

DESIGN STYLE

Bead three fabulous dresses



DESIGN FUN

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JUNE/JULY 2015 ■ ISSUE 63

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DESIGNS

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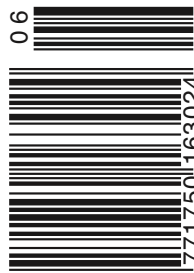
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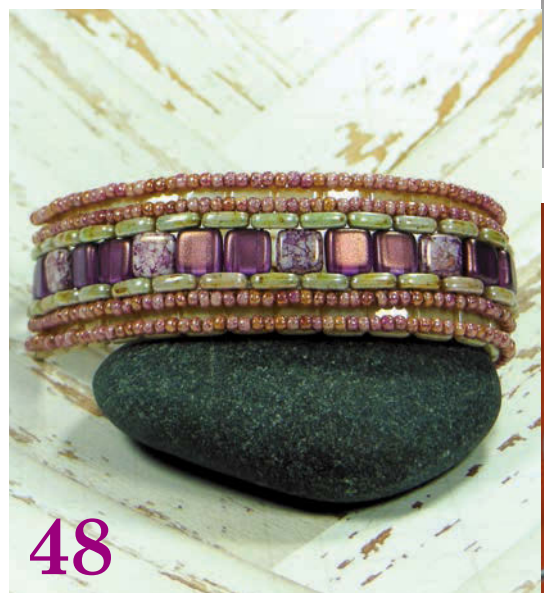
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Show off your beadwork every time you hand out a business card with this fabulous project



meet the team



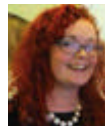
Debbie Webster

Debbie lives on a working farm in Somerset with two cats and two bead-munching kittens. Her beautiful business card holder project is a fabulous way to show your beading skills to customers as you hand out your cards.



Hortense Thompson

Hortense is a hobby beader who lives in the Netherlands and enjoys teaching others the joys of beading. You will have the best dressed Barbie dolls anywhere with her project for this issue – or why not just make these cute little dresses to use on miniature dressmaker's busts. See more at www.beadybeadz.com



Rowena Hayter

Rowena is currently studying for a degree in jewellery design in Edinburgh. Out of term-time Rowena can be spotted indulging in beads behind the counter at Spellbound, Morris Dancing and buying shoes. www.spellboundbead.co.uk



Anna Lindell

Anna is a Swedish beader who loves mixing techniques and materials into various things. She works as a full-time designer with her jewellery company Tigerguld and is having the time of her life! See Anna's work at www.tigerguld.com



Aurelio Castano

Aurelio was born in Colombia, but now lives in the USA. His bead-weaving work is absolutely stunning and he continues to create despite facing a constant battle with ill health. Try one of his fabulous bracelets in this issue. You can find more of his work at www.ACLPatternsandMore.com



Sarah Burnett

Sarah is a designer, milliner and bookbinder, and she teaches Soutache at the London Jewellery School. For this issue you can learn how to incorporate beads into a book-binding project, so your favourite books will all have the most beautiful covers. See more of Sarah's work at www.artemitsa.com



Sian Nolan

Sian is an award winning bead artist who has been beading for about 15 years. Her work has been published in various magazines and books and she regularly teaches workshops both in the UK and Germany. Sian's most recent work is a series of fun beaded needle case designs to be published in a book. See more at www.siannolan.etsy.com



Ashley Mae White

Ashley lives in Arizona and enjoys life creating works of beaded art. Her fabulous miniature dresses are based on Japanese patterns that she has taught herself and adapted in order to realise miniature models of artwork by friends. See more at www.etsy.com/shop/pinkythepink/



Lisa Kan

Lisa is well-known for her elegant, romantic bead style, but beads are not her only passion as you will find out. This talented beader who currently lives in Washington State, shares her story with us. See more at: www.AriaDesignStudio.com



Katie Dean

Katie is an award-winning bead artist and designer who has published eight books. In this issue her project takes a slightly different twist, allowing you to get really creative and use up some of those odd beads from your stash. See more of Katie's work at www.beadflowers.co.uk



Stefanie Deddo-Evans

Stefanie is a seed bead artist from the US and was recently named a 2014-15 Starman TrendSetter. Her lovely project for this issue is simple to make, but makes very creative use of your beads. See more of Stefanie's designs on her website: www.sdedesigns.com where you can also purchase kits.



Donna McKean Smith

Donna is owner of Riverside beads and she has a great passion for designing new pieces. In this issue we have a lovely fast fashion project using beautiful pastel colours with Popper beads. Supplies can be purchased at www.riversidebeads.co.uk

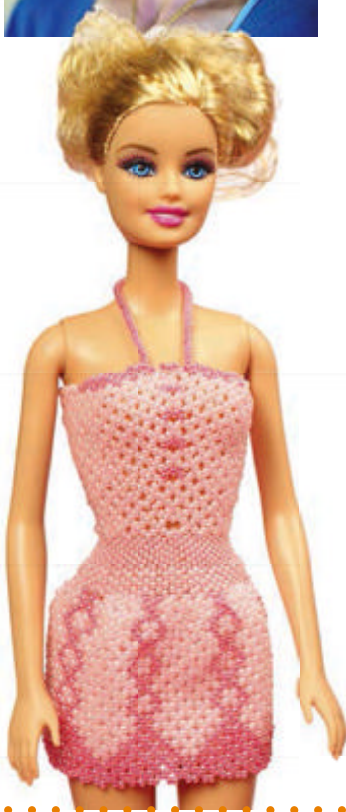


Lynda Pearce

Lynda is a British Bead Awards winner in the wirework category in 2012, 2013 and 2014 competitions. Her knitting ball is so adorable and right on trend in a world where there is so much crossover between different crafts. www.lyndapearce-designs.com

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welcome



...and now for something different!

I think one of the adjectives most often applied to my own beadwork is 'different'. Whether it's cakes, flowers or just an unusual colour scheme, people often comment that my work is different, which I take to be a compliment! After all, we all need a bit of a change every once in a while. So I thought I would use that idea to create an issue full of different projects.

Rowena Hayter's gorgeous wirework tiara and arm-band takes its inspiration from the Hobbit films. If you want a bit of nostalgia, then take a look at Hortense Thompson's beautiful dresses for Barbie Dolls. If you have a more practical turn of mind, then you are sure to enjoy making Debbie Webster's business card holder. If whimsical is more your style, then Lynda Pearce's wirework knitting ball or Sian Nolan's 'Twiggy the Dachsund' may just tickle your fancy. Just in case you are in need of a jewellery fix, you can stretch your skills with Anna Lindell's wonderful bracelet using Quadratile beads, or try using peanut beads to make Stefanie Deddo-Evans' cute Blackberry Bracelet. We also have interviews with two US designers, the wonderful Lisa Kan and a very young bead artist, Ashley-Mae White. Plus you can enjoy the usual regular articles.

I think the designers have had a lot of fun coming up with ideas for this issue and I know I have really enjoyed putting it together, so I hope there will be something in here that also inspires you to try something different.

Katie

Katie Dean

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Bead & JEWELLERY

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 **ashdown**

BEAD stash

Look out for these innovative new products from some of your favourite retailers and suppliers



A day at the seaside needlecase

A Designer Needlecase with the taste of the Seaside using one of our bespoke Needlecase moulds. It is available as a full kit (beads, Needlecase mould and instructions) in one colourway initially at a cost of £25.50.

Replenishment kit packs (beads and Needlecase mould) are also available for £12.50. For those beaders who like to use their existing stash of beads the instructions are available on their own for £13.50. The Needlecase moulds will be available separately if required for £4.75. Available from www.oaktreecrafts.com

Flower bead GIVEAWAY!

The Old Bicycle shop has been sharing their top drilled flowers with us and has been kind enough to send in some packs to give away to two lucky readers. The flowers are 7mm across the petals and 5mm thick. Made in the Czech Republic, these are top-drilled, opening up some great design possibilities. You can find these in a range of colours. Each pack contains 10 flowers and costs 90p from www.oldbicycleshop.co.uk

If you want to enter the giveaway, please send an email entitled 'Issue 63 Flower Giveaway' with your name and address to editor@beadmagazine.co.uk. Two lucky readers will be drawn from the entries on 15th July 2015.

Add a tassel

Beadalon have just introduced their new tassel maker. Use the adjustable mandrel to make tassels up to 3.5" (9cm) long. Simply wind the Cotton Tassel Cord, or another stringing material, around the mandrels until your tassel is the desired thickness, then follow the included instructions to tie off, cut and trim to make the perfect tassel.





Bead small

New from Fire Mountain Gems, the micro beads are perfect for jewellery-making, scrap-booking or home décor projects. They are sold in 15g vials that can contain up to 90,000 beads! Micro beads are available in a range of opaque and transparent colours. Find out more at www.firemountaingems.com



Personalise your jewellery

Tierracast has just launched a new line in lead-free Pewter charms: 'You': symbols and words that express who you are. This is the first in a year-long series of new releases focusing on self-expression and personal style. You can find Alphabet charms that emulate the stamp disk look and can be strung with or without jump rings. Symbol charms celebrate modern symbols of family, nature, spirit and equality. The collection also includes new focals and a slide created with positive affirmations and spiritual symbols. Find out more at www.tierracast.com or look in your local Tierracast stockist.



Bring on the bling!

Spellbound Beads have just taken delivery of a new batch of Chinese crystals, so they now have an increased range of shapes, sizes and colours, plus they have announced that they will be cutting prices across the range. So you will be able to enjoy the same crystals for between 20% and 50% less money! The 8mm rounds are pictured and they are now available in new pearl lustre colours, green scarab, purple scarab and gunmetal. You can also enjoy two sizes of ovals, four sizes of rondelles and three sizes of round crystals all in a fabulous range of colours. So pop on over to www.spellboundbead.co.uk to take a look.





Starman stunners!

The 2015 range from Starman includes some fabulous new beads. We have already introduced you to the Quadratiles. The beauty of the Starman Czechmates system is the ability to mix and match your beads to create seamlessly fitting designs. So why not mix in some two holed triangles or Tiles. The melon beads are available in a wider range of gorgeous colours, or try the 6/4mm teardrops. Find the whole range at www.czechbeads.com or ask in your local bead shop.



Billy the Bee

A sweet little keyring to melt your heart. Again, it is available as a full kit (beads, wooden mould and instructions) in one colourway at a cost of £12.50. Replenishment kit packs (beads and wooden mould) are also available for £6.50. Finally the instructions are available on their own for £7.50. The wooden moulds will be available separately if required for £1.45. Available from www.oaktreecrafts.com

Bead sale!

Jencel will be doing their pop-up shop in Sheffield on 27th June. You can find the Occasional Sheffield Bead Shop at the Mercure Sheffield Parkway Hotel, Britannia Way, Catcliffe, Sheffield S60 5BD from 10.30am until 3pm that day. If you want any more information, please contact Celia on 0114 2509565 or visit www.jencel.co.uk



Beady picnic

If you read the shop profile about Stitchncraft in issue 62, they mentioned their annual Beady Picnic.

Unfortunately, we

managed to get the dates a

little confused. The picnic will be taking place on Saturday 1st August 2015, not 2nd August as the article mentioned. We hope you will be able to pop along and join in the fun on the Saturday! Find out more at www.stitchncraft.co.uk




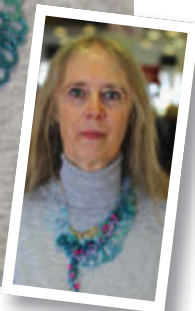
Best dressed beader

It was great to see so many talented beaders showcasing their jewellery at the Big Bead Show – take a look at some of our favourites

Once again at the Big Bead Show on 21st March we had a wonderful time admiring all the gorgeous entries for the Best Dressed Bearer Competition. We had a lot of visitors to the show and saw a lot of lovely jewellery. Katie and our roving photographer, Richard, spent the day spotting the beading talent. It was impossible to photograph all the wonderful designs we saw, but we did manage to find a few beauties which made the choice for the Best Dressed



Bearer award very difficult. The winner of the bag of beading goodies, kindly donated by Cookson Gold, was Gloria Simpson with a wonderful necklace combining bead embroidery and polymer clay. So, congratulations to Gloria and thank you very much to everyone else who entered and to all of you who came to the show dressed in your best beaded jewellery. It was a pleasure to see you all! 



Top: Gloria Simpson receiving her Cookson Gold beadstash from Katie Dean.

Above left: Anne Ward-Wyatt looked very elegant in a long rope necklace made using Russian spiral and Ogalala stitch.

Above: Susan Pochron wore a lovely, colourful necklace made with netting and freeform Peyote techniques.

Far left: Vicky Roberts had been busy making a necklace for herself using netting and bead embroidery, and a bead embroidered fascinator for Pauline Neville. Both ladies looked wonderful!

Left: Debbie Webster wore a fabulous bead-woven necklace and bracelet. She topped off her outfit with a stylish beaded bag embellishment: a piece she had made by adapting Donna Sanders' beaded components from Bead and Jewellery issue 61.





Designed by
Hortense E.
Thompson



BARBIE'S *summer dress*

BEADstore

- 40g Miyuki size 11 Dark Sky Blue 545 (A)
- 20g Miyuki size 11 White Pearl Ceylon 528 (B)
- 2g Miyuki size 15 White Pearl Ceylon 420 (C)

TOOLbox

- Miyuki beading thread – White
- John James Needle #12
- Scissors

SUPPLYshop

- <http://stores.shop.ebay.co.uk/jewelbeads4>

time & money

Make in about 8 hours and for under £12



Learn how to move seamlessly between netting and Peyote stitch as you create this pretty dress to fit a Barbie doll

Step 1: On a comfortable length of thread, pick up 34(A), 9(B). Pass back through the seventh bead from the needle end, creating a loop containing 6 beads. Pick up 2(B), 1(A), skip 3 beads and pass through the 4th bead. *Pick up 3(A), skip 3 beads and pass through the 4th bead. Repeat from * seven more times. See figure 1.



Figure 1.

Step 2: Pick up 3(A), pass through the middle bead in the last group of 3 beads added in the previous step. Repeat 7 more times. Pick up 1(A), 2(B) and pass through the middle bead in the next group of 3 beads. Pick up 3(B) and pass through the 2nd bead in the loop. See figure 2.



Figure 2.

Step 3: Pick up 4(B), pass through the middle bead in the last group of 3 beads from the previous step. Pick up 3(B), pass through the middle bead in the next group. Pick up 2(B), 1(A), pass through the next middle bead. *Pick up 3(A), pass through the next middle

bead. Pick up 1(A), 1(B), 1(A), pass through the next middle bead.** Repeat from * to ** two more times. Pick up 3(A), pass through the next middle bead. See figure 3.

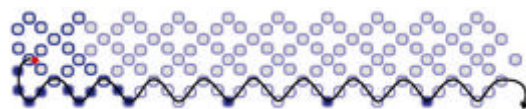


Figure 3.

Step 4: Pick up 1(A), 1(B), 1(A), pass through the middle bead in the last group of 3 beads added in the previous step. *Pick up 1(A), 2(B), pass through the next middle bead. Pick up 2(B), 1(A), pass through the next middle bead**. Repeat from * to ** two more times. Pick up 1(A), 2(B), pass through the next middle bead. Pick up 3(B), pass through the next middle bead. Pick up 3(B), pass through the second bead in the loop. See figure 4.

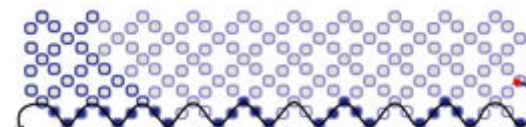


Figure 4.

Step 5: Pick up 4(B), pass through the middle bead in the last group of 3 beads from the previous row. Pick up 3(B), pass through the next middle bead. Repeat two more times. *Pick up 3(A), sew into the next middle





"Inspiration"

• Nostalgia is the inspiration for this project. As I am not much of a seamstress I decided to bead a dress for the doll, reminiscent of the dresses my mum made for us when we were children. The blue and white represents the colours of my high school uniform in Jamaica.

bead. Pick up 3(B), sew into the next middle bead.** Repeat from * to ** two more times. See figure 5.

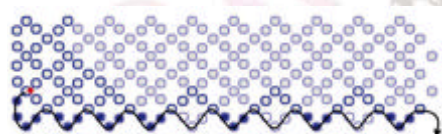


Figure 5.

Step 6: *Pick up 1(A), 2(B), pass through the middle bead in the last group of 3 beads from the previous row. Pick up 2(B), 1(A), pass through the next middle bead.** Repeat from * to ** two more times. Pick up 1(A), 2(B), pass through the next middle bead. Pick up 3(B), pass through the second bead in the loop. Repeat two more times. See figure 6.

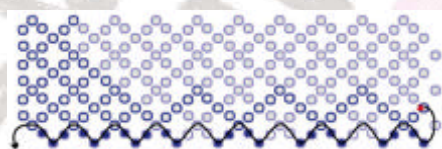


Figure 6.

Step 7: Pick up 4(B), pass through the middle bead in the last group of 3 beads from the previous row. Pick up 3(B), pass through the next middle bead. Repeat. *Pick up 3(A), pass through the next middle bead. Pick up 3(B), pass through the next middle bead.** Repeat from * to ** two more times. Pick up 3(A), pass through the next middle bead. See figure 7.

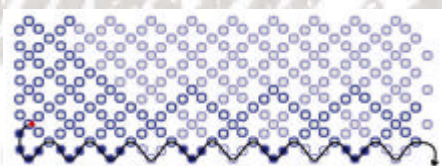


Figure 7.

BEADnerd

- Since the doll was first manufactured, the body shape has undergone a number of minor changes. This dress fits the newest body shape commonly known as the belly button model, MPN T7439. This model is fairly inexpensive and can be found in your local toy store.

Step 8: Pick up 3(A), pass through the middle bead in the last group of 3 beads from the previous round. Repeat 7 more times. Pick up 3(B), pass through the next middle bead. Pick up 3(B), pass through the second bead in the loop. See figure 8.

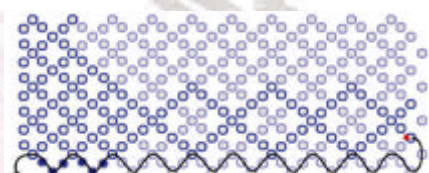


Figure 8.

Step 9: Pick up 4(B), pass through the middle bead in the last group of 3 beads from the previous row. Pick up 3(B), pass through the next middle bead. Pick up 3(A), pass through the next middle bead. Repeat the last stitch seven more times. See figure 9.

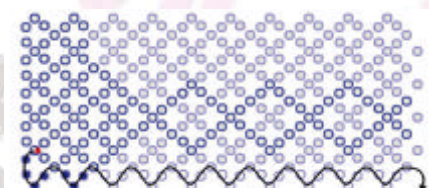


Figure 9.

Step 10: Pick up 3(A), pass through the middle bead in the last group of 3 beads from the previous row. Add 3 (A) in each of the next eight stitches.

Pick up 3(B), pass through the second bead in the loop. See figure 10.

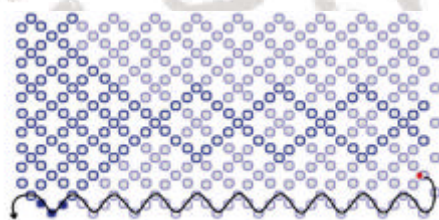


Figure 10.

Step 11: Pick up 4(B), pass through the middle bead in the last group of 3 beads from the previous row. Pick up 2(B), 1(A), pass through the next middle bead. *Pick up 3(A), pass through the next middle bead. Repeat from * seven more times. See figure 11.

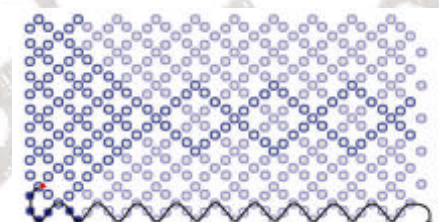


Figure 11.

Repeat steps 2-11 five more times. For the last motif, repeat steps 2-8.

Step 12: Align both sides of the skirt. Starting from the second bead in the last loop, pick up 2(B), pass through the second bead on the right side of the first loop created. Pick up 1(B), pass through the middle bead in the last group of 3 beads on the left side of the skirt. Pick up 1(B), pass through the middle bead in the next group of 3 beads in the right side of the skirt. Pick up 1(B), pass through the next group of 3 beads on the left side of the skirt. Pick up 1(A), pass through the middle bead in the next group of 3 beads on the left side of the skirt. Continue adding 1(A) and passing through the middle beads on alternate sides of the skirt as shown in figure 12.

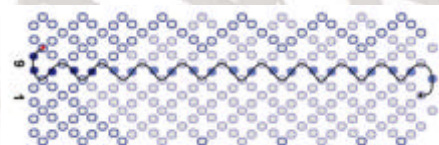


Figure 12.

At the top of the skirt, pick up 1(A) and sew into the first bead in the first row. Optional: Strengthen the connection by passing through the beads from top to bottom and vice versa.

Step 13: With a new thread, pass through to a single bead at the top of the skirt. Pick up 1(A), pass through the next single bead. Repeat till the end of the row. At the end of the row, pass through the starting bead and through the first bead added in this row. You may have noticed, you are now working in tubular Peyote stitch. See figure 13.

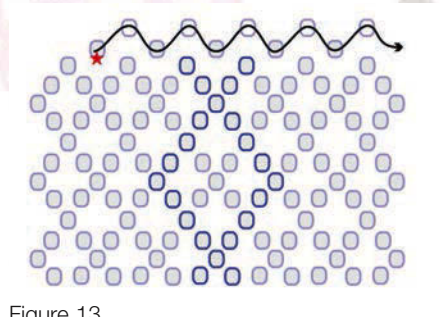


Figure 13.

Step 14: Pick up 1(A), pass through the next bead from the previous row. Repeat till the end of the row. At the end of the row, pass through the starting bead and through the first bead added in this row to step up. See figure 14.

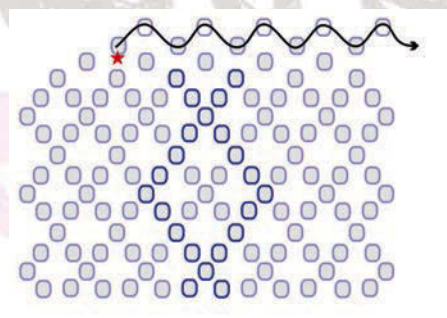


Figure 14.

DESIGNnote

In the diagrams the grey beads represent beads that have already been woven. The red star indicates the starting point for the step on which you are working.

Step 15: Pick up 1(A), pass through the next bead from the previous row. Repeat till the end of the row and step up. See figure 15.

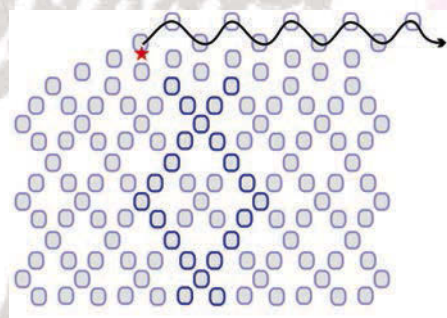


Figure 15.

Step 16: *Pick up 1(A), pass through the next bead from the previous row. Pick up 1(C), pass through the next bead from the previous row.** Repeat from * to ** until the end of the round. Step up at the end of the row. See figure 16.

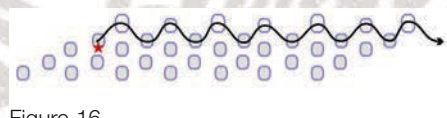


Figure 16.

Step 17: Pick up 1(C), pass through the next bead from the previous row. Repeat to the end of the row and step up. Stitch eight more rows using the size 15 beads. See figure 17.

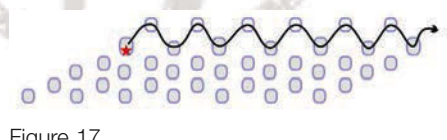


Figure 17.

Step 18: *Pick up 1(A), pass through the next bead from the previous row. Pick up 1(C), pass through the next bead from the previous row.** Repeat from * to ** until the end of the row and step up. The first and last beads should be size 11 beads. See figure 18.

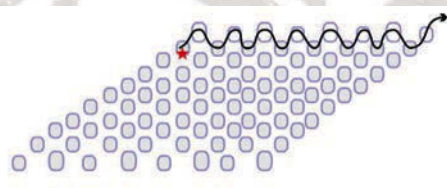


Figure 18.



Step 19: You are going to convert back to tubular netting to make the top of the dress, but first you need to get into the correct position to be able to add the necessary shaping at the front and back of the top. Rotate the skirt so that the two size 11 beads from the last row of peyote are at the front centre on the doll (just above the belly button). If necessary, reposition the thread so that it exits the rightmost size 11 bead on the right side. Pick up 3(A), skip over the size 15 bead and pass through the next size 11 bead. Repeat 15 more times, so you should end up almost at the end of your row. See figure 19.

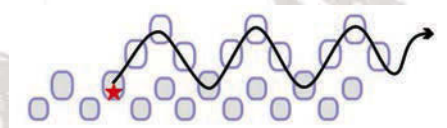


Figure 19.

Step 20: To end this first row of netting, pick up 1(C), pass through the starting bead and step up through the first two beads added in this row. See figure 20.

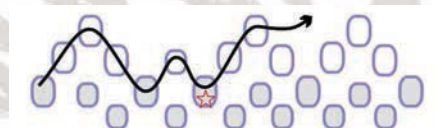


Figure 20.

TOptip

- Use a single colour or up to three colours to create different looks.
- To add a new thread, before you finish off the old thread, leave it at the end of your last stitch. Pass the new thread through a number of already woven rows and exit through the bead from which the old thread hangs, then you can finish off the old thread. This will help to stop you from losing your place in the work.

Step 21: You are now going to stitch eighteen more rows of netting. In row 1, you should add 3(A) in each of the first 16 stitches. In the final stitch, pick up 5(A), pass through the central bead in the next loop. See figure 21. This should be the bead from which you started, so you will then need to step up through the first two beads in the first stitch of this row.

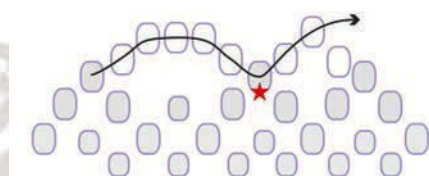


Figure 21.

Step 22: In this row, add 3(A) in each of the first fifteen stitches. In the next stitch, pick up 3(A), pass through the second bead of your loop of five, pick up 3(A) and pass into the fourth bead in this group of five. See figure 22 for these two stitches. Pick up 3(A) and pass through the bead from which you started this row, then step up through the first two beads you added in your first stitch in this row.

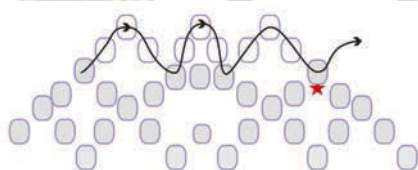


Figure 22.

Step 23: In the first four stitches, add 3(A), in the next stitch add 5(A). Repeat this sequence once. In the remaining eight stitches add 3(A).

Step 24: In the first three stitches add 3(A). Pick up 3(A) and pass into the second bead of your group of five. Pick up 1(A) and pass through the fourth bead in your group of five. Pick up 3(A) and pass through the middle bead in your next loop. Repeat this entire sequence once more. For the remaining eight stitches in the row you should add 3(A) in each stitch and step up at the end. You can refer to figure 23 if you need to see the thread path through the two sets of five beads.

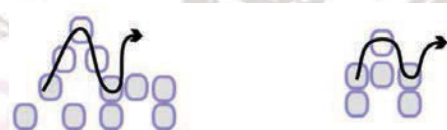


Figure 23.

Step 25: In the first three stitches, add 3(A). In the next stitch, pick up 3(A) and pass into the single bead. In each of the next five stitches, add 3(A) as usual. In the next stitch, pick up 3(A) and pass through the single bead. For the remaining ten stitches, add 3(A) in each stitch, as usual, then step up at the end of the row.

Step 26: Stitch sixteen stitches with 3(A), then add 1 stitch with 5(B), then add 3(A) in each of the remaining three stitches and step up at the end of the row.



Step 27: In the first fifteen stitches, add 3(A). You should then be at the 5-bead loop, so pick up 3(A) and pass through the second bead in the loop, pick up 3(A) and pass through the fourth bead in the loop. Refer back to figure 22 if you need a reminder of the thread path. Add 3(A) in each of the remaining four stitches and step up.

Step 28: Add 3(A) in the first two stitches, 5(A) in the next stitch, 3(A) in the next five stitches, 5(A) in the next stitch and 3(A) in the remaining twelve stitches. Remember the step up!

Step 29: Add 3(A) in the first stitch. *Pick up 3(A) and pass through the second bead in your loop of five. Pick up 1(A) and pass through the fourth bead in your loop of five** (ie skip a bead). This is shown in figure 23. Add 3(A) in each of the next five stitches. Repeat from * to **. Add 3(A) in each of the next seven stitches. Add 5(B). Add 3(A) in each of the next five stitches and step up.

Step 30: Add 3(A) in the first stitch. Pick up 3(A) and pass through the single bead. Add 3(A) in each of the next six stitches. Repeat this sequence once more. Pick up 3(A) and pass through the second bead in the group of five. Pick up 3(A) and pass through the fourth bead in the group of five (refer back to figure 22 if you need to). Add 3(A) in each of the last six stitches and then step up.

Step 31: Add 3(A) in each stitch – there should be twenty-four stitches. Step up at the end of the row.

Step 32: Add 3(A) in each of the first sixteen stitches. Add 5(B) in the next stitch. Add 3(A) in each of the next seven stitches and step up.

Step 33: Add 5(A) in the first stitch. Add 3(A) in the next six stitches. Add 5 (A). Add 3(A) in the next seven stitches. Pick up 3(A) and pass into the second bead in your loop of five. Pick up 3(A) and pass through the fourth bead in your group of five (see figure 22 for the thread path). Add 3(A) in each of the remaining eight stitches and step up through the first two beads in your loop of five.

Step 34: Pick up 1(A) and pass through the fourth bead in your group of five (thread path illustrated in figure 23). Add 3(A) in each of the next six stitches. Pick up 3(A) and pass through the second bead in your group of five. Pick up 1(A) and pass through the fourth bead in your group of five. Add 3(A) in each of the remaining eighteen stitches. At the end of the row you will step up through just the first bead you added at the start of this step.

Step 35: Add 3(A) in each of the first seven stitches. Pick up 3(A) and pass into the single bead. Add 3(A) in the next nine stitches. Add 5(B). Add 3(A) in each of the remaining nine stitches and step up through two beads as normal.

Step 36: Add 3(A) in each of the first sixteen stitches. Pick up 3(A) and pass through the second bead in your loop of five. Pick up 3(A) and pass through the fourth bead in your loop of five (figure 22). Add 3(A) in each of the remaining ten stitches and step up through two beads.

Step 37: Add 3(A) in every stitch (twenty-eight stitches) and step up at the end of the row.

Step 38: Add 3(A) in the first ten stitches. Add 3(B) in the next two stitches. Add 1(B) in the next two stitches. Add 3(B) in the next five stitches. Add 1(B) in the next two stitches. Add 3(B) in the next two

COLOURwise

- Miyuki 11-517 Baby Pink Ceylon (A)
- Miyuki 11-535 Carnation Pink (B)
- Miyuki 15-517 Baby Pink Ceylon (C)
- Miyuki beading thread – Pink
- Miyuki 11-356 Purple Lined Amethyst AB (A)
- Miyuki 11-538 Lilac Ceylon (B)
- Miyuki 15-356 Purple Lined Amethyst AB (C)
- Miyuki beading thread – Purple

stitches. Add 3(A) in the last five stitches. Pass on through all the beads in this row until you come to the first group of 3(B): step up by passing through the first two beads in this group. The Front section of this last row on the top of the dress is shown in figure 24.



Figure 24.

Step 39: Pick up 3(B), pass through the middle bead in the next group of 3 beads. Pick up 2(B), skip one single B and pass through the next single B. Pick up 3(B), pass through the middle bead in the next group of 3(B). Pick up 3(B), pass through the middle bead in the next group of 3B. Pick up 56(B); pass around the neck; skip one group of 3(B) and pass through the middle bead of the next group of 3(B). Add or remove beads if necessary so that the loop fits properly around the neck. Pick up 3(B) and pass through the middle bead in the next group. Pick up 3(B) and pass through the next single (B). Pick up 2(B), skip one single (B) and pass through the middle bead in the next group of 3(B). Pick up 3(B) and pass through the middle bead in the next group of 3(B). See figure 25.

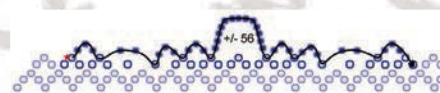


Figure 25.



SEEMORE

Website: www.beadybeadz.com

Step 40: Pass once more through all the beads to the left side. Pass on through 4(B). Pick up 3(B); skip over 2(B); pass through the middle bead in the next group of 3 beads. Pass through the remaining beads, around the neck and through the next 2(B). Pick up 3(B); skip over 2(B) and pass through the middle bead in the next group of 3 beads. Weave the remaining thread into the body of the dress. Tie off the ends and trim. See figure 26.



Figure 26.

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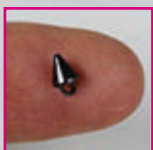


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A ripping YARN

BEADstore

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- A few flat back or hot fix crystals
- Lightweight modelling clay
- Wool in a colour of your choice
- 1 x small hair clip

TOOLbox

- 1mm silver plated copper wire
- 0.4mm silver plated copper wire
- Round nose pliers
- Side cutter pliers
- Nylon jaw pliers if available
- All purpose glue

SUPPLYshop

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Use wirework and mixed media techniques to create this fun and unusual hair accessory by Bead Award winner Lynda Pearce.

Step 1: Cut two 30cm lengths of 1mm wire and bend them in half sharply, so that the two wire ends lie parallel to each other. Set one piece aside to make the second needle. See figure 1.



Step 2: Using round nose pliers, make an initial loop at one end of the wire then form the wire into a loose spiral around that initial loop until you have used up roughly 5cm of wire. Repeat this process at the other end of the wire as shown in figure 2.

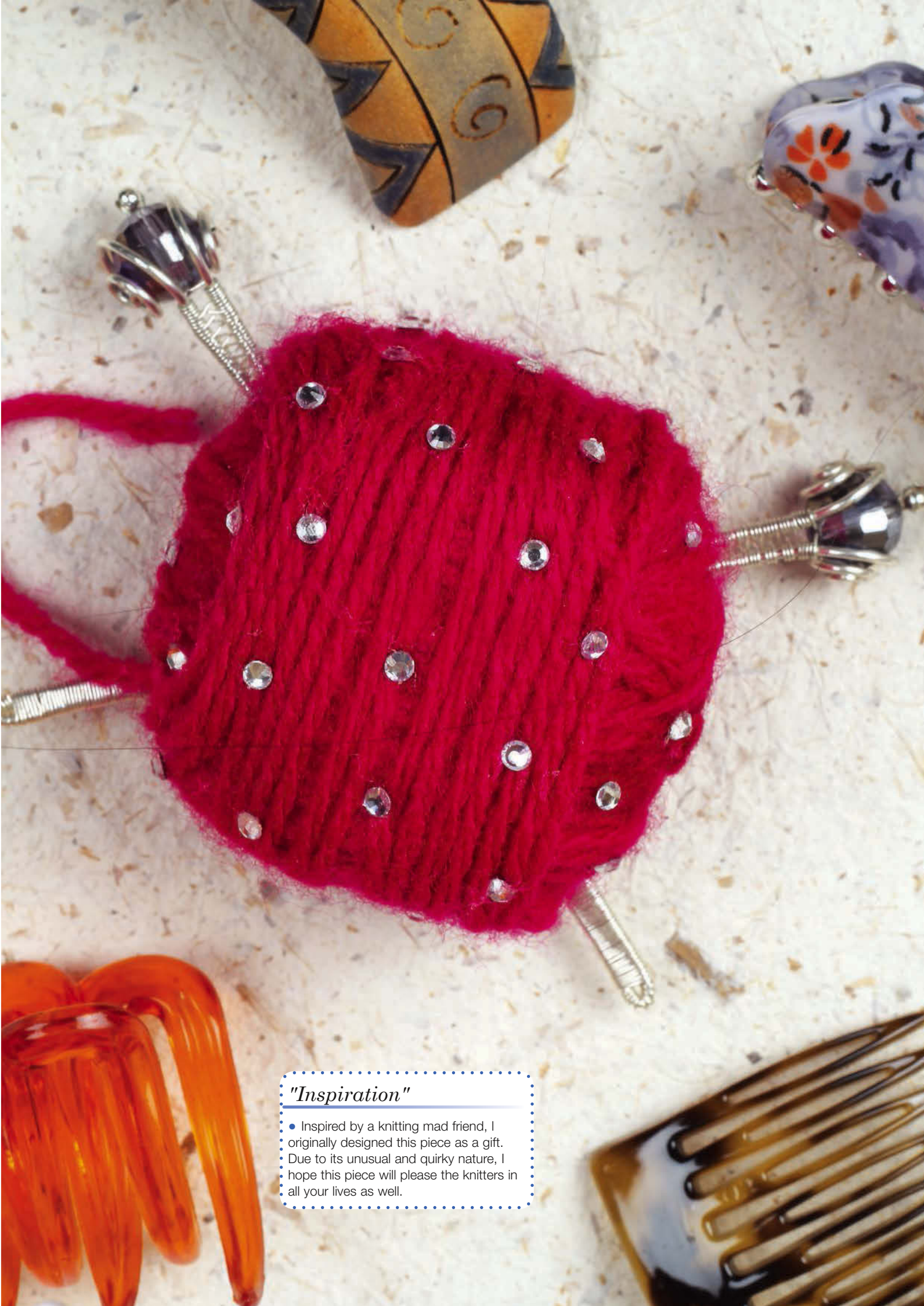


Step 3: Twist the two spirals so that the flat sides are facing each other then gently push the central loops outward using pliers so that they stick outward slightly ready to form a cage around your bead. See figure 3.



Step 4: Cut a 1.5m length of 0.4mm wire and thread one of your fancy beads and a silver spacer onto one end. Allowing a 5cm tail, bring the end of the wire back down through the fancy bead and pull until the silver spacer bead sits on top of it. See figure 4.





"Inspiration"

- Inspired by a knitting mad friend, I originally designed this piece as a gift. Due to its unusual and quirky nature, I hope this piece will please the knitters in all your lives as well.



Step 5: Wrap the 5cm tail wire around one of the thick wire ends of your knitting needle frame, just below the spiral. Wrap this 5 times to anchor it. See figure 5.



Step 6: Wrap the long working wire five times around the other side of the needle frame to match the tail, then bring the working wire under the frame wire on one side and over the top of the frame wire on the other side. Wrap it three times before returning in the opposite direction. See figure 6.



COLOURwise

- This project would look great in any colour so experiment to find your favourite combinations.

Step 7: Continue weaving under one frame wire and over the other, wrapping the working wire three times between each weaving motion. Continue this all the way down the needle. See figure 7.



Step 8: When you get to a point 2cm before the tip of the needle, stop weaving and wrap the remaining working wire around the two sides of the wire needle frame to bind them together. Wrap the last of the wire around the needle tip to secure then trim the excess. See figure 8.



Step 9: Repeat steps 2-8 to complete a second matching needle.

Step 10: Using the lightweight modelling clay, form a ball with a diameter of roughly 6cm. Press one side of the ball down onto a flat surface to create a flat side. See figure 9.

TOptip

- If you prefer, you can make the needles longer in order to see more of the wirework.
- If you have difficulty getting the wool to cover all the clay, use a marker pen in a similar colour to your wool to disguise any white that is showing.



Step 11: While the clay is still pliable, press the hair clip into the flat side of the ball to create a groove where the clip will sit on the finished piece. Allow the ball to dry. See figure 10.



Step 12: Cover one half of the ball with all purpose craft glue. Begin wrapping your wool around the ball. Begin at a point parallel to the groove where your clip will sit. See figure 11.

Figure 11.



Step 13: Wrap until you have covered the glued area with the wool. See figure 12. Then add glue to the other half and repeat the process.

Figure 12.



Step 14: Once the ball is covered, position the clip in the groove with a little glue and begin wrapping in the opposite direction, passing the wool through the clip at the back each time to secure it further. See figure 13.

DESIGNnote

- With knitting and crochet becoming more popular, this piece makes a perfect gift for friends who are dabbling into wool crafts.

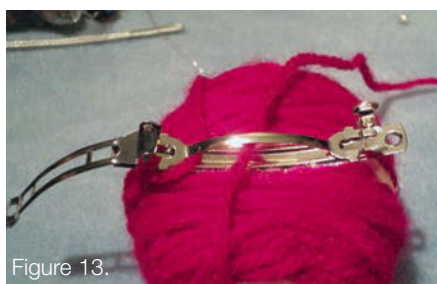


Figure 13.

Step 15: Once the whole ball is covered and you are happy with how it looks, trim the working wool off, leaving a loose tail end if desired. See figure 14.




Figure 14.

Step 16: Feed a finished knitting needle through the wool between the clip and the ball from the top left to the bottom right. Feed the second needle into the ball from top right to bottom left so that the needles are crossed. See figure 15.



Figure 15.

Step 17. Apply a few flat back crystals to the face of the wool ball using a hot fix gun or some additional glue. Allow all the glue to dry fully and your hairclip is ready to wear. 

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'Corral Muisca' BRACELET

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- 850 x 4mm Czech Fire polish Crystals (A)
- 80 x size 11/0 Japanese seed beads (B)
- 140 x size 8/0 Japanese seed beads (C)
- Rectangular Magnetic Clasp 37x19x7mm
- 4 x Narrow Utility Hinge measuring 1 1/2 inches (3.8cm)
- E-6000 Glue

TOOLbox

- 8lb Fireline
- Beading needles in size 10
- Scissors
- Beading mat

SUPPLYshop

- Clasp available @ www.aclpatternsandmore.com
- Beads available at most online bead stores.

Looking back to his Colombian roots, Aurelio has designed this clever project to mix hardware and beads in a bracelet for a man, inspired by a pre-Colombian technique for working with gold.

This bracelet is made in sections that will be referred to as 'panels'. There are three different varieties of panel and all are assembled at the end of the project. Each panel is worked in Cubic Right Angle Weave (CRAW) and Right Angle Weave (RAW), so if you need a reminder of these techniques, you can find free tutorials to download from www.beadflowers.co.uk.

Step 1: Using the crystals, stitch a base of CRAW that has six units. See figure 1.



Figure 1.

Step 2: Before you continue, check that your hinge will fit the base. See figure 2.



Figure 2.

Step 3: Still using the crystals and working around the outer edge of your base, ie stitching along the two long sides and across the two ends, add two rows of tubular RAW. This will create a 'sleeve' with the solid CRAW base on the bottom and an opening on the top, as shown in figure 3.



Figure 3.



Step 4: Make sure you are exiting from one of the crystals along the top edge. Insert the hinge into the sleeve and hold it there in place as you add a single size 8/0 bead between each of the crystals around the edge of the sleeve. This will help you to get the tension right as you work, but you should not attach the hinge. See figure 4



Figure 4.

Step 5: Weave back down to the CRAW edge, so you end up exiting from the second of your vertical crystals if you are looking at the panel end on, horizontally, as shown in figure 5.



Figure 5.

Step 6: Pick up 2(B) and pass through your crystal so you will enter the bead from the opposite side that your thread is exiting. See figure 6. The two new beads should then sit on top of the crystal.



Figure 6.

time&money

6 hours beading
time plus 24
hours glue
curing time



TOptip

- Keep a uniform, tight tension throughout the whole project and take care to follow the correct RAW or CRAW path so you don't end up with thread visible across the gaps around the beads.
- Plan before you glue and double check that the clasp is in exactly the right position before you leave the glue to set firm.

DESIGNnote

- This is a design that would never go unnoticed and always makes a great conversation piece! The design has been created as a piece of male jewellery, but you can reduce its size to fit a smaller wrist.

Step 7: Pass through your 2(B), then pick up 2(B) and pass through the original 2(B), entering the beads from the opposite side to that which the thread is exiting – this is square stitch. See figure 7.



Figure 7.

Step 8: Your first tab is now complete, so weave back through the crystal ready to move into position for the next tab. See figure 8.



Figure 8.

Step 9: Weave through the crystals until you are exiting from the bead that sits parallel with the crystal holding the first tab. Pick up 2(B) and pass through this crystal again to start adding a second tab. See figure 9.



Figure 9.

Step 10: Repeat steps 7-9 to add a total of five tabs along the edge of your panel. You should end up with a tab extending from each of the five central beads on the end of the panel. These tabs should be correctly spaced to slide into the hollow on your clasp, as shown in figure 10.



Figure 10.

Step 11: Repeat steps 1-10 to make a second identical panel. These two panels will be referred to as panel one. See figure 11.



Figure 11.

Step 12: To make panel two, you should begin with a base of six units of CRAW, then follow steps 2-4 to make a sleeve on each side of your base. You should make two of these panels. See figure 12.





Figure 12.

Step 13: Make the final panel – this will sit at the centre of the bracelet. This panel can be re-sized to change the size of your bracelet. Aurelio's model fits a male wrist, so that is about 8.5" standard size. This is made with five rows of CRAW, each containing six units. You can reduce the number of rows to reduce the size of the bracelet. When you have the desired number of rows of CRAW, follow steps 2-4 to add a sleeve to each side of the band. See figure 13.

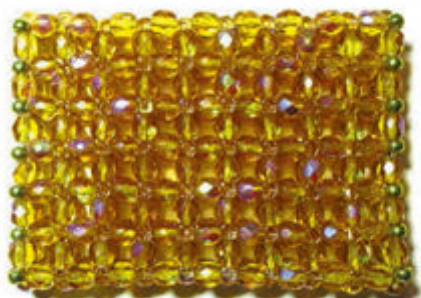


Figure 13.

Step 14: You are now ready to assemble the bracelet by gluing the hinges into their sleeves and the clasp onto the tabs. Start by organising all your parts: panel three should sit in the centre with a hinge on either side, the two panel two pieces should sit next, then two more hinges, then the panel one pieces with one half of the clasp on each end. Make sure the hinges are all facing the same direction. Also make sure your clasp is in the correct position.

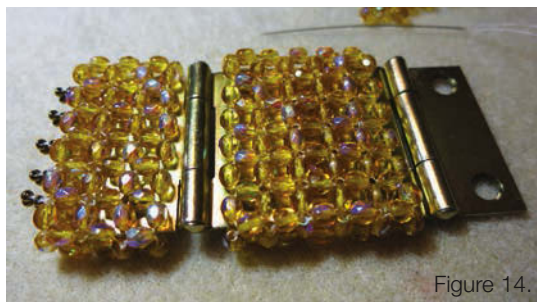


Figure 14.

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Website: www.aureliocastano.com
www.aclpatternsandmore.com



Step 15: Put enough E-600 glue inside the opening on the clasp and insert the five tabs, then adjust into position. To glue the hinges use a dot of glue on the inside of each of the sleeve beads to avoid having excess glue showing anywhere. Take a good look once you have put all the parts together, E-6000 takes a while to harden so it allows for final adjustments. Make sure you do this final step on top of a flat surface and leave the bracelet to set and cure for at least 24 hours. Always follow the manufacturer instructions on the glue and make sure you are patient and really allow the glue to set.

Step 16: Once the glue is set, you have one last set of (c) beads to add along the edge between panel 1 and the clasp (Refer back to step 4.). I prefer to do this at the very end because it allows me to cover any imperfections there might be. See figure 15. Finish your threads and your bracelet is complete.

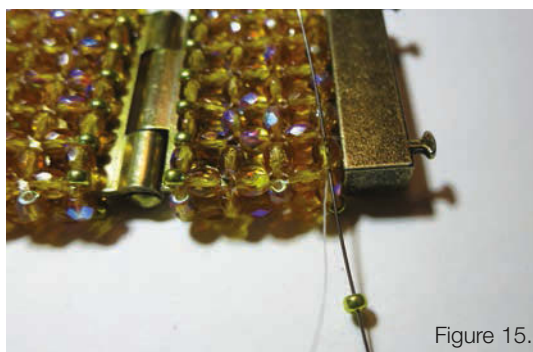


Figure 15.

COLOURwise

- I think this bracelet works very well as a solid colour, but it also gives you plenty of opportunity to try different combinations and just be yourself!

"Inspiration"

- This Bracelet was inspired by the magnificent 'Tumbaga' - a technique that Pre-Colombian tribes used for working with Gold and metals. This exquisite Crown with three ornitomorphic figures from the Muisca Tribe is a wonderful example of the technique.



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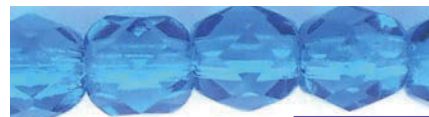


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Lisa Kan



engineering BEADS

Lisa Kan shares the story of her journey from engineer to a bead artist of elegance and romance

Lisa, can you start by telling us about your background and how you got into beading?

I was born in Quangzhou (aka Canton) China, 75 miles northwest of Hong Kong and 90 miles north of Macau. I lived in Hong Kong for several years before immigrating to the US in late October 1976.

I grew up in Southern California with both parents deeply immersed in the fashion/textile industry. I had many opportunities as a child to visit the LA garment district. Textiles - fabric colours, designs and textures - have greatly inspired and influenced my art.

Although I work in art now, I studied and have a Bachelor's of Science degree in Electrical Engineering (BSEE) from California State Polytechnic University, Pomona. After graduating, I worked in corporate America for nearly ten years. My last position was a Senior Quality Assurance engineer and factory

auditor for LCD monitors and plasma TVs. In this job, I had opportunities to travel all over the world and be exposed to various cultures.

In 2000, I walked through my first bead and gem show in Santa Monica with my sister, Sandy. We became mesmerised by handmade lampwork beads and soon after I found myself researching how I could learn the craft. In 2001, I started making beads and thus began my journey. With all the beads I made, I started designing jewellery samples to demonstrate how my own lampwork could be incorporated in design.

One opportunity led to another and in February 2005, I exhibited in my first major show in Tucson. There, I had the opportunity to interact with a wider audience and also gain valuable feedback about my work, especially from editors of major bead publications. When I returned back to work, my engineering job was eliminated in April 2005. It was the

worst and best thing that ever happened to me. Now I could devote more time to pursue my artistic visions and dreams. With my severance package I invested in shows sponsored by Softflex Company and Interweave's Bead Fest. I didn't know what I was getting into but it was time to say goodbye Corporate America. I gave myself one year. That one year has quickly become ten years and I have not looked back since. It seems like a different life now.

How has that discovery of beads evolved into your life today?

In late 2011, my husband, Nick, and I moved from Southern California to Washington State. The allure and beauty of the Pacific Northwest called to both of us in years past when we would travel to the area to exhibit at shows. Although it does rain here, it is not as bad as many

Above far left: Audrey Fringe Bracelet shows Lisa's classically feminine style.

Above left: Encanto: Lisa's reversible necklace design with interchangeable components from Bead Metamorphosis.

Above: Bella Fiore Mixed Media Design.



Above: Deco Lace Bracelet incorporating seed beads and two holed Czech beads.

Far left: Kayla Lariat.

Inset left: Chrysanthemum Brooch is one of the fabulous component style designs.

BelowRight: Catherine Necklace detail: created to wear with Catherine Bracelet.

Inset below: Catherine Bracelet was designed as part of a set.



are led to believe.

I have spent every day with beads since April 2005! In 2010, I started Aria Design Studio, which began as my quest to create specialised components for beading. The line was launched at Bead and Button in 2011 with twelve components. And in between 2011 and 2012, I devoted much time to developing my glasswork, especially the Botanical floral line.

It was not until I began designing and working on Bead Metamorphosis projects in late 2012 that I also began to develop my concepts for Aria Design Studio further. I wanted to have a shop featuring Czech bead innovations, especially two-holed beads. It was March 2013 when I launched my online supplies shop.

I wanted a centralised location where beaders could find the special components or bead colours I use in Bead Metamorphosis projects. As available colour selections and new shapes grew, so did Aria Design Studio. And as a lampworker, it was not surprising that each new glass colour was as enticing as the last. What began quite small is now a shop with over 2400 items and one of

the largest varieties of Czech two-hole innovations. In March 2014, I started a new journey with Textile Geisha. There are no employees, just my husband whom I've nicknamed "Mr. Bead" and me, so this is my 24-hour day job. It has been a lot of work and we will be celebrating our two-year anniversary this year.

I have also served as a designer for Starman Trendsetters' since 2013, when the design program was conceived by Nichole Starman, the creator of the Czechmate design system. And when there is free time, I design projects and write articles to share my concepts through publication.

Your background has given you so many influences on which to draw, so can you tell us a bit about how that is reflected in your choice of materials and work?

I'd like to think that I have an engineer's mind but an artist's eye. And when called upon, I have an artist's mind but an engineer's eye. These two skills I use interchangeably and together dependent on the project. I work in many mediums from





Above: Sundara Necklace design.

Below right: Spring Blooms necklace using seed beads to showcase Lisa's Botanical lampworked flower beads.

glass to jewellery design to beadweaving to fibres, etc. and like to stay creatively challenged. I use colour, shape and texture to evoke the imagery I wish to convey through the stories I weave into each object I create. Most of my creations have an identity, a name - thus my designs have a life, a voice - therefore a story to share, to tell.

Glass is my first love. My glasswork is generally made for jewellery design. I work with wire, stringing, mix-media, beadweaving, embroidery, fibres, textiles and whatever else challenges me. I am mostly inspired by the Art Nouveau and Victorian eras but find inspiration everywhere and in most historical periods. In jewellery, my style is antique, vintage, elegant and romantic. My specialty is beadweaving, one bead at a time, with a needle and thread. In glass, I am inspired to create work that emulates ceramics, textiles, lapidary, Japanese aesthetics and nature. My signature is the use of transparent colour - variegated, subtle or with layering effects - to add dimension and depth

Have you had any formal training or attended any workshops?

In the early years, I did attend workshops (metalsmith, enamel, metal clay, beading, and glass). Currently, I am working towards incorporating textiles

and fibres into my beadwork. I enjoy taking workshops or studying books on techniques - often times not necessarily associated with my medium. I do believe that taking too many workshops can influence one's personal design style. I try to maintain my design perspective by not taking workshops in my mediums.

My weaknesses though are books and I have an extensive reference library. I also switch between my craft mediums so that I am never bored. Currently, I am taking a break from my glasswork to work in beadweaving while developing skills in fibres and textiles. I hope to combine all the mediums together in the future for a new journey.

Is there something particular that defines your style?

I am known for creating elegant, vintage and feminine beadwork pieces that are classic and timeless. I am inspired by history and Mother Nature. It is apparent in my body of work in both glass and beadwork.

I have seen your pieces of jewellery and you have talked about lampwork, so how do the two skills integrate and do you sell your finished work?

I do make beads that I use in my own beadwork. Part of the fun of lampworking is being able to design a glass pendant or bead that will continue

telling its story through a beadwoven design. I generally create finished jewellery as samples for the products I carry on Aria Design Studio, for other companies like Starman Inc., or for publications through articles in bead magazines. I do not sell my published beadwork designs because I like to keep them in my portfolio.

You have talked about some of your design inspirations, but are there others and have these resulted in a favourite piece of work?

I would say nature themed beadwork is my favourite but I also love designs inspired by history. Flowers and leaves seem to be a constant them in both my beadwork and my glasswork.

Designing "Encanto" for Bead Metamorphosis was the most challenging and rewarding. The necklace is not only reversible but there are three components that can be interchanged. My engineering background has helped in so many bead projects - balancing the design elements for a pleasing outcome.

Do you teach your work to others?

Many beadwers think that I teach but I don't - at least not in a workshop environment. I'd like to think that I teach through my writing, reaching more beadwers than I ever would in a classroom setting. I write and design projects



Right: Rivoli Scallop Chain Earrings cleverly mix seed beads and delicate chain.

Below: Hanami shows how seed beads and textiles can be worked together.

for publication. My schedule does not allow me to travel to teach as I exhibit in local and national shows. With the day-to-day management of Aria Design Studio and Textile Geisha, I have even less opportunity to bead, unless I have a designated assignment.

Can you tell us about your working practices and workspace – do you have a dedicated studio?

I work in every room of the house practically. There are beads everywhere, especially managing the bead inventory for Aria Design Studio. I usually bead in the office that I share with “Mr. Bead”. I hope to have a designated studio building by 2016!

Have you ever collaborated with other bead makers or designers?

I mostly work and design on my own but I do select special artisan made components for my designs. I especially enjoyed working with my friend Kelly Russell, a wonderful polymer clay, metal clay and mix-media artist. Her polymer clay cabochons can be found in Bead Romantique. We share a love of Rene Lalique and the Art Nouveau era.



What are you working on right now and what goals do you have for the next five years?

I’m working on projects for several major bead publications as well as designing for the Starman Trendsetter’s. I’ll soon be delving into the 2015 Toho Design Challenge exhibit for Bead and Button.


I would like to write a third book within 5 years. I always felt I had at least three books in me. (“Three” being my favourite number in design and in general). I need that long to recuperate from Bead Metamorphosis. It took nearly two years from inception to book release. I also want to spend time developing my textile and fibre interests.

What do you think of as your biggest challenges and achievements?

My biggest challenge is finding the time and energy to do it all. If I could bead in my sleep I would. There is just so much I want to create in beads, within glass, in fibres, in felt, etc. The

other challenge is attempting to finish a half marathon in less than 2.5 hours! I keep trying nonetheless. If I am faster than Mr. Bead, that is all that matters.

I was selected as one of four original Beadwork Magazine Designers of the Year in 2009. I continue my collaboration with Interweave this year as the Beading Daily 2015 April Artist of the Month for the Interweave/F+W Craft Division.

Lisa, thank you so much for sharing your story and inspirations with us. I am sure a lot of readers will identify with the feeling of not having enough hours in the day to create all that we would like! We want to wish you all the best with your new projects and will look forward to the publication of your third book when the time comes. 

SEEMORE

Websites: www.AriaDesignStudio.com
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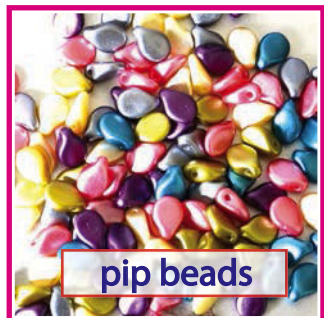
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CELEBRATING OUR *talented bead groups*



Every time I walked past the bead groups area at the Big Bead Show on 21st March, it seemed to be attracting large crowds. No wonder when you look at the stunning work that these four groups had brought along to showcase their talents. You can see a few samples here from Betchworth Beaders, Absolute Beaders, Purley Beadworkers and Bead Magicians. We hope to be bringing you more news about all the groups in future issues, but one group in particular had a very interesting story behind their exhibition. Liz Wallace from Purley Beadworkers told me that their main display had been designed to showcase the work of all the group members who had entered their Donut

The wonderful displays kindly curated by four bead groups made a real talking point at the Big Bead Show

Competition, so we asked Liz if she would share the full story with us for the magazine:

"Purley Beadworkers were delighted to be invited to attend the Big Bead Show at Sandown on 21 March 2015. We decided this would be the ideal venue to display the work we had done as a result of our 'Donut Challenge'.

In 2014 each of our members were given a donut bead with the challenge to incorporate it into a piece of work. The only stipulations were that the donut should form the focal point and

if we followed a published pattern this should be properly attributed. When we brought the items together to be judged we were amazed at the variety and imagination shown. From a decorated sea urchin shell and a beautiful tassel inspired by the coldness of space, through a hand made bead embellished box and picture to a myriad of fabulous necklaces. We all agreed that the Donut Challenge had stretched our abilities and imaginations in ways we had not known we were capable of.

Great interest was also shown in a display of beaded bells fitted round polystyrene shapes obtained from www.glitterwitch.co.uk



Top left and above: Beadwork by the members of Absolute Beaders in Potters Bar and Enfield.

Above left: Purley Beaders' display of beaded bells.


Left: Liz Wallace tells Katie Dean all about the beaded bells.



using patterns from the Danish company www.jm-perlen.dk – we think some visitors to the show are about to discover a new beading obsession!

On the day we were a little shy of putting our work on display but we should not have worried, we received so many lovely comments and met many, hugely talented, new beading friends. The visitors to the Big Bead Show really

are a walking, talking, exhibition of the finest beadwork you will ever see.”

Thank you to Liz and the rest of the Purley Beadworkers for sharing their story. We hope that this and the photos of the other wonderful bead group displays will encourage you to seek out a bead group or think about taking up a challenge in your own group. Please share your stories with us. 



Top right, Top and above: Some of the wonderful beadwork on display from Bead Magicians (West Sussex).

Far left: Betchworth Beaders' stand.

Left and below: Pat Millson of Betchworth Beaders wore a fabulous set of jewellery including designs by Fran Griffith and Diane Fitzgerald.

Below far left and below left: Beadwork made by the Betchworth Beaders.



If you would like to find out more about any of the bead groups that were exhibiting at the show, you can contact the organisers:

- Absolute Beaders: contact Steph Mayo at steph@absolutebeaders.co.uk or call 07933 130042
- Bead Magicians: contact Mrs Hazel Tester on 01903 788798
- Betchworth Beaders: email Ruth Vickery at vickery.ruth@gmail.com
- Purley Beadworkers: contact Carol Wade on 01883 713867 or Jackie Dunn on 01883 723813

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Readers' CHALLENGE

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

Kate Bainbridge - Worcestershire

Kate tells us, "This piece was created by combining three different chains with three different threads which had been put together using silver beads and crimps, blue seed beads and glass beads and red beads with smaller red beads and tubes. What makes this piece a bit different is that the strands have been plaited together not twisted, I think the finished result is really quite stunning."



Mrs J Greenwood - Yorkshire

This beautiful necklace mixes together gems, amethyst, rose quartz and a range of other materials. We love the floral feminine design.



Marina Garbo - Italy

Marina has used Miyuki Delica beads and Swarovski bicones to make these very attractive and practical beaded credit card holders.



Laura Solerte - Italy

This gorgeous pendant is a really clever design by Laura. She has named it 'A Cat called Valentino' and I'm sure you can all see why! We love this interpretation of our theme, 'Something Different', so thank you Laura for sharing it.

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from our READERS

We love to hear about your projects and thoughts on the magazine as well, so thank you to these readers for getting in touch.

Amanda Crago – Cornwall

"Here's something very different! It's a mixed media pendant of an aerial view of the Stonehenge circle. I even made the 'stone' beads out of kids stone effect air-dry clay! The pendant strap is St Petersburg stitch and I used bead embroidery stitches to attach the beads to the pendant."

• Carol Ashworth sent in this beautiful photo of her version of Erin Simonetti's Carousel Cuff project from issue 62 of Bead and Jewellery. She tells us that she really enjoyed making it and we would like to say thank you to her for sharing her beautiful work – we love to see how your projects have turned out!

Dear Bead and Jewellery Magazine,

I love your magazine and have been buying it from the very beginning. This year I became a subscriber! Here is a necklace I made for a friend. She chose the colour scheme and length and left the rest up to me. The rope is herringbone (which I learnt last summer from a book and YouTube). The pendant is a free form soutache design with Swarovski crystals, a pearl and some seed beads.

I have been beading seriously for eight years. The very first of my bead weaving work was the rose garden collar by Lynn Davy in flat Peyote stitch which was featured in your magazine in May 2008. I learnt a lot from that project and made a black, white and ice colour combination as well as the pink one featured.

The beads for this necklace shown are from Cookson Gold.

Best wishes,

Michelle D. Obermeister

Gloria Simpson – London

Gloria sent in these beautiful photos of a recent commission she has made. She tells us that the baby is a Cabochon made with resin and she decorated the box with bead embroidery and ribbon. We think this is absolutely beautiful and hope that the recipient is enjoying this wonderful piece of beaded art.

challenge themes

ISSUE	THEME	DEADLINE
64	Holidays and travel	17th May 2015
65	Your recent makes	26th June 2015
66	Winter Sparkle	31st August 2015

You can email photos to editor@beadmazine.co.uk
Please add the challenge theme in the subject line.



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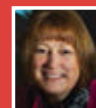
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Twiggy the DACHSUND

This whimsical Dachshund doggy, wearing a colourful sweater, makes a fun hanging ornament. Make 'Twiggy' by weaving two flat pieces in Brick Stitch, using increases and decreases to shape, then stitch together to make Twiggy three dimensional.

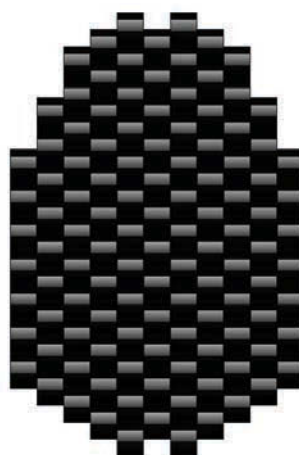
Step 1: Begin by finding the centre vertical row on the chart (see page 47) and make this in Ladder stitch. Continue in Brick stitch: first work one half of the chart then return to the foundation Ladder stitch row to work the second half. Follow the 'front chart' for colour placement and shaping.

Step 2: The back and front are worked in exactly the same way, however, the back has a few extra beads at the top of the head, along the back of the dog and along the bottom and these are to assist when joining the two pieces as they can be zipped together. So check carefully as you use the same technique to follow the 'back chart' (see page 47).

Step 3: Add a Miyuki drop bead at the tip of the nose on one of the sides only.

Step 4: Make two ears – again, work in

brick stitch, starting from the central vertical row and working outwards to right and left. See the 'ear chart'.



Ear chart.

Step 5: Attach the eyes by coming out of the bead marked on the placement chart, pick up a rubber ring and a Crystalett's® and go back down through the rubber ring and back into the bead your thread was coming

SUPPLYshop

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- Delica Beads – The Spellbound Bead Co: www.spellboundbead.co.uk
- Rubber rings – www.beadsisters.co.uk
- Lampwork Bone Bead by Laney Mead (www.izzybeads.etsy.com) – if they are not listed in her shop Laney will happily make these to order.

DESIGNnote

- As Brick Stitch can be time consuming you can work the main section of the body in Peyote stitch then add the shaped sections afterwards in Brick Stitch.

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- 1g size 11 Delicas in DB0169
- 1x Miyuki Drop bead DP28 – 401 black
- 1g 15/0 seed beads – opaque orange (optional for embellishment)
- 2 x 7x3x2mm rubber rings – purple (eyes)
- 2 x 3mm Crystalets® - Fuchsia (eyes)
- 1 x 12mm jump ring
- Length of ribbon
- Small amount toy stuffing
- Lampwork bone bead (optional)
- 1 x 4mm jump ring (optional)
- 1 x headpin (optional)

TOOLbox

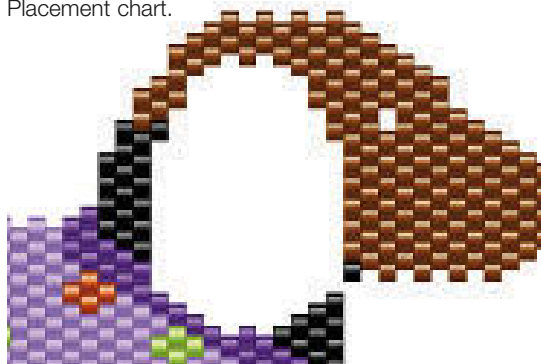
- Toning beading thread (e.g. Nymo, KO, OneG)
- Beading needle
- Scissors
- If making bone dangle charm – wire cutters, round nose pliers, flat nose pliers.

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Placement chart.

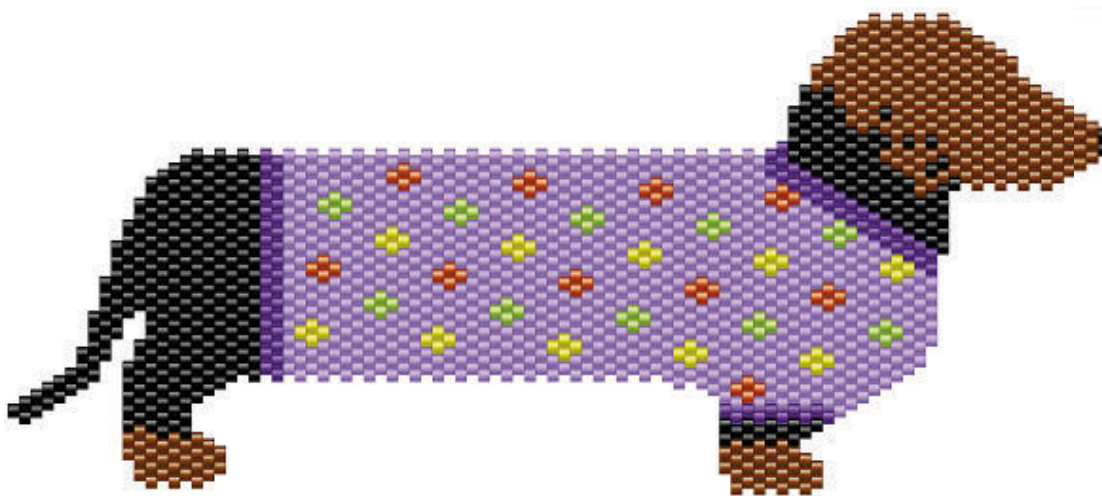


out of, but enter the bead from the other side. Repeat the thread path two or three times. Attach the top row of the ear to the head, so that it will sit on the area marked in white on the placement chart. Repeat to add the eye and ear to the other half of your dog.

Step 6: There isn't an exact way to join the two pieces together. Lay them on top of one another and then use the edge beads to work

COLOURwise

- You could try designing your own patterns for Twiggy's jumper; I'd love to see what you come up with!



Front chart.

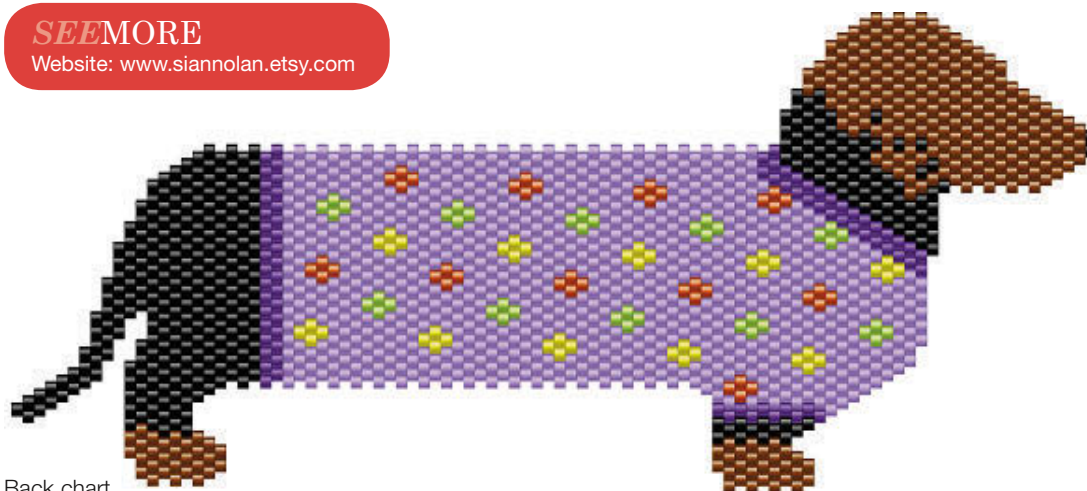
a Square stitch technique. At times you may have to reposition your needle to get into the correct position but where you have the extra beads you can just 'zip' together. Leave a gap for gentle stuffing and add this before you finish stitching the last section together. The important thing is to create a neat finish. Every time you get to a point where you need to turn a corner, make sure your two halves are correctly aligned and this should keep you on track.

Step 7: If you wish, you can embellish Twiggy's jumper. I added a frilly edging by coming out of one Delica bead, picking up 3 x 15/0 seed beads then stitching into the next Delica bead along. You can get really creative here and try a different edging technique, or none at all!

Step 8: If you want to add a bone or other charm, stitch a 4mm closed jump ring to the mouth area and attach the charm to this.

SEEMORE


Website: www.siannolan.etsy.com



Back chart.

"Inspiration"

- The inspiration for this fun design came from several different sources; a colour challenge set me by internet friend and US beader, Nancy Dale, who had bought a pair of socks in these very colours, a notebook I bought in Hobbycraft which had dogs in scarves and jumpers on the cover and finally, my friend Pippa's cute Dachshund puppy; Twiglet!

Step 9: To make Twiggy into a hanging ornament, add a jump ring along the back, using a loop of size 15 seed beads. Any charm will make Twiggy rather 'head heavy' so you will need to find a point of balance along the back for adding the ring. Add a piece of ribbon and you are finished! 

BEADnerd

- The Dachshund is a short-legged, long bodied dog belonging to the hound family!

TOptip

- When starting a piece of work like this where you will be working from the centre, don't cut your thread but leave it attached to the reel. This way, when you return to the Ladder stitch row to work the other side, you can just reel off some more thread and have one less end to sew in.
- Discard any misshapen beads as these will show up in your finished piece.

Use a 'Post It' note to keep your place on the chart; it can be repositioned after each row.

- Once completed, if you feel your thread is too obvious along the edges, you can use a permanent marker pen to colour it.
- If you need a quick reminder of how to work in shaped brick stitch, refer back to 'Tips, Tricks and Techniques' in issue 60 or download a free tutorial from <http://beadflowers.co.uk/beads/tutorials/free-brick-stitch-tutorial/>





Designed by
Anna Lindell



tartan BRACELET

BEADstore

- 3g size 11 rocaille seed beads (A) – TR11-1201
- 54 x CzechMates Bar (B) – P65455
- 23 x CzechMates Tile beads (C) – 16 pcs of 29261 and 7 pcs of P15695
- 56 x CzechMates QuadraTiles (D) – P14413

TOOLbox

- 6.5m One-G - beige
- Needle in size 11
- Scissors
- Jumpings and clasp

SUPPLYshop

- CzechMates beads are available from Stitchncraft, www.stitchncraft.co.uk and also CJ Beaders, www.cjbeaders.co.uk

time&money

- Make in about 6 hours and for under £15

The CzechMates System is a perfect base for this Tartan-inspired bracelet. By using two colours of the Quadratiles and Tile beads, you can alter the appearance indefinitely.

Step 1: On 2.5 m of One-G, add a stop-bead or beadstopper leaving a 10 cm tail. The tail will only be used for finishing your thread.

Step 2: Pick up 2 (A), 1 (B), 1 (C), 1 (B), 2 (A) and 1 (B). Pass through the second hole of the (C). See diagram 1.

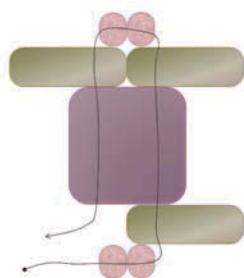


Diagram 1.

Step 3: Pick up 1 (B). Pass through the first 2 (A) strung in the previous Step again, as well as through the existing 1 (B), 1 (C) and 1 (B). See diagram 2.



Diagram 2.

Step 4: Pick up 2 (A) and pass through the second hole of the next (B). Pick up 1 (C) and pass through the second hole of the next (B). See diagram 3.



Diagram 3.

Step 5: Pick up 2 (A), and follow the threadpath through the existing 1 (B), 1 (C), 1 (B), 2 (A), 1 (B), 1 (C) and 1 (B). See diagram 4.

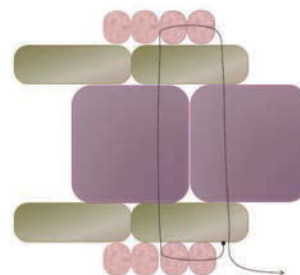


Diagram 4.

SEEMORE

Website: www.tigerguld.com



Step 6: Repeat Steps 2 – 5 until you have stitched the desired length for your bracelet. The last section should have 1 (B) sticking out at each edge. For a Tartan pattern, change every third (C) to another colour. See diagram 5.

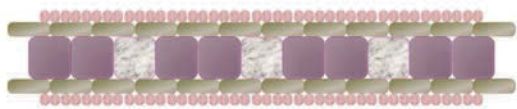


Diagram 5.

Step 7: To make the sides of the bracelet, you will add new thread. So - on 2 m of One-G, add a stop-bead or beadstopper leaving a 10 cm tail. The tail will only be used for finishing the thread.

Step 8: Pick up 1 (D) and pass through the first 2 (A) you added in the first step. Then pass down through the second hole of the (D) (referred to as D2). See diagram 6.

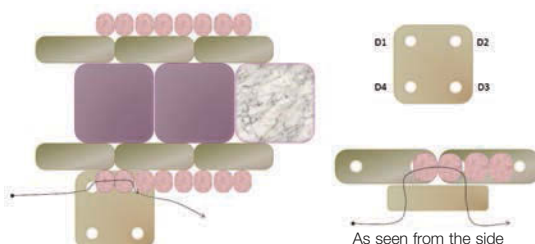


Diagram 6.

Step 9: Pick up 1 (D). Pass back through the next 2 (A) on the middle-part of the bracelet. Then pass down through D2 of the previous (D) added, and up through D1 of the (D) just added. See diagram 7.



Diagram 7.

Step 10: Pass through the next 2 (A) on the middle-part of the bracelet, then pass down through D2 of the (D) just added. See diagram 8.

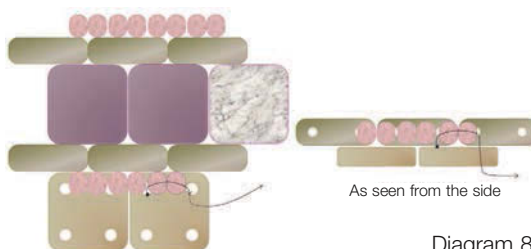


Diagram 8.

Step 11: Continue adding (D)-beads along the side of the bracelet as described in steps 9 and 10.

COLOURwise

- This colouring reminded us of the delicate colours of Scottish heather, but of course tartan patterns come in a huge range of colours, so you can also experiment with some more vibrant and traditional tartan combinations.



Step 12. When you get to the edge, pass up through D3 of the last (D) added. If you have added an even amount of (D)-beads, pass up through D4 of the last (D) added. See diagram 9.

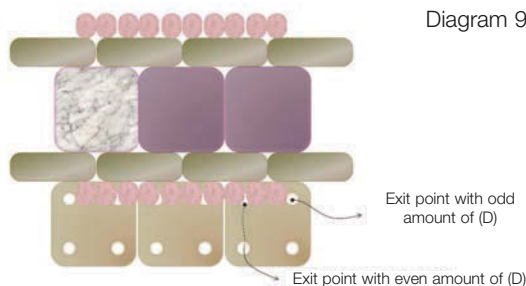


Diagram 9.

Step 13a – if you have an odd number of (D): Pick up 2 (A) and pass down through D4 of the (D), then up through D3 of the adjacent (D). Pick up 2 (A) and pass down through D4 of the previous (D), then up through D3 of the adjacent (D). See diagram 10a.

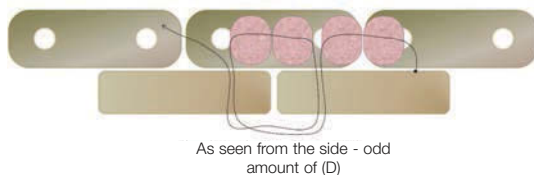


Diagram 10a.

Step 13b – if you have an even number of (D): Pick up 2 (A) and pass down through D3 of the (D), then up through D4 of the same (D). Pick up 2 (A) and pass down through D3 of the adjacent (D), then up through D4 of the previous (D). Pass through the last 2 A added, down through D3 and up through D4 of the adjacent (D). See diagram 10b.

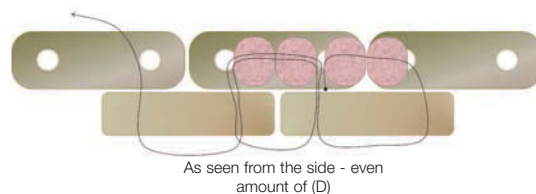


Diagram 10b.

Step 14: Continue adding 2 (A) between all D3 and D4 of the (D)-beads throughout the length of the bracelet.

Step 15: When you have reached the edge, pass down through D4 of the last (D) and up through D1 of the same (D). Then pass through all the (A) beads along the entire length of the bracelet. See diagram 11.

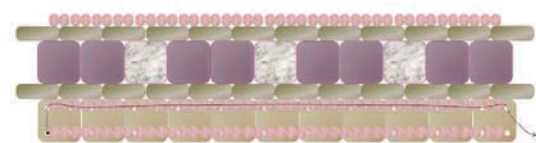


Diagram 11.

Step 16: Pass down through D2 of the last (D) and up through D3 of the same (D). Then pass through all the outer (A) beads along the length of the bracelet. Don't pull too tight - make sure the bracelet fits around your wrist. See diagram 12.

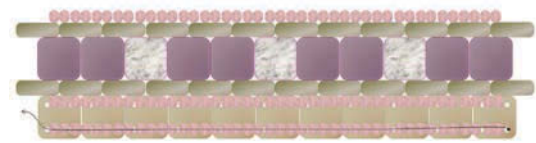



Diagram 12.

Step 17: Repeat steps 7 – 16 to add (D) and (A) beads to the other side of the bracelet. As you add the second row of (A), you will notice that the middle section of the bracelet will snuggle upwards.

Step 18: When both sides of the bracelet are done, repeat the thread path from steps 15 and 16 on each side. Fit the bracelet around your wrist again before ending the threads, if you pull too tight when knotting, the bracelet won't flex.

Step 19: Add jumpings in the second holes of the protruding (B) beads, and attach a clasp to the jumpings. Enjoy your new bracelet! 

TOptip

- The holes on the CzechMates QuadraTiles are named D1 – D4 in the pattern. Take some time to familiarise yourself with the idea of working with four-holed beads.
- A total of 23 (C) will become a 14,5 cm stitched end result.



elven CIRCLET

Middle Earth and wirework come together to make an enchanting tiara for a Spring wedding or a wander in the woods.

The Circlet

The design is made from five lengths of thick wire – three pieces build up the scrolls at the front leaving the other two lengths for the side arms. The wirework is not difficult to do if you take your time and plan carefully.

Step 1: Plan Your Design. Decide how wide you want your scroll decoration to be and, referring to diagram 1, draw out a life-size plan of the scrolls you will need to make to one side of the centre front. Use a different colour for each scroll so it's easy to follow. See diagram 1.



Diagram 1.

Step 2: To make the design symmetrical each wire length is folded in half so the curves and bends can be made on both sides at the same time. The central fold is then gently opened to reveal the full effect. As you work keep placing the wire onto the plan to check you have the correct shaping.

Step 3: The Small Scroll – Cut 20cm of 1.0mm wire. Very gently hold the centre of the wire in your round pliers and fold the wire in half so the two sides are parallel. 25mm from the fold smooth the wire over a 3cm diameter mould to put the first gentle curve in place – check against the plan. See diagram 2.

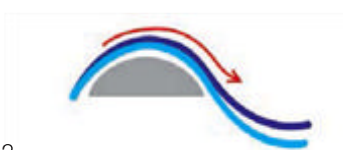


Diagram 2.

Step 4: Check the two ends are the same length and trim if necessary. Wrap the two ends around a 2cm mould until they touch back on the main length – note the direction of the wrap. Check against the plan. See diagram 3.

Diagram 3.



*Middle Earth and
Hobbits and dreams.*

BEADstore

To make the Circlet

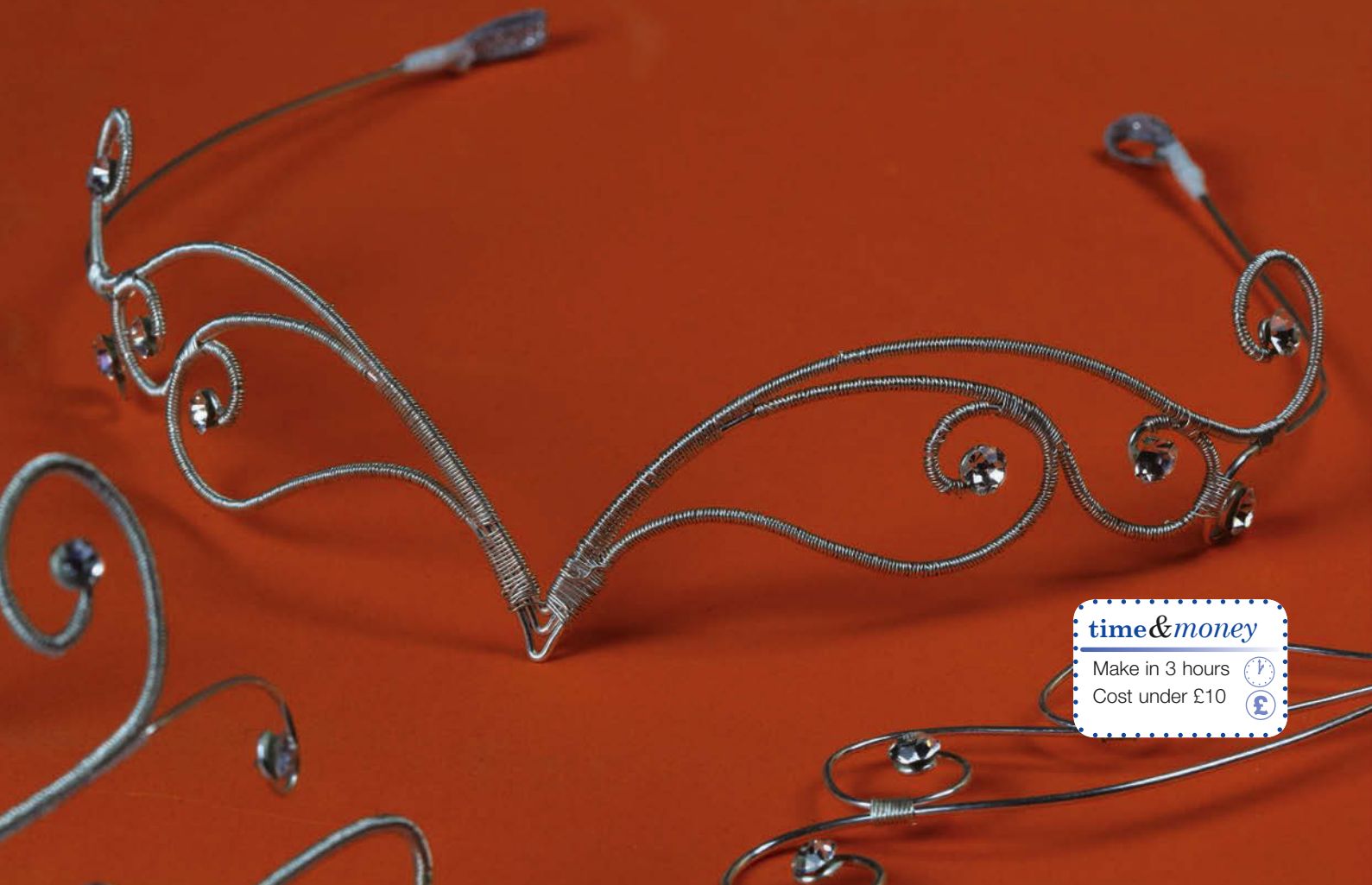
- Eight 4.5mm crystal chatons
- 1m of 1.0mm half-hard silver-plated wire
- 30cm of 1.2mm half-hard silver-plated wire
- 10m of 0.315mm soft-tempered silver-plated wire
- 10cm of white florist's tape
- 5cm of silvery narrow ribbon
- A little PVA glue

TOOLbox

- Round Nosed Pliers
- Wire Cutters
- Two circular moulds – 3cm and 2cm in diameter

SUPPLYshop

- Spellbound Bead Co, 47 Tamworth Street, Lichfield, Staffordshire, WS13 6JW.
- www.spellboundbead.co.uk
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Step 5: To make a scroll – Place your pliers at one end of one wire and hold 10mm back along the wire. Roll the loop to the centre of the circle. Keep the pliers on the loop and hold 30mm back from the loop. Draw the loop across the centre of the circle twisting your wrist as you go to form the scroll. Repeat with the other wire end. See diagram 4.



Diagram 4.

Step 6: Smooth out any kinks with your fingers and very carefully open out the central fold until the work is flat. Repeat steps 3 to 5 with a 30cm and a 40cm length to make the other two scroll sets to match your plan. Cut 2 x 15cm of 1.2mm wire and make a small scroll at one end of each – these will be the side arms.

TOptip

- Try to touch the wire as little as possible with the pliers, but if you need to get out a bad kink, cover the jaws of your flat pliers with masking tape and work carefully.

Step 7: Although the piece will eventually be curved it is easier to bind the design when it is flat. Lay the prepared pieces together making any necessary tweaks so everything lies neatly and in parallel where you need to make the bindings. Make sure you note where the scrolls need to be bound together. See diagram 5.



Diagram 5.

Step 8: Cut 1m of 0.315mm wire and fold it in half. Place this fold 2mm to one side of the centre front. Start

to bind, with one end, all three scrolls at this side of the centre front. Keep the scrolls side-by-side and the bindings neat, parallel and touching. Bind for 8-10mm. See diagram 6.



Diagram 6.

Step 9: As the scrolls start to separate here, continue the wrap along the top two wires only. These will start to separate after 20-25mm so just continue on the top scroll only. Make the necessary bindings to attach the middle scroll and the side arm and bind to the end of the top scroll. See diagram 7.



Diagram 7.

Step 10: Return to the other 0.315mm wire end. Wrap this end along the shortest scroll making the necessary bindings to the middle scroll. Bind the middle scroll with a 50cm length of 0.315mm wire – start as close to the front as you can and bind to the end not forgetting the binding to the side arm. See diagram 8.



Diagram 8.

Step 11: Repeat steps 8 to 10 on the other side of the centre front. Gently ease the flat wirework into the correct curve for the head. Trim the

DESIGNnote

- If you would like to make a crown to sit Elvishly on the forehead, just substitute the two short side arms with one longer length to stretch around the back of the head.

arms to length and bend back the last 1cm into a flat hook. Add a ribbon loop and bind with floristry tape to give a neat finish. Using PVA glue, stick the chatons into place at the centres of the scrolls. See diagram 9.




Diagram 9.

The Upper Arm Cuff

Measure your arm, double it and cut this length in 1.2mm wire. Make two 90 degree bends 25mm apart at the centre to make a long parallel-sided slot. Make a scroll at each end. Plan out the scrolls for the centre space and make in 1mm wire. Attach the scrolls with 0.315mm wire and bend the work to fit the arm.

Pendant

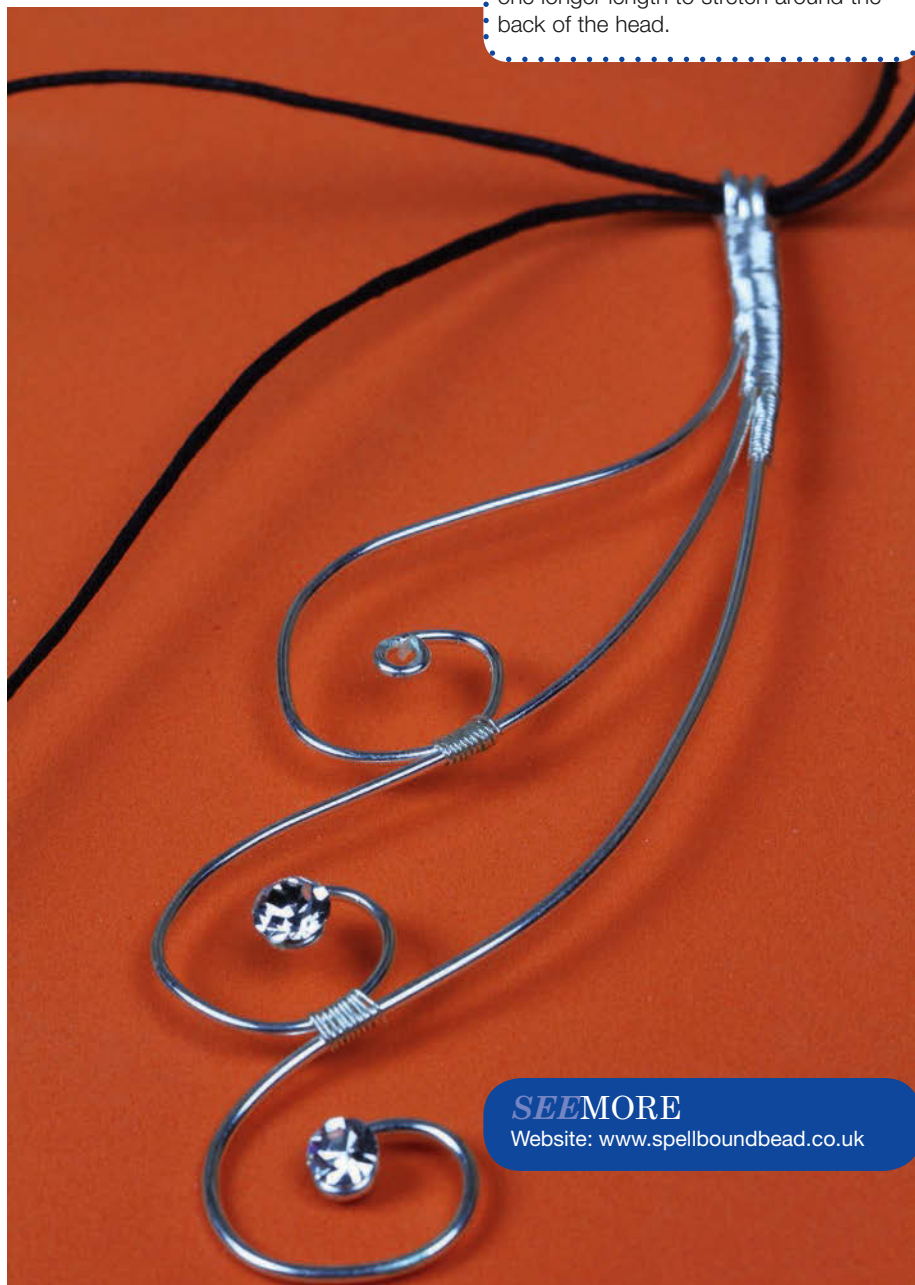
This is a copy of the tiara scrolls. Bend the top of each wire length into a loop to make a channel for the cord. 

COLOURwise

- Why not add a feather plume to the centre-front for a 1920's party headdress to kick your heels up?

SEEMORE

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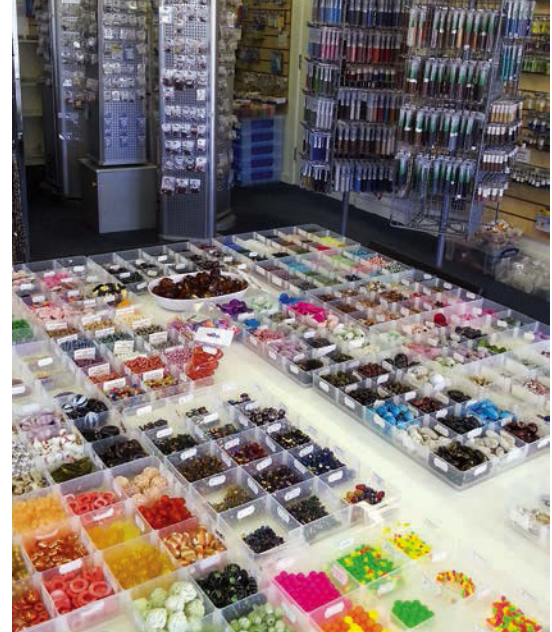
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TEN YEARS YOUNG!



I asked Jane Hall, from CJ Beaders, to tell me all about how the business started and how it has evolved over the last decade:

"CJ Beaders has just celebrated their 10th Birthday. Started by Claire and her Mum, Jane, (the 'CJ') Halls in July 2004, CJ Beaders started selling hand made Jewellery at local craft Fairs, but seeing a demand for good quality and unusual components, the business rapidly grew into selling Jewellery making components, becoming a distributor of mainly USA sourced products. Both Claire and Jane are still running the business, Claire running the online and Jane the Shop and Fairs. We are supported by a great team, most of whom are Jewellery makers. In addition, the rest of the Halls Family all play a part in the business, particularly at larger shows when Claire's partner and both her brothers plus their

Above: CJ Beader's family team at the Big Bead Show.

CJ Beaders have recently celebrated their tenth birthday, so we thought this would be a great excuse to catch up with them again and find out how the business has been growing

partners and dad Graham all join in!

Today, CJ Beaders runs a Shop in Highcliffe (900sq ft of Jewellery Making goodies!), an online store that has more than 10,000 products and we attend several of the larger shows around the UK, including the Big Bead Shows. We would like to attend more, but many of the Shows have waiting lists for Traders.

Whilst CJ Beaders carry a vast range of Products, we are probably best known for Tools and Findings – but come into our shop and most visitors are shocked to see such a vast range of Seed Beads from Miyuki and several Czech producers. And if we do not have it, we can normally get it within a week (or as we are just a couple of miles from a UK Distributor, often the next day!)

Increasingly, we supply more and more Trade Customers – not just in the UK but much further afield.

We run workshops and classes for all abilities, from wire working to intricate Bead Work. Different Tutors include Jennifer Airs, Maureen Taylor and Lesley Lee Wiggins. Other Tutors come in from time to time to run specialist workshops and the 'basics of bead Stringing'

workshop is run by the UK Distributor for Beadalon Products who brings an engineering focus to the Art!

Every Thursday morning, we host a Beading morning, open to everyone, with a small charge to cover Teas & Coffees. The mornings are attended by both beginners and very experienced Beaders.

Due to the huge range of products we carry, it is difficult to attend small events, though we do attend the Beadworkers Guild and Bead Society shows."

Naturally, setting up a business and growing it so successfully also comes with a few challenges, so I asked Jane to share some of the biggest challenges and successes in CJ Beaders' journey so far:

"Finding good quality products and continuing to find new products is always a challenge. And competing against part time traders and overseas traders that (illegally) undervalue products for Customs purposes makes life very challenging for full time Traders in our Industry

Opening the Shop 5 years ago was a great moment for us, as is every time we hire someone else to work with us. But

what we gain the most pleasure from is seeing returning customers and hearing their positive feedback about CJ Beaders."

We ended up by talking about future plans for the company:

"Given we have one of the largest ranges of Jewellery Products in the UK, we are still relatively unknown to many UK Jewellery makers. So, we are currently investing in new web technology and hiring additional staff to help build our Web service. We are also responding to the growing demand from overseas Customers and rather strangely, the demand for certain Beads to the Japanese market."

I want to thank Jane for taking the time to share the company's story with us and to wish them every success for another ten years – and beyond!

If you live near the shop, then do pop in and enjoy their fabulous range of beads. If you're further afield, then please pop over and take advantage of the online delivery options – I know the team are always happy to help out with queries and offer advice.

CJ Beaders are also arranging various events during National Beading Week and if you live near Farnham, you can enjoy the show that they organise: 'The Farnham Jewellery Making Show', which takes place on 12th September.

Below: CJ Beads' retail shop has a fabulous range and helpful, friendly staff.



SEEMORE

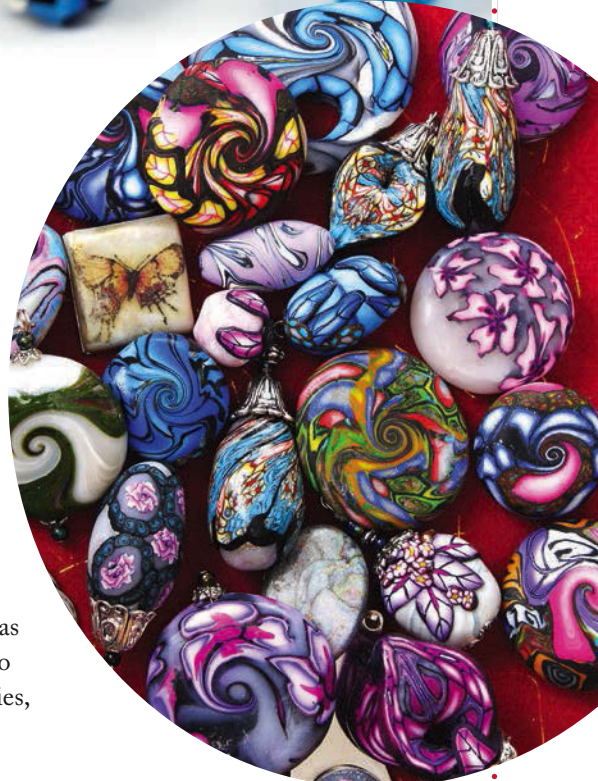
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The GREAT BRITISH BEAD OFF

The Great British Bead Off!

Don't forget to start uploading your entries for the Great British Bead Off competition. You can enter as many beads as you wish, and they can have been made at any time, so don't be shy! We're looking forward to seeing how creative you can get and to celebrating all the beading creativity as part of National Beading Week. To see the rules and upload your entries, visit www.beadmagazine.co.uk.



Battle of the Beadsmith 2015

It's that time of year again – since 2012 the Battle of the Beadsmith has become a much-anticipated event in beading calendars worldwide. Once again this year, 256 bead artists from around the world will be busy putting the finishing touches to their creations as this magazine goes to print. Battle commenced on 1st April 2015 and all first round photos must be submitted by 8th June. Shortly after that, Steven Weiss will start to reveal this year's entries. We have some very talented British beaders taking part this year. For some this is their very first battle and some of the names you will recognise as designers for this magazine. So we wish them all the very best of luck and encourage you to follow proceedings as the battle rounds unfold over the summer. The entries may be top secret until the big unveiling, but you can be sure to expect some tough choices if you join in the voting. So, pop on over to the Battle's Facebook page and enjoy all the excitement. We wish everyone the best of luck and can't wait to see all the beady eye candy that is sure to follow! We will hopefully be bringing you more updates in future issues of Bead and Jewellery.



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PAPER *Papillon*

Use basic bookbinding and beading skills to re-cover a book with a damaged cover

Step 1: Run a craft knife between the covers and flyleaves to release the book block. Cut two pieces of wrapping paper the same size as the book, adding 5cm to the width. Score and fold the paper back on itself, so the larger piece is the same size as the book. Run a less-than 5mm line of PVA close to the spine, and glue the wrapping paper as shown in figure 1. Rub down well with a bone folder.



Figure 1.

Step 2: Fold the front flap back over the spine and trim to the width of the spine. Repeat for the back flap. Cut a length of Soutache or ribbon to 10cm more than the height of the book. Secure 5cm to the midpoint of the top of the spine, either under a length of self adhesive Tyvek, or using PVA and Wundaweb. Make sure this reinforcement

runs the whole length of the spine. See figure 2.



Figure 2.

Step 3: Fold the trimmed flaps over each other and glue one on top of the other. Do not glue them to the Tyvek. When the book is opened you should be able to see down the whole spine. This is technically known as the hollow. See figure 3.



Figure 3.

BEADstore

- Size 8 seed beads in Frosted Silver Lined Grey Satin
- Size 11 seed beads in Transparent Rainbow Black Diamond
- Size 15 seed beads in Transparent Lemon, and AB Black Diamond
- 2 x 14 x 18mm butterfly resin cabochons
- 2 x 14 x 18mm Lace edged bezels
- Vintage style filigree butterfly
- Length of Soutache braid or 3mm ribbon
- Stiff card or heavy cartridge paper
- Wrapping paper
- Greetings card
- Loose weave fabric
- Self adhesive Tyvek or Wundaweb
- Fireline
- Book, preferably no larger than A5

TOOLbox

- Size 10 beading needle
- Scissors
- PVA
- Craft knife
- Metal ruler
- Hole punch or screw punch
- Bone folder
- Scorer or tapestry needle
- Cutting mat



COLOURwise

- If, like me, you have a big craft stash, then you will have a variety of decorative papers and suitable beads, so you can mix up any colour scheme you wish.

DESIGNnote

- This is a perfect project for free-styling with the beading, and a great way to make personalised presents.

TOptip

- Precise measuring and cutting is key to assembling a neat book.
- Use the minimum amount of PVA possible, this will stop the paper getting soggy and curling.
- Re-cover a blank book to give as a keepsake book for weddings, baby showers and big birthdays.

Step 4: Cut a piece of the heavy cartridge paper or card to 2mm more than the height of the book, and 2mm longer than the front, spine and back. Score and fold to fit the spine, and glue to the back of the book. Sometimes it is easier to cut slightly more for the front and back of the cover, and trim it after the spine is glued. Use a bone folder to ensure that the bond is firm. See figure 4.



Step 5: Cut a piece of loose weave fabric (I have used sinamay) larger than the greetings card. Apply a thin layer of PVA to the back of the card and stick together. My husband gave me this for my birthday last year. If you don't have a card with a filigree design, use a hole or screw punch to make a pattern. Cut the card at an angle to fit the front cover of the book. See figure 5.



Figure 5.

Step 6: Thread a length of Fireline and secure it to the back of the card. Embellish the card randomly: here I have used a single size 15 bead for the smallest hole. For the larger holes I have used a size 8 or 11 seed bead followed by a size 15, going back through the larger bead. Secure the tail and trim the fabric away. See figure 6.



Figure 6.

Step 7: Take the two cabochon bezels and, starting at the top, bend back every other 'loop' at the edge. Glue the bezels back to back around the free end of the Soutache. See figure 7.



Figure 7.

Step 8: Thread another length of Fireline and secure it through the Soutache. Add a size 15 seed bead back and front through the loops. Add four size 15 beads, then pass through the front loop, add a size 11, a size 15 and go back through the eleven. Repeat for the back loop. Go through the last of the four size 15s and add another four. Repeat twice. See figure 8.



Figure 8.



SUPPLYshop

- Suitable cabochons can be found on Etsy or eBay. Everything else comes from Beads Direct: www.beadsdirect.co.uk

Butterfly motifs keep cropping up in our lives at the moment, so when I found this battered book in a charity shop, I knew it needed a new lease of life.

Step 9: At the bottom of the bezel, add the front pair of beads, then add two size 15s and one size 11. Pass through the top of the butterfly charm, add one size 11 and two size 15s. See figure 9.



Figure 9.

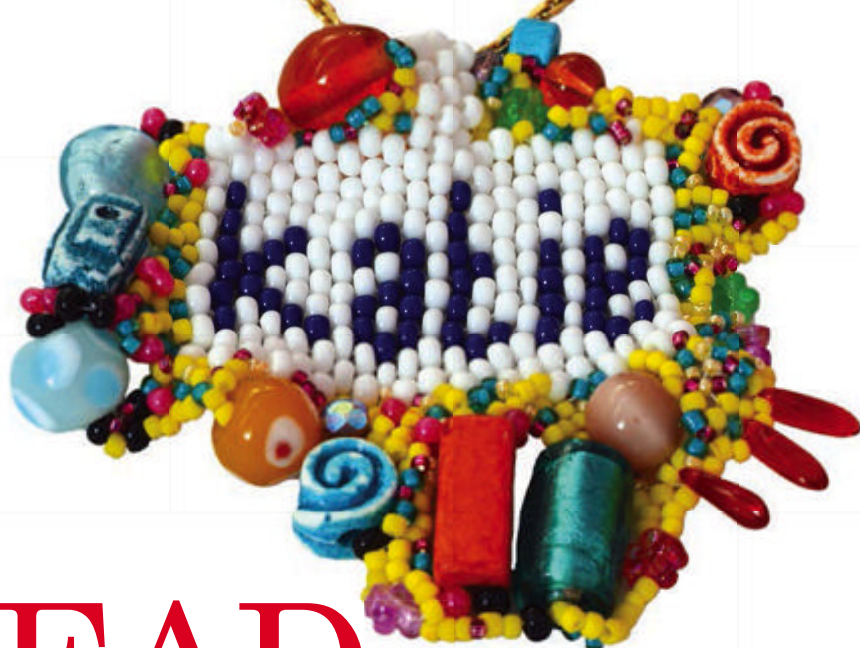
Step 10: Complete the second half of the bezel, and go once more through all of the 'framing' size 15 beads to line them up neatly. See figure 10. Secure the thread and glue in the cabochons. Glue the beaded card to the front of the book.



Figure 10.

BEADnerd

- This simple bookbinding technique can be used to re-cover hard or paperback books, without the need to learn complicated sewing and conservation techniques



BEAD *graffiti*

BEADstore

- 2g size 11 delicas in a light colour (background)
- 2g size 11 delicas in a darker colour (lettering)
- A selection of seed beads in sizes 11 and 15, plus beads of any size and type (maximum size should be 4mm)

TOOLbox

- Beading needle
- Scissors

COLOURwise

- Mix it up any way you like. This is a great excuse for using up odd beads, so you can go completely wild with every colour in your stash, or keep to a more conservative scheme that uses shades of a single colour.

Try this project-with-a-difference to really get your creative juices flowing and let your imagination loose.

The ring is the project described in detail here as it is a quick and easy route into this idea. These instructions give you the broad rules within which to work, but leave a lot up to your own creativity.

Step 1: Use the delicas to stitch the chart shown in figure 1. You should use the lighter colour beads for the background and make sure that you choose beads that are dark enough to let the lettering stand out. You can work the chart using either Peyote or Brick stitch. Leave your thread ready to add the embellishment.

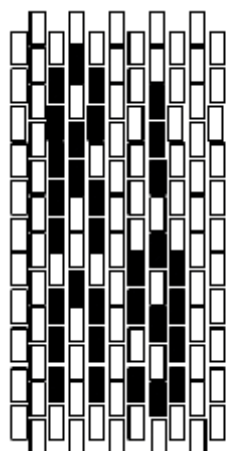


Figure 1.

Step 2: Now start the freeform embellishment. *Pick up a random selection of about 7-9 beads, alternating the larger beads and the seed beads. Pass through a bead in the side of your lettering. If you are working along the vertical edge, you will need to pass from the edge inwards through one bead, then out through the neighbouring bead. Repeat from *, varying your bead selection, until you have loops of beads all around the outside edge of your lettering. See figure 2.



Figure 2.

Step 3: Concentrating on your first loop of beads, use the seed beads to start filling in the gap. You can add beads in any arrangement, so you might want to 'pick up a bead and pass through the next bead' in a sort of Peyote stitch. Or you might create

DESIGNnote

• These bead graffiti patterns bear similarities to real Graffiti only in that they are mixing two ideas: beaded words and free-form beading (beading without rules) to create a piece of art. The door hanger hangs on the door of my beading room and plays on my idea that creative work is also about structured 'play'. I made the pendant as a piece of fun jewellery to wear when I am teaching so that students don't have to feel the embarrassment of forgetting my name!

time & money

Make in under two hours and for under £5



TOptip

- Forget the normal rules of beading. This is what people find so tricky about freeform – it's fine to put any bead in any position using any technique you like, so just go with the flow!
- Plan the wording for your project and think about a colour scheme and selection of beads that say something to you about the theme you are working with.
- There is no 'right' and 'wrong' with this project – whatever you produce is just fine.



BEADnerd

- Graffiti is an Italian word and was applied to wall 'art' in the mid-nineteenth century. The word is plural, so if you are referring to a single piece of Graffiti, it should technically be called 'Graffito'

"Inspiration"

- There is nothing illicit about this pattern, but the combination of words, colour and freeform made an association in my mind with Graffiti. I see this as a form of art that is rooted in freedom of expression. It is an artistic form of expression in the hip-hop culture and, because it usually involves drawing on property owned by other people without first seeking their permission, it is associated with crime, going against the established social order. I decided to play on this idea to create projects that give a message and serve a purpose for me.

lines of beads, more like netting. You might use square stitch or herringbone thread paths to link two neighbouring lines of beads. Basically anything goes, but just try to keep the work fairly flat. See figure 3.



Figure 3.

Step 4: Keep filling in the areas inside the loops and link the loops together around their outer edge until you have a suitably random-looking area around your lettering. You can extend this outwards, but if you are making the ring, remember to keep it to a wearable size. When you have completed the embellishment, weave through to the back of the lettering section and add a band of beads to form the ring. You can weave the band in your favourite beading stitch – just check that it will fit around the knuckle on your finger before you join it to the other edge of the lettering. Finish off your threads and your ring is complete.

The door hanger, with its wording "Do not disturb, Beader at ~~work~~ play" is made using exactly the same principle. First create a chart for the lettering. I beaded this using size 10 delicas. Next I added a more regular embellishment around the edge, so if you hate free-form work, you can add something like a netted or Right Angle weave embellishment to the edge of the lettering. Just make sure to mix in a variety of colours




and try to use a mix of bead types or sizes to create interest. I added a freeform section to the bottom to convey the image of as many different beads as I could, in keeping with my theme. Finally, I used a spiral rope to create the loop to hang over the door handle.

The name badge pendant used size 8 rocaillies, creating an even more organic look. I wanted to bring as much colour and shape into this design as I could to

make it perfect for any class situation and bright enough to stand out and also match any outfit I chose to wear.



You can make the lettering in square stitch if you prefer. Go and find some pattern paper and start designing. You can download a Peyote stitch alphabet from the free tutorials on www.beadflowers.co.uk, or just create your own! Then get as wild as you like with the embellishment, making a real statement about your beads. This is also a great way to use up all those odd beads that get left over, so they can find a place in a project of their very own. 



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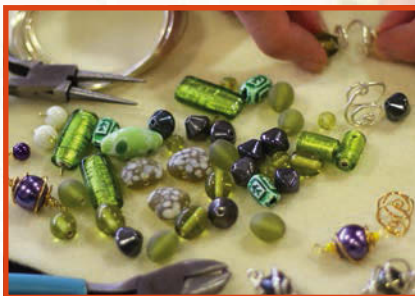
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Ashley Mae
White

BEADING *fantasies*

I wanted to introduce you to a very young American Bead Artist whose work certainly fits the theme of 'Something Different'. Meet Ashley Mae White.

Ashley, can I start by asking you to tell us a little about your background.

I was born in Northern California and lived there to the age of three. We lived up in the Redwood Forest. When my father left we moved to Southern California where I lived until I was thirteen. I currently live in Arizona with my immediate family of a brother and my mother. My mum, Mary, is now retired and has been spending her time off and on writing a book. My brother, Arthur,

is due to finish his College Associate's Degree this summer and is a piano player.

Do you work full-time as a bead artist?

I don't have a regular day job; I create art full time! I'm doing exactly what I've always wanted to do and I love being busy every day. I find being my own boss is exactly how I want it to be. My time management is perfect for my own pace and any time I feel I need to make an adjustment, the only person who needs to check it off is me.

Supporting myself is currently just a goal. I'm lucky enough to have my

family to support me while I attempt to make being a full-time artist work in my favour. If I was going to get a regular day job, and I probably will have to, it will most likely be in something where I can sit quietly and not interact with too many people! I'm quite happy organising files and inputting information.

Have you taken any art classes or other formal training for your work?

I have formally taken art classes to an extent and enjoyed all of them. My "hands on" art classes were in high school and were mostly focused towards drawing and painting with the occasional pottery section. When I went to college I took an art history class, but nothing was specifically related to beading or jewellery.

I know your work focuses on making beautiful miniature clothes from beads – do you use particular techniques and



Above: Back view of Ashley's dress for the Alicia character.

Far left: Front view of Ashley's dress for the Alicia character.

Left: Kate Copess' design for the character 'Alicia'.

materials and have you encountered any particular challenges?

I most frequently use seed beads and nylon beading thread in my work. On occasion I get to include a crystal or two in the piece. My favourite techniques in order are: herringbone, right angle weave, brick, and peyote.

Challenges in working with the seed beads and nylon are more frequent than I expected. My topmost complaint is getting the colours that I want. There must be a thousand shades of blue and green out there, yet there are a bare handful of browns to pick from. Likewise with pink, which is obviously my main draw: I have to work with size 11s and size 15s that match and many pink beads only come in one or the other. It's really frustrating to shop that way! Many patterns call for 3mm glass beads and I've since found out that these are size 6 beads, but finding that out was no simple task for me. Now that I know that I have fewer problems, but before the only 3mm beads I could find were plastic fishing lure beads. Quite the odd solution to the problem but it worked for me for a long time!

I've only found one consistent supplier for the type of nylon I use so I fear the day I won't be able to buy more. Another issue I have is that the beading needles I'm used to came with the original kits, and since all the labelling is in Japanese I physically have no idea how to order more of them. I've recently purchased a pack of size 15 needles since I heard they should work with size 15 seed beads, but they're so much thinner than the Japanese needles I've been working with! Finding the proper supplies is more difficult than I want it to be.

What I really love about my medium though is the consistency. I love picking up a bead and knowing that it will fit exactly the same way as the bead previous to it and the bead that will come next. It makes my perfectionist heart swell with joy!

Many of my ideas when it comes to custom patterns come from historical fashion and, as said, from my friends' artwork.



Above: Front view of Ashley's dress for Eumelia.

Above right: Back view of Ashley's dress for Eumelia.

Right: Will Nugroho's drawing for the character, Eumelia.

I know you have worked with fellow artists to bring their drawings to life in beads, but do you take inspiration from elsewhere too?

Many of my ideas when it comes to custom patterns come from historical fashion and, as said, from my friends' artwork. When it's just about colour pairing often I browse photos online for colour combinations I enjoy or simply see some seed beads in the store that I know were meant to be together on a



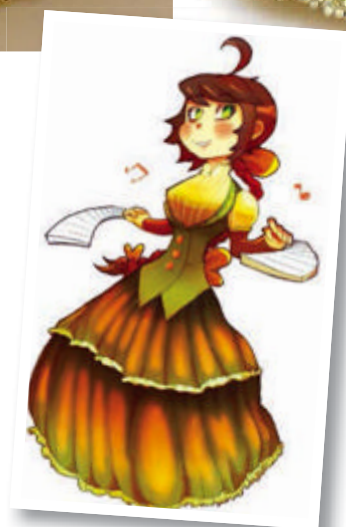
dress. Victorian style is certainly my favourite, but any sort of ball-gown appeals to me the most.

Do you have any favourite dresses?

The piece I'm currently most proud of is a somewhat tie between Alicia and Eumelia. Eumelia was originally based on a character designed by Will Nugroho (guy2362.

deviantart.com) and was my first very large project. She has created a fantastic structure for me to work with in creating future patterns. Her character inspired a few months of hard work creating a very detailed and accurate custom bead pattern based on Will's sketches and artwork.

Alicia was created side-by-side with my friend, Kate Copess (granitefire.deviantart.com), based on another original character. Kate provided me a great deal of artwork to pull from and helped me design the bead pattern as well to capture the original character's personality.





Above: Ashley's workspace.

Below: Detail of Princess Peach dress.

Do you have a dedicated workspace or use any special design tools?

My workspace is essentially wherever I can find room to do it in the house. My main areas are the desk in my room, in front of my laptop, and a rolling desk my mom bought for me that I keep in the living room.

Programs are also fairly simple. I use a lot of pencil and paper, MSPaint, and ArcSoft PhotoStudio 5 when I'm feeling particularly fancy.

Can you talk a little about how you started out designing these wonderful dresses – I'm fascinated seeing designs take shape on your Facebook page and enthralled by the level of detail you achieve.

The original Japanese patterns are just that: in Japanese. I can't read them so the most I can tell you about them is that they're possibly TOHO-made. There are several Japanese websites that seem to offer dress kits, but all of my attempts to email them have been met with silence. I reached out to forums for people who could translate for me and essentially even if I had been able to communicate with them they do not accept PayPal and do not ship internationally.

When I finally found a website that would ship to the United States it came in the form of an international website. This site was still mostly in Japanese with very rough English translations, but with enough effort I was able to load my cart with the ten original miniature bead dress patterns. It wasn't a cheap purchase by any means - ten kits plus taxes and shipping by weight! They arrived in a taped-together box that I'm extremely happy (and surprised) survived the trip; it was in poor condition but the beauties inside were safe.

The patterns themselves came in two sets of five. The first set of five are long skirts and the second set are short skirts. It's hard to describe, but the herringbone technique between the sets is also different. I can't put my finger on what exactly it is but

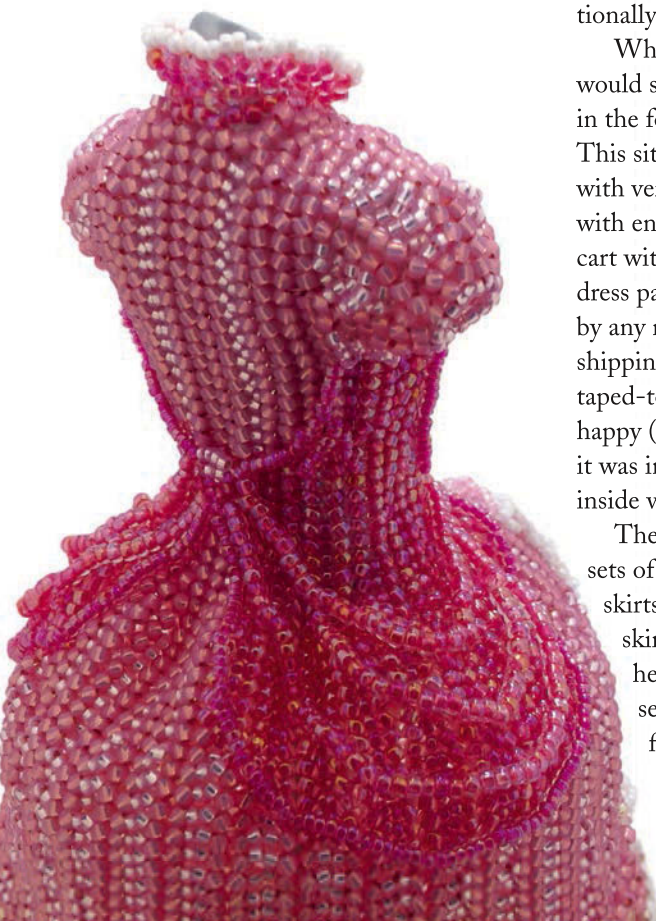
from working with them for so long I can just feel a difference in the method.

All of the patterns are in Japanese so I'm unable to read them. I only know the English language. My brother took two semesters of Japanese in college so can help me translate some parts but most of it is still an enigma. What I use are the images and context clues. If the text suddenly turns red, for example, I know that that particular section of the pattern has some particularly noteworthy change.

When I've created my custom patterns from the original Japanese patterns, it's a lot of alteration. In the case of a re-colour I generally don't change anything about the original pattern except where colours go, I call this retaining the structure. When I create an original piece, like Eumelia or Alicia, I use elements from the original patterns to create a new one. In the doll community, for example, this would be called "franken-dolling" because I'm taking many patterns and mish-mashing them together to create a new one. I feel that even if I was creating a 100% new dress pattern I would still end up using elements from the original Japanese since now that I've learned it and worked with it the knowledge is in my mind. I know how to create a skirt from beads even if I free-handed it and followed no pattern, but it would have still been the original Japanese patterns that taught me how.

I'll use Eumelia as my example for how I went about mish-mashing them to create a new piece. I tried several of the original ten to work for her bodice's base structure. When I found one that would match the best I further modified it by adding beads to the pattern (for the stripes on her sweater) and rearranging how the sleeves would come up. I also modified the basic collar instructions the bodice base had to create Eumelia's cowl / vest collar. Her sweater collar was modified to fit her design from a second Japanese dress to come up tight around her neck. A third Japanese pattern was used for the structure of her skirt and referred back to the second for the lacey ruffley trim. These three dresses gave me the structure through heavy modifications.

Colouring was then entirely my own based on Will's artwork. I scanned





the patterns and re-coloured them by hand, each bead being placed to reflect the original character's design. In some cases, such as for the bodice, I re-wrote the patterns to include the new bead modifications by hand.

The second-to-last part of Eumelia was her sleeves. The puffs at her shoulders were 100% custom structured and designed by me via reverse engineering. I created several prototypes creating the shoulder puffs to both match Will's art, hold their structure (so if someone touched them they would stay round), and be able to connect to the dress's structure. The long portion of the sleeves was also custom but relied on my knowledge from a fourth Japanese dress pattern.

The very last portion was her bow. Will had drawn the bow very specifically and I wanted to do my best to match it. I looked all over for beaded bows I could use for structure and ended up being inspired by a Russian design. I used my knowledge to fit it for scale and size, and then used several different methods for creating the whole thing until it was perfect. The bow was more difficult to create than the sleeves in the end but created the final touch to match Will's original character.

Above: Detail of the Princess Peach skirt.

Right: Princess Peach dress with the original model inspiration.


So, what is next for you – do you have any goals that you have set yourself?

I would really love to start designing and successfully create patterns large enough to fit a Barbie doll. The most important part of this is that the dresses would be able to be removed from the

doll so that anyone could dress their dolls in the most elegant way possible. Side ideas I'd like to work on are to-scale umbrellas made from beads and fairy wings.

Your working process is incredibly meticulous and intricate, so do you have any tips for other people?

It sounds cheesy, but as long as you put your mind to it, it can be accomplished. I spent a whole month teaching myself how to learn to bend, shape, and cut metal until I could create my own miniature shoe soles. It was arduous and there were a ton of failed rough drafts but now I can make a pair of shoes in just over an hour. Persistence, patience, and attention to detail is what gets me everywhere and I can only suggest others do their best to take a deep breath and try again.

Thank you for sharing your work and working process with us. We want to wish you lots of luck in continuing your artwork and look forward to seeing more beautiful designs. 



SEEMORE

You can follow Ashley's design process on her Facebook page www.facebook.com/MakeitPinkEtsy/ or find her work in her Etsy shop: www.etsy.com/shop/pinkythepink/



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Riverside Beads - 01778 346810 / 01778 380238 / 07904 032411 www.riversidebeads.co.uk

CO. DURHAM

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Not The Norm - 07710218354 www.notthenorm.co.uk

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C J Beaders - 01425 279992 www.cjbeaders.co.uk

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Stitchncraft Beads - 01747 830666
www.stitchncraft.co.uk

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Thanet Beads & Beading Classes - 07877873370.
www.patriciabeads.co.uk

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Regular bead-weaving workshops run by Lin Shields.

07766 531158. linshields@talktalk.net

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www.medwaybeaders.co.uk

Sevenoaks

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Beads Amore - 01689 857715 www.beadsamore.co.uk

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Halfpenny's - 01254 236049 www.halfpenny.co.uk

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Beads Forever - Tel: 01772 745049
www.beadsforever.co.uk

Manchester

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

The Bead Shop - 0161 833 9950
www.jewellerymaking-classes.co.uk

NORFOLK

Hackford

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

Raggle Taggle Beads - 01953 851734
<http://www.raggletagglebeads.co.uk>

Harleston

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

Sparkle & Flair - 01379 855491
www.sparkleandflair.co.uk

STAFFORSHIRE

Lichfield

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

The Spellbound Bead Co - 01543 417650
www.spellboundbead.co.uk

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

The Bead Boutique - 01787 464909
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Is copying the sincerest form of flattery?

The short answer is no, not when it means losing out on your ability to make a living

This has been taken from a collection of blogs on my website, www.myworldofbeads.com, so if you are interested in finding out more, take a look at the full set of articles on there.

What is Copyright?

Copyright law is an immense and complex beast, so why should you, as a beader care about it? I'm not a legal expert, but there are some general points that you really need to understand if you enjoy beading. Firstly, copyright is basically a means of protecting potential income that can be generated from an

idea or product. It recognises the fact that if you create something, whether it is a physical thing or just a concept, you deserve to have the opportunity to earn money from selling it to others as a reward for the time and skill that you put into creating it. You 'own' that creation and it is up to you to decide what to do with it. You might decide to give it away to the world for free. You might prefer to keep it all to yourself and not share it, or you might decide that you want to sell it. Nobody else can force you to do any one of these things.

Secondly, there are restrictions on where copyright can be applied. It must be something that you have uniquely created. You cannot copyright a beading stitch as these are in general use by

the whole beading community, but you might be able to copyright the particular way in which you use a stitch, in conjunction with a particular set of beads.

What does copyright mean for a designer?

When you create a piece of beadwork – that means coming up with an original idea, creating the thread path, deciding on the colouring and making the finished article – you automatically own the copyright to it. If you want to send it out into the beading world to enjoy a life of its own, you are free to do that, but if you want to try and make an income from that design, you would be wise to take a few precautions.

If you post an image of the design in public, mark the image with your name, or logo, or web address so people know it is yours

As you create the design, make notes on a computer, or take photos with a camera with a date stamp – this will help to prove when you created the design.

Above left: Ranunculus by Anna Lindell, from issue 62.

Above: Kokeshi Doll by Bonnie McGough, from issue 61.

Left: Crystal Garland by Nealay Patel, from issue 59.





If you are copyrighting your design, then you need to be specific about what you mean by this. What are you giving people permission to do with it and do you want some form of payment in return?

If you suspect someone of doing something with your work for which they do not have permission, you should first contact them in writing. Keep the contact polite – explain what you think they are doing, why you object and what you would like them to do. In many cases copyright infringement is carried out accidentally or through ignorance – the beader simply did not realise they were doing something that would upset the designer, so the situation can be sorted out amicably. If you cannot reach a private settlement, you might want to take things further, in which case, consult with a lawyer.

This may sound very serious, but copyright infringement is a serious matter. I saw a designer in the beading community lamenting the fact that someone else had seen one of her designs, turned it into a tutorial and was selling it. Several people tried to make her feel better with the ‘copying is the sincerest form of flattery’ response, to which she replied, ‘ok, but it won’t feed my children’. This may sound melodramatic, but it’s not a laughing matter if your only income is from selling your beading designs.

What does copyright mean for a beader?


The golden rule here is ‘ask the designer’ before you do anything, but remember to be specific and explain exactly what you want to do. Respect the designer’s answer and make sure you

only do what they have given permission for. Again, it is sensible to have this conversation in writing and to keep a record, just in case either of you forgets exactly what you agreed – it will save future arguments!

If you see a photo of beadwork online, you only have the right to admire it. You may be able to track down where it came from and purchase a pattern, or contact the designer to ask for a pattern or ask them for the right to use it. If you cannot do this, then you should not be trying to replicate the piece, however lovely it might be.

Designers who publish their work in magazines still retain the copyright. They grant the magazine permission to publish their work and to use it in related publicity, but you, as the magazine reader only have the right to make that beadwork pattern for your own personal use. If you want to teach it, sell

it, or anything else, you must contact the designer and seek permission first. Most designers are very happy to accommodate you if you ask, but you never know if a piece has personal significance for a designer or they may have some other reason for wanting to restrict its use.

If you buy a pattern or a book, you are doing so on the understanding that it is for your own personal use – you should not be sharing it with your friends, or photocopying it to teach in a class, or anything else, unless you have the written permission of the designer. Remember, if you are caught infringing copyright you can face serious consequences. That aside, it is just disrespectful of the designer’s hard work to take advantage. For those that say, if a designer chooses to publish their work, then they open themselves up to being copied, unfortunately this is true, but it’s much like saying, if you leave your mobile phone lying on a table in a restaurant, it’s your fault if it gets stolen. Designers publish their work in good faith and the beading world would be a lot poorer without it, so remember to show your gratitude by respecting the fact that the work belongs to the designer and is really only on loan to you with their permission. 

Above: Carousel Cuff by Erin Simonetti, from issue 62.

Below: Barrel Vault Bangle by Nichole Starman, from issue 60.





Designed by
Stefanie Deddo-
Evans



blackberry BRACELET

BEADstore

- 10g Matsuno peanut beads (2x4mm) in opaque light blue (A)
- 5g size 11° Miyuki seed beads in opaque black (B)
- 5 x 10mm Swarovski Coin Pearls in Blackberry (C)
- 1 x toggle clasp in black
- 2 x 5mm oval jump rings in black

TOOLbox

- Size 10 or smaller needles
- Fireline 6lb in smoke or C-Lon size D in black.

SUPPLYshop

- TierraCast clasp and jump rings from The Bead Store www.thebeadstore.co.uk
- Miyuki seed beads and Matsuno peanut beads are available at GJ Beads www.gjbeads.co.uk
- Swarovski pearls are available at The Bead Shop Nottingham www.mailorder-beads.co.uk

Join clusters of peanut beads and blackberry pearls to create a bracelet that's quick and fun to stitch up. Make a few and layer them too!

Part 1 – Wide ends connection

Step 1: Cut 7.5' (2.3m) of thread and, leaving a 6" (2.5cm) tail, string 12 (A). Pass through all the beads again and tie a square knot with the working and tail threads to hold your circle in place. See figure 1.

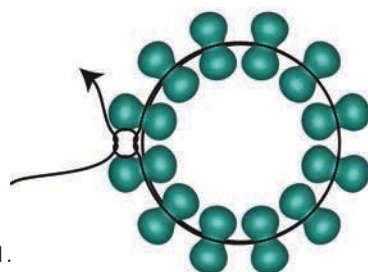


Figure 1.

Step 2: Pass through the next five peanuts; add 1 (B), 1 (A), 1 (B) and pass through the (A) from which you started, so your new beads are making a circle. Continue on through the first (B) and (A) you just added. See figure 2.

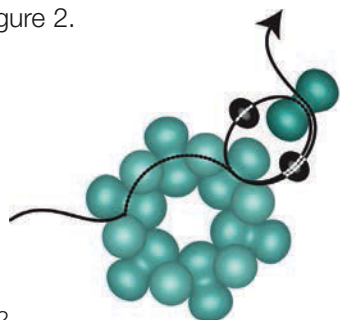


Figure 2.

Step 3: Pick up 11 (A) and pass through the bead from which you started, completing a second peanut cluster. Pass through all twelve peanuts again, to reinforce the new cluster. Then pass through the (B), back into your first circle and on through the next four (A) beads. Pick up 1 (B), 1 (A), 1 (B) and pass back through the same (A) from the circle (as you did in step 2). Pass on through the first (B) and (A) you just added. See figure 3.

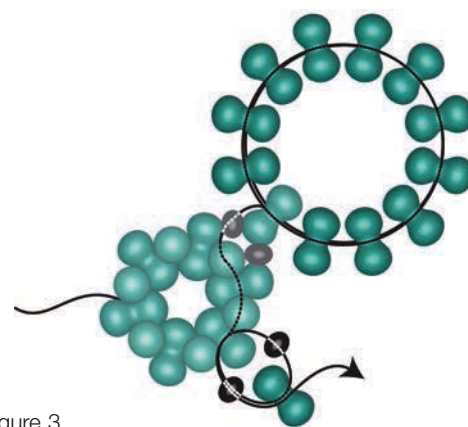


Figure 3.

Step 4: Pick up 11 (A) and pass through the bead from which you started to create a third peanut cluster. Pass through all twelve (B) again then on through three beads so you will be exiting from the point shown in figure 4.

time&money

Make in over
two hours for
around £20



When Swarovski released their new coin shape pearls I just had to add some to my stash and fell in love with this Blackberry colour. Nothing in particular inspired this design: it's my happy result from playing with beads. Enjoy!



TOptip

- In each step, circle through all the beads added for a second time to create tight tension, especially at the cluster RAW connections.
- The length can easily be adjusted by adding more jump rings to the clasp fixing.

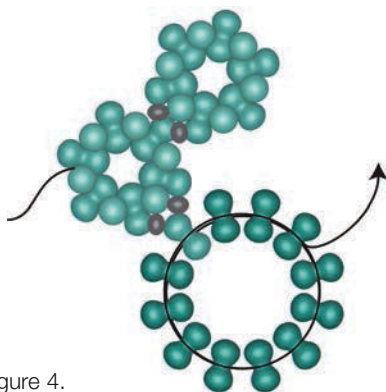


Figure 4.

Step 5: Pick up 1 (B) and pass through the third peanut along from the connection of the first and second clusters. Pick up 1 (B) and pass through the peanut from which you started this step, so you will form a connecting circle as shown in figure 5.

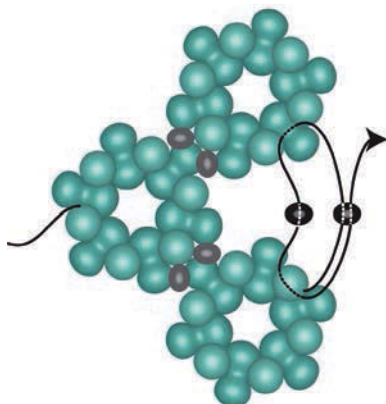


Figure 5.

Step 6: Pass through all the beads in the circle you created in step five to tighten this connection, then exit from the first (B) added, as shown in figure 6.

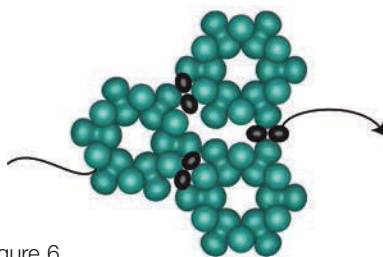


Figure 6.

Step 7: Pick up 1 (B), 1 (C), 3 (B) and pass back through the (C). Pick up 1 (B) and pass through the (B) from which you started this step. Move on through the first (B), (C) and 2 (B) so you are exiting from the top of the picot next to your pearl. See figure 7.

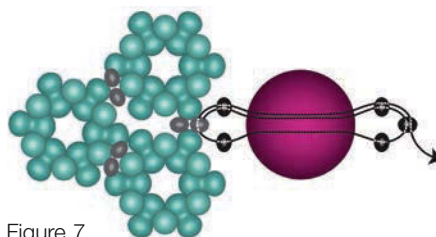


Figure 7.

DESIGNnote

- Create little peanut clusters and connect them between pearls in a continuous fashion, beginning with the wide ends connection, then connecting through narrow ends.
- This design was created using the smaller peanut beads. Berry beads can also be used, but will result in larger clusters and a longer bracelet length.

Step 8: Add 1 (A), 1 (B), 1 (A) and pass through the bead from which you started this step, then on through the beads until you are exiting from the second (B) added. See figure 8.

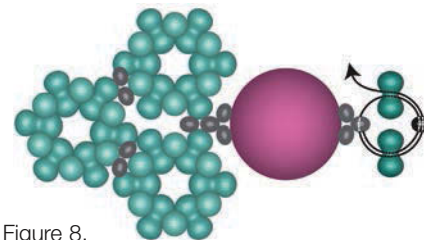


Figure 8.

Step 9: Pick up 1 (B) and pass through the seed bead next to the pearl, the pearl and the seed bead on the other side, as shown in figure 9. Pick up 1 (B) and pass through the peanut, seed bead and peanut, as shown in figure 9. Pick up 1 (B) and pass through the seed bead, pearl and seed bead. Pick up 1 (B) and pass through the peanut, seed bead and peanut at the end of your strip. See figure 9.

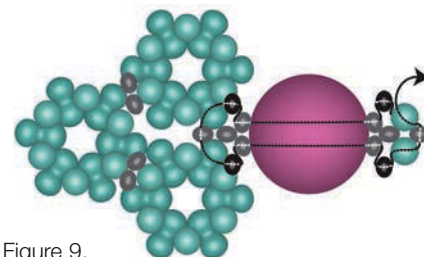


Figure 9.

Step 10: Add 11 (A) and pass through the bead from which you started this step. Pass through all the beads again to reinforce your circle. See figure 10.

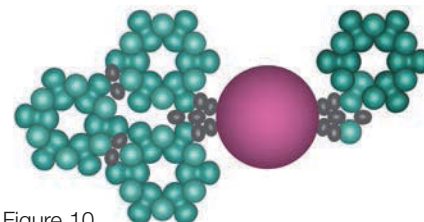


Figure 10.

Step 11: Continue to add peanut clusters, following the instructions from steps 1-6. Remember to connect the three clusters to one another leaving a space of two

COLOURwise

Black:

- 5pcs, 10mm, Swarovski Coin Pearls, Blackberry
- 10g, 2x4mm peanut beads, Matsuno, opaque black
- 5g, 11° seed beads, Miyuki, Ivory Pearl Ceylon
- 1pc, toggle clasp, Tierra Cast, Classic, black
- 2pcs, 5mm, oval jump rings, Tierra Cast, black

Cream:

- 5pcs, 10mm, Swarovski Coin Pearls, Blackberry
- 10g, 2x4mm peanut beads, Matsuno, Cream Ceylon
- 5g, 11° seed beads, Miyuki, opaque black
- 1pc, toggle clasp, Tierra Cast, Classic, black
- 2pcs, 5mm, oval jump rings, Tierra Cast, black

peanut beads between connections. See figure 11. *All cluster connections are made with two peanut beads between them (BBB-11).

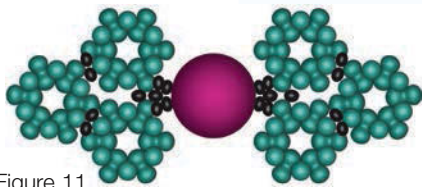


Figure 11.

Part 2 - Narrow ends connection:

Step 12: With the thread exiting the fourth peanut from the connection to the previous cluster add 2 (B), 1 (C), 3 (B) and pass back through the pearl, add 1 (B) and pass through the first (B) added and all peanuts until exiting the same peanut from which you started this step. See figure 12.

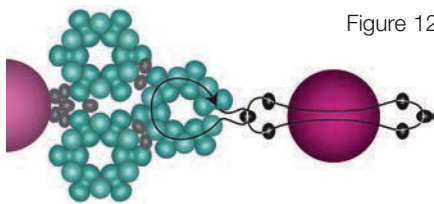


Figure 12.

Step 13: Pass through 2 (A), (C), 2 (A). Add 12 (A) and pass through the (B) to complete your circle. Pass through all the peanuts added again and exit from the last peanut. See figure 13.

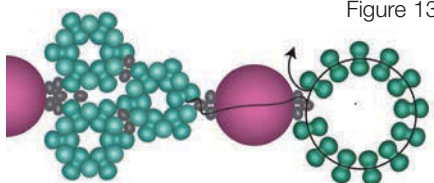


Figure 13.

Step 14: Add 1 (B), pass through the seed bead next to the pearl, through the pearl and the seed bead on the other side, then pass round all the peanut beads in your circle. Pick up 1 (B), pass through the seed bead next to the pearl, through the pearl and through the seed bead next to it. Add 1 (B) and pass through 5 (A) from your circle. See figure 14.

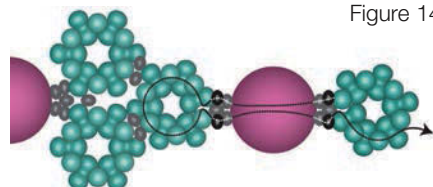


Figure 14.

Step 15: Continue to add peanut clusters, alternating between the wide end connection and narrow end connection, until you have added all five pearls. You should end with the narrow end of a peanut cluster. See figure 15.

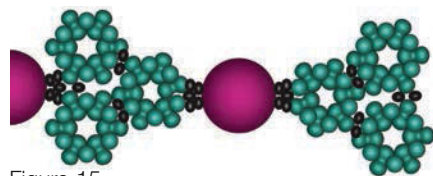


Figure 15.

SEEMORE

Website: www.sdedesigns.com

Part 3 - Attach the clasp

Step 16: With the thread exiting the fourth peanut away from the connection to the previous cluster add 4 (B), one jump ring, 3 (B) and pass through the first (B) added and all peanuts in your final circle. See figure 16. Repeat this thread path again to reinforce the connection. Weave thread through the peanuts knotting between beads at random intervals. Cut your thread after exiting a pearl. Attach the first half of your clasp to the jump ring.

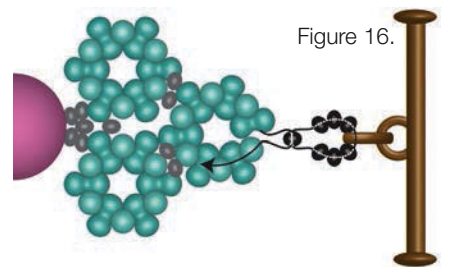


Figure 16.

Step 17: Repeat Step 16 using the tail thread and attach the other half of your clasp, as shown in figure 17.

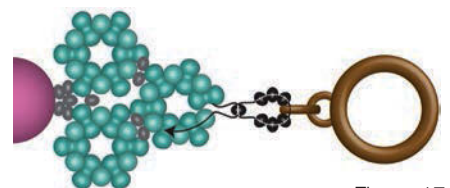


Figure 17.



Designed by
Donna McKean Smith
– Riverside Beads



BEADstore

- 3 strands 6mm glass pearls
- 48" of 7 strand silver tiger tail
- 1 popper charm dropper
- 1 double sided bracelet popper & 2 popper charms.
- A selection of size 11 seed beads
- Silver plated calottes, crimp beads, jump rings and lobster clasps
- 24 Silver spacers rings
- 12 x 4mm sparkle spacers
- 24 x 6mm sparkle spacers
- 6 x 10mm silver sparkle spacers
- 18 x 8mm dusky pink sparkle spacer beads

TOOLbox

- Flat nose pliers
- Bead mat

SUPPLYshop

- Riverside Beads, 50/56 High Street, Market Deeping, Peterborough, PE6 8EB 01778 346810 www.riversidebeads.co.uk e: info@riversidebeads.co.uk

time&money

- Make both pieces in around 2 hours for approx £10



POPPER *charm weave*

Riverside Beads have created this elegant popper weave bracelet in gorgeous cool pastels, with a stunning coordinated necklace using sparkle spacer beads to coordinate with the pearls.

Popper Weave bracelet

Step 1: Take a length of tiger tail around 15" long, thread through one side of the double popper finding. See figure 1.



Figure 1.

Step 2: Thread both pieces of tiger tail through the first pearl and a spacer ring. Take one side of the tiger tail through the next colour of pearl. See figure 2.



Figure 2.

Step 3: Take both pieces of tiger tail through a ring. Thread the other side of the tiger tail through the next pearl. Continue the pattern

by taking both ends of tiger tail through a ring then alternating the side of the tiger tail to which you add a pearl. See figure 3. Continue until you have used around 12 rings.



Figure 3.

Step 4: Finish the weave by taking both pieces of tiger tail through the last bead. Thread a calotte fastening followed by a crimp bead through both pieces of tiger tail. See figure 4.



Figure 4.





TOptip

- Before you add your clasp onto your bracelet push the beads up together to ensure they sit snug to the spacer rings.

Step 5: Use your flat nose pliers to flatten the crimp bead. Cut off the surplus tiger tail and press the calotte over the crimp bead. See figure 5.



Figure 5.

COLOURwise

- This piece is so flexible for using different colour ways - our sparkle spacers come in over twenty colours along with our great range of pearls.

BEADnerd

- Sparkle spacer beads come in over 20 exciting colours and sizes to create the perfect sparkle clusters to include in your beading projects.

DESIGNnote

- Our spacer rings have the perfect size hole to sit beautifully with a 6mm pearl, you could try using jump rings for a variation on the finish.

Step 6: Add a jump ring and lobster clasp through the end of the calotte and secure with 2 pairs of flat nose pliers. See figure 6.



Figure 6.

Step 7: Repeat steps 1-6 on the other side of the popper finding and finish the end with just a jump ring which will be used as the other half of your clasp. Add your popper in to finish your design. See figure 7.

Figure 7.



Sparkle spacer necklace

Step 8: Take a length of tiger tail around 18" long, or the length you require. Add the necklace popper finding to a jump ring and add this to the centre of the necklace. Add one of each of the three colours of pearls to one side of the tiger tail. See figure 8.



Figure 8.

Step 9: Add a 'sparkle spacer cluster' by adding a 4mm sparkle spacer, a 6mm sparkle spacer, an 8mm coloured sparkle spacer, a 10mm sparkle spacer then an 8mm coloured sparkle spacer and a 6mm and 4mm sparkle spacer. See figure 9.



Figure 9.

Step 10: Continue the pattern with 3 pearls and a 6mm Sparkle spacer, 8mm coloured sparkle spacer and a 6mm sparkle spacer. Continue the pattern from the beginning two or three times, or as required, to the final section of necklace. Add a selection of seed beads until the desired length is reached. Repeat on the other side and add the clasp to the ends of the necklace. Finish your design by adding in your chosen popper. See figure 10.



Figure 10.



tips, tricks and **TECHNIQUES**

Learn a few tips and tricks that will have you creating perfect wire loops for French beading or tiara making in no time.

For those of you who have never tried any French Beading, it is a traditional craft, thought to date back as far as Medieval Venice. It involves threading seed beads onto wire and then shaping the beaded wire to form petals, leaves, or whole flowers. You can then assemble your flowers into bouquets, corsages, floral displays, or just use them to decorate objects or other beadwork.

The most basic French beading techniques are built upon loops. All the variations start with a single loop. You can then add extra rows to create double loops, three row crossovers and four row crossovers,

to name but a few. If you have ever done any tiara making, you will also be familiar with the idea of making loops. These may incorporate crystals or pearls as well as seed beads.

It sounds like an extremely simple task to make a wire loop and, in many ways it is. However, if you are just starting out, you will quickly realise that, like a lot of basic techniques, there are a few pitfalls you can encounter along the way. One of the most common problems I see when I am teaching French beading classes is 'gapping'. You can see an example of this in figure 1.



Figure 1.

Gapping occurs when the twisted wire that holds the loop in place is sitting a little below the beads on the loop. This will allow the beads to slip apart and leave large gaps of wire. Figure 1 shows a fairly extreme

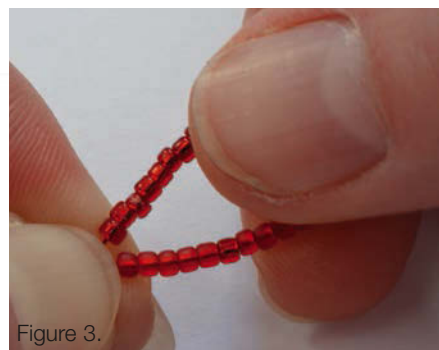


example with a large expanse of visible wire across the top of the loop. You may find that you always get a tiny bit of wire showing in a loop, especially if the loop contains a small number of beads. However, you want to avoid the scenario where the beads can move around the loop. The trick to avoid gapping is to take your time when you start twisting the wire. Slide the beads for your loop into position, then bring the two ends of wire together so that you can see the loop being formed. Then comes the really important part: take hold of both ends of wire between the finger and thumb of one hand and use your thumbnail to press right up to the beads so that they are forced into a tight loop, as shown in figure 2.

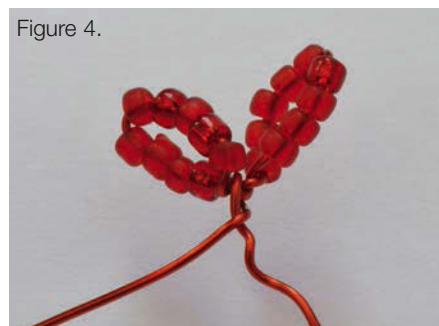


Focus on keeping this hold tight so that the beads are not allowed to slip – it can take quite a lot of pressure of thumbnail against beads, supported by the finger. Carefully take hold of the loop with your other hand and twist it three half turns (more if you want a length of twists below your

loop). You should be able to feel the wire twisting between the finger and thumb that is holding the beads in place. See figure 3.



This takes a bit of practise to achieve and it is easiest to practise on loops with a larger number of beads in them. When you have completed the loop, just check that the twist is sufficient to hold the beads firmly. If necessary, you can twist one more half turn to give extra security. If you do have a small amount of gapping, you may also be able to close it by adding this extra twist, but do it carefully so that you twist the wire up towards the loop of beads and not further down the length of bare wire. The second major problem I see with starting to make flowers using the loop method is judging the petal spacing. The first loop (petal) is easy to put in place, but if you are making a flower, you will want to create a series of loops to form petals. The difficulty lies in judging the spacing between each loop. Remember, as you form each new loop, the wire will need a bit of space to twist. If you start your second loop too close to the first loop, you will end up twisting on top of the already-twisted section of wire, as shown in figure 4.



You might think this is a bonus as your petals will end up sitting very close to one another and will create a lovely full-looking flower. However, the more you twist the wire in one area, the more it weakens. I have seen small accidents in class when a part-finished flower has actually snapped in two as the over-twisted section has just broken under the pressure of twists.

So, as you form new petals, take a little time to position them. Figure 5 gives you an indication of the amount of space you need to leave between the bottom of the twist of your first petal and the point where the beads sit on the second petal. If you use your finger and thumb to mark this point, slide the beads up to your finger and thumb then form the loop using the technique described above to avoid the gapping problem, you should end up with well-spaced petals.



Again, this is something that will take a bit of practise. When I warn people about the dangers of over-twisting and wire breakage, there can be a tendency to leave too much space 'just to be on the safe side'. This is undoubtedly a safe option, but it will make your life more difficult when you come to assemble the flower. In figure 6 you can see the petals have a long stretch of bare wire between them. If this continued around the whole flower, you would end up with petals that sit far away from one another and a large centre area to fill. You will be pleased to hear that there are solutions to this problem. If you



Figure 6.

do find you have a very large centre hole to fill, you can just use a larger bead, or make a larger, more intricate centre. As with many skills, learning to judge the 'right' gap is something that comes with experience, so just keep on practising. You are aiming for a series of loops that sits close enough to create a natural curve, but not on top of one another, as shown in figure 7.

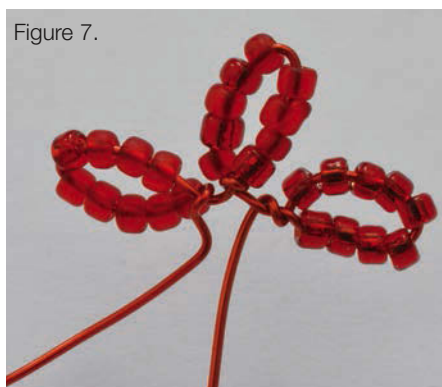


Figure 7.

Now, armed with these tips, you're ready to have a go at making a simple single loop flower. This pattern for star flowers originally appeared in the book 'Bead Flowers and Wedding Bouquets'. The flowers make a great filler flower for more ornate arrangements, but they are attractive just on their own in a small posy. You can use whatever colour size 11 seed beads you like and you will need a reel of 24 gauge (0.5mm) wire in green, plus some size 8 seed beads in yellow. The green wire means that there is no need to bind the flower stems.

The Star Flower is made as three separate flowers with their stems twisted together to form a single stem.

Step 1: Thread at least 125 of the size 11 seed beads onto the 24 gauge wire.

Step 2: Leave a 9" (23cm) length of wire to form your stem and make a series of five single loops with 25 beads in each loop (see figure 8).

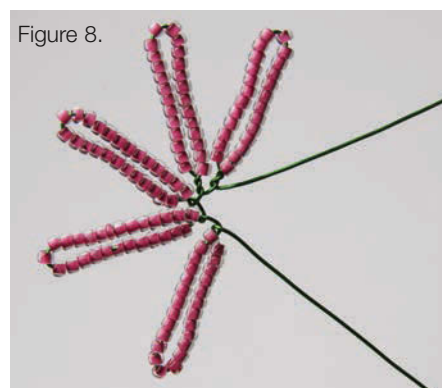


Figure 8.

Step 3: Form these petals into a circle to make a flower.

Step 4: Cut a length of about 16" (40cm) of wire and thread a single size 8 bead onto this, sliding it up to the centre of the wire. Twist the two ends of wire together a couple of times, just below the bead to hold it in place, then feed the wire through the centre of your petals so that the bead forms a centre for the flower.

Step 5: Neatly twist all your stem wires together for a length of about 2" (5cm) and put this flower to one side (see figure 9).



Figure 9.

Step 6: Follow steps one to five twice more to make two more flowers.



Step 7: Take all three flowers, hold them together at the point at which the twisted stems end (ie about 2" / 5cm below the flower heads) and separate all of your stem wires (there should be 12) into two groups of six. Now twist these two groups together all the way to the bottom to form a neat twisted stem (see figure 10).



Figure 10.

If you want to find out more about French beading and learn how to make a variety of flowers and bouquets, with the benefit of all the techniques demonstrated on video, you can find the 'Bead Flowers and Wedding Bouquets' book for sale at www.beadflowers.co.uk or from the publisher at www.vivebooks.com.





Designed by
Debbie Webster



bohemian business CARD HOLDER

BEADstore

- 10g size 11 Delicas in DB10 – Black (A)
- 5g size 11 Delicas in DB654 – Brick Red (B)
- 48 x size 11 Delicas in DB721 – Opaque Yellow (C)
- 8 x size 11 Delicas in DB653 – Opaque Pumpkin (D)
- 5g size 11 Delicas in DB201 – White Pearl Ceylon (E)
- 5g size 11 Delicas in DB42 – Silver Lined Gold (F)
- 5g size 11 Delicas in DB22 – Light Bronze Lustre (G)
- 13mm black antique toggle and bar

TOOLbox

- Black Nymo
- Size 12 beading needle
- Scissors

time&money

Make in over 20 hours for under £25.



This charted square stitch design is an ideal project for keeping your business cards neat and tidy and showcasing your talent at the same time.

The whole case is worked in one continuous strip and then zipped up into a cylinder.

Step 1: Working the first side band. On a comfortable length of thread, attach a stop bead leaving an 8" (20cm) tail. Pick up 38 (A) and work two rows in square stitch, adjusting the tension as necessary. Remove the stop bead but leave the tail thread.

Step 2: Work a row in square stitch using the (B) beads.

Step 3: Work a square stitch row using your (A.) beads.

Step 4: Work a square stitch row using alternate (A) and (G) beads.

Step 5: Work a row in square stitch using (A) beads.

Step 6: Work a row of (B) beads in square stitch.

Step 7: Work two rows of (A) beads in square stitch.



Step 8: Work the charted design (on page 86), from row 10 downwards for the first side of the case.

Step 9: Work the second side band by following steps 1-7 (or rows 58-66 in the charted pattern). In step 1, you should just stitch two rows of (A) beads – there is no need to start a new piece of beadwork.

Step 10: Work the charted design for the second side of the case – you should just follow rows 10-57.

Step 11: Carefully zip up the two ends of the strip to form a tube. Fill the case with as many cards as it will hold comfortably, aligning the side bands along each edge.

Step 12: Exit the end bead on the bottom of the long side of the band, then *pick up 3 (A), 1 (G) 3 (A) and pass into the equivalent bead on the opposite bottom side of the band. Weave out of the adjacent bead in the band, then pick up 3 (A), 1 (G), 3 (A) and pass into the equivalent bead on side one of the band. Keep repeating from * all the way along the bottom edge until you have created a base along the card holder, as shown in the photo.



SUPPLYshop

- Delica beads from BEADS DIRECT and STITCHNCRAFT
- Toggle clasp from BEADS UNLIMITED



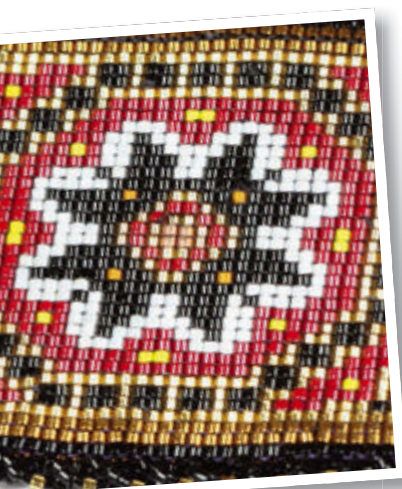
Step 13: Find the centre point along the top edge of the design and stitch the toggle bar to the outer rows of the panel: you should attach one half of the toggle bar to each side of the card holder. This will hold your cards in place as you carry them and then allow you to open the holder to give out a card. *~*

Table 1

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
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DESIGNnote

- Don't be afraid to play with your colours. Use strong contrasts for big impact.
- If you don't want to use a toggle bar, try a magnetic clasp instead.



TOptip

- When working square stitch, the first few rows can be really fiddly. Keep an even tension. If you need a reminder of the technique, you can find a free tutorial to download at <http://beadflowers.co.uk/beads/tutorials/square-stitch-free-tutorial/>

designcorner

WORKING WITH NEW MATERIALS

How do you work out what you can do when you are offered the chance to use a new bead or new type of material?

Over the last few issues, I've been looking at different strategies for creating design, from exploring a design concept, like movement or a shape, to thinking about designs that are driven by a particular technique or the qualities of a type of bead. The possibilities of this method of designing are endless, but I thought it would be good to spend a few issues taking a different tack.

The beading market has been flooded with new beads over the past couple of years. In some instances these are new shapes of seed bead, like Superduos, Quadratiles, Bars, O beads, Infinity Beads...the list goes on! In other cases it is new materials that people are combining with beads, like Soutache braid or Shibori Silk. Either way, as a beader, the choices can be overwhelming and often we are put off buying a new product because we don't know what to do with it. The professional designers are in the same boat as you: in Sabine

Lippert's words, 'Too many beads, too little time!' Think about the number of years we just had seed beads or beads for stringing and all the designs that can be made with these simple components. Well, it's fair to say that it will take the beading world a long time to create a similar range of designs with each of the new beads on the market. So, if you can't see a design for using a new bead or new material, but it's a bead or material you want to use, then why not create your own?

Back in February, I went to the Craft, Hobby and Stitch International trade show at the NEC in Birmingham. I had gone along with the intention of visiting the Beadsmith stand, but I had no idea that I was about to embark upon a private class in working with leather! The Beadsmith has introduced a new complete leather tool kit and Steven Weiss had brought it's designer, Melissa Cable, over to the show to demonstrate the kit. Melissa is lovely and a very skilled designer and leather worker who had previously worked with metal. Those of you who know me, probably associate me with seed beads. Certainly leather is a material with which I have never ever worked and, to be honest, had not really thought about using. However, just looking at Melissa's designs made me realise why I wanted to work with leather! The private lesson that Melissa then gave me set me thinking a lot about the practicalities of design.

Learn the techniques

During that session I made a bracelet. It was actually an exercise in learning all the basic techniques, but as you can



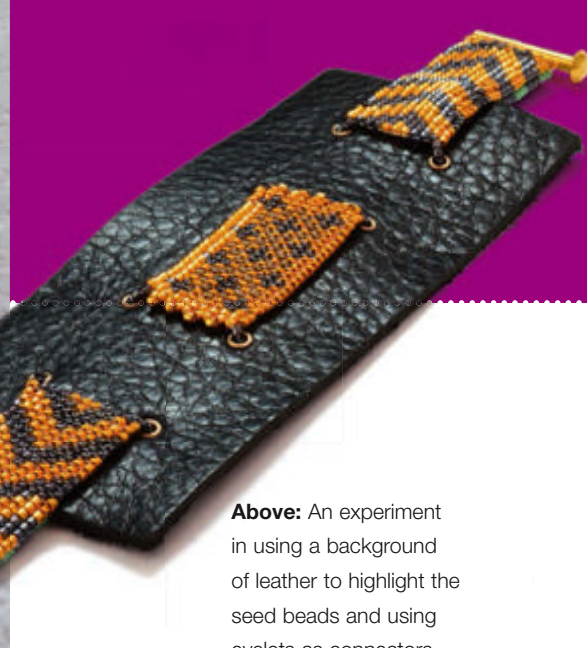
Above and above right: The leather cuff bracelet I made at the NEC under Melissa's tuition.

Below left: I created a leather clasp to form a highlight in a Freeform Peyote bracelet.

see, I ended up with a wearable design (even though I'm wishing I had measured things properly instead of going by my crooked eye!). Lesson one: cutting leather. This gave me the coloured band to sit as a feature in the centre of my bracelet. I could have cut a different shape, or width, or I could have placed this piece of leather in a different position on the bracelet band. All of these were deliberate design choices.

Next, I learned how to fix a spot. This looked like an attractive ornament in its own right. It is also a means of joining two pieces of leather together. I could have attached a line of spots, but I just used the one to make a focal centre and fix my small piece of leather in position. We then moved on to another basic component: the eye. Again, I could have used a different number of these to create an asymmetric design, but I chose to use two, one on each end of my small piece of leather. Finally I learned how to attach rivets. I used these at the very ends of the little strip to create a balance between the spot in the middle and these smaller spots of metal at each end. I could have switched around so the rivets sat next to the spot and the eyes sat on the outer edge. I could have added eyes all the way along the bracelet. To be perfectly honest, the level of thought that went into the design was pretty





Above: An experiment in using a background of leather to highlight the seed beads and using eyelets as connectors.

minimal – my brain was focusing on learning all about the new tools and how to use them.

You can apply this same idea to a new set of beads or a new piece of material: make a simple sample where you focus on using a particular technique, or a set of techniques. For example, take a pack of Superduos and work out how to use them in Peyote stitch. What does the end result look like? How did it feel to work in this way with these beads? I guarantee that as you work, you will be thinking, what if I did that or that instead? Jot those ideas down and try them out later. Eventually you will end up with something which appeals to you, whether you mean to or not.


Working with concepts

So, armed with this new set of skills, the tools I needed and some samples of leather, I came home with a mind swirling with possibilities. The thing that had really appealed to me with Melissa's samples and wonderful designs, was seeing how seed beads could be combined with leather. Melissa and I had also talked about a couple of different design concepts. If you are working with very different materials, then think about the balance between them. Leather and seed beads are perhaps not the most likely combination, so how do you make them work together? Do you make leather into the 'star' and use the seed beads to accent it? Or do you use the leather as a background to show off your seed beads? Immediately, the design concept of 'balance' gives you two ideas to explore.

As I was setting the eyes in my little master-class, I thought about them as something through which I could string seed beads. Could I connect leather components in this way? We are quite familiar with the idea of creating a bead-woven pendant and then hanging it on a piece of leather cord. What if you reversed the concept and made a leather pendant to hang from a bead-woven rope? Or how about using an eye at the bottom of a diamond shaped piece of leather to create a beaded fringe? Would this work as a pair of earrings? In these instances I saw the leather as the main focus of the design and the seed beads as the accent.

Melissa had also shown me how to create a 'buttonhole' in leather. Two ideas immediately sprang to mind: how about making a strip of seed beads to weave in and out of a strip of leather? Or what about cutting a piece of shaped leather and making it into the buttonhole element of a clasp, so I could fit a larger bead through it? In the first instance, the leather and seed beads could be used to balance one another, creating interest in an unusual combination of textures. In the second instance, I could make a seed-bead bracelet and add the leather accent in the form of a clasp.

When you get this sort of rush of ideas, just jot down some notes and maybe little sketches. Then, when you have the time, try experimenting. I guarantee you will come up against problems, some of which may put paid to an idea, but some will also generate new ideas. The thing about designing is,

you can spend hours sitting and staring at your materials and thinking up possibilities, but there is really no substitute for just picking up the beads, or leather, and playing. If someone had handed me a piece of leather and a toolkit, it might have taken me months to make anything. The fact that I found myself sitting and actually doing something is the reason that I made a bracelet and this also gave me the confidence to come home and try more. So, if you are thinking about designing, devote some time to making yourself just sit down and play. Even if you have nothing in particular to show for it at the end of the session, you will have learned plenty about the possibilities of your material and more productive ideas will follow. 

Over to you!

Try this kind of experiment for yourself, just using your own bead stash. We'd love to see your results, so please send in a good quality photo and a few words about what you did to editor@beadmagazine.co.uk. The submissions will be printed in the magazine.

If you would like to try working with leather, you can find some great resources on Melissa's website, www.createrecklessly.com. The Beadsmith leather toolkit is available from Spoilt Rotten beads. The projects I created at home are available at www.beadflowers.co.uk

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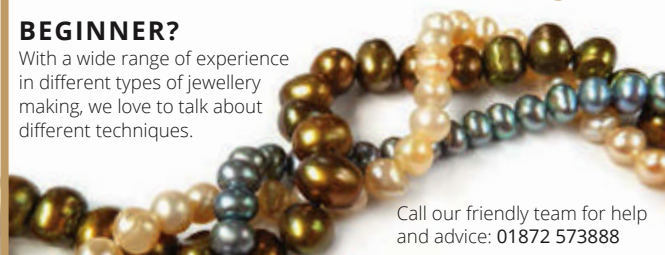
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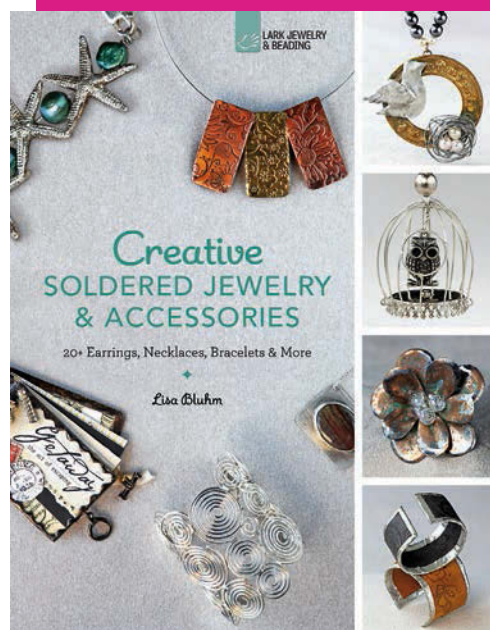
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bookshelf

BOOKREVIEWS

Got a book for review? Send it FAO of Katie to the address at the front of the magazine or email editor@beadmagazine.co.uk for more information.

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



CREATIVE SOLDERED JEWELRY AND ACCESSORIES

by Lisa Bluhm

You will find over thirty different jewellery projects made using soldering techniques. The designs range from classic to whimsical and include bracelets, earrings and necklaces. Lisa starts with a comprehensive guide to soldering, covering tools, materials and techniques. She has also included a very handy trouble-shooting table that gives you a quick guide to what might be the reason for a number of common problems. The instructions are clearly written with excellent photographs to show you the details in the projects.

ISBN 9781454708162, priced at £14.99. Available from www.thegmcgroup.com or by calling 01273 488005.

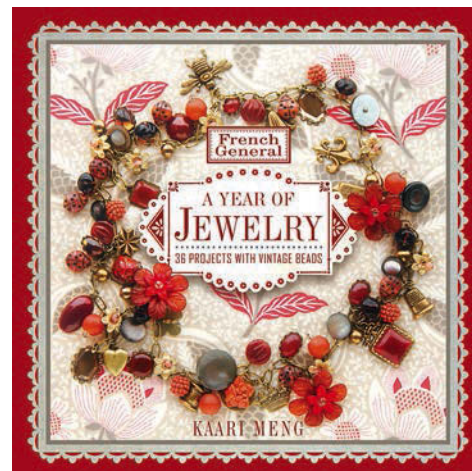
FRENCH GENERAL: A YEAR OF JEWELRY

by Kaari Meng

Exquisitely designed, this book offers 36 projects using vintage beads. Kaari has taken inspiration from the holidays throughout the French calendar, so you will find three projects representing a holiday

in each month of the year. The French theme and inspiration is apparent in both the jewellery designs and the book layout. The opening chapter provides a lovely introduction to vintage beads and findings, before moving on to talk about tools and techniques. All the projects are made using basic jewellery-making techniques, like working with chain, wire and adding charms. The book is a delight to look through even if you never make a single project!

ISBN 9781454708049, priced at £17.99. Available from www.thegmcgroup.com or by calling 01273 488005.



BEAD BRACELETS

by Susan Beal

This book is part of the 'Threads Selects' series from The Taunton Press. It includes 15 bracelet projects that form a very accessible way into jewellery making. You will learn how to arrange beads into simple strung bracelets, then move on to adding charms and creating a basic Right Angle Weave design. The end of the book includes a great techniques section with detailed instructions for all the techniques

you will need in these projects. This book is full of attractive projects and would make a great gift for a beginner.

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