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BEAD & jewellery

JUNE/JULY 2016 ISSUE 71

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IS A SNAP

inspired by
NATURE

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of projects
with the
wow factor



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contents



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Regulars

06 BEADSTASH

The trends, the inspirations and the must try buys you'll love

16 MEET THE DESIGNER

Meet the US bead designer Samantha Barnes

53 LOOSE THREADS

Sharing your letters, emails and other beading news

54 TIPS, TRICKS AND TECHNIQUES

Brilliant tips for learning how to shape Square Stitch

60 SHOP PROFILE

Creative Beadcraft, specialist Czech bead stockist

72 DESIGN CORNER

Working with Chilli beads in your beading designs

74 BIG BEAD SHOW

Looking back to the Spring Big Bead Show

76 TEXTURE YOUR KUMIHIMO

Angela Finch shares a clever Kumihimo idea with us

81 ON THE SHELF

We review some of the recently published beading books

82 WHERE IT ALL BEGAN

A look back at the start of Rachel Hyde's beading journey

Projects

08 CLOUD NINE BRACELET

Make a beautiful seed bead bracelet inspired by clouds

13 SHELLY WHIRL PENDANT

Turn an egg into a stunning piece of Faberge-style jewellery

20 POMEGRANATE BEADED BEAD

An ornate beaded bead inspired by the pomegranate fruit

23 CASSIOPEIA PENDANT

Turn some of the new Starman beads into a starry pendant

28 BOWER AND BLOOM NECKLACE

Create a floral treat with an elegant seed bead necklace

34 NETTED FLORAL TRELLIS

Embellish a netted bangle to create a gorgeous floral trellis

42 HUMMINGBIRD BRACELET

Use the colouring of a beautiful bird to inspire a stunning bracelet

47 FLORAL WRIST CORSAGE

Make a clever bracelet that you can adapt from simple to ornate

58 INSPIRATIONAL MOTIFS

What can you do with a quick, easy-to-make beaded motif?

64 SHIBORI LEAF

Combine Shibori Silk and bead embroidery for a stunning necklace

77 RESIN REVELS

Capture your own piece of nature in this clever necklace



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

64



Welcome



Welcome to a special issue of projects inspired by nature. Whichever designer you talk to, one of the most common inspirations seems to be nature. Whether it is her rich array of colours that

provide colour palettes for us to use, or the flowers, scenery and creatures that we love to try and replicate in beads, nature has a lot to offer. So I thought that all this fertile inspiration would lead to a fun and interesting issue of the magazine. We love to bring you great projects from great designers and they have all excelled themselves in this issue. The imagination and creativity that has been prompted by the theme of nature is fantastic, so it is a real pleasure to bring all these beautiful projects to you.

Project Inspiration

If you are a bead-weaving traditional-

ist, then you will certainly enjoy making my floral wrist corsage. I am a big fan of mix and match, so this versatile bracelet offers alternatives for any occasion or colour palette, plus feminine pearls or Swarovski sparkle - the choice is yours.

The fabulous colours of the male Hummingbird have inspired Zvia Ben Ami, while Hortense Thompson brings a floral trellis to life on a beaded cuff. Debora Hodoyer has been dreaming of clouds and Jenny Argyle has used leftover beads and Shibori ribbon to create a beautiful leaf.

If you like to try your hand at something a little bit different, then Mary Lyons has taken a piece of nature - an egg shell - and used it to create a mock faberge egg pendant, that looks as beautiful and opulent as the real thing. Rachel Hyde shows you how to turn your nature photos into gorgeous jewellery, so you can capture your own nature memories for posterity.

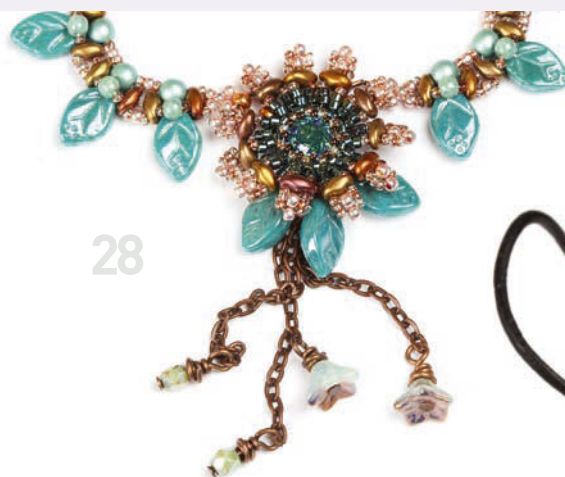
Special features and old favourites

In addition to all these fabulous projects, we are bringing you a nature-inspired motif, so see what you can do with it. We also interview a wonderful US designer who has been using beads to connect with her Native American heritage. Plus we have a fun Kumihimo experiment and a celebration of one of the UK's oldest bead shops. You can read reviews of the latest books and learn some tips and tricks for one of the less commonly used bead-weaving techniques.

I hope this issue will leave you itching to get out and enjoy the natural world and all that it has to offer in beading inspiration.

Katie x

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



beadStash

THE TRENDS, THE INNOVATIONS AND THE MUST TRY BUYS



MOROCCAN TASSEL

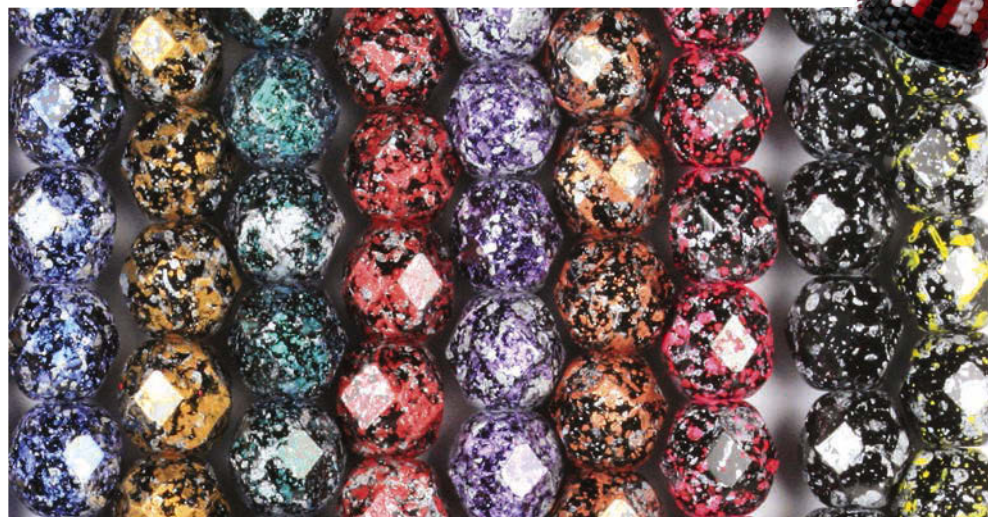
Use Albion Stitch, Peyote Stitch and Herringbone Stitch to make this beautiful kit, suitable for intermediate level.

Inspired by the spicy colours of Morocco, Jill Thomas has designed this decadent tassel using Swarovski Rivolis, Czech Firepolish and Sabine Lippert's new Button Beads teamed with Miyuki seed beads. It is made of several beaded components, each of which are easily made in an evening.

The kit contains all the beads and materials needed to make 1 beaded tassel.

The kit retails at £35.00. Free shipping when you spend over £30 at www.gjbeads.co.uk

Telephone orders please call 01736 751070



CZECH TWEEDY FIRE-POLISHED BEADS

Creative Beadcraft have added all 10 of the tweedy colours to their 4 and 6mm fire-polished bead ranges, including tweedy silver, gold and copper, blue and violet. Fire-polished beads are so versatile and these colours will add an interest-

ing element to your designs. The tweedy colours also work beautifully with pastel shades, whether in fire-polished beads or in other shapes such as pinch beads and multi-hole beads including CzechMates.

Prices vary according

to pack size, so please visit www.creativebeadcraft.co.uk or phone 01494 778818 for more details.



Uncle Sam

Threadabead have been busy with some Uncle Sam inspired projects ready for 4th July. Be the best dressed at your 4th July gathering with these adorable little mini Uncle Sam earrings! Using just a few beads and findings, these little earrings are so quick to make up, taking only about 1 hour to create. With 24 detailed steps this pattern is aimed at all levels.

Pattern PDF available at £3.00 from www.threadabead.com

Yummy new beads

Spoilt Rotten Beads have lots of fabulous new beads in stock. They gave us a taste of just a few of them. Rose Montees are available in nine colours at just £1.85 per pack of 24. New Preciosa Forget Me Not beads are available in fresh spring solgel colours.

Measuring 5mm in size, they are sold in packs of 50 for just 95p. Great for embellishing your beading and adding a summery feel to your designs! New solgel colours are also available in Preciosa Pip beads. There are 7 fresh colours at just £1.25 per pack of 60. To buy these and more, please visit www.spoiltrottenbeads.co.uk





Uncle Sam Tube Ornament

Do you have any leftover bead tubes (the ones that beads such as delicas come in)? If so, why not recycle them into these cute little round peyote ornaments. The ornament can be opened using the top cap and items placed inside and hung using the red and white coloured striped hanging loop. So what should you put inside your tube? Well that's up to you! Here there are jelly bean sweets, but other sweets, letters, money or even beads will work.

Pattern PDF available at £3.50 from www.threadabead.com



Sparkly and new

CJ Beaders have some lovely new round and fire-polished beads in stock. The 2mm and 3mm beads are supplied in packs of 100 beads and in a range of colours and finishes. They are priced at £1.25 for 100 beads, making them great value and perfect spacer beads! The new Polynesian colours are iridescent style beads that are quite different to anything CJ Beaders has sold before. There are 6 colours in the range and they're priced at £3.50 for 120 beads. To find out more, go to www.cjbeaders.com



Anyone for ice cream?

Just in time for summer, Thread-A-Bead has released this cute little ice cream cone pattern. The design uses round peyote stitch but with their fantastic detailed and full colour step by step instructions no knowledge of the stitch is required and the pattern is even suitable for beginners.

The ice cream cone is just 3.75cm x 2.25cm so there are many possibilities you could use it for, such as pendants, key chains, mobile phone charms or even bookmarks!

PDF Pattern Download from www.threadabead.com for just £3.95



Matubo seed beads

These pressed seed beads are from Matubo, the supplier of the superduo and miniduo, and come in the same range of fabulous Czech colours. We currently stock 80 colours in the 8/0 seed beads and 60 in the 6/0 seed beads including the very popular metallic, pastel, magic and Picasso colours. The beautiful colours, regular shape and large hole size makes them ideal for crochet and knitting as well as bead-weaving, stringing and kumihimo. Our strong relationship with Czech suppliers means that all our Matubo beads are extremely competitively priced.

Visit www.creativebeadcraft.co.uk or phone 01494 778818.



From small acorns...

As we are Oak Tree Crafts we could not resist beading this gorgeous little acorn - too cute for words. The project comes as "Instructions Only" which as the name suggests has no beads or other components and is priced at £5.00. The project is based around a special wooden Acorn mould which is also available from Oak Tree Crafts at a cost of £1.45.

Please visit www.oaktreecrafts.co.uk

Beadstash Giveaway

We have a fabulous Bead Stash to give away to one lucky reader. John Bead have a gorgeous range of beading supplies called 'Tropical Punch' and they are perfect to make vibrant, summer jewellery. If you want to win this brilliant stash, please email editor@beadmagazine.co.uk with 'Tropical Punch' as the subject line and please include your name postal address in the email. One winner will be picked from the entries on 30th June. To find out more about the Tropical Punch range, go to www.johnbead.com.



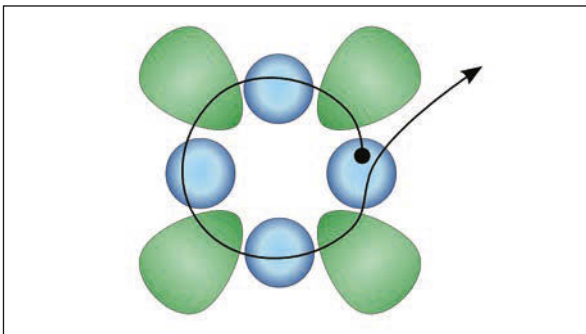
'Cloud 9' bracelet



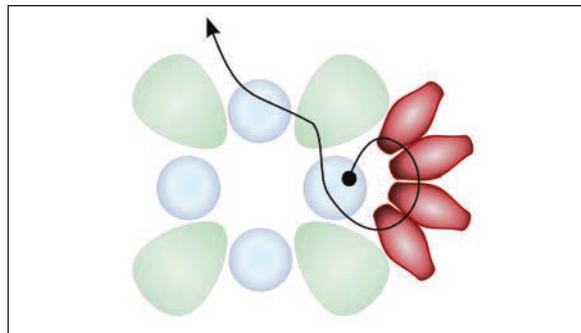
A mix of the modern and classic look will make this beautiful bracelet a trendy jewel for every season

DESIGNED BY DEBORA HODOIER *****

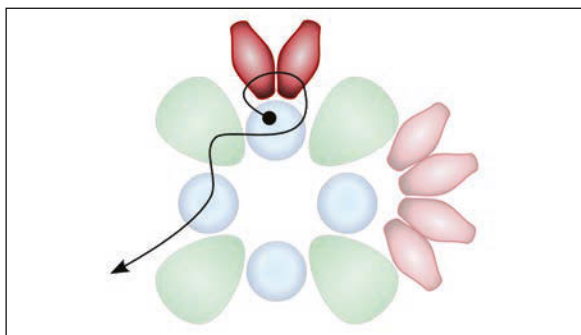
This bracelet will take a couple of hours to make. It is made from components that are joined together. You will be mixing different bead types, so keep an eye on your bead holes to make sure they are all clear before you use the beads. You also want to pay careful attention to your tension to ensure that these bead varieties sit well as you work. The results are spectacular and the bracelet is a lot of fun to make.



1
On a comfortable length of thread (about 1m/ 1 yard) string 1(A), 1(B) four times, leaving a 10 cm (about 4") tail, then pass through all the beads again. Tie a couple of knots between the tail and the working thread and then exit from 1(A) set away from the knots. Trim the tail.



2
String 4(C) and come around passing through the same (A) exited (RAW thread path), then pass through the following beads: 1(B), 1(A).

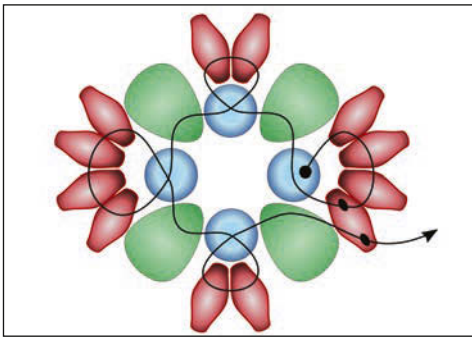


3
String 2(C) and come around passing through the same (A) exited, then proceed through the following beads: 1(B), 1(A).

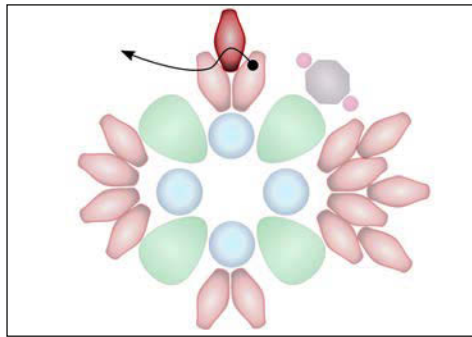


BEAD-WEAVING BRACELET

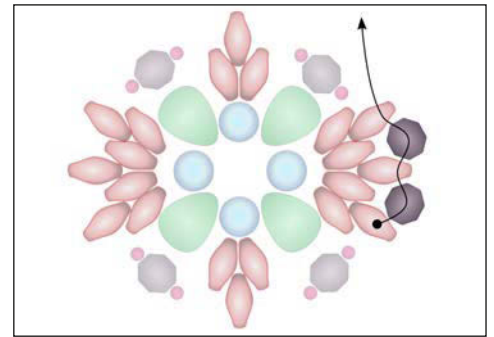




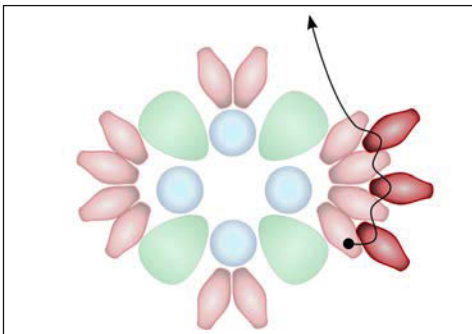
4
Repeat Steps 2 and 3 to complete the round, then exit from the top hole of the first (C) added in Step 2.



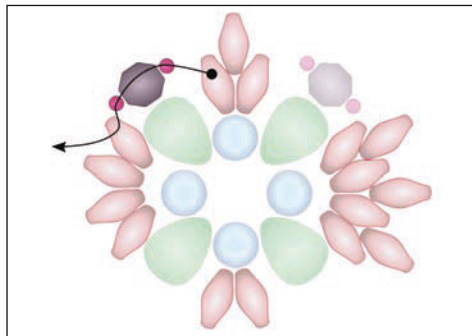
7
Pick up 1(C) and pass through the top hole of the next (C).



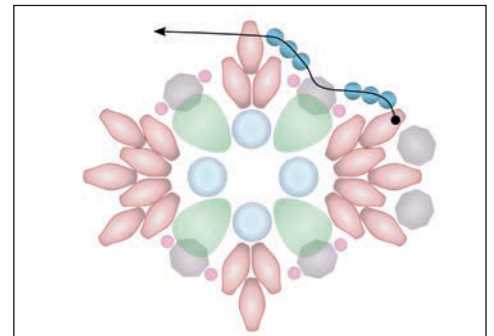
10
Pick up 1(D) and pass through the top hole of the next (C). Repeat once more.



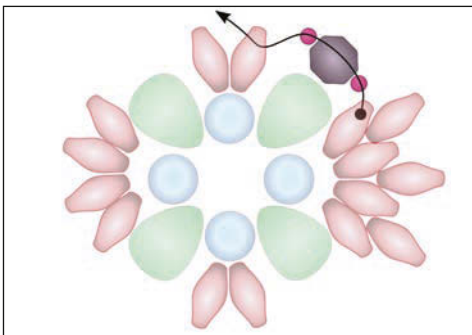
5
Pick up 1(C) and pass through the top hole of the next (C). Repeat twice.



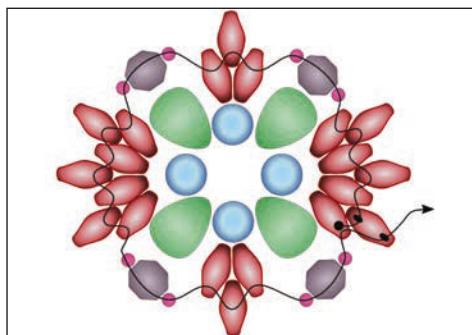
8
String 1(F), 1(D), 1(F); place them behind the next (B) and pass through the top hole of the following (C).



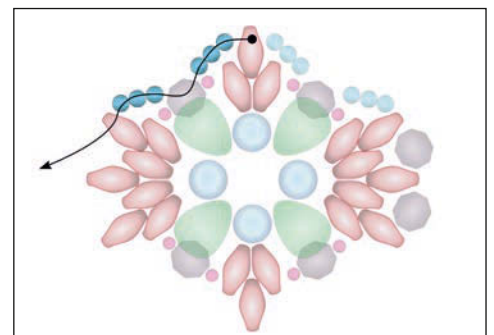
11
String 3(E) and pass through the next (D). String 3(E) and pass through the top hole of the following (C).



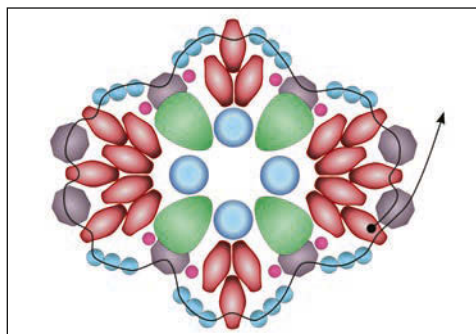
6
String 1(F), 1(D), 1(F); place them behind the next (B) and pass through the top hole of following (C).



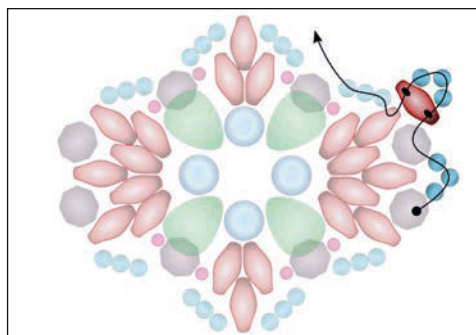
9
Repeat Steps 5 to 8 to complete the round, then exit from the top hole of the first (C) placed on Step 5.



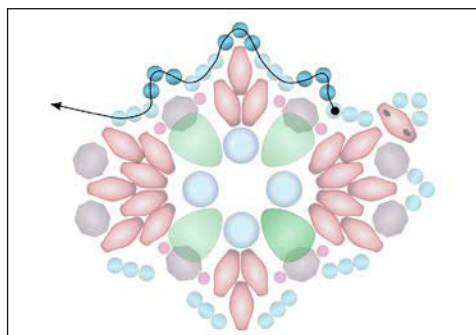
12
String 3(E) and pass through the next (D). String 3(E) and pass through the top hole of the following (C).



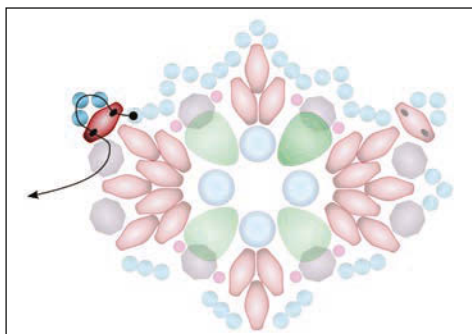
13
Repeat Steps 10 to 12 from the beginning to complete the round, then exit from the first (D) added in Step 10.



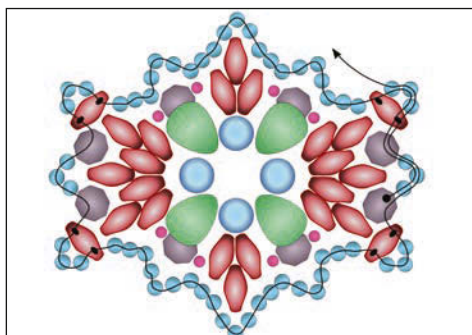
14
String 3(E) and pass through the next (D). String 1(C), 3(E); slide them to the end of the thread, then pass through the second hole of this same (C). At this point proceed through the following 3(E).



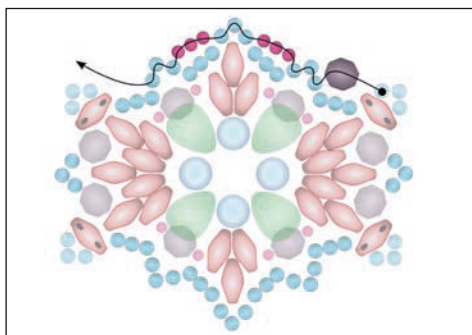
15
String 3(E) and pass through the following 3(E). Repeat twice more.



16
String 1(C), 3(E); slide them to the end of the thread, then pass through the second hole of this same (C). At this point proceed through the following (D).



17
Repeat Steps 14 to 16 from the beginning to complete the round, then pass on through the beads to exit from the third (E) of a group of three beads placed upon a (C) during Step 14.



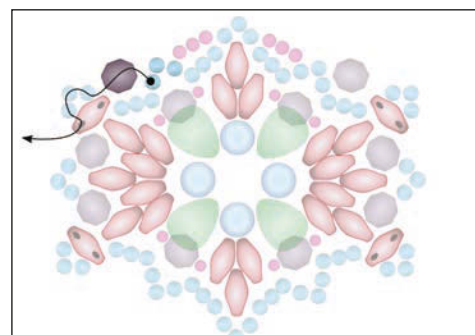
18
Pick up 1(D) and pass through the following 3(E) set. String 3(F) and pass through following 3(E) set. String 3(F) and pass through the following 3(E) set.

TOP TIPS

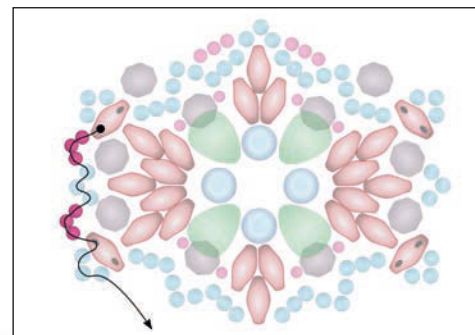
HOLD IT Use a moderate tension and hold the beadwork firmly in your non-dominant hand while beading, to keep it flat. You may find it takes a bit of practise to find the best tension to create your components perfectly.

LOOSE CONNECTIONS While connecting components, it is important to start with a loose tension to keep the Tila beads in the right position, then you need to adjust the thread tension little by little to avoid incorrect placement of these beads.

STAY SHARP Switch needles from size 10 to size 12 when you are connecting the components if you find it hard to pass through beads. The multiple thread passes mean that the holes in the beads can become full of thread.



19
Pick up 1(D) and proceed directly through 3(E) and through the second hole of the (C) beneath these beads.



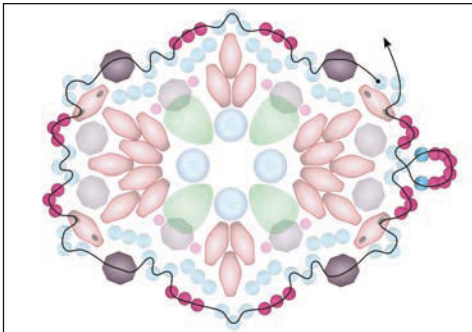
20
String 3(F) and pass through the following 3(E). String 3(F) and pass through the first hole of the next (C) and through the following 3(E).



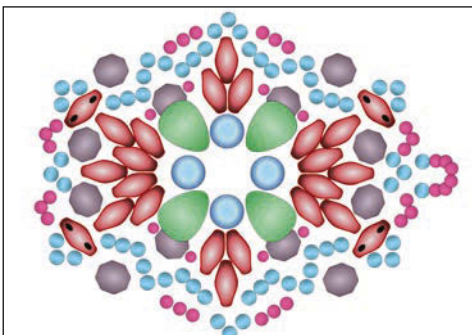


Inspiration

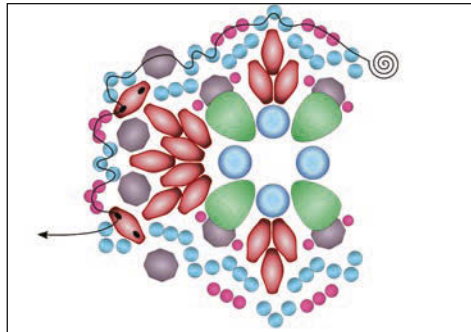
I wanted to give a stand-out look to this bracelet; a mix of modern and classic styles combined with the freshness of romantic pastel colours. Changing the colour palette, makes this bracelet the perfect accessory to wear in every season.



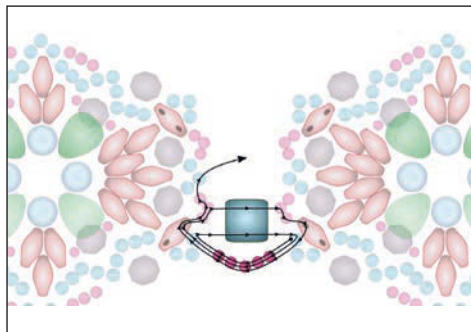
21 Clasp loop. Repeat Steps 18 to 20, but if you're building the First or Last Component, exit from the second (E) of a group of three beads added in Step 14. At this point string 1(E), 6(F), 1(E) and come around passing through the same (E) exited, to form a beaded loop. Repeat the thread path to reinforce the loop, then complete the round. Fix the thread and trim it.



22 This completes the first component of the bracelet. The same clasp loop will have to be built on the last component too. Repeat steps 1-20 to make additional components – you need enough to reach around your wrist.

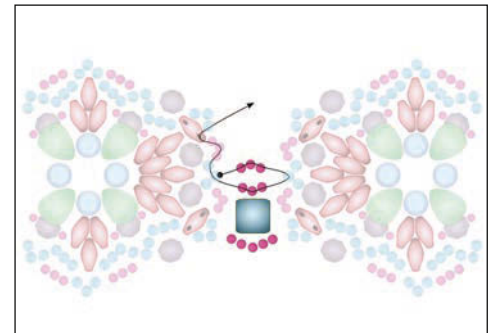


23 Connecting Components. Get ready to connect your components by weaving through to exit from the first (E) of a group of three beads sitting over a (C) and placed on the lower left side of Component (1).



24 The thread is exiting from Component (1). Place Component (2) on the other side. Now string 5(F), pass through the mirror bead of Component (2), string 1(G) -making sure the domed side of this bead is face up- pass back through the same (E) exited, then repeat the thread path to exit from the second (F) of Component (2).

25 Pass through the second hole of the (G), through the mirror (F) of Component (1), then repeat the thread path to exit from following second (E) of Component (2).



26 String 3(F), pass through the mirror (E) of Component (1), then string 3(F), pass through the (E) of Component (2) from which you exited and pass on through the beads (always following the existing thread path) to exit from the first (E) set sitting over the top of the next (C).

27 At this point repeat Steps 24 and 25 to complete the round and also repeat the thread path to reinforce the connection through Components. Fix the thread and trim it.

28 Use the same joining technique to add each of your components and make sure that you place the other component with the loop at the other end of your bracelet. Use one or two jump rings to join each half of your clasp to the loops at either end.

BEADLINK: www.etsy.com/shop/CrownofStones

SUPPLYSHOP ✓

★ Perles & Co, www.perlesandco.com

Shelly whirl pendant



The smooth shell of a humble hen's egg is transformed into a luxurious and durable pendant by drawing on the skills of free-form design

DESIGNED BY MARY B. LYONS * * * * *



BEADLINK: www.marybeedesign.com

You will need:

- One free-range hen's egg, any size
- One egg-cup or egg carton
- Coloured and gold/silver fibre-tip pens
- Watercolour/acrylic paints and paint-brush
- Varnish of choice
- Household plaster-type filler
- 6cms x 6cms black, recycled leather, leatherette or fabric.
- PVA glue.
- Paper and pencil
- Glitterglue in your colour choice
- 32cms x 2mm black leather thong
- Round-nosed pliers
- Chain-nosed pliers
- Flat-nosed pliers
- Wire cutters
- Fine nail scissors
- A sewing needle or pin
- 0.75cm mandrel
- Masking tape
- Reel of 2mm diamond-cut, light blue, aluminium wire
- 30cms x 0.4mm silver wire
- Ready-made neck-chain or thong

This project is made in three parts: egg shell preparation, embellishment and wire wrapping. You are going to need to allow drying time at various stages of this project, so check the instructions through before you start in order to plan this. This lovely pendant gives you the chance to explore your artistic skills, as well as more traditional wirework.



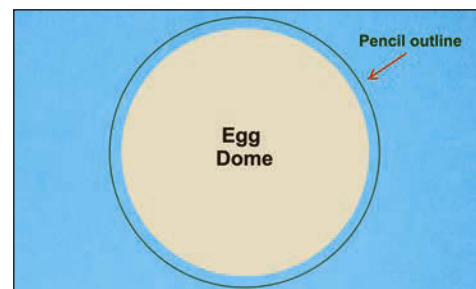
1

Take one hen's egg. Crack it in half around its equator. Use the rounded end for this project. Leave the membrane lining in place. Using a needle or pin, puncture the air-sac from inside. Place the half-shell in boiling water for three minutes to sterilise it. Blot gently and air-dry.



2

Place the round half egg-shell in an egg-cup. Wearing a protective mask to avoid breathing in plaster powder, mix household plaster-type filler to a thick, creamy consistency. Pour it smoothly into the egg shell to a depth of 7.5mm to 1cm. Allow to dry overnight in a warm place. Then, carefully trim the shell in small snips to the filled level using fine nail scissors.



3

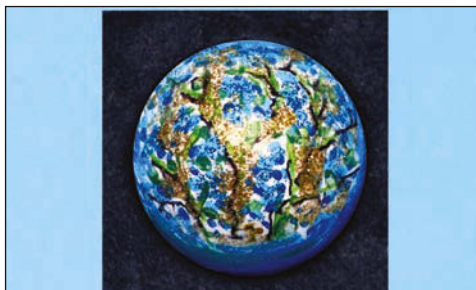
Place the filled shell flat side down onto a piece of paper and, using a pencil, draw a circle around it that is 1-2mm larger than the shell. You will use this circle as an approximate template for the diameter of your diamond-cut aluminium swirl. Don't be afraid to try your frame against the shell as you go along. Set the drawing aside.



4

The egg-shell surface is excellent for artwork. Create a free-form design with acrylic or water-colour paint over an optional coat of white acrylic art paint. Alternatively, draw or paint directly onto the shell with fibre-tip pens. When dry, finish with a compatible varnish. (Test this on a scrap of discarded egg-shell.) Finally, embellish with gold/silver fibre-

tip pens and Glitterglue in colours of your choice.



5
When the shell is completely dry, use PVA to glue a square of thin, black, recycled leather, leatherette or fabric to the back of the piece. When the adhesive is dry, use sharp nail scissors to trim the backing to the edge of the shell. Don't worry if your shell edge is imperfect. You will be dealing with any imperfections in the next stage.



6
Using masking tape, tack one end of each of two parallel 16cms lengths of 2mm black, leather thong onto a flat surface. Apply PVA to one thong and press the other to it. Hold in place with masking tape as you proceed. When dry, glue the double thong around your egg-shell edge with PVA, trimming the thong to leave a 1mm gap at the top.

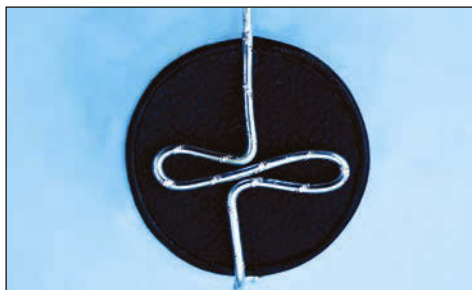


7
Working from the reel of diamond-cut, 2mm light blue wire, use shielded, round-nosed pliers and your fingers to form a loose spiral to approximately match your larger template circle, finishing at the bottom. Size the coil against your egg dome. Using 0.4mm silver-plat-

ed wire, bind the two outer coils together at the lowest-point. Bend the 2mm wire end downwards so the frame lies flat.



8
With the long, straight end of the 2mm wire pointing downwards, ease and shape the spiral onto the egg-shell dome. Using round-nosed pliers, carefully bend the 2mm wire end under the bottom of the shell so that it stands straight up the back of the piece. If your dome design has a definite top and bottom, make sure your frame accommodates this.



9
Using a 0.75cm mandrel create two sinuous, lateral shapes in the 2mm wire, on the right and then left, approximately in the centre of the back of the piece. These should each be 1.5cms wide, depending on your egg size. Exit the 2mm wire vertically from this. The shapes will stabilise the pendant during wear and make it lie flat against you.



10
Using chain-nosed pliers bend the long wire 90 degrees backwards at the top point of the egg shell. This starts the bail neck. Using 0.4mm silver-plated wire, join the bail neck to the top of the outer-

most spiral with a few stitches through the 1mm gap in the leather thong and neaten. Do not do this too tightly or you will damage the egg-shell front.



11
Using shielded, round-nosed pliers bend the 2mm wire forward over a 0.75cm mandrel to form a bail. Trim to length and tuck the end in neatly. Bend the bail forward so it doesn't overhang the back. Adjust the frame, pressing the swirl gently against the domed surface. Paint the 0.4mm silver binding wire with acrylic paint to match your frame colour if you wish.



12
Wrap 15cms of the diamond-cut wire once around the bail neck, crossing over and finishing at the front. Crimp the wire firmly against the bail. Using flat-nosed pliers, make a flat spiral with each wire end and arrange them at the top of the piece. Your stunningly beautiful Shelly Whirl pendant is now completed and ready to wear on a thong or chain.



BEAD NERD

In 1885 Fabergé made his first ornamental egg for the Empress Maria Fedorovna of Russia but it wasn't a real hen's egg. It was made from gold. All of Fabergé's precious ornamental eggs were artificial.



Beading heritage in the modern age

Brita Moore caught up with Samantha Barnes of Native Uniques, who taught herself to bead to connect with her roots

I have loved getting to learn about Samantha Barnes, the artist of Native Uniques! She makes beaded jewellery and dreamcatchers in Bartlesville, Oklahoma, USA, where she grew up. Her business is growing fast, and deservedly so. Perhaps most importantly, in her work, she honours her Native American heritage. Get to know her here:

Hello Samantha! To start off, tell us how you started beading.

Growing up I always had an interest in beading. Being Delaware and Cherokee Indian, it was a great way for me to connect with my ancestors. When I found a beading book through my grandmother's auctions service about four years ago, I knew it was a chance to finally teach myself how to bead.

Tell us a little about your family.

I have been with my fiancé, Jonathan, for eight years. We have three children together. Owen, our oldest, is seven. Our middle child, Kyleigh, is two. Seth, our

youngest, is almost eight months old. We also have two beautiful kitties, Buddy and Ms. Piggy.

What's your career history?

I have worked for my grandmother's auction service, Auctions by Mary, when needed, for about eight years now. Currently, my jewellery and dreamcatchers are my main income.

I also have a part time job as an assistant manager for Christopher and Banks, a retail women's clothing store. It gets me out of the house and helps me keep my sanity!

Tell us about your beading business.

I officially started Native Uniques in September 2014. I am still blown away by how fast my business is growing. I mainly sell online, on Facebook and on my website.

I aim to attend four shows a year. Shows are hard work setting up but worth it! They are a great way to meet my customers. It is always nice to hear when someone came

to a show just to see me. I also started selling my peyote patterns on Etsy.

What is your work space like?

My hunny is nice enough to have let me take over our dining room table. We plan to buy a house soon and my main criteria is to have some studio space, so we can have our table back!

What are you currently working on?

I am currently finishing up orders from the last big show I attended. Then I plan to work on more patterns for my Etsy shop.

What are your favourite types of materials and techniques?

By far I mainly work with seed beads. Delicas or Toho beads are my go to beads. I love the huge colour options to choose from and all of the pattern possibilities. The only downside is how tiny they are. I sometimes have to give my eyes a rest. Brick stitch and peyote are the stitches I use most. Though, bead embroidery is my favourite technique.





Where do you get the inspiration for your art?

My Native American heritage is what started my love for beading and continues to be my inspiration. I love to start with a traditional Native American pattern and add more colours and change the pattern here and there to make it my own.

What is your favourite part of beading?

My favourite part about beading would be actually sketching out a design. I love picking out colours and giving myself an excuse to buy more beads to make that piece perfect.

What is your least favourite part of beading?

My least favourite part of beading is when I'm working on a piece and I realise I messed the pattern up a couple of rows back... It is never fun having to undo your work.

What are you most proud of?

I recently was featured in a local news-



paper, Tulsa World. It was a delight seeing my family proudly showing the paper to anybody and everybody!

What is your favourite design or piece that you've created?

My favourite design is California Dreams. It's one of my peyote stitch bracelets. My inspiration for the design came from my cousin, Kelsy Barnes. She is currently living in California aspiring to be an actress/model. She's beautiful inside and out!

Do you ever collaborate with other artisans?

In the near future I would love to start my own charity. I have plans to team up with my grandmother and other artists and auction handmade jewellery to help families in need.

Do you have any goals for your beadwork?

My immediate goal is adding more patterns to my Etsy shop. After I finish up with my orders from this holiday season I

Above left: Bead Embroidered pendant inspired by Native beadwork.

Above: Peyote cuffs: (left to right) California Dreams, Into the Forest, and Native Love.

Below far left and left: Brick stitch earrings.

plan to only work on this for a month or so. Other than that my short term goals are to stay busy and to keep my inventory up for my site and shows.

What have been your biggest challenges and accomplishments?

My biggest challenge is keeping my pretty beads out of the hands of my two-year-old daughter. I'm proud that I've been able to juggle caring for my three children, my jewellery, and part time job.

Anything else you wish to share with other beadworkers?

Bead or make what you love, not what everyone else thinks you should make.

BEADLINK: www.nativeuniques.com





Do take a look at the website it is updated monthly with different offers and a competition.
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A JUICY BEADED bead



DESIGNED BY ERIKA SÁNDOR *****

This beaded bead consists of five conjoined prisms made with PRAW-6 (Prismatic Right Angle Wave, where the “floor” and the “ceiling” are hexagonal and the walls are quadrangles). The inner layer, or “bottom”, is made using TRUE2s. The outer layer, or “ceiling” is formed from 4mm fire-polished beads. The two layers are joined with TRUE2s, and the outer parts, or “ceilings”, of the hexagons are embellished further with seed beads and Rivolis.

You will need:

- 25 x 4mm fire polished beads in opaque white Picasso (A)
- 105 x True2 2mm fire polished beads in dark bronze (B)
- 1g Miyuki size 15 seed beads in Metallic Dark Bronze (457) (C)
- 5 x 8mm Swarovski Elements crystal round stone (ss39, 1122) in crystal red magma (D)
- 1g Miyuki size 11 seed beads, Nickel plated (190) (E)
- 15/0 beading needle
- 0.12 mm (6 LB) smoke-grey Fireline
- Thread-burner or sharp scissors
- Bead mat

1

Pick up 1(A), 3(B) and knot your working and tail threads to form a quadrangle - one side of the prism. Pass on through the (A) and the first (B). See figure 1.

2

Add 2(B), 1(A) and pass through the (B) from which you started (Right Angle Weave) to add the next unit. This forms the next side of the prism. Pass on through the 2(B) you have just added, ready to begin the next unit. See figure 2.

3

Add 1(A), 2(B) and pass through the (B) from which you started, then on through the (A) and first (B) ready to add the next unit. See figure 3.

4

Repeat steps 2 and 3 to add two more RAW units. This creates five of the six sides for your first prism. See figure 4.

5

Join the first and the last units, as follows: pick up 1(B) and pass through the end (B) from unit 1. Pick up 1(A) and pass through the (B) in unit five from which you started. This completes the first prism. See figure 5.

6

Go all around the "floor" of the prism made of TRUE2s (B) and then move to the "ceiling" through an (A) and go all around the (A)s. Make sure you repeat this every time you finish a new prism. See figure 6.

7

You are now going to make another four of these prisms - the last one will join to the first to form a ring. Start by moving down through a (B). Pick up 2(B) and 1(A). Go through the (B) you moved down through, then on through the 2(B) you just added - reference the diagram with step 2 if you need to see the thread path.

8

Repeat steps 3, then 2 and 3 again to add the next two units of your second prism. Join the last and the first unit of the prism with a (B) and an (A), just as you did in step 5, then go all around the "floor" and the "ceiling" of the second prism. You will need to weave right around this second prism to exit from the (A) bead directly opposite your join.

9

Repeat steps 7 and 8 twice to add two more prisms, so you should now have a line of four prisms. Weave right around the fourth prism to exit from the (A) bead directly opposite your join.

FIGURE 1

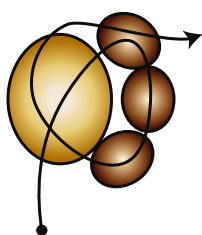


FIGURE 2

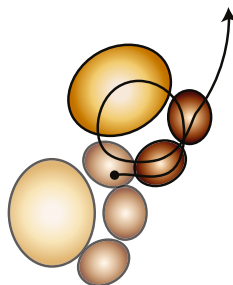


FIGURE 3

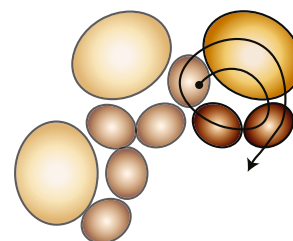


FIGURE 4

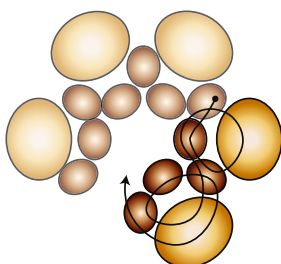


FIGURE 5

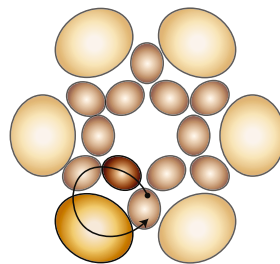
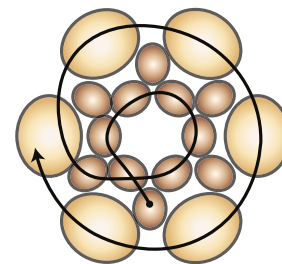


FIGURE 6



Inspired by Pomegranate fruits, this gorgeous beaded bead gives you the opportunity to test your beading skills and enjoy your creativity

TOP TIPS

TENSION If you struggle with tension for your RAW, then try passing through each unit twice, but take care that you don't fill your hole with too much thread.

CHANGE IT UP Change the number of prisms to four or six to make a smaller or a bigger beaded bead.

COLOUR HAPPY Try using five different colours of rivolis for the five sides of the beaded bead to make a "happy piece!"

10

You will now join the fourth and the first prism with the last (fifth) one. Pass down a (B) and repeat step 2 to make one more unit of the last prism. See figure 7.

11

Add an (A) then go down through a (B) from the first unit of the first prism. Add a (B) and move up through the (B) you exited before. Continue through the new (A) and 3(B) from the first prism. See figure 8.

12

Add 1(A) and 2(B), then move through the (B) you exited, the new (A) and the first (B). See figure 9.

FIGURE 7

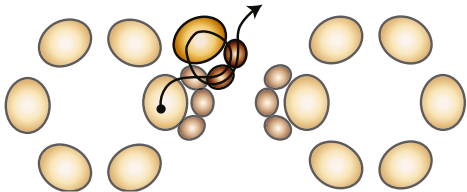


FIGURE 9

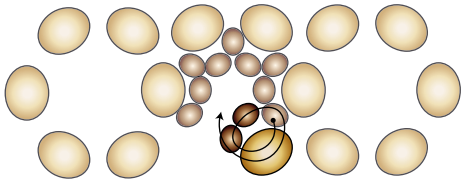


FIGURE 11

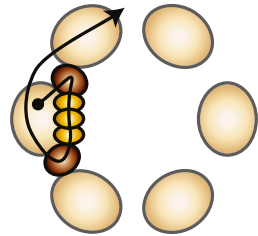


FIGURE 14

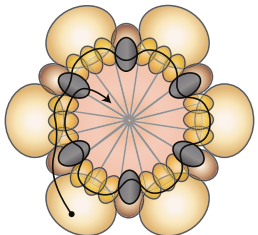
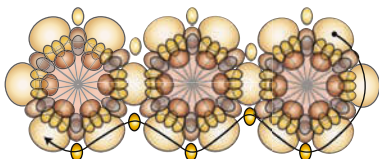


FIGURE 17



13

Add 1(B) and go through the (B) from the first unit. Add 1(A) and move down through the bead you exited before. See figure 10.

14

Go all around the (B)s of the "floor" and, after moving up through a (B), go all around the (A)s of the "ceiling", just as you did after finishing all the previous prisms. See figure 6 if you need to see the thread path.

15

You are now exiting an (A) and going to work around the edge of this prism. Pick up 1(B), 3(C), 1(B) and pass through the (A) bead again, so that the new beads

FIGURE 8

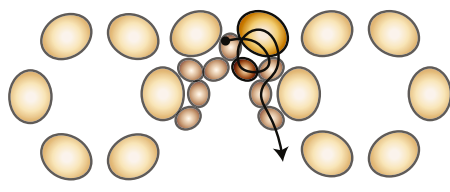


FIGURE 10

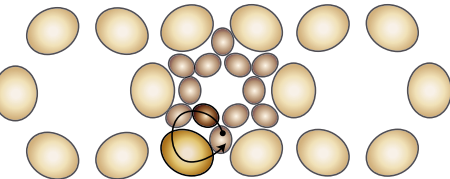


FIGURE 12

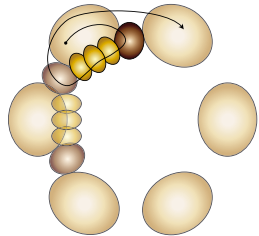


FIGURE 15

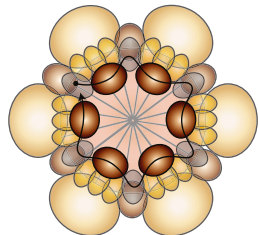


FIGURE 18

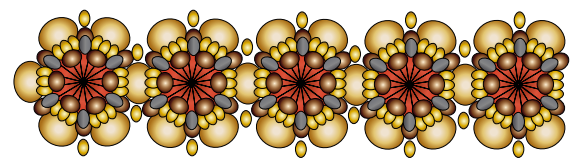
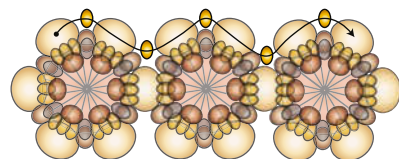


FIGURE 16



are snugged across the top of your (A). Pass on into the next (A) in your prism. See figure 11.

16

Add 1(B) and 3(C). Move through the first (A) added in the previous step and pass on through the (A) you exited at the beginning. Continue through the next (A) and repeat this step three more times. See figure 12.

17

Place 1(D) in the centre of the prism and then move through the (B) from step 15. Add 3(C) and go through the (B) from the previous step to seal the Rivoli in place. Move through the (A) you exited at the beginning of this step. See figure 13.

18

Move through 1(B) and 3(C). Pick up 1(E) and pass through the next 3(C). Repeat this all the way around the row. At the end of the row, pass on through the first (E) you added in this step. See figure 14.

19

Pick up 1(B) and pass through the next (E). Repeat this all the way around the row. At the end of the row, weave through your beads to exit from an (A) in the next prism. See figure 15.

20

Repeat steps 15-19 for the other four prisms around the sides of your beaded bead.

21

Pass through your beads to exit from an (A) at the top of the beaded bead. Pick up 1(C) and pass through the next (A) from the top of the beaded bead. Repeat this all the way around the top of the bead. See figure 16.

22

Weave through to exit from an (A) in the bottom of your beaded bead and repeat the previous step to fill in the gaps between the (A) beads with (C) beads around the bottom of the bead. See figure 17.

23

Finish both ends of your thread securely and your bead is complete. See figure 18.

BEADLINK: www.thestorytellingtutorials.com/

cassiopeia pendant



Inspiration

For me the inspiration comes almost always when I can see and touch the particular beads. Then a small window in my imagination suddenly opens and I just know immediately what I can create. This of course happened when I saw this golden colour on the curved beads. Is it not true that crescents resemble starlight?



You will need:

- 1g size 11 Toho seed beads in dark sage metal matte #F463QL (A)
- 1g size 15 Toho seed beads in olive metal matte #463L (B)
- Four 4mm fire-polished beads in matte metallic bronze copper (C)
- Four 4mm round beads in sueded gold garnet (D)
- Twelve crescent beads in matte metallic goldenrod (E)
- Nine 4mm fire-polished beads in metallic suede purple (F)
- 18mm Swarovski crystal rivoli round stone in light vitrail
- Pear-shaped drop 12/16mm in opaque blue Picasso
- (optional) about 2 feet of chain antiqued gold-plated brass 6mm filigree round
- 30 x 30mm filigree square in antique brass finished
- 6mm antique gold-or brass-plated jump ring
- Bail 9 x 5mm in antique gold or brass-plated
- Size 12 beading needle
- Beading thread: Nymo B or Fireline 4lb
- Scissors
- Flat nose bent pliers



Inspired by the constellations, this beautiful pendant will shine bright with any outfit

DESIGNED BY AGNIESZKA WATTS * * * * *

Try to catch a part of the universe in this smart, intricate piece. This design incorporates two different media: brass filigree as a base and a beaded, ornamental piece named after the beautiful Cassiopeia constellation. The materials for this are not expensive and it can be made in a couple of hours.

1

On 4 feet of thread string 24(A). Pass through all the beads one more time and tie a square knot, leaving about 2.5" (7cm) tail. Pass through one bead.



2

String 5(B), 1(A), 1(C), 1(A) and 5(B). Skip five beads and pass through the next (A). Repeat three more times. Pass on to exit from the first (A) after your first (C) bead.



3

String 3(B), 3(A) and 3(B). Pass through 1(A), 1(C) and 1(A) from the next group in your previous row. Repeat three more times. Pass on to exit from the third (A) bead from this step.



4 String 1(A), 1(D), 1(A) and pass through the next three (A) beads from the previous row. Repeat three more times and insert the rivoli crystal inside this circle before closing it. Pass once more through all the beads from this row.



5 Pass through to exit from the first bead after the next (C) – this should be a size 11. String 1(E), 1(A), 1(E), 1(A) and 1(E). Pass through the next (A), (C), (A) from step 2. Repeat three more times.



6 Pass on to exit from the nearest (C) bead. Pick up 3(B) and pass through the first (E) bead – top hole. String 1(F), then pass through the middle (E) – top hole – in this group. Pick up 1(F) and pass through the last (E) – top hole – from the group. String 3(B) and pass through the next (C) from step 2. Repeat this entire sequence three more times. At the end of the row, pass through the beads so your thread is exiting from the top hole in the nearest middle crescent bead.

TOP TIPS

MIND THE CURVE: You can string crescent beads two ways, either with the curve up or with the curve down. You will get a slightly different look each way, so try to experiment with this.

WATCH YOUR STEP: Always check the direction you are passing through the hole while stringing crescent beads – you want to make sure they sit the correct way around.

DIFFERENT IDEAS: You can wear this pendant on any chain but also try it on a ribbon or a piece of leather or suede cord.



7 To attach the beadwork to the brass filigree, place it centrally on the top of the metal square. Pass the thread through the topmost opening of the filigree (the corner part of it) pass back (weave your thread below the filigree part). Pass through the same crescent bead from which the thread exits. Retrace your thread path.



8 Weave through the beads to exit from the next (C) bead. Pass through the brass filigree in the same way as described in step 7. The thread will be below the metal square. Pass back through the same fire polish the thread exits. Retrace your path. Repeat step 7 and step 8

three more times to attach the beadwork to the metal base.



9 Exit from the opening in the brass piece and attach 1(F) just below the crescent bead.



10 Exit in the same point from the brass square. String 5(B), 1(A), the pear-shaped drop, 1(A) and 5(B). Pass back through the metal piece and retrace your thread path.

11 Weave the working thread through the beads as much as you can to strengthen this piece. Secure the end and finish it securely. Also finish your tail thread.

12 Using flat nose bent pliers, attach a jump ring to the brass piece on the opposite side to the beaded dangle. Thread the jump ring through the bail before closing the ring.

BEADLINK: agnessee.weebly.com

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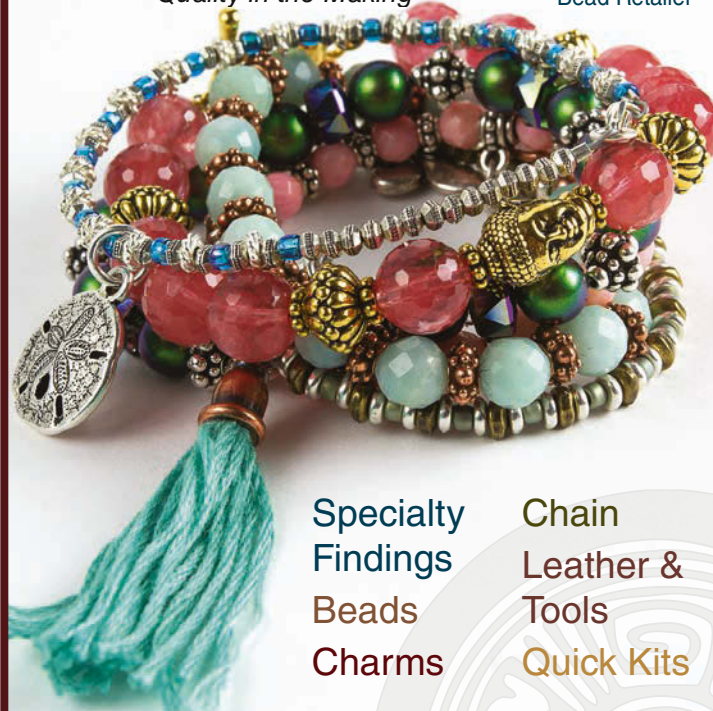
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Create an elegant, trailing floral necklace adorned with lush Czech Glass foliage and a mini tassel for extra sparkle and movement

DESIGNED BY NICOLE STANLEY * * * * *

This lovely, elegant necklace is made from three beaded elements that are attached to one another with sections of chain. This project is not costly to make and can be made in around two hours. If you want, you can even make the components in stages, so you can really pick this project up and put it down if you have limited time. Use your creative instincts to position and drape the chain.

Flower Pendant



1

Using a comfortable length of Fireline and leaving a short tail for weaving in later, create a peyote bezel for your chaton. Your initial ring should have 22(D), forming rows 1 and 2. Weave row 3 in (D) beads, row 4 in (A) beads and row 5 in (E) beads.



2

Stitch through the bezel to emerge from your first row, ready to complete the other side. Place your chaton into the cup formed in step 1, foil side down.

You will need:

- 1g Size 15 (Miyuki crystal capri gold 15-00030/27101) (A)
- 2g Size 11 (Toho PF galvanised fairy wings PF552) (B)
- 2g Size 8 (Miyuki duracoat galvanised pink blush) (C)
- 2g Size 11 Miyuki delica beads (DB0024) (D)
- 1g Size 15 Czech charlottes (dark bronze) (E)
- 1g Superduos (Crystal Orange Rainbow) (F)
- 3mm glass rounds (Green satin) (G)
- 4mm glass rounds (Green satin) (H)
- 2 x Czech Glass flowers
- 9 x Czech Glass leaves 8x12mm side-

ways hole (Turquoise Lustre)

- 4mm fire-polished crystals (Opaque Green Lustre)
- 8mm Swarovski chaton (Light Turquoise Glacier Blue)
- Antique copper chain in two thicknesses (I opted for two types of oval link chain)
- Antique copper lobster clasp
- 7 x Antique copper jump rings (6mm)
- 4 x Antique copper headpins (50mm long)
- Fireline crystal - 6lb weight
- Beading needle size 12
- Scissors/snips
- 2 pairs of flat nosed pliers

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Complete the bezel by weaving one row in (A) beads and a final row in (E) beads to capture the crystal.



3
Exiting a (D) bead in row 2 (the middle row of delicats) pick up 1(D), 1(C), 1(D). Pass through the next (D) bead in the bezel to create a picot. This will form one of the link sections to the leaf arcs.



4
Skip the next (D) bead in row 2 to leave a gap. With your thread exiting the next row 2 (D) bead in the bezel, repeat step 3 to create a second picot.



5
Stitch through your bezel so that your thread is exiting the (D) bead of row 3 (at the back of the bezel) which is directly in the centre at the bottom of your captured chaton as shown in the photo. Pick up 1(D), 1(C), 1(D) and then pass back through the (D) bead exited at the beginning of this step. This creates a single RAW unit that will be the point from which to hang your tassel. Reinforce all the links added in steps 3-5 once by stitching through them a second time.



6
With your thread exiting a (D) bead at the very front of your bezel add 2(D), 1(A), 1(F), 1(A), 1(B) and 1(A).



7
Stitch down through the other hole of the (F), snugging up the beads above it to form a slight picot. Add 1(A) and 2(D), then pass through the next (D) bead in the bezel to complete the first petal.



8
Repeat steps 6 and 7 until you have a total of 11 petals surrounding the entire bezel.



9
Stitch up through the first petal added so your thread is exiting the first (A) bead after the superduo. Pick up 2(A), 1(B), 2(A), then stitch down through the (A) bead on the other side of the superduo,

continuing down through the rest of the other side of the petal. This both extends the tip and reinforces the petal as a whole.



10
Repeat step 9 for all 11 petals.



11
Pass through the bezel so that you are exiting a (D) bead in the middle bezel row. This bead should be just to the right of the RAW loop at the bottom of the flower – we will be adding three loops with leaf beads on.



12
Pick up 1(A), 1(B), 1(A), one glass leaf, 1(A), 1(B), 1(A) and then pass through the next (D) bead in the bezel ring to add the first loop.

TOP TIPS

KEEP IT TIGHT The leaf arcs rely on tension as well as bead size to create the curve, so if your tension tends to be on the looser side you might want to focus on this to ensure you end up with a nice sweeping curve and no obvious thread gaps.

COLOURWISE

I opted for soft gold and copper metallics combined with jade and turquoise floral accents. Go traditional and make your arcs deep rich leafy green and then pick a vibrant colour like hot pink or rose red for your centre flower to really make it pop.



13

Add 1(A) and then pass down through the second (B) added in the previous step as shown. I've left my thread loose so you can see clearly, but your beads should all be nicely snug, but not too tight so the loops drape evenly.



14

Pick up 1(B), 1(A), a leaf bead, 1(A), 2(B) and 1(A). Complete the second centre loop by passing through the next (D) bead in the bezel.



15

Finish with the third loop so it mirrors the one added in step 12. Add 1(A), then pass through the last (B) added in step 14. Pick up 1(A), a glass leaf, 1(A), 1(B), 1(A) and then pass through the next (D) in the bezel. Stitch through each loop a second time to gently reinforce them. Finish off your thread ends to complete the floral pendant.



16

Cut three lengths of chain of between 3 to 5cm, each one a slightly different length. Put one end of each through a single jump ring. Loosely wire-wrap two fire-polished crystals and two glass flowers and add at random to the tassel chain. You can add more beads for a fuller tassel if you wish.



17

Thread the jump ring through the size 8 bead of the RAW loop to attach the tassel to the pendant.

Leaf elements (make 2)



18

Using a comfortable length of Fireline, add a stop bead and leave a 10 cm tail for weaving in at the end. Thread on the following sequence of beads: 1(B), 1(A),

1(F), leaf bead, 1(F), 1(A), 1(B), 1(A), 1(F), leaf bead, 1(F), 1(A), 3(B), 1(A).



19

Stitch through the second hole of the last (F) added in step 18 to create a picot.



20

Add 1(H) then pass through the second hole of the next (F). Maintain good tension to ensure the arc starts to curve.



21

Add 1(A) then pass through the next (F).

DESIGN NOTE

The leaf arc elements of this necklace could also be used to create matching earrings. Reduce the number of leaves/rounds to make the arc a little smaller and then attach each end to a short length of chain and then to an ear wire for a chandelier style pair to go with your necklace. You could also make a bigger version of the pendant by starting with a larger bezelled crystal.



22
Repeat steps 20 and 21 until you reach the last (F) bead. You should have a nicely curved arc shape by this point.



23
Add 1(A), 2(B) and then pass through the 1(B) and 1(A) from the start of step 18 to complete a picot at this end of the arc.



24
With your thread exiting the bottom hole of the first (F) bead added in step 18, add 1(A), 1(G), 1(A). Pass through the next (F) bead in the bottom row so the 3mm round is sitting neatly on top of the leaf.



25
Repeat step 24 twice more to add 3mm beads over the other two glass leaves.



26
Stitch through so your thread is exiting from the middle (B) in the end picot. Pick up 1(B), 1(C), 1(B) and then pass back through the (B) just exited to form a RAW linking unit. Pass through all the beads added in this step once more to reinforce the unit.



27
Complete the top row of the arc by adding 1(A), 1(B), 1(A), between each 4mm round.



28
At the other end of the arc, repeat step 26 to form another RAW linking unit. Weave in and finish both thread ends to complete this element. Make a second leaf using exactly the same steps.



29
For each leaf you will add your necklace chain to one side using a jump ring through the (C) beads in the RAW units. I opted to go for 1/3 thick chain to 2/3 fine chain to make up a total of about 6" on each side. You can adjust this so the necklace is a comfortable length for you to wear and drapes well along your collar bone. Ensure that one leaf has the chain on the left and the other has the chain on the right. Attach a toggle clasp to the other end of the chain on one side (whichever is your dominant hand side usually works best) and to the other add a jump ring.

30
Using jump rings link the other (C) beads on each leaf to the (C) beads in the picots on the flower pendant to complete your necklace.

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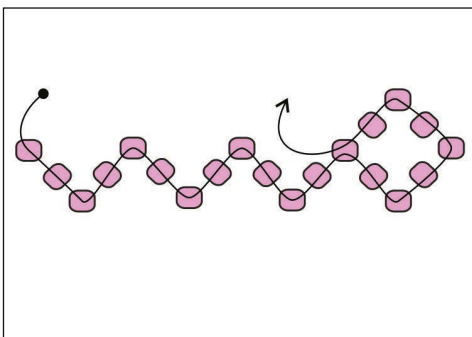


Encase a brass cuff in tubular netting and decorate it with flowers

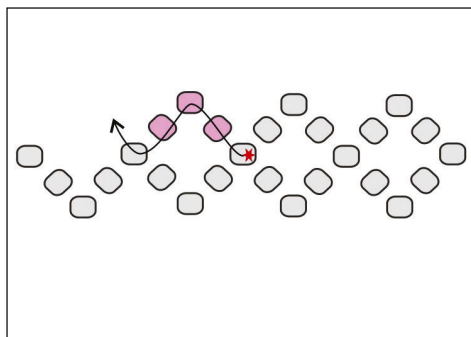
DESIGNED BY HORTENSE E. THOMPSON



This beautiful cuff is created by making a netted casing to fit an existing brass cuff. The result of this step is rather like a trellis, so you can then decorate it with a colourful array of flowers. The project takes around four hours to make and is fairly inexpensive. The key to success is regularly checking the fit of your cuff and keeping an eye on your tension.



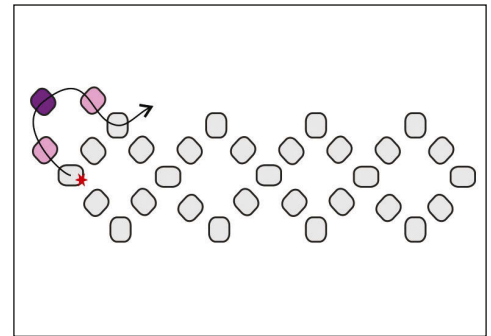
1
On a comfortable length of thread, string 20(A). Pass back through the eighth bead from the needle to create loop.



2
Pick up 3(A). Skip over 3 beads and pass back through the next bead. Repeat this once more.

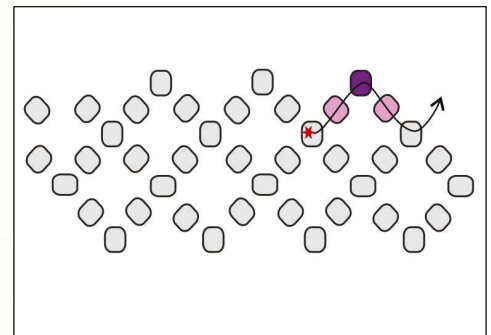
You will need:

- 10g size 11 seed beads, Metallic dark bronze Miyuki #457 (A)
- 10g size 11 seed beads, Magic Copper (B)
- 10g size 11 seed beads, Light olive opaque matte Miyuki #2033 (C)
- Flower Cups Chalk Funky Green (D1)
- Flower Cups Crystal Camel Gold (D2)
- Brass cuff blank – 0.75" (about 20mm)
- Crystal Fireline 6lb
- John James beading needles #10
- Thread clippers



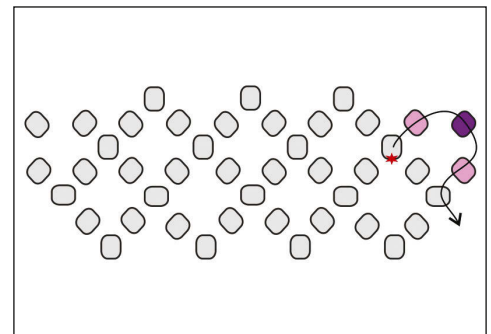
5

Flip the beadwork so that the working thread is on the right side. Pick up 1(A), 1(B), 1(A). Skip over 1 bead and pass through the next bead.



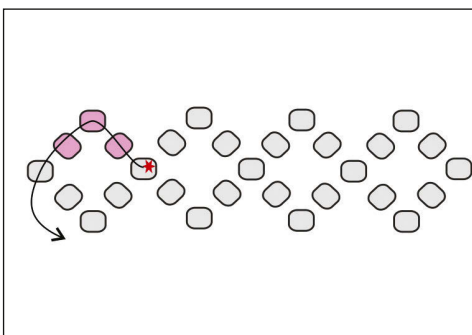
6

Pick up 1(A), 1(B), 1(A). Skip over 3 beads and pass through the next bead. Repeat twice more.



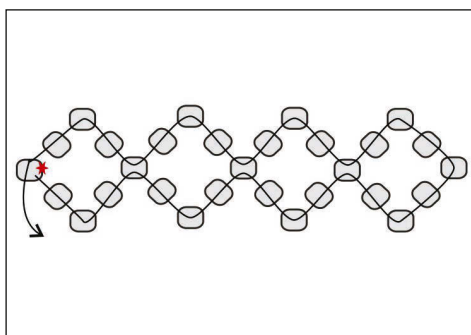
7

Pick up 1(A), 1(B), 1(A). Skip over 1 bead and pass through the next bead.



3

Pick up 3(A). Pass through the first bead from the side through which the tail end of the thread hangs. The resulting loop should be the same as the loop created in step 1.



4

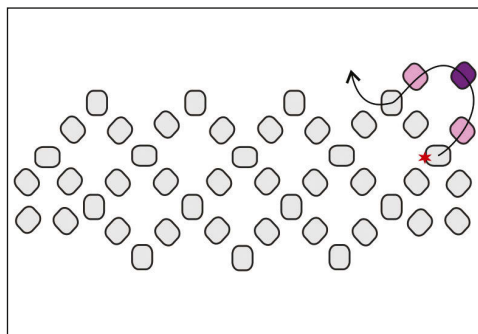
Pass back through all the beads that you strung in step 1 and exit through the first bead.



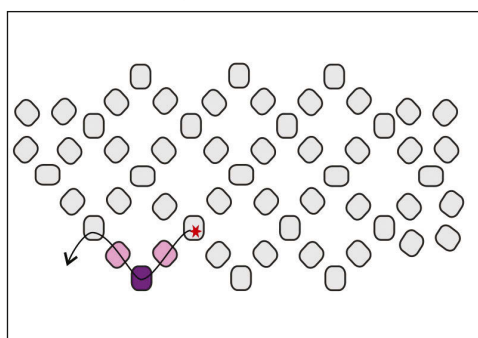
TOP TIPS



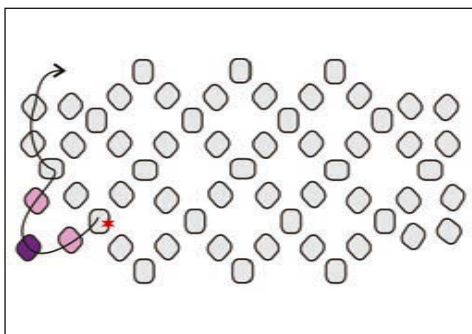
KEEP CHECKING When covering an object with beadwork, fit the beadwork regularly over the item. This helps to ensure that the tension remains constant.



8
Pick up 1(A), 1(B), 1(A). Skip over 1 bead and pass through the next bead.



9
Pick up 1(A), 1(B), 1(A). Skip over 3 beads and pass through the next bead. Repeat twice more.



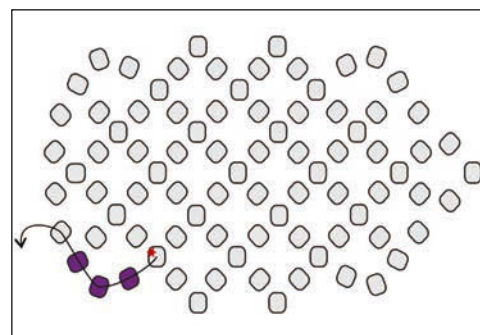
10
Pick up 1(A), 1(B), 1(A). Skip over 1 bead and pass through the next bead (starting bead). Pass through the next two beads that were added in step 5.

DESIGN NOTE

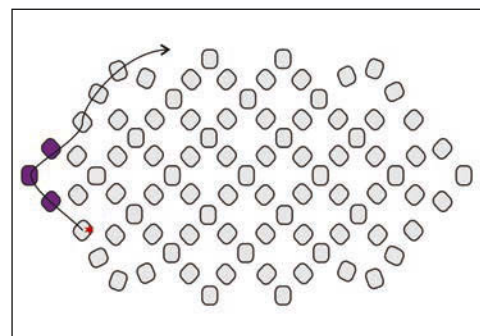
The grey beads represent beads which have already been strung.

The red star indicates the starting point for the step being worked.

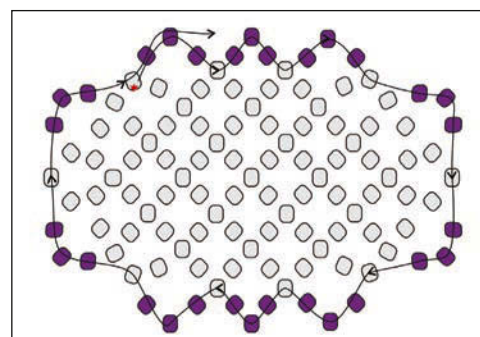
The beading is done in a circular manner, often referred to as a round. At the end of each round step up to the next round by passing through the starting bead and the first two beads added in the round.



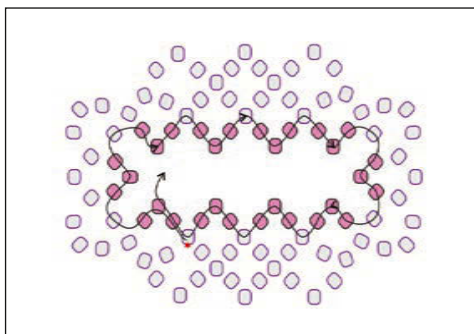
11
Pick up 3(B). Skip over 3 beads and pass through the next (middle) bead. Repeat seven more times. Instead of working back and forth along the rows, you are going to be working around the outer edge of the netting.



12
Pick up 3(B). Skip over 3 beads and pass through the next (middle) bead. Pass through the next two beads which were added in at the very start of step 11.

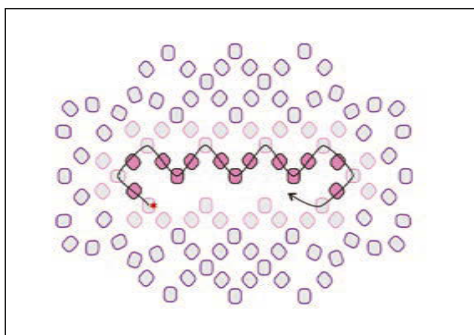


13
Pick up 3(B). Skip over 3 beads and pass through the next (middle) bead. Repeat 9 more times. At the end of the round, pass on through the next 2 beads. Fit the beadwork over one end of the cuff. Remove the beadwork and repeat this step about 10 more times. Fit the beadwork once more over the cuff. Continue working this step until about one half of the cuff is covered. Work the remaining steps with the beadwork on the cuff. Stop beading when about 5mm of cuff remains uncovered.



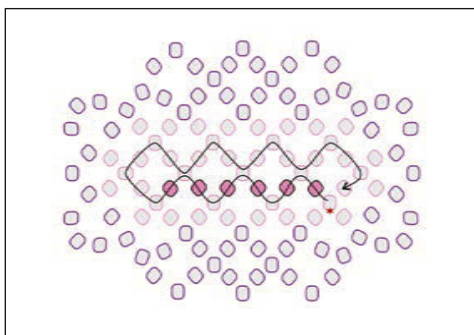
14

Reposition the thread so that it exits the bead shown in the diagram. Pick up 3(A). Skip over 3 beads and pass through the next (middle) bead. Repeat 9 more times. At the end of the round pass through the starting bead and up through the first 2 beads added in this round.



15

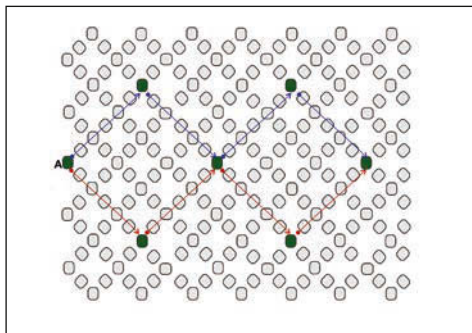
Pick up 1(A). Skip over 3 beads and pass through the next (middle) bead. Pick up 1(A). Skip over 3 beads and sew into the next (middle) bead. Pick up 3(A). Skip over 3 beads and pass through the next (middle) bead. Repeat 2 more times. Pick up 1(A). Skip over 3 beads and pass through the next (middle) bead. Pick up 1(A). Skip over 3 beads and sew into the next (middle) bead.



16

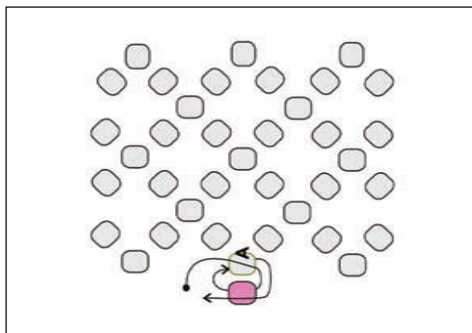
Pick up 1(A). Skip over 5 beads and pass through the middle bead in the last group of 3 beads on the right side of the beadwork. Pick up 1(A). Skip over 3 beads and pass through the middle bead in the group of 3 beads on the left side of the beadwork. Pick up 1(A). Skip over

3 beads and pass through the middle bead in the group of 3 beads on the right side of the beadwork. Repeat three more times. Pass once more through the last set of beads added to strengthen the closure.



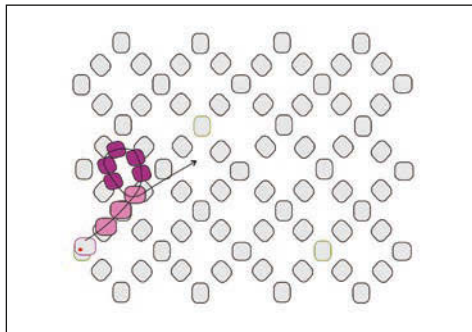
17

The outside of the cuff should contain alternating columns of 5 and 4 netted units. The embellishments will be attached to the beads shown in green in the diagram. Starting at the centre of the beadwork, work the first half of the cuff (blue arrows). Turn the cuff upside down and then work the second half (red arrows). You are going to prepare by passing down through the bead labelled A in the diagram.



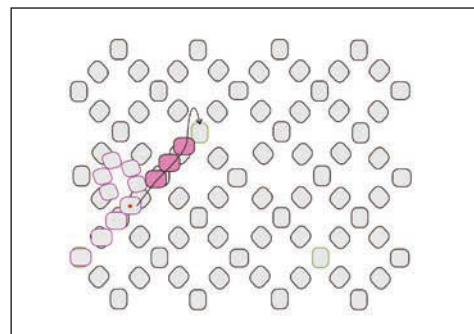
18

Pick up 1(A). Pass down through the starting bead and on through the bead just picked up.



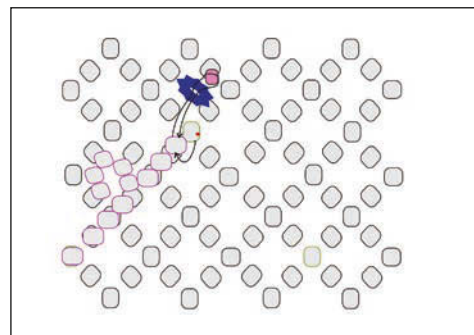
19

Pick up 3(A), 5(C). Skip over the 5(C) and pass through the last (A).



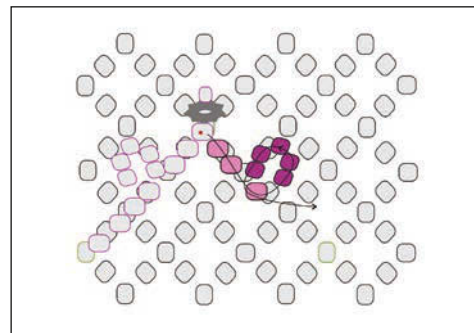
20

Pick up 3(A), skip over 5 beads diagonally in the base and pass down through the sixth bead.



21

Pass up through the last (A) added in the previous step. Pick up 1(D), 1(A). Skip over the (A) and pass down through the flower and the bead immediately under the flower.



22

Pick up 3(A), 5(C). Skip over the 5(C) and pass through the last (A).

Inspiration

I wanted to create a bracelet using a brass cuff without using bead embroidery. After testing a variety of stitches I settled on the netting stitch. Thanks to Katie Dean for the tip on the floral decorations.

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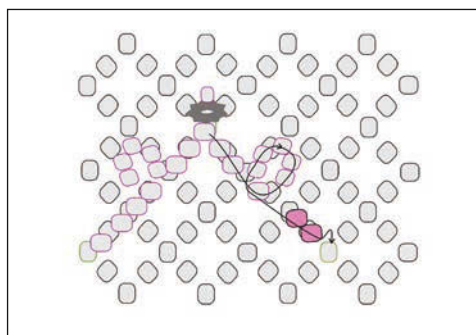
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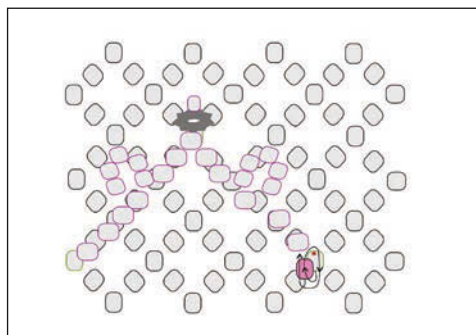
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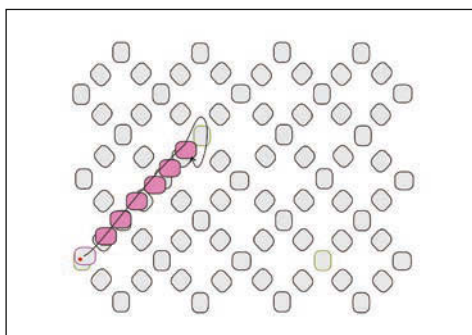
You can decorate the cuff with a colourful array of flowers.



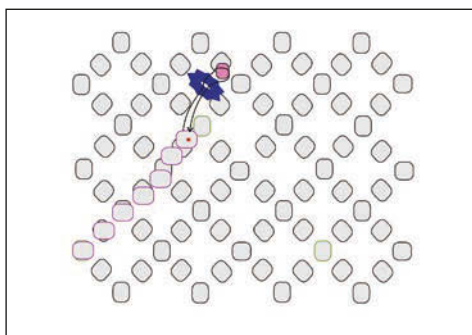
23
Pick up 2(A), skip over 5 beads diagonally in the base and pass down through the sixth bead.



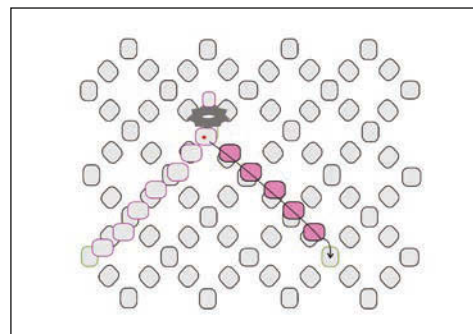
24
Pick up 1(A). Pass down through the bead in the base and up through the bead just picked up. Repeat steps 19 to 24 – alternating the colours of the flowers – until the first half of the cuff is covered.



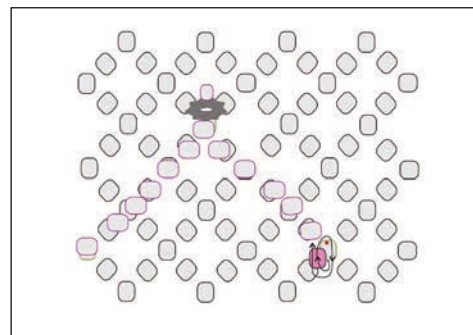
25
Turn the cuff upside down. Starting on the left at the first bead added in step 18, pick up 6(A). Skip over 5 beads on the diagonal and pass down through the sixth bead. Pass up through the last (A) picked up in this step.



26
Pick up 1(D), 1(A). Skip over the (A) and pass down through the flower and the bead immediately under the flower.



27
Pick up 5(A). Skip over five beads on the diagonal and pass down through the sixth bead.



28
Pick up 1(A). Pass down through the bead in the base and up through the bead just picked up. Repeat steps 25-28 along the length of the cuff. Weave the remaining thread into the base. Tie off the ends and trim any remaining thread.

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Hummingbird

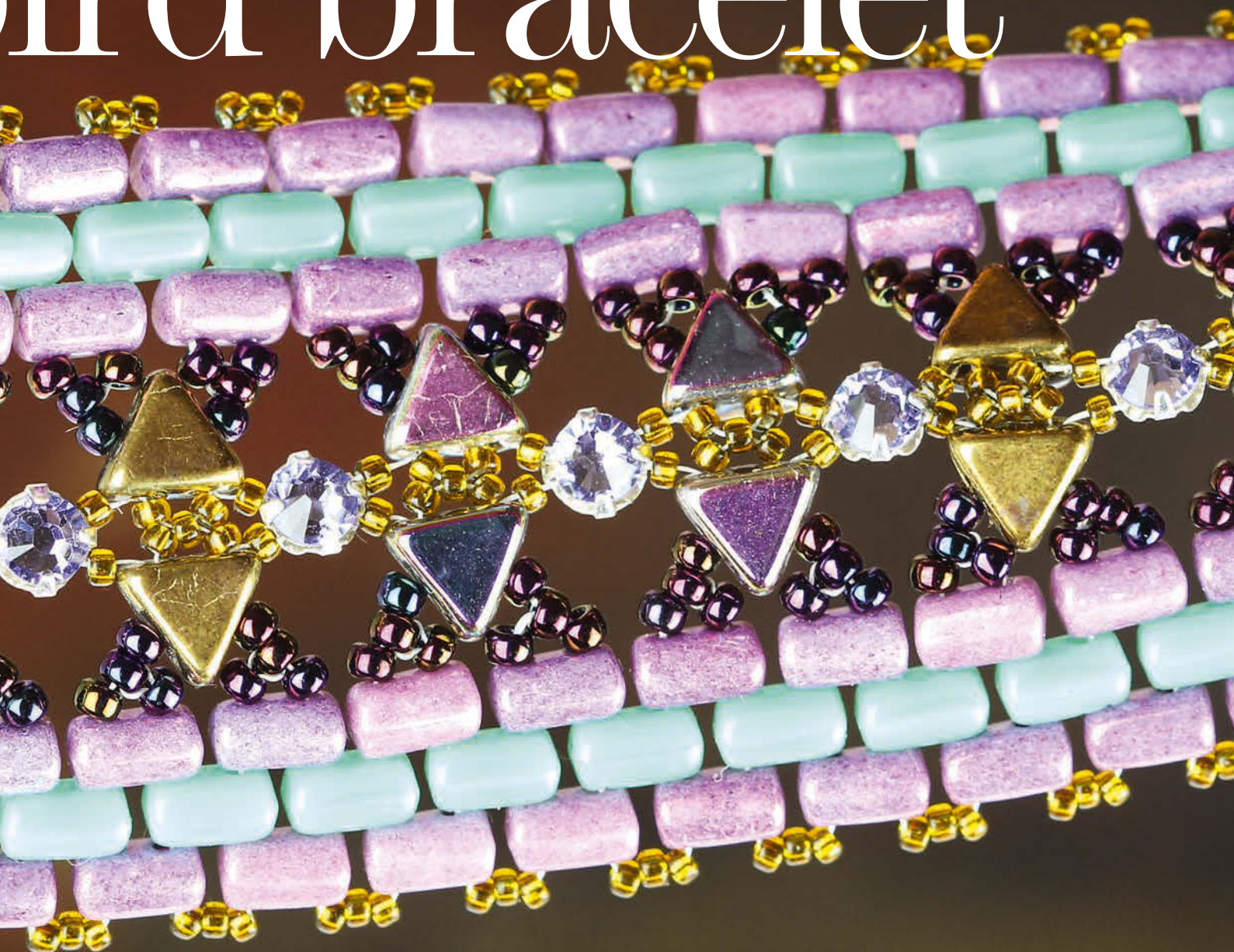


*Bead a bracelet inspired by
the wonderful, vibrant colours
of a Hummingbird*

DESIGNED BY ZVIA BEN-AMI * * * * *

If you haven't yet been brave enough to try working with some of the two-holed shaped seed beads, this cuff bracelet is the perfect opportunity to try them. The quantities you need mean this isn't an expensive project. It looks fabulous, but it has easy thread paths and can be made in just a couple of hours. The materials listed will make a 17.5cm [6.7"] bracelet.

bird bracelet



1
Leave a tail of 10cm and use a stopper bead. Pick up 1(D), 1(E), 1(D) and 3(A). Add 1(D) and pass through the un-used hole of your (E).



2
Pick up 1(D) and 3(B). Pass through the un-used hole of the (D) you have just added.



3
Pick up 1(E) and pass through the un-used hole of the next (D).

BEAD-WEAVING BRACELET

You will need:

- 3g Seed beads in size 15° (Miyuki – Silver lined golden -1421) (A)
- 3g Seed beads in size 11° (Miyuki – Metallic Purple 454) (B)
- 13 Swarovski Rose Monte 4mm (Tanzanite) (C)
- 112 Rullas (Chalk Vega Lustre – 03000V) (D)
- 58 Rullas (Opaque green Turquoise-63130) (E)
- 28 Kheops (California Green) (F)
- 1 Gold colour – 4 loops Slider Magnetic Clasp
- Fireline beading thread
- Needle: size 12°
- Scissors



4
Pick up 3(A), 1(D) and pass through the un-used hole of the (E) from your previous step.



5
Repeat steps 2-4 until your bracelet measures 17.5cm – or the length that you require. Remember to leave room to allow for the clasp. Set this to one side while you make a second identical strip.



6
Join a new length of Fireline to your first strip, so you will end up exiting from the central (B) in the picot at the end of the strip. Pick up 1(B), 1(F) – passing through a side with one hole – add 3(A), then pass down through the other hole in your (F) and add 1(B). Pass through the second and third (B) beads from your next picot.



7
Pass down through the Rullas, then turnaround by passing through the (A) beads on the other side, back up through the Rullas and up through the first and second (B) beads in your next picot.



8
Repeat steps 6 and 7 to the end of the strip.



9
Join a new thread to your second strip, following the instructions at the start of step 6. Pick up 1(B), 1(K) – passing through a side with one hole – add 1(A), then pass through the central (A) that sits above the end Kheops on your first strip. Pick up 1(A), pass through the un-used hole in the (F) you just added, then pick up 1(B) and pass through the second and third (B) in the next picot on your second strip and weave through to the other edge of this strip.

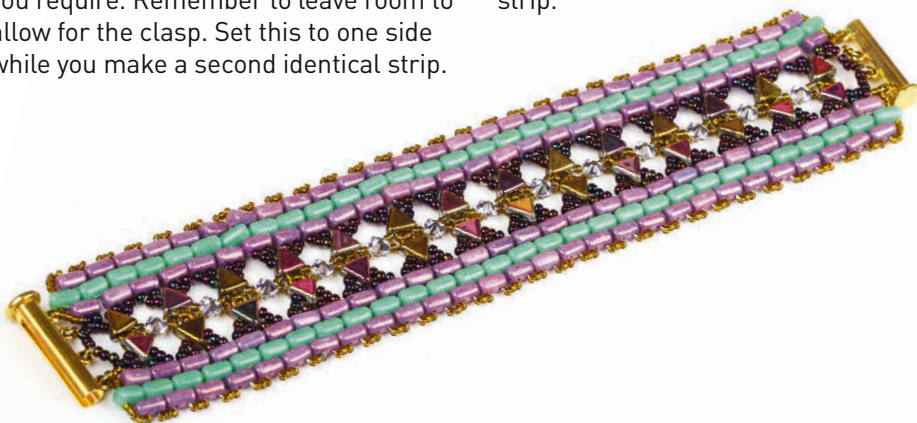


10
Turnaround by passing through the 3(A) on the outer edge of your second strip, then back through the Rullas and exit from the second (B) in the next picot along the edge of this strip. Keep repeating step 9 and the turnaround in this step, to join all the way along your strips.

TOP TIPS

COLOUR TIPS Use colours which are in harmony one with the other, or contrast ones. Each version will give different results. Try to use a different colour of Rose monte from the other colours of the bracelet to achieve a glittering effect.

WATCH THE HOLES Make sure that both holes on each bead are clear before you add the bead. Also, when you are using the Kheops, take care to pass through the hole in the right direction each time.



BEAD-WEAVING BRACELET



11

You are now going to work back along the bracelet adding embellishment between the central Kheops. Pass up through to exit from the second hole of your first Kheop. Pick up 1(A), 1(C), 1(A) and pass down through the first hole of the second Kheop from the other strip.



12

Pass on through the first 2(B), the Rullas, turnaround through the 3(A) on the outer edge, then back through the Rullas, through the 2(B) and exit from the second hole of your Kheop on this side of the bracelet.



13

Pick up 1(A), pass through the (C), pick up 1(A) and pass into the first hole of the second (F) on the other half. Continue on down through the 2(B) and into the bracelet. Turnaround through the Rullas and 3(A) on the edge until you emerge from the other hole in your same (F).



14

Keep repeating steps 11-13 to add the embellishment to the end of the bracelet. When you reach the end, weave through to emerge from the end hole in the final (D). Pick up 5(A) and pass through the un-used hole in your end (E), pick up 5(A) and pass into the end hole in the other (D) at the end of this side. Weave through to add these two sets of 5(A) to the end of the other strip. Weave through to exit from the second to last (A) on the inner band of 5. Pick up 2(A), pass through one half of your clasp, pick up 2(A) then pass through the final 2(A) from your strip of 5.



15

Weave through to exit from the (B) picot on the inner part of this strip.



16

Pick up 7(B) and pass through the picot (B) on the other strip, then on through the first 2(A) in the group of 5



Inspiration

I was inspired by the bright vivid colours of the small but adorable male Hummingbird. I think its colours are amazing, and I tried to reflect them all in my beadwork.



17

Add 2(A), pass through the end loop on the clasp, add 2(A) and pass back into the (A) beads in the strip. Pass on through the first 2(B) from your group of seven and join in the next loop on the clasp, with 2(A) on either side of the loop, as you have done before. Pass on through 3(B) in the strip and join the final loop.

18

Use the same technique to add the other half of your clasp to the other end of the bracelet.

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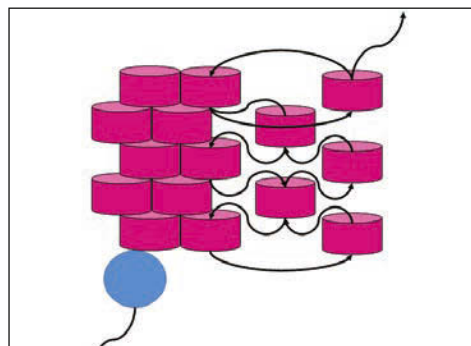




Perfect for all occasions, this bracelet can be worn as a wrist corsage or just a simple bracelet

DESIGNED BY KATIE DEAN * * * * *

This is quite an involved project: the bracelet is simple, made with Tilas and delicas and fastened with a magnetic clasp. The floral corsage section uses a clever backing that conceals the magnetic clasp. This means you can wear your bracelet on its own, or with the flowers. You can make flowers in different colours so you have something to match different outfits. You are going to be working primarily in Peyote stitch for the corsage. You are going to start by making the bracelet. You will be working in Peyote stitch and using the (A) to (D) beads. As you make this project, work with a comfortable length of thread and join new threads wherever you need to.



1 Use the (A) beads and stitch a length of odd count Peyote that will fit around your wrist, leave a $\frac{3}{4}$ " (2cm) gap between the ends. The fit should be quite snug. You are going to start by leaving a tail thread that is about 12" (30cm) long and use a

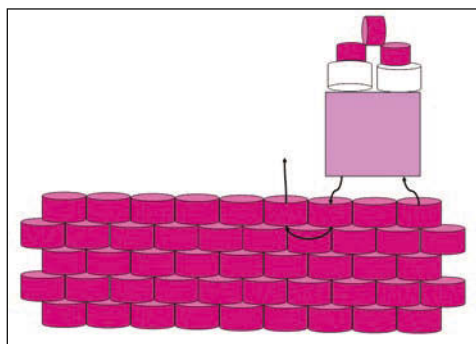
You will need:

- 10g size 11 Delicas in petal colour (pink DB247) (A)
- 10g Miyuki Tilas in pink (B)
- 2g size 11 Delicas white (DB202) (C)
- 2g size 15 seed beads in pink (D)
- 14mm Swarovski Rivoli in black or a dark colour
- 5g size 11 Delicas in yellow (DB795) (E)
- 2g size 15 seed beads in yellow (F)
- 5g size 11 Delicas in lime green lined crystal (G)
- 2g size 11 Delicas in opaque lime (H)
- 5g size 11 Delicas in Silver lined dark green (I)
- 40 x 4mm white or cream pearls
- 2 x 6mm split rings
- 1 x 6x7mm Mag-Lok brand magnetic clasp
- Beading Needle
- Scissors
- Round Nose Pliers

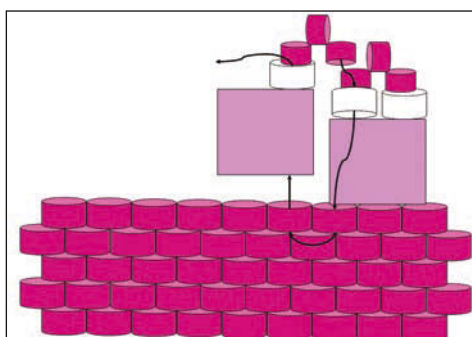
stop bead. Pick up 5(A) to form your first two rows. From here you will have 3(A) in each odd-numbered row and 2(A) in each even numbered row. You can use whichever odd-count turnaround method you find most natural. Figure 1 shows the square stitch turnaround.



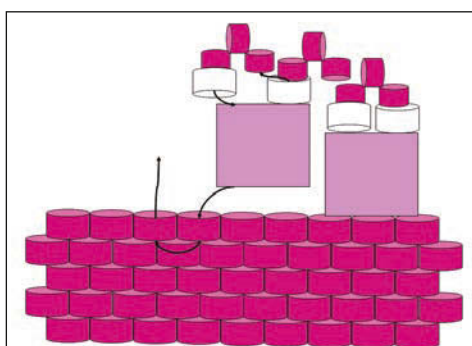
2 When your strip is the required length, your final row should be a row containing 2(A). Before proceeding, you need to count the number of beads along the edge of your strip. This number must be divisible by three, so if it is not, then add additional rows until you have enough.



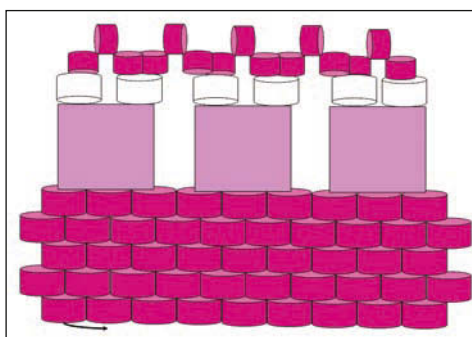
3 You are now going to add the Tilas. You should be exiting from the final bead on the edge of your strip. Pick up 1(B), 1(C), 3(D), 1(C) and pass down through the other hole in the (B). From here, pass through the next-but-one bead in your edging, entering this bead from the outside and moving towards the centre. Pass back up through the next edge bead.



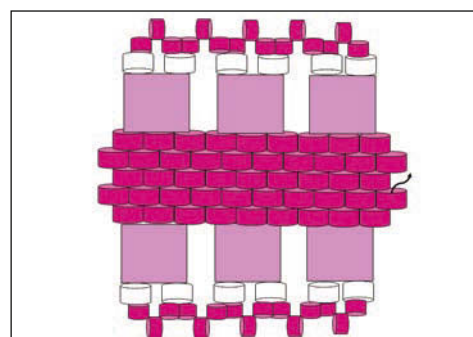
4 Pick up 1(B), 1(C), 3(D) and pass down through the second (C) from step three, then on down through the second hole of the (B) from step three and retrace your thread through the two edge beads in the bracelet, up through the (B) and the (C) from this step.



5 Pick up 3(D), 1(C) and pass down through the second hole in your second (B). Pass on down through the edge bead that is next-but-one from the bead where you started step 4, then up through the next edge bead.



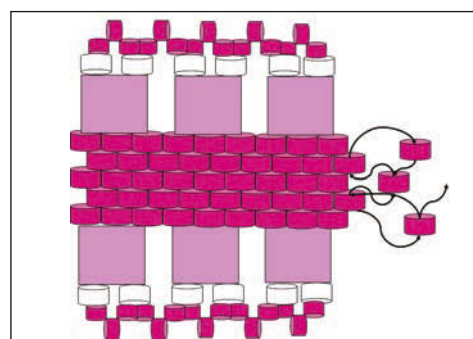
6 Repeat steps four and five all the way along the edge of the bracelet. If you counted your beads correctly in step 2, you should find that your final Tila joins to the last edge bead in the strip. If it does not, you can remove the stop bead and remove any spare rows of (A) beads from the tail thread.



7 Weave your working thread through to exit from the final edge bead on the other side of the bracelet, then repeat steps 3-6 all the way along the second edge.



8 Take the magnetic clasp and the split rings. Add one split ring to each side of the clasp. This is to create a stronger fixing for your bracelet. The design has been created to work with the 6x7mm Mag-Lok brand of clasp. These can be purchased from www.gjbeads.co.uk.



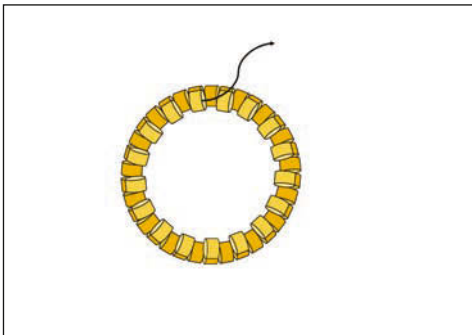
9 Use the working thread to stitch ten rows of Peyote from the final row on your band. For this little strip you should be adding 1(A) in the first row (ie between the final 2(A) beads), then 2(A) in the next row and so on. See figure 9. Thread this little strip through one of the split rings and then zip up the final row to the first row in the strip to secure the clasp onto the bracelet. Make sure the join is secure and finish off your thread.



10

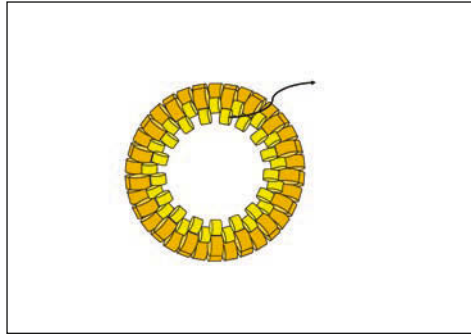
Use the tail thread to repeat step 9 and add the other half of the clasp to the other end of the bracelet.

A note on the bracelet: if you aren't keen on the slightly frilly edge to the bracelet, you can straighten it out by replacing the 3(D) with 1(C) each time. You might also like to try creating a simple pattern in the central Peyote strip, mixing together the (A) and (C) beads.



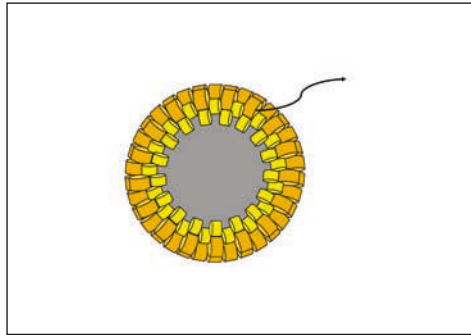
11

You are now ready to start the corsage section. Begin by beading a bezel to enclose the Rivoli, working in tubular Peyote. Pick up 34(E) and pass through all the beads again to form a circle. Pick up 1(E) and pass through the next but one bead in your circle. Repeat this sixteen more times to complete the row and then step up to exit from the first (E) you added.



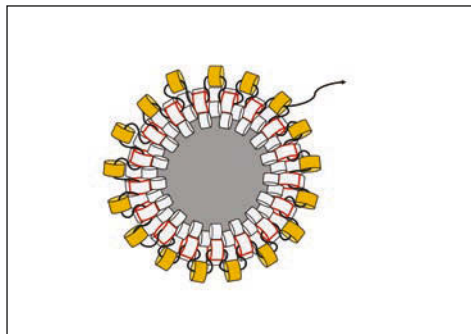
12

Add two rows of Peyote using the (F) beads. Each row should contain 17(F) and you should remember to step up at the end of each row.



13

Pass down through the beads until you are exiting from the bottom row of (E) beads. Carefully insert your Rivoli so that the shiny side is sitting against the (F) beads. Then stitch two rows of Peyote using the (F) beads, so this will pull in the bottom of the tube and seal the Rivoli in place. At the end of your second row, weave back through until you are exiting from an (E) in the row where you started this step.

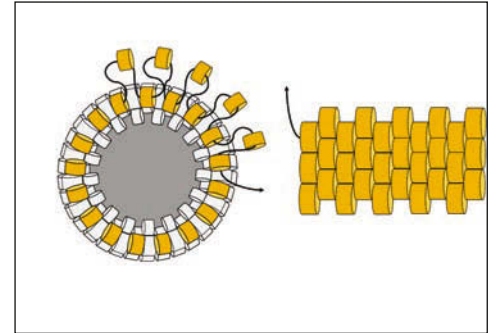


14

Stitch three more rows of tubular Peyote using the (E) beads – each row should contain 17(E) and you should step up at the end of every row. You will be working this section from the final row of (E), so make sure when you add the first of these three rows that you are passing

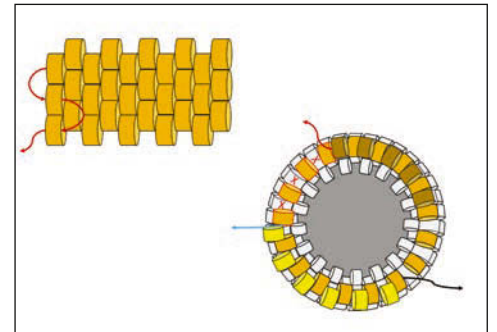
through the next (E) bead in your existing tube, next to an (F).

This new section should extend the tube downwards so that the back of the Rivoli is inside.



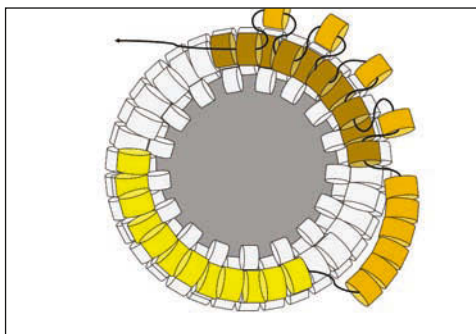
15

Begin another row using the (E) beads and add 1(E) in each of the first five spaces. Then, instead of continuing around the tube, begin working back along this part row, stitching in even count Peyote. You should stitch five more rows of even count off the base row – each row will contain 5(E). See figure above – the left diagram shows the first row, the right diagram shows the strip.



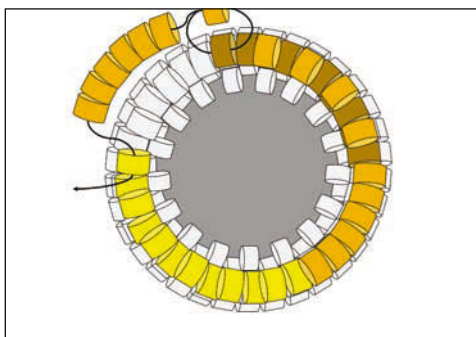
16

At the end of the sixth row, weave back down to the base of this strip. Skip the next three spaces in your tube, then repeat step 15, but add six (E) beads instead of five. So this little raised even count strip will end up six rows high with 6(E) per row. Add one final row of 6(E) beads. The left hand diagram shows the thread path to weave back down to the base, so you will emerge from the point marked by the red arrow in the right hand diagram. The beads marked with an X are the spaces to miss, so you will start adding the second strip from the point marked by the blue arrow. At the end of the final (seventh) row, you should be exiting from the point marked by the black arrow.



17

You are now going to complete the upper section of the tube. You should be exiting from the edge of your second strip, at the top, from a down bead. Pick up 6(E) and pass through the top bead on the nearest edge of your other strip (this should be an 'up' bead). Then continue to add 4(E) in a Peyote row along the top of this strip. This should take you to exit from the last 'up' bead in the strip.



18

Use the square stitch turnaround technique to add 1(E) in the 'down' space at the end of the first strip. Pick up 6(E) and pass through the top edge bead in the first strip and step up through the next bead.

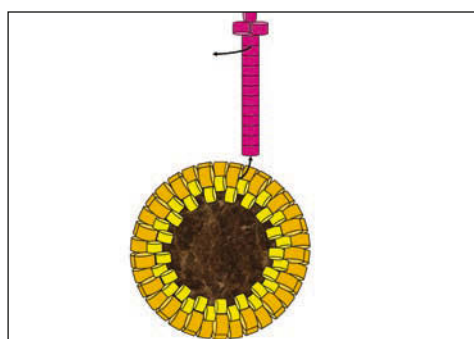


19

Add a single row of tubular Peyote using the (E) beads – you should add 17(E) in total and there will be no step up. When you get to the sections of strung beads, you will pick up 1(E) and pass through the next but one bead in the section.

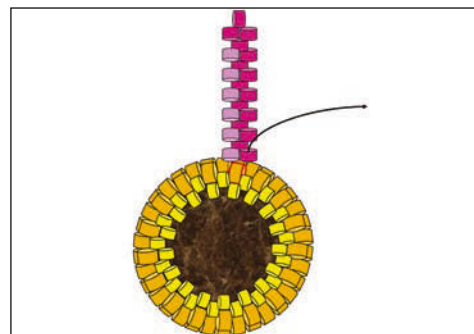
This completes the tube section, but you should reinforce the top rows so that the tiny strips over the gaps are held securely. When you fasten the bracelet, you will be feeding the magnetic clasp through these holes, so they need to be secure.

Note on the tube: If you have ended up positioning your two strips (steps 15 and 16) in a slightly different place, you may find that steps 17-19 need to be 'fiddled' by diverging from these instructions in order to join the strips back to the tube: this is absolutely fine – just ensure that you end up with a secure and neat finish.



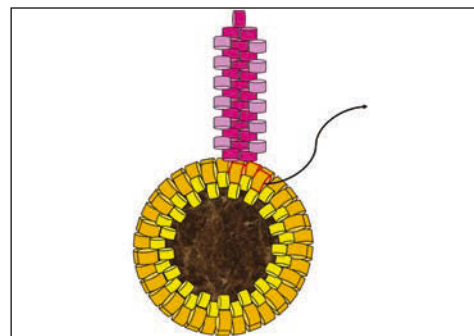
20

Either continue with your thread, or join a new thread, but work through to exit from an (E) bead in the first row next to the front of the Rivoli. You are going to add the petals to this row. Pick up 15(A) and pass back through the fourth bead from the end.



21

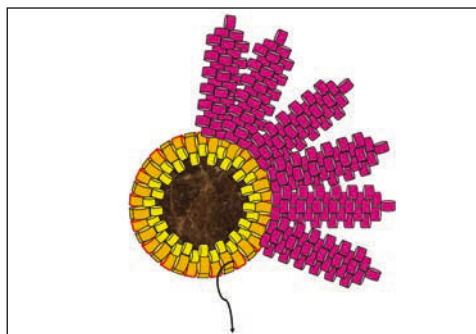
Continue to use the (A) beads and peyote stitch along the rest of the strip. You should add 6(A): the last (A) will attach to the (E) from which you started and then move on through the first (A) from the original strip.



22

Peyote stitch around the strip, so you will add 6(A) up the right hand side, then weave through the top three beads, before adding 6(A) down the left hand side. You should end up exiting from the (E) in the base from which you started this petal. This completes the first petal, so weave on through to exit from the next bead in the first row of (E) beads.



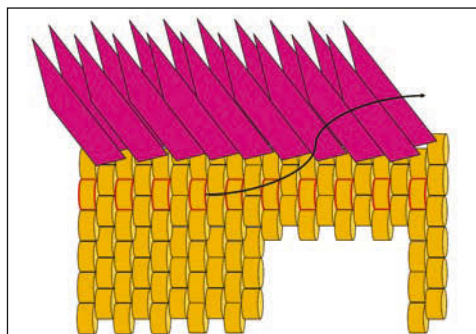


23

Keep repeating steps 20-22 to add the first layer of petals. You should add seventeen petals: one from each (E) bead in the first row. After completing the final petal, pass on through the adjacent (E) in the rivoli casing – this should be a bead in the second row. The diagram above shows a section with the petals added and the remaining part of the Rivoli has marked the row two beads by outlining them in red.

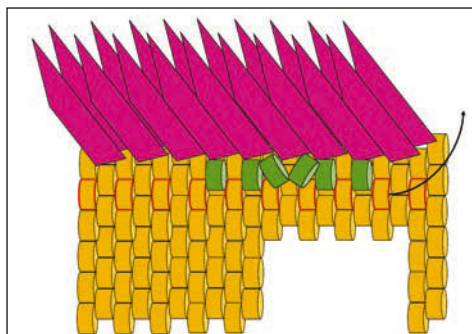
24

Add a second layer of petals. These should all extend from an (E) bead in row 2 of the Rivoli casing, so each petal in the second layer will be offset to sit between two petals in the first layer. You will find it easier to add these petals working from the back of the flower.



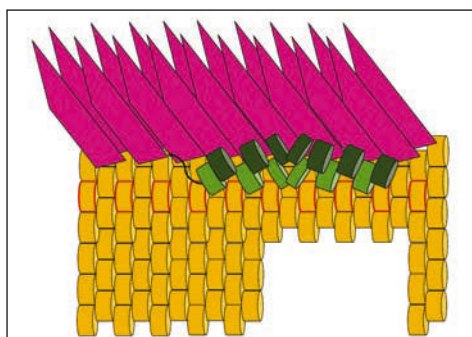
25

You are now going to add four leaves to the corsage. Weave through to exit from a bead in the fourth row of the Rivoli base. It should be two beads away from the edge of one of the holes. This will be a bead that sits directly beneath one of the beads holding the second layer of petals. The diagram above shows the Rivoli casing viewed side on so that you can see the placement of row 4 with the beads outlined in red and your start point marked by the arrow.



26

Working towards the hole, you should add 1(G) in each of the first two spaces, 2(G) in the third space and 1(G) in each of the next two spaces.



27

Using the even count turnaround, stitch back along the row, adding 1(G) in each space until you reach the pair of beads. After adding your 1(G), you should be exiting from the first bead in the pair. Pick up 2(G) and pass through the second bead in the pair. Then continue to add 1(G) in the remaining spaces, until you are exiting from the first bead from the previous row.

28

Stitch another 14 rows following the instructions in step 27. Note that the number of beads in a row will increase by one in each row, so this will shape the leaf, giving it a strongly pointed top.

29

You are going to follow the same technique for the remaining rows, but you are going to introduce a second colour of beads as follows: Row 15: use 1(H) in the first two spaces and the last two spaces. Row 16: use 1(H) in the first five and the last five spaces. Row 17: use 1(H) in the first seven, for the pair in the middle and in the last seven spaces. Rows 18-20 stitch entirely in (H) beads. Finish your thread.

30

Follow steps 26-29 to make a second leaf. This leaf needs to be worked from row 4 as well and you should start the leaf three beads along from the edge of the first leaf.

31

Add a third leaf using all (I) beads in every row. This leaf should start from a bead in row 5, so the edge of the leaf sits underneath the centre of the first leaf.

32

Add the final leaf, again starting from row 5, so that this sits below the centre of the second leaf. This leaf is also made entirely from (I) beads.

33

The finishing touch is added using the pearls. You will find that the leaves may flop around a little, so I used varying lengths of pearl strings to anchor the leaves to one another. This is freeform, so you may wish to anchor the leaves from centre to centre, using a longer string of pearls, or anchor two adjacent edges using a shorter length of pearls. You can dot groups of one or three pearls on the top of the first and second leaves as well if you wish. Take a look at the photos for some ideas. When you are happy with your corsage, finish your thread and it is ready to wear.



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LOOSE THREADS

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



Inspiration is everywhere

I know that many of us find plenty of inspiration in nature and Jennifer Greenwood is no exception. She sent in three of her beautiful pieces of jewellery, one inspired by Autumn leaves, one by heather on a hillside and one that reminded her of leaves in grass. They are all lovely and show how it can be colouring, texture or actual style that is taken from the nature theme.

Mixing it up

Mixed media projects are always a lot of fun to do and they can create some very simple, but effective jewellery. In this lovely pair of earrings, Marina Garbo has used bead embroidery techniques to decorate some leather leaf shapes with beaded veins. We are seeing a lot more leather being used with seed beads, so if you have been experimenting with these materials, do send us some photos. Thank you to Marina for sharing this design with us.



Floral Delight

It's great to see that Daniela Parrella has been experimenting with honeycomb beads after we featured them in the last issue. Sent all the way from Italy, this lovely floral bracelet shows how versatile the honeycomb beads can be.

A long-term passion

Yvette Powell sent a lovely email with four images of jewellery she has made and the following description.

I have been creating jewellery for over 20 years and it all started with a jewellery making kit and a jewellery making book that I was given as a present by my sister, so I have her to thank for this wonderful craft that I am skilled and talented in.

On the first bracelet I used some gem set components and linked them together with jump rings and adding a clasp on one end and a split ring on the other end. The image of the first necklace with the heart pendant was basically made by threading a small bead in the centre of your threading cord, bringing both ends together and adding a pendant that is drilled all the way through then threading on another small bead and then separating the threads to thread each side of the necklace. The second bracelet was created by threading your beading wire through a clasp so you have the thread doubled



Autumn Leaves

"I thought I would send in a picture of the necklace I have made, 'Inspired by Nature'. I started with the lovely cabochon which I beaded around and added fringes and a herringbone bail. I then made a spiral rope and embellished this with beaded 'leaves' – my own design. Hope you like it.

Gill Goldfinch

Gill, thank you so much for sharing this beautiful necklace. We love it here in the office. Personally I love the fun of beading around a cabochon and the Lunasoft cabs are just too good to resist. You have done a wonderful job of incorporating all those natural colours and textures. Your leaf design looks so wonderfully tactile. I hope you will enjoy wearing your necklace and thank you again for sharing it. KD



threading on an even number of bead on each side then threading each thread one way through a bead: this is double threading technique. The last necklace was made with flat suede cord threaded through a wrapped wire bead and adding a cast pendant.

Yvette, thank you so much for sharing your lovely jewellery and your making processes with us. I think it is wonderful that you found a passion that has been with you for so long and we hope you will be enjoying jewellery-making for many more years to come. KD



Live Wire this issue wins some pretty flowers and leaves for Spring, from Spellbound. www.spellboundbead.co.uk

BY KATIE DEAN

TIPS, TRICKS & TECHNIQUES

Learn how to create flat shapes as you work in Square Stitch, then practise the technique with these cute Maple Leaf earrings

THIS MONTH: **SQUARE STITCH**



I always think of Square Stitch as a bit of a 'Cinderella Stitch': it has a lot of potential beauty, but it is often overshadowed by other bead-weaving techniques. Of course it is extremely useful for creating bead-loom projects without needing to use a bead loom. Its structure means that it lends itself to 'painting' with beads as you can think of each bead like a little pixel. You can easily create Square Stitch patterns by taking an image, pixellating it and then working from the resulting picture – just treat each pixel as a bead and

match the colour accordingly. You can use Square Stitch to make amulet bags as well. So really, it has a lot going for it.

More versatile than you think

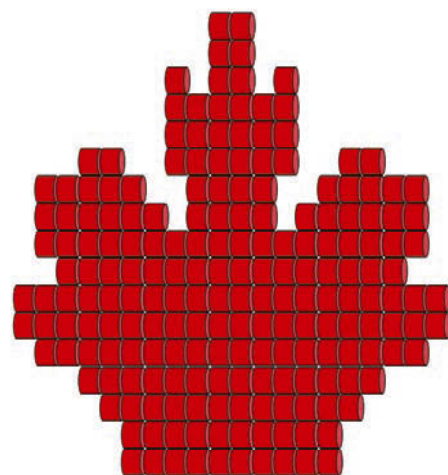
I think that part of the reason that it gets overlooked is it is often viewed as only being capable of creating flat squares or rectangles: it doesn't immediately lend itself to working three-dimensional shapes or indeed to creating any more interesting shape. Or does it? That is a question I asked myself a while ago, as I was writing my

book, 'A Beaded Christmas Table'. I wanted to make flat pieces of ivy and my immediate thought was to turn to Peyote or Brick Stitch.

However, when I tried to create a pattern, I realised that the uneven edges of these two stitches were a bit of a barrier to creating a realistic looking ivy leaf. The more I looked at the shaping, the more I thought about the idea of pixellating it and creating a pattern that way. So that is just what I did. However, I did not want my ivy leaves to be sitting on a background, so that meant I needed to find a way to take the leaf shape out of the square. This was simple enough: all I needed to do was shape my square stitch. The only problem is, working out how to deal with the beginnings and ends of rows where the end beads overhang from the previous row. If you use some lateral thinking, you can come up with a few different solutions to this problem. I want to share a couple of ideas here with you now.

Natural inspiration

Firstly, I took my inspiration from the 'Nature' theme for this issue and designed another leaf. The Maple leaf makes a lovely earring when stitched in size 11 Delicas. If you want to use larger beads to get to grips with the technique first, then you can wear a larger version of the leaf as a pendant. Take a look at the Maple Leaf pattern and you will immediately see that there is a lot of shaping involved, so how do you work around that?





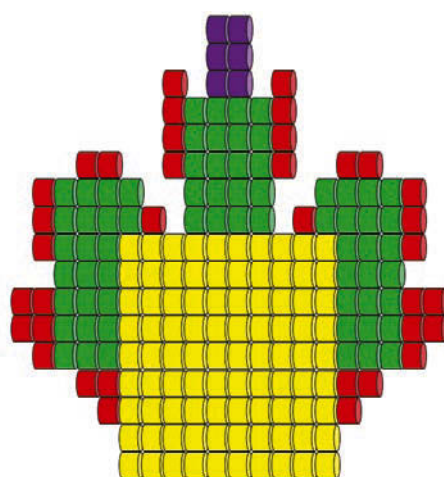
I am assuming you are already familiar with the technique for Square Stitch. If this is not the case, then you can download a free tutorial from www.beadflowers.co.uk.

Breaking into blocks

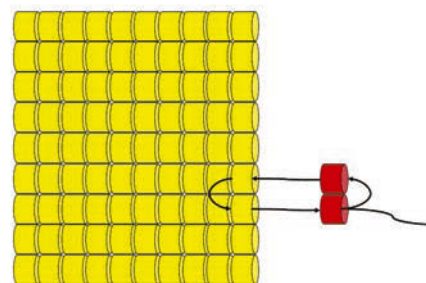
The first strategy you can use is to break the pattern down into smaller Square Stitch blocks. Take a look at the multi-coloured version of the pattern: If you start with the yellow block, this is a simple Square Stitch block with ten beads in a row and a total of nine rows. Begin by stitching this.

Then you can add on the smaller green blocks: the top block will just continue from your yellow block, but with fewer beads in a row. The side blocks can be extended outwards as if you were starting a new block, so take the right hand side: in the bottom green row, you would just thread 3 beads, then you can work back and forth,

adding the rows on top of that and joining each to the end of the yellow block of rows. The purple block is a simple strip of three rows, each containing two beads. You can finish off by adding the red beads to give the edges their shape.



If you are working in this way, it is handy to recognise that you could use a Herringbone thread path to add the odd single beads up the side edges. See the bottom group of three red beads on the right hand side, we'll take a look at the next diagram and you will see how the inner two beads, adjacent to your yellow square, can be added using the Herringbone thread path. The outermost bead can then be anchored on to the green square above.



This is a perfectly acceptable way to create your flat Square Stitch shaping, but it is perhaps not the most efficient as you will find yourself having to move from one area to another and back again as you build the different blocks. So I want to introduce you to a second idea that allows you to add shaping to each individual row as you work.

Shaping as you go

Begin working the leaf pattern from the bottom, so you will stitch two rows of Square Stitch with ten beads per row. Take a look at the top diagram in figure 1. Your thread will be exiting from the end of the second row, as indicated by the arrow. You should be ready to start working back from right to left to add your third row, but how are you going to add the overhanging bead that should start that row?

The answer is: you're not. At least, not at this point. So follow the bottom diagram in figure 1 and add the third row, so you will be adding ten beads on top of the ten beads from row 2. *At the end of the row, you are going to want to add an overhanging bead. Again, what can you anchor this bead to?

This time, the answer is: anchor that overhanging bead to the bead that will sit above it in row 4. Take a look at figure 2, top diagram. I have marked where you finished row 3 with your overhanging bead. You can see that row 4 should have another overhanging bead (coloured yellow) to start. As before, we are going to ignore this bead for the moment and return to it later. So, move on down to the middle diagram in row 2. You are going to pick up another 2 beads: the first of these is going to end up sitting on top of your overhanging bead from row 3, the second of these can be anchored to the tenth bead in row 3, using the normal Square Stitch thread path – this is marked by the arrows in the diagram.

You can now continue to work along the row as normal, but remember that overhanging bead from the start of row 3 that we just ignored? Well, you are going to add that when you reach the end of row 4. Take a look at the bottom diagram

in figure 2: the blue thread path shows your exit point as you complete row 4. You can now pick up 2 beads and use the Herringbone thread path I talked about earlier to anchor these to the side of rows 3 and 4. So this adds the overhanging bead from the start of row 3 (these two beads are coloured green). You are then ready to pick up your overhanging bead from this end of row 4 (the yellow bead) and you are in effect back where you started at the end of row 3 (I have marked this with * in the instructions above). So in effect, you can add rows 5-7 of your leaf by just repeating the sequence from figure 2 to keep adding the overhanging beads.

When you reach row 8, you will notice that instead of overhanging the previous row, this is in fact shorter, as shown in figure 3, top diagram. All you need to do here is weave through the beads until you are exiting from part way along row 7. The bottom diagram in figure 3 shows the thread path. Weave back down through the end bead from the row below (yellow), then up through the second bead in from row 8 (green) and you are in the right place to pick up the first bead of row 9. This will be anchored on top of the third bead from the edge of row 8, so note how, in order to start moving in the right direction, you want to be exiting from a bead before the one on which you are going to build the next row. If you find this idea confusing, then try experimenting with the thread path yourself until you see what I mean!

Over to you: now you have these handy tips, try making your own Maple Leaf earrings. You will need about 5g of size 11 Delicas in red, two 6mm jump rings and a pair of ear wires. When you start your leaf, leave a long tail thread. You can use this at the end to stitch another six rows of Square stitch from the centre bottom of your leaf, then thread this strip through a jump ring and join the last row back onto the leaf. Your ear wire can then attach to the jump ring.

BEADLINK: www.myworldofbeads.com

FIGURE 1

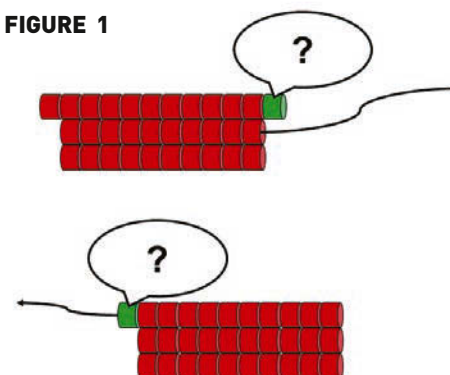


FIGURE 2

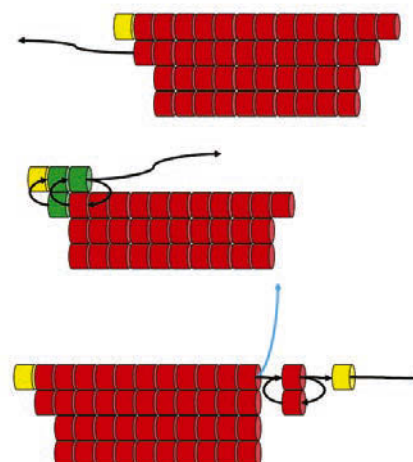
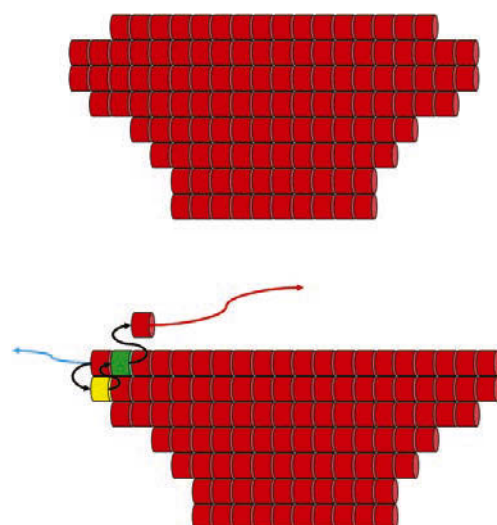


FIGURE 3



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floral motif

Combine Honeycomb beads with seed beads, round beads and Superduos to create a simple floral motif

DESIGNED BY KATIE DEAN



In this new feature we are going to be giving you a quick-to-make beaded bead or motif to inspire you to go away and create. What can you turn your motif into? How can you combine motifs to create jewellery? We would love to see what you create from this inspiration, so please send a high resolution photo of your work to editor@beadmagazine.co.uk with the subject line 'Inspirational Motifs' and the story behind your design. The best projects will be featured in the magazine.

For this motif, I was inspired by the 'Nature' theme to try and create a floral type of motif. This particular flower came about as a result of my first experiments with Honeycomb beads and I turned it into a necklace, as you can see (the pattern is available at www.beadflowers.co.uk). As I was making the motif, it occurred to me that it had a lot of potential, so I thought I would throw this one out there to you to see what you can do with it. So I'm looking forward to seeing your ideas.

You will need:

- 6 x Honeycomb Beads in Lava Red (A)
- 12 x Superduos in White (B)
- 18 size 11 Miyuki seed beads in red (C)
- Four 4mm round beads in black AB (D)
- 2 x Honeycomb Beads in Black Matte (E)
- 6 size 11 Miyuki seed beads in black (F)
- Your choice of beading thread – I used 4lb Fireline
- Beading needle
- Scissors

FIGURE 1



FIGURE 2

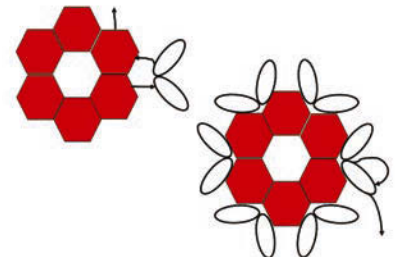


FIGURE 3

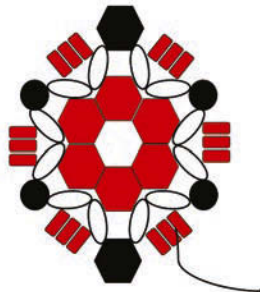
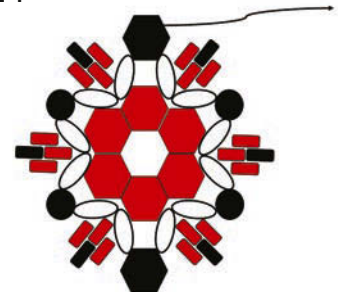


FIGURE 4





1
Leave a tail thread that is just going to be long enough to stitch in at the end.
**Pick up 6(A) and pass through them all again to form them into the circle. Make sure you are passing through the same hole you have already used when you pass through the beads again. Tie the working thread and tail thread in a knot to hold your circle firm, then pass your working thread through the second (outer) hole on the nearest (A) bead. See figure 1.

2
Pick up 2(B) and pass through the outer hole on your next (A) bead. Repeat this five more times to complete the round. At the end of the round, pass through the first (B) and then pass through the un-

used (outer) hole on this same bead. You will then be working round the circle in the opposite direction. See figure 2.

3
Pick up 1(D) and pass through the outer hole on your next (B) – this should be the first in a pair of (B) beads. Pick up 3(C) and pass through the outer hole in the next (B) – this should be the second in your pair of (B) beads. Passing through the outer hole in your next (B) bead each time, add 1(D), 3(C), 1(E), 3(C), 1(D), 3(C), 1(D), 3(C), 1(E), 3(C) and you should be at the end of your round. Pass on through the beads until you are exiting from the first (C) bead. See figure 3. Check that you have your beads in the right positions: the 3(C) should always be sitting between a pair of (B) beads and your two

(E) beads should be on opposite sides of the circle.

4
*Pick up 1(F) and pass through the third (C) in this group of three. Pass on through the beads until you are exiting from the first (C) in your next group of three. Repeat from * five more times to complete the round**. See figure 4. This completes your motif. You can use the Honeycomb beads to join your motif onto something else. Alternatively, if you want the motif to stand alone, then replace these beads with your round beads.

“Let a floral motif inspire
a natural design”

◀ TOP TIPS ▶

STAY VIGILANT Remember to check both holes on your Superduos and Honeycombs as you do not want to find a blocked second hole on these beads.



Creative Beadcraft: making bead history

Katie Dean interviews the London-based bead shop with a long and colourful history

BY KATIE DEAN

I gather you have a very long and colourful history, so could you start by sharing that with our readers?

Creative Beadcraft was established in 1920, originally trading as Ells and Farrier, and is still a family-run business. The original shop was in the City and mainly serviced the rag trade, embroidery companies including bridal and theatre companies with their costume requirements. In the 1950's, in order to develop the retail trade, we moved to Princes Street, off Oxford Circus, and have been located in that area since. Last year we moved the shop to Smiths Court which is just off Brewer Street in Soho.

In the 1960's we moved increasingly into supplying the haberdashery and craft trades and beads and findings for the wholesale jewellery trade. Television companies were also a growing market. Our Japanese imitation pearls were used on Princess Diana's wedding dress and Sarah Ferguson's wedding dress was embroidered by one of our staff. We still provide a dyeing service for our pearls and acrylic beads to this day and provide tambour hooks.

Our mail order service started in 1960's and in 1976 Creative Beadcraft was set up to develop the retail mail order business in Buckinghamshire. The website was set up in the early 1990's.

It must be wonderful to be continuing such a rich tradition. What does Creative Beadcraft's business look like today?

Creative Beadcraft is an on-line business supplying both retail and trade customers. We also have a retail shop in Central London. We are still a family-owned business. Today we stock over 7,500 products and are a major importer of quality beads and findings for jewellery making and embroidery, sourcing items from all over the world.

We are an authorized retailer for Swarovski. We started selling Swarovski embroidery and flat back stones in the 1950's and today we supply a huge range of these and also beads and pendants.

Czech glass beads are another area that we specialise in. We have been supplying Czech seed beads, rocailles and bugles since the 1920's. Czech beads are still a strong area for us with their high quality fire-polished and other pressed glass beads proving very popular. Today, with the resurgence in small Czech glass beads, we have been able to build on our long-standing contacts in the Czech Republic and are often able to import direct from the Czech factories and offer very competitive prices. We are the leading UK distributor for Preciosa Ornela and, in addition to stocking a wide range of their beads such as the best-selling pips, chilli beads and new candy beads, we also stock many of the other Czech beads that are now so popular including multi-hole beads such as the CzechMates range, the kheops par Puca beads and diamondduos.

We also carry a wide range of Czech and Japanese seed beads. As well as the



Czech seed beads from Preciosa Ornela, we now stock a large selection of the very popular Matubo superduos and their beautiful 8/0 and 6/0 seed beads which come in gorgeous colours and finishes. In addition to our Miyuki seed beads

we have recently started stocking Toho seed beads which are proving very popular, particularly the vibrant metallic shades.

We exhibit at the main trade show, Craft, Hobby and Stitch International ("Stitches") at NEC in Birmingham each year.

As you have this lovely retail space in London, do you use it to run classes and workshops for your customers?

We run a range of beginners and intermediate workshops at our shop in London which are mainly taught by in-house tutors. In addition to the basic techniques, we are increasingly developing classes to teach the classic bead-weaving techniques and to show how you can use new beads such as the fabulous Czech multi-hole beads. We have recently started a bead and banter group at our shop which we have had a lot of interest in.

You mentioned that Creative Beadcraft is a family-run business – can you tell us a bit more about that?

Creative Beadcraft is today run by Colin Ells, the grandson of one of the original founders, so the bead business is very much "in his blood". His earliest memory is packing beads in the shop in the school holidays! He joined the company in the 1980's to learn every aspect of the family business and take it forward. Today, the business is changing faster than ever which brings



SHOP PROFILE



many opportunities as well as challenges! We endeavour to build on the family traditions and strengths while looking for opportunities to build the business – once bitten by the beading bug you are never short of ideas and projects!

With such a long history, you will have seen a lot of change and I imagine that has brought both hurdles and rewards. What would you say have been the greatest of these?

The change in markets over the years has meant we have had to change direction at times which is not always easy. Over recent years there has been a huge change in terms of our products and the way that we sell – but then that's also part of the rewards of running a business as well as the challenges.

Much of the original market supplying the embroidery and wholesale ready-made jewellery market has disappeared due to competition from the Far East and today the business is firmly focused on developing both the retail and wholesale sides. We also supply a wide range of craft and bead shops.

We pride ourselves on supplying a wide range of quality products at very competitive prices and offering a personal service

to our customers and are delighted that we have just been awarded the Craft Business award for the Best Beading and Jewellery supplier for the third time in four years. It is very rewarding to have our efforts and business recognised by our customers in this way. We're also very pleased to still be able to maintain a shop in Central London while developing the on-line retail and trade websites.

In the last two years we have had a major review of our products and put a considerable amount of time and effort into building up our Czech glass beads and seed bead business so it is very gratifying to see it paying off and to be able to supply these really beautiful and versatile beads.

It really sounds as though your business is going from strength to strength, so have you any plans that you can share with us?

We are planning to continue to build on our Czech glass beads although there are so many new ones coming out that we have to restrain ourselves! We are also planning to continue to expand our Japanese and Czech seed bead ranges.

The website is always a work in progress.

We are continuing to make it as user friendly as possible and will be adding more to our image galleries and free project downloads to inspire our customers and show them what they can do with the new and unusual beads now available.

We are also planning to review our current kits and develop a new range focusing on the Czech multi-hole beads and seed beads.

Next year we will be celebrating our ninety-seventh anniversary!

That's a huge achievement - we'll look forward to you making your centenary! Thank you so much for sharing your story with us. We wish you many, many more years of success and look forward to watching the new kits, products and website as they evolve.

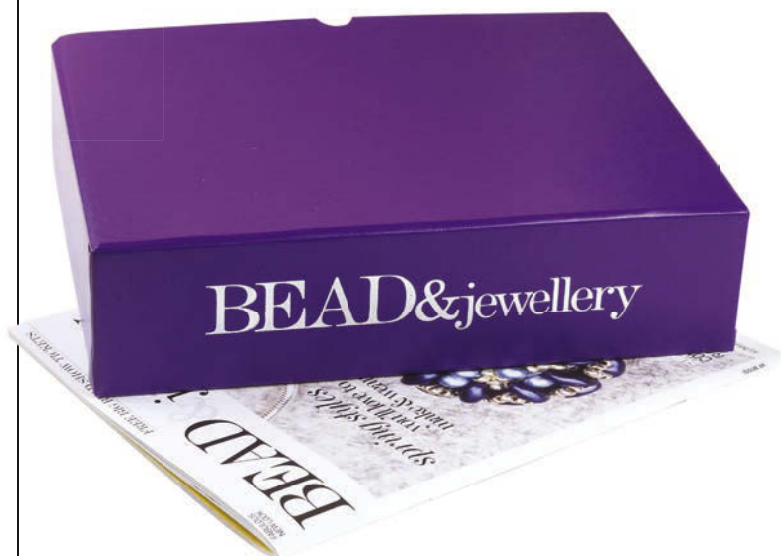


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SHIBORI leaf



Shape shibori ribbon into a leaf design, inspired by nature, using bead embroidery and freeform peyote stitch

DESIGNED BY JENNY ARGYLE * * * * *

This is a great project for using up odds and ends from your stash. It will allow you to use your imagination and develop some great techniques. There is no right or wrong to this design, so go with the flow and create a beautiful pendant.



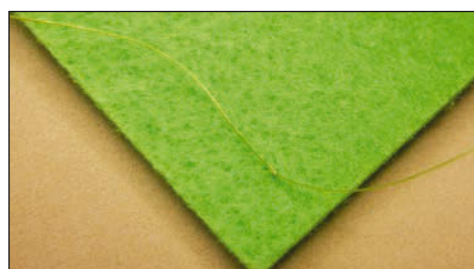
1
Cut 6 cm of shibori ribbon. Select a section that has an interesting and appropriate variation in colour. Dye process moves from teal to green to lime in Spring Version.



3
Cut a metre of beading thread in a colour to tone with your materials and add a needle to one end. Leaving a tail thread of around 10 cm, pass up and back down through the foundation and secure the working thread by creating an overhand knot with the tail thread on the reverse of the backing. A small stitch will be visible on the front of the foundation.

You will need:

- Shibori Ribbon (6cm)
- 5g Bead soup – size 8, 11 and 15 seed beads
- 20 Green toned firepolish beads (3mm)
- Nicole's Bead Backing – Leaf Green
- Ultrasuede – Fern
- KO Beading Thread – Lime
- 90 cm Gold round leather cord (1mm)
- Size 11 Beading needle
- Pencil
- Tape measure
- Scissors
- Double sided tape

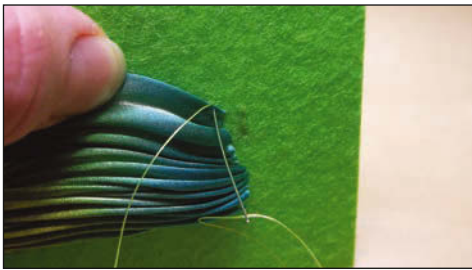


2
Using a toning piece of Nicole's bead backing, mark the length of the ribbon on the backing. Using a pencil, sketch a leaf outline.

DESIGN NOTES

The Shibori ribbon shapes the flow of the design. This placement technique used can be applied to other shapes.





4

The length of the ribbon is tacked in place first using the template you drew as guidance. Using an existing outer crease of the Shibori ribbon, fold it to hide the frayed edge and hold it in place over the leaf template. Use small, equally spaced, stitches to tack the Shibori ribbon in place – roughly every centimetre.



5

Continue to tack along the same edge for about a third of the length. Notice that the fold ends at two thirds of the length on my piece.



6

Stitch along the reverse of the foundation to return to the start point. None of these stitches will be visible on the front. Secure the working thread using a couple of half hitch knots.



7

Holding the shibori ribbon in the desired position, start tacking the ribbon down

along the outer fold of the opposite side for roughly a third of the length.



8

Continue to tack both sides of the leaf down, alternating sides to maintain the leaf shape you sketched. Until tamed, the leaf will be wider than the pencil outline at the bottom.



9

Return to the top of the leaf by stitching along the rear of the foundation. Hold the Shibori ribbon in the desired position. Then pass up through the foundation and ribbon. Use a small tacking stitch to secure each fold in place.



10

Continue the process of tacking each fold in place until the desired shape is achieved. The raw edges and small stitches will eventually be covered with beadwork to form the bail at the top of the leaf.



11

Start a new working thread (as described in step 3) at the bottom of the leaf. Starting from one edge, hold the Shibori in the desired position. Use a small stitch to tack the edge of the fold in place.



12

Working along the bottom edge, tack the crease of folds in place. Pass up through the foundation close to the bottom edge. Then pass down through a valley within the Shibori ribbon. Once you are happy with the placement of the ribbon secure your working thread.



13

Create a bead soup from a mix of green, lime, gold and teal seed beads. My mix was created from sizes 8, 11 and 15 seed beads.

Inspiration

My inspiration came from a small section of Shibori ribbon left over from the collar I designed for the Battle of the BeadSmith 2015. Its autumn tones suggested it would suit a leaf!



14
Start a new working thread. Pass up through the beading foundation, add two size 11 seed beads, then pass down through foundation. Hold the working thread as indicated and use the needle to push your two beads together and pass down through the backing as close as possible to the end of the two beads.



15
Pass back up through the foundation to exit between the two size 11 seed beads.



16
Pass through the last size 11 seed bead added in step 14, then add two size 11 seed beads and pass down through the foundation.



17
Keep repeating steps 14 to 17 to continue to add size 11 seed beads along the length of the leaf. This is backstitch. Once you reach the top of the leaf, work along the rear of the foundation to exit on the opposite side.



18
Using back stitch add size 11 seed beads along the length of the leaf and stitch until the point in the pencil outline is reached.



19
Pass up through the Shibori ribbon near the first visible tack. I added size 11, 3mm firepolish bead, size 11 and size 15 seed beads. Then passed down through the foundation close to the beaded edge.



20
It is neater to pass from the beaded edge into the Shibori ribbon. Using strand lengths of 3 to 5 seed beads; an unstructured lazy stitch was used to fill half of the leaf point. It is wise to secure the 3 mm firepolish beads individually to the foundation. Small strands of two to three size 15 seed beads are useful for disguising frayed edges.



21
Secure your working thread. Working along the rear of the foundation, return to the start of the back stitch edge. Pass up and through the first seed bead added in step 14. Add two size 11 seed beads then pass down through the foundation.



22
At the bottom tip of the leaf complete the back stitch edge using size 11 seed beads, then secure your working thread.



23
Pass up through the foundation just inside the back stitch edge. I have added a size 15, size 11, size 8 and size 11 seed beads, then passed down through the Shibori ribbon and foundation.





24

Using strand lengths of 3 to 5 seed beads work in an unstructured lazy stitch to fill the remainder of the leaf point. Secure your working thread and trim it to finish.



25

Add a new working thread at the top of the leaf. Pass up through the foundation adjacent to a valley at the top of the Shibori leaf. On the left side I added 2 size 11, 3mm firepolish bead, size 11 and size 15 seed beads. Then passed down through the valley within the Shibori ribbon and on through the foundation.



26

Pass up through the foundation adjacent to a valley on the upper right side of the Shibori leaf. I added a 3 mm firepolish bead, size 11 and size 15 seed beads. Then pass down through the adjacent valley within the Shibori ribbon and on through the foundation.



27

Using strand lengths of 3 to 5 seed beads

work with an unstructured lazy stitch to fill the remainder of the leaf top. Ensure there is a single strand of 8 beads around the centre of the leaf to add a bail later. Secure your working thread.



28

Use back stitch to add a line of size 11 seed beads over the top of the leaf. Circle through all the beads along the back stitch edge to give a smooth leaf outline.



29

Trim the beading foundation using scissors. Try to get as close as you can to the outside edge of the leaf but take care to ensure that no threads are cut.



30

Add double sided tape to the rear of the design. Ensure that the tape is not too close to the edge.



31

Use the tape to affix your shibori leaf to one corner of a sheet of Ultrasuede.



32

Using scissors, trim the Ultrasuede within 5 mm of the outline of the Shibori leaf.



33

Secure a new working thread on the underside of the beading foundation. Pass up through the foundation and Shibori ribbon to exit just inside the back stitch beaded edge. Add two size 15 seed beads. About 2 size 11 seed beads along the back stitch edge pass down through the foundation and Ultrasuede.



34

Then pass up through the last size 15 seed bead added. The two size 15 seed beads should sit side by side.



35

Add a size 15 seed bead. Pass behind the thread of the back stitch beaded edge a few millimetres along, through the foundation and Ultrasuede.



36
Pass back up through the last size 15 seed bead added. The three beads should sit side by side to form a brick stitch edge. The thread paths for each size 15 seed bead should sit between the size 11 seed beads in the back stitch beaded edge.



37
Continue with brick stitch all the way around your leaf, then pass into the first size 15 seed bead of the round. Then complete the stitch by passing through the foundation and Ultrasuede, then pass back up through the first size 15 seed bead.



38
From here, pass into the last size 15 seed bead added in the brick stitch round and pass through one edge bead. Start to form the bail by using the central seed bead vein. To reach this I added a mix of 4 seed beads and passed through seed beads that formed the central vein.



39
Follow the central vein of seed beads and pass through the ribbon, foundation and exit from the Ultrasuede. Create a bead loop with a central stem by adding a mix of 21 seed beads and 2 firepolish beads. Then pass through the central vein and exit from the back of the design.



40
I added a mix of 5 seed beads and passed through the first firepolish bead on the initial loop. Start reinforcing the initial bead loop by using free form peyote stitch. In my sample, the next bead is a size 11 seed bead, so I added two size 15 seed beads using peyote stitch.



41
Continue to add size 11 seed beads to the bead loop using peyote stitch. If you reach a size 8 seed bead in the loop, then you will need to add two size 11 seed beads around it for the Peyote stitch to work.



42
Continue with freeform peyote stitch until the firepolish bead is reached at the front of the loop. Add a mix of 4 seed beads to reach the vein on the left side of the leaf.



43
Follow the path of the seed bead vein and pass through the foundation and Ultrasuede. Add a mix of 5 seed beads and enter at an appropriate point in the initial bead loop.



44
Continue with free form peyote stitch until a size 8 seed bead is reached on the initial bead loop. I then added a mix of 10 seed beads and 2 firepolish beads to create a second bead loop. Then pass into a vein on the front of the leaf and exit the rear of the leaf.



BEAD NERD

A great left over project! Bead soup is a flexible way of adding another dimension to your work that is more fitting with organic designs.



Saturday October 15th

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- Best Dressed Beader Competition
- Free prize draw on the day



*when accompanied by an adult

Book tickets and workshops online
www.thebigbeadshow.co.uk

or call the Bead & Jewellery office on + 44 (0) 1903 331044

TOP TIPS

SMOOTHLY DOES IT The Shibori ribbon is easy to snag. Ensure your nails are filed and your hands are not dry when you work with this material.

GO WITH THE FLOW Shibori ribbon is hand dyed. This process shapes how the ribbon behaves. Work with the piece that you have when forming a leaf shape.

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

BEADLINK: www.etsy.com/uk/shop/KeithAgnesDesigns



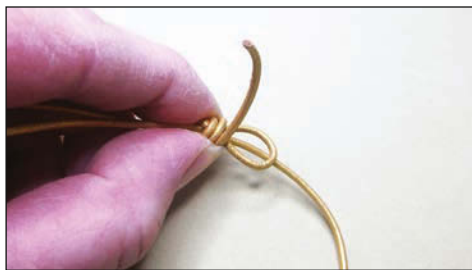
45
Add a mix of 6 seed beads then pass through the first size 8 seed bead in the initial bead loop.



46
Continue the process outlined in steps 38 to 45 to build up the free form peyote bail. Ensure that the free form stem connects with all the veins in the top of the leaf. Secure your working thread by changing direction a few times; then trim it off. Thread a round leather cord through the bail. To complete the design, you can create an adjustable sliding knot to hang the pendant.



47
Secure each cord end to the opposite side of the necklace. Around 10 cm from one end, fold the leather cord. Sit the loop created on the top of the opposite side of the necklace. Reduce the size of the loop and leave roughly a 5cm tail to wrap.



48
Take the 5 cm tail and wrap it around the three cords. Create a coil of three wraps.



49
Wrap the tail under and pass it up through the loop. Ensure it exits above the central cord. Gently close the loop, ensuring the tail is locked in place.



50
Repeat steps 47 to 49 to add a sliding knot on the opposite end. Gently close the knot and slide it to fit.

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Design

● with Katie Dean

This month: Chilli beads.



Chilli beads have not been on the market for a terribly long time, but they do seem to have gained a reputation in their short lifespan. I have seen some of our regular designers working with them, been introduced to them by my local bead shop and also had enquiries about them from some of you lovely readers. So I thought it was about time to put them in the design spotlight.

As you might imagine, a lot of new beads find their way into my stash. Some of them I love and some of them take a little while to become friends with me! In the case of Chilli beads, it was love at first sight and I soon found design ideas crowding into my head faster than I was able to bead them. So, I'm here now to report on my findings.

What are Chilli beads?

The short answer is, a shaped two-holed seed bead. Designed to look a little like Chilli beans, as you are about to find out, these beads are interesting, distinctive and give you the ability to add fabulous texture, shape and pattern to your seed bead designs.

Take a close look at the photo of the



on one side and rounded on the other.

As soon as I first saw them, I immediately thought of flower petals. These beads come in a huge range of colours, so you can straightaway find something to add to your design work on all levels. They measure about 11mm x 4mm and have a smooth finished surface that is very appealing in visual terms. Perhaps most importantly, Chilli beads are a variety of two-holed bead. You can see the holes both sit near the bottom of the bead. Their design also means they will 'snuggle' inside one another.

How to work with these beads

Firstly, as with all two-holed beads, remember to check both holes before you use each bead. I have not found many blocked holes with these beads, but it only takes one and you may find yourself having to undo a lot of beadwork, so take the time to check both holes are clear before you add each bead.

Secondly, bear in mind that the distinc-

tive shape of these beads makes it imperative that you pick them up correctly. Take note of the pattern instructions, diagrams and photos that accompany your patterns so you make sure that you enter the bead from the right direction – either indented front or rounded back. I found it is very easy to pass through them from the wrong side, so take care as you work.

Thirdly, take care that you are passing through the correct hole as you work. When you have a choice of two holes, it can be very easy for your needle to accidentally slip through the wrong hole, especially if you are working in a slightly tight spot. So make sure you work in good light and check your thread paths carefully as you go.

Designing with Chillis

The thoughts I am about to share may sound familiar. If you are used to working with traditional one-holed little seed beads, whether they are rocailles or cylinder beads, then you may be used to being able to draw, plan and design before you take up the beads.

I have repeatedly found that the shaped multi-holed beads require to be actually



I have repeatedly



worked with. Their shape and the placement of their holes means that they do not always behave in the way that you might expect.

My immediate reaction to the beads was to think of flowers, so I worked on a few ideas for linking them into circles to create petals. I found that the structure of the holes led to some unexpected results. If you wish to use both holes, then you are not left with a great deal of 'petal' extending from the flower. It is of course possible to use just one hole and leave the second one un-linked, but the beads are less stable in the way they link in this instance. So I had some fun using the structure to create layered effects, combining the Chilli beads with Superduos to allow me to then add layers behind them. I used this idea to create both my floral necklace and the floral pendant.

I also wanted to move beyond circles, so I began to think about how Chilli beads could be used in traditional beading techniques. As with the other experiments, I soon discovered some unexpected results. The mauve bracelet is made in Peyote stitch, but the way in which the Chilli beads combined led me to add an asymmetric embellishment for a surprising, yet attractive look! I also discovered that the two holes in the beads lend themselves to thinking in similar terms to Cubic Right Angle Weave. This allowed me to experiment with the shaping and texture of the beads as I came up with my Waterlily bracelet design.

Having experimented in traditional techniques, I began to wonder how Chilli beads

would work in straight lines, or when used to edge shapes. Having now started to get to grips with the bead structure, I was able to start planning a design in my head – or so I thought. In fact, once I took the beads out to start making my design, I realised that I had fallen into the age-old trap of failing to truly understand how the shape of these beads would impact on their ability to lie flat. The Rococo necklace actually started life as a bracelet, until I found that the Chilli beads insisted on curving. One thing led to another and, before I knew it,

the bracelet had become a necklace. This is going to be appearing as a project in the next issue of Bead and Jewellery, so if it piques your interest, you can start stocking up on Chilli beads now!

The debate with any new shaped bead is always how long it is going to stay around. My 'play-time' so far has led me to the conclusion that Chilli beads are as versatile as they are attractive. So, with all this design potential, combined with the beautiful range of colours, I would like to think that these beads are here to stay.

Take it further

If you would like to try any of these patterns, they can all be found at www.beadflowers.co.uk. If you just want to get your hands on Chilli beads, then our fea-

tured shop in this issue, Creative Beadcraft, is in fact a specialist stockist and I know from personal experience that they have an absolutely fantastic range of colours, at competi-

tive prices. This article was developed from my website, www.myworldofbeads.com, so if you want more design ideas or information then pop over there



found you need to try these beads out while you design'

Crowds, beads and a day of fun!

The 2016 Spring Big Bead Show was better than ever, so here are a few highlights for you

Once again, we welcomed thousands of visitors through the doors of the exhibition hall at Sandown Park Racecourse. The hall felt packed all day, with people browsing for bargains and enjoying some of the wonderful exhibits. I was particularly captivated by Varah Fossils. I love bezel-ling round cabochons and these fossils would make some very special jewellery. Mark Varah was on hand to explain how they are found and extracted and it was really fascinating. The high-tech demonstration area was full all day

as visitors enjoyed a brief sit down whilst being entertained with a really varied programme of demonstrations. We also had a fantastic list of tutors who took their turn at the Meet the Tutor area, giving people the chance to find out a bit more about the work of their favourite designers. In addition to all of this, some people managed to fit in workshops as well! It was safe to say that between all the shopping, learning and chatting, there were a lot of tired bead-ers leaving Sandown Park at the end of the day.



Above: Mark Varah demonstrating how his fossils are extracted.

Above right: The demonstration area offered plenty of chances to learn something new.

Right: Kathy Turner won the Facebook Prize Draw.

Below: Kleshna teaching students how to use her Bangle Maker tool at a workshop.

Below right: Lynda Pearce showcasing her jewellery at the guest tutor stand.



From top: A detail of Debbie Webster's intricate necklace; Elaine Wood's beautiful earrings and bracelet were her own design; Becs Dean-Skinner used Albion Stitch and bead crochet; Kathy Turner wearing a necklace she had made from a Diane Fitzgerald pattern.



best dressed BEADER

A lot of people came to the show dressed in their finest jewellery and it was great to see what a hugely talented audience we have at the magazine and show



In keeping with tradition, we ran the Best Dressed Beader competition once again at the April show. The Bead and Jewellery Magazine team spotted some really gorgeous pieces of jewellery. Unfortunately, we didn't manage to get photos of all of them, but we did take a lot of pictures and, as you can see from this selection, choosing a winner for the contest was a pretty tough task. In the end we awarded the prize to Deanne Atkins. Her bead embroidered collar took its shape and inspiration from a shell that Deanne found when she was sorting through her craft stash. She resisted the temptation to tidy the shell away again, instead, using it as the centrepiece for her beautiful

design. This was a freeform collar that grew naturally as Deanne incorporated more shells and beads in a beautiful muted colour scheme. Deanne was also telling us about some of her other bead embroidered necklaces and they sounded wonderful, so congratulations on winning the award this time around.

If all this wonderful jewellery has inspired you, then it may be time to start planning your own entry for Best Dressed Beader at the next show. It can be tricky for us to spot all the lovely jewellery as you are wandering around the exhibition hall, so if you come and introduce yourself to the Bead and Jewellery Team at the Magazine stand, we will be sure to get you entered in the competition!



Clockwise from top left: Lynda Pearce looked fabulous in her strawberry necklace and wirework fascinator; Beverley Heath designed and beaded this gorgeous necklace; Gloria Simpson wearing her bead embroidered collar; Lesley Turner and Mo Harrison-Willis; Jolanta Stojko had incorporated beads into a crochet and tatting necklace; Winner, Deanne Atkins, wearing her beautiful bead embroidered collar.

Give texture to your Kumihimo braid



Always on the lookout for a new idea, we were really intrigued to learn more from a reader about a new Kumihimo experiment she had tried, using Sari Ribbon



INTERVIEW BY KATIE DEAN



From top: Large bobbins are essential for keeping your Sari ribbon under control. Trimming the Sari ribbon on the finished Kumihimo gives it a neater finish. **Right:** Angela added some beads to create a beautiful necklace from her Kumihimo base.

You can read more of Angela's story and handy tips on her blog, www.serendipityfinchjewellery.wordpress.com

When Angela Finch got in touch with us through our Facebook page, we were thrilled to see her latest design experiment. Kumihimo has been popular for a while and I know I have certainly been bitten by the bug. It has so much potential for using interesting materials, or bead combinations and the results are stunning, while the making process is so relaxing. Angela has been experimenting with using Sari Ribbon and wrote a really useful blog to help others, so we wanted to find out a bit more from her.

Angela, can you start by telling us how long have you been creating jewellery and a bit about your Kumihimo?

I started creating jewellery in 2010. I attended a workshop on my honeymoon cruise with my husband, and was hooked immediately. The thing I love about jewellery making is that there are always new techniques to learn.

I do really like Kumihimo. It is one of those techniques that can be done whilst doing something else. Once you get into the zone of a particular braid, the repetitiveness is therapeutic. The results occur very quickly, and that is satisfying.

We were fascinated to see how you had experimented with Sari Silk. Can you tell us what prompted you to try using this for Kumihimo?

I had been creating kumihimo with s-lon, and satin cord. It started me thinking about what else could be used. I had some sari silk ribbon that had been sitting in my stash for a long time, so I thought I would see what that looked like.

The finished Kumihimo rope looks beautiful - what

was so special about the Sari Silk Ribbon and was it easy to work with?

Thank you. I love the colours that are available in Sari Silk Ribbon, the graduation of them, means the finished product is always a pleasant surprise. The chunky feel of the braid also really appeals to me, as it makes an alternative to wirework as a base for a necklace.

It is relatively easy to work with, but with any new material it has its challenges. First off, you need a vacuum cleaner to hand, as lots of fluff and loose threads will come off the ribbon. Patience is the key word when it comes to kumihimo with this material. It is surprisingly delicate, and will break when pulled too hard. This is not a problem, just re-knot it, cut the excess ribbon off and carry on. One of the problems I had was that initially I did not have big enough bobbins, and the tangle that resulted from using too small bobbins was impressive. It took over 45 minutes to de-tangle it. The end result has a rustic feel, I decided that I wanted a tidier finish and used snips to get rid of excess fluff and ribbon.

If there are any readers out there who are thinking about experimenting with this material, do you have any advice for them?

The end results are worth the work involved.

Use an old disc, as the sari will stretch the gaps.

Always wash the sari silk ribbon first, to get rid of any excess dye.

Have scissors handy, to cut frayed edges while kumihimo-ing.

If the ribbon breaks too near the middle to knot it together again, put the other end of the ribbon through the middle and carry on. It will become part of the braid again.





resin Revels



Be full of the joys of spring with this resin pendant necklace and find a new use for your photographs or artwork

DESIGNED BY RACHEL A HYDE * * * * *



1

Choose the photos you want to use in your pendant. Here I am using three flowers and one tall foliage.



2

Using your favourite graphics program erase the unwanted areas and leave just the flowers and fern. If you are uncom-

fortable with graphics programs, then you could 'stage' a photo, so find the actual flowers you want to use and photograph them on a white background. Top photography tip: photos taken outside in natural light on a bright day should have good lighting.



3

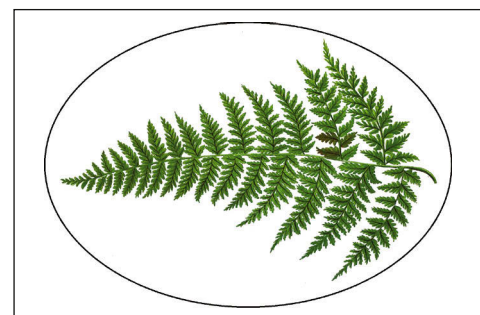
Still working in the graphics program, draw an oval shape that is large enough to accommodate the images full sized but which is the same ratio as the 18mm x 25mm cabochon mould. This could be 10cm x 14cm, for example. Group the images inside the oval, rearranging them until you get a pleasing arrangement. If you are not comfortable with graphics programs, then you can create the

You will need:

- 5 x Gold 25mm x 18mm oval cabochon settings
- Mauve seed beads size 11° (A)
- Yellow seed beads size 11° (B)
- Gold metallic seed beads size 11° (C)
- Green seed beads size 11° (D)
- Gold size 6° seed beads (E)
- Gold 15mm clasp
- 4 x gold calotte crimps
- 3 x gold pinch bails
- 2 x 4mm gold jump rings
- Nymo D thread in white
- Sheet of glossy photo paper
- Photos or images of flowers and foliage
- Computer and printer
- Graphics program (I used PSP)
- Pebeo Gedeco crystal resin - clear
- Pebeo Gedeco Silicone Assorted Shape
- Mould
- Mixing cups
- Protective goggles and plastic gloves
- Flat nosed pliers
- Beading needle
- Thread Heaven or beeswax
- Epoxy glue eg Araldite
- Clear nail varnish
- Surgical spirit

BEADLINK: <http://rachelahyde.blogspot.co.uk/>

arrangement you want and photograph it on the white background.



4

These four images now need to be individually sized down to fit the mould on their own. To do this, create another oval to represent the blank cabochon in the 18mm x 25mm size. Place the images in it one at a time and size the whole image down to 18mm x 25mm. Erase the black oval, then save each image as a new file

with a different name. To get each image the right size, ensure that your larger sized cabochon blank has no borders. If you are working from the photo, then you will need to upload this onto your computer, re-size it to fit the 18 x 25mm cabochon and save the file.



5 Position several blank 18mm x 25mm cabochon ovals and several sets of images on an A4 sized blank page. Print out using the 'best quality' setting, onto a sheet of glossy photo paper. Doing more sets than you need means that if the intricate cutting goes wrong you have backup images. Cut out three sets – you will cut around the outside edge of the ovals and for each flower, cut around the flower shape, so you will be removing all the white background.



6 Place a backing oval into a pendant setting and arrange the flowers one at a time on top, giving a three-dimensional look. This will show you how the arrangement is going to look once the cabochon is made up.

TOP TIPS

UPCYCLING If you colour your hair at home wash and save the plastic gloves as they are ideal for wearing when handling resin.



7 The photo shows everything you need to make a resin cabochon. The arrows indicate the two oval moulds you will be using. Following the instructions on your resin, pour the mixture into these two moulds and leave to set for about 12 hours.



8 After this time the resin will be half set. Using tweezers pick up each shape and lay them face down on the back of the cabochon. Make sure you lay them down in the right order. In my sample I first laid down the mauve crocus pair, then the striped crocus, then the yellow crocus trio and lastly the fern. Leave to dry for another 12 hours or for as long as the resin takes to set completely, and when it is dry carefully press the resin shapes out of the mould. If you want three cabochons, as I used, you will need to repeat steps 7 and 8 to make a third.



9 Mix up some epoxy glue (eg Araldite) and attach the cabochons to the pendant mounts. Allow to dry for the required amount of time (see manufacturer's

instructions as times vary). When they are dry, attach a bail to each cabochon to create a pendant.

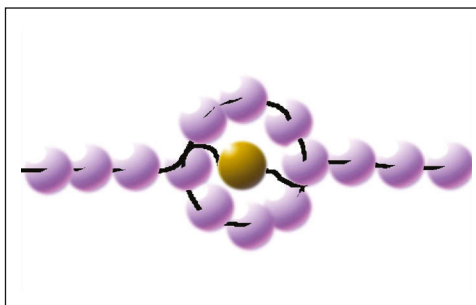


10 Cut about a metre of the white Nymo thread and condition with the Thread Heaven or beeswax. Make a large enough knot one end and apply some clear nail varnish. When this is dry attach a calotte crimp. Attach this to a jump ring and attach the ring to one side of the clasp. Thread on **20(C), 1(E), 20(C)**. Repeat the sequence another four times and string on 1(E), a pendant and 1(E). If you are making a longer necklace than 18" (46cm) you will need more sequences both before and after this pendant.



11 String on another two ** to ** sequences and attach the central pendant. After this, work backwards repeating Steps 11 and 10 (in that order) before attaching another crimp and the other half of the clasp. Trim the excess thread.



**12**

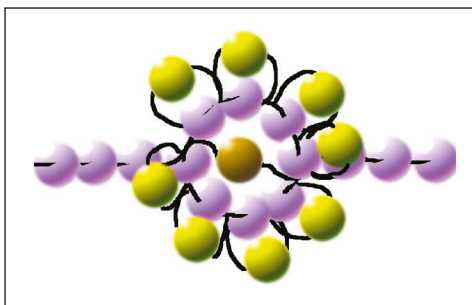
Cut and condition a length of thread about 2m long. Attach another crimp and thread on 12(A). You are now going to make a little beaded flower: pick up 8(A) and pass through the first of the 8(A), so you are forming a circle – slide this right up to your string of beads. Pick up 1(C) and pass through the fifth (A) in your circle (moving through this bead in the opposite direction) and pull the thread tight to form a little daisy flower. This will be referred to as 'Flower A'

**13**

Pick up 12(A) and pass the needle through the first (E) bead to complete this sequence.

**14**

The next section needs this sequence **12(A), Flower B, 12(A)**.

**15**

To make Flower B first make a Flower A and when you come out of the fifth bead string on 1(B). Attach it by taking the needle back through the (A) on the flower so the new bead sits on top. Continue around the circle adding a (B) to each "petal" and thus making a larger two-tone flower. To complete, bring the needle back through the first bead you worked with (the fifth bead). Pull the thread to make a tighter flower with four petals each side of the main line.

**16**

Alternate sequences with each type of flower until you get to the central pendant. You now need to work the other half by reversing the sequence you have just created. Finish by passing your needle through the last (C) on the original string.

**17**

You are now going to create another string, working back along the necklace. This string is the opposite of your first string, so every time you used a (B) last time, you will use an (A) this time. You will also substitute a Flower B for a Flower A each time (so your sequence

will start B, A etc on this string) so no section has two flowers of the same kind. Work along the sections again until you get to the other side. Again finish by threading the needle through the last (C) on the original string

**18**

Pass the needle back through the first 10(C) beads on the original string and thread on 10(D). Make the last bead into an anchor and pass the needle back through the second last bead added, then string on another 6(D). Pass the needle back through the first two beads added and pull the thread to make the leaf shape.

**19**

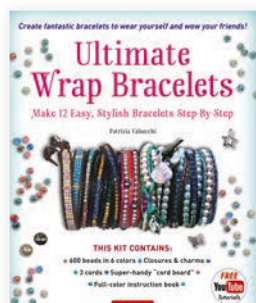
Go back along the other half of the (D) beads on the original string, through the (E) and repeat steps 18 and 19 until you have added a green leaf in the centre of each section.

**20**

To finish tie another knot in the end of the thread and attach the last crimp. Attach this to the jump ring and your necklace is ready to wear.

ON THE SHELF

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



Ultimate Wrap Bracelets By Patrizia Valsecchi

Published by Tuttle
ISBN 978-0-8048-4617-2
Price: £10.99
From: Amazon

One of the most popular kinds of jewellery I've seen is a wrap bracelet. It uses cord, beading thread, and your favourite beads for an impressive look, without complicated techniques. Patrizia Valsecchi gives you a whole range of wrap bracelets to try in the Ultimate Wrap Bracelets kit, including a book of stunning patterns and a collection of beads and cords to work with. Choose from twelve bright patterns that harken to cultures from across the world. And of course, you'll get all the materials and instructions you need. My personal favourite from this collection is the Navajo, with three beads strung between the leather cord and alternating between pink, aqua green and golden glass beads. These bracelets are relaxing to make and don't take too long - try your hand with the kit.

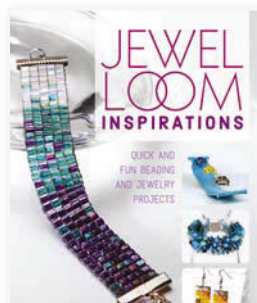
"Who could imagine taking metal and moulding it into any shape you desire?"



Metal Clay Animal Jewellery By Natalia Colman

Published by Search Press
ISBN 978-1-78221-077-1
From: Amazon

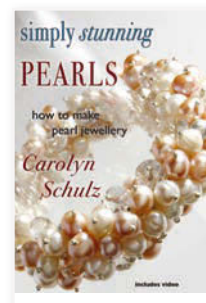
Metal clay is one of the most unique media you can find for making jewellery. Who could imagine taking metal and moulding it into any shape you desire? Metal Clay Animal Jewellery from Search Press not only provides a great introduction to working in silver, copper and bronze clays, but also shows you how you can bring out your passion for animals. Make twenty pretty projects - pendants, bracelets, charms, brooches, rings, and earrings - of creatures from all across the animal kingdom. Each provides step-by-step instructions and photos. In the front of the book, you'll learn all the basics of working on metal clay, so you have everything you need to know right in one place. Natalia Colman shows you how to create your favourite critters in a style that will impress all of your friends, both human and not!



Jewel Loom Inspirations By Julianna C. Avelar

Published by FW Media
ISBN 9781440243899
Price: \$19.99
From: Amazon

This book is written as a series of projects that have been designed to be made on the Jewel Loom. It is possible to make them without the loom, using traditional bead-weaving techniques, but Julianna has described the method for each project as if using the loom. The Jewel Loom itself is lovely: portable, easy to use and it is designed to warp only on the top of the loom, so it requires a little less thread. The book offers a guide to the loom, as well as an overview of the materials that the projects will be using. Julianna also includes excellent advice about how to finish your projects professionally and securely. The projects themselves include bracelets, cuffs, ring, earrings, brooch, an amulet bag and more, so there really is plenty for all tastes. They have been clearly written with clear step-by-step photos and they use all types of beads, from traditional seed beads to some of the two-holed beads. If you like loomwork, this book is a must buy.



Simply Stunning Pearls By Carolyn Schultz

ISBN 978-1-906314-88-0
From: www.vivebooks.com for £17 or
from www.amazon.co.uk for £21.60.

This is an ebook with video, published by the ebook specialist, Vivebooks. Carolyn Schultz has many, many years of experience in the beading and craft worlds and is an excellent teacher and designer. This new ebook from her is all about one of our favourite materials, pearls. Carolyn has put together over twenty fabulous designs. They include bracelets, rings, cuffs and necklaces. Carolyn has a real talent for using simple techniques and creating fabulous designs. Every one of these pieces of jewellery looks intricate and expensive, but it has been made in a way that is really accessible to everyone. The special benefit of the ebook is that the techniques you need are not just shown in words and photos, but also in video, so it is almost as good as having Carolyn in your room with you. The ebook is available on a CD-Rom, or can be downloaded. It can also be printed out.

Bead and Jewellery magazine readers can get an extra 10% discount from www.vivebooks.com by using the code BJMDISCOUNT. This offer expires at the end of June 2016.

Where it all began..



Mixed media artist and beader, Rachel A Hyde, takes us back to her beading roots.

What was your first ever beading project?

I first fell in love with beads as a small child. I was fascinated by the idea that something small could be put together into something as large and intricate as you wanted but I also found beads appealing in their own right. I don't remember making much jewellery with them

as, for a long time, I mostly preferred embroidery and making things to wear. I have always had an interest in history and fashion, and remember liking the idea of beads being sewn directly to clothing and accessories. Until recently this was mainly just for evening wear, but now I am enjoying the new trend for adorning sundresses which are my favourite thing to make anyway!

I didn't have many beads as a child but remember using a lot of them to decorate the front of a sponge bag to take on vacation. The picture was a peacock in a tree on a black background made using a combination of fabric appliqué, hand embroidery, sequins and beads. I wish I still had it! Fast forward to when I was doing my City and Guilds Fashion course and I made a bolero and bag set decorated with hand embroidery, beads and sequins. I love the way you can take some plain fabric and add a few bits and pieces (including leftovers from other projects) and create a piece of wearable art that is unique. I don't have any photographs of these pieces as, until I got into scrapbooking, I wasn't really into photography. Also like those historical garments I so much admired I tend to see the work as transitory and usually

remove the beads from the items when they wear out so I can recycle them. Being green is always to the fore when I am crafting.

So where did you go from here?

Not long after this I started designing projects for magazines. The first item of jewellery I made using beads was a hair barrette shaped like a fish that was featured in Needlework magazine in January 1998. I was influenced by a beautiful book called Beadweaving by Ann Benson which shows two methods, mostly using seed beads, to make some gorgeous eye-catching pieces. I like my work to be able to get wet without being ruined so substituted the card for buckram. This method involves sewing the beads to the stiff base and the trick is getting them to all lie together with no buckling, despite them not all flowing the same way. Like the current trend for colouring books it is enjoyable to do and rather therapeutic.

Prior to this my jewellery making had mostly been simple stringing; I never found this interesting and preferred to attach beads to fabric. Then I discovered how seed and other small beads could be transformed into wonderful jewellery when I bought a couple of kits at a craft show. These were sold by



Beadwork Butterfly Barrette

This bag picks out the colours in a favourite sundress and combines appliqué with bead embroidery.



Spellbound Bead Company and I had such fun making them up. The instructions were so easy to follow and I was soon designing my own jewellery. I can recommend them to anybody, including those new to beadwork. Armed with my new knowledge I made and sold several pieces before getting into other jewellery making methods as the hobby became more popular and diversified. These include micro macramé and my current favourite, Soutache, which combines my fondness for stitching with beads. I simply love its ornate appearance.

What advice would you give to other people who are just starting out in the world of beading?

There are so many different techniques and products around that people are spoilt for choice! But this can also be rather daunting so it is a good idea to know what you want to make and what your budget is before you take the plunge. Going to a craft show will give you a good idea of what is out there and what the end product can look like, and you can't go far wrong with a Spellbound kit if you want to do off loom work with small beads. Don't get talked into spending too much on a lot of fancy equipment; it is amazing what you can do with very little and a look at the Search Press catalogue will show some great titles on a wide variety of techniques. Above all have fun!

BEADLINK: <http://rachelahyde.blogspot.co.uk/>



Part of a four seasons project combining coralling with shrink plastic – another ocean inspired piece made to match a garment.

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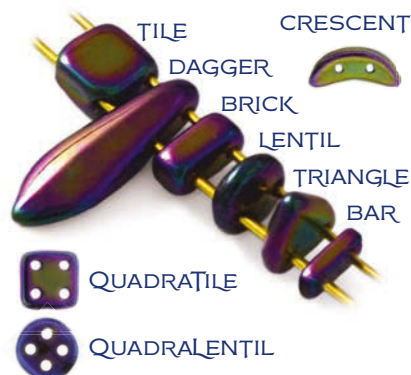
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