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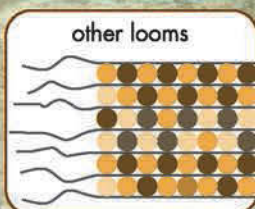
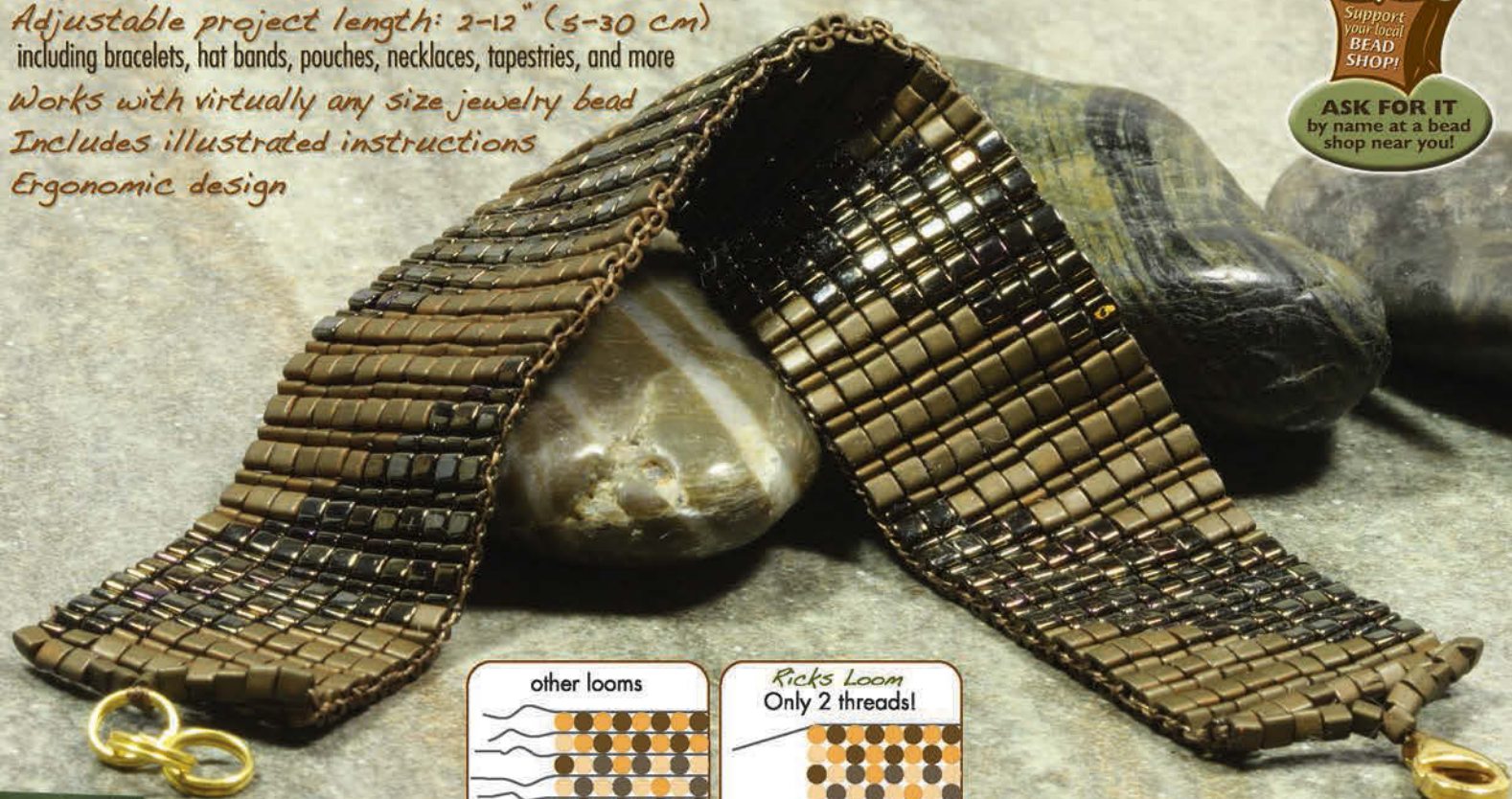
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## Spring special 2016 | Issue 70

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## Welcome

Traditionally this issue of Bead and Jewellery has been a Spring special, sometimes with a wedding theme. I like tradition, but I thought it would be good to give this one a new twist this year. So I've challenged our designers to create work with the theme of 'Something Old, Something New' in mind.

I hope you will agree with me that the results are stunning. As you will see, some have taken inspiration from the traditional wedding rhyme from which this phrase comes. Neena Shilvock shows you how to create Polymer Clay roses and turn them into a beautiful tiara. Rachel Hyde uses wirework to create a different collection of hair accessories in which you can also preserve old pieces of jewellery that have a special meaning to you.

In another twist on the theme, you will find several projects that combine ideas of old and new in different ways. Carmi Cimicata from John Bead, takes some simple jewellery making techniques and applies them to a fun new product. My own project takes inspiration from a traditional daisy chain technique, but gives an added twist by using some of the new seed beads

to mix things up.

We have had a few requests for some projects using Chilli beads, so Zoltan Kisjuhasz will be showing you how to use these wonderful new beads to make a traditional floral inspired pendant. We are also bringing you an interview with Cath Thomas and a very special feature in which she shares some fabulous tips and tricks for working in one of the beading world's newest techniques: Diamond Weave.

We will be looking at Honeycomb beads and how to use them in beading designs, plus bringing you a fabulous project from Karen Jones to get you started. If all that excitement still leaves you wanting more, then you can read about the cutting edge new Kumihimo Disk designed by Pru McCrae.

Of course, we will also be including our regular features, your letters, book reviews, this issue's Inspirational Motif and a look at the bead beginnings of another featured designer from the UK, Justine Gage. So please, sit back, relax and enjoy what I hope will be an inspirational issue.

Katie x

Katie Dean, Editor  
email: [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk)

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# beadStash



THE TRENDS, THE INNOVATIONS AND THE MUST TRY BUYS

## Get wired up!

Softflex recently got in touch to tell us about their fabulous range of beading wires. These are perfect for jewellery stringing projects. You can choose from a range of different types of wire, for example, the Econoflex range is perfect for beginners or anyone on a budget, whilst their Extreme™ Flex Wire is eco-friendly. The original Soft Flex beading wire is available in a range of different colours and

strengths designed to suit different projects. Find out more at [www.softflexcompany.com](http://www.softflexcompany.com), where you can also download free project ideas.

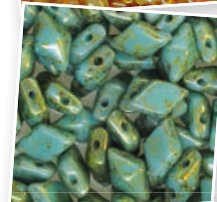
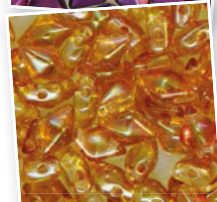
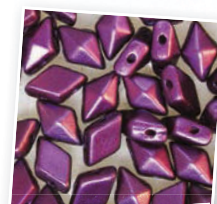


## SPARKLING DIAMONDUO

These new 2-hole DiamonDuo™ are creating a lot of interest and will bring a new dimension and faceted shimmer to your bead designs. They measure 5x8x3.5mm and have a lovely faceted top. The par-

allel holes, which are 4mm apart, are ideal for bead-weaving and multiple thread passes while the versatile diamond shape works well with other 2-hole beads and seed beads. The shape means they nestle

beautifully together to create textured mosaic patterns. We have a selection of 50 gorgeous Czech colours, including pastels, and free patterns to inspire you. Visit [www.creative-beadcraft.co.uk](http://www.creative-beadcraft.co.uk) or phone 01494 778818.



## Pellets on a string

The Beadshop Liverpool has a great range of pellet beads on offer. Priced at just £1.55 for a string of thirty beads. These lovely little seed beads are perfect for embellishing your projects. They measure about 6x4mm and can be used in a variety of ways. The rounded top and bottom with their indented 'waist' makes them great for brick stitch. If you want more ideas, then take a look at the Daisy Chain Bracelet in this issue. Please visit [www.thebeadshopliverpool.co.uk](http://www.thebeadshopliverpool.co.uk) or email [info@thebeadshopliverpool.co.uk](mailto:info@thebeadshopliverpool.co.uk). There is free delivery on all UK orders.

We all  
**NEED**  
more beads  
X



## Summer days

Beautiful round pearls in bright colours will make perfect Spring and Summer accessories. Check out these and more on the Starman website, [www.czechbeads.com](http://www.czechbeads.com)





## Sweet treats

Katie Dean has introduced some new beading kits to go with Sweet Treats book. These include all the beads and materials you will need to make some of the mouth-watering projects from the book. If you don't already

have a copy of Sweet Treats, then you can buy the book at a discount along with your kit. To find out more, pop over to [www.beadflowers.co.uk](http://www.beadflowers.co.uk). Kit prices start from just £4.95.



### COLOURFUL CORD

Tapestry cord from John Bead Corp features colourful woven cotton threads wrapped around a cotton core. See more at <http://blog.johnbead.com>

**IT'S HOT** Don't miss the new fabulous Bead&Jewellery slipcases. See page 54.

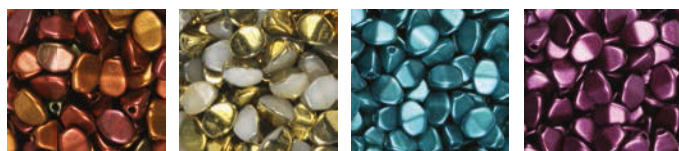
WE LOVE IT!



## Feel the pinch with Czech beads

Creative Beadcraft have just added more colours to these popular 3-sided 5x3mm pinch beads and now stock 60 shades including metallics, pastels, tweedy and picasso colours. Like fire-polished beads and bicones, these Czech beads are a great all-rounder and work very well with a variety of other beads. As well as general stringing and bead-weaving, they're very popular for kumihimo and also make beautiful beaded beads. These versatile beads are great for adding interest and texture and are very competitively priced.

Visit [www.creativebeadcraft.co.uk](http://www.creativebeadcraft.co.uk) or phone 01494 778818.



## Crimp it with Beadalon

Artistic Wire large wire Crimp Connectors are the perfect cold connection to join large gauges of Artistic Wire together. Perfectly calibrated for 12, 14 and 16 gauge Artistic Wires, you can also use them for Artistic Wire Braid, 12 gauge Aluminium Craft Wires, and to join multiple strands of smaller gauge wires. To use, place one end of the wire that you are joining half way into the Crimp Connector. Place the

other wire in the opposite end so that the wires meet in the middle. Use the back notch of the Mighty Crimping Pliers for the 12 and 14 gauge wires and the Standard Crimping Pliers for the 16 gauge wires to gently squeeze one side of the crimp then the other for a secure connection. More details from [www.beadalon.com](http://www.beadalon.com)



## Win £100 worth of bead stuff

Win a beautiful collection of RareFlair glass beads worth £100. This includes a dazzling kaleidoscope of awe-inspiring glass beads, from dreamy blues to peaceful purple, fiery oranges to shiny silver and a handy tool bag set.

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RareFlair gives jewellery creators a platform on which to buy the latest beads, threads and findings, share work, earn money and stay on top of beading trends. Beaders can become members of RareFlair and create projects and sell finished items on the site, plus take advantage of brilliant prices for pearls, glass and metal beads, quality threads and one-stop place for clasps and findings.

As a member of RareFlair you will be given your own page to sell through the site and, on top of making money from the sales, you'll receive commission for any beads or products that are sold as a result of inspiration from your pieces. Recommend a friend to the site and you'll get commission on their sales too!

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





# band of clover bracelet



*Something new! Use the new preciosa ripple beads to make this elasticated bracelet. It is easy to make from ten little clover posies, each with different coloured pearly centres*

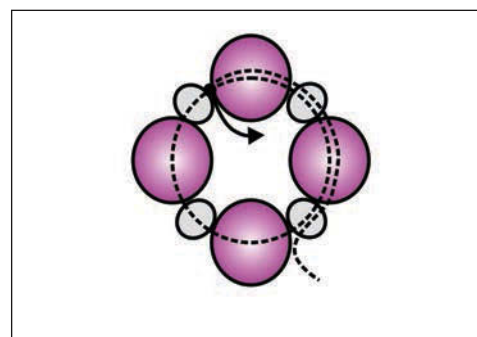
DESIGNED BY JUSTINE GAGE \*\*\*\*\*



## You will need:

- 40 x Preciosa Ripple beads in "Frosted Mocha" (R)
- 12 x 3mm pearls purple (P)
- 12 x 3mm pearls pink (P)
- 8 x 3mm pearls gold (P)
- 8 x 3mm pearls green (P)
- 2g size 15 Miyuki seed beads, silver duracoat 4201 (A)
- 2g size 11 Miyuki seed beads, silver duracoat 4201 (B)
- 5g size 8 Miyuki seed beads, silver duracoat 4201 (C)
- Fireline 6 lb
- Size 10 needle
- 0.7 mm stretch magic elastic thread - about 60cm
- Sticky tape

You are going to be making your individual clover flowers separately, then the bracelet is assembled at the end. You could think about using the clovers for different things. The bracelet can be made in an afternoon and if you are working on a budget, you could think about using an alternative, like Miyuki 181 - Galvanised Silver beads instead of the Duracoat finish.

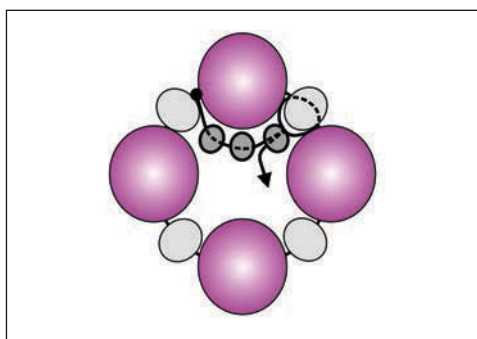


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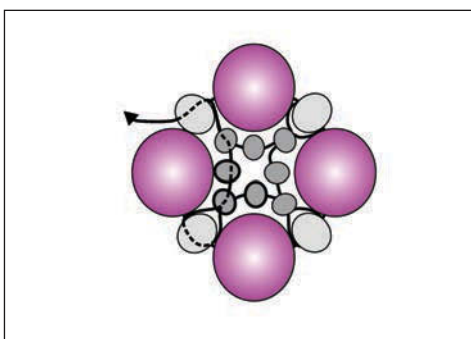
Cut a comfortable length of fireline and pick up 1(B), 1(P) four times. Tie your beads into a circle using a square knot. Pass on through 6 beads around the circle. Pull the working thread to draw in the tail - this means that you can cut it off later without weaving it in.

*Coloured pearls create*

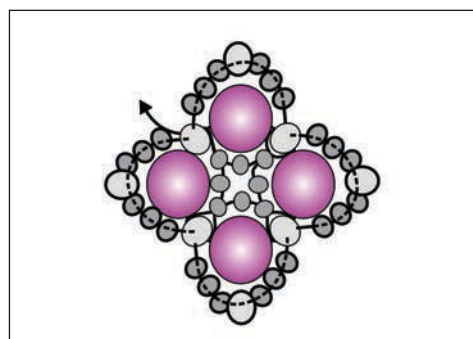




**2**  
Pick up 3(A) and, working clockwise round the ring, go through the next (B), and back through the last (A) added.



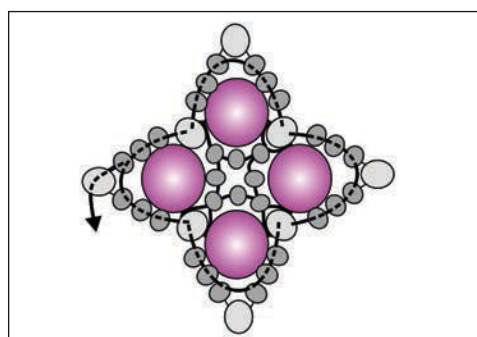
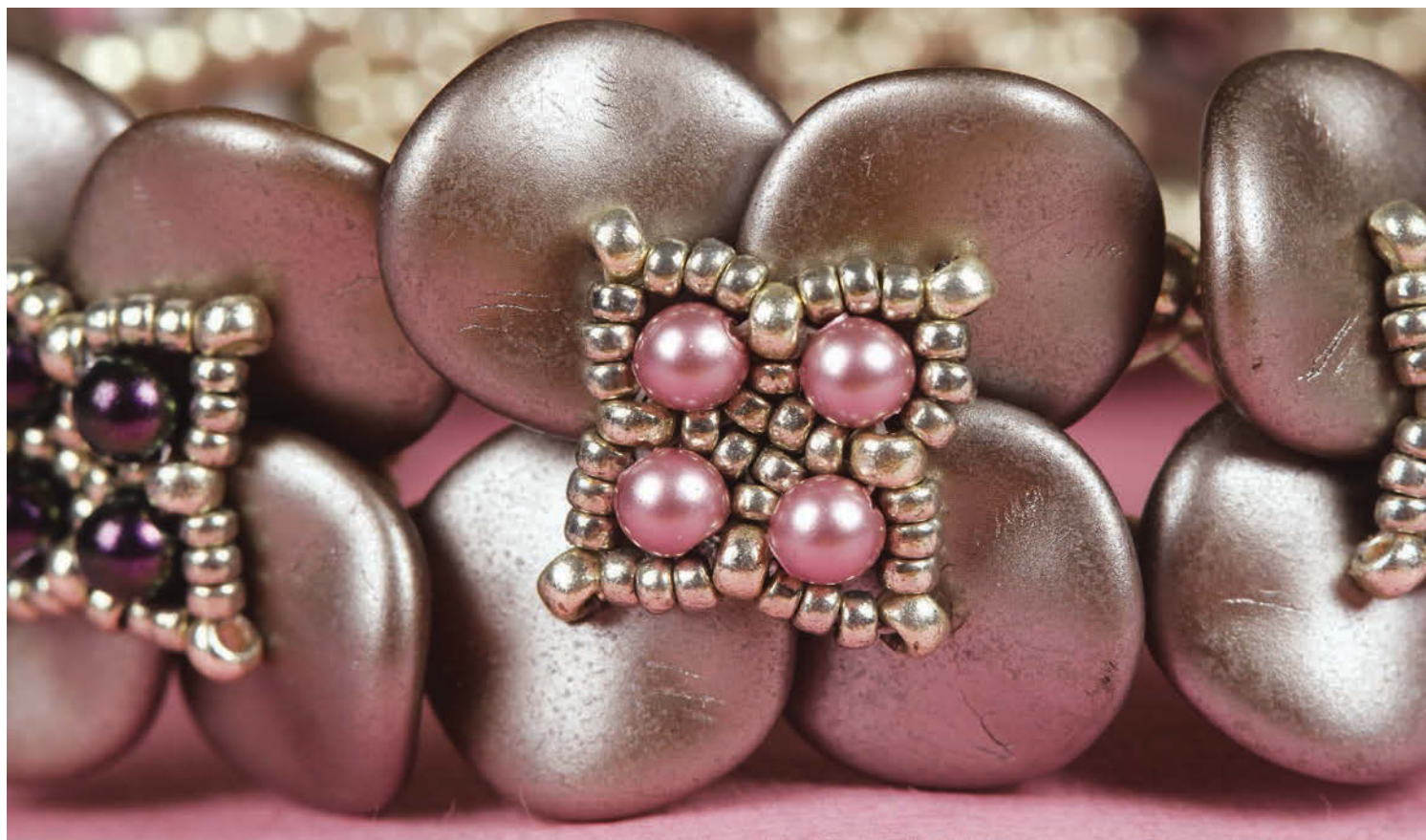
**3**  
Pick up 2(A) and go through the next (B), and back through the last (A) added. Repeat once more. Pick up 1(A) and go through the first (A) added in step 2, then continue through the adjacent (B).



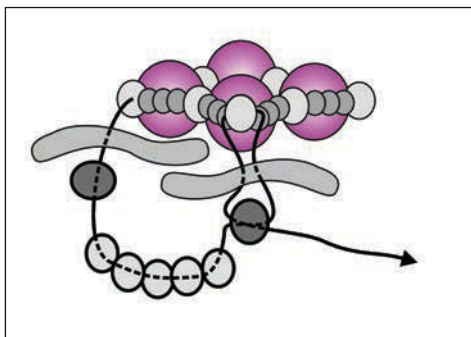
**4**  
Pick up 3(A), 1(B), 3(A) and, working anticlockwise, go through the next (B). Repeat three more times to exit from the (B) where you started.

*differences between the flowers*

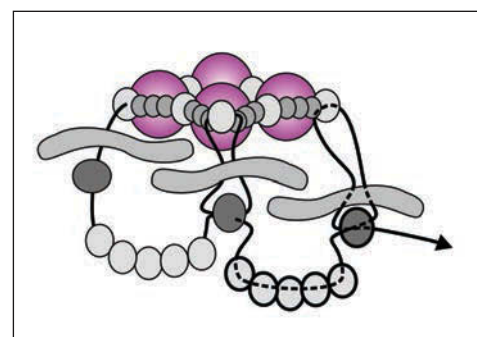




**5**  
Pass through 3(A), skip the (B), pass through 3(A) and “Pop” up the (B) to make a point. Repeat three more times. Continue on through the beads until you are exiting from a (B) bead at a point.



**6**  
Attach the ripple beads as follows: pick up 1(R), 1(C), 5(B), 1(C), 1(R). Pass through the next point (B) on the star. Pass back through the last (R), then pass through the (C), moving in the opposite direction, so that its hole now sits parallel to the ripple bead. Make sure that the second ripple bead sits on top of the first one.



**7**  
Pick up 5(B), 1(C), 1(R) and go through the next point (B) on the star. Pass back through the (R), then through the (C), moving through this bead in the opposite direction. Make sure that this ripple bead sits on top of the other two.

### TOP TIPS

**A QUICK FINISH** By drawing the tail thread through your beads in step 1, there is no need to weave it in: it can just be snipped off at step 4.

**FLOWER ARRANGING** When you have strung all of the beads and posies, and tied the knots, arrange the posies so that they interlock with each other.





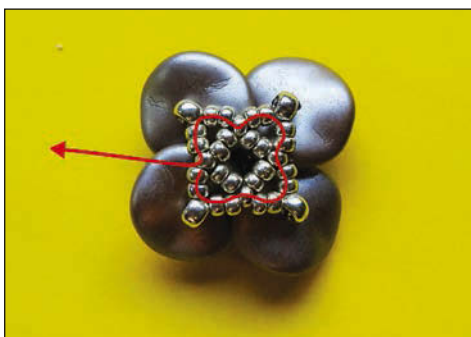


**8**  
Repeat step 7 twice more, the second time using the (C) and (R) beads already added in step 6, to complete the circle. Tuck the edge of the last ripple bead under the first one, so that each ripple bead lays half over the previous one, and half under the one that follows it.

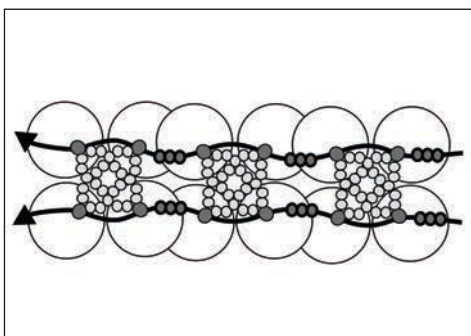
**9**  
Check that all of the (C) bead holes are sitting parallel to the ripple beads. These beads will carry the elastic that will hold the bracelet together.



**10**  
Continue through the (B) beads to exit from the middle (B) bead of one side (the third one of five). Pick up 2(B) and pass through the middle (B) on the next side. Repeat three more times, to draw the (B) beads to the centre in a star shape.

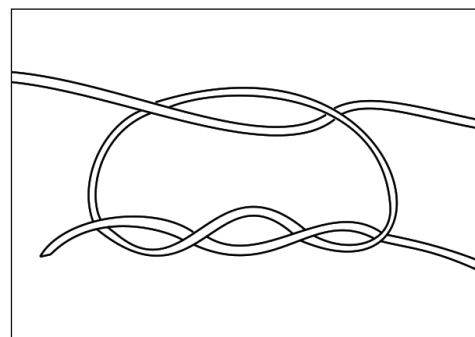


**11**  
Pass all the way round the outer edge of the back, through the (B) beads. Miss out the (C) beads, to make them pop up as you did on the front. Cast off and this completes your clover element.



**12**  
Make a total of ten clovers: three each of purple and pink, two each of gold and green. Or whichever combination suits you for your wrist size.

**13**  
Cut two lengths of 0.7mm stretch magic about 30cm long. Tape the ends to the table, about 2cm apart. Using the top thread, pass through the top two holes of a clover and add 3(C). Then using the bottom thread, pass through the bottom two holes of the same clover and add 3(C). Repeat until you have added all ten elements, and a total of 30(C) beads on each thread.



**14**  
Tie the top thread into a circle with a surgeon's knot. Tie the bottom thread in the same way. Make sure that the knots are secure and trim the ends, leaving about 5mm of elastic for security. You can tuck these into the beads and you might want to use a drop of clear nail varnish or glue to secure the knot. The diagram above shows the surgeon's knot.

BEADLINK: [tootaltobead.co.uk](http://tootaltobead.co.uk)

## Inspiration

I was inspired to make something with the new Preciosa ripple beads in this lovely frosted mocha colour. Looking at their undulating shape, I was interested to see if the petals could 'lock' together. These little posies overlap each other when you put them together, so that you get an almost solid band! You just need to make sure that each posy is constructed in the same direction!

## SUPPLYSHOP ✓

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# THE *medici* *ring*



*Use Czechmate 2-hole bars and seed beads to create this elegant ring*

DESIGNED BY KELLY WIESE \*\*\*\*\*

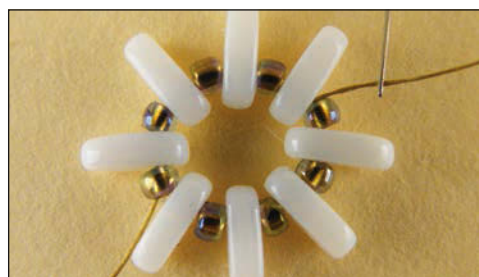




## You will need:

- 1g size 15 Japanese seed beads (Toho #221 bronze) (A)
- 3g size 11 Japanese seed beads (Toho #999 gold-lined rainbow black diamond) (B)
- 2g size 8 Japanese seed beads (Toho #PF557 galvanized starlight) (C)
- 20x Czechmate 2-hole bars (opaque white) (D)
- 1-4mm rondelle (matte gold)
- Tan One G thread or 6lb Fireline
- Scissors

This ring does not require a lot of materials and works up fairly quickly so you can make several in one evening. Each one takes about an hour and a half, so once you have one completed, you can really take time to play with different colour combinations: it's a great way to use up some leftover beads from other projects!



**1**  
Use 2 yards of thread. Pick up 1(B), 1(D) a total of 8 times. Then go through all the beads again to form a circle. Go forward through a few more beads to help keep the circle tight. End with the thread exiting from a bar. Leave a 12" tail.

**2**  
Go through the 2nd (outer) hole on the bar. Pick up 1(A), 1(B), 1(C), 1(B), 1(A) and pass through the next bar on the outer hole. Repeat a total of 8 times. This row will ruffle a little bit.



**3**  
With the thread coming out of an outer hole on a bar, skip over the next bar and pass through the outer hole on the next bar. Repeat 3 more times. Be sure to pull your thread snug. This row will pull in four of the bars. Reinforce this row once more.

**4**  
Pass through the closest (A), (B) and come out of a (C) bead. Pick up 1(D) and pass down through the next (C) bead. The bar just added should sit over a bar from step 3 that was pulled in. Pass through the beads and come out of the next (C). Repeat three more times so you will add a total of four bars in this row.



**5**  
Weave the thread so that it is coming out of an outer hole on a bar added in step 4. Pick up 1(C) and go through the next (B) next to the bar that is sticking out (one of the bars that was not pulled in from step 3). Pick up 1(A), 1(B), 1(A). Pass through the (B) on the other side of the bar. Pick up 1(C) and pass through the outer hole on the next bar from step 4. Repeat three more times.

## TOP TIPS

**KEEP IT TIGHT** Keep tension tight as you work the ring.

**ROW BY ROW** Make sure each row is done properly before starting the next row, every row is different and the success of the pattern revolves around the rows being done correctly.





**6**  
Weave the thread so that it is coming out of a (C) on the right hand side of a bar added in step 4. Pick up 1(B) and pass through the next (A), (B), (A) beads that were added in step 5. Pick up 1(B) and pass through the next (C) on the left hand side of the next bar from step 4. Pick up 3(B) beads and pass through the (C) on the right hand side of the same bar. The three size 11 beads will sit over the end of the bar. Repeat three more times.



**7**  
Weave the thread so that it is coming out of the second (B) in a set of 3(B) that were added in step 6. Pick up 5(A) and pass through the next (B) that was added in step 6. Pick up 1(D) and pass through the next (B) that is between the (A) beads. Pick up 1(D) and pass through the next (B) added in step 6. Pick up 5(A) and pass through the second (B) from the next set of 3(B) from step 6. Repeat three more times.



**8**  
Weave the thread so that it is coming out of a third (A) from the first set of five that are on the right hand side of two bars that were added on the side in step 7. Pick up 1(A), 1(B), 1(C), 1(B), 1(A) and

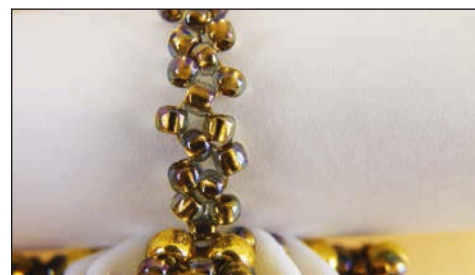
pass through the third (A) bead of the next set of 5(A) beads. Pick up 1(B), 1(C), 1(B) and pass through the outer hole of the next bar. Pick up 1(B) and pass through the outer hole on the next bar. Pick up 1(B), 1(C), 1(B) and pass through the third bead of the next set of 5(A) beads. Repeat three more times.



**9**  
This row is going to pull in the 4 sides. Make sure that the side with the concave centre circle is facing out. This is actually the right side of the ring. The step by step photos up to this point have been from what will now be the back side of the ring. Weave the thread so that it is coming out of a (C) bead next to a set of 2 bars that were added in step 7. Pick up 1(B) and go through a (C) on the other side of the set of bars from step 7. There should not be a set of 2 bars between the connections. The sets of 2 bars will be on the sides of the ring. Pick up 1(B) and pass through the (C) from which the thread originally exited. Repeat three more times. Figure 9 shows the ring from the back view with the sides pulled in.



**10**  
Put a needle on the tail thread and weave it so that it is coming out of the inside hole on a bar on the concave, right side of the ring. Pick up the 4mm rondelle and 1(A). Skip the (A) bead and pass back down the rondelle then on through the inside hole on the bar across from the bar the thread originally exited. Reinforce this several times. Weave in the tail thread and trim it off.



**11**  
Weave the working thread so that it is coming out of an inside (B) added in step 9 on the back side. Pick up 3(B) and pass through the (B) from which the thread originally exited, then go forward through the next 2(B). Repeat until the ring band is the desired length (NB, this is Right Angle Weave). The sample ring has a total of twelve units. To connect the band to the other side, pick up 1(B) and pass through the (B) on the ring directly across from the (B) on which the band started. Pick up 1(B) and pass through the bead in which the thread originated. Make sure the band is not twisted. .



**12**  
Weave through the connection and come out of the first (B) on the side of the band. Pick up 1(B) and pass through the next (B) on the side of the band. Repeat all the way down the side. Weave over to the first side bead on the other side of the band and repeat. Finish your thread securely and your ring is ready to wear.



BEADLINK: [www.beadparlor.com](http://www.beadparlor.com)



# Design

● with Katie Dean

*Taking a look at different design possibilities of Honeycomb Beads.*

I was recently talking with a reader who was kind enough to say how much she'd been enjoying the Design Corner features about the new beads on the market. She was finding the ideas inspiring, which I am very pleased to hear as this is precisely what I had hoped to achieve! I've been trying to mix the column up a bit so we look at a variety of different design issues and ideas, but this time around I wanted to go back to look at another of the new beads.

## New ideas

I feel pretty certain that what I am about to say will resonate with a lot of you. I look around the beading market and I feel like a little girl in a sweet shop. I'm constantly seeing new colours, new shapes, new design ideas and I want to try them all. The trouble is, just as I would certainly be sick if I ate every sweet in the shop, I'm going to make myself very ill if I try out every new bead and every new stitch: I will be forgetting to eat and sleep, neither of which are good! Not to mention I don't have the funds to buy all these new beads. So I've decided

to take things more slowly and try to focus on the new shapes one at a time and explore what is possible with each before I decide which I like best. This is proving to be a worthwhile exercise and it's actually one that you can try as well. I've been discovering that the versatility of these new multi-holed, interestingly-shaped beads means that a single strand can be made to go a long way, or used for several experiments, so I thought I would show you how.

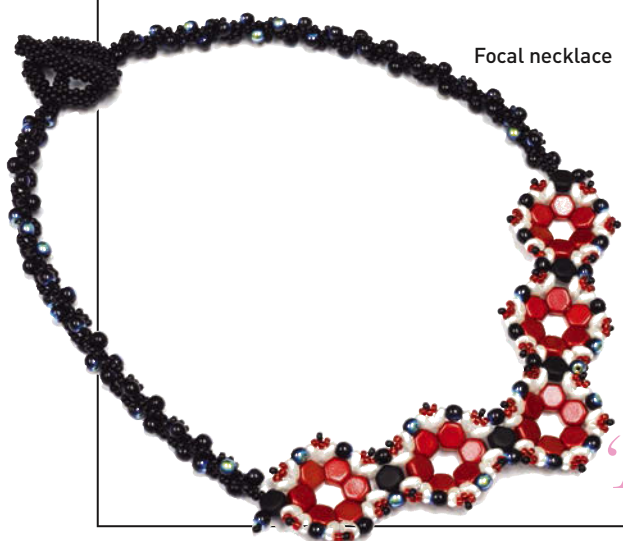
I first saw Honeycomb beads in a design by a fellow Beadsmith Inspiration Squad member back in 2015 and I immediately fell in love with the look of them. I couldn't wait to get my hands on some. Interestingly, when I did finally get to try my first Honeycomb experiments at the end of last year, I found I actually struggled to design with the beads.

I could see images in my head, but soon discovered that the hole structure required a particular thread path, so some of the design ideas just would not work unless I was happy to have lots of thread showing. Before I go on to explain that, I should probably introduce the Honeycomb beads properly.

## Honeycomb structure

The name gives it away really: these beads look like little flat hexagons, so when joined together, they form a honeycomb structure. They measure roughly 6mm across, about 2mm deep and have two holes that are placed parallel through the bead. They have been designed to fit well with some of the other shaped seed beads: in particular, they sit well with O beads, Superduos and Miniduos. The colour range is growing all the time and there are some really stunning finishes from which to choose. For me, there is something about the shape of these beads that I find creates a very satisfying look in designs.

So, where did I start designing with them? To be honest, in my enthusiasm, I put a pile on my beading mat and started trying to create specific shapes and ideas from my head, which led to a little bit of



Focal necklace



*I'm constantly seeing new colours, new*





frustration for a day or two. I could join them together perfectly well, but felt unable to create a design that was any good. So I decided to take a different approach and go back to design basics. I thought about the different options available: try different stitches with them, try using them in a cluster in a design, or try using them singly to link different elements, try playing with the natural circle shape that they will create, try using them in straight lines.

So, one by one, I tried all these different ideas until I started to feel more concrete designs taking shape. My advice for this process is to use some cheap thread, just try stringing the beads in different ways, but be prepared to cut up...a lot! I found each time I tried a different arrangement I learned something. I mixed the honeycombs in with seed beads and with Superduos and O beads. Each time I made a note of ideas that worked and gradually I found my brain warming to the new beads.

After a few sessions, I felt brave enough to try turning some of these ideas into actual projects. I used the idea of creating circles to make the focal necklace

I also tried using Honeycombs to work in basic Peyote stitch: the pattern and structure they created was interesting, but it needed some embellishment along the edges, so I ended up with a bracelet in which I had created little daisies between the honeycombs, a little like flowers nestling in between paving stones – at least that was my idea!

Finally, I tried so see how they could be used to make a beaded bead, so the honeycombs would, I hoped, allow me to play with the structure and create an interesting look. I ended up with a very simple beaded bead that is large enough to make a focal on a Kumihimo rope.

#### Screams 'good'

I have yet to make a design that really screams 'good' at me (although I'm quite fond of the floral bracelet) so I am going to be working more with these beads.

However, I have done enough to realise how versatile they can be: they will work in traditional bead-weaving techniques. They can be used to create

#### FROM TOP LEFT CLOCKWISE

'Tamarinde' Bracelet by Akke Jonkhof. Pattern available from [www.akkesieraden.etsy.com](http://www.akkesieraden.etsy.com)

'Nektar Earrings' by Jayashree Paramesh.

Look out for details about this tutorial and more fabulous honeycomb bead jewellery at <http://blog.nchantme.com>

Maria Rypan took inspiration from the Ukraine when she made this gorgeous netted necklace. You can find more about her work and downloadable patterns at [www.rypandesigns.com](http://www.rypandesigns.com)

Honeycomb Bangle by Apollinariya Koprivnik, made for the Beadsmith Inspiration Squad, so look out for the tutorial in Beadsmith stockists.

See more of Apollinariya's tutorials at [www.etsy.com/shop/Pikapolina](http://www.etsy.com/shop/Pikapolina)

'Vaima' designed by Eva Dobos, shows how versatile the Honeycombs can be: in this design they are used to capture cabochons. Find tutorials at [deevadesign.blogspot.com](http://deevadesign.blogspot.com)

'Pipetta' bracelet by Erika Sandor. The pattern is available at [www.etsy.com/shop/Storytelling](http://www.etsy.com/shop/Storytelling)

Tutorial

'Honeycomb daisy bracelet' by Katie Dean.



*shapes, new design ideas and I want to try them all.'*





a large block shape, or dotted into a design to just add some interest. They can be the star of a design, or they can be a smaller element mixed in with traditional seed beads. Some of these conclusions have been reached through my own experiments and some have become apparent to me as I've seen the gorgeous designs created by my fellow Squaddies. So, when I began to write this article, I decided to call upon those lovely people to ask them to share some images with me, so you can all get to see some of the different possibilities. Eva Dobos has used the honeycombs very cleverly to add design touches when she captured the cabochon elements of her necklace. Jayashree's Nektar earrings place the Honeycombs in a more prominent role and makes a clever play on their name. Maria Rypan has shown how brilliantly they will act as connectors in a netted necklace. Apollinariya has used them to create layers in her bangle – look carefully to appreciate the details and multiple facets of this design.

Akke Jonkhof balances the Honeycombs with duos to create a regular, yet

incredibly interesting pattern, demonstrating that you can give wonderful interest to a design simply through pattern, without needing to mix in lots of colours. Erika's bracelet shows how the Honeycombs can be used to create a block in a more intricate design. It's always fun to play with a focal motif and link it and, as Erika shows, the honeycombs add a lovely structure for doing this.

#### Different ideas

I hope this has inspired you to go and grab some Honeycombs and try them out. If you enjoy designing your own projects, then have some fun trying different ideas. If you prefer someone else to do the experimenting for you, then you can find links to all the patterns shown here in their photo captions. Just to bring things back to where I started: so many new beads mean that some are bound to become favourites in time and some will inevitably fall by the wayside. It can be hard to predict which are which, but I am seeing more and more Honeycomb designs appearing and more shops

stocking them, so I would be prepared to take a guess that these beads may stick around for a while. I have certainly enjoyed my initial experiments enough to think that it will be worthwhile to invest in a few more Honeycombs and to enjoy some of the wonderful colour variations available. You can also find a beginner level Honeycomb bracelet from Karen Jones in this issue, so there's really no excuse for not getting started!

If you do try your own experiments, then don't forget to send us a photo and a few words about your beading adventures. Please email [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk)

#### FROM TOP LEFT CLOCKWISE

'Honeycomb Flower Bracelet' by Katie Dean. The pattern is available at [www.beadflowers.co.uk](http://www.beadflowers.co.uk)  
Beaded bead by Katie Dean.  
Honeycomb bracelet from Karen Jones. See page 49 for the project.

*'I feel like a little girl in a sweet shop'*



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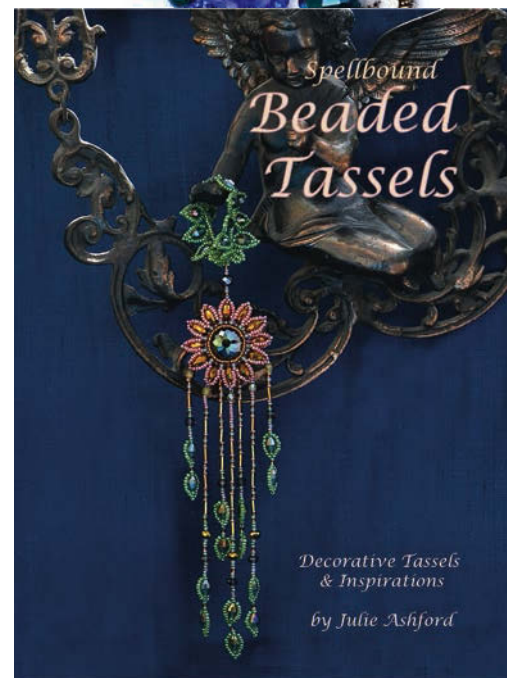
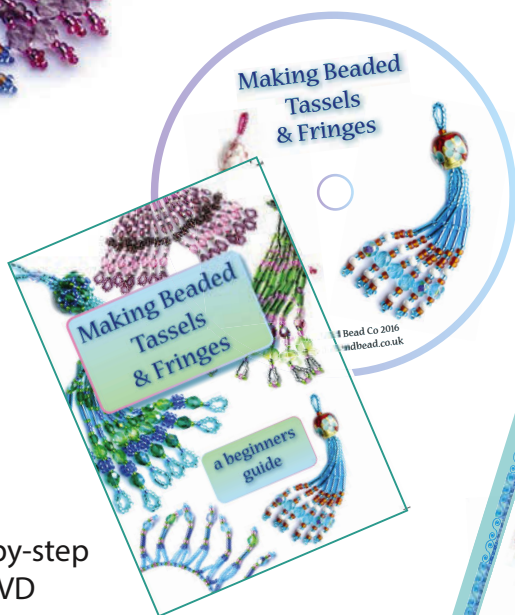
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# Anastasia rose tiara



*Make roses from polymer clay and wind them onto a headband with faux pearls and seed beads*

DESIGNED BY NEENA SHILCOCK \* \* \* \* \*

This project is relatively quick to make and suitable for anyone at any level. The skill lies in how you shape and arrange the petals on your roses. You can include any combination of beads to adorn the tiara, so this project will allow a great deal of creativity.



1

Condition approximately one ounce of Premo!Sculpey polymer clay in the colours you have chosen. (I used 1oz of Premo!Sculpey white plus two pea-sized balls of Premo!Sculpey Cadmium Red to make a pale pink). Condition a quarter ounce of Premo!Sculpey green clay for the calyxes. Roll the clay out to a Number 5 setting on the pasta machine and place it on the work surface, with your tools to hand.

## You will need:

- Pasta Machine
- Needle tool
- Polymer clay - 1 oz Premo! Sculpey in white (PE02 5001) + a small amount of Premo! Sculpey red
- ½ oz Premo! Sculpey In Green (PE02 5323)
- Rose petal cutter - 35mm
- Calyx cutter - small
- Confectioners PME Foam Pad
- Ball tool
- 90cm of 0.5mm silver plated non tarnish wire per flower
- Exacto knife
- Double Wired narrow Alice Band/tiara base
- 8/0 seed beads - clear, silver lined
- Glass pearls - 4mm
- Czech glass leaves in various colours
- Chain nose pliers
- Flush cutters





**2**  
Using a small petal cutter, cut out nine petals per rose and four for each rose-bud. Cut a calyx from the green polymer clay using a small calyx cutter.

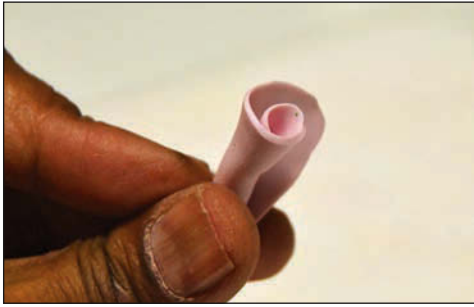


**3**  
Run the ball tool over the edges of the calyx to soften them.

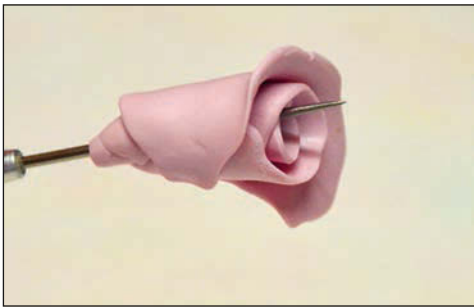


**4**  
In order to create a more realistic effect, thin the edges of each petal with the ball tool. Place the petal layer on the foam pad. The foam pad is non-stick, and gives the petals a pleasing lightly granulated structure. You can also use the cupped palm of your hand - dust with cornstarch or talcum powder for a non-stick effect. Place the ball tool so that half of the ball is on the petal and the other half on the mat. Roll the ball at the edge on each petal by pressing softly. The petal's edge will "ripple". Do not make the edges too thin as this will tear them and make them vulnerable to breakage when worn and handled.





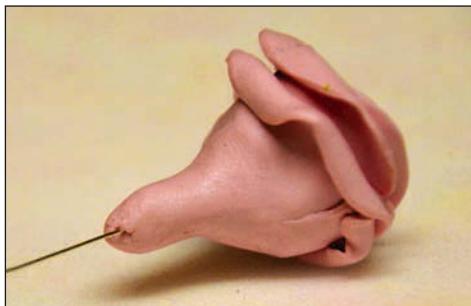
**5**  
Place the ball tool in the middle of the edge of each petal and press down slightly while gliding it inward. This will give each petal a slightly cupped look. Pick one of the petals and roll it into a tube - this is the centre of the rose.



**6**  
Add three petals around the centre, these petals should be loosely applied, with the top frilled edges all at the same level.



**7**  
Add 5 more petals around the above layer, and curl the edges outwards using a needle tool or toothpick - you might want to curl the edges before applying the petals to the rose to make it more realistic. For a larger rose, add another layer of petals.



**8**  
The bottom of the rose is now long and bulky - cut it off with a sharp blade. Make an incision into the end of the rose with the tip of the Exacto knife, and insert the hooked end of an 80 - 90 cm length of 0.5mm non tarnish silver plated wire. Pinch the bottom of the rose around the wire.



**9**  
Make a central perforation in your Calyx and thread the sepal onto the wire and allow it to drop gently onto the rose by holding it upside down, dangling from the wire. This also ensures that the rose is firmly attached to the wire. Press it gently onto the rose, curling a couple of the points outwards so that they curl onto themselves.

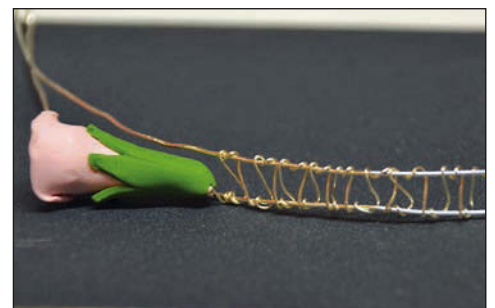


**10**  
Roll the wire around your fingers so that it doesn't get tangled with the other wires and put the flowers gently onto a bed of baking soda in a baking tray. Cure in an oven at 275 °F (130 °C) for 45 minutes. I tend to bake the flowers for a bit longer than recommended by Premo! Sculpey for additional strength.

**13**  
Make 3 large roses and 3-4 buds. Do not worry if they are different sizes - natural roses are not all the same size and shape.

**14**  
When the clay is cured, wash the baking soda away from the petals with cold water. The foam pad has given the roses a light texture and they do not need to be varnished. You are now ready to assemble your headband.

#### To Assemble the Headband/Tiara



**15**  
The first bud is attached to the headband about 6cms from the end. Hold the flower gently against the headband and coil the wire protruding from the end of the flower three times around the headband. Make a trellis along the length of the headband by weaving the wire along alternate sides of the band - wind the wire 2-3 times on each side to make a stable 'trellis'.

#### TOP TIPS

**BRITTLE EDGES** Don't make the edge of the petals too thin - they will crack when handled.

**PERFECT FINISH** Always cure the flowers on a bed of baking soda - this way they will not develop shiny spots or get squashed.

**SMOOTHLY DOES IT** Flush cut the ends of the wire and curl them tightly with the chain nose pliers onto the wire of the headband - no one likes to wear a tiara of thorns - run your fingers along the headband to ensure that there are no wire ends sticking out of it.

**KNOW YOUR WIRE** Do not use finer wire than 0.5mm - it will break from being work hardened towards the end. For the same reason, the length of wire attached to each flower should not be more than 80 - 90 cms.





**16**  
Add the second flower about 2cms away from the first bud, wrap the wire 2-3 times around the headband. Add 8 beads to the wire, make a loop and twist the ends together, all the way down to the band, making nice even twists as you go. Wind the wire three times around the band to secure it.

**17**  
Continue to add beads and make looped twists, weaving the wire in and out of the 'trellis' until all the wire belonging to the flower is finished. Tuck and trim the wire close to the headband. Ensure that it is curled closely around the headband so that it does not injure the wearer.



**18**  
Add the remaining roses to the headband, and once secured to the trellis, add twisted loops of seed beads, pearls and glass leaves. Add the larger flowers to the centre of the piece, and the smaller buds at the end.

**19**  
When all the roses and wire have been used, ruffle the bead loops and move them so that they hide where the roses have been attached to the headband - more wire and bead loops can be attached if there are bare areas. Ensure that the wire ends are tucked away - press them close to the headband with your chain nose pliers and flush cut the

ends. Check by running the end of your finger along the headband - this is much more sensitive than 'eyeballing' it.

## Inspiration

**I love flowers - who doesn't? I decided to try and make my own inedible flowers using confectionery techniques when I found myself drooling over pictures of cakes in magazines. The techniques have been modified as the flowers I make for jewellery need to cope with wear and tear. With a little care, they will be a lasting souvenir of a special day, or a well-loved accessory to last through the whole of the summer.**

**BEADLINK:** [www.capriciousjewellery.com](http://www.capriciousjewellery.com)



BEAD-WEAVING PENDANT

# just chillin'



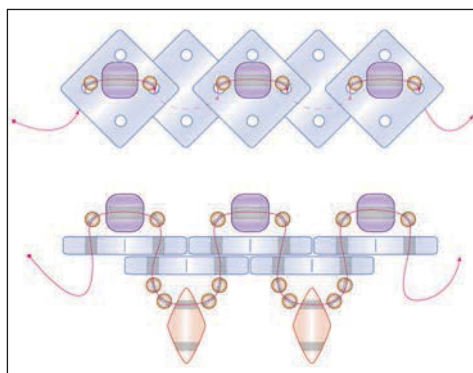
*Have fun with some of the new shaped beads to make this stunning classic pendant*

DESIGNED BY ZOLTAN KISJUHASZ \* \* \* \* \*

## You will need:

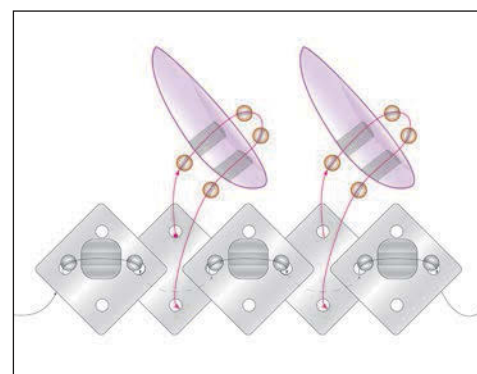
- 7 x Preciosa Chilli Bead (A)
- 14 x Starman Quadra Tile (B)
- 1g size 15 seed beads (C)
- 1g size 8 seed beads (D)
- 7 x Superduos (E)
- 7 x Starman Two Hole Crescents (F)
- 0.18 fishing line
- Pony 11 needles

Preciosa's Chilli is a must for anyone who likes floral patterns. Its delicate design and two holes make it a versatile and exciting bead. It combines perfectly with Starman's groundbreaking Quadra Tile. Add a few of Starman's two-hole Crescents and you will have an exotic looking pendant!



1

Work with a comfortable length of thread and use a stop bead to start. Pick up 1(B), 1(C), 1(D), 1(C) and pass through the diagonally opposite hole on the (B) bead. Pick up 1(B), 2(C), 1(E), 2(C) and pass through the diagonally opposite hole on the new (B). Repeat this sequence seven times and then connect the last (B) to the first (B). Your ring should now have (D) beads on the top and (E) beads on the bottom. Figure 1a shows the side view so you can see the connections, while figure 1b shows the top view, looking down on a section of the ring.



2

Weave through to exit from one of the free holes of the "bottom" (B) beads. Pick up 1(C), 1(A), 2(C) and go through the other hole in the (A). Pick up 1(C) before passing through the remaining empty hole in the same (B) bead. Weave through to the next "bottom" B using the path through the neighbouring (B), (C), (D), (C), (B). See figure 2.

## TOP TIPS

**DO IT YOUR WAY** The order of the steps is not fixed. You may go round the outside first and then do the middle bit with the Crescents later on if you wish.

**ADD SOME SPARKLE** If you prefer a pendant with a centrepiece you might want to put an 8mm pressed or firepolished bead in the middle.

**BIGGER MAY BE BETTER** By changing the number of "units" you can create a bigger pendant, making room for a bigger centrepiece.



BEAD-WEAVING PENDANT







“The back is just as attractive as the front!”



FIGURE 3

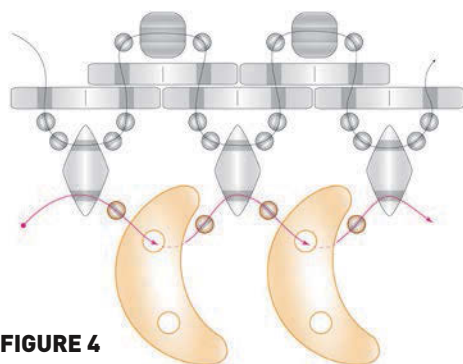


FIGURE 4

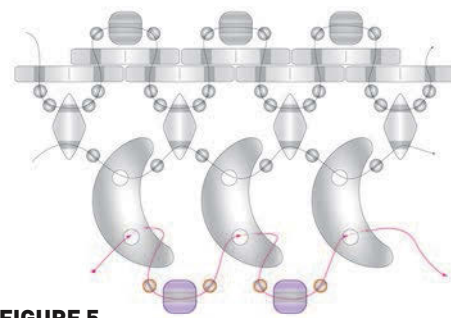


FIGURE 5

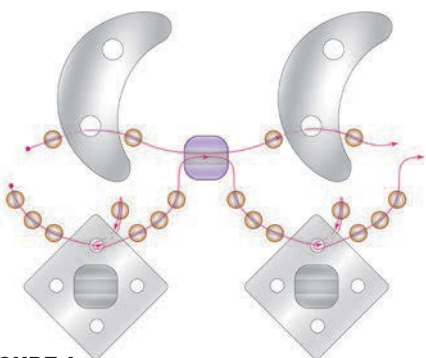


FIGURE 6

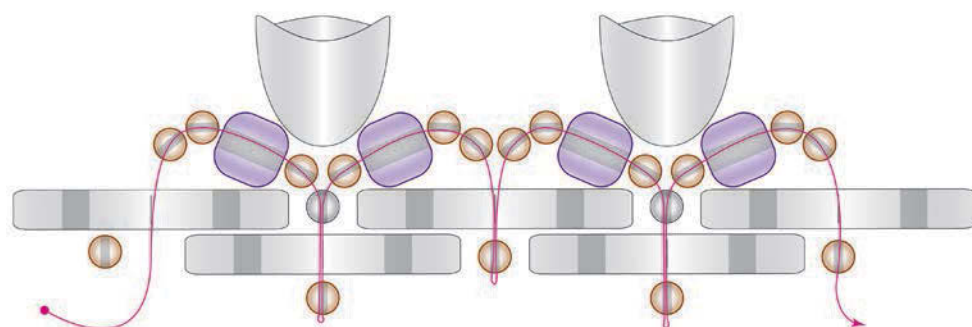


FIGURE 7

**3**  
Repeat step 2 seven times to complete the round. Figure 3 shows the view with the Chilli beads in place.

**4**  
Weave through to exit from the nearest (E). Pick up 1(C), 1(F), 1(C) and pass through the next (E). Repeat all the way around the circle. Note that the inside curve of the (F) beads should face the (B) beads as shown in Figure 4.

**5**  
Weave through to exit from the free hole of the nearest (F). Pick up 1(C), 1(D), 1(C) and pass through the free hole in the next (F). See figure 5.

**6**  
Weave through to exit from the nearest (B), so you will be exiting from the free hole in this bead, nearest the centre. Pick up 1(C), then pass back through the same hole, then pick up 3(C), pass through the (D) from step 5, pick up 3(C) and pass through the central free hole in the next (B). Repeat all the way around the ring. See figure 6.

**7**  
Weave through to the outside of the pendant to exit from the un-used hole in the nearest (B) – this should be a “top” (B). Pick up 2(C), 1(D), 1(C) and pass through the (C), through the bead beneath it, then pick up 1(C) and pass back up through

the same hole and the same (C). Pick up 1(C), 1(D), 2(C) and pass through the un-used hole in the next top (B). Pick up 1(C) and pass back up through the same hole in this (B). Repeat this sequence all the way around the ring. This completes the pendant, but you may want to add a bail, so do this before you finish your thread, then your pendant is ready to hang on a chain. See figure 7.

BEADLINK: [www.gyongysziget.hu](http://www.gyongysziget.hu)





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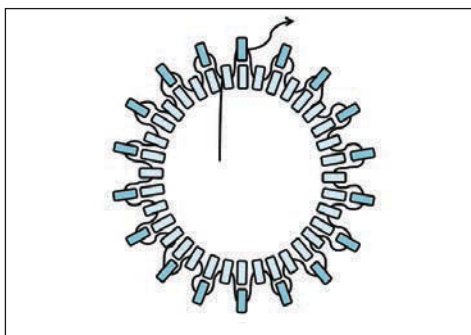


# SUPERDUO *daisy chain*

DESIGNED BY KATIE DEAN \* \* \* \* \*



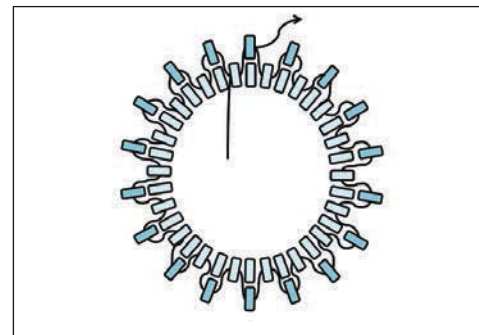
**T**his project was designed to start with the clasp and then work the daisy chain bracelet from that clasp. If you like the look of the design, but are concerned that you aren't experienced enough to try making your own clasp, then you can buy a ready-made clasp and just start the bracelet working from step 11 onwards.



**1**

You are going to start by making the clasp using the (A) beads and working in circular Peyote. Work with about 3' (90cm) of thread. Start by picking up 36 beads and slide them to about halfway along your thread, so you will leave a tail thread of about 40cm. Pass through all the beads again to form a circle. Add the next row of Peyote by picking up 1(A) and passing through the next-but-one bead in your circle. When you have completed the row (this will be 18

beads), remember to step up so you are exiting from the first bead you added in this row.



**2**

In the next row, add a single bead in the first space, add a single bead in the second space, add a pair of beads in the third space. Repeat this pattern all the way around the row, so you will add a total of 24 beads. Step up at the end of the row.

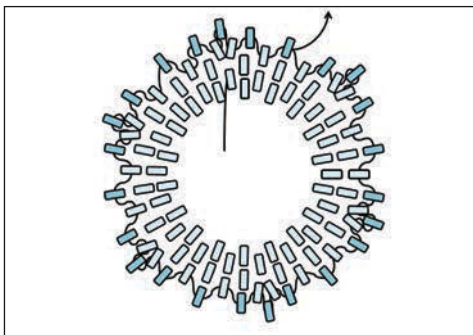
## You will need:

- 5g size 11 Duracoat in sea foam (A)
- 10g Superduos in silk green aqua (B)
- 11 x Pellets in aqua (C)
- 4lb Fireline in crystal
- Beading needle
- Scissors

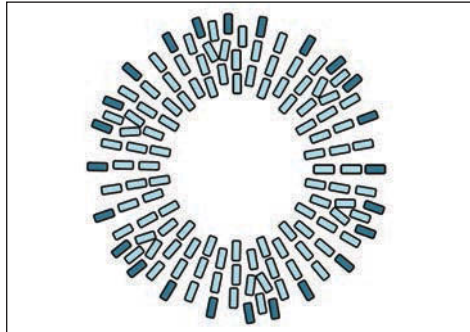




*Make a Peyote stitch clasp and then use Superduos and Pellets to work in traditional daisy chain stitch*



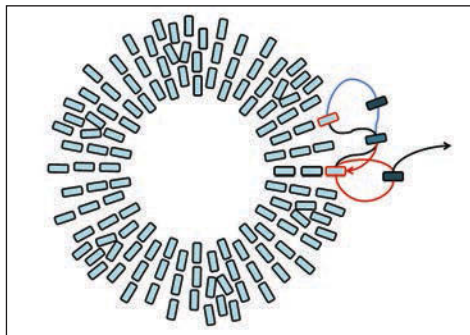
**3** Stitch another row of Peyote, so you will add a single bead between each of the beads in your previous row – this includes adding a single bead between the two beads in each pair. In total you will add 24 (A) beads. Remember to step up at the end of the row.



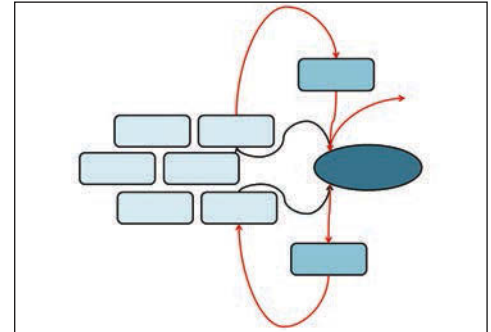
**4** Stitch one more row of peyote stitch, with one (A) bead in each space and step up at the end of the row. You should have added 24 beads. Now leave your working thread.

**5** Using your tail thread, repeat steps 2 and 3 to add the increase row and the first of the single bead rows to the other end of your tube. This should make the second side increase out into a circular/hexagon shape.

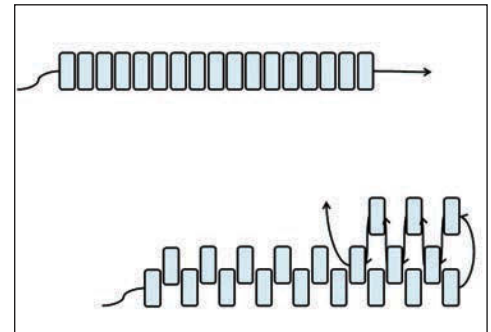
**6** Zip up the final row on this side of the circle to the final row on the other side to complete the clasp. Finish off whichever length of thread is shorter.



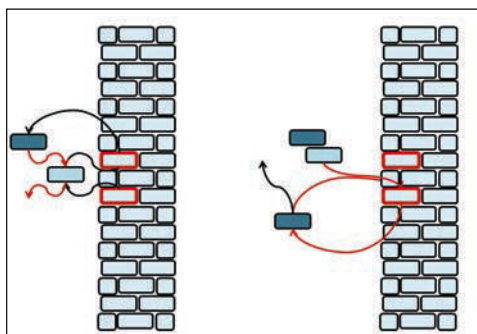
**7** Using the remaining thread, weave through to exit from the centre of one of the sides of your hexagon. Pick up 1(A) and pass through the next bead in the circle edge (black thread path in the diagram). Pick up 1(A) and pass back through the bead you just added, then down through the bead in the hexagon from which you started this step (blue thread path in diagram). Pick up 1(A) and use a square stitch thread path to add this bead. See the red thread path in the diagram.



**8** You may have noticed, this sets you up to work a strip of odd count Peyote. These three beads form your first two rows. Now add two more rows – the first will contain 1(A) and second will contain 2(A). Add another row, but use a (B) bead (black thread path in diagram). You will now be exiting from the (A) on one edge. Pick up a new (A) and pass back through the same hole in your (B) bead. Pick up 1(A) and pass through the (A) on the other edge. Pass up through the same hole in your (B) bead (red thread path in diagram). Now weave back down through your strip and finish your thread securely. Put this section of the clasp to one side.

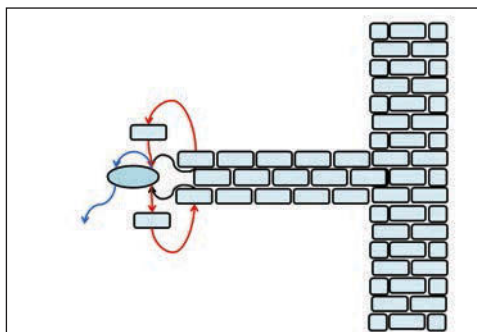


**9** You are now going to make the toggle for your clasp and then begin the bracelet from this toggle section. The toggle is made using odd count Peyote, working with the (A) beads. You will need an arm-span and a half of thread and you should leave a tail that is just long enough to stitch in securely at the end. Stitch a strip of odd count Peyote that has a total of 10 rows. Start by picking up 17 beads, so then your odd numbered rows will each contain 9(A) and the even numbered rows will contain 8(A). Zip row 1 to row 10 to complete the toggle. See the diagram for the start of the Peyote strip – rows 1-2 and the beginning of row 3 are shown.



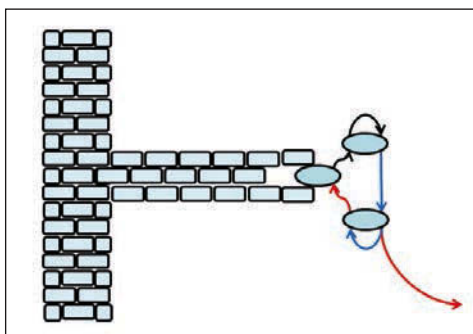
10

Weave through to the centre of the toggle, so you are exiting from one of the beads outlined in red in the diagram. Pick up 1(A) and pass through the second of the red-outlined beads in the toggle. Pick up 1(A) and pass back through the bead you just added. Pick up 1(A) and use a square stitch thread path to attach this to the first red-outlined bead. You should have noticed that this sets you up to work in odd count Peyote, just as you did to add the strip to the other half of the clasp. Add a further 8 rows, so your final row should contain 2 (A) beads.



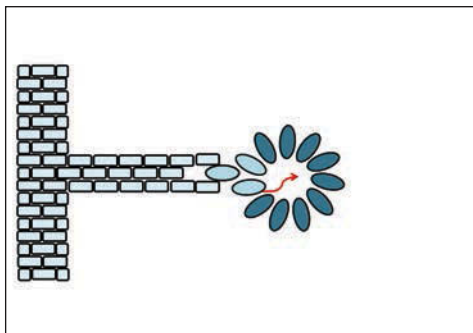
11

You are now going to repeat the thread path you used in step 8 to add a (B) bead and the two additional (A) beads to the end of your strip. Instead of finishing off your thread, when you have added the second (A), you should weave back up into the first hole in your Superduo, then weave out through the second hole. This is shown in the diagram.



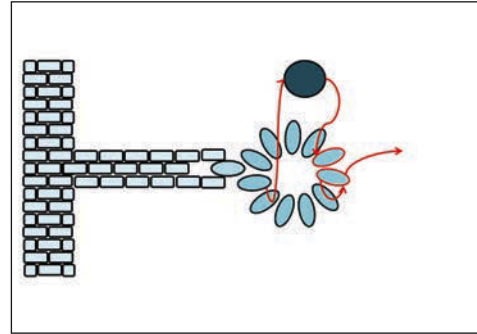
12

You are now going to start on the bracelet. Pick up 1(B), then pass through the second hole on this same bead (black thread path in the diagram). Pick up 1(B) and pass through the second hole in this bead (blue thread path in the diagram). Pass back into the (B) from which you started (red thread path in the diagram), then follow the same thread path through the first (B) you added and exit from the second (B) you added – see the red arrow exit point in the diagram.



13

Pick up 9(B) and pass through the 2(B) that you added in the last step. Your Superduos should be forming a circle and you should be exiting at the point shown by the red arrow in the diagram.



14

Pick up 1(C) and pass through the two beads (using the same hole you have already used) on the opposite side of the circle. Follow the diagram carefully to see the two beads and note the direction in which you will pass through them. If your circle feels a bit loose, then weave through all the (B) beads again to pull them tight, but make sure you end up exiting from the correct (B). Pass through the second hole of this bead, as shown in the diagram.

### TOP TIPS

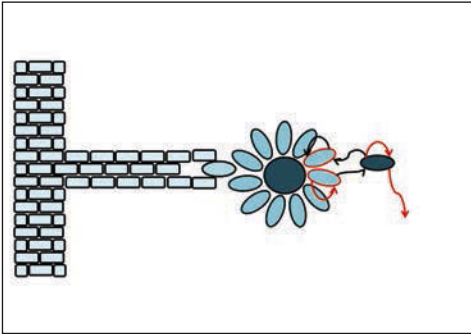
**CHECK IT OUT** When you are working with two-holed seed beads, like the Superduos, remember to check that both holes of the bead are open before you use it. For this project in particular, you are going to end up undoing the entire bracelet if you find that the second hole in any of your beads is blocked!

**PULL UP TIGHT** Good tension is essential for this: you want to make sure that your Superduo petals fit snugly around the pellet bead in the centre.

**THE PERFECT FIT** Make sure that as you add each new daisy you pull it tight to the previous flower so that you end up with a neat finish.

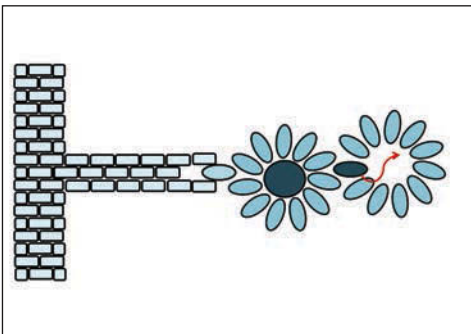






**15**

Pick up 1(B) and pass back through the second hole of the previous (B) in your previous circle – see the black thread path in the diagram. Pass through the other hole of this bead, on through the hole in the (B) from which you started. Pass up through the second hole in this bead, then through the (B) you just added and pass out through the second hole in this (B). Follow the thread path in the diagram.

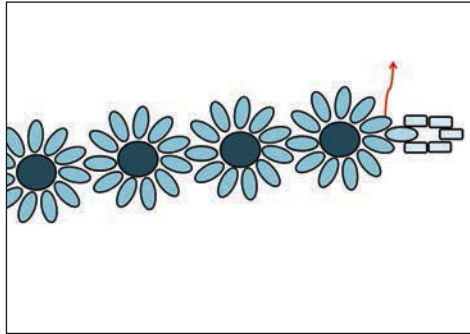


**16**

Pick up 10(B) and pass through the bead from which you started so your Superduos form a circle and you are exiting from the point marked by the red arrow in the diagram. This is the start of your next daisy.

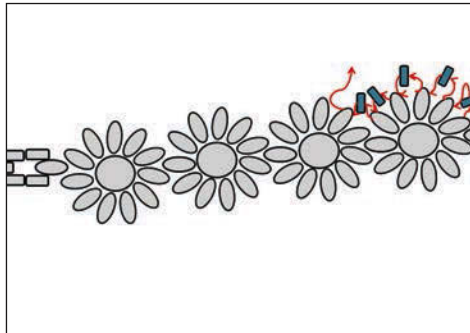
**17**

Repeat steps 14-16 to add as many daisies as you need to fit around your wrist. Remember to allow for the clasp, but you can measure this using the clasp you completed earlier. I found that 10 daisies will fit a 6.5" wrist, 11 daisies will fit a 7.5" wrist.



**18**

When you have added the final daisy and the final centre (step 14) continue following step 15, but the new (B) you add will be the (B) that is attached to the strip on the other half of your clasp. See the diagram (the number of daisies is an indication of the bracelet). You should end up exiting from the outer hole of the nearest petal on your final daisy.



**19**

You are now going to work with the unused holes on your petal beads (the (B) beads), to add an embellishment that will just give the bracelet a solid structure:

Pick up 1(A) and pass through the outer hole of the next (B). Repeat this to add an (A) between each petal along the sides of the bracelet. You will find when you reach the 'dip' where two flowers join that you just need to gauge which is the next best (B) to go through. It may not be the same bead on both sides, but you will find there is a natural fit as you work. See the diagram.

If you feel the edging is loose and you have sufficient thread, you can pass through all these beads again for extra security.

**20**

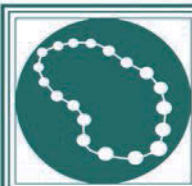
When you have finished adding your (A) beads to the edge, weave through and finish your thread in the clasp. It will be easier to knot between threads and finish securely in the Peyote section than it is along the main daisy chain section.

## Inspiration

The inspiration for this bracelet came from two sources: the shape of the Pellet beads, with their indented middle section, seemed to suggest that they needed something added around them. I always think that Superduos look like flower petals, so these two ideas came together and I decided to try working traditional daisy chain stitch with these new beads.

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# go punk! BANGLE

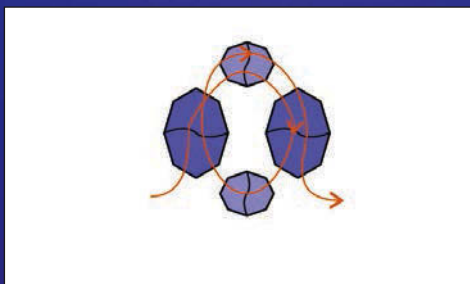


*Stitch up this easy bangle using right angle weave, then embellish it with stud beads for a Punk flavour*

DESIGNED BY HORTENSE E. THOMPSON \*\*\*\*\*



**Y**ou can make this bangle in about three hours. Using some of the beads with which we are all very familiar, it is easy to create a trendy 'punk style' bangle. This really does mix something old and something new! When you come to work with the Pyramid studs, line them up so that the stud is facing to the outer side of the bangle and the holes are sitting vertically through the bead.



1

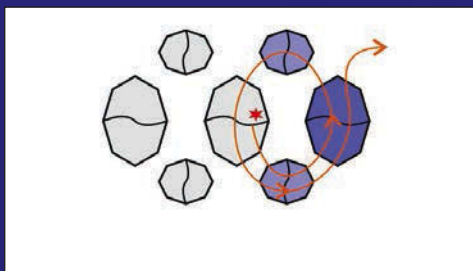
On a comfortable length of thread, string 1(A), 1(B), 1(A), 1(B). Pass through the first bead to form a circle, creating one unit. Pass on through two more beads.

## You will need:

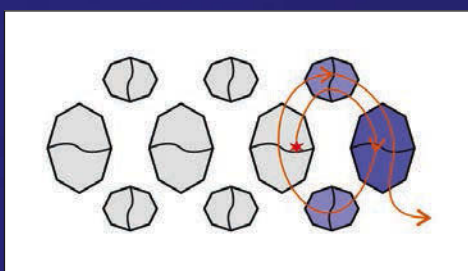
- 32 x 6mm Faceted beads in Topaz (A)
- 64 x 4mm Faceted beads in Topaz (B)
- 64 x size 8 seed beads in Smoky Topaz Picasso (C)
- 5g size 15 seed beads in Topaz Gold Luster (D)
- 32 x 6mm pyramid studs in Alabaster Travertine (E)
- 64 x 3.4mm drop beads in Topaz Gold Luster (F)
- Monofilament nylon thread 0.20mm
- Crystal Fireline 6lb
- John James beading needles #10
- Thread clippers



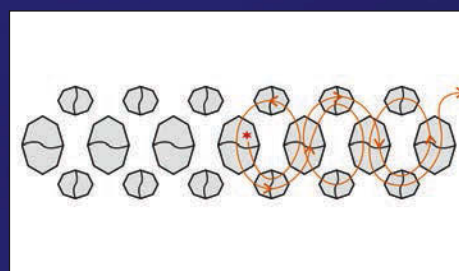
## BEAD-WEAVING BANGLE



**2**  
Pick up 1(B), 1(A), 1(B). In an anti-clockwise direction, pass through the starting bead to form the next unit. Pass on through the first two beads you have just added.



**3**  
Pick up 1(B), 1(A), 1(B). In a clockwise direction pass through the starting bead so you will form unit three. Pass on through the first two beads that you have just added.



**4**  
Repeat steps 2 and 3 until your strip is the desired length. It should be able to fit comfortably around the widest part of your hand so that the finished bangle will be able to slip on and off.



## EFFECTIVE COLOUR CHANGING



FIGURE 5

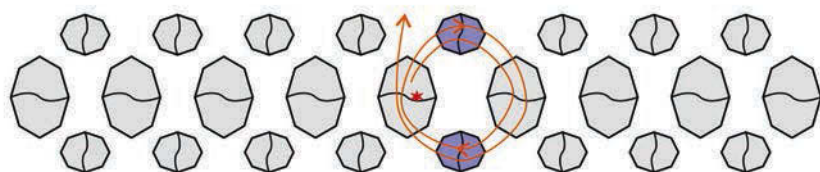


FIGURE 6

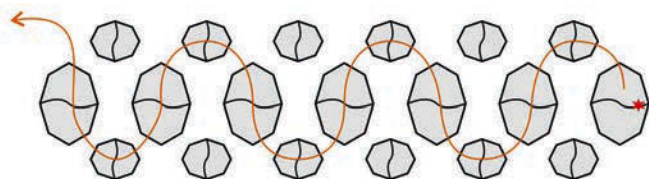
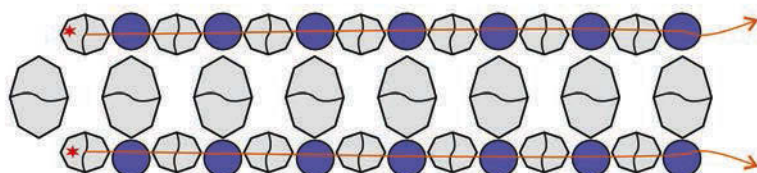


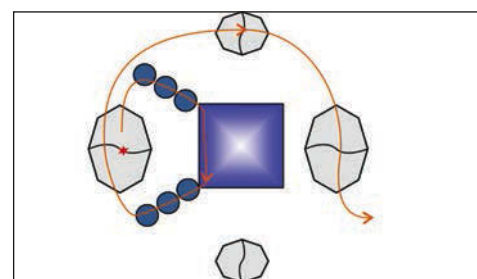
FIGURE 7



**5**  
Connect the last unit to the first unit created in step 1 as follows: Pick up 1(B). Pass through the first bead in the first unit. Pick up 1(B), sew into the starting bead (from the last unit). Repeat the thread path. Exit through the starting bead. See figure 5.

**6**  
Weave around all the units to stabilise the strip. See figure 6.

**7**  
Add a single 8/0 seed bead between the 4mm facets at the top and bottom of the base, working as follows: pass through to exit from a 4mm faceted bead at the top of any one of the units. Pick up 1(C). Pass through the next 4mm faceted bead. Repeat around the base. Repeat this step, adding an 8/0 between the facets at the bottom of the base. See figure 7.



**8**  
Thread the needle with about 2m of fireline. Pass through one of the 6mm facets. Pick up 3(D). Pass through the hole on the left side of the pyramid stud (E). Pick up 3(D) and sew into the starting facet. Pass on through the 4mm facet and through the next 6mm facet.

## Inspiration

The idea for this design stemmed primarily from an experiment with colour variations. I wanted use the alabaster studs in combination with the topaz facets to create a bangle which requires no more than 40 pyramid studs. The base should be rather easy to make and involves minimal weaving. The resulting bangle is suitable for beaders of all levels.



FIGURE 10

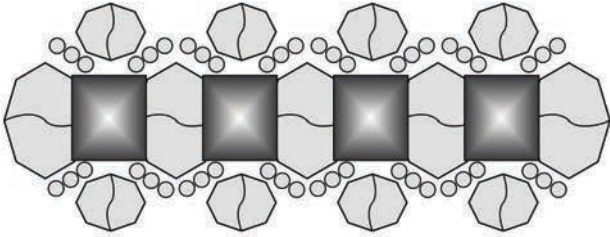


FIGURE 11

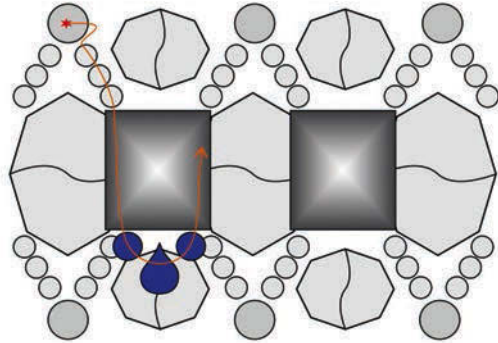


FIGURE 12

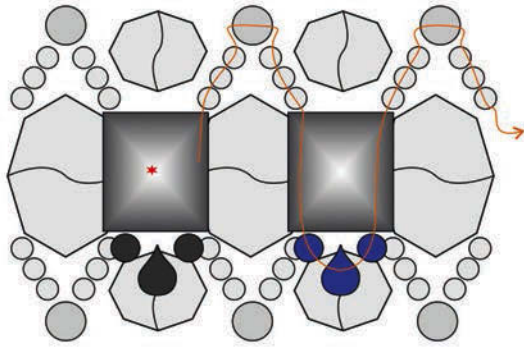


FIGURE 13

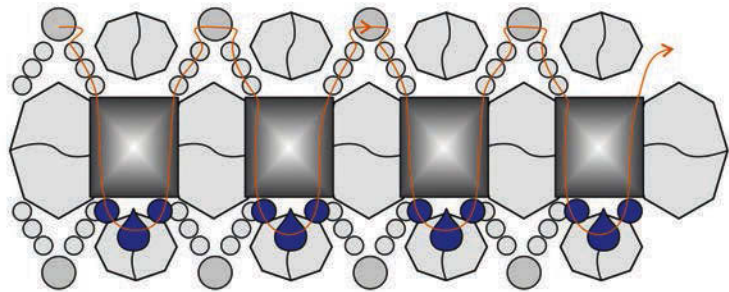
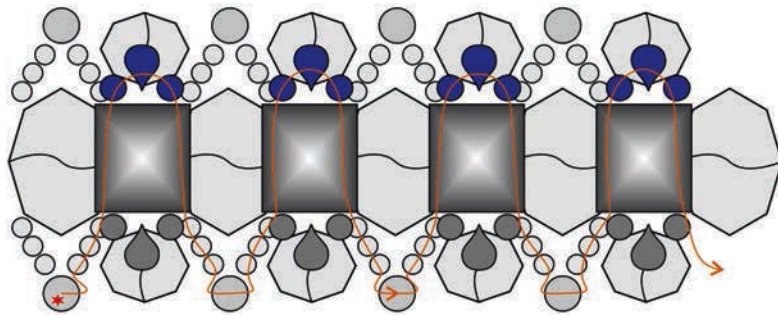


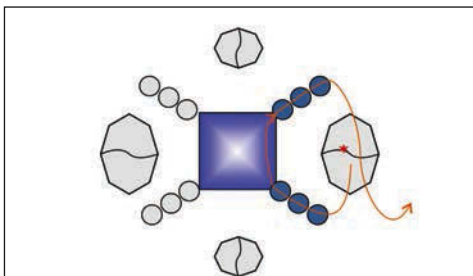
FIGURE 14



TOP TIPS

**CHANGE IT** Up Use two size 11 seed beads instead of three size 15 in steps 8 and 9.

**THREAD TIP** Use 8lb Fireline instead of the monofilament thread to stitch the base.



**9**  
Pick up 3(D), pass through the free hole on the right side of the pyramid stud (E). Pick up 3(D), sew into the starting 6mm facet in this step.

**10**  
Repeat steps 8 and 9 until you have added a pyramid stud to every unit. See figure 10.

**11**  
Continuing with the same thread (or with a new thread) pass through to one of the 8/0 seed beads along the top of the base.

Pass through the next three size 15s and the hole on the left of the pyramid stud. Pick up 1(D), 1(F), 1(F) and sew into the next hole of the pyramid stud. See figure 11.

**12**  
Pass through the three size 15s on the right side of the pyramid stud, the next 8/0 seed bead, the next three size 15s and the hole on the left of the pyramid stud. Pick up 1(D), 1(F), 1(F) and pass into the next hole of the pyramid stud. See figure 12.

**13**  
Repeat steps 11 and 12 along the length of the bangle to embellish the edge. See figure 13.

**14**  
Repeat steps 11-13 to add the drop beads along the other end of the bangle. Weave the remaining thread into the body of the bangle. Tie off the ends and trim. See figure 14.

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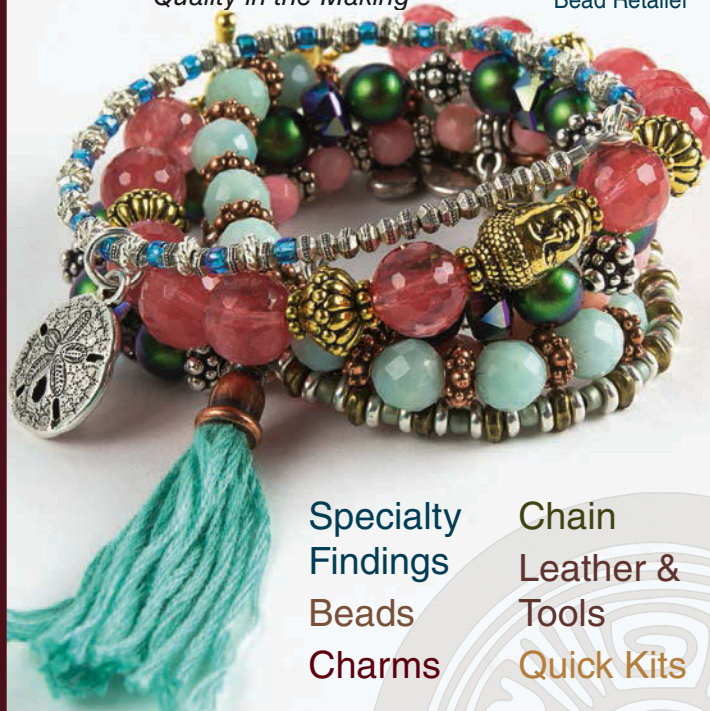


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# The birth of a new

*Read the story behind the new Kumihimo Disk that is taking this style of beading to a new level*

BY PRU MCRAE

It was with great excitement and trepidation that I opened one of the five large boxes delivered to my door last October, for this was going to be my first glimpse of the Prumihimo Disk. Inside was the result of considerable thought, hard work and experimentation and I was about to find out if it had all been worthwhile.

Way back in 2011 I started experimenting with a traditional kumihimo braid structure, which seemed to have great potential for beaded braids. I had been frustrated by the

limitations of the braid most commonly made on the regular kumihimo disk because its spiral structure did not allow for the easy positioning of beads in a straight row down the braid. I loved the results with the new braid, but I found that it was easy to make mistakes because of its complexity. I experimented and found that a minor amendment to the order of the moves made a major difference to my accuracy in braiding. I used this braid structure in many designs over the next few years.

## Coloured dots

In 2015 I started teaching kumihimo at workshops in various locations around the country and I was keen to introduce people to this great technique. I devised a way of marking up the regular disk with coloured dots and additional numbers,

which worked really well and I was very encouraged to see how quickly and accurately my students picked up the braiding sequence. It made me realise that there could be potential for a dedicated disk for this braid. I experimented by cutting up old disks with a craft knife and while the result was not very pretty I did find that it was very effective. It also gave me the opportunity to try out a few other enhancements, such as the size and shape of the disk, as well as the size of the central hole.

The concept went through many revisions until I finally settled on a unique system of numbers, slots and dots to guide a braider through the different steps of the braid. Unnecessary slots have been eliminated to avoid confusion. The octagonal shape ensures that the disk is held in the correct position and







# Kumihimo disk

the compact size enables most people to reach the centre with the thumb. The enlarged central hole will accommodate a wide variety of interesting bead shapes.

The disk is not intended to replace the regular disk, but rather to be used as an additional tool to take braiding in a new direction. Braids can be constructed with one, two, three or four rows of beads along the sides of the braid. Not only does this open up new design opportunities, especially with shaped beads, but it is also an economical way of using higher priced beads.

## Leap of faith

It is a big leap of faith to actually put an idea into production. Would people like it? Would they be prepared to spend money on it? How would I

market it? How would I distribute it? The only way to find the answer to these questions was to be brave and place the order, so that is what I did. I found that people were very generous with their support and advice and the internet is a great source of information on matters such as import duty, tax and registering a trade mark. Gradually everything fell into place.

## Excellent sales

I started selling the disk from my website in late November and the reaction to the disk has been better than I dared to hope. Sales have been excellent, it has received some very complimentary reviews in

blogs and magazines and I have had interest from retailers and shopping channels, both in the UK and the US.

In order to support the sales of the disk I am writing a range of tutorials and I will be teaching Prumihimo Disk designs at workshops. I am also writing a book of instructions and tutorials, which is due to be launched in the autumn. The process of applying for a design patent is underway and some retail-friendly packaging and instructions are being produced.

Jewellery makers are a very creative group of people and I am sure that many have thought of new products or inventions to make our craft more

enjoyable, but do not know how to take their idea further. This has been a very satisfying and exciting journey for me so far and I hope that my story will encourage people to have the confidence to get their ideas onto the market. Sadly, your invention is unlikely to make you a millionaire because there can be a lot of costs up front and then many more along the way, but you will have the satisfaction of knowing that you have contributed something unique to your craft.

To find out more about the disk or purchase one please visit [www.prumihimo.com](http://www.prumihimo.com)





# chilli bead



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](mailto: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 used some leftover shaped seed beads. The motif can be used on its own, perhaps as a pendant or earring. I created several and linked them into a bracelet. The Superduos give the ability to link motifs, or perhaps the potential to add a fringe or embellishment. What would happen if you moved the placement of the Superduos, or added more Chilli beads in your initial circle? Could this be used to create a 'V' shape for a necklace? Once you have mastered the easy steps, I hope you will be inspired to go and get creating.

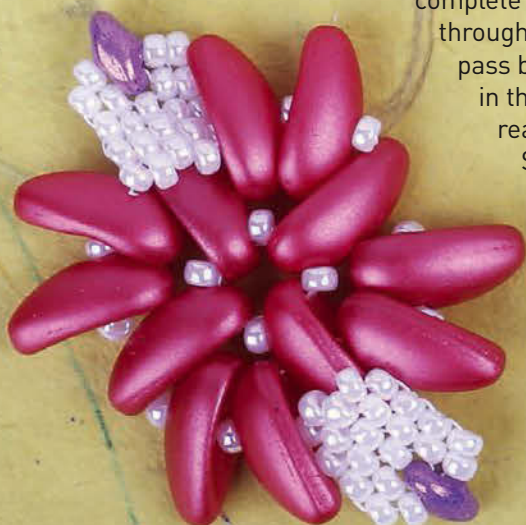
*Combine Chilli beads with seed beads and Superduos to create a simple, but versatile motif*

DESIGNED BY KATIE DEAN

**1** Cut at least 3' (90cm) of thread and leave a tail thread that can be stitched in at the end. Pick up 1(A) – passing through the bottom hole, 1(B) four times and pass through all the beads again to form a circle. Knot your working thread and tail thread to secure the circle, then pass on to exit from an (A) bead. Pass through the top hole on this (A) bead ready to start the next row. You may find it is easiest to finish your tail thread at this point – simply pass it through the beads in your circle as many times as you can, then trim it off neatly. See figure 1.

**2** Pick up 2(A) – through the bottom hole – and pass through the top hole of the next (A). Note: make sure that the beads you are adding are sitting the same way around as the beads from your base circle. Repeat this three more times to complete the row. Then pass on through the first (A) bead and pass back through the top hole in this same bead so you are ready to start the next row. See figure 2.

**3** Pick up 1(B) and pass back through the top hole in the (A). Pick up 1(B) and pass through the top hole in the next (A) – this should be the second bead in a pair from the previous row. Pick up 5(B) and pass through the top hole in the next (A) – this should be the first bead in the next pair from your previous row. Pick up 1(B) and pass through the top hole in the next (A) – this should be the second bead in the pair from the previous row. Pick up 1(B) and pass back through the same (A) bead, back through the (B), the (A) and exit from the last (B) in your group of five (these beads have been outlined in red in the diagram). See figure 3.



## TOP TIPS

**KEEP IT TIGHT** You will need to maintain good tension for this project. I recommend passing round each row at least twice to make sure your beads are held very securely.

**CHECK THE HOLES** Make sure you check that both holes on each Chilli bead are open before you use the bead.

**WATCH YOUR STEP** Take care that you pass through the Chilli beads so that they sit in the correct alignment.



# motif



**4** Working on this group of five (B) beads, stitch five rows of odd count Peyote – the first row will contain 2(B) beads, the second row 3(B) beads, the third row 2(B), the fourth row 3(B) and the fifth row 2(B). See figure 4.

**5** Add another row of odd count Peyote, but in this row add 1(B) in the first space,

1(C) in the second space, 1(B) in the final space (black thread path in diagram). Add one final row containing 2(B) beads – you will still pass through the same hole in the Superduo that you have already used (blue thread path in diagram). At the end of this row, weave back down through the Peyote strip, back through

the Chilli beads and retrace the thread path from step 2 to get you round to the other side of the circle (beads through which you will pass are outlined in red in diagram). Once again, stop at the first bead in a pair of Chilli beads and pass through the second hole so you are exiting ready to begin step 3 on this side of the motif. The red arrow shows the exit point. See figure 5.

**6** Repeat steps 3-5 to add the odd count Peyote strip to the opposite of your motif, then finish off your thread.

## You will need:

- 12 x Chilli Beads, 11 x 4mm (A)
- 1g Size 11 Miyuki seed beads (B)
- 2 x Superduos (C)
- Your choice of thread
- Beading Needle
- Scissors

FIGURE 1

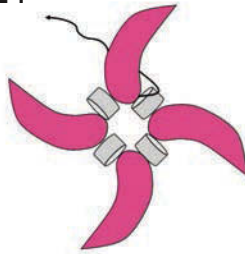


FIGURE 2

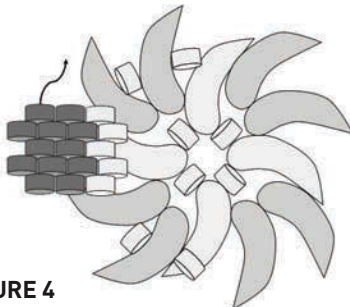
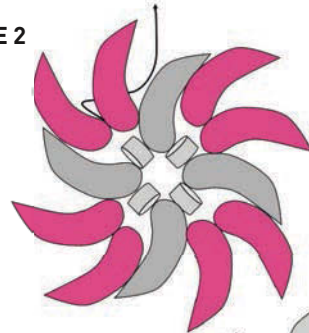


FIGURE 4

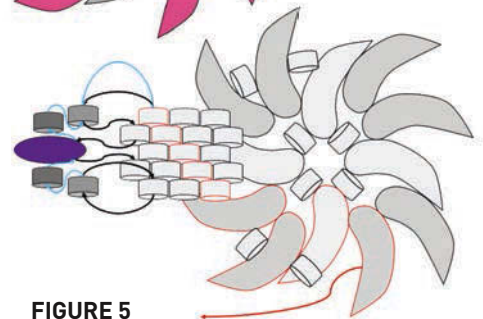


FIGURE 5

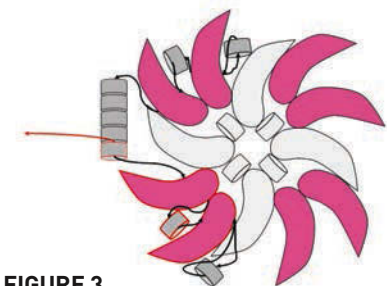


FIGURE 3

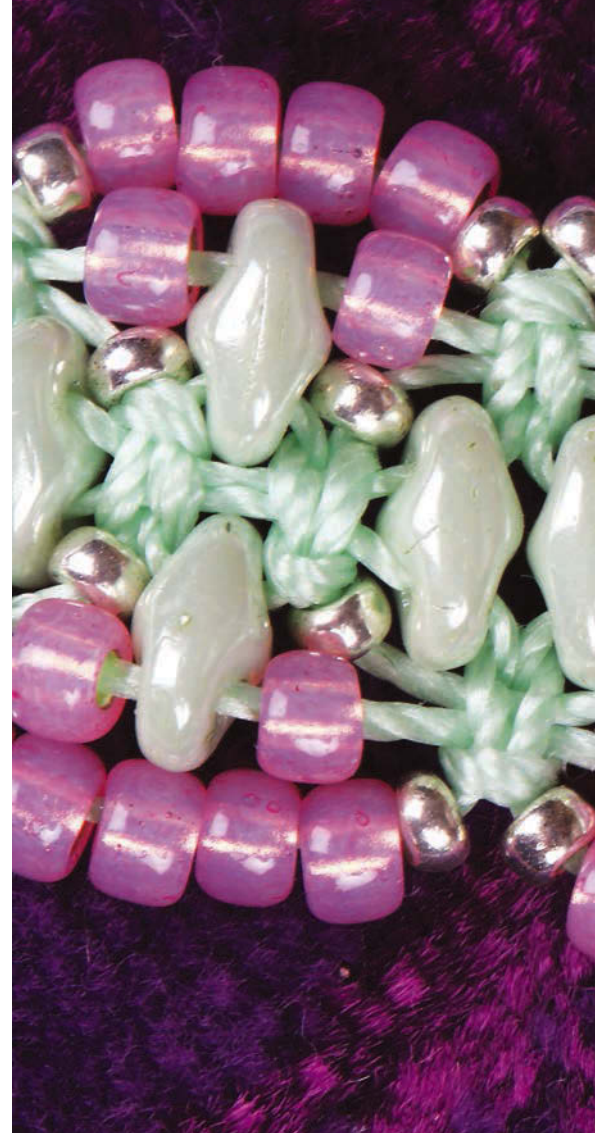


# Macrame *superduo* bracelet



*Combine a modern bead – Superduo  
– with a traditional technique –  
Macrame – for a beautiful bracelet*

DESIGNED BY DOROTHY WOOD \* \* \* \* \*



Macramé is a simple knotting technique that most people remember for either making pot plant holders themselves or watching their mother! It is a versatile technique that can be worked in a range of thickness of yarn from thick string or wool to this fine S-lon cord – the knots are the same, just on a different scale. This bracelet incorporates a variety of small beads, such as seed beads and the new Superduos, into the knotting to create a very pretty cuff style bracelet. It is worked in basic square knot as a repeat pattern so although not for beginners, if you have some experience of macramé it is easy to make following the step instructions. The materials listed make a 17.5cm bracelet.

## Working the macramé square knot



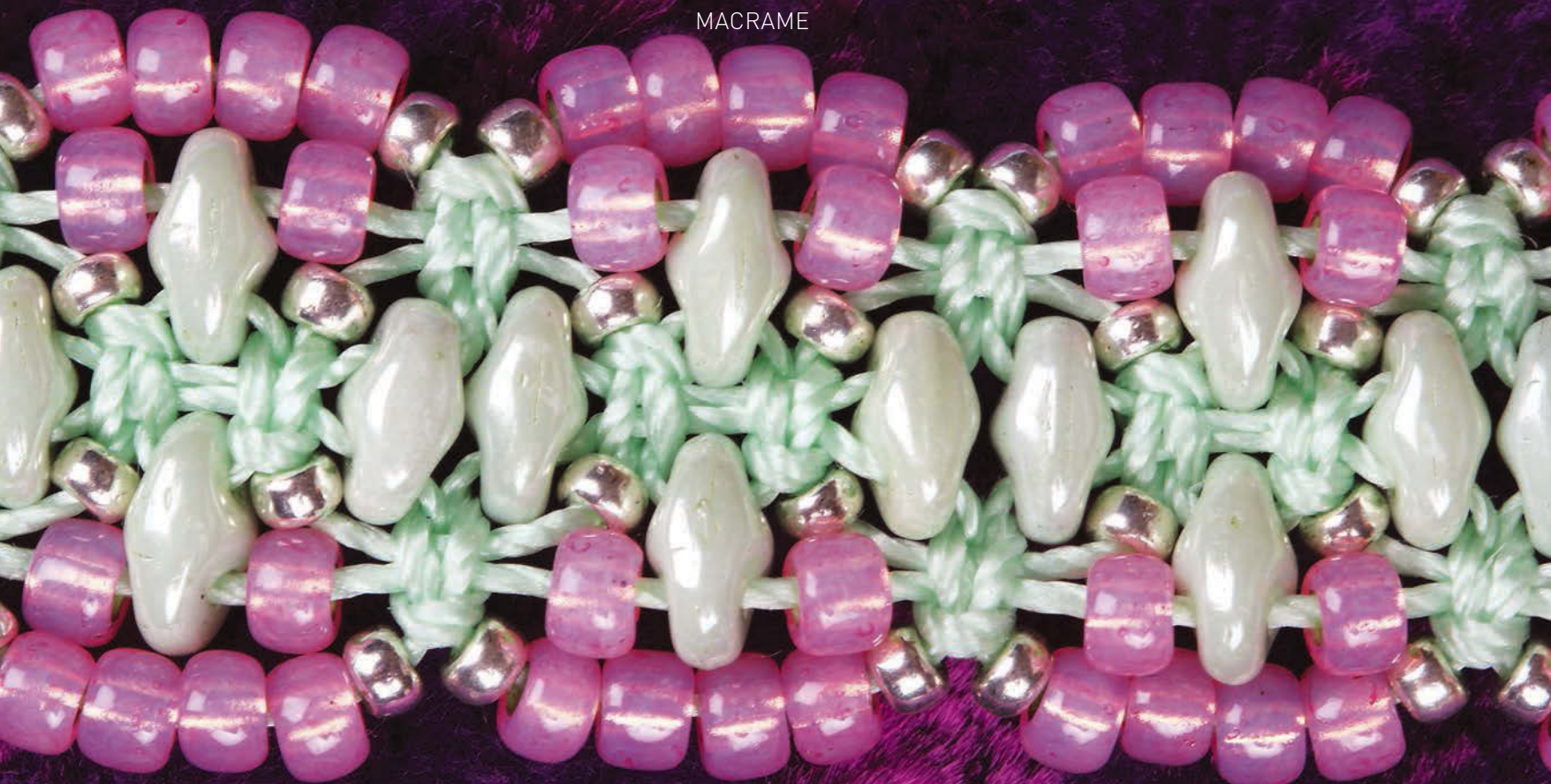
**1**  
Working with four vertical cords, the knot is worked in two stages: \*take the left cord under the two middle cords and over the right hand cord.

## You will need:

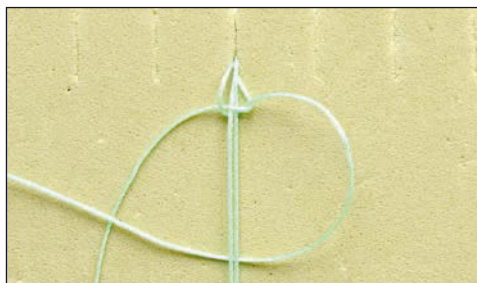
- 48 Superduo beads (A)
- 96 Miyuki size 11 seed beads in galvanised silver(B)
- 168 Miyuki size 8 seed beads in pale pink silver-lined alabaster (8-9555-TB) (C)
- 10m S-lon cord 0.5mm in mint green
- 2 ribbon crimp ends (10mm wide, silver-plated) with lobster clasp and extension chain
- Small Macramé board
- Flat nose pliers
- Round nose pliers







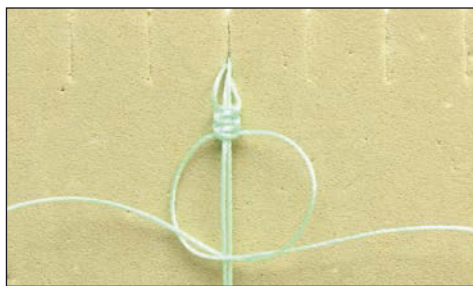
**2**  
Take the right hand cord over the two middle cords and down through the loop formed by the left hand cord. Pull the ends to tighten the first half of the square knot.



**3**  
Take the right hand cord under the two middle cords and over the left hand cord.



**4**  
Take the left hand cord over the two middle cords and down through the loop formed by the right hand cord. Pull the ends to firm up the square knot.



**5**  
Repeat from \* to work more square knots if required.

### TOP TIPS

**STRAIGHTEN UP** Once you have cut the lengths of s-lon cord pull through under a medium hot iron to straighten and smooth out kinks before you start.

**START RIGHT** Take note of the starting side for the square knot – especially the loops of beads on each edge of the bracelet. Start with the left cord on the left side and the right cord on the right side - this is crucial as it changes the way the beads lie.

**TYING YOURSELF IN KNOTS** If the square knot seems to twist you will have tied both parts of the knot starting on the same side. Undo the knot and retie it correctly.

**WATCH YOUR STEP** Take care to follow the instructions especially as you start to repeat – it is easy to forget to add a superduo or tie a knot.



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## Making the Bracelet



**1**  
Cut four 2.5m lengths of s-lon cord. Fold them in half and loop all the cords between two slots on the macramé board. To begin, work three square knots on the left hand group of four cords, starting with left cord under. Work three square knots on the right hand group starting with right cord under.



**2**  
Think of the cords numbered 1-8 from left to right. \*Thread 1(A) on the two middle cords (4 and 5). Add 1(B) on each of the next cords out (3 and 6).



**3**  
Starting left under, work a square knot on the middle four cords (3,4,5 and 6).



**4**  
Pick up 1(C) on cord 2 and 1(A) on cords

2 and 3. Pick up 1(B) on cord 7 and 1(A) on cords 6 and 7.



**5**  
Starting right under, work a square knot on the middle four cords (3,4,5 and 6).



**6**  
Add 1(C) on cords 2 and 7, then 1(B) on cords 3 and 6, then 1(A) on cords 4 and 5.



**7**  
Pick up 1(B), 4(C) and 1(B) on both cords 1 and 8.



**8**  
Starting left under, work a square knot on cords 1-4 and starting right under, work a square knot on cords 5-8.



**9**  
Repeat from \* in step 2, starting by adding a superduo on the middle two cords (4 and 5). Work twelve repeats to make an average sized 17.5cm bracelet. For every 1cm larger bracelet work another repeat.



**10**  
Finish by adding a single superduo after completing the last repeat. Work three square knots on each group of four cords, remembering to start with the left cord on the left hand side and the right cord on the right hand side.



**11**  
Add a drop or two of super glue to secure the cord ends and trim neatly. Tuck the two square knot ends into the ribbon crimp end and squeeze closed with pliers to secure. Add the lobster clasp to the crimp. Repeat at the other end and add the extension chain.



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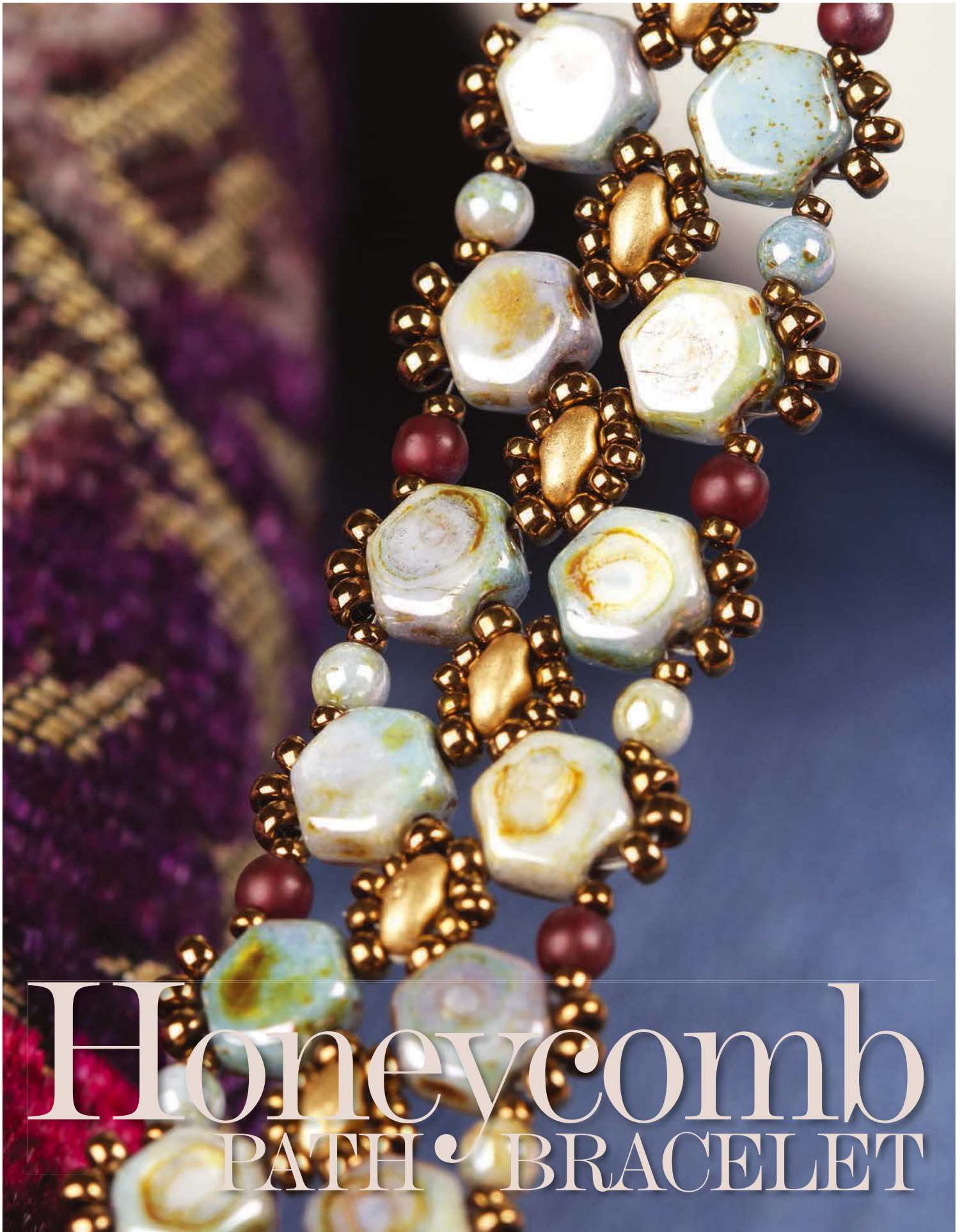


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# Honeycomb

PATH • BRACELET



## BEAD-WEAVING BRACELET



*Combine Honeycomb beads and Miniduos to make this elegant bracelet*

DESIGNED BY KAREN JONES - TARTANRUBY JEWELLERY

\*\*\*\*\*

### You will need:

- 30 Honeycomb Beads (A)
- 16 Miniduos (B)
- 28 3mm round beads (C)
- 1g Size 11 seed beads (D)
- 1g Size 15 seed beads (E)
- 2 jump rings
- 1 clasp
- Beading needle – Sz11 or smaller
- Thread
- Scissors
- Pliers

This is a lovely introduction to Honeycomb beads. You can make this bracelet in about two hours. If you want to get a little more creative, you could try the bracelet with superduos and 4mm rounds instead of Miniduos and 3mm rounds. Or swap the round beads for fire-polished or crystal bicones. These options will allow you to create bracelets that are perfect for any occasion.

**1**

Start with a comfortable length of beading thread for you. Add a stop bead, leaving a tail long enough to be able to weave in at the end (approx. 10cm).



**2**

Pick up 1(D), 1(B), 1(D), 1(A) and 3(D), pass through the other hole of the (A) bead and pull your thread tight.



**3**

Pick up 1(D), 1(B), 1(D), 1(A) and 3(D), then pass back through the second hole of the (A) bead just added. To close the first unit pass through the first (D) and the (B) from step 2. At this point, pull your thread tight to form a ring.



**4**

You will now be beading around the first (B) added to form the start of the bracelet, your thread should be exiting the hole of the (B) closest to the (A) bead. Pick up 3(E) and pass through the second hole of the (B) bead, pick up another 3(E) and pass through the (B) where you started this step. Weave forward through the first 3(E) added in this step.



**5**

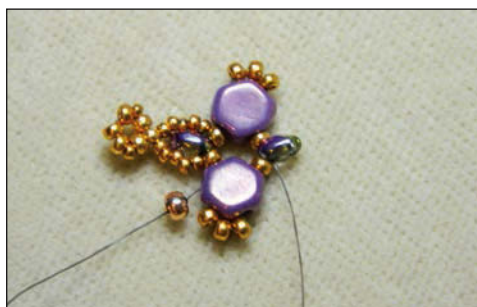
Pick up 4(E) and pass through the next 3(E), the (B), the 3(E) and the first 2(E) just added. Pick up 1(D) and pass through the next 5(E), the (B), the next 5(E) and the (D) just added.



**6**

Pick up 5(D) and weave through the (D) you are exiting again to form a ring, continue through the first (D) added in this step. Pick up 1(E) and pass through the next 3(D), pick up another (E) and pass through the next 2(D).





**7**  
Weave back towards the first unit through the 5(E) and the (B). Then weave through the (D) after the (B) and up into the (A) bead, through the 3(D), the next hole of the (A), the (D) and the (B). This brings you to the other side of the first unit.



**8**  
Pick up 3(E) and pass through the second hole of the (B), pick up another 3(E) and pass through the first hole of the (B). Continue through the first 3(E) just added and the (B). Your first base unit is now complete, and you will use the (B) you are exiting as the starting point to build your next unit.



**9**  
Pick up 1(D), 1(A) and 3(D), pass down the second hole in the (A) bead.



**10**  
Pick up 1(D), 1(B), 1(D), 1(A) and 3(D). Pass down the second hole of the (A) just added.



**11**  
Pick up 1(D) and complete the circle by passing through the (B) you started from in step 9.

**12**  
Weave through the next (D), the (A), 3(D), (A), (D) and (B). Pick up 3(E) and weave through the second hole of the (B), pick up another 3(E) and weave through the (B) from which you started and the first 3(E) added in this step, then through the second hole of the (B).

**13**  
Complete the base of the bracelet by repeating Steps 9 to 12 until your bracelet is the required length. At the other end of the bracelet you will then repeat steps 5 and 6 to add the loop on the other end.



**14**  
Weave forward through the first unit until you are exiting an (A) bead towards the centre of the bracelet. Go through the (D), skip the (B) and pass through the next (D).



**15**  
Continue up through the (A), pick up 1(E), 1(C) and 1(E), pass down through the first hole of the (A) in the next unit.



**16**  
Pass through the (D), skip the (B), pass through the next (D) and up through the (A). Pick up 1(E), 1(C) and 1(E). Pass down through the (A) opposite, through the 2(D), always in this step skipping the (B).

**17**  
Continue weaving through your bracelet adding 1(E), 1(C), 1(E) between each unit until complete. Note that this step will require multiple passes through the units to ensure you exit the (A) in the correct direction. This is the reason for using a finer beading needle to ensure all the passes can be made.

**18**  
Weave your thread in and secure. Repeat with the tail end. Finally add your clasp using the jump rings through the loops on each end.



BEADLINK: [www.tartanruby.co.uk](http://www.tartanruby.co.uk)





# Connected by their beading passion

*Brita Moore talks to European designer Cath Thomas, who's on the cutting edge of beading innovation and believes in the magic of community in art.*

**Y**ou may have heard about Dutch-born, Swiss-residing bead artist Cath Thomas, as she collaborated with German beader, Gerlinde Lenz, on the innovative new book on Diamond Weave, reviewed in Issue 68. Cath has been active in beading for over ten years, creating intricate pieces and expressing her concern for our environment. She is also a cancer survivor. Read her story below, and be inspired by the impact of beading on her life.

**Hi Cath! Can you tell us a little bit about your background?**

I was born in the Netherlands in 1968 and came to Switzerland with my parents at the age of 10. I am married to a wonderful Swiss man. We have birds and goldfish and many plants. This is to bring the outdoors in: I have fibromyalgia and have been intolerant to direct lights for many years, so we decided to have an indoor garden. Before this, I worked for an NGO active in the field of nature conservation and protection, the IUCN.

**When did you start beading?**

Berthy Bijlard, an amazing friend of my

mother, introduced her and me to making jewellery when I was about 14, but I got hooked on bead weaving only in 2004. Looking for a setting for a lab-created sapphire stone, I stumbled upon the online gallery of FMG and the beautiful Bead Dreams artwork. I couldn't get my eyes off all these marvels, and decided to design my own 'dream' necklace.

That necklace, Atoll, took 2 years to make, because I had to learn off-loom beading techniques and I knew nobody who did this here in my region. Also, I had difficulties finding the right materials for my project. Especially dark blue beads: navy were really hard to find and that colour was important. I made plenty of other things while searching for the right materials. I got completely immersed in the world of beads – the lab-created stone still has no setting.

**What materials do you prefer?**

I prefer small beads, seed beads, cylinder beads and pearls. I also like fancy beads and crystals, and I love beautiful findings. On the one hand, I see the beads as tiny pixels to draw paintings and on the

other hand, as little stones for constructions, architecture. It's a right brain/left brain thing. In my beadwork, I try to use both hemispheres. I like to push the limits of the beads and love all off-loom beading techniques and bead embroidery, with Peyote as first love.

**Where do you get inspiration from?**

Anything, but mainly nature, films, books, geometry, paintings...

**What is your favourite part of beading?**

I love everything about beading except frog stitch and the smell of glue.

**When did you meet with Gerlinde?**

I was shy, but when I won a gold medal in the FMG beading contest in 2006 with "Roma", I started connecting with other beaders on a French forum. Even though stringing and weaving with crystals was the rage back then, more beaders became attracted to seed beads so we started interacting there. We happily shared tips and hints amongst members, and learned to write instructions to explain how-to's. We didn't even know what Fireline was.



Souls - Path of Life,  
paved with diamonds.  
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Sauron's Eye,  
inspired by J.R.R.  
Tolkien's Lord of  
the Rings saga



Seduction - composed  
of links which collapse  
and images of painting by  
masters showing several  
scenes of seduction





It was very joyful and creative. We had so much to learn. That is where I connected with Gerlinde.

We met in real life for the first time at a meeting I organised in Geneva, within the framework of the tree project in which she participated whole-heartedly. I initiated the tree project, actually called "Beaders' Voice for Nature", in 2009 (finished end 2010), to raise awareness about how fragile our Planet is. I bought a dry desert tree, drew patterns for little flowers and leaves, and asked Miyuki if they had maybe "ecological" beads – they didn't, but they had "waste beads" which weren't good enough for selling due to a slight variation in colour.

They sent me bags of these and I made little "kits" to send to all those who wanted to participate. Friends from the forum and others joined thanks to a small advertisement in the then brand-new magazine *Perlen Poesie*. The tree, covered with at least 200 flowers and leaves made by beaders from France, Luxembourg, Germany, Belgium and Switzerland is now displayed at the IUCN.

I am very proud of this project, but also happy that I succeeded to finish it, because my light intolerance became so difficult to cope with, that I had to stop working. At the end of 2010 my husband and I moved into a new apartment on the shaded side of our building, which was a must for me. There was an extra room, where I could have my 'studio', near the window, with a nice view!

Beading prevents me from going insane for not being able to go out normally anymore.

Fortunately, I found another sort of 'social life': the world of Facebook where all the marvellous, world-renowned beaders connect. I felt like I found my second family! We help one another – quite a wonderful Planet Bead.

#### Had you written a book or published anything before writing *Diamond Weave*?

I got published in *Bead & Button Magazine* and their first *Beader's Handbook*, with "Roma", renamed "Peeking Pearls" and "Marquise de Lys" ("Rockeuse de Diamants" in French) and a few hints and tips. Also, two pieces I made are featured in the book "Showcase 500 beaded jewelry" by Ray Hemachandra and published by Lark Publishing.

#### When did you decide to write a book?

Writing a book wasn't really my idea. One day a lady from Kalmbach contacted me to ask if I would be interested in writing a book, saying that I had fair photography and quite nice writing skills (on my website). That seriously wowed me. I immediately thought about 3-dimensional peyote: petals and pods and flowers, and how I would present it all to the readers. It wasn't really what they were looking for, so I transformed the projects into tutorials and opened an Etsy store. This was a major change in my life as a beader, but also as a person. Me, opening a store? Wow! So exciting! I forgot about the book.



Seeing my geometric beadwork, Gerlinde introduced me to Kate McKinnon. I hadn't heard of her project, *Contemporary*

*Geometric Beadwork*, but when I understood what it was all about, I was thrilled. I took great pleasure in collaborating with Kate as part of the Editorial Team. I am mighty proud to be part of this fantabulous project, and hope to continue. While collaborating on the CGB books and trying to push the limits of the beads further, Gerlinde and I became closer friends. She came to visit me in Switzerland. We had a great time together. She taught me her stitch, *Diamond Weave*, and told me, that she was looking for someone who would team up with her to write a book about it. After some pondering time, I took the decision to dedicate my energy and time to writing the book, so incredibly worthy an addition to the arsenal of beading stitches this would be.

#### Why's *Diamond Weave* a valuable stitch?

It is a very pleasant and fast stitch and it is amazingly versatile. When you get into the rhythm, it is hard to stop. It is great for using many of the new, fancy beads and for pearl jewellery and crystals, but also for cylinder and seed beads. The beaded fabric is sturdy and has a beautiful drape.

The basic stitch looks like RAW tilted at 45°, but it is done in a completely different way, and it's much faster. DW is great to combine with other stitches like *Her-ringbone*, RAW, *netting* and also *Hubble stitch* and the transitions can be seamless between one another.

I am incredibly proud of the 200 pages crammed with techniques, projects, photos and information we put into this book to transmit this marvellous stitch. It has seriously enlarged my beading horizon and there is still a lot to discover with *Diamond Weave*. I think that it will become very popular in the future because it has a very nice, quite soothing rhythm. Those who are out for a challenge have the possibility to



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take the stitch further. That others fly with the stitch is actually what we are hoping for.

You can learn more about the book on the dedicated Facebook page, and you can buy it from the main Amazon stores in North America and Europe.

#### What are your next projects?

I have plenty of projects waiting for my attention, such as a chess play and a Tardis, both started but incomplete (I need two more of me!); I have a gazillion ideas with DW and with bead embroidery... Some projects are long and get interrupted until the muse decides to take it up again. I believe that my muse is a male muse who likes to visit other beaders too. I call him Eddie. He can be quite hyperactive. I happen to send him to those who say that they have no inspiration. It generally results in an immediate overload of ideas.

I am convinced that we are connected and that there is some sort of magic from the universe behind everything we do. I made a necklace, Connectedness, to celebrate this.

Magic is most palpable when collaborating on projects. We are the same, we are a family of creatives, discoverers, explorers. We feel more alive when we explore together. It is source of joy to do things in common,

instead of sitting in one corner of the world, alone.

This is why I like to collaborate/ bead with other beaders. This is possible thanks to Facebook and I would like to invite beaders to participate in a new project: "From Petal to Pod". It somehow started years ago with a little petal which keeps coming back, and I made quite a few things with it, enough to discover that it has huge potential, and offers too many possibilities for my own arms. It has to be a collaborative project. Everybody is welcome to join. The instructions are free. All that I hope for is creative common joy, and to see petals blossom.

#### What is your favourite creation?

I have many favourites. I am very fond of "Seduction" right now, but I will always love Souls, Sauron's eye, Ishtar's collar, the Kanagawa Wave Bangle, my embroidered 'Esmeralda' bag, and Kaleidocycle, to name just a few.

#### Do you have any goals related to beading that you would like to reach within the next 5 years?

If my light intolerance heals, I'll do workshops!

#### What have been your biggest challenges and accomplishments?

My biggest challenge was undoubt-

edly surviving breast cancer in 2006. Beading helped me a lot. Beading is fantastic to stop thinking about what bothers us. Other forms of art too. And that's why art therapists, people like Berthy, and teachers and all forms of sharing knowledge are important. And the biggest accomplishment is the book Diamond Weave, since it is a compilation of everything I learned over the years, ie. the English language, beading, photography, photo editing, illustrating, formatting, etc.

#### Anything else you wish to share with other beaders?

Yes: Be kind. Share the love of creating. Meet with other beaders. Welcome the newbies.

Bring back the notion of community. We are caught in an individualistic system, but it doesn't have to remain this way. With a bit of effort, we will rediscover the magic of community, of joy for the success of others – may they be big or small.

**BEADLINK:** [samohtac.etsy.com](http://samohtac.etsy.com).

"It is source of joy to do things in common, instead of sitting in one corner of the world, alone."





# TALES OF THE Alhambra

You can make these lovely earrings, or a pendant in about an hour and for very little money. This is a great project if you are just starting to work with Superduos, or indeed if you already love these beads and want a quick and attractive piece of jewellery. You can use this lovely motif to make earrings, a pendant, or perhaps even combine several to create a focal section for a necklace.



*Use simple bead-weaving to create these simple yet beautiful two-in-one earrings or pendant in no time*

DESIGNED BY CAROLINA PAYNE \*\*\*\*\*



**1**  
On a comfortable length of thread alternately pick up 4(A), 4(B) and pass through all the beads again to make a circle. Pass through the beads once more, then tie a double knot to hold the circle firm. Weave on to exit from an (A) and go back through the upper (un-used) hole of same (A).



**2**  
Pick up 1(B), 1(E), 1(B) and go through the next (A). Repeat three more times to finish the row. Pass on through your beads to exit from the second (B).



**3**  
Pick up 3(C) and go through the next (B), (E), (B). Repeat three more times to complete the round. Pass on through your beads to exit from the nearest (E).



**4**  
Pick up 3(B), 1(D) and 5(B). Go back down through the (D), then pick up 3(B) and pass through the next (E). This will form the attachment for your earring or pendant finding.

## You will need:

- 52 Superduo beads White chalk (A)
- 5g Miyuki size 11/0 Seed beads in Galvanized Silver (B)
- 5g size Miyuki 15/0 seed beads in Galvanized Silver (C)
- Two Miyuki size 8/0 seed beads in Galvanized Silver (D)
- Four 4mm metal rounds (E)
- Two 3mm metal rounds (F)
- OneG white thread or your choice of thread
- Size 12 beading needle
- Scissors
- Glue



## *Inspiration*

While trying to figure out something new to make, I saw a television documentary about Ancient Megastuctures, looking at the Alhambra de Granada. It showed in detail the magnificent carvings on the columns: lacy, flowery and elegant, that gave me the idea for these earrings or earrings and pendant set.





**5**  
Pick up 1(B), 4(A), 1(B) and go through the next (E). Repeat twice more to complete the row. Go up through the 3B, (D) and next (B).



**6**  
Pick up 1(C) and go through the next (B). Repeat three more times to take you back round to the (D) bead. Go down through the (D), next 3(B), (E), 1(B), then work your way around all the beads in the previous row until you are exiting

from the last (B). See bottom left, but note the exit point shown in the photo below.



**7**  
Pick up 2(B) and go back through the upper hole of the nearest (A).



**8**  
Pick up 2(B) and pass through the unused hole of the next (A). Repeat twice.



**9**  
Pick up 1(C), 1(A), 1(C) and go through the un-used hole of the next (A). Pick up 1(A) and go through the next (A). Repeat twice more.



**10**  
Repeat step 9, then repeat step 8



**11**  
Pick up 2(B) and go back through the bottom hole on the same (A) bead. Pass on through the beads in this inner round, until you are exiting from the first (A) that you added in step 9. See above, but check your exit point by looking ahead to figure 12 below.

TOP TIP

**BE BRAND AWARE!** For this project I recommend using Miyuki seed beads and Superduos instead of Toho or twinhole beads, since both Miyuki and Superduos are more even in shape and size and the final result looks neater.



**12**

Pick up 2(B) and go down through the un-used hole in the same (A).



**13**

Pick up 1(F) and go through the next (A). \*Pick up 1(B), 1(A), 1(B) and go through next (A). Repeat from \* once. Pick up 1(F) and go through the next (A).



**14**

Pick up 2(B) and pass back through the bottom hole on the same (A) bead. From here, weave through your beads, across to the opposite side of the earring, until you are exiting from the point where you started step 12. Continue to weave on through the beads you added in steps 12 and 13 until you are coming out of the last (B) you added in step 13. Pick up 2(C) and go through the un-used hole on the nearest (A).

**TOP TIP**

**AN ALTERNATIVE FINISH** Instead of making the hook with beads you can use a thread protector.



**15**

Pick up 1(B), 2(A), 1(B) and go through the next (A). Pick up 2(C) and go back through the next (B), (A), (B), (A), (B), (A), (B). Then pass up through the 2(C) from the end of step 14, so you should be exiting from the same point that you started this step.



**16**

Go through the (A), (B) and 2(A). Pick up 2(C) and go through the un-used hole in the same (A).



**17**

Pick up 1(A) and go through the next (A). Again, pick up 2(C) and go back through the bottom hole in the (A) you are exiting and on through the next (A).



**18**

Pass on through the 2(C), (A) and exit from the (A) you added in step 17. Pick up 3(C) and pass through the un-used hole of the same (A) you are exiting. Pick up 3(C) and go back into the first hole on the same (A).

**19**

Weave round the earring to keep it tight and make some knots between beads to secure your thread. You can use some glue or clear nail varnish on the last knot, and again pass through a few more beads then cut the thread to finish it. Add an earring finding to the hook to complete the project.

**DESIGN NOTE**

If you wish, you can make a shorter version. For this, you need just 42 Super-duos. In step 13, use a (D) instead of the (A), then add the first 2(C) from step 14 and you can finish off your thread at this point.





# twisted tropical NECKLACE



*Simple jewellery making techniques, combined with some fun new materials make a real statement necklace*

DESIGNED BY CARMİ CIMICATA \* \* \* \* \*

Just when you think that every type of stringing material has already been invented...along comes something new and unique that challenges your design capabilities. Tapestry cord from John Bead Corp features colorful woven cotton threads wrapped around a cotton core and is the main highlight of their Global Chic DIY collection. This necklace is quick and easy to make, but the results make a real statement.

## You will need:

- John Bead Global Chic tapestry cord
- 2 x slider beads
- Bezel Frame
- Photo or artwork to fit the Bezel frame
- Clear Jewellery Resin
- 2 x end caps
- Your choice of clasp
- Scissors
- Pins
- Needle
- Thread to match your tapestry cord
- Flat nosed pliers



1

Working with the cord on the spool, arrange it into a series of loops, drapes and twists that makes a pleasing focal section. This can be large and dramatic, or smaller and more subtle. The size you choose may also be influenced by the bezel that you are using. When you are happy with your arrangement, use pins to anchor each point where the cord meets or crosses. Also, cut the cord from the spool.



2

Thread your needle and carefully sew the cords together in every place where the pins are currently holding them. Try to keep your stitches as neat as possible so that they don't show – it helps if you use a thread colour that is a good match to your cord. You can decide which will be the back of the necklace, so try and keep the stitching on this side if you can. Some of my stitching needed to pass through three or four cords.





3

When you are happy that you have secured the basic shape of your necklace, you will need to sort out the ends of the cord to create a means of adding a clasp to the necklace. Take your slider bead and attach it to the end of the cord to create a loop. Use a little glue to stop the end from fraying and anchor it at the back of the necklace. Stitch everything into place so that the end will be held firm and you will use the loop later for adding the clasp. Repeat with the other end of the cord.



### BEAD NERD

You can read more about Tropical Punch, The Global Chic tapestry cord and collection on the John Bead blog.  
<http://blog.johnbead.com/>





## JEWELLERY MAKING

Leave your bezel to set, following the instructions on your resin.



6

I spent some time deciding where my finished resin filled bezel would be placed. Once I was happy with the spot, I sewed through the tapestry cord and the rings on the back of the bezel to hold it into place.



7

Make the two loops for the ends of the necklace. You should measure where you want your necklace to sit and then calculate the distance between the end of your side loop and the centre back of your neck. Cut a piece of cord that is twice this distance. Thread the cord through the loop at one end of the necklace and glue an end cap onto the two ends of cord to create a loop, as shown in the photo. Repeat this to add an identical cord to the other side of the loop and then wait while the glue in the end caps dries completely.



8

Use your pliers to attach your choice of clasp to the end caps to complete your necklace.



4

Allow your glue to dry overnight and start work on your resin bezel. My focal piece is very special to me. The image embedded in resin was originally hand drawn by my friend Fernando DaSilva. Fernando is the Creative Director for John Bead Corp and this drawing became the inspiration for his Tropical Punch product line. You will see it on all the packaging.



5

Take your bezel blank and your chosen artwork. Carefully draw around the bezel and then use this guideline to cut your artwork to fit the bezel. Place the artwork in the bezel. I added a few extra drops of paint and glitter glue to the edges before I poured in my clear resin.

### TOP TIPS

**GET CREATIVE** Take the time to experiment with different arrangements for your tapestry cord and remember to think about where your resin will sit on the finished necklace

**KEEP IT NEAT** As you are anchoring the cords and bezel, take care to make sure your stitching will not show from the front.

**MEASURE UP** Remember to plan how your necklace will sit and then carefully measure up the fastening loops in step 7. Either try the necklace on yourself or use a neck bust or tailor's dummy to help you plan this step.

**BEADLINK:** [www.johnbead.com](http://www.johnbead.com)



# LOOSE THREADS

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



## Helen takes on a challenge

This bracelet is entirely random and is made solely from bright beads, buttons, charms and scraps of chain that have come from broken pieces of jewellery given to me by friends and relatives and also pieces bought from charity shops. I had previously set myself a challenge to see if I could go on to make an item of jewellery entirely from 'previously used' materials and this is the result. The piece is titled "Toutes choses belle et lumineuse", which is the French translation of 'All things Bright & Beautiful' in honour of the victims of the recent atrocities in Paris.

Helen Lang

■ Helen, thank you so much for sharing this lovely design. We love to hear how people have challenged themselves and this is a very moving and poignant tribute to such a horrific event that affected so many. KD

## Oxana's inspiration

"Calm Sand" is an old necklace that Oxana 'upgraded'. The original necklace was a simple semi-precious stone design given to Oxana by her mother. She has taken it apart and added some tiny beaded beads and Swarovski crystals to make it look more sophis-

ticated and sparkle. "Coral Echo" is a necklace in which Oxana tells us she has interpreted the Ukrainian tradition of embroidery and has been influenced by a traditional style of women's jewellery called Koralle. This jewellery was usually made with coral, so this gave the inspiration for the name of the necklace. Both are gorgeous pieces and a really good interpretation of the theme: it is great to see older jewellery being transformed into something new and also new jewellery taking inspiration from an old tradition, so thank you for sharing these Oxana.



## A floral tribute

Julia Barnes is a magazine subscriber and she contacted us to tell us about an amazing project she has just completed. Julia enjoys making French beaded flowers. She has made a wonderful collection of Spring blooms: three daffodils, three tulips, several iris and snowdrops, plus sprigs of heather

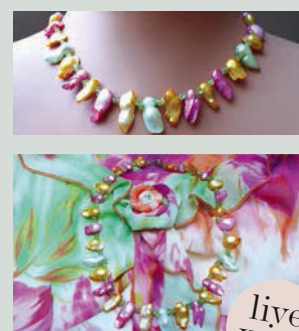


and bunches of baby's breath. As you can see from the photo, Julia created a wonderfully colourful basket of flowers. The basket was filled with oasis to give a base in which to arrange the flowers, then Julia decorated the arrangement with some ribbon and material to protect the oasis. Julia tells us that she made this beautiful arrangement to stand on her late Mother's grave. We were amazed that the

flowers will survive outside, but apparently, the grave has been adorned with another French beaded pot plant for the past six months and, apart from some slight fading of the embroidery thread on the flower stems, that arrangement has survived well. What a beautiful and moving tribute to her Mum! We would like to thank Julia for sharing this.



Live Wire this issue wins Some lovely blue beads to suit our theme, from Spellbound. [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



## Special Jewellery for a Special Occasion

Helen Harle sent me a lovely email in response to Design Corner in issue 68. She included these photos of the jewellery she made to match the outfit she wore to her daughter's wedding. Helen writes, "I was lucky to find some misshaped fresh water pearls that had been dyed in colours that exactly matched the colours in my dress. I made a simple, strung necklace by graduating the pearls and spacing them with peridot tumble chips. I also made the wedding dress, which my daughter embroidered, trimmed both mine and my mother's hats, made and decorated the wedding cake, so it really was a family affair! It was a gorgeous day which everyone enjoyed."

■ The team here at Bead and Jewellery thought Helen and her daughter looked beautiful. All the hard work by Helen and her daughter made such a special day and we wish the newly-weds a very happy future together. Thank you to Helen for sharing this with us. KD

live wire



# something

## OLD, something NEW



*Everybody has bits of broken jewellery that they can't bear to part with. Combine the old with the new in this delicate wedding comb and matching pins set*

DESIGNED BY RACHEL A HYDE \* \* \* \* \*



You are going to be making a hair comb and a set of hair grips or pins using a combination of old and new materials. This set has been themed for a wedding, but it would also make a lovely hair adornment for a special occasion or just a bright summer's day. A lot of the materials required can be found in your existing stash, so this project is great if you are on a budget and it won't take too long to make.



### You will need:

- Quantities are for one comb, one bun pin and one grip
- Silver 7cm hair comb
- Silver bun pins
- Silver hair grips
- Silver wire 0.6mm
- Silver wire 0.4mm
- 2 x "Old" focal point items
- 4 x 8mm white round pearl beads
- 32 x 4mm white round pearl beads
- 3 x 10mm white teardrop pearl beads
- 4 x 6mm silver round beads
- 10 x 3mm silver round beads
- 8 x 10mm clear glass or lucite flowers
- 4 x 18mm silver open flowers or bead caps
- 3 x 8mm silver lily trumpets
- 10 x 10mm clear glass daggers
- 18 x Clear size 6/0<sup>o</sup> rocailles
- Flat nosed pliers
- Cutting pliers
- Tape measure

### 1

Decide on your colour scheme; you will need a main colour, metallic colour and secondary colour. As this set is for a wedding I have chosen white, silver and transparent. Look at your old broken jewellery and odd beads and select a main item that will be central to the design on the comb and be roughly 20mm each way. You will also need the equivalent of any or all of the items listed. Anything you don't have will be "new". Sort all your old and new materials into groups so that you can access everything easily on your workspace.





## WIREWORK



## Inspiration

These pieces were inspired by Victorian jewellery. Did you know that a lot of flower beads are made from Lucite, a type of polymer that was invented in the 1930s? One of its early uses was for making aeroplane parts during WWII.

### COMB



**2** Cut a 30cm length of the stronger 0.6mm wire and fold it in half making a central loop. Push the ends through a hole in the central piece (the main item you selected) and bring up the loop under the comb, passing the ends through the loop and pulling tight to make a lark's head knot.



**3** Pass the ends of wire around the comb to secure your centrepiece and thread onto one end of wire an open silver flower or bead cap. Push the wire through an 8mm pearl and bring it to sit on top of the flower, passing the wire back through the flower. All the flower and bead combinations are done this way.



**4** Wrap the excess wire around the comb a few times and trim. Repeat steps 3 and 4 with the other end of the wire to add another flower and pearl.



**5** Cut a 60cm length of the 0.4mm wire and, starting at one end of the comb, wrap the wire tightly around a few times. The comb is divided into wired sections so add on a 4mm pearl bead and lay it on the outermost section, then wrap the wire around again to secure the bead. Thread on a glass flower and 3mm silver bead and make a flower by passing the wire back again through the glass shape as in Step 3. You should have a stalk of about 10mm. Thread on a dagger, and then start to twist until you reach the comb.



**6** When you reach the comb add another 4mm pearl and wrap the wire around before making a second "stalk" by threading on six clear size 6/0° beads and bringing them into a circle about 15mm from the comb by passing the wire through the first three beads a second time.



**7** Thread on a 3mm silver bead and wrap the wire across the circle to the opposite point and around the back. Twist together a few times.



**8**  
Make a "branch" by pulling out the working wire and making a dogleg about 10mm long with a dagger at the end of it. Twist together, and then when you reach the main stalk continue twisting until you reach the comb. Add two more 4mm pearls into the next two sections.



**9**  
Make the third stalk slightly taller and use a lily trumpet, pearl teardrop and another dagger.



**10**  
Add two more 4mm pearls and make the fourth and final stalk. This one should be about 20mm tall and be topped with a flower made from six 4mm pearl beads and with a centre made from a 6mm silver round bead. Make a branch as with the second stalk and add a dagger to the end of it. You need to put one more 4mm pearl bead onto the comb and then wrap the wire around a few times before cutting.

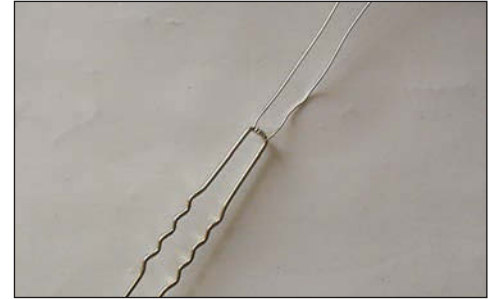


**11**  
Repeat Steps 5-10 on the other side of the comb.

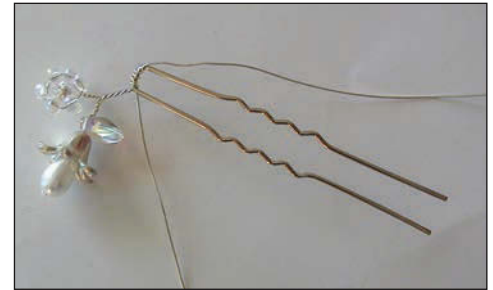


**12**  
Cut a 20cm length of 0.4mm wire and pass the ends through the top of the central shape, coming out either side if possible. Make a flower each side using a glass flower and 3mm bead, then finish off one wire and use the other to add on a final open silver flower or bead cap and 8mm pearl. Make sure everything is secure and cut the final wire.

## BUN PIN



**13**  
Cut a length of 0.4mm wire and fold in half, wrapping each end around the middle of the pin.



**14**  
With one wire, make a stalk about 15mm long with a lily trumpet and pearl teardrop at the end and a dagger below. Make a 5mm branch halfway and add a flower from six clear size 6/0° beads and a 3mm silver bead. Twist the stalk until you reach the pin leaving the wire.



**15**  
Using the other wire make a slightly longer 20mm stalk with a flower made from six 4mm pearls and a 6mm silver bead on top and a branch with a clear flower and 3mm bead. Both wires should now be back to the pin.

## TOP TIPS

**PLAN AHEAD** When making stalks and branches decide how long they are going to be, thread on your beads and bend the wire across the top to secure the length. Next move the anchor bead so the holes are at the sides and push the wire through the flower shape, keeping the stalk the same length as you work. Either start twisting immediately or if the bead is the type that will slide down attach a dagger before twisting.



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## WIREFORM



**16**  
Make a central motif using one wire and an open silver flower or bead cap and 6mm pearl. Wind both wires down the sides of the pin for about 5mm each side and cut.

### HAIR GRIP



**17**  
Select another old focal item for the hair grip. I used an old brooch that has lost its back. Cut a 20cm length of 0.4mm wire and attach the item to the front of the grip by threading the wire through the top of the grip and folding it in half, then winding the wire around to secure it. Twist both ends around the front of the grip and trim.



**18**  
Cut a 30cm length of 0.4mm wire and thread through the top of the grip. Make sure you keep an equal length of wire each side. See figure 18.



**19**  
Thread a glass flower and 3mm silver bead onto each wire, pulling each across the front of the focal item firmly and having each flower laying flat. Wrap the wire around the back of the shape and pull up so it comes out of the top.



**20**  
Push both wires through a 6mm silver bead and the top of a glass flower.



**21**  
Sit the glass flower on top of the focal item and bring the wires out through the top of the bead and around the sides and down the back.



**22**  
Wrap the ends around the grip to secure everything in place and cut the wire.

### DESIGN NOTE

My "old" items include the two focal diamante pieces, most of the pearls and the silver open flowers and lily trumpets. Some of these won't match yours exactly so find something similar. Sizes don't have to be exact and the more items you have which are different the more unique your work will be.







# Not so lonely

*Hone your wire-working skills and find gorgeous beads in the beautiful town of Glastonbury*

INTERVIEW BY: KATIE DEAN

**T**his issue we are pleased to be bringing you an interview with The Wire Studio in Glastonbury, UK. As you will find out, this innovative business has several strings to its bow!

## Tell us a bit about the business?

**A:** The Wire Studio is a teaching, retail and studio facility based on the High Street in the Somerset town of Glastonbury. It is the home of the wire jewellery designer and tutor 'Lonely Soldier Designs', also known as James (Jim) Ferris. Jim is lead designer on the UK Wire Wrapping Retreat and is well known for making his own unique style of wire pendants.

In the studio we have a large teaching room where we hold our workshop groups: anyone can hire it so it is a busy place!

There is also a small concession shop from Minerva Beads specialising in selling all the materials used for wire jewellery making, including a huge selection of grade A semi precious cabochons, faceted gemstones, semi precious beads, a big range of Artistic Wire, our new choice for all wire jewellery makers, and a huge selection of tools and gizmos.

The premises also house Lonely Soldier's studio where he holds his one-to-one workshops and creates his fabulous jewellery. We have attended the Big Bead Show for the last few years where Lonely Soldier has presented a regular and popular demo slot at the Bead Magazine stand. The studio currently specialises in wire jewellery workshops due to Lonely Soldier's presence, but we are hoping to expand to include all sorts of jewellery making.

**It sounds like a really busy and inspiring place to work – can you tell us a bit more about the classes and workshops?**

**A:** The Studio hosts Lonely Soldier's wire jewellery workshops. He has been teaching for the last four years and has gained a reputation for excellent teaching. He specialises in wire pendant making, but teaches all

levels from beginner to advanced. We also run the UK's Wire Wrapping Retreat. This is a residential event held on a beautiful farm at the foot of Glastonbury Tor.

This year we have Nicole Hanna and Imnium joining us to teach for the nine days of the retreat. It is a very special event and a chance to work with top designers from overseas. In the future we are hoping to welcome other designers to the studio and host workshops by UK wire and jewellery designers. We have workshops lined up with Linda Jones, Gemma Crow and Sue Mason-Burns. We are also on the look out for other jewellery makers to run classes. We would love it to become a real hub of creativity!

## Who owns and runs the company?

**A:** The Studio is jointly run by Tabatha James and James Ferris (Lonely Soldier Designs). It is the sister company to their shop also on Glastonbury High Street: Minerva Beads Glastonbury.

Tabatha was a photography teacher but decided that running her own business was what she actually wanted to do. She had been making jewellery with beads for as long as she could remember so a bead shop seemed like the perfect business. James joined her to help run the shop and began teaching himself to make jewellery, but stringing beads just wasn't inspiring him so after being bought a wire jewellery book by Sharilyn Miller, he began to teach himself wire jewellery, discovered he had a talent and now he is a successful teacher and designer.

## What have been the biggest hurdles you have faced running your business?

**A:** Setting up the business was fairly straightforward but running it is another thing all together. The economy was a real hurdle: we set up the shop in 2010 when things were looking bleak and there was a marked change in the beading industry, but we knew if we could get through those early years then we would be fine. Being adapt-

able and finding a specialism has been, for us, the way to survive the tough times.

## What have been your proudest moments along your journey so far?

**A:** It is hard to say because the fact that we are still here five years down the road and have expanded to open the Wire Studio is currently a massively proud moment. It has been a tough ride to get this far and we have a long way to go but we are proud of all that we have achieved. The successful running of the retreat last year and the fact that a lot of the students have returned to us for 2016's retreat is also a huge boost to our confidence that we are doing something right.

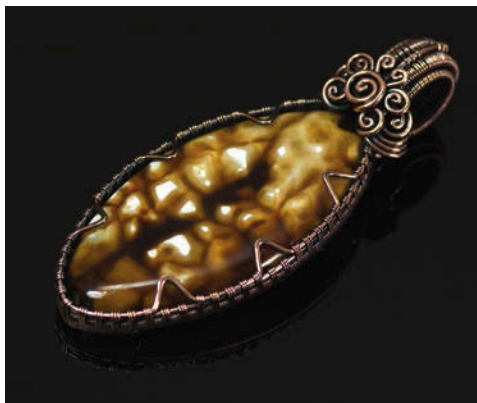
## From what I have heard, you are getting a lot right! What should the readers be looking out for from you in the future?

**A:** We have the 2016 Wire Wrapping Retreat coming up featuring Croatian designer Imnium and Lonely Soldier. We will be announcing the 2017 Retreat line up very soon too. We also have planned some new shorter 'Wire Breaks' short wire wrapping breaks in Glastonbury with new tutors, keep an eye on the website or facebook for more information.

Thank you very much for sharing your story with us. If anyone is interested in visiting the workshop or signing up for the Bead Retreat, I can also vouch for the fact that Glastonbury is in a beautiful part of the UK, so you can turn your wirework adventure into a complete holiday very easily!

## SHOPDETAILS ✓

★ Minerva Beads and The Glastonbury Wire Studio, 86b High Street, Glastonbury, Somerset BA6 9DZ. Tel: 01458 898002  
[www.minervabeadsglastonbury.co.uk](http://www.minervabeadsglastonbury.co.uk)  
[www.glastonburywirestudio.co.uk](http://www.glastonburywirestudio.co.uk)



# BEAD news

For those of you who like to follow the bigger events in the beading community around the world, I thought we'd give you a little reminder of two big events that are coming up in the near future.

Firstly, Battle of the Beadsmith 2016 is starting around now. If you have followed the Battle in previous years, you will know that the action for onlookers starts a little later. For the participants, battle commences on 1st April as they get to start work on beading their masterpieces. These will be revealed and voting will begin in June, but usually you can find a few sneaky peeks as the two-month beading process takes place. So, if you want to start following the battle, find out who is taking part this year, or just admire the fabulous creations from previous years, then you can join the Facebook page to follow proceedings. We'll be keeping an eye on the battle here at Bead and Jewellery Magazine too! [www.facebook.com/groups/419636224777912/](http://www.facebook.com/groups/419636224777912/)

Secondly, National Beading Week preparations are already underway. This year, National Beading Week will run from 31st July to 7th August and it is hoped that it will be bigger and better than last year. You can find all the news of competitions, events and special deals on the event's main website, [www.nationalbeadingweek.co.uk](http://www.nationalbeadingweek.co.uk). Plus keep an eye on your favourite retailers as they will have more details of events they are running. I will be running a special competition, so you can find details of that at [www.beadflow.co.uk](http://www.beadflow.co.uk). We're all hoping that this year will be as much fun as last year and will spread the beading love around the world!

KD





BY CATH THOMAS

# TIPS, TRICKS & TECHNIQUES

*Special guest, Cath Thomas gives a guide to a new beading stitch*

THIS MONTH: **DIAMOND WEAVE**



**W**e are thrilled to be able to bring you a detailed look at the wonderful new Diamond Weave beading stitch, with advice directly from one of the ladies behind it. We asked Cath Thomas if she could begin by giving us an explanation of basic Diamond Weave, along with some handy tips to help you learn the stitch easily. This is followed by a project to make a pair of earrings, so you can immediately put your new skills to good use.

Invented and developed by Gerlinde Lenz, Diamond Weave (DW) is an incred-

ibly versatile, fast and sturdy stitch. It has a wonderful rhythm, which many will certainly enjoy.

This stitch is named after its thread path: In the basic weave, each unit adds a 'diamond' of 4 beads. In variations of the stitch, more beads are added at once, offering a vast array of options and looks. Diamond Weave can be seen as a sophisticated sister of Herringbone. What can be puzzling for the beginner is the delayed 'Stabilising Row', and the fact that one edge remains open and is closed only when the beadwork

is finished. Once you become used to it, you may like to play with this particular aspect of the technique to create slightly curved jewellery.

The following instructions and tips for the basic weave will allow you to make the Diamond earrings shown, but also other pieces. For the earrings, I used old gold findings from a pair which belonged to my mother. I didn't like the dangles which were attached to them so I used true 2mm fire polished round beads to upcycle them.

If you wish to make a test swatch first, I recommend using transparent 3 or 4mm round, fire polished or bicone beads to allow you to see the thread path well.

The illustrations show the first unit at the top left. You may wish to hold the beadwork differently, but when comparing your piece with the illustrations, make sure that the orientation matches. Each of the units are numbered in their centre in the diagrams.

## Getting started:

Before you start beading, add a bead stopper or string a seed bead onto approx. 1m of thread, leaving a 5" tail. Stitch through the stop bead twice without piercing the thread. If you pierce the thread, you won't be able to take the seed bead off without damaging the thread when you need to.

Bead snugly to avoid gaps between the beads. For an optimal result, pay attention to the instructions about thread tension, which may vary depending on the operation.

## You will need:

- 382 x 2mm fire polished beads
- A pair of earring findings of your choice, or long kidney earwires
- Nylon thread (KO or Nymo) or Fireline 4lb
- A stop bead or bead stopper
- Size 12 beading needle or thinner
- Scissors

## DESIGN NOTE

Use 4mm bicones to make the earring design, then stitch this onto a fabric cuff.

### Instructions for 1 square:

#### First Row - 'Starting Row':

First unit: Pick up 4 beads, push them close to the stop bead. Stitch through the first two beads again to form a 'diamond'. See figure 1.

Second unit: Pick up 4 beads, push them close to the previous unit. Thread tension should be moderate, not loose. Stitch through the first two beads to form a new 'diamond'. See figure 2.

Repeat until you have 4 units, pushing them together so they touch.

Step down: Stitch through the lower right bead of the last unit. See figure 3.

**FIRST TIP:** One Row of diamonds adds 2 rows of beads. A capital letter is used to distinguish a DW Row from a bead row. Since only one thread connects the units, they may flip over. They need to be correctly positioned to add the next Row.

Next Rows: the next rows are all added in two steps. The first step, worked from right to left, is the Building Row. The second step, worked from left to right, is the Stabilising Row.

#### Building Row:

First unit: Pick up 4 beads. Using a moderate thread tension, stitch through the lower left bead of the unit above and through the lower right bead of the unit on its left. This 'anchors' the new unit. See figure 4.

Next units: Anchor each new unit to the one above in the same way as the first unit, except for the last one. See figure 5.

**SECOND TIP:** The newly added units might seem a little bit loose, but the upcoming Stabilising Row will strengthen the beadwork.

Last unit: pick up 4 beads, snuggle them up against the unit above. Stitch through the first bead to form a 'diamond'. See figure 6. This last unit will remain attached to the one above with only 1 thread until a

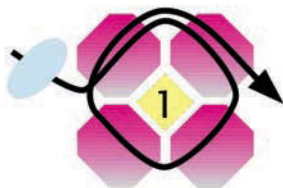


FIGURE 1

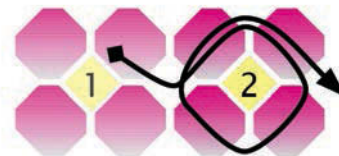


FIGURE 2

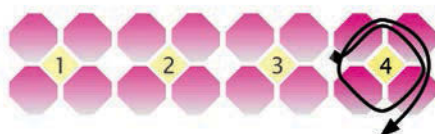


FIGURE 3

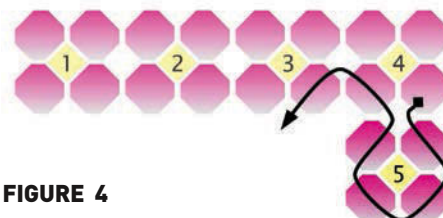


FIGURE 4

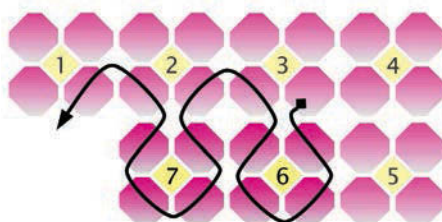


FIGURE 5

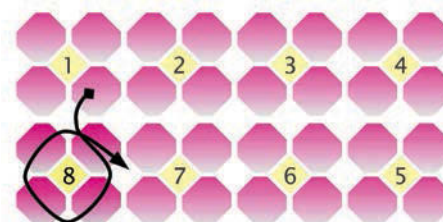


FIGURE 6

second connection between them will be woven when finishing the beadwork.

#### Stabilising Row:

In the basic weave, no new beads are added while working this 'Row'. The thread path you are going to follow is designed to connect and close the newly added units, stabilising the beadwork.

Your thread should be exiting the top



## TOP TIPS

**Stop Bead** Adding a stop bead at the beginning prevents the beads from slipping off the thread and saves your fingers from additional pressure when holding the beadwork.

**Tension Tip** To distribute tension evenly when closing the Open Edge of a longer piece, it can be helpful to make extra passes through a few units every now and then.

**Watch Your Tail** You can close the Open Edge with the tail thread. In this case, the longer the piece you are working on, the longer the tail thread should be.

**Finishing Up** If you use kidney earwires, you can slide the finished square onto them. You don't need to incorporate them while beading.

**Thread Saver** You can join the squares to each other after beading them separately. However, this will result in more thread in the beads.





right bead of the last unit of the row. Weave through the upper beads of the new units: up to connect them and down to close them. See figure 7. Thread tension should be quite taut.

**THIRD TIP:** When connecting the new units to one another, beware of twisted units. The threads attaching them to the previous Row should not cross over. (See figure 8). This happens easily if the thread tension used in the Building Row is taut. Untwist them before connecting them. After your Stabilising Row, step down. Build and stabilise two more rows so you have a total of four rows.

Finishing the beadwork – weaving the 'Ending Row' and closing the Open Edge:

**FOURTH TIP:** The thread tension for these two steps should be moderate, because too much tension may cause the fabric to dome.

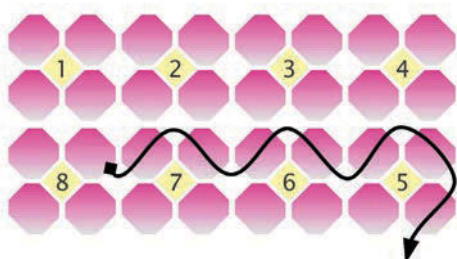


FIGURE 7

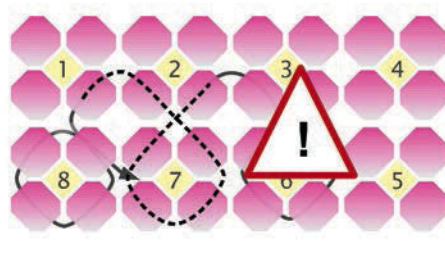


FIGURE 8

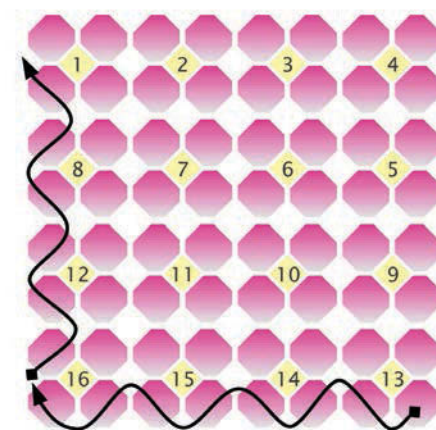


FIGURE 9

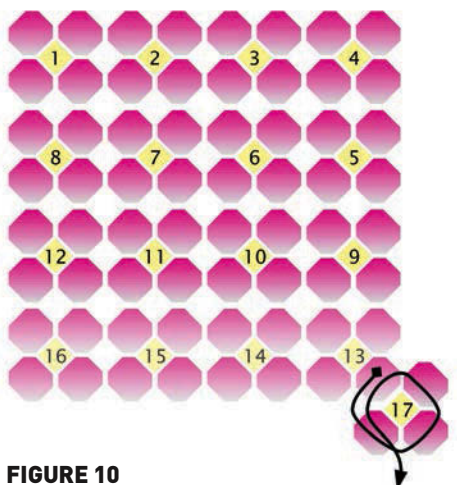


FIGURE 10

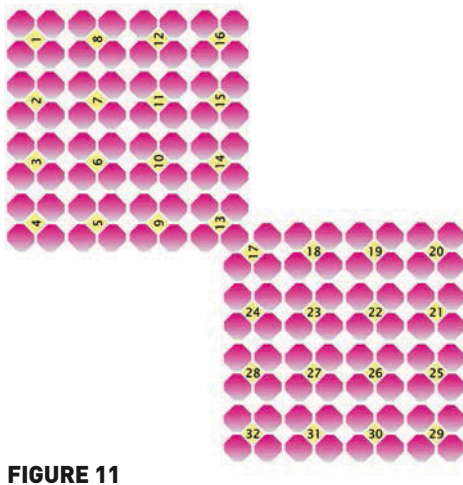


FIGURE 11

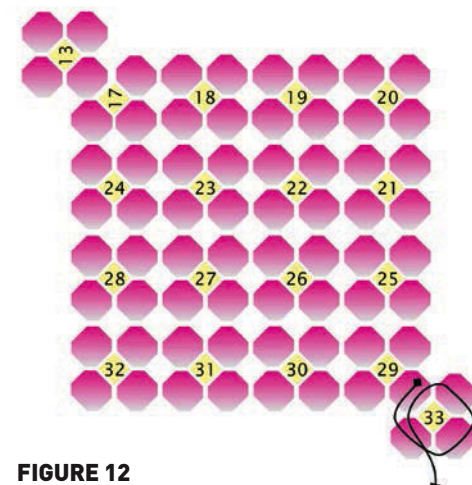
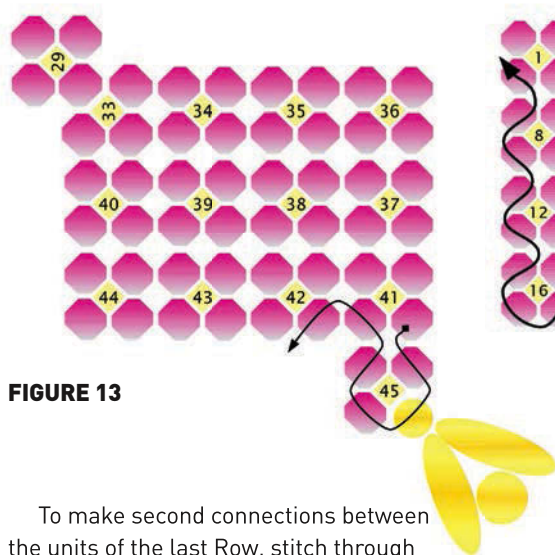


FIGURE 12





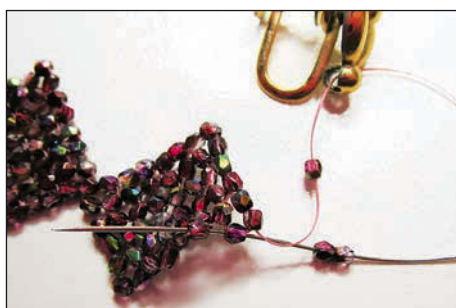
**FIGURE 13**

To make second connections between the units of the last Row, stitch through all the lower beads from right to left. This 'Ending Row' also doesn't add new beads in the basic weave.

To make second connections between the units of the Open Edge, stitch from bottom to top through all their left beads until you reach the beginning. See figure 9.

Remove the stop bead. Make a knot using the working thread and the tail thread and hide them in the beadwork. This completes a basic Diamond Weave square.

#### Instructions for the diamond earrings:



Follow the instructions to make a basic square, but do not weave the Ending Row and do not close the Open Edge immediately.

Your working thread should be exiting from the lower right bead of unit number 13. This bead will be the first of the next 'diamond'. Pick up three beads to form a new unit. See figure 10.

Flip the work over so that you can work in the right direction and bead a second square following the technique explained above. See figure 11.



**FIGURE 14**

Repeat the same technique to add a third square. See figure 12.

Make sure that you add your earring finding in the place of the lower right bead of unit number 45. See figure 13.

Once you have finished adding all the beads and have woven the last stabilising row, weave through all the Open Edges to close them. If you are using beads with small holes, then you might want to switch to a finer needle in order to avoid breaking any beads as you close the edges. See figure 14.

Securely finish your threads off and make a second earring.

## SEEMORE

Learn more in the book 'Diamond Weave', which features a large number of variations, techniques and beautiful projects. Available from CreateSpace and Amazon. Cath Thomas, multiple award winning beader and designer living in francophone Switzerland, is the all-round artist behind the creation of the book "Diamond Weave".

You can contact her by e-mail: [cath@parure.ch](mailto:cath@parure.ch), on her blog [www.samohtac.blogspot.com](http://www.samohtac.blogspot.com) or via her Etsy shop.

Gerlinde Lenz is the inventor of Diamond Weave and co-author of the book. She comes up with ever more variations and applications of the stitch she invented, but also pushes the limits of other techniques. You can find her on facebook.

Check out the facebook fan page for more information: [www.facebook.com/DiamondWeave/](http://www.facebook.com/DiamondWeave/)





# ON THE SHELF

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

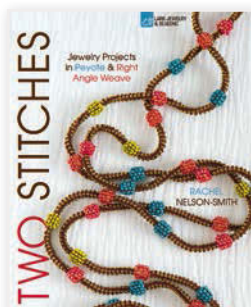


## Learn to Make Bead Jewellery

by Lynn Davy

Published by Search Press  
ISBN 9781782213390  
Price: £10.99  
From: Amazon or  
[www.searchpress.com](http://www.searchpress.com)

Many of you will know Lynn Davy for her innovative and bold style. This book takes you on a journey through 35 beading projects. They are all based on stringing techniques, rather than bead-weaving, but the designs and colours are very much as you would hope from Lynn – fabulous! Lynn shares her own passion for beading with some great advice. The book gives good detail about choosing materials, the tools and the techniques you will need. The projects cover the full variety of jewellery and they have been arranged to progress from easy to more challenging. Lynn has taken a theme inspired by colours in nature, so the projects have been arranged according to different colour palettes. She has also offered some handy tips about choosing and mixing colours as you go, so this is helpful to both beginner and more experienced. This is an inspiring book with something to offer at all levels.

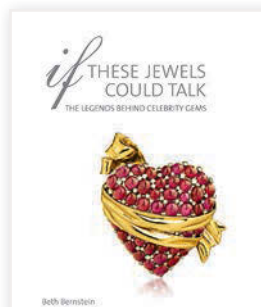


## Two Stitches

by Rachel Nelson-Smith

Published by Lark Jewelry and Beading  
ISBN 9781454708735  
Price: £19.99  
From: Amazon or [www.thegmcgroup.com](http://www.thegmcgroup.com) or call 01273 488005

Subtitled, 'Jewelry Projects in Peyote and Right Angle Weave', this delightful book offers a great range of gorgeous jewellery projects using seed beads and working in these techniques. The book opens with a lovely introductory chapter that explains the principles of the techniques in great detail (very helpful for the Right Angle Weave especially) and also passes on a lot of Rachel's top tips. Rachel details how to understand and interpret her instructions too. All the projects embody Rachel's bright and colourful style. The jewellery is quite complex in structure, so these are projects in which you will want to invest some time. The instructions are clear, so for intermediate to advanced beaders, if you are keen to get stuck into a project, this book will have something for you. At the end of the day, all your time spent will be rewarded with some stunning jewellery.



## If These Jewels Could Talk

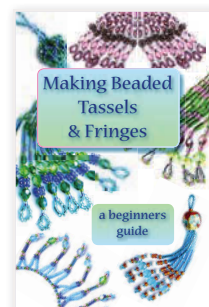
by Beth Bernstein

Published by ACC Art Books  
ISBN: 9781851498079  
Price: £50  
From: Amazon

This is a stunning coffee table book if ever there was one! Printed in hardback, with glorious photos, this book takes a look through the golden era of the Big Screen, focusing on the actors and actresses we love and the jewellery that they wore both on and off screen.

*“The stories are fascinating and the jewellery is divine.”*

Not only does Hollywood from the 1920s to the present day feature, but so too, the stories of some of the most celebrated Royalty of this period. The book is full of stories about the jewellery: how and where it was made, the occasions it celebrates and the top designers and fashion houses that created it. Whether you love jewellery, the glamorous world of celebrity, or both, this is a truly inspiring book. The stories are fascinating and the jewellery is divine.



## Making Beaded Tassels and Fringes

by Spellbound Bead Company

Price: £9.95  
From: [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)

This is a DVD aimed at beginners. You may already be familiar with Spellbound Beads' book about beaded tassels, in which case you will know how lovely their designs are. This DVD is a wonderful educational tool. Julie from Spellbound takes you through everything you will need to know about beaded tassels, starting with an introduction to what they are and ideas for using them. Fired up by this inspiration, you are then guided through the basics. Julie introduces all the types of beads that you will be using and the DVD is packed full of useful tips and tricks to cover both the beading basics and also help you to avoid or fix common mistakes. There are also helpful hints for designing, so you will be able to create your own tassel designs. The DVD has been well shot so that Julie is talking to camera in the introductory sections, but the camera changes to focus on the beading mat, from the angle at which you would be viewing your own mat, for the actual beading demonstrations. We really enjoyed this DVD.

# Group joins up with squares across globe

*Bead & Jewellery USA editor, Brita Moore, is part of a wonderful beading group in Rochester, Minnesota. They are Beading It Forward to help find a cure for breast cancer!*

BY BRITA MOORE



**From top:** Member Christy Allred working on her Square; Sarah Burrington working on her square; Bead Society members hard at work  
**Right:** Brita's completed square  
**Far right:** Christy's completed square

**BEADLINK:** [www.bead-it-forward.com](http://www.bead-it-forward.com)

Since I moved to the Upper Midwest from Seattle just over a year ago, I have been awed by the remarkable beading community I've seen here. Minnesota is truly thriving in creativity! So of course I got involved. Luckily I only need to travel five minutes across town to connect with incredible beaders - the Beaders Society of Southeastern Minnesota. We meet once a month in Rochester for classes, guest speakers, parties, and just good times spent beading. And for the first months of 2016, we participated in a very special project for a cause that affects so many.

Perhaps you have heard of Bead-it-Forward, an annual project directed by beader, Amy Severino. Beaders make 1.5"x1.5" beaded squares that are stitched to 2"x2" backing so they can be assembled into quilts, Christmas ornaments, shadow boxes, cards, and other items that get auctioned off with proceeds going to breast cancer research. This year's theme is "Space: Out there somewhere, there's a cure." Bead-it-Forward has been running since 2005, beginning with Jeanette Shannigan of Alaska, whose mother died of breast cancer in 1985. Now beaders all across the globe contribute squares. They donated over 1,200 of them in 2015.

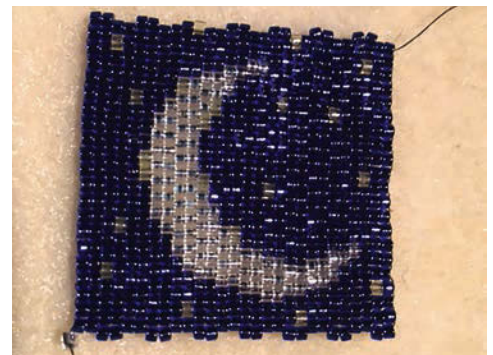
The project website, [www.bead-it-forward.com](http://www.bead-it-forward.com), is full of free patterns, but of course you're welcome to design your own.

Society member Tracy Van Voorst said she was designing a nebula. Another, Jenney Davis, followed one of the online patterns to make a green alien. My own square is a night sky with a pink moon, in 2-drop peyote. The experienced beaders among us nearly finished the squares in our 2-hour meeting time, while others of us had a nice simple project left to work on in our free time.

Once we finished our squares, we brought them to the February meeting to stitch them onto the backing and mail them off. Then it's on to the auction for our hand-crafted squares. All items are sent with certificates noting where the squares were made, so the lucky recipients will know we made them with love in Rochester, Minnesota.

I feel especially proud of my group for participating because breast cancer touches so many lives, including frequent Bead & Jewellery contributor Sarah Burnett-Moore, and my mother's cousin Kathy (who has been in remission for several years now - hurrah!). It allows all of us to contribute our skills to improve the world and honour those we love.

The Beaders Society of Southeastern Minnesota started in March 2014 and is going strong. I always look forward to meetings - they make me realise that beading is done best as a social activity! You can find us on Facebook to get in the loop.







# Celtic cuff

## You will need:

- Celtic beads from Black Dragon
- Amethyst and Rose Quartz rounds from Black Dragon
- 10g size 11 Preciosa Purple Iris seed beads (A)
- 10g size 11 Matt Metallic Bronze seed beads (B)
- 5g size 11 Grey Ceylon seed beads (C)
- Piece of leather/fabric of your choice
- Piece of co-ordinating backing for the leather, I used Ultrasuede
- Thread – I prefer nymo but you can use your preference
- 1 Hook and eye clasp from Black Dragon
- Scissors
- Beading needle



*Pewter beads, gemstones, leather and seed beads merge to make a simple but beautiful cuff*

DESIGNED BY DEE WINGROVE-SMITH \* \* \* \* \*

**M**ix some simple beading techniques to make this Celtic inspired cuff. The Celtic beads and round gemstones were supplied by Black Dragon, [www.blackdragon.co.uk](http://www.blackdragon.co.uk). In the step-by-step photos you can see this also works with a clasp Dee found from Clasp It. Dee found her seed bead colours from Jencel and Stitchncraft, but you can use beads from your stash. This is a project that you can make in a weekend.

**1**

Using a piece of paper, create a template of the length and width needed for your cuff. Ensure that you factor in the extra length that the clasp will add. Then using the template, trace an outline on the leather using a pen/pencil. Trim the leather around the outline, leave yourself a 5mm margin all around, so you can trim back later.





**2** Arrange your pewter beads, I started with the largest one in the centre and worked outwards, using the amethyst beads as spacers. Thread a needle with your thread and tie a knot at the tail end of the thread. Hold the central pewter bead in place, and then push the needle up from the underside of the leather just below the base of the bead. Weave through the pewter bead and back down through the leather, checking that the pewter bead is aligned correctly. Repeat this a couple of times to secure the pewter bead.



**3** Using the pattern on the pewter bead as a guide, bring your needle up alongside the bead at the centre point, and then pick up a large amethyst bead and secure the bead by weaving down so that the amethyst is centred against the pewter bead. I added amethyst and rose quartz rounds to the ends of the pewter beads to add details and hide the thread where the beads are secured to the leather.



**4** Repeat steps 2 and 3 working outwards from the centre and on both sides until you are happy with your design and then secure your thread at the back of the leather.

**5** Starting with a new piece of thread, again knot near the tail end and this time find the centre at one end of your leather cuff, position your clasp and then secure it by weaving up and down through the clasp as many times as required. Repeat this at the opposite end, checking that you have the clasp sewn on securely.

**6**

To make the twisted edging you will need to make two lengths of twisted herringbone rope. Each length should stretch from clasp to clasp along the long edge of the bracelet. I like to have four rows completed before I start to twist the stitches. To start the rope, ladder stitch a row with 1(A), 1(B), 1(A), 1(C) and join this row into a circle. Now begin the herringbone: you should be coming out of an (A), so pick up 1(A), 1(B), pass down through the (B) from your ladder stitch circle, then up through the next (A) from the circle. Pick up 1(A), 1(C) and pass down through the (C) from the circle, then up through the top 2(A) from the next column. This completes a row: note that at the end of each row you will pass up through the top two beads – this is like a step up. Stitch two more rows using this technique.



**7**

To make the rope twist, when you add your two beads in each stitch, I take my needle down through two beads and then when I weave upwards I go through just the very top bead from the next column: this makes the rope twist. So in the first stitch, pick up 1(A), 1(B), pass down through the top 2(B) from the column, then up through the top 1(A) from your next column. In the second stitch pick up 1(A), 1(C), then pass down through the top 2(C) and up through the top 2(A) from the next column, so you will maintain your step up even though you are twisting your rope.

“Pewter beads are the,  
star of the show”



8

Continue weaving your twisted rope until it is the length you need to go around the outside edge of your cuff. Ensure you finish the working end by stitching the final row in ladder stitch so that it matches the tail end, leave the thread attached for now.



9

To attach the rope, go back to the tail end and thread your needle, then placing the end of the rope close to your clasp stitch down through the leather, then bring your needle up close to where you entered the leather, and then back up through the next bead from which you started.



10

Repeat step nine to secure all four of the end beads and then when completed weave through 4-5 beads in the rope before exiting from the bead and then weaving through the rope and through the leather.



11

Weave back up through the leather, place the rope against your outline and then stitch through one of the purple beads nearest the leather, and back through the leather.



12

Position your needle under the leather, and again holding the rope in place against your outline, stitch up through the leather and through a bead nearest the leather before going back down through the leather. Repeat this step all around the cuff, starting a new thread if necessary.

**Inspiration**

I was inspired by the history behind Celtic designs and the pewter beads made me think that a simple leather cuff would be a fitting historical nod to the Medieval Celts. This cuff is simple and so soft to wear.



13

I decided that I wanted to add a couple of pewter hearts to the cuff, so with a new thread and a knot at the tail end, position the heart in place, bring the needle up through the leather near the base of one side of the heart and then down through the leather. Repeat on the other side of the bottom of the heart, I stitched it just twice on each side.



14

I wanted to hide the hanging loop, so instead of stitching it down to the leather as I did the base, I wove up through the leather and the loop, picked up an amethyst bead and one seed bead, then skipping the seed bead, wove back down the amethyst bead. Repeat this step to secure the beads. Repeat Steps 13 and 14 at the opposite end of the cuff.

### TOP TIPS

**MARK IT UP** I used a paper template to ensure I had the right size for my cuff. Remember to allow for your clasp when you create the template.

**REVISION** The instructions assume that you have stitched a Herringbone rope before, so if you need to, you may wish to revise the technique, or you could use a different technique to make your rope.

## DESIGN NOTE

I wanted the pewter beads to be the focus, so I went for a brown leather base so that the pewter beads are the star of the show.

### 15

Using a pair of scissors, carefully trim your leather to within 1-2mm of the twisted rope edging, taking time to check that you don't trim through any working threads.



### 16

Using glue or double sided tape, stick your trimmed leather cuff to the backing fabric of your choice, and then trim the backing to the same width as the leather. If you use glue be sure to leave a gap near the edge or you will have challenges pushing your needle through the leather, glue and backing fabric.



### 17

Thread your needle with a new piece of thread, again knotting at the tail end. At any point along the edge of the cuff, take your needle up through the leather so that the knot is hidden between the layers.



### 18

Pick up 3(C) and take the needle down towards the base of your backing, then, positioned at a slight diagonal angle, weave up through the backing and the leather.



### 19

Repeat Step 18 all around the edge of your cuff to ensure that the two layers are secured together firmly. Trim off your working thread by hiding a couple of half hitch knots through the edging beads. Your cuff is completed.

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

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# Where it all began..



Continuing our series, we talk to one of this issue's contributors, the very talented Justine Gage.

## What was your first beading project?

Quite a few years ago, I got very frustrated when shopping at a well-known accessories shop. None of the bracelets were large enough for me! This has been a frequent problem for me, being rather tall, and I was used to making my own clothes. "Never mind I shall make my own!"

I really liked a loom-work bracelet that I had seen in the shop, so I worked out how it must have been made, and constructed my own loom out of a shoe box. Using some thread and beads from the sewing shop, I made my first bracelet, making up the pattern as I went along. There was a lot of tangled thread, and frustration, but eventually, I got there. Having no idea how to fasten it, I constructed a loop from the warp threads, and attached a larger bead on the other end that just fitted through the loop. It must have been worn a lot, as it looks a little scruffy, and I still have not looked up how loom-work is supposed to be done!

## So where did you go from here?

Sometime later, I found myself at a crafts exhibition at Sandown Park, selling all sorts of crafty things that I had never seen before. I came away with a bulging shopping bag of goodies. I discovered memory wire, and beads, which I combined into bracelets, the interesting part was putting the colours together in different ways. I remember that I gave them all names, mostly based on my favourite foods, such as "Butterscotch Tart", and "Summer Pudding". I went on to make lots of these, which I sold to my friends, so that I could buy more beads!

Once my kids were all at school, I went through a phase of signing up to a new class every January. I had no idea what beadwork was all about! I brought all of the wrong materials to the first class. The tutor soon put me straight, with proper beading needles, nymo thread, and the right kind of seed beads. The first thing that I made was a little pink flower, where I learned the art of creating corners, by adding extra beads in a second round of stitching. I suddenly realised that this is not sewing, this is an engineering exercise!

Even from the start I was experimenting. After the third class, peyote stitch, I found a way of alternating cubes and seed beads, to make an interesting effect. I bought a book called "The Art and Elegance of Beadweaving", by Carol Wilcox Wells, and became interested in the beaded beads featured inside. Soon the clasps on my Peyote Cubes bracelets became beaded beads.

I also remember making quite a few tiny peyote flowers when I discovered that you can go around the edge of a peyote stitch shape, and pull it tight to make a 3D curved petal or leaf. I made these into flowers, and put them onto hairclips.

It soon seemed that bead-



Inspired by the latest bead colours, Green Frost is Justine's most recent work. It is reversible, with a magnetic clasp for a quick change!

Justine was fascinated by three dimensional shapes



work was taking over my life, so I decided to give it a rest for a couple of years. During this time I moved away from the traditional methods, and became more aware of others around the world with different approaches to beadwork, especially the mathematically based beaded beads of Gwen Fisher, and Cindy Holsclaw.

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

Having rummaged through all of my (embarrassingly large) collection of abandoned projects, (a proper trip down memory lane), I can see that I have tried an awful lot of things. This is definitely part of the learning curve, as every one of them is a lesson learned!

I used to be afraid of designing things for myself, sure that I would inadvertently recycle someone else's idea, but in a moment of insight I realized that all of my previous craft projects: beadwork, sewing, painting, knitting and origami, come through my mental filter, to influence my work in unexpected ways. I do still make crazy things sometimes, which I'm not showing to anyone! This proves my other mantra – Not every idea is a good one!

Don't forget - you are the sum of all your endeavours and experiences, have the confidence to make new designs, they will be uniquely yours!

**BEADLINK:** [Tootalltobead.co.uk](http://Tootalltobead.co.uk)



Justine enjoyed combining colours and shapes to make memory wire bracelets.

"This is definitely part of the learning curve, as every one of them is a lesson learned!"

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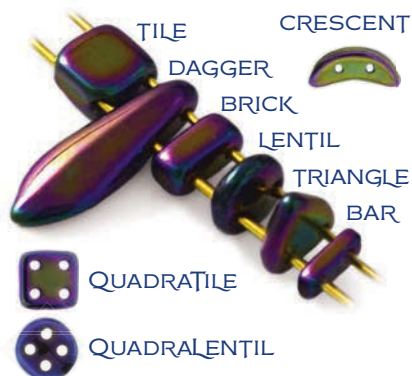
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