threading and tie a flower on the end. Use your bead zapper to zap off the excess cord.



Thread on 7 headpins, then add 1(E), 1(A), 1(E), 1(A), 1(E). Repeat this sequence four more times. Finish with 1(E), 1(A), 1(E), 1(A), 1(E).

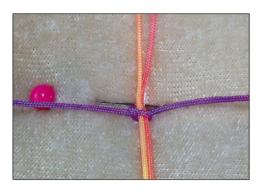


Pick up both ends and cross them over and pin to the bead board as shown, leaving a gap in the middle over which you will flat knot.

10

Take the Left Hand cord and place it over the top of the tail of the Right Hand cord, then thread it behind the central pinned cord and up through the middle of the original 'P' loop. You can find more info on how to 'Flat Knot' on my Kleshna Jewellery You Tube channel.

4



11 Pull the threads gently so that they tighten as shown then you need to repeat this on the other side.



12

Place the Left Hand cord over the central cord like a lower case letter 'q', then take the Right Hand cord and bring it over the top of the Right Hand tail. Push the tail behind the central cord and up through the loop of the 'q' and pull tight.

13

This is a right hand flat stitch. Do 20 passes of this to form the slider at the back of the necklace. This will enable you to wear the necklace long or short by pulling either end to adjust it.

Lucite flower bracelet



Cut off 50cm of cord. Make 12 flower headpins using 1(B), 1(C), 1(D) for each. Tie a flower to one end of the cord and zap off excess. Then thread 1(E), 1 headpin ten times, as shown.



15

Pin the cord to the board under the top flower, then add a second pin at 7cm. Pin beyond the flowers and balls at around the 12cm mark and leave the rest of the cord loose. Start to flat knot under the 7cm marker. Make 10 flat knots above the flowers. *Push 1(E) up the central cord and flat knot over it as shown.



16

Make two more flat knots. Push up a flower and make three flat knots beneath it. Make the knots fairly tight so that the flower stands proud of them.** Repeat from * to ** until all the beads and flowers are used. Make 10 Flat knots at the end before unpinning the bracelet.



17

Pull up the remaining cord end to match first side. Tie a flower at each end so you have an equal length of cord in the gap on either side. Zap off the excess cord. Pin down the bracelet as shown. Flat knot 20 times to create the adjustable closure. Zap off both remaining ends of cord used in the flat knot and the bracelet is complete.

Lucite flower earrings



18

Create 14 Flower headpins with 1(B), 1(C), 1(D) on each. Take a new headpin, cut off the flat end and then, using the widest part of your round nose pliers, wrap the end of the headpin around to create a large loop. Thread 7 Flower headpins onto the loop and then carefully close it.



19

Thread 1(A), 1(D), 1(A), 1(D), 1(A) onto the headpin above your cluster of flowers. Make a wire wrapped loop, then add earring wires.

SUPPLYSHOP



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s summer approaches, lilies are slowly waking from their slumber and show us once again their delicate beauty. In Asia, they believe that lilies keep monsters and ghosts away. In the Old Continent, lilies are believed to cause delirium when kept in an unaired room for too long. Whichever tradition you believe, these beauties certainly tend to make people "delilious". This Powder Lily pattern uses a combination of twoholed beads and an unorthodox bezelling technique to recreate a lily's natural harmony and beauty.





Take inspiration from the beautiful, delicate lilies for this floral pendant design

DESIGNED BY ZOLTAN KISJUHASZ ****

Pick up 1(A), 1(E) six times. Go through all the beads once more to create a circle and make sure it is secure. Leave a tail thread that you can finish off securely. Tie a knot to hold the circle in place.



Weave through and transfer to the free Transfer to any of the (E) beads and hole of any of the (I) beads. Pick up 1(G), come out of the hole that you used in 1(F), 1(G), keeping in mind the right Step 2 (between the (E) and (A) beads). orientation of the beads (see image). Pass through the free hole of the next (I).



Transfer to the free hole of any of the (E) beads. Pick up 1(A), 1(I), 1(A) and pass through the free hole of your next (E). Repeat five more times to complete the row.



Repeat all around the circle.

Pick up 1(B) and go into the same hole of the next (E), so you will pass over the top of the (A), (I), (A). Repeat this all the way around the circle. Finish this row by passing through the first (B) you added in this step

Transfer to the free hole of any of the (G) beads on the outside edge of a petal (ie the side NOT facing the Dagger). Pick up 1(B) and pass through the free holes in the next (G), (F), (G), so you are connecting the petals together with your (B) beads. Repeat all around the circle.



Pick up 3(C) and pass through the next (B) from step 5. Repeat five more times to complete the row. Pass through the first 2(C) from this step, so you are exit-



- 18 x Miyuki size 8/0 seed beads (A)
- 12 x Miyuki size 6/0 seed beads (B)
- 48 x Miyuki size 15/0 seed beads (C)
- 12 x Miyuki 3mm Bugles (D)
- 6 x CzechMates 2hole Lentils (E)
- 6 x CzechMates 2hole Dagger, 5x16mm (F)
- 12 x PRECIOSA Chilli™ Beads (G)
- Swarovski Chaton (H)
- 6 x Superduo Beads (I)
- Fishing line (0.2 mm)
- John James Beading needle (size 012)
- Scissors

ing from the middle bead in your first group. *Pick up 3(C) and pass through the middle (C) in the next group. Repeat from * five more times to complete the row, thus creating a bezel. Put the Chaton in place before tightening the thread. Pass through the last set of (C) beads one more time to tighten the beads and hold the Chaton firmly in place.



Transfer to one of the (A) beads from Step 2, exiting between the (A) and (I) beads. Pick up 1(D), 1(C) and go through the closest (B) from Step 4. Pick up 1(C), 1(D) and go into the closest (A) then through the (E) and the next (A). Repeat this sequence, zigzagging around the flower. You can add a bail to the pendant if you wish, or use this flower as a brooch or decoration.

BEADLINK: https://gyongysziget.hu/en/

bead loomed EVELYN CUFF

You will need:

- 5q size 11 Delicas in DB-1562, Opaque Canary Lustre
- 5q size 11 Delicas in DB-202, White Pearl AB
- 5q size 11 Delicas in DB-45, Silver Lined Orange
- 5g size 11 Delicas in DB-602, Silver
- 5q size 11 Delicas in DB-629, Silver Lined Lavender-Alabaster
- 5q size 11 Delicas in DB-625, Silver Lined Pink-Alabaster
- 5g size 11 Delicas in DB-46, Silver **Lined Light Green**
- 5g size 11 Delicas in DB-237 Lined Crystal/Light Green
- 5g size 15 seed bead in Matt OP LT Mauve (15-2025) (A)
- 50 x Pear coat mint green PRECIOSA Pip™ Beads (B)
- 50 x Swarovski 4mm pearl in pastel rose (C)
- 2 x split rings
- 1 jump ring
- 2 x 25mm ribbon clamps
- Extension chain and lobster clasp
- Thread of your choice
- Bead loom
- Beading needle
- **Pliers**
- E6000 glue or similar

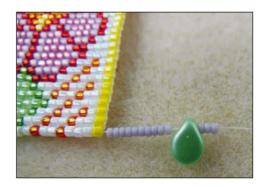


Bead loom weave a beautiful floral cuff with a pretty pastel fringe

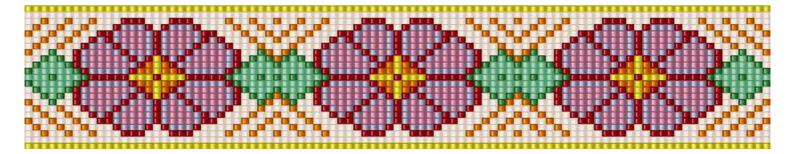
DESIGNED BY CAROLINE FRENCH ***

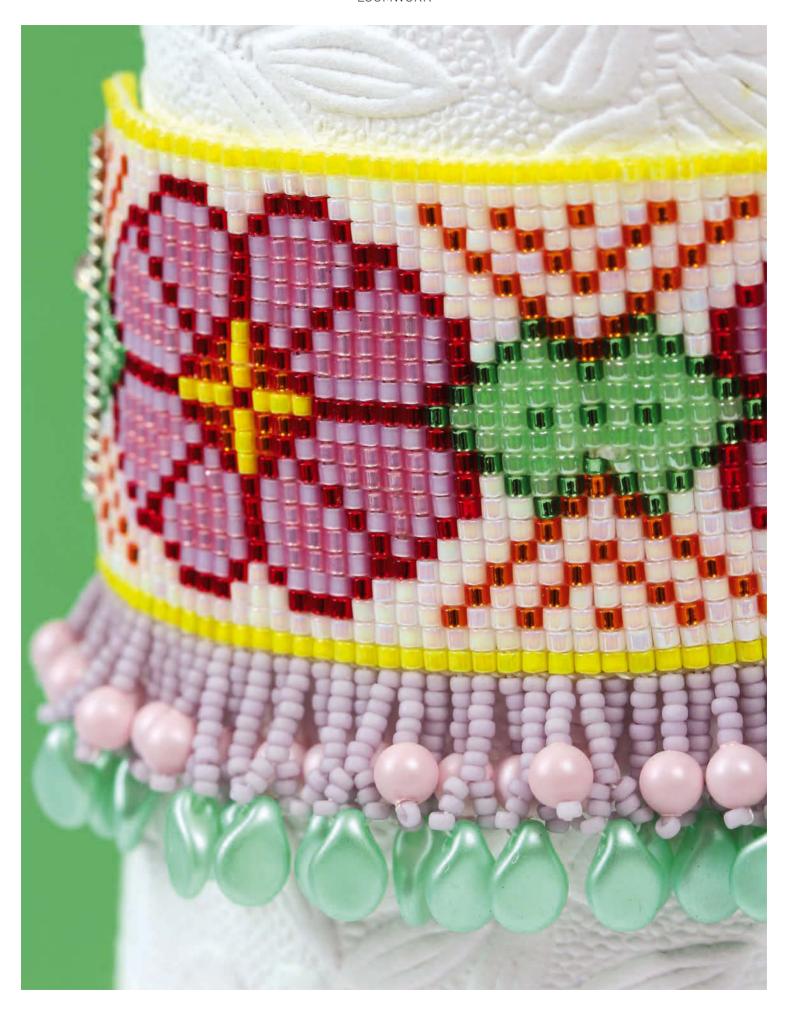
♦ his project is suitable for people who have used a bead loom before and are familiar with re-weaving the warp threads. The bead loom work is a straightforward piece of bead loom weaving with ribbon ends glued on at either end. The clasp is made up of the split/jump rings, lobster clasp and the extension chain. The lovely fringe adds a stylish touch to this design and creates a little movement when you wear the cuff.

The Evelyn cuff is 23 beads wide so you will need to set your loom up with 24 warp threads. Following the pattern (below), bead loom weave the 94 rows for the cuff. When this is complete I pass the thread back through the last two rows again just to reinforce them. When you have finished this, remove the cuff from the loom. Re-weave the warp threads. but leave the weft thread as this will be used later.

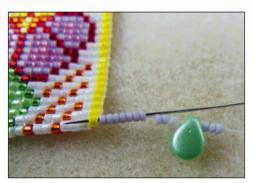


Using the weft thread, you can now start adding the fringe. If you have re-woven this thread in by accident or it is too short don't worry, just add in a new piece of thread. Pick up 10(A), 1(B), 3(A).





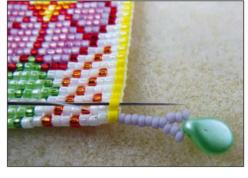
LOOMWORK



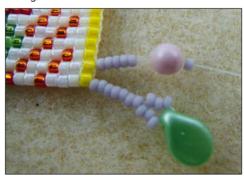
Miss out 3(A), 1(B), 3(A) and pass back through the 7(A) closest to the loom weaving and then into the bead on the edge of the cuff - this is the same bead from which you started this fringe.



Pull the thread tight to snug the beads up to the edge.



Pass back out of the next edge bead along on the loomwork.



Pick up 5(A), 1(C), 1(A). Miss out the last (A) and thread back through the (C) and 5(A), then back into the cuff edge (again, use the same bead that you exited when you started this fringe).



TOP TIPS

LOOSEN UP: Do not warp your loom too tight as this will cause your work to pucker when it is removed.

PLENTY OF REST: I always leave a loom piece overnight to rest when I have removed it from the loom. This allows the thread to release any stretch that may have occurred during the weaving process.



My favourite seasons are spring and summer when there is a plentiful supply of beautiful flowers around. My favourite flowers are sweet peas as they remind me of my childhood. My Mum always insisted on having sweet peas growing in the garden, hence the name of the cuff. Named after my Mum and those wonderful flower filled memories.



Continue to repeat steps 2-6 to add alternating pieces of fringe along the whole length of the cuff.



8

When the fringe is all the way across finish off your thread. You are now ready to add your clasp. I used E6000 glue to add a ribbon clamp to the end of the bead work and then a split ring to attach the extension chain and a split ring and a jump ring for the lobster clasp.

BEADLINK: www.facebook.com/TheCraftyChimp/

LOSETHREAD

Editor Katie Dean pulls together your letters, photos and emails. Email her at editor@beadmagazine.co.uk. Live Wire submission wins a bumper collection of flowers and pearls from the Spellbound Bead Company.



Pens to please

Hi Katie.

Just wanted to show you the lovely pen that my daughter, Tanya Harle, beaded for her Grandma. It can be tricky finding suitable gifts for older relatives, so Tanya beaded this pen featuring her Gran's favourite flowers, pansies, & a little raised butterfly. She designed the pattern herself & the pen has been used to write letters to Gran's friends. Regards,

Helen Harle

KD: Dear Helen,

Thank you so much for your lovely email. I'm thrilled to see that your daughter is also a beader and she has done a fantastic job with this pen. It is very tricky to come up with a design, so I'm really impressed with Tanya's work. I'm glad her Gran is already enjoying using it - a very special gift.

Best wishes, Katie

live

Beaded with love

wire Dear Katie, I just read the February issue of Bead & Jewellery. What a treasure! I loved the article on designing beaded items for friends and family. And, I'd like to submit my story. My husband, Jerry, is gracious enough to accompany me to many bead stores. One Saturday, we

were in a bead shop in Madison, Wisconsin (USA) that was sponsoring an open house with door prizes. I wandered off to

find the items on my shopping list and he wandered off in another direction. A short time later, he tapped me on the shoulder and said that he wanted to show me something really cool. I followed him across the store. Jerry pointed to several colorful skulls that he carefully arranged on a shelf. My husband knows that I have a fascination with skulls (and quite the collection, too). I looked at the skulls and asked him if he was going to buy one. I was kind of kidding and really surprised when Jerry said that he wanted a skull for himself. Jerry picked out one yellow skull and I told him that I would treat him to it. I also asked him what he planned on doing with it. Jerry shrugged his shoulders and said he wasn't sure, that he probably would just put it on a shelf or something like that. When we got home, I pulled out some colored wire and Swarovski and began making some "hair" for the skull. I set the skull on the shelf in the kitchen and waited for Jerry to notice it. He immediately saw it and loved the hair



Something different

Hi Bead magazine, I love using beads but not so much for jewellery, so thought you might like to see a few of my makes. I am finding beads the most versatile of crafting must haves! Many thanks

Leigh Jones (Mrs)



KD: Dear Mrs Jones, Thank you so much for sending

in your crafty makes - they are really lovely. We love beads in all their forms and it's great to see you making some beautiful things that aren't jewellery. We totally agree with your thoughts about beads being so versatile.

Best wishes, The Bead & Jewellery Magazine Team

and remarked that it was really cool looking.

The next Saturday morning, Jerry got a phone call from the bead shop letting him know that he had won a door prize. So, off we went, back to the bead shop to pick up his door prize. He immediately went over to the skulls and picked out another one asking me if I could make "hair" for this one too. I told him that I would, but he first had to pick out some beads to go with the skull. He picked out some colorful flower beads for me to use. When we got home I set about making "hair" for this skull too.

The skulls were kind of top heavy so I glued them to small mirrors for stability. The skulls, with hair, now sit proudly on a kitchen shelf where Jerry can see them all the time. Jerry says that they make him happy!

That's my story! I've attached photos of the skulls so you can see the "hair" I came up with.

Thank you for such a lovely magazine. There are so many projects to choose from and so little time.

Sincerely,

Robin Butzke

KD: Dear Robin,

Thank you so much for such an entertaining story. I think your skulls are just wonderful. I can imagine the collection will continue to grow! So, thank you for sharing your story and thank you also for the lovely comments about the magazine.

Best wishes, Katie



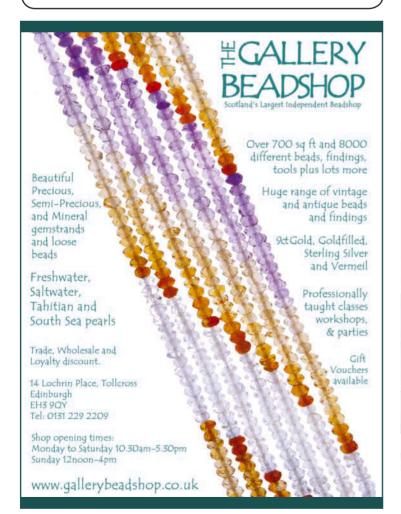
Live Wire this issue wins a bumper collection of flowers and pearls, from Spellbound.



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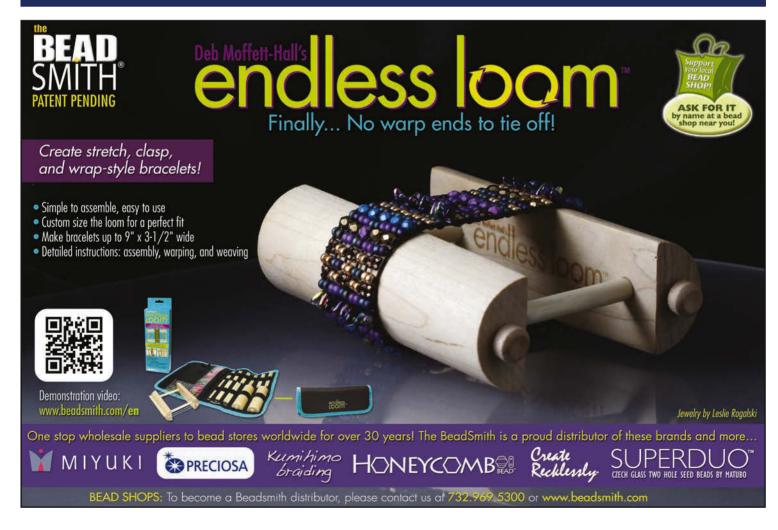
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Flowers are Forever

Fen Li is a talented artist who is well-known in French beading circles, so who better to interview in our Flower Power issue?

INTERVIEW BY: KATIE DEAN

arlier on, Katie caught up with fellow French-Beader, Fen Li, to find out more about her background and the beautiful French beaded flowers and arrangements that she creates.

KD: Fen, can we start by talking a little about your background and life today?

FL: Originally born in China, I moved to the US when I was 8 years old. I've resided since in various cities in the State of Wisconsin. I'm currently living in Waukesha, with my husband Allan and three children. Caleb, Claire, and Kai. Formally, a senior assistant branch manager at a nationwide finance company, I decided to become a full-time mother once I had children. Beaded flowers had been a life-long passion and I'm committed to teaching others this ancient art form.

KD: Did you study any kind of beading or jewellery making as you were growing up?

FL: I have a liberal arts background with a major in graphic communications and

minor in philosophy. I have actually learned all my French beading from books, so I am self-taught. I don't normally take jewellery making classes, but I've taken a couple to get a feel of how a classroom should be run as I was interested in teaching.

KD: I know you primarily for your flowers, but what do you enjoy working with?

FL: I mainly make beaded flowers, but they are so versatile that they can be turned into arrangements, accessories, or even jewellery. French beaded flowers are mostly comprised of seed beads. I love working with size 11 Japanese seed beads. The challenge comes when trying to figure out how to copy nature while using a set number of techniques.

KD: I understand that! Where do you find your inspiration?

FL: I get my ideas from nature. I like to walk around parks with flowers and I take photos of them. I also carry paper and a pen to make drawings and take notes. I

also like to make fantasy flowers.

KD: There is so much variety in your work, so which pieces are you most proud of?

FL: There are many pieces that I'm proud of. I'm most known for my bridal bouquets and hair accessories. My most recent favorite is a cherry blossom arrangement that I created for a free tutorial on my YouTube channel.

KD: You mentioned teaching earlier on, so do you now teach others French beading?

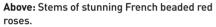
FL: I started teaching at a local bead store and an artisan shop many years ago. As of now, I am teaching my craft and sharing patterns via my YouTube channel. I love seeing the works of my students. I love how they will take my original principals and then make it their own.

Below left: Arrangement of French beaded cherry blossoms.

Below: Wire wrapped pearl necklace that can be worn in various ways with a French beaded flower centrepiece.







Above right: French beaded roses combined with fresh Spring peonies for a romantic bridal bouquet.

Right: Beaded flower hair pins as modelled by Jillian.

Far right: Simple and elegant beaded flower hair clip as modelled by Sahara

KD: I know your work well from the internet, but have you been published in print too?

FL: I have had my bridal bouquet published in a bridal magazine and a pattern published in a beading magazine. Additionally, my work has been featured in many prominent online publications as well as being on a television show.

KD: Can you tell us a bit about your workspace?

FL: I gave up my home studio over three years ago when I became pregnant with my second child. I moved all my things to a hall closet and the basement. I'm currently working all over the house! Although any photography of patterns and video tutorials is done in the basement.

KD: Have you collaborated with any other artists?

FL: I generally work by myself, but I have collaborated with artists in other mediums. My favourite collaboration was with a florist who incorporated my beaded flow-





ers into her fresh flower bridal bouquets.

KD: Do you have any exciting projects in progress at the moment?

FL: I have many ideas for projects that I want to work on. I have had many requests for a tutorial on how to bead a bridal bouquet, so that is one of the projects on the queue. While taking my 3-year-old to the library this past Spring, I noticed some beautiful yellow magnolia trees, so magnolias may be in the future as well.

KD: Talking of the future, do you have any goals for the next few years?

FL: I would like to continue creating patterns and build my YouTube tutorials channel. Additionally, I would love to write a pattern book. In order to reach this goal, I



had been releasing a video a week, but that has become more difficult recently. Once my third child is a bit older, I would like to get back to this release schedule.

KD: Lastly, having achieved so much, what would you say has been your biggest challenge?

FL: My biggest personal challenge is that I am a procrastinator. I need a deadline in order to motivate me to get to work!

KD: Fen, thank you so much for taking the time to talk to me. I will certainly be following your patterns and look forward to seeing where you go next. We wish you much success for the future.

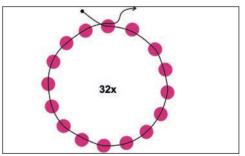
BEADLINK: www.beadflora.com



You will need:

- 2g Miyuki 11/0 Galvanized Muscat (#4206) (A)
- 1g Miyuki 15/0 Galvanized Muscat (#4206) (B)
- 60 x 4x3mm Rondelles in Crystal (C)
- 2 x SuperDuo (2.5x5mm) in Capri Gold (D)
- 20 x AVA® in Capri Gold Full
- 14mm Rivoli in Rose
- Cup button in Capri Gold
- Fireline crystal 6lb
- John James beading needle #10 (2x)
- Thread clippers

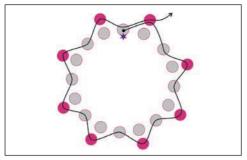
f you like the idea of 'new', but are also a fan of tradition in beadwork, then this is the project for you! Combine a traditional bezelled rivoli with the new AVA beads for a stylish bracelet with just the right touch of sparkle. If you are new to working with AVA beads, then take care as you follow the steps and remember to reference the diagrams. The grey beads represent beads which have already been strung. As you construct the bracelet, remember to leave about 1 1/2" (3cm) over for the clasp. The completed bezel is about an inch (2 ½ cm wide). This is a design that works wonderfully in any colour scheme, from the sophisticated to light Spring florals and it shouldn't take you too long to make, so enjoy!



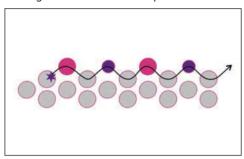
Cut a 50cm (20") length of beading thread. Pick up 1(A). Use this bead as a stop bead. Pick up 31(A). Pass through the first bead to form a circle.



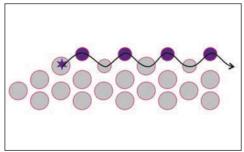




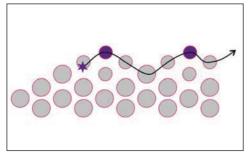
Pick up 1(A), skip over one bead and pass through the next bead. Repeat 15 times.



*Pick up 1(A), skip over one bead and pass through the next bead. Pick up 1(B), skip over one bead and pass through the next bead.** Repeat from * to ** around the circle of beads. At the end of the round, pass through the starting bead and up through the first bead picked up in this step.

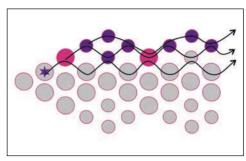


Pick up 1(B). Skip over 1 bead and pass through the next bead. Repeat 15 times. At the end of the round, pass through the starting bead and through the first bead picked up in this step. Pull to tighten.

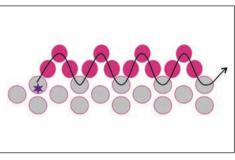


*Pick up 1(B). Pass through the next

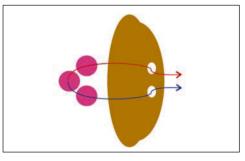
bead. Pass on through 2 more beads.** Repeat from * to ** around the circle of beads. There should now be 8 peaks along the top of the beadwork. Pull the thread to tighten. Place the rivoli upside down in the beadwork.



Pass through the beadwork to the first row of beads. Work the second half of the bezel by repeating steps 3 - 5.



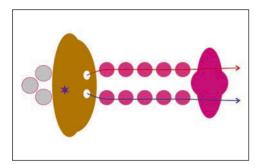
Pass through to the third row of size 11 beads towards the top of the bezel. Pick up 3(A). Skip over 1 bead and pass through the next bead. Repeat around the entire circle for a total of 16 peaks. Weave any remaining thread into the back side of the bezel. Tie off the ends and trim any remaining thread. Set the completed bezel aside.



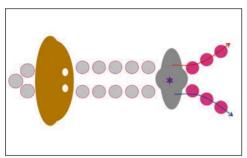
Cut a piece of thread about 120cm (4 feet) long and place a needle on both ends. With one needle, pick up 3(A) and pass each needle through a hole in the button from front to back. Center the beads and the button on the thread, keeping the ends even.

ORIENTATION: If you are using AVA beads for the first time, then be aware of your orientation as you add each bead. You have the choice of three holes, so make sure you pass through the right one and in the right direction so your bead sits as you want it to.

HOLE CHECK: As with any multi-holed beads, make sure you check that all the holes on the AVA and Superduo beads are clear before you use the bead.

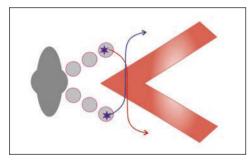


On each needle, pick up 5(A). Slide the beads towards the button. Pick up 1(D). Pass a needle through each hole on the (D).



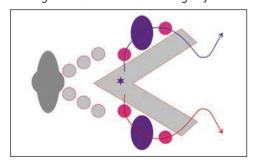
10

On each needle, pick up 3(A). Slide the beads close to the (D).

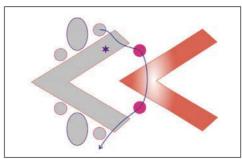


11

Pass one needle from top to bottom through the pointed end of the AVA. Pass the other needle from bottom to top through the same hole. Pull tightly.

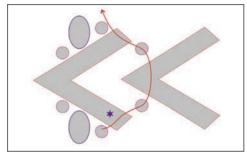


On one needle pick up 1(A), 1(C), 1(A). Pass along the edge of the AVA and through the hole at the open end of the AVA. Repeat with the other needle.



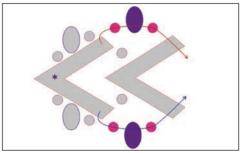
13

Using one needle pick up 1(A), AVA, 1(A). Pass through the other open end of the AVA picked up in the previous step.



14

Pass the other needle through the beads picked up in the previous step. Exit through the hole at the other end of the previously added AVA.

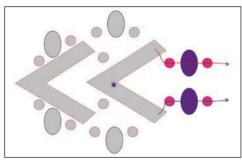


15

On one needle pick up 1(A), 1(C), 1(A). Pass along the outer edge of the beads and through the hole at the open end of the AVA. Repeat with the other needle. Repeat steps 13 - 15 until your bracelet is the desired length. This completes the first half of the band of the bracelet.

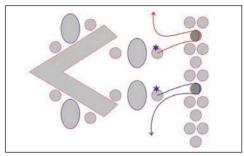


It has been a while since I have used rivolis in my beadwork. I wanted to combine a bit of old and new in this bracelet. The AVA beads are perfect for creating a beaded band.



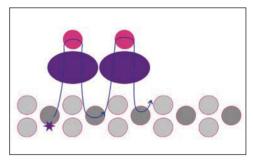
16

Using one needle pick up 1(A), 1(C), 1(A). Repeat with the other needle.

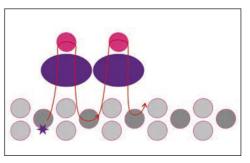


17

Align the end of the band with the bezel. Pass one needle through one bead in the second row of the original three rows of size 11 heads. Pass from the inside of the bead towards the outside. With the other needle, skip over the next middle bead and pass through the following bead.

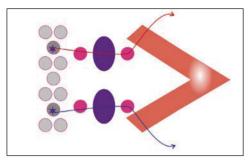


With one of the needles, pick up 1(C), 1(A). Skip over the size 11 bead and pass back down through the (C) bead. Pass through the next middle bead. Repeat five more times.

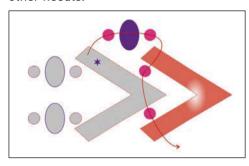


With the other needle, pick up 1(C), 1(A).

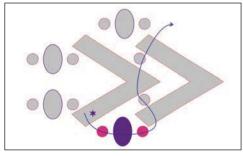
Skip over the size 11 bead and pass back down through the (C) bead. Pass through the next middle bead. Repeat five more times.



Using one needle pick up 1(A), 1(C), 1(A). Pass through the open end of an AVA from the inside out. Repeat with the other needle.

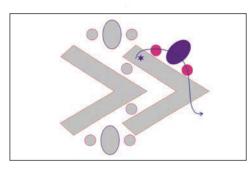


Using one needle pick up 1(A), 1(C), 1(A). Pick up an AVA bead, passing through the open end from the outside in. Pick up 1(A) and pass on through the pointed end of the previous AVA. Pick up 1(A) and pass through the other open end of the AVA picked up in this step.

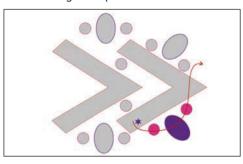


With the other needle, pick up 1(A), 1(C), 1(A). Pass through the open end of the AVA picked up in the previous step. Pass on through 1(A), the pointed end of the AVA, 1(A) and the other end of the AVA. Repeat 21 and 22 until this section of the bracelet is as long as the first half you have already created.

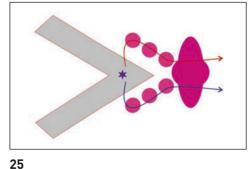




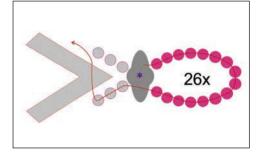
At the last AVA, pick up 1(A), 1(C), 1(A). Pass through the pointed end of the AVA.



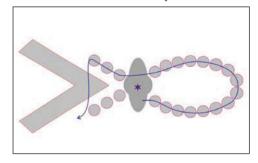
Using the other needle, pick up 1(A), 1(C), 1(A). Pass through the pointed end of the AVA.



Using one needle, pick up 3(A), 1(D). With the other needle, pick up 3(A) and pass through the other hole of the (D).



26 Using one needle, pick up 26(A). Pass through the other hole of the (D). Fit the loop over the button. Add or remove any extra beads until the loop fits comfortably over the button. Pass on through 3(A) and the pointed end of the AVA. Weave the remaining thread into the beadwork. Tie off the end and trim any extra thread.



With the other needle, pass through the beads in the loop created in the previous step. Pass on through the (D), 3(A) and the pointed end of the AVA. Weave the remaining thread into the beadwork. Tie off the end and trim any extra thread.



BEADLINK: www.beadybeadz.com

seedbead S-A-M-P-I-F-R-S

Four different floral motifs that you can make using Diamond Weave

his is a brand new regular feature in honour of all you readers who love your traditional rocailles, seed beads, cylinder beads, or delicas. You will not find any shaped or multi-holed beads in here, just those adorable little single-hole pieces of glass that you probably fell in love with originally! For me, the beauty of these little beads is part sculptural and part art. You can literally paint pictures with them. I have also observed that I am in the majority in having come to beadwork after trying a train of other crafts, some of which I still enjoy following today. In the spirit of this, the seed bead samplers feature also celebrates the crossover between crafts. Many people have commented that seed bead patterns can appear a little like cross

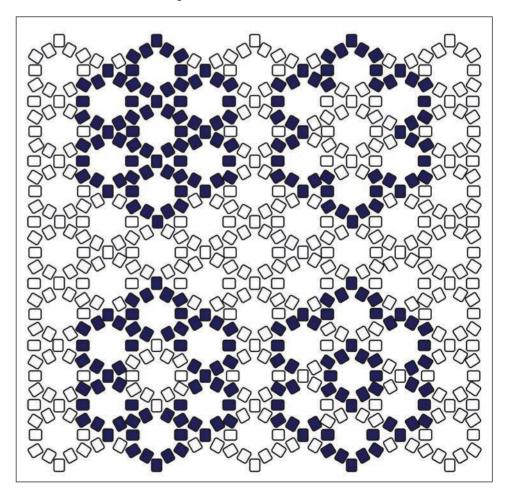
- Gather together seed beads in at least two colours. You can choose whichever size you like, but do make sure that all colours are the same size and have been produced by the same manufacturer.
- Find your favourite thread, needle and scissors.
- Refresh your knowledge of Diamond Weave. These motifs are all made using variation 3 with stabilising beads, which you can find on page 139 of the book, 'Diamond Weave' by Cath Thomas and Gerlinde Lenz.
- Maybe plan a project, or just dive straight in and bead a sample, then see where your inspiration flows!

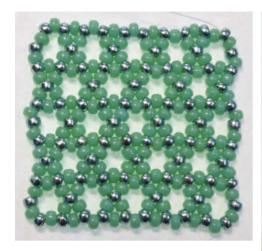
stitch patterns. So, with this thought in mind, the samplers idea has come

I take no credit for this at all. Cath Thomas contacted me to show me a wonderful collection of little designs for motifs made in Diamond Weave. She was debating what to do with them and asked if I would have any use for them in the magazine. Of course! As we discussed the idea, one thing led to an-

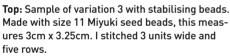
other, and this feature has been born. A little sampler containing four of Cath's beautiful floral designs seemed like a good place to start. So, the idea is that you have this design to play with. I have started the ball rolling by trying out one of the little flowers myself. Now, I am not a Diamond Weave expert,

Below: Diamond Weave Flower Sampler: you can pick just a single flower to make, or copy the arrangement of all four as shown here.









Above: Sampler with the top left flower from Cath's designs. Made with size 11 Miyuki seed beads, this measures 3cm x 2cm. This is 3 units wide and 3 rows high.

Above right and below right: The flower motif makes a wonderful bracelet - this is a single column with half units on each side. Bracelet designed and beaded by Cath Thomas.

so I found myself reaching for my copy of 'Diamond Weave' to refresh myself regarding the technique. I first made a little plain square (two-colour to be precise since that was the easiest way to follow and remind myself of the thread path). Having mastered the technique, I moved on, bravely, to bead one of Cath's floral designs. I have to say, it worked up very quickly and was a lot easier than I expected, given my lack of ability with this technique (although there is a 'spirit bead' hiding in there if you can spot it)! What am I going to do with my sampler? I have yet to decide.



Cath has a dream of creating a whole bag made with different little samplers like this, all in different designs - perhaps a nod to quilting? You could use the pattern to edge a larger piece of beadwork, as in the cross-stitch designs that inspired this idea. On one level, this is an opportunity to revisit some favourite seed-bead-



weaving techniques, perhaps to learn something new. On another level, I hope this tiny sampler will inspire a bigger project, or maybe become part of another project. Every issue we aim to try a different technique. We will be back with more Diamond Weave later as well. Every little sampler set will reflect the theme for that issue. This feature assumes you already know the technique, so if you need a reminder, just follow our recommendations for tutorials and books to help you. Hopefully you will enjoy a few moments, inspired by tradition, with your seed beads.

★ Weblink: If you are interested in more Diamond Weave sampler designs, please visit the facebook page: www.facebook. com/DiamondWeave Diamond Weave, ISBN 9781514737156, is available from beading shops and on Amazon





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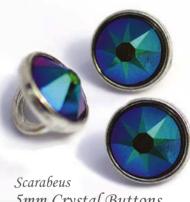
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Designer of the year, Agnieszka Watts

"Desert Rose" Woven by Sharon Wagner

Celebrating the beads of PRECIOSA

Get the low-down on the full PRECIOSA range

BY KATIE DEAN

ontinuing our look at the wholesalers and manufacturers that are the lynchpin of the beading industry, this issue we spoke to Jaroslava RĐžiĐková (Jarka), Product Manager, from PRECIOSA ORNELA. She has been kind enough to take us through the full range of beads made by this illustrious Czech company and I bet you're going to find out a few pieces of trivia that you never knew before.

KD: Jarka, for those who don't know, can you explain a bit about the company?

JR: PRECIOSA ORNELA, part of the PRECIOSA Group, is one of the top international manufacturers of glass products. The company offers a wide range of glass items made from the finest Czech glass: glass rods and tubes, technical glass, consumer glassware, as well as an incredible assortment of beads and seed beads.

KD: So, how about the beads - where did that all start?

JR: The traditional range of glass seed beads and beads, developed under the

PRECIOSA Traditional Czech Beads™ brand, quarantees an impressive variety of shapes, sizes and colours from which to choose. The PRECIOSA seed bead range comprises a large assortment of seed beads, including: Rocailles, Drops, Bugles, PRECIOSA Farfalle™, Two cut beads, Triangles, Oblongs, Squares, Corolla, Tubes/Pipes, Ersatz and Longsatz, PRECIOSA Twin™, Three cut beads, Cut PRECIOSA Farfalle™. and Charlottes.

KD: I know the readers will be familiar with using many of the beads you have just mentioned, can you tell us a little more about the seed bead range...without revealing any trade secrets?!

JR: The Rocaille is the most popular and most used Czech glass seed bead. It is made in sizes from 1.5mm to 8mm and the sizes of these Czech seed beads are stated using the traditional so-called zero series. The regular sizes range from the smallest 16/0 through to the largest 1/0, while rarities also include the four large sizes of 31/0, 32/0, 33/0 and 34/0, known colloquially as

potatoes. PRECIOSA come in a wide choice of colours and sizes and are known for their top quality and consistency. This wide offering of colours is further supplemented by the many options of coatings that are added to rocaille to create various optical effects.

Charlottes are known for the special facets, which are cut onto rocailles. The smallest Charlotte is 13/0. The brilliance of its cut surface adds to the luxurious look of this seed bead. This modified rocaille sparkles with life, and when used in combination with various surface decors, it has exceptional optical properties.

PRECIOSA Drops are Czech seed beads in the shape of a drop, known as teardrops or drop beads. Drops are produced using the same technology as PRECIOSA rocailles, but unlike regular seed beads, they have an eccentrically placed hole.

PRECIOSA Bugles are formed in the shape of a roller. The production technology for these is similar to that used for PRECIOSA rocailles, however the cut rods with various shaped holes (round, square or hexagonal) are not rounded, but are merely fine tumbled in order to smooth off any sharp edges and heat polished. In order to produce an increased and more effective sparkle, PRECIOSA bugles are produced with a twisted or extra twisted hole or surface which can be round or square, straight or twisted. The variety of these beads is enormous.

PRECIOSA Two-cuts are formed in the shape of a short roller. After cutting, the PRECIOSA Two-cut beads are fine tumbled and heat polished in order to rid them of any sharp edges. A really interesting variety is the Two-coloured PRECIOSA Two-cut, called Harlequins. These are made by combining two transparent colours.

PRECIOSA Farfalle™ beads come in two sizes: 3.2 x 6.5mm and 2.0 x 4.0mm. This bead has an elliptical hole located in the narrow central portion of the seed bead, so that when it is strung the seed beads





automatically criss-cross, effectively locking onto each other. This is similar to the Japanese Peanut bead.

The PRECIOSA Twin™ is an oval twohole seed bead, 2.5 x 5mm in size. The Twin allows you to create unique, interesting and striking designs, and the two holes double its usability. The large number of possible coatings on the PRECIOSA Twin™ inspires infinite colour combinations. Then we also have a range of beads inspired by geometry and other shapes.

KD: You have an amazing variety of beads in production and I know that just covers traditional seed beads. What can you tell us about your other beads?

JR: We also have another range, branded as PRECIOSA Traditional Czech Beads™ brand. They include: imitation pearls, firepolished beads, lamp beads, and pressed beads. Czech imitation pearls were developed as a substitute for natural pearls. They are not so much a different type of bead as a special surface coating technique applied to pressed, fire-polished or lampwork beads.

Czech fire-polished beads are a popular type of glass bead, developed five hundred years ago in an attempt to create manmade copies of natural gemstones. Firepolished beads distinguish themselves with their sparkle, which is further enhanced by a wide range of coatings.

Czech pressed glass beads are characterized by their vast range of shapes. Thousands of shapes combined with an extensive size range include the basic shapes (balls, cubes, hearts and olives), geometric designs, floral and oriental motifs, figures and a huge number of shapes known as fantasy.

KD: Can you tell us a little about some of your favourite PRECIOSA 'fantasy' shapes?

JR: All these beads have been designed to use shape to given designers a chance to experiment with different combinations, textures and to take advantage of interlocking. The PRECIOSA Chilli™ is an elongated fantasy shape measuring 4 x 11mm. The two off-centre holes lead to the formation of a zipper pattern, where one bead's convex edge fits perfectly into the next





More seed beads

- PRECIOSA Triangles, are made by cutting triangular or twisted triangular glass tubes with a round hole. Japanese Toho and Miyuki triangles have sharp edges, while Czech PRECIOSA Triangles have slightly rounded edges thanks to their advanced technological pro-
- PRECIOSA Oblongs are made by cutting oblong glass tubes with a round hole. They come in two sizes: 5 x 3.5mm and 10 x 3.5mm.
- PRECIOSA Oblique Oblongs are a modification that has been rounded to give a different shape to the standard PRECIOSA Oblongs.
- PRECIOSA Squares are made by cutting square glass tubes with a round or square hole. The surface can be twisted or super-twisted.
- PRECIOSA Corolla is in the shape of a four-leaf clover, made by cutting glass tubes with a straight or super-twisted surface.
- PRECIOSA Tubes and Pipes are in the shape of a short cylinder. Tubes are cut straight, while pipes are cut diagonally.
- The PRECIOSA Ersatz is a slightly rounded cylinder in which the length is equal to the diameter.
- A PRECIOSA Longsatz is a slightly rounded bugle in which the length is bigger than the diameter.

one's concave hollow. Its flattened shape and lateral holes mean that you can create flat sculptural designs in combination with beads and seed beads up to 4 mm in size. The PRECIOSA Pellet™ is a cylindrical glass bead, with a narrowed centre. It measures 4 x 6mm and creates a 'locking effect' where individual beads fit perfectly into each other when strung on a simple cord. The PRECIOSA Thorn™, with its narrow, elongated shape, measures 5 x 16mm and can complement a variety of fashion and jewellery accessories. The PRECIOSA Villa ™ is a thin pyramid with dimensions of 6 x 13mm. It has a square base and a diagonally placed hole. The very low placement of the hole enables the option of interconnecting the individual beads or easily sewing around them with small PRECIOSA beads and seed beads, the PRECIOSA Ripple™ is a 12mm rounded bead with a central hole and an undulating surface on both sides. When coated with metallics, its wavy surface shimmers in both the matt and shiny option. The centrally placed hole makes it suitable in combination with beads or smaller firepolished beads when strung or sewn on.

The PRECIOSA Pip™ measures 5 x 7mm, and was designed to fit the current trend for mini-beads. The flat symmetrical shape of this small seed can be vacuum coated on both sides, giving it a decorative fullcoating effect. Strung beads fit into each other and create a zipper-like effect. If you use six of these beads in a circle you can create a delightful flat flower, which can be a wonderful decorative element in embroidered designs. A second of the mini-beads is the PRECIOSA Solo™, with

its dimensions of 2.5 x 5mm. Thanks to its small protrusion, this bead is an excellent accessory to the two-hole PRECIOSA Twin™ beads and pressed beads, like PRECIOSA Pip™. Lastly in the mini-beads series, PRECIOSA Tee™ (2 x 8mm), closely interlocks when strung to create an interesting zip effect. The axially symmetrical flat shape of the letter "T" enables the application of vacuum half-coatings on both sides of the bead with the resulting effect of an allover coating and other popular surface coatings.

If you enjoy working with Cabochons, the PRECIOSA Candy™ pressed bead is a twohole low cabochon with a round base with a diameter of 8mm. Thanks to its shallow curvature, the lower section is highly suitable for use in embroidery and for use in combination with seed beads. Our newest bead, the PRECIOSA Hill™ is a half-ball with a round base and diameters of 6 and 8mm. The shallow rounding in the lower section makes it easier to sew around and to combine the bead with seed beads and the other selected PRECIOSA Traditional Czech Beads™.

KD: Thank you Jarka. I know our readers will have seen many of your beads as the designers incorporate them into projects, so it is lovely to hear a little more about how they are made and how you see them combining with other beads. We look forward to more projects that use them and more great innovations from PRECIOSA in the future.

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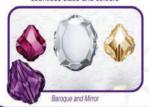


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New Designer - Chris Bangle "Tilted"



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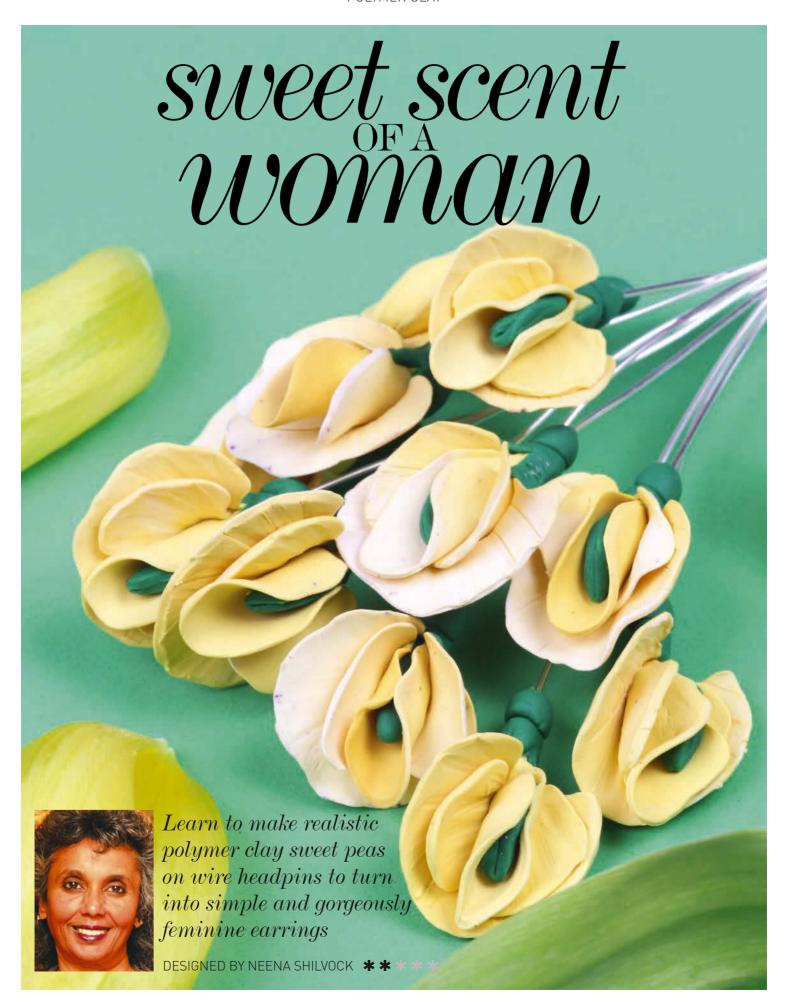
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- 1/4 ounce of Premo! Sculpey in yellow
- 1/2 ounce of Premo! Sculpey in white
- 1/4 ounce of Premo! Sculpey in green
- A small amount of scrap clay
- Pasta machine
- Petal cutter, small
- Sweet pea cutters (3 piece) small
- Circle cutter, 1cm
- Ball tool
- Friller
- 6" of 20 gauge wire for each flower
- Baking soda in a baking tray for curing the flowers
- Ruler
- Chain nose pliers
- Wire cutters
- Cup burr or file

weet peas come in many colours, from pale to deep pinks. To make them even more realistic. make a Skinner blend with ½ oz of translucent clay and ¼ oz of translucent clay, tinted with a small amount of coloured clay. Make these in various colours on green wire and place them in a little posy vase. Cut out all the various shapes required and set up an assembly line so you will be able to make about 20 flowers in a short space of time. A wire loop at the top of the head pin above the sweet pea will allow these delicate flowers to be hung from an ear wire close to the ear, or the head pin can be used as an integral ear wire by bending it over a sharpie, and filing the end with a cup burr.



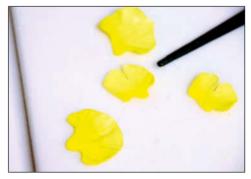
Condition half an ounce of polymer clay in your chosen colour (mine is a creamy yellow). If you wish, make a ribbon strip of a Skinner blend in two colours. Condition a quarter ounce of polymer clay in green. I added some scrap clay to green Premo! Sculpev from the packet in order to dull it down a bit. Roll both colours to No 4 on the pasta machine. Although the petals are more realistic the thinner they are, they cannot be used for jewellery if too fragile.



Use the petal and sweet pea cutters to cut out shapes from the yellow clay as shown. So you should end up with two of each of the petal shape, and two sizes of sweet pea shape. Cut out two sepals using the star shaped cutter, and two round shapes, 1 cm in diameter from the green clay. Cut one of these round shapes in half. Cut a 6-8" length of your chosen wire (I have used 20 gauge non tarnish silver plated wire) and make a little hook at one end with a round nose plier.



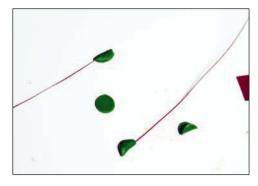
Use the ball tool to soften the edges of the petals and the sepal



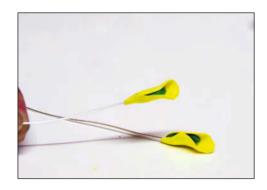
Using the friller, put vertical lines into the petals to signify veins.



POLYMER CLAY



5 Bend a green circle in half and fold it over the wire hook into a semicircle



Apply the first petal shape to the straight edge of the now semi-circular form on the wire and fold it over it so the edges are almost, but not quite, touching each other and the green is only just visible



Apply the smaller of the two sweet pea petals to the back of the first petal shape. The lowest margin should end 1mm above the edge of the first petal shape. Press only the lower edges together over the first petal.





Apply the larger, second sweet pea petal, to the back of the flower with its lowest edge 1mm below the lower edge of the flower, and press the lower edges together over the flower. Ruffle the petals till you are happy with the way they look.



Pierce the sepal in the centre and pass the wire through it. Apply it to the bottom of the flower arranging the sepals gently with a toothpick and gently adhere them to the flower. Roll the half circle in green into a ball. Flatten one end of the ball on your work surface into a cone shape and feed it onto the wire, attaching it to the

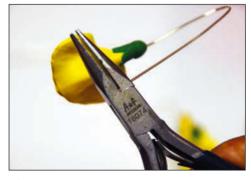


With the amount of clay you have conditioned for this tutorial, you can make an assembly line of about 10 flowers. Cure as per the manufacturer's directions on a bed of baking soda. When cool, pick out a pair of sweet pea headpins and straighten out the wire by repeatedly

stroking it firmly between a finger and thumb, or using nylon jaw pliers.



Measure 2.5" from the bottom of the flower and bend the wires together over the handle of the cup burr. Trim the ends of the wire at the level of the lower edge of the sweet peas - it is best if you carry out this step while holding both headpins together so that the earrings are of equal length.



Hold the end of the wire in the chain nose pliers and bend it to an acute angle of approximately 45 degrees. Using the cup burr, file the ends of the wire earrings so that they are well rounded.



It will soon be summer and my sweet peas have already started to put out their leaves. I have them all around the house as the more you pick, the more they flower. With this project you can have them all year round too!

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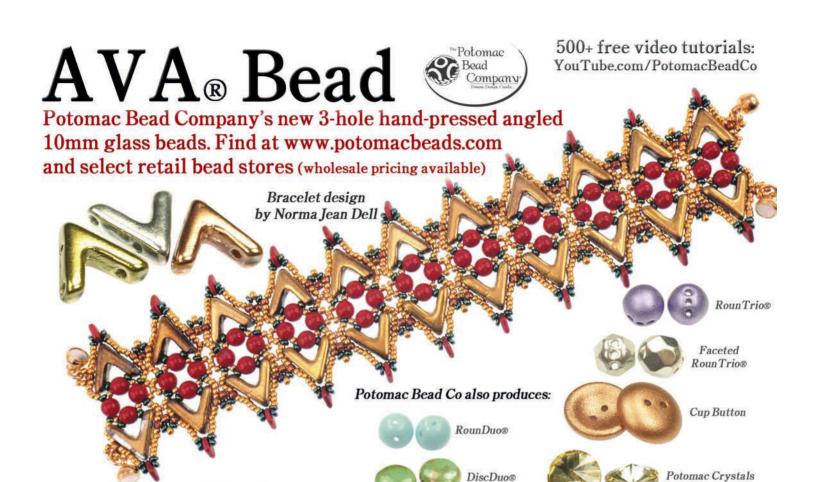




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With Katie Dean CSVSI This month: Artistic License versus Realism

s this is the 'flower power' issue and as I am a keen French beader, I thought I would write an article that has been in my mind for some time. When it comes to designing French beaded flowers, I see two schools of thought. The 'realists' who like to create designs that are botanically accurate, and the 'artistic license' who enjoy creating pretty flowers. That may sound like a denigration of the talent, or you may be thinking that these designers create fantasy flowers. I do not wish to suggest either. There are obvious advantages to the realist approach: if you are actively trying to replicate something from nature, then arguably, you should try to do this with accuracy. However, I want to argue that it is not always as straightforward as this. If you consider beadwork, in any form, to be art, then what is the purpose of art? Having looked at both sides, I hope to show how considering your design decisions in this light is a process that can be applied to all beadwork.

Realism

For anyone who is wary of designing because they feel they have no ideas, or they

fear that their ideas are 'not good enough', a realist approach may seem very helpful. It saves having to come up with the idea: all you need to do is find an object and work out how to re-create it using beads. So, you cut out some design decisions: colour is already given since you will be copying the colouring from the real thing. You are really just left trying to decide on which beads and which techniques will work best. Or are you?

To my mind, the biggest issue with copying a real object is scale. Let me stick to the flower example to show you what I mean. Botanically, most flowers have certain common components: petals, sepals, stamen, buds, leaves and more. The distinction between flowers comes from the different sizes and shapes of these components. If you are trying to replicate a flower with absolute botanical accuracy, then ideally you want to study an actual flower. You want to count the petals, you will need to examine the stamen in detail—how are they shaped, coloured, how many are there?

This is all a brilliant idea, but what if your flower has 100 stamen? Are you going

to really make that number from beads? If you do, what is this going to do to the size? Typically, the real stamen will be very tiny and very delicate, so even if you were able to use tiny size 18 beads, it is entirely possible that your 100 stamen will still be bigger than the actual flower you were copying. Once you have set the size of the stamen you need to make everything else to scale. Are you then in danger of having to create petals that are 6" across when in reality, the flower's petals are just 1"? If you have ever tried any French beading, you will also have realised that the combination of thousands of beads and the wire makes these flowers very heavy, so trying to create a 'giant' flower may even be a practical impossibility.

Where does this leave you in terms of realism? I believe some compromises are necessary. It may be prudent to reduce the actual number of stamen and focus on trying to make them look as similar to the real thing as possible, but trying to keep to a realistic size. What about petals? Is it acceptable to change the number of petals, or does this make your flower unrecognisable? The answer to this depends on the









flower. If it is something with, say, five petals, there is a strong argument for keeping to that number. If it is a flower like a rose, the actual flower may have many petals, but if you try to create the same number in beads, you will end up with an unworkable design. Again, the problem lies in the fact that nature's material is extremely thin and pliable, in comparison with a beaded version. It would be lovely in principle to replicate nature exactly, but in practise. you need a balance between accuracy and practicality, I think.

Artistic license

So, when does artistic license go too far? There really is no concrete answer to that question. It is a matter of opinion. I came across this question on a personal level when a French beaded poppy pattern that I had designed came in for some heavy criticism because it only had three petals instead of the botanically accurate six. In point of fact, there are many varieties of poppy, not all of them look the same, so possibly the flower that had inspired my design may not have been the same variety that my critic had in mind. Naturally, I defended my design choices, rightly or wrongly. My biggest argument was, and still would be, that I am free to interpret as I wish and the flower that I created was instantly labelled by others as a poppy, whether botanically accurate or not.

If you take this argument out into the world of art, it is a debate that has raged and evolved over centuries. Is the work of an artist like Rembrandt, where a portrait of a person looks so real that you feel you

could touch the skin and it would feel soft and warm, superior to an impressionist painting where you need to add a little of your own imagination? The answer is, both require different skills from the artist, so how can you judge which is superior? Both also evoke different reactions from the viewers and any reaction is fine. I see art as a way to communicate with and through our emotions and imaginations, so there is no right and wrong.

Beading designs

Where does this leave you if you are thinking of designing? The really big message is that last one: there is no right and wrong. As a designer, you are free to express your imagination. The caveat is that you also have to accept that some people will like this and some will not.

In practical terms, if you are interested in creating designs that are taken from real objects, be they flowers or something else, there are some useful rules to follow. Firstly, if you want the object to be recognisable, you need to replicate it with some level of accuracy. However, much will depend on the complexity of your object. In some ways, think of this as like drawing a cartoon: you are aiming for a simplified version of the real thing, but it must be complex enough to be recognisable.

Clockwise from top left: Poppy; Cherry Blossom; Cyclamen; Rose and Gypsophila.

Secondly, you will need to think about scale. I would like to suggest that there is a simple rule to help with this. Begin with the smallest part of your object, then scale everything else to fit. If you start by making the largest part, you may find that the scale you need for the smaller areas is just too small to be achievable with beads.

Thirdly, think about colour: the same rules apply here. If your actual object is made from straightforward, bold colours, you should have no problem. If the actual object contains detailed patterns or subtle shading, you will want to find some way to adapt and simplify those so that they are workable.

I hope that gives you something to think about and maybe the confidence to see that you can take inspiration from an object around you and simply try to replicate it in beads.

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Over to you:

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might be featured in the magazine. Remember, the star letter wins a beading prize, so that could be a handy way to increase your bead stash!

or creating your own designs is, there is no right and wrong."



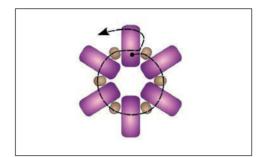
Use a combination of different geometric shapes and Czech glass beads to form this fun-tomake pendant

DESIGNED BY DEBORA HODOYER ***

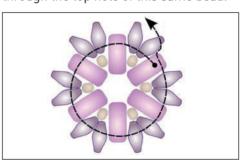
e often forget how much geometry there is in nature. Flowers inspire a lot of beadwork and geometric beading is as popular as ever. This project marries our floral theme with the geometry to create a stylish pendant that could grace your neck for an evening at the opera! As you are working through the project, note that the diagrams have been coloured so that the black dot indicates the starting point of each step, the exit point is indicated by a black arrow at the end of the thread, and new beads added in every new round are in full colour. This project can be made in an afternoon, so you can soon create a complete collection of pendants to match any outfit.

You will need:

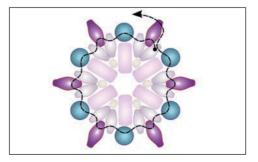
- 1g size 15° seed beads in Matte opaque gray (A)
- 0.5g size 11° seed beads in Matte opaque grey (B)
- 1g Miniduos in Opaque light rose ceramic look (C)
- 1g Superduos in Luster metallic lilac (D)
- 6 x Rullas in Luster metallic amethyst (E)
- 24 x 4mm round beads in Turquoise blue terracotta (F)
- 1g 0 beads in Jet hematite (G)
- 6 x Piggy beads in Matte metallic aztec gold (H)
- 16mm Swarovski Rivoli in Crystal rose gold
- 3.3' of blue organza ribbon
- 6mm gold tone open jump ring
- Golden tone toggle clasp
- Fireline crystal in 6lb weight
- Beading needle: size 12
- Scissors



Use 4' to string a repeating pattern of 1(E), 1(A) six times, leaving a 3" tail; then pass through all beads again to form a tight circle. Tie a couple of knots and weave through a few beads to hide the knots. Exit from the bottom hole of an (E) and reverse the thread to step up through the top hole of this same bead.



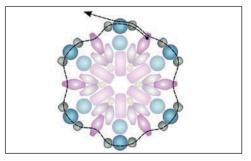
String 2(C) and sew through the top hole of the next (E). Repeat five more times to complete the round. Exit from the top hole of the first (C) added.



Pick up 1(D) and sew through the top hole of the next (C). Pick up 1(F), place it upon the nearest (E) and sew through

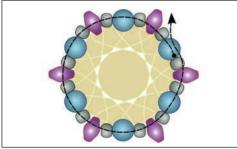


the top hole of the next (C). Repeat five more times to complete the round, then exit from the top hole of the first (D) added.

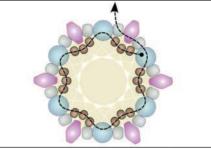


String 1(B), 1(F), 1(B) and sew through the top hole of the next (D). Repeat five more times to complete the round and then repeat the thread path (working with a low tension) from the beginning of this round.





At this point place the Rivoli, face up, in the centre of the bezel and pull the thread tight, weaving through a few beads to tighten the beadwork. When the crystal is fixed, exit from an (F) from this round.



String 3(A) and sew through the next (F) from step 4. Repeat five more times and continue weaving through the beads of this same round to tighten the bezel. Exit from an (F) from step 4 and pass through the following beads, also from step 4: 1(B), 1(D), 1(B).

TOP TIPS

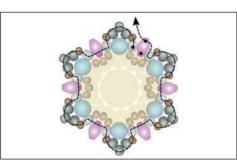
AVOID KINKS Press the braid before you begin in order to remove any kinks.

GO GREY Use a grey or neutral thread colour that will be invisible on the outside edges of the braid.

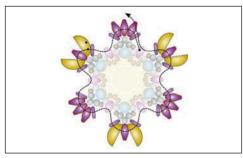
LEARN YOUR LINES When working stab stitch take the needle through at right angles to create a straight line of braids and at an angle to create a curve.

BEAD-WEAVING PENDANT

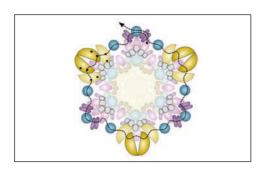




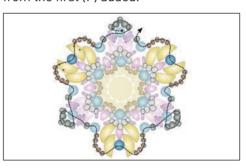
String 1(A), 3(B), 1(A), place them upon the next (F) and sew through the following beads from step 4: 1(B), 1(D), 1(B). Repeat this sequence five more times to complete the round. At this point, repeat the thread path through the first group of beads added, then exit from a (B) and sew through the bottom hole of the next (D) from step 3.



String 1(G), 3(D), 1(G) and pass through the bottom hole of the next (D) from step 3. String 1(G), 1 (H) (passing from the convex side, bottom hole), 1(D), 1 (H) (passing from the concave side, bottom hole), 1(G) and sew through the bottom hole of the next (D) from step 3. Repeat to complete the round, then retrace the thread path to exit from the top hole of the first (D) added.



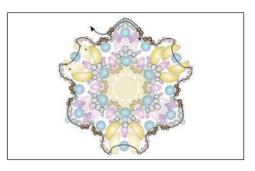
String 2(G), 1(F), 2(G), skip the nearest (D) and sew directly through the top hole of the following (D) from step 8. String 1(F) and sew through the top hole of the next (H) from step 8. String 1(H) (convex side, bottom hole) and sew through the top hole of the next (D) from step 7. Pick up 1(H) (concave side, bottom hole) and pass through the top hole of the next (H) from step 8. Pick up 1(F) and sew through the top hole of the next (D) from step 8. Repeat to complete the round, then retrace the thread path and exit from the first (F) added.



String 5(B) and come around passing through the (F) exited and through the nearest 2(G). Pick up 1(B) and pass through the following (F). String 5(A) and sew directly though the top hole of the following (H) from step 9. Pick up 1(F) and sew through the top hole of the nearest (H) from step 9. String 5(A) and sew through the following (F) from step 9. Pick up 1(B) and pass through the next 2(G) and through the nearest (F) from step 9. Repeat to complete the round, then retrace the thread path to exit from the first (B) added.



BEADLINK: www.etsy.com/shop/CrownofStones



String 2(A) and sew through the following 5(B) from step 10. String 2(A) and pass through the next (B) from step 10. String 3(A) and sew through the following beads, retracing the thread path: 5(A), top hole of the next (H), 1(F), top hole of the next (H) and the following 5(A). String 3(A) and sew through the next (B) from step 10. Repeat to complete the round, then retrace the thread path and exit after the second group of 2(A) added.



Pick up 1(B) and sew through following beads: 8(A), top hole of the nearest (H) from step 9, 1(F), top hole of the nearest (H) from step 9, 8(A). Repeat twice to complete the round, then exit from central (B) of a group of 5 (B) added in step 10.



13 String 1(B), 6(A), 1(B) and sew through the (B) exited, to form a beaded loop. Repeat the thread path to reinforce the loop, then secure the thread and trim it.







You will need:

- 50g dark emerald Sari silk ribbon
- 5m Lilac Silk on champagne copper wire 0.5mm
- 1m silver plated copper wire 1mm
- 6m dark green copper wire 1mm
- 14mm Sunstone coin bead
- 2 amethyst 8mm beads
- Black cotton
- Kumihimo round disc
- Beadsmith Kumihimo weight, 90g with alligator clip
- 8 extra large bobbins
- **Xuron Thread and Cord Scissors**
- Large hole needle
- Gs Hypo fabric cement glue
- Wire Jig
- Wags Wicone Maxi
- Flat nose pliers
- Flush cutter pliers
- Round nose pliers
- Ring mandrel



Use Sari silk and work in Kumihimo to create a statement look with a wire flower

DESIGNED BY ANGELA FINCH ***

e had a wonderful response to Angela's article about Sari silk ribbon in issue 71, so Angela kindly agreed to create a project for us using this technique. In this stylish necklace, she has adorned the Sari silk Kumihimo braid with a wirework flower. The techniques are simple to follow and every Kumihimo braid will be different, so this is perfect for those of you who like to try something new.



Wash the Sari silk ribbon and, when it is dry, roll it into a ball for ease of use.

KUMIHIMO



Cut 8 lengths of 180cm of Sari ribbon. Wrap each length around its own Extra Large Bobbin, leaving about 30 cm unwrapped. This is enough ribbon for two necklaces.



3

Tie a knot with all 8 ends of Sari ribbon and attach the Kumihimo weight to the knot.



Drop the weight through the hole of the Kumihimo board. Carefully attach the Sari ribbon to either side of N, S, E and W on the board. Do not pull too hard or you may break the Sari ribbon.



This project uses the 8 strand braid technique. Move the ribbon to the right of the N, to the bottom of the board, so it is sitting in the slot to the right of the other two bottom ribbons. There should now be three ribbons at the bottom.



Move the bottom-left ribbon to the top of the board and place it in the slot to the left of the ribbon already there.



Turn the disc anti-clockwise so that the E is at the top. Now you repeat the move described in step 5, so move the ribbon to the right of the E to the bottom of the board (W), placing it to the right of the two ribbons already on this side.



Repeat step 6, so the left bottom ribbon moves to the top of the board (E), and is placed to the left of the ribbon already there. Turn the disc, anti-clockwise so S is at the top and repeat steps 5-8. Keep repeating this sequence, remembering to turn the board in the same direction each time you have completed your two moves. The ribbon joins can have a lot of excess ribbon, so trim these down as you go in order to create a more even braid.



At the end of your cords, release two opposite ribbons from the disc and knot them. Continue doing this until all eight cords are tied, and take the braid off the disc. Remove the weight.



Pull the braid: this will even out the pattern and also increase its length. Start trimming the sticking out ribbon ends from the braid with the Xuron scissors or some very sharp scissors. If you prefer the untrimmed look (bottom section in the photo), you can leave the braid untrimmed.

KUMIHIMO



11

Use cotton to tightly wrap the end of the Sari, near the knot. Thread the needle, and push it through the braid, continue to wrap the ribbon. Tie knots every other wrap to keep the cotton in place. The needle should be used at least twice in this process. Finish with a double knot when you are sure the cotton is secure.



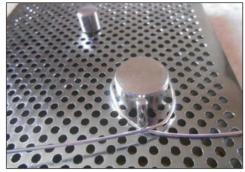
12

At the other end of the braid, repeat the wrapping technique described in step 11, then leave a 2cm gap before repeating step 11 again. The braid for this necklace was 17.5 inches long.



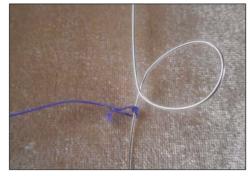
13

Use sharp scissors to cut the braid about 1cm above the knot. Glue the end with GS hypo fabric cement glue, and leave it to dry for 24 hours.



14

Cut 1m of 1mm silver plated copper wire. On your wire jig place the large disc, and a smaller peg immediately below it. Fasten them in place with the plastic parts provided with the jig. Wrap your wire around the pegs to create your first petal.



Cut 1m of the lilac silk covered copper wire. Start wrapping it around the 1mm wire. Leave a tail which enables you to hold the wire in place while you wrap, and gives room in case the silk unravels.



Continue wrapping until the entire petal is wrapped with the lilac wire. Continue to wrap a couple of times around the base of the petal, securing the two 1mm wires together.



17

Use the wire jig again to create another petal and continue using the same lilac wire to wrap this petal. When the lilac wire runs out, use your flush cutters to cut the end, and your flat nose pliers to secure it in place by squeezing the lilac wire against the 1mm wire. Cut off the tail from the beginning and secure that in the same way. Add another wire, following the technique described in step 15, and continue wrapping the petal.



18

Continue to use the techniques described to make and wrap another five petals. When you have seven petals completed, the flower shape will naturally form with the curve of the wire. Thread your coin onto the lilac wire and pass the wire down between two opposite petals, so your button forms the flower centre.



BEAD NERD

Sari silk ribbon is upcycled from Sari silk material. The ribbon is produced from silk waste that would otherwise have been destroyed.



19

Wrap the lilac wire around the back of the flower underneath the coin inbetween the petals. Do this a couple of times until you are sure the bead is secure. Finish off by securing the lilac wire to one of the 1mm wire tails.



To create the end cones, use the wags wicone maxi. Thread the green wire through the hole, hold the wire securely and start turning the wags wicone. (NB it is easier to do if you work from the wire reel)



21

Continue turning the wicone until the wire is doubling up at the base. Cut the wire about 7 cm from the base. To release the cone from the tool, use your flush cutters to cut the first coil. Then pull the wire out of the hole and remove the wire cone.



I love the textures and colours involved with Sari ribbon Kumihimo. The flowers in my garden inspired my wirework elements.



Repeat steps 20 and 21 to make a second wire cone. Use your pliers to curl the end of the wire into a flat swirl.



Cut two 31cm lengths of the green wire. Thread one of the wires beneath the wrapping at one end of the Kumihimo braid.



24

Bring both sides of the wire up around the braid, and wrap the shorter one around the longer one three times to secure it. Trim the short wire if necessary.



Add the wire cone, so that the long green wire (from step 23) passes through the middle of the cone. Make sure the base of the cone covers the top of the braid, covering the wrapping. If it does not fit, trim the top of the braid to improve the fit.



TOP TIPS

EASY COIL: If you do not want to hand wrap the flower, use a wire gizmo.

TRIM IT: While completing the Kumihimo section, trim the stray threads from the Sari silk ribbon as you go: this helps to keep the ribbon manageable and save time at the end.



round nose pliers to create a loop. Use the flat nose pliers to make the loop sit

on the cone.

26 To create the fastener, add the amethyst bead to the wire so that it sits on top of the cone. Loop the wire, and use the flat nose pliers to narrow it.

> 29 To create the other end of the clasp, add the amethyst bead to the wire. Wrap the wire twice around a ring mandrel, and then wrap around the amethyst bead. Finish the wire end as you did for the first half of the clasp.



27 Use round nose pliers to wrap the wire around, so the loop faces the braid. Make sure that you leave sufficient space between the looped wire and the amethyst bead, so you are able to fasten the clasp.

Wrap the wire tightly around the braid. If you still have a second wire, wrap that around too. Once you are happy that the flower is secure, cut the ends of the wire, and use your round nose pliers to loop the ends. Use the flat nose pliers to push them close to the braid and the necklace is now finished.



28 Wrap the wire round the base of the amethyst bead a couple of times. Cut the excess wire to about 3cm long, and use



Find the centre of the braid, ready to attach the flower. Push the long wire on the flower through the braid. If you have trouble getting it through, trim the end at an angle to create more of a point.

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BY MELANIE DE MIGUEL

TIPS, TRICKS & TECHNIQUES

Learn basic Wave Hubble with Melanie in this excerpt from her recent book, 'Hubble Stitch 2'



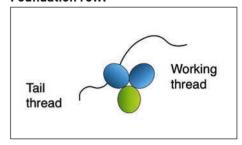
e are honoured that Melanie de Miguel has shared a whole chapter from her latest, fabulous book, Hubble Stitch 2, with us here. We hope this will whet your appetite to go and grab a copy of the book and get 'Hubbling'! You can see the whole book review on the 'Bookshelf' page in this issue. Over to Melanie...

Basic Wave Hubble

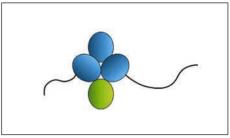
Remember how fiddly that foundation Hubble row can be, especially when you first tried it out; how those rather naughty Henry Hubbles want to do their own thing and swivel? And what about how you also had to work on your tension to get their arms just to touch? Well, you're gonna love this - these Hubbles are snuggled up to the max and they're arranged in a one-up, onedown formation. Your foundation row will be a great deal easier to handle.

I've found the simplest way to learn Wave Hubble is to use two contrasting colours - (A) and (B) - as they will help you to see clearly which Hubble is up and which is down, just until you get used to the formation and then you can do your own thing colour-wise. Each stitch will be worked using a main colour for the arms and head beads and a contrast colour for the body bead. Switch the colours around to alternate rows and this really shows up the waves. Work little swatches using about 1m (40") of thread, in a bead size which is comfortable for you.

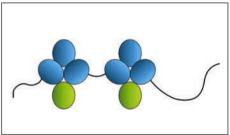
Foundation row:



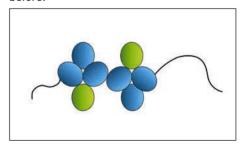
Phase 1: Make one basic Hubble thus: Pick up 2(A),1(B) and make the body ring by passing the needle again through the first (A) bead picked up, in the same direction.



Phase 2: Pick up 1(A) for the head and pass the needle through the adjacent (A) bead of the ring.

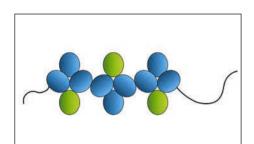


Work a second basic Hubble exactly as before.

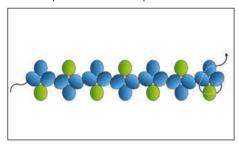


Now snuggle them up so that the second Hubble actually flips upside down, and its arm slides under the arm of the first Hubble. There should be no thread showing at all between them.



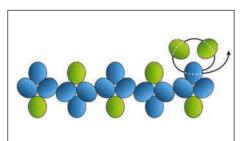


Work a third Hubble and snuggle it up tight as before. Continue working basic Hubbles and really snuggling them up, so that they are arranged in the up-down formation. Finish with an odd number of stitches. Check Tips 1 and 2 at this point.



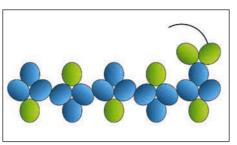
6

Step up as normal (with the thread currently emerging from the arm bead, continue on through the body bead, other arm bead and head bead, as in the diagram). Second Row: Now we switch colours, so (B) is the main colour of the row, with (A) for the body beads.

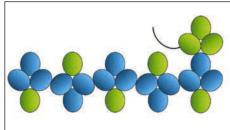


7

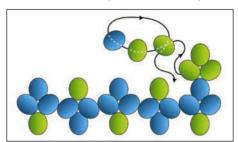
First Stitch - Phase 1: Pick up 2(B) and make the body ring by passing through the head bead of the Foundation Hubble below.



(Still in Phase 1): Continue on through the first of the 2 beads just picked up, and snuggle up.

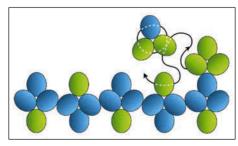


Phase 2: Pick up 1(B) and position the head as normal. Check tips 3 and 4 at this point.



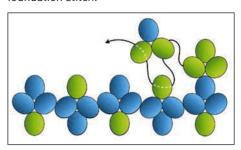
10

Second Stitch - Phase 1: Pick up 2(B),1(A), slide the beads down close to the beadwork and pass once again through the first (B) bead picked up. Don't worry about snuggling yet.



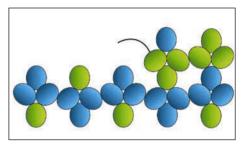
11

Phase 2: Check to ensure that the next stitch on the foundation row is inverted and pass forward through the presenting body bead. If you stop to think about it, this is the same as picking up the head bead for a foundation stitch.



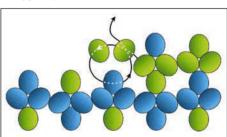
12

Phase 2 (cont.): Complete the stitch by passing through the arm bead, just as you would for a normal basic Hubble stitch after picking up the head bead. Check tip 5 here.



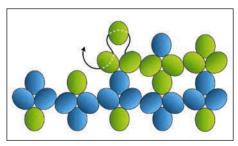
13

Snuggle up!

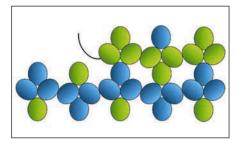


14

Third Stitch - Phase 1: This is a normal upright Hubble stitch. Pick up 2(B), backstitch through the next head bead of the foundation row, and continue on through the first (B) bead picked up (in the same direction as before, making a ring).

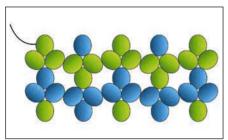


Snuggle up. Phase 2: Pick up 1(B) and pass down through the adjacent arm bead.



16

Snuggle up. The next Hubble you make will be inverted, so work as for steps 9-12.

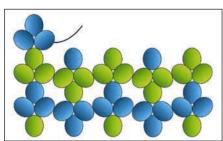


17

Continue working upright and inverted Hubbles alternately until the row is complete. Step up as normal.

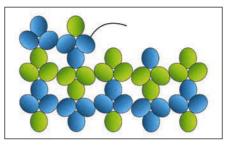
Heads up! - Look at those lovely wavy lines in the beadwork and note the body beads of every other stitch, all set up, ready for the next row, which will revert back to the same colour scheme as in the foundation row.

Just to be sure you've got it, here's the pick-up sequence for the first two stitches of the third row:



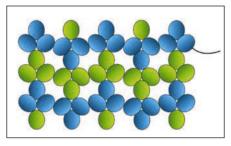
18

First stitch (upright) - Phase 1: pick up 2(A); Phase 2: pick up 1(A). In shorthand that's 2(A)+1(A).



19

Second stitch (inverted) - Phase 1: pick up 2(A),1(B); and complete the stitch by passing forward through the next body bead (which becomes the new head bead).



Repeat these stitches until the row is complete.

Top tips

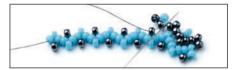
Workshop tip 1: I would work a foundation row of 9 stitches for your practice swatch (or any other odd number). The reason for doing an odd number is that when you step up, it will allow you to work the first stitch as normal. I'll explain all shortly. Once you get the hang of WH you'll be able to work it from an even number of stitches too. But let's walk before we run!



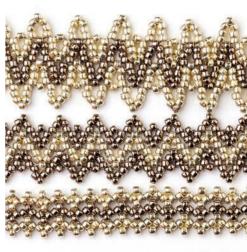
Workshop tip 2: Here you can see a real foundation row of WH. Normally they'll stay in their up-down formation but occasionally as you continue to work and manipulate the beadwork, some can flip over. This is not a problem because you'll be able to put them right whilst working the second row, so you don't need to fiddle around with them to try and line them up nicely before you continue.

Workshop tip 3: Here's where it all changes! The next stitch of the foundation row is inverted (you can clearly see the different-coloured body bead presenting itself, and if it's not behaving, then turn it to copy the inverted Hubble in the step 9 diagram), so the stitch you are about to make on top of it, must also be inverted. As you would with the second row of normal Hubble stitch, you still need to be somewhat vigilant that the foundation stitches are correctly orientated, but once you get to the third row, they are set in their positions as usual.

Workshop tip 4: Remember, for inverted Hubble stitch you need to pick up and make the entire base of 3 beads (as if making a foundation stitch) before passing through the head bead in the forward direction (not a backstitch because, for inverted Hubble, everything is topsy-turvy).



Workshop tip 5: When you pass through the presenting body bead and start to draw the thread through to take up the slack, the little ring of 3 beads can twizzle around sometimes, leaving you unsure as to which bead is which. To ensure those beads are orientated correctly, use the tip of your needle as a guide to un-twizzle them, by sliding it into the gap as in the image, and pressing it against the ring.













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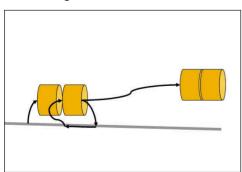


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f you need some tips on bead embroidery, you can find a handy blog _at www.myworldofbeads.com, in the techniques section. This covers the basics, like starting and finishing thread, basic stitches and handy hints to help you get the best results. The trick to successful bead embroidery is accuracy. You need to take care when you are drawing the template and cutting out at the end. As you add the beads, take your time to slide them into place on the fabric, then stitch them in that position with accuracy. Work with comfortable lengths of thread, so you can start new threads wherever you need to. Make sure you use threads to match the colours of your beads, so you will need to start a new thread every time you start working with a new bead colour. As bead embroidery projects go, this is fairly quick, but it will still take you a few hours to complete. The materials are not too expensive and you could add a beaded chain instead of the leather thong if you wish.



Take a square of Lacey's Stiff Stuff that is at least 10cm x 10cm (4" each side). Place your frame in the centre of the square and carefully draw around the outside edge.



Using your (A) beads, work in back stitch and stitch a circle of beads onto the circle you have just marked. You need to be completely accurate as you do this, so I added my beads two at a time. That means, pass up through your backing,



Combine some slightly different materials to make a bead embroidery flower

DESIGNED BY KATIF DEAN ***

so you emerge on the marked line, then *pick up 2(A). Slide them into place along the line, then pass back down through the backing just beside the second bead, making sure you pass through the material on the marked line. Pass up so you emerge on the line again, but between the two beads. Pass through the second (A). Then repeat from * all the way along the line.



When you have added your last (A), carefully place the frame inside the circle to check the fit. If the beads sit too tightly or too loosely around the frame, you will need to alter the circle. Once you are happy with the fit, leave the frame in place as this will help to stabilise the beads as you continue to work.

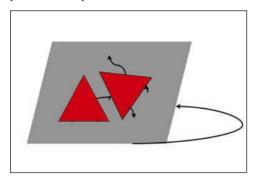
- 28 x Miyuki size 8 seed beads in galvanised gold (A)
- 24 x Firepolish 3mm in topaz (B)
- 56 x Kheops Par Puca in coral red (C)
- 8 x Miyuki size 11 seed beads in opaque maroon (D)
- 5g Miyuki size 11 seed beads in pearl Ceylon (E)
- 5g Miyuki size 11 seed beads in white Cevlon (F)
- 28 x Miyuki size 11 seed beads in opaque yellow (G)
- 5g Miyuki size 11 seed beads in old rose (H)
- Threads to match all your bead colours (KO or S-lon works well)
- Beadsmith A/B Oval Bead Frame, 16 x 20.5mm in antique bronze
- 10cm square of Lacey's Stiff Stuff
- Ultrasuede in cream
- Leather thong and clasp
- Beading needle
- Scissors



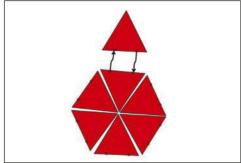


4

Using your (B) beads, backstitch a second circle around the first one. I used 24(B) for this, so please try and keep to the same number as this will affect your petals in the next few steps. Start your first petal by coming up through the backing at the end of one of the (B) beads. *Pick up 1(C), passing through from the two-hole side. Slide this bead into place so it sits alongside your (B), then pass back through the backing. This stitches one half of the bead in place, so you then need to just stitch through the second hole - come up next to the 2-hole side, pass through the second hole and pass back down through the backing. Come up once more next to the 2-hole side and pass through your first hole, so you are ready to add the next (C).



Pick up 1(C), this time, passing in from a side with a single hole. Slide the bead into place next to the first (C), then pass down through the backing. Attach the second hole by passing up through the point next to the un-used hole on the 2-hole side, passing through this hole, then passing down through the backing. Pass back up through the same point by the 2-hole side and through the same hole that you have just attached. Repeat this step four more times so that you create a circle of 6(C), a little like a sliced pie.



6

When you have added the last (C), pass down into the backing and come up so you can go through the hole as marked in the diagram. Pick up 1(C), moving in from the 2-hole side, slide the bead into place and pass down through the backing. Pass up through the backing next to the empty hole, then pass through the hole and on into the next (C). Pass back down through the backing, then come back up so you emerge in the centre of the 'pie slice'. Pick up 1(D) and pass down through the centre, so this single bead will just fill in the hole. This completes your first petal.



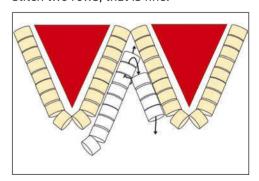
Look carefully at the photo. The (B) bead where I attached the first bead for the first petal is highlighted with a circle. The first petal in effect covers 3(B) beads one on each side of the first (B). This will be the case for all the petals, so as you start the next petal, you need to locate the centre (B) on your existing petal, then count 3(B) to the side and that third (B) is the starting point for your next petal - I have put a x in this bead in the picture.



Repeat steps 4 (from the *) to 7 a further seven times so you add a total of eight petals using the (C) beads.



Using the (E) beads, backstitch a line around the outside edge of each petal. For this backstitch, I picked up 4(E) in each stitch, so the backstitch part meant passing up between the second and third beads, then passing on through the third and fourth beads before beginning the next stitch. If you find you have any small gaps near the central area, you can fill these with single beads, but take care not to try and squeeze too many beads into the space. If you have spaced your petals well, you should find that you can fit a single line of (E) beads between each petal, but if you do find you need to stitch two rows, that is fine.



Using the (F) beads, backstitch a line around the outer edge of your flower. As you reach the point in between two petals, add your line of beads in as close to the previous line as possible, then pass

back up before the last two beads, pass on through just one bead, so you will be emerging from the second-to-last bead, then continue your backstitch as normal around the first edge of the next petal. The technique is shown in the diagram.



11

Carefully cut out around the shape, so you leave about 2mm of material around the edge of the beads. Remove the frame from the centre and cut out the circle of Stiff Stuff, again, getting as close to the line of (A) beads as you can. Now use this cut out shape as a template: draw around it on your Ultrasuede and cut that shape out. Make sure you mark the Ultrasuede in some way so that you know which way around it needs to sit your petals will all vary slightly in shape. so you need to be sure that you place the Ultrasuede in the same position as you drew around it. Use a little glue to glue the Ultrasuede onto the back of the Stiff Stuff, but make sure the glue does not get close to the inner or outer edges of your flower as you want to be able to stitch through these.



Start a new piece of gold thread so you are exiting from the edge in the centre circle - it is easiest to exit through the Stiff Stuff. Carefully slide the frame back into place in the centre - you should slide it in from the back of the flower so that both the Stiff Stuff and Ultrasuede edges are captured in the groove in the frame. If you have created a good fit, this can be a little tricky, so take your

time and make sure everything is neatly in place. Pass your thread through the nearest hole in the frame. Pick up 1(G) and pass back through the next hole in the frame. Pass through the edge of both the Stiff Stuff and Ultrasuede, but try to keep the stitches within the area covered by the frame edge. Pass back up through the next hole in the frame. Add your next (G) and pass through the following hole. Keep repeating this step until you have added (G) beads all around the frame. At the end of the row, pass back up through the first hole in the frame and through your first (G).



13

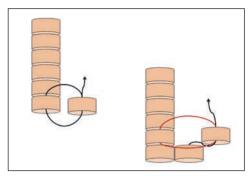
Pick up 1(G) and pass through the next (G). Repeat this all the way around the frame, so you link all your (G) beads. Pass through all the beads in this row again to even up the line, then finish your thread.



14

Start a new thread on the outer edge of the flower. You should begin this at the tip of a petal at the top of your flower, so decide which way around you want the flower to hang and choose the petal accordingly. You are going to use brick stitch to add the (H) beads around the outer edge. Begin by picking up 2(H), then pass through the edge of both the Stiff Stuff and Ultrasuede, then pass back up through the second (H). In all the rest of the stitches, you will pick up 1(H), pass through the two layers of material and then back up through the same (H). When you have completed the row, you

should be emerging from your final (H), pass down through the first (H), anchor this onto the material and then pass back up through this bead.



15

Finally, add the bail. Pick up 20(H) and pass down through the same bead you are exiting. Pass up through the neighbouring bead in the brick stitch edging. Pick up 1(H) and use the Square Stitch thread path to attach this to the first bead in the loop.



16

Keep using square stitch to attach another 19(H) beads to each of the remaining beads in your loop. Finish your thread securely and your pendant is ready to wear. I chose to hang mine on two narrow strips of leather thong - the clasp is attached with a leather crimp at each end of the thong.

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From hobby to profession

Hazeedaze is a beautiful little bead and craft shop in Kent. Owner, Jenny Ruston, tells us all about its history

BY KATIE DEAN

History and new beginnings

The thought of retiring from teaching after 37 years (11 years as assistant headteacher) was at one time guite a daunting prospect, but very quickly became a reality for me when my Mum became seriously ill. Mum had taught me to sew as a child and pretty soon I was making my own clothes from material purchased from our local markets. When I married, and raised my two sons. I continued to sew, making their clothes, but also joined with two other likeminded friends and started a small sewing

Throughout life we often come face to face with people and events that influence and shape who we are. I can honestly say that the inspiration I had from a brilliant art and embroidery teacher when I was at secondary school, has stayed with me throughout my life and career. Retiring from teaching could have created a massive void in my life, but I soon rekindled the passion and desire to create and began attending beadweaving classes and workshops. I also made bags, quilts and other fabric crafts. With an ethic based on quality and valuefor-money, I soon had enough stock to take a stall at a craft fair and was delighted with the sales and positive comments I received. I have not looked back since!

After several successful craft fairs the desire to have my own premises grew stronger. I and my husband Steve did not just want a craft supply shop, we wanted to use our premises as a showcase for crafts - and not just for my own work, but also the work of other talented artisans from our local area.

After a fortuitous stroll through the streets of Sandwich, I found the premises from which we would launch Hazeedaze and we opened

in March 2014. One of the biggest challenges that we faced was the location and increasing the footfall past the shops which have had a chequered history of small business startups and failures. We needed a new business model and we felt we had the chance to bring a different idea to this part

Our crafters and I get our inspiration from the beautiful county of Kent "The Garden of England" and the wonderful town of Sandwich. A walk through its streets and along the banks of the River Stour are a source of wonder and inspiration which is reflected in our work and ethos.

Growth

As our business developed, we found the need to go direct to manufacturers and now import direct from PRECIOSA and other Czech-based companies. We also carry stock from the Beadsmith in America.

Having opened at 6c Strand Street my husband Steve also retired from his career in teaching and, in April 2015, we were able to acquire our second premises at 6a Strand Street, creating an administrative base and additional retail space. Here we

Above left: Jenny Ruston in Hazeedaze. Below: Hazeedaze Bead and Craft Shop.



offer designer gifts for the home under the trading name of 'Halcyon Ways' inspired gifts and collectables.

In January 2016, the opportunity to acquire 6b Strand Street presented itself and so, without hesitation, we saw the opportunity to expand further. We set about converting this new space into the Hazeedaze workroom and moved our classes into the new space in May last year where we now offer a range of classes and workshops in three different crafts, with plans to offer more this year.

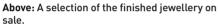
Bead weaving

Our new workroom offers a warm, bright, friendly and happy atmosphere with an air of nostalgia and forms the perfect backdrop to our bead weaving classes held every Tuesday, Thursday and Friday mornings plus Wednesday evenings. I have thoroughly enjoyed the challenge of creating and designing patterns and projects to teach. The ladies who attend classes do so with a wealth of knowledge and experience from all walks of life. Many are trying beadweaving for the first time but have been involved in other crafts too. This makes good for conversation around the table among the friendly atmosphere where the tea, coffee and chocolate biscuits are just part of the morning. We often put the world to rights whilst producing beautiful jewellery.

Stained glass

In addition to our bead weaving classes we now offer stained glass courses for beginners. This sits perfectly alongside bead-weaving and the use of glass beads. Students are able to explore the wonderful world of glass, learning both copper foil and lead techniques from our resident tutor on Thursday evenings and Friday afternoons.





Above right: Some of the beautiful finished jewellery.

Below: Workshop in progress.

Modern crochet

Our latest course on offer aims to teach everyone, from complete beginners to those seeking to rekindle their knowledge of this craft. Our tutors like to offer a modern touch to this traditional craft. We carry a range of coloured yarns to support the classes as well.

Moving forward

As we move into the new year and Hazeedaze's fourth year of trading, our aim is to develop a program of workshops delivered by tutors and designers from across the country. Hazeedaze workroom can accommodate up to 8 places. We can offer

weekday and weekend dates. Participants can sample Kentish hospitality in one of the many nearby hostelries in the town and surrounding countryside. We would be delighted to hear from anvone who would like to be involved in either teaching or attending workshops in the future.



Beads and more

We have a growing range of seed beads and crystals available and are continually adding to this, including over 120 colours in Matubo, Superduo and Miniduo along with the new Duets. We carry a selection of specialist beads from Pinch beads to Kheops® par Puca® the new True 2's and Trinity beads as well as Swarovski and PRECIOSA crystals, most of which can be found on our website, www.hazeedaze.co.uk. We are able to supply a selection of glass beads and crystals as well as silver plate, sterling silver and gold plated findings. In addition to all that, I select the best fabrics available from around Europe and further afield, including oilcloth from the UK and Germany and designer fabrics from France, to use in my own craft designs.

If you are looking for gifts, then Hazeedaze offers commissions and bespoke

designs for most of our products. Halcyon Ways has a great range of carefully selected gifts from other suppliers.

The drive to succeed

We bring a range of skills to our business obtained through more than 70 years of combined teaching and management experience. The move into retail would not seem a natural progression from our previous careers, but our desire to remain associated with education as a focus of the business has been a driving force. We have acquired the skills needed to make our business a success and we are both still learning something new every day.

We expect the best from ourselves and from the materials we work with and pass this on in our commitment to providing our customers with the very best service we can offer. Both arms of our business are heavily involved in the local community and we owe a huge debt of thanks to this community for playing a major part in our story. We are looking forward to the next chapter!

SUPPLYSHOP



★ Hazeedaze Beads, Crafts and Curios, 6c/ 6b Strand Street Sandwich Kent CT13 9DZ. Email: hazeedaze@icloud.com

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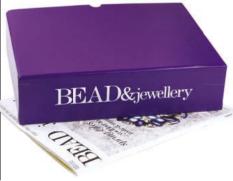


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Shibon sik BUTTERFLY



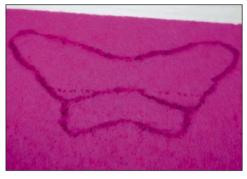
Shape Shibori ribbon into a butterfly design inspired by nature, then add Swarovksi bezel details

DESIGNED BY JENNY ARGYLE ***

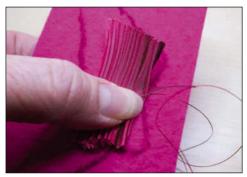
was inspired by a Peacock butterfly. You could change the ribbon tone and eyespots to create other species. The Shibori ribbon shapes the flow of the design. The placement technique used can be applied to other shapes. Shibori ribbon also allows you to create a substantial piece of bead embroidery in a shorter length of time: this project takes about 8 hours. The bezels have been created using two needle peyote stitch. If you are more comfortable working in the one-needle variation, then the initial counts for starting circle are: 20 (8mm chaton), 30 (12 mm rivoli), 32 (14 by 10mm oval) and 40 (18 by 13mm pearl). This is a fabulous chance to try some new techniques and explore your creativity, with a gorgeous project at the end of your time!

You will need:

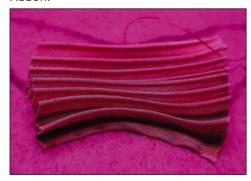
- Shibori Ribbon Chocolate Cherries (15cm)
- Smoked Topaz 18 x 13mm Pear Fancy Stone 4320
- Smoked Topaz 14 x 10mm Oval Fancy Stone 4120
- Smoked Topaz 8mm Chaton SS39 1088
- 2 Crystal Scarabaeus Green 8mm Chatons SS39 1088
- 2 Peacock Eye 12mm Rivolis 1122
- 1g Matt Metallic Rainbow Copper delica beads DB312 (A)
- 3g Dark Bronze size 15 seed beads 9457 (B)
- 1g Bronze size 15 PRECIOSA Czech charlottes (C)
- 1g Gunmetal size 11 delica beads DB1 (D)
- 2q Higher Metallic Iris Violet size 15 seed beads 504 (E)
- 1g Gunmetal size 15 PRECIOSA Czech charlottes (F)
- 1g Higher Metallic Iris Violet size 11 seed beads 504 (G)
- 2q Dark Bronze size 11 seed beads 9457 (H)
- 2g Rainbow Gold Lustre Fuchsia size 15 seed beads 301 (I)
- 1g Dark Bronze size 8 seed beads 9457 (J)
- 1g True 2 beads (K)
- Nicole's Bead Backing Tropical
- Ultrasuede Fuchsia
- Nymo beading thread D Red
- 26mm Antique Bronze hook & eye clasp
- 38cm Antique Bronze chain
- 20cm Antique Bronze 20 gauge wire
- 4 Antique Bronze 7mm jump rings
- Flush cutters
- Round nose pliers
- Size 11 Beading needles
- Sharpie pen
- Tape measure
- Scissors
- Double sided tape
- Craft Glue
- 4 pegs



Use a piece of Nicole's bead backing that tones with the Shibori ribbon. Use a coordinating sharpie pen to create a butterfly outline. Measure the fore and hind wingspans of the butterfly to determine the lengths of Shibori ribbon you will need. Cut two lengths of Shibori ribbon (10cm, 5cm - alter accordingly if your measurements are different).

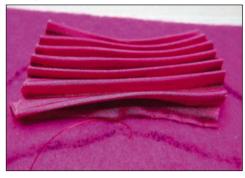


Cut a metre of beading thread in a colour to tone with the ribbon and add a needle to one end. The start point is the centre of the hind wing created from 5cm of Shibori ribbon. Secure the working thread to the rear of the foundation using a couple of half hitch knots. Pass up through the foundation, and pass down through the folded edge of the Shibori ribbon.



Using an existing outer crease of the Shibori ribbon, fold to hide the frayed edge and hold in place over the butterfly template. Tack along the bottom edge roughly every centimetre. Use small

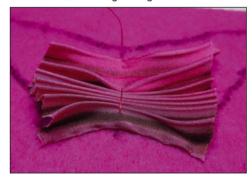
stitches as these are easily covered with a single row of beaded back stitch.



Stitch along the reverse of the foundation to reposition the working thread. None of these stitches should be visible on the front. Using an existing outer crease of the Shibori ribbon, tack the top edge in place roughly every centimetre. This is to prevent fraying - these stitches will not be visible when the design is completed.



Pinch the centre of the Shibori hind wingspan. Once the shibori ribbon is in the desired position, start to tack the ribbon down, working along the centre.



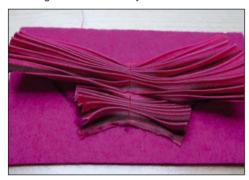
I used one long stitch to gather the bottom portion of the wing. This allows movement of the ribbon when the bezelled stones are added to the design. The long stitch will be covered later by the pear fancy stone that will form the abdomen of the design.



To create the fore wingspan, take the 10cm length of Shibori ribbon and identify the centre. Using an existing outer crease, fold to hide the frayed edge and hold in place over the butterfly template. Tack along the top edge roughly every centimetre using small stitches just as you did for the other wing.



By working along the rear of the beading foundation, reposition your working thread so it exits just above the long stitch that creates the gather in the hind wingspan. Pinch two ends of 10cm ribbon together to identify the centre.

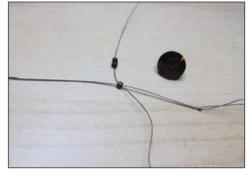


Add a total of 3 small tacking stitches to secure the centre of the fore wingspan. Pinch the centre of the Shibori ribbon and once in the desired position, add one long stitch to gather the centre of the wing. The long stitch will be covered later by the oval fancy stone that will form the thorax of the design.



10

By working along the rear of the beading foundation, reposition your working thread so it exits adjacent to the point where the fore and hind wingspans meet. Use a couple of tacking stitches to secure the fore wingspan in the correct position. Set this to one side while you bead around the chatons.



Two needle peyote stitch will be used to create a bezel for the 8mm chaton. Cut 1.5 metres of 4lb fireline. Place a beading needle on each end. At the centre add 3(A). Turn and then pass in the opposite direction through the initial (A).



Add 1(A) and 2(A) to the working threads on the left and right, respectively. Take the working thread on the left and, working in the same direction, pass through the last (A) bead added on the right.



13

Keep repeating step 12 to create a peyote strip that contains 30(A). Then, taking the working thread on the right, pass through the initial (A) on the right and the central (A). Repeat this with working thread on the left to complete three rows of tubular peyote stitch.



Take the working thread on the right, step up, add 1(B) and pass through the next (A) in the round. Keep repeating this, so you will add a total of 10(B) to this side, using Peyote stitch, and step up at the end of the round.



Add 1(C) and pass through the next (B) in the round. Keep repeating this, so you are working in Peyote and will add a total of 10 (C). Then reinforce this last round by passing through all the beads a second time. Place this beadwork over the smoked topaz chaton.



16

With the chaton in the peyote bezel and pointed back facing upwards, take the other working thread, step up and add 1(B) then pass through the next (A) in the round, so you will be working in Peyote stitch to enclose the back of the chaton: work 2 rounds with (B) beads and 1 round with (C) beads, remembering your step up at the end of each round. Reinforce the last round by passing through all the beads a second time. The head of the butterfly is now complete.



17

For the crystal scarabaeus green 8mm chaton, use the same technique, but use (D) beads in place of the (A), (E) beads in place of the (B) and (F) beads in place of the (C).



18

Weave through so that the working thread is exiting the last round of (D) at the rear of the chaton. Add 1(D) and pass through the next (D) in the round. Keep working in Peyote, adding 1(D) between each of the (D) in this round on the bezel, so you will add a total of 10(D). Step up at the end of the round. Continue to work in Pevote and add a round of 10(G) beads. Reinforce this last round by passing through all the beads a second time. Secure the working thread using half hitch knots, then trim. The spot for the hind wing is now complete.



The eye spots on the fore wing are created from the 12mm peacock eye rivoli. Create a strip of 45(D) using two needle peyote stitch and join to form three rows of tubular peyote stitch. Enclose the crystal with two rounds of peyote stitch using 15(E) and 15(F) - remember to step up at the end of each round.



20

Enclose the rear of the rivoli with three rounds of peyote: the first two rows will have 15(E) in each, the third row will contain 15(F) – remember the step up at the end of every row. Reinforce final round by passing through all the beads again.



The inspiration for this design came from several photographs taken on a summer break in Norfolk. A rainbow variety Buddleia was absolutely covered in peacock butterflies. Shibori ribbon was the perfect medium to capture the texture of the butterfly wings.



21

Ensure that the working thread is exiting the last round of (D) at the rear of the rivoli, add 15(D) using peyote stitch and step up at the end of the round. Add 15(G) using peyote stitch. Then reinforce this round by passing through all the beads a second time. Secure the working thread using half hitch knots, then trim.



The thorax is created from the 14 x 10mm smoked topaz oval. Create a strip of 48(A) using two needle peyote stitch. Then join to form three rows of tubular peyote stitch. Enclose the crystal with two rounds of peyote stitch using 16(B) and 16(C). Enclose the rear of the oval stone with four rounds of peyote stitch using 48(B) and 16(C). Reinforce the final round by passing through all the beads again. Reposition the working thread so that it is exiting the first round of (B) after the last round of (A). Add 16(B) using peyote stitch. This single round of (B) beads sits just under the thorax so that it can be secured to the beading foundation. Secure the working thread using half hitch knots, then trim.



23

The abdomen is created from the smoked topaz 18 x 13mm pear. Create a strip of 60(A) using two needle peyote stitch and join to form three rows of tubular peyote stitch. Step up and add 19(B) using peyote stitch. In the final space create a decrease by not adding any beads and passing straight into the initial (A) bead. Step up and add a further 19(B) using peyote stitch. The seed beads at the decrease that coincides with the point will be tightened after the final round of charlottes is added.



Step up and add 18(C) using peyote stitch until the (B) at the point is reached. Change direction and pass through the 2(A) in the round below.



GLUE TIP: It is not wise to glue cabochons directly onto the Shibori ribbon as the glue damages and stiffens the surrounding area.

HANDLE WITH CARE: The Shibori ribbon is easy to snag. Ensure nails are filed and hands are not dry.

COVER UP: Tone your thread with the ribbon so it is easier to cover the tiny stitches with a single row of back stitch.



25

Then pass back through the central (B) exited to tighten up the group of three beads at the point. Add a further 1(C) and pass into final (B). Pass through the final round of beads again to reinforce.



No shaping is needed on the rear side of the pear stone. Enclose with four rounds of peyote stitch using 60(B) - rounds 1-3 - and 20(C) for round 4. Reinforce the final round by passing through all the beads again. Reposition the working thread so that it is exiting the first round of (B) beads after the last round of (A) beads. Add 20(B) using peyote stitch. This single round of (B) beads sits just under the abdomen so that it can be secured to the beading foundation. Secure the working thread using half hitch knots, then trim.



The next step is to secure the thorax to the beading foundation. Cut a metre of beading thread to tone with the ribbon and add a needle. Secure to the underside of the foundation. Pass up where the two wingspans meet at the centre, pass through a (B) at the base of the oval, and then pass down through the foundation. Continue to tack the oval to foundation using two passes through each (B) bead.



Once the oval is in place, secure the abdomen to the beading foundation. Pass up where the two wingspans meet at the centre, pass through a (B) at the base of the pear, and then pass down through the foundation. Continue to tack the pear to the foundation using two passes through each (B) bead.



Return to the head and ensure that the working thread is exiting the first round of size 15 beads after the final round of Delicas. Add a round of 10(H) using peyote stitch. Secure the working thread using half hitch knots, then trim. Then, using the working thread attached to the foundation, tack the head to the foundation using two passes through each (H) bead.



30

Secure the two peacock eye spots to the fore wings and the two scarabeus green spots to the hind wings. Then shape the shibori wings by trimming and tacking in place with small stitches. Secure 8(K) as shown to the lower half of the fore wing.



Start a new working thread at the top corner of the fore wing. Pass up through the beading foundation, add 4(B). Hold the working thread as indicated and use the needle to push the four beads together so you pass down through the foundation as close as possible to the aligned beads.



Pass back up through the foundation and the edge of the Shibori ribbon to exit between the second and third seed beads. Complete the back stitch by passing through the third and fourth seed bead.



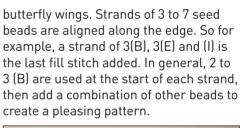


33

Continue to add (B) beads, using the back stitch technique described above, along the length of the fore and the hind wings. Using back stitch, add a line of (H) beads along the length of the fore and the hind wings, just inside your (B) beads. Passing back through the line of seed beads again will straighten them up.



Use fill stitch to create the edges of the





Once the butterfly design is fully edged, secure the working thread and cut. Trim the backing within 5mm of the design ensuring that no threads are cut.

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BEAD jewellery



36

Stitch 3(J) to the rear of the foundation to support the wire antennae. Cut 20cm of vintage bronze wire. Pass through the central bead at the base of the design and cross before passing through the seed beads stitched to the rear of the head. Then, using round nose pliers, place a loop on both ends of the wire.



Using the plastic cover of an old planner I created a butterfly template. Glue the template to the rear of design. Use 4 pegs to hold in place while the glue sets.



Add double sided tape to the rear of the design. Ensure that the tape is not too close to the edge. Affix the Shibori Butterfly to one corner of a sheet of Ultrasuede. Using scissors, trim the Ultrasuede within 5mm of the outline.



Secure working thread on the underside of the beading foundation. Pass up through the foundation to exit just outside the back stitch beaded edge. Add 2(B). About 2mm along pass down through the foundation and Ultrasuede.



40

Then pass up through the last (B) added. The 2(B) should sit side by side on the surface of the beading foundation. Add 1(B), pass down 2mm along, through the foundation and Ultrasuede. Then pass back up through the (B) added. The three beads should sit side by side to form a brick stitch edge.



Continue with brick stitch. Adding (B) beads around the head and abdomen. Adding (I) beads around the wings of the butterfly. At the upper corners of the fore wing, pass through a (J), and add (I) using brick stitch. Reinforce the stitch securing the (J) to the foundation as these beads will be used to add a chain to the design.



42

Continue with brick stitch until the round is complete. Pass into the first (B) of the round and complete the stitch by passing down through foundation and Ultrasuede, and then pass back up through this bead. Weave in the thread and trim. Cut two chain lengths of 19cm. Add jump rings to the two size 8 seed beads and connect the chain. Then add a clasp to the chain using 2 jump rings.

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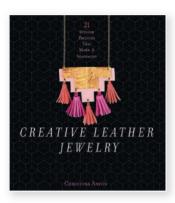


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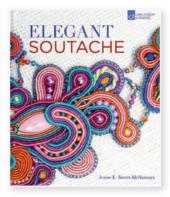
THE BOOKS WE'RE READING AT BEAD&JEWELLERY THIS MONTH



Creative Leather Jewelry Christina Anton

Published by Lark Press ISBN: 9781454709503. RRP £24.99.

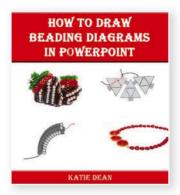
As you may have guessed from the title, Leather is the star of the jewellery in this collection. The book features twenty-one stylish projects for necklaces, earrings, bracelets and more. Christina has done a great job in using a big range of techniques for working with leather. These are all clearly explained with great photos to show just what you are doing. The book opens with a chapter to explain the leatherwork materials that you will need, along with the leather itself. So you immediately become familiar with the different weights. There are some cute little techniques included, like using caps to secure feathers, so you can add these embellishments into your jewellery. The projects are laid out in detail and the whole book reflects the colourful, stylish spirit of Christina's designs. If you have never worked with leather before, this really is a great place to start.



Elegant Soutache Amee K. Sweet-McNamara

Published by Lark Press, ISBN: 9781454709176. £25.00

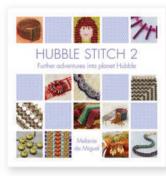
Soutache is a beautiful technique that has been around in the beading world for a few years. It seems surprising that there are so few books about it. If you have ever admired the technique, or tried it, there is every chance that you have come across Amee Sweet-McNamara. It is wonderful that she has now brought her experience and wonderful designs together in this book. There are over one hundred pages simply covering materials, tools and techniques, so you will get to know a huge range of basic and more advanced techniques before you even start on a project. Amee has included twelve projects so that you can put your skills into practice. Her designs are fun, elegant and above all, very clearly explained with lots of step-by-step photos to take you through each project. This is a large hardback book, worth every penny if you want to get to know Soutache.



How to Draw Beading Diagrams in Powerpoint Katie Dean

Published by Blurb Available from www.blurb.com or www. headflowers coluk ISBN: 978-1-36-728481-4. RRP £10.99.

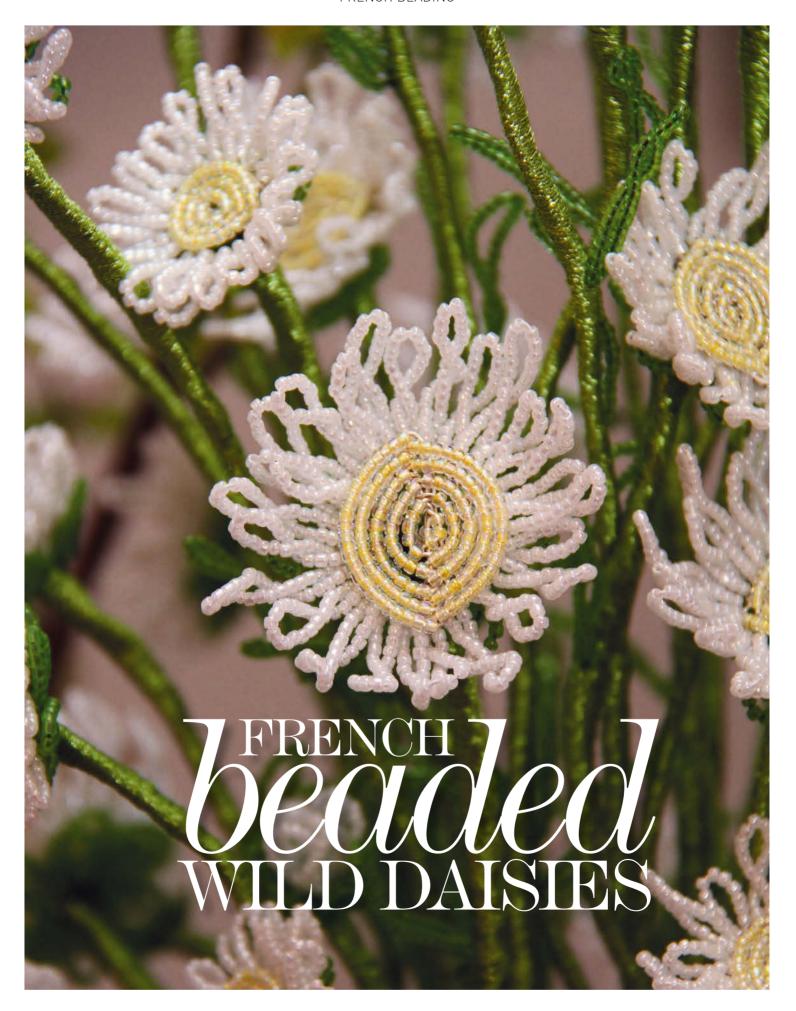
Whether you want to publish your own tutorials for sale, or want to write up designs to submit to magazines for publication, you will need to illustrate your written instructions. Photography is not always the best option, but it can equally, seem like a daunting task to learn how to draw diagrams. Most particularly, if you feel you need specialist software to do this. In this book, Katie shows you quick and easy methods for using Microsoft Powerpoint – software that you may already have - for drawing professional beading diagrams. If you are a Powerpoint novice, you will learn all the basics you need. If you already have some Powerpoint experience, Katie shows you clever tricks and time saving devices that will improve your existing knowledge. The lessons are clearly explained with screenshots to illustrate each step, so you will be drawing professional diagrams before you know it!



Hubble Stitch 2 Melanie de Miguel

Published by SRA books, Available from www.suerichardson. ISBN: 978-1-909116-72-6. RRP £24.99.

If you have yet to try Hubble Stitch, then you are in for a treat. This book, published at the end of 2016, is Melanie de Miguel's long-awaited seguel to the book that first introduced her new beading technique to the world. If you have already been 'Hubbling', then this is a wonderful development, taking the stitch into new variations, starting from 'Wave Hubble'. If you are new to the technique, Melanie's entertaining and clear style will soon have you on your way. Her huge teaching experience has all been put to great use as she writes, so the descriptions are conversational and fun and Melanie's excitement just flows from the pages. Each new technique variation has a few projects for you to try, all of which, as you can see from the samples on the cover, are visually stunning. Melanie's inspired designs, sense of fun and passion will take you on a beading adventure that you do not want to miss.



ou are going to be learning a range of basic techniques for these daisies. Continuous loops make the petals, the basic frame is used for the centre and the continuous wrap around creates the sepals. I have created three sizes of daisy, so you can make a beautiful arrangement. Daisies are traditionally white with yellow centres, but you can add some colour variations of your own. Mix in beads in the same colour but in a different finish to create more interest for the petals or the sepals and leaves. Scatter some orange beads mixed in with the yellow beads for the centre. Once you have come to understand the techniques, you can use your own creativity to make the arrangement of your choice. Please note, the materials given will make a small arrangement. You can find out more about the materials on Fen's website.

Large daisy



Start with the daisy petals. String 7g of white beads on 68 inches of wire. Leave a 3" [7.6 cm] tail. Move over 33 beads from the feed/working wire and create a cross with both wires beneath the beads.

You will need:

- 53g 11/0 ceylon white seed beads
- 33g 11/0 transparent light green seed beads
- 35g 11/0 transparent yellow seed beads
- 24 yards 26-gauge white paddle florist wire or 26 gauge white copper core wire
- 35 yards 26 gauge green paddle florist wire or 26 gauge green copper core wire
- Five lengths of 16-gauge stem wire
- Eight lengths of 18-gauge stem wire
- 3 skeins DMC metallic floss
- Floral tape
- Wire cutters
- Chain nose pliers



This beginner project for beaded daisies introduces the basic techniques for French beaded flowers

DESIGNED BY FEN LI ****



Put your index finger beneath the cross of the wires. Using your other hand, twist the wires to form a loop.



Carefully pinch the loop together and twist it as shown in the photo.



Feed 25 beads onto the working wire and make another loop following the same technique: twist this loop as well.



Keep creating continuous loops alternating between the sizes of loops (33 beads then 25 beads etc) until you have 13 loops in total. Trim your wire, leaving a 3" tail at this end also.



Following steps 1 to 5, create another set of Continuous Loop petals starting with 25 beads for the first loop, and then 33 beads for the second loop. Continue making the loops in this order until you have 13 loops total.

Place one set of petals on top of the other and twist the bottom wires to connect both sets of petals together.



FRENCH BEADING



Then open the two halves out flat so you have a circle of petals



Now make the centre. String 6g of yellow beads onto 31" of white wire. Move 1 bead towards the right of the wire. Leave 4 inches [10.1 cm] of wire above the bead. Below the bead, make a cross with the wires to form a loop and twist about 1" down to form the stem wire.



If you are new to this technique, then refer to the French Beaded Flower Basics as you work. Feed enough beads onto the feed wire (approx. 3 beads) to wrap around the basic wire above the single bead.



FRENCH BEADED **FLOWER BASICS**

BASIC WIRE: The wire above the single bead is referred to as the basic wire.

STEM WIRE: The stem wire is the part below that bead that has been twisted.

FEED WIRE/WORKING WIRE: The feed wire is the wire that you will be working with and where you will be adding more beads for the design - this should remain attached to your spool.

CENTRE TECHNIQUE NOTES: Because we started with 1 bead onto the basic wire, this is called a "1-bead basic." Each wrap plus the initial basic bead are considered a row. The centre has a rounded-top and a rounded-bottom.



Wrap the feed wire under the basic wire and then around back to the front.



11

Move more beads onto the feed wire to wrap around the stem wire and create a row on the other side of your single bead. Keep creating rows (note: each row will need more beads in order to sit around the previous row), until you have 11 rows. Turn the centre so that the back (the side with the wrapped wires showing) is facing you.



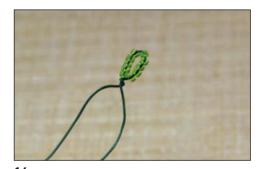
12

Bend the feed wire along the petal and wrap it around the total length of the top basic wire so that that you now have two stems.



13

Fold the stems back onto the daisy centre towards the middle from both ends. Where both stems meet, bend the stem wires away from the daisy centre, but do not twist together yet. Using wire cutters, cut the ends of the wires so both are flush.



Make the sepals. String 2g of green beads onto 27" (61 cm) of green wire. Leave a 3" (7.6 cm) tail. Make a 10 bead loop using the technique described in steps 2-3. Move the feed wire to the left hand side of the loop.







17

Keep repeating this technique until you have 8 Continuous Wrap-Arounds. Leave another 3" (7.6 cm) tail at this end and twist both tail wires together.



18

You are now ready to assemble the daisy. Put the centre into the hole of the daisy petals and twist the wires together slightly.



Next, put all those wires into the hole of the sepals. Twist all the wires together, then shape and bend the petals.





The techniques for each part (petals, centre and sepals) are the same as for the larger daisy, but the bead counts are different. For the petals you will need to string 4g of beads. The first Continuous Loop should have 11 loops, alternating between 25 bead and 17 bead loop. The second Continuous loop will have 11 loops, alternating between 17 bead and 25 bead loops. The centre is made with a 1 Bead Basic, but just make nine rows. The Sepals use 3q of green beads with 7 beads in the initial loop, 16 beads in the wrap-around and a total of 6 loop/wraparounds.

Small daisy



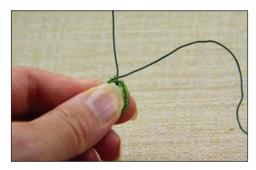
21

The small daisy also uses the same techniques as the large daisy. For the petals you need 11 loops all with 17 beads - again, make two of these and assemble in the usual way. The centre is a 1 Bead Basic with 9 rows. The Sepals use 7 beads for the initial loop, 16 beads for the wrap-around and you need 6 loop/wrap-arounds.

Daisy bud



Use the Continuous Loop technique to make 6 loops, each with 15 beads. There is no centre for this. The Sepals are made using the same bead count as for the small daisy, but just make 5 loop/ wrap-arounds instead of six. Assemble the bud by arranging the petals upwards and placing their stem wires through the centre of the Sepal, then twist all the wires together.



15

Feed 20 beads onto the feed wire. Position the tail so that it is facing up. Wrap the working wire behind the tail and back to the front. Wrap the wire around the end twice to secure.



Pinch the outer wrap to make it look pointy. Leave 5mm space in between the first wrap-around and the next loop so that you have enough room to do the next wraparound.

FRENCH BEADING

Leaves



23

There are four types of leaf. Each of them has been made using the Continuous Loop technique, working with the green beads and green wire. For type 1, make 1 loop with 34 beads. For type 2, make two loops, each with 34 beads. For type 3, make one loop with 42 beads. For type 4, make 2 loops, each with 42 beads. Remember to twist the loops, just as you did the daisy petals.

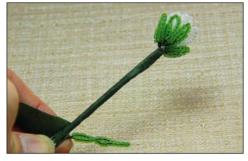
Stem assembly

Use these assembly directions to create various stems by mixing different size flowers together and different lengths to create an arrangement. The tallest stem(s) should be about twice the height of the vase that you are using. You can create your own arrangement, combining different sized daisies and different stem combinations. A video showing a sample pattern demonstration and another design idea can be found at http:// beadflora.com/wild-daisies/



24

Bud: Place the bud stem wires next to an 18 gauge stem wire. Secure the stem of the bud to the stem wire with floral tape - just wrap for about 2".



25

Add a leaf at this point on the wire and continue wrapping with floral tape until the wires are covered.



26

Tie the floss around the top of the bud stem and wrap the floss down about 4" [10.16 cm] of the stem. Cut and tie the floss around the stem. Wrap floral tape around the knot to secure.



Place the medium daisy next to an 18 gauge stem wire and secure this with floral tape as you did for the bud. Add a leaf or leaves, as desired, securing them with floral tape. Wrap the floss down the medium daisy stem about 6" (15.24 cm).



28

Use the same assembly technique to stiffen the large daisy stem with 16

gauge wire and add as many leaves as you wish. Floss the stem of the large daisy down about 5" (12.7 cm) then place the bud stem next to the large daisy stem. Floss both stems together.



29

Floss down another 2" (5.08 cm) and floss the medium daisy to the main stems. Continue flossing down about 3" (7.62 cm).



Cut the floss, knot, and wrap the the stem with floral tape to secure. This is now ready to place in your chosen vase.

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VICTORIAN-BEADED SNOUCHOOS



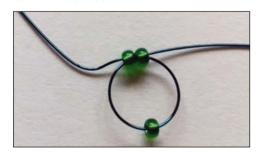
Salute the brave little flowers that are first to poke their heads above ground as Winter starts to turn to Spring

DESIGNED BY LESLEY BELTON ****

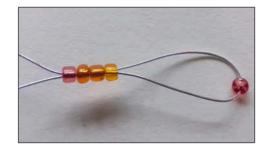
■ his is a project you can really make your own. Play about with the numbers and heights of the flowers and leaves. Go for a quirky container to plant your beauties and you will want to display them all year round, not just in the spring! The Victorian technique is often confused with French beading, but in fact it is quite distinct, even though it is used to make beaded flower arrangements.

Victorian technique

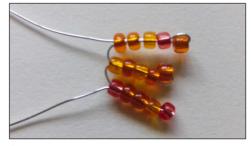
Cut a length of wire and thread on the beads for the first two rows. Cross the wire back on the second row beads and pull to tighten. The first row of beads should sit at the centre of the wire or you may run out of wire part way through. If in doubt cut the wire longer than the pattern as it can always be trimmed but cannot be added on.



Thread the beads for row 3 onto one of the wires and then cross the second wire through the beads, and tighten. Continue adding beads on each row and then crossing the wire through all the added beads as per the bead count in the pattern.



Begin by making the Anthers. Using an 8" length of silver wire, thread on five orange beads. Slide the beads down the wire until there is a tail of 1 ½" (3-4cm) and using the longer end of wire, miss the fifth bead and thread back through the remaining four beads.



Using the longer tail of wire, thread on another five beads making sure they butt up as close as possible to the previous beads. Miss the fifth bead and thread back through the remaining four beads. Repeat a third time and twist the two wires together.

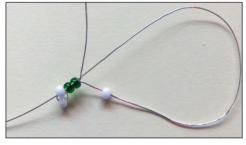


- 10g PRECIOSA Rocailles 10/0 in Opaque white
- 10g PRECIOSA Rocailles 10/0 in Silver lined grass green
- 2g PRECIOSA Rocailles 10/0 or 11/0 in orange or gold
- Green coloured copper craft wire
- Silver craft wire .315 mm
- Wire cutters
- **Pliers**
- Ruler
- Florist's wire
- Florist's tape
- Green embroidery thread
- Floral foam
- Teacup or other pot for planting your arrangement
- Decorative chippings, moss or beads to complete the arrangement





Now make the inner petals. These are started using a slightly different technique then finished using the Victorian method. Thread two white and two green beads onto 8" of silver wire. Thread the end of the wire with the white beads back through the green beads and pull tight. One white bead should sit flush with the green beads and the other should sit below the white bead



Add two white beads next to the greens and thread back through the greens and the flush white. These are rows 1 & 2 of the bead count.



Continue using the Victorian method

using the following bead counts and colours. Row 3: 1 white, 3 green, 1 white. Row 4: 1 white, 2 green, 1 white. Row 5: 1 white, 1 green, 1 white. Row 6: 3 white. Row 7: 3 white. Row 8: 3 green. Do not twist the wires - just set this first petal to one side.



Follow steps 3-5 twice to make two more inner petals. Lay the first two petals side by side and twist the adjoining wires together. Lay the third petal next to one of the two joined petals and twist those adjoining wires. Finally twist the last two wires together to form a circle of petals.



Using 12" of silver wire, make three petals using the following instructions for each petal. Use the white beads for the first ten rows. Row1: 2 beads, Row 2: 3 beads, Row 3: 5 beads, Row 4: 6 beads, Row 5: 7 beads, Row 6: 7 beads, Row 7: 6 beads, Row 8: 6 beads, Row 9: 5 beads, Row 10: 4 beads, Row 11: 3 beads, Row 12: 3 beads. For the next three rows, use the green beads. Row: 13: 3 beads, Row 14: 3 beads, Row 15: 2 beads. Do not twist the wires together at this stage - just set the petal to one side while you make the others.



Using an 8" length of silver wire, thread on two green beads and pass the wire through the two beads in row 15 of the

VICTORIAN BEADING

first outer petal (pliers are useful to grip the wire to pull it through the beads).



Thread on two green beads and then add another petal by threading through row 15 on this petal. Thread two green beads and add the third petal. Thread the wire through the first two beads added and gently pull the wires so the petals form a circle. Thread one of the wires through row 14 of the next petal and repeat the joining technique, adding two beads between each petal and this time, passing through row 14 on each petal. Repeat the technique for a third time joining row 13 on all your petals. Thread the wire up through the ring of beads.



The delicate little bract near the top of the flower is made using 10" of green wire and green beads. Use the following bead count: Row 1 - 1 bead, Row 2: 2 beads, Rows 3-11: 3 beads each row, Row 12: 2 beads. Twist the wire a couple of times under the last row.



The leaves can be made to any length you wish. Varying the leaf length will make the flowers look more natural. 8" of wire will produce a leaf approx. 1 1/2" long. Use 18" of wire for a leaf that is about 3" long. Using green wire and green beads, begin by threading 3 beads and moving them to the centre of the wire. Pass one end back through the last two beads, to set up your first two rows. Continue adding rows with 3 beads in each row until your leaf is the desired length. Twist the wire a couple of times under the last row.



12

You are now ready to make up your flower. Take the anther and insert it through the ring of the inner petals as far as it will go. Twist the wires together a couple of times. Now insert the inner petals and anther through the ring of outer petals and twist all the wires together to form the top of the stem.



Take a length of florist's stem wire and attach it to the twisted wires using a length of silver wire. Thread a few green beads onto a length of silver wire, wrap the end of the silver wire around the stem right at the base of the flower, to secure the wire in place. Continue wrapping, but push the beads along the wire, so that you wrap the threaded beads around the stem wire to form the flower's ovary – you only need to wrap a couple of rows for this. Continue to wrap the wire (without beads) round the stem below the last bead to secure everything.



TOP TIPS

EASY START: If you are not confident with this technique, start with the leaves. Once the tips are complete the beading is straight and you can concentrate on getting a good tension.

WIRE CONTROL: When twisting the wires, use pliers to flatten any lumps and bumps

TAPE SMART: Stretch the florist's tape to activate the glue and you may find it easier using only half the width.



14

Take the bract and attach it to the stem about $\frac{1}{2}$ " from the wrapped beads by twisting the bract wires round the stem. Cover the stem with florist's tape for approximately 5".

15

Attach two leaves to the base of the stem and cover any exposed wire with florist's tape. You can leave the stems with just florist's tape, but to create a more polished finish, you could wrap the stem with embroidery thread. Gently bend the top of the stem to give a curve so the flower hangs downwards.



16

To make an open bud, repeat steps 1 and 2 to make the Anther, but use 4 white, 1 green bead on each strand instead of the orange. Using 10" of silver wire and white beads, make three petals using the following bead counts: Row 1: 2 beads, Row 2: 3 beads, Row 3: 5 beads, Rows 4 and 5: 6 beads each, Rows 6 and 7: 5 beads each, Row 8: 4 beads, Row 9: 3 beads, Row 10: 2 beads and finally add 2 green beads for row 11. Do not twist the wires together at this stage. When you have completed all three petals, use the technique described in step 6 to join the petals into a circle.

17

Make the bract using the green beads, green wire and following bead count. Rows 1-5: 1 bead each. Rows 6-12: 2 beads each. Twist the wire a couple of times under the last row. Make up the flower as per the large snow drop, but vary the length of the stem.



BEAD NERD

Snowdrops have a naturally occurring substance in them called galantamine. This is sold as a medication for Alzheimer's disease under the name of Reminyl.



18

For the closed bud use a 12" length of silver wire and white beads and work to the following bead count. Row 1: 2 beads, Row 2: 3 beads, Rows 3-10: 5 beads each row. Twist the wires together for approx ½". Gently manipulate the bud into a tight spiral taking care not to break any of the beads.

19

Using 6" of green wire and the green beads, make a bract for the bud, using the following bead count. Rows 1-4: 1 bead each row. Rows 5-9: 2 beads each row. Twist the two wires together a couple of times. Place the base of the top against the base of the bud and wrap the green wires round the bud wires to secure. Cover the wire with florist tape for approx 1 ½" to form the bud stem. Each bud has two leaves which are made using the same method as before. The height of the leaves is up to you. The arrangement will look more natural if each bud is slightly different. Secure the leaves to the base of the bud stem by twisting the wires together. Wrap the stem with embroidery thread if required.

20

Make as many flowers and buds (both types) as you would like. I decided to plant my snowdrops in a teacup using dry floral foam. Cut a piece of foam to the size of the teacup (or your chosen pot). Insert the stems into the foam, one at a time, arranging the flowers and buds as you wish. Make sure that the wire comes out through the bottom of the foam and then bend it, so it is flush with the base of the foam. I used a glue gun to secure my foam (and arrangement) to the cup. I used decorative chippings to cover the foam, but the choice is yours: moss, chippings or beads make an equally good covering.

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Where it all began..



Bead artist, Caroline French, takes us back to her beading

What was your first ever beading project?

My first ever project was actually stringing. I had been to a friend's jewellery party and was totally in love with all of the beaded pieces. I went home after that and ordered a beginners kit from the internet. I started out making simple strung necklaces and bracelets, later trying out earrings.

So where did you go from

From here. I would sit watchina YouTube videos of how to make things. I then came across a video for a spiral necklace using seed beads. This was my very first foray into bead weaving. When I had finished that, I saw a little wire bead loom in a craft store, I thought it looked interesting so took it home and started to play. That was when I found my passion for bead loom weaving. I still have the first piece I made on that little loom. Again the internet was my teacher for a few years until I found online friends who also share my looming passion. We have shared many experiences

over the years and are now really good friends. They are always the first people I turn to with my looming ideas and they are the best. We have all grown and supported each other for years now.

From that little spiral necklace and my little wire loom a life-long passion for beads has grown. When I go out with my husband now the first thing he asks me is "where are the bead shops"?

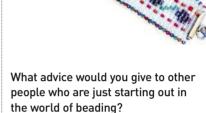
I have been beading since 2005 and can honestly say I have never looked back. I have met so many wonderful people over the years and one day I am hoping that I will get my Bead Loom Weaving book published. It is written and I am working with a publisher, so who knows, I may yet be able to cross this one off my bucket list.



Above right: This white bracelet was the very first piece that I made on a

Above: The triangular pendant was a design for Beads Direct - I work as one of their designers.

"Learn from the mistakes you make, because you will make plenty, and don't be afraid to ask for help."



My best piece of advice would be practice, practice, practice. It is like anything new, you are never going to improve unless you try. Learn from the mistakes you make, because you will make plenty, and don't be afraid to ask for help. If you can find a bead group they are really worth joining as you will find people who share your passion and are always willing to share their knowledge.

I would also say be kind to each other online. It is too easy for a poorly written comment to be misunderstood. Read what you have written before you post.

BEADLINK: www.facebook.com/ TheCraftyChimp/



The Mary Poppins bag was one of my first designs and was for my mobile phone.



My first pattern to be published in a magazine. This featured in the January 2017 edition of the Beadworkers Guild Journal.



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