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82



74



48



60



14



26

what's inside...

8. Bead Stash

20. A Day in Bead Heaven!

Get the low-down on what to expect at the Big Bead Show

22. Design Corner

Focus on ideas for using the beads in your one-year subscription gift pack

38. Tips, Tricks and Techniques

Continuing the series with top tips for getting the most out of beading workshops

42. Shop Profile

We meet the team behind Halfpenny's Beads

45. Designer's Profile

Meet Bonnie McGough, Polymer Clay artist extraordinaire

56. Reader's Challenge

Celebrating your recent makes

59. Bead News

72. Bookshelf

90. Bead Groups

Read about the Bollywood challenge held by Beads 'n' Banter





66



79



32



51



84



10

projects

10. Wire Conical Beads

Learn how to use wire to create conical shaped beads and turn them into a complete set of spring-time jewellery

14. Constellations

Try a lovely bracelet project using the new Dome beads. If you like Rivolis, you will love this!

26. Mini Dagger Delight

Work with another seed bead shape, the Mini Dagger, to create a stylish bangle

32. EfColour Enamels

Use this simple enamelling material to make professional components that you can turn into beautiful jewellery

48. Kokeshi Doll:

Use Polymer clay to make a fabulous Kokeshi doll that can be used as a pendant or bead



51. Peruvian Blue Bird Necklace

Use a focal cabochon for a colourful strung necklace with a bit of a twist

60. Netted Elegance Necklace

Mix up your seed bead shapes to create an elegant necklace perfect for any occasion

66. Spring Posy Plait

Mix wirework, tiara-making techniques and seed bead weaving to create a fabulous necklace for spring

74. Petals and Pearls Bracelet

This wonderfully flexible project will show you how to create a whole set of jewellery from a simple Superduo component



79. Forbidden Glamour Necklace

Perfect your basic wire-work skills in a necklace simply full of elegance and sparkle

82. Macrame Popper Bracelet

Mix in the new interchangeable popper beads with a stylish Macrame bracelet

84. Fuzzy Waves Bracelet

A simple bead-weaving idea for using the beads from your two-year subscription gift

86. Asymmetric Rope

Use simple techniques to make a trendy rope length necklace with the two-year subscription gift pack

meet the team



Donna Sanders

Donna is a Mum, bead weaver, embroiderer and polymer artist. She

works from home, supervised by her cat. Donna's project shows just how versatile simple beaded components can be, especially when teamed with a beaded chain. See more at

www.etsy.com/shop/BeadyNotions



Dee Wingrove-Smith

Dee is a PA by day and a bead obsessed crafter by night. "I'm 40(ish) and I bead and design in my spare time from working full time, being a wife and mum. Beading keeps me sane, helps me relax and is my creative outlet. See more at

www.wingsmith.co.uk



Donna McKean Smith

Donna is owner of Riverside beads and she has a

great passion for designing new pieces. For this issue, Donna has designed a gorgeous Macrame bracelet. Supplies can be purchased at

www.riversidebeads.co.uk



Katie Dean

Katie is an award winning bead designer and tutor and has written eight

beading books. For our show special, Katie has designed two different variations to make with the Bead and Jewellery magazine subscription gift bead pack. See more of Katie's work at:

www.beadflowers.co.uk



Karen Fenn

Karen has enjoyed some form of craft all her life. She started beading about four

years ago and works for GJ Beads in Cornwall. Karen is very new to designing – this is her first ever project for a magazine – but she tells me that she loves the challenge. We hope to see more from Karen in the future!



Julie Holt

Julie is a jewellery designer and tutor who owns the Surrey Jewellery School in

Woking. Her project for this issue combines two of her favourite techniques, chain maille and enamelling, to create a stunning bracelet. This is a great way into enamelling if you've never tried it before. Supplies can be bought from

www.surreyjewelleryschool.com



Linda Jones

Linda has 20 years of jewellery making experience and is a

designer, tutor and author of 8 specialised wirework project books, plus 2 instructional DVD's. She runs wire and bead jewellery workshops from her studio near Tonbridge for all abilities and writes a blog called The WireWorkers Guild, a free forum for wire jewellery enthusiasts

www.wireworkersguild.blogspot.com



Patty McCourt

Patty is a beader with a great reputation and a passion for bead embroidery and bead-weaving. She has taught throughout the world, worked as a Starman Trendsetter and her project in this issue is a great opportunity for you to experiment with some of the new shaped seed beads. See more on her website,

www.beadbybead.co.uk



Bonnie McGough

Bonnie is a Polymer Clay specialist with a flair for sculptural

work. She has taught widely across the UK and published a book of Polymer Clay projects. For this issue she has created a fabulous Kokeshi doll that you can make as a pendant, bead or charm. Her website is:

www.bonniemcgough.co.uk



Vicky Roberts

Vicky is a talented beader who has successfully taken part in Battle of

the Beadsmith and won other competitions, including the British Bead Awards. She owns and runs the Bead Shop Liverpool and has kindly taken time out of her busy schedule to create a lovely design for Bead Magazine. See more at:

www.thebeadshopliverpool.co.uk



Julie Ashford

Julie has written several popular beading books and is the main kit designer

at Spellbound. Her necklace in this issue combines bead-weaving with wirework and some tiara-making skills, to create a fabulous project for the spring. See more of her work at

www.spellboundbead.co.uk



Jessica Rose

Jessica is the founder of London Jewellery School. She is a well-known teacher,

lectures on craft business issues and is author of a jewellery book. Her beautiful necklace from this issue will give your wirework skills a little workout. See more at

www.jessicaroselondon.com

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welcome



Spring Show Special!

With the Spring Big Bead Show taking place on March 21st at Sandown Park, I wanted to make sure that all of you get to plan for and experience the show, even if you're not going to make it in person. This issue is full of projects from designers connected to the show. Bonnie McGough and Vicky Roberts will both be teaching workshops at the show, so if you enjoy their projects in here, don't miss out on your chance to learn from them in person. Dee Wingrove-Smith's project for this issue is a beautifully simple idea for using her hand-made cabochons, so you can pick up your own supplies for this design from Dee at her stall. You will also be able to buy the supplies you need for Julie Holt's beautiful EfColour enamels bracelet from the Surrey Jewellery School Stall. Or pop over and say hello to Julie Ashford at Spellbound – their kits are just gorgeous! GJ Beads will be able to sort you out with everything you need to make Karen Fenn's lovely netted necklace. Our featured shop in this issue is a regular stallholder at Sandown, Halfpenney's, so if you have yet to meet Gordon's tie, this is your big chance! Of course, if you can't make it to Sandown, all of these goodies are available online and I hope that the show feature will give you a flavour of the atmosphere on the day. The entire Bead Magazine team will also be there – you can find us either on the door or at the Bead Magazine stand, so do come and say hello. I very much enjoy the emails I receive from readers and the work I do with the designers, so I'm really looking forward to seeing as many of you as possible on the day. Enjoy the magazine and enjoy the show!

Katie

Katie Dean
editor@beadmagazine.co.uk

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& JEWELLERY
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support@ashdown.co.uk

EDITOR: Katie Dean
editor@beadmagazine.co.uk
DESIGN: Wendy Crosthwaite
PHOTOGRAPHY ASSISTANT:
Richard Jennings

UK ADVERTISEMENT SALES
Maria Fitzgerald
+44 (0) 1903 884988
Media Account Manager
maria@ashdown.co.uk

US ADVERTISEMENT SALES
Sara Vix 507 634 3143
Media Account Consultant
Email: sara@ashdown.co.uk

TO REACH US
We love to hear from our readers.
Call us on:
+44 (0) 1903 884988

Or write to:
PO Box 2258
PULBOROUGH
RH20 9BA
Great Britain

US OFFICE:
Ashdown Inc., 68132
250th Avenue, Kasson,
MN 55944, USA
Tel: 507 634 3143
Fax: 507 634 7691
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ashdown

BEAD stash

Look out for these fabulous new products from our exhibitors at the show. If you can't make it along on the day, then check out their websites.



Stitch 'n' Craft

Lynn and Kevin will be bringing along their new stock of the CzechMates range, including the fabulous new Quadratiles, so don't miss out on these. Website www.stitchncraft.co.uk

Oaktree Crafts

This beautiful kit is called "On Floral Wings" which is one of our bespoke, specialised Needlecase projects. It will be available as a "Full Kit" in two colourways priced at £29.50 and as an "Instruction Only" for those beaders who like to use their own colours and is priced at £16.50. It is a lovely project to complete, aimed at advanced beaders, and it will remind them of warm summer days, a treat for them to treasure. Website www.oaktreecrafts.co.uk



Moon Beads

New range of 'Network' Bracelet Kits from Moon Beads, complete with full, illustrated instructions and all the ingredients to make a beautiful, sparkly bracelet. Kits cost £14.50 at the Show and are available in a delicious range of colourways. For further details please email us at moon_beads@hotmail.com.

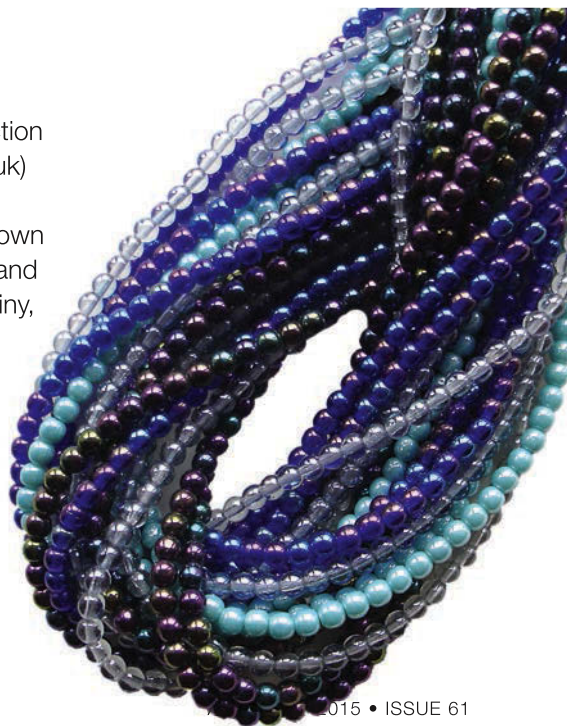


Beadbuyer

Matte and polished Amazonite, just two of the huge selection of semi-precious stone beads Beadbuyer is bringing to the Big Bead Show, along with lots of new shapes, stones and lines making their debut for the first time. Beadbuyer has one of the largest, most comprehensive ranges of semi-precious stone beads on the UK market, all of them personally hand-selected by owners Michael and Sarah Hall on frequent Far East buying trips. Website www.beadbuyer.co.uk.

Jencel

New from Jencel is a selection of Czech Glass Round (Druk) beads in 3mm and 4mm. Czech Glass beads are known for their consistent quality and wide choice of finishes. Shiny, matt, picasso and iris are just some of those to choose. Starting at just 80p for 3mm, or £1.20 for 4mm, you can view the full range at www.jencel.co.uk, or see a selection in person at the Big Bead Show.



Riverside Beads

Riverside Beads are excited to be launching their first Kumihimo book. Learn to braid, bead and create kumihimo techniques with this easy to understand guide. The book will be launching at the Big Bead Show, so if you are going to be taking a class with Donna, you can get your copy there first. Here is a sneak peek at some of the projects it will include. Buy online at www.riversidebeads.co.uk



Spellbound Beads

If you've been enjoying the recent BBC series, 'Wolf Hall', you will love the 'Seymour' necklace from Spellbound beads. Available in a wide range of colours, this beautiful Tudor-inspired kit costs £14.95. The Spellbound team rate the kit as 9/10, so it will give you a good challenge! Website www.spellboundbeads.co.uk



WingSmith Cabochons

New product! A shell bead that has an image adhered to one side. This makes the cabochon super easy to work with as the shell bead has a hole through the middle making beading and embellishing quicker. Website www.wingsmith.co.uk



Tuffnell Glass

The starter kit is a good way for people to dip their toe in the bead making world and experiment with lamp working and all the wonderful things that come with it for an amazing price. For just £56.00 you not only get a hot head torch but a 1 kilo of mixed glass, 20 stainless steel mandrels and 2 small pots of bead release. If you can't get to the show, then check out the website: www.tuffnellglass.com



The Old Bicycle Shop

Try the extended range of Snake Skin beads! We now have them in 14 colours and in 4 sizes (4mm, 6mm, 8mm and 10mm). Each string costs £1.50. The 10mm string contains 15 beads, the 8mm string contains 19 beads, the 6mm string contains 25 beads and the 4mm string contains 36 beads. Find them online at www.theoldbicycleshop.co.uk





Designed by
Linda Jones



wire conical BEADS

BEADstore

- 0.5mm Supa Green Chartreuse Wire
- 0.8mm silver plated copper wire
- 23 x 8mm Czech fire polished glass crystals in green
- 2 x 6mm Czech fire polished crystals in green
- 1 x 10mm Czech fire polished crystal in green
- Fish hook ear wires

TOOLbox

- Round Nosed Pliers
- Flat Nosed Pliers
- Chain Nosed Pliers
- Cutters
- Whammer hammer and steel block

SUPPLYshop

- Tools, beads and findings available from www.beadsdirect.co.uk
- Wire available from The Scientific Wire Company

time&money

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2 hours for
under £10



This jewellery set is simple and elegant to wear and once you've mastered the technique of making the conical wire beads, you can modify and customise the design.

NECKLACE PROJECT

Step 1: To create the wire 'cone' beads: cut approximately 24" of 0.5mm green coloured wire for each and begin curling it around one of the tips of your round nosed pliers. Wrap the wire tightly around in a random free style manner, pressing it with your fingers to mould it to the conical, tapered shaft. When you come to the end of the wire, remove the cone shaped wire bead from the pliers and poke the end into itself to ensure there is no spiky projecting tip. See figure 1.



Figure 1.

Step 2: Thread the wire cone and one of your 8mm crystal faceted beads with 0.8mm silver wire, creating a head pin at the end of the bead and a circular suspension link at the narrow end of your wire cone bead. See figure 2. Create 4 more units, following steps 1-2.



Figure 2.

Step 3: To create the spiral 'leaf' chain links, work directly from a spool of 0.8mm silver wire and create a small open spiral. See figure 3.



Figure 3.

Step 4: Place the tips of your round nosed pliers just by the spiral and bend back around to form the tip of the unit. See figure 4.

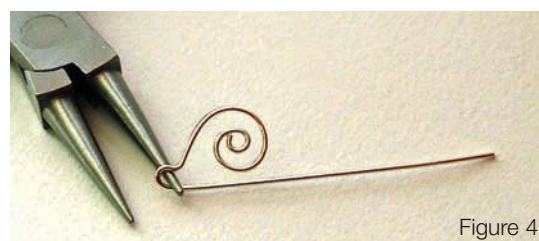


Figure 4.



"Inspiration"

• The inspiration behind this piece is simply seasonal, denoting new growth in nature at Springtime! The bright green wire symbolises green sprouting shoots (which cascade at the front of the necklace), and the silver chain link system is based on an abstracted leaf design.



COLOURwise

- 0.5mm and 0.6mm wires come in every rainbow colour, therefore, you can create this using your favourite colour combinations. Instead of faceted crystals, why not use glass pearl beads to match the wire tones.

Step 5: Continue bringing the wire around the spiral and cut from the spool. Use your round nosed pliers to create a link at the opposite end. Make about 12 more units for the necklace. See figure 5.



Figure 5.

Step 6: Place each of the spiral 'leaf' chain links on a steel block and hammer to flatten and work harden. See figure 6.



Figure 6.

TOptip

- If you're having a problem with the wires riding up and loosening as you wrap them around the round nosed plier shaft, it's because you need to press them and mould them with your fingers as you wrap.
- Experiment with making the wire cone beads with 2 different coloured wires, layering one over the other for extra colour and interest.
- Using the same method, it is possible to create a much larger wire cone bead by wrapping your wire around a piping nozzle (for icing cakes!).

Step 7: To create the central hanger, cut approximately 3" (8cm) of 0.8mm silver wire and placing your round nosed pliers at the centre of the length, cross the wires over each other in opposite directions. See figure 7.



Figure 7.

Step 8: Using your round nosed pliers, create circular links at the ends of the projecting wires. See figure 8.



Figure 8.

Step 9: Hold the circular links in your flat nosed pliers and spiral in towards the central loop. Hammer the ends of the spirals on a steel block to flatten and work-harden. See figure 9.



Figure 9.

Step 10: Using jump rings linked together to form a chain (or, use a ready made chain about 1" /2.5cm long), attach 3 of the spiral leaf links and 5 of the cone beads into the links of the chain to form a cascading bunch for the centrepiece of the necklace. See figure 10.



Figure 10.

Step 11: Attach the top link of the beaded cascade to the spiral hanger that you created in steps 7-9. See figure 11.



Figure 11.



Figure 9.





DESIGNnote

- Customise this design using different coloured wires and beads to mix and match with all your outfits. The spiral 'leaf' chain linking system also works beautifully as a simple chain for a bracelet, necklace, or suspended in clusters from ear wires.

Step 12: Create the sides of the necklace by connecting a spiral 'leaf' chain link to an 8mm faceted bead, alternating each unit as you go. Create a fish-hook fastener out of 0.8mm silver wire for the very end. See figure 12.



Figure 12.

EARRINGS

Step 1: Follow step 1 of the necklace project to create 2 green wire cone beads.

Step 2: Thread the cone beads with 0.8mm silver wire and 8mm beads (as in the necklace) but this time, using your round nosed pliers, create links at both ends.

Step 3: Thread 2 x 6mm crystal faceted beads with 0.8mm silver wire, creating a head pin at one end and a link at the other.

Step 4: Attach the 6mm beads to the narrow end of your wire cone beads and fish-hook ear wires to the opposite ends.


BRACELET

Step 1: Follow step 1 of the necklace project to create 2 green wire cone beads.

Step 2: Thread the cone beads with 0.8mm silver wire and 8mm beads and create links on each side using your round nosed pliers.

Step 3: Thread the 10mm faceted crystal bead with 0.8mm silver wire and form wrapped loops on each side.

Step 4: Create 3 spiral 'leaf' chain links (as in steps 3-6 of the necklace project).

Step 5: Connect the units together to form a chain (as shown in photo below) and attach a fastener at the very end. 

BEADnerd

- With nature springing back into life, it's nice to wear accessories that reflect the fresh, vibrant colours of the season. If this is your first attempt at wirework, just try making the conical wire bead earrings first and once you've mastered the technique and feel confident, have a go at the matching necklace and bracelet. You can also experiment by wire-wrapping the conical beads with tiny seed beads to add more texture and extra interest to the surface.



SEEMORE

www.wirejewellery.co.uk/



Designed by
Vicky Roberts



Constellations

BEADstore

- 10g Miyuki Size 11 Seed Beads (A)
- 5g Miyuki Size 15 Seed Beads (B)
- 4 x Czech Dome Beads -14mm
- 5g Dragon Scales (C)
- 76 x 3mm Firepolished (D)

TOOLbox

- Beading Needle
- Scissors
- Fireline

SUPPLYshop

- www.thebeadshopliverpool.co.uk

time&money

- Make in 5 hours for under £15

Use peyote and netting to make this unique bracelet that seems to glow from within the dome bead.

Step 1: Pass through a dome bead and pick up 14 (A). Pass back up through the dome bead to circle the seeds around it. See figure 1.



Figure 1.

Step 2: Pick up another 14 (A) and come back up through the dome bead again. This will circle the other side of the dome. See figure 2.



Figure 2.

Step 3: Weave through the first set of 14 (A) beads and pick up 2 (A). Weave into the second set of 14 (A) and add 2 (A) in the gap. This will create a full circle of seed beads around the dome. See figure 3.



Figure 3.

Step 4: Weave through the next couple of seed beads. Pick up 1 (A), miss the next (A) from your base row and go through the following bead. See figure 4.

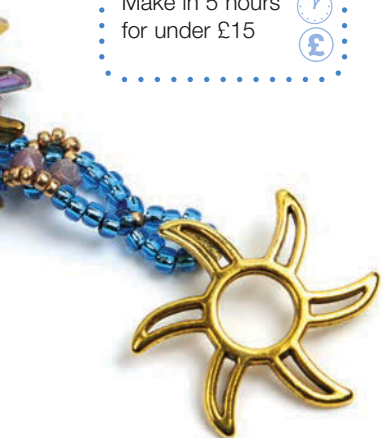


Figure 4.

Step 5: Continue step 4 all around your dome. When finished, you should have three rows of peyote. Step up into the top row. See figure 5.



Figure 5.





DESIGNnote

- The new Czech Dome beads are a great alternative to bezelling with crystals.



TOptip

- Try to keep tension tight when bezelling around the dome bead. It will help to stop it twisting around.

Step 6: Pick up 1 (B) and go into the next (A) from the top row. Repeat this all the way round the row. See figure 6.



Step 7: Now weave through to the bottom row of (A) beads (closest to the base of the dome bead) and repeat step 6, working all the way around your row. See figure 7.



Step 8: Pick up 5 (B), miss the next (B) from the previous row and go into the one after. See figure 8.



Step 9: Continue step 8 all around the dome until you arrive back at the beginning of the row. Weave up through the first 3 (B) from the first five that you added in the previous round, so you will be exiting from the middle bead in this set of five. See figure 9.



Step 10: Pick up 3 (B) and go through the third (B) on the next set of five. Repeat all the way around until you arrive back at the beginning of the row. Weave up 2 (B) from the first set of three you added at the start of this step. See figure 10.



Step 11: Pick up 1 (A) and go through the second (B) in the next set of three. Repeat all the way around the row. When back at the beginning, step up into your first (A) bead from this step and weave through all the (A)s added to reinforce. See figure 11.



Step 12: Weave back through your beads until you're coming out of the middle row of (A) beads from the first round. Pick up 3 (B) and go into the next (A) from this row. Repeat all the way around your circle, then step up to exit from the second of the first three (B) added. See figure 12.



Step 13: Pick up 1 (D) and go into the second (B) on the next set of three (B). Repeat this to add firepolished beads all around your row. When you arrive back at the beginning, step up to exit from a (D). See figure 13.



Step 14: Pick up 1 (C) and go into the next (D). Repeat this all the way around the row. This completes your first component, but do not finish your thread as you will need it later on. See figure 14.



Step 15: Repeat steps 1-14 to make four more components.

Step 16: To join your first two components, weave through to the back of your component to exit from a (B) from step 7. Pick up 5 (A), 1 (D), 1 (A), 1 (D) and 5 (A). Take your needle into a (B) on the same row, but in your second component. Make sure that you go into the (B) the same side that you came out of the (B) on your first component. See figure 16.



Figure 16.

Step 17: Pick up 5 (A) and come back up through the first (D) closest to the original component. See figure 17.



Figure 17.

Step 18: Pick up 1 (A) and come back up the next (D). This is like creating a RAW unit. See figure 18.



Figure 18.

Step 19: Pick up 5 (A) and go back into the original (B) from step 16, entering on the opposite side from which you originally came out. See figure 19.



Figure 19.

Step 20: Weave through the first 5 (A). Pick up 1 (B) and go into the next (A). Pick up 1 (B) and go through the next 5 (A). Work across your (B) from the component and then repeat this up the other side of your joining beads. See figure 20.



Figure 20.

Step 21: Weave around until you're coming out of the first (B) added in the last step. Pick up 3 (B) and go through the next (B) added in step 20. Weave around to the other side and repeat. This has joined your first two components. Join the others in the same way. See figure 21.



Figure 21.

Step 22: Start the clasp similar to the join. Coming out of the (B) on your last component, pick up 5(A), 1 (D), 1 (A), 1 (D), 5 (A), 1 (B) and 5 (A). Come back up through the first (D) from your string. See figure 22.



Figure 22.

Step 23: Pick up 1 (A) and pass through the next (D). Pick up 5 (A) and go back into the original (B) from step 22. See figure 23.

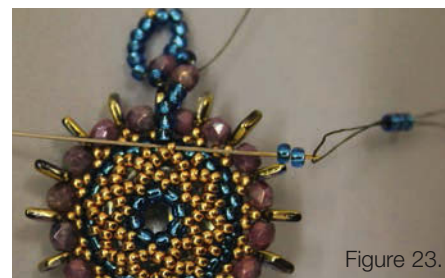


Figure 23.

Step 24: Weave through the first 5 (A), pick up 1 (B) and go into the next (A). Pick up another (B) and go into the next (B). Weave through 5 (A) until you come to the next (B). Pick up 4 (A), half of the clasp and 4 (A). Go back into the (B), but enter from the opposite side. See figure 24.




Figure 24.

Step 25: Weave through to exit from the first (B) along the side. Pick up 3 (B) and pass into the next (B) along this side. Weave your way along to the other side and repeat to add the 3 (B). Reinforce the thread path through your clasp as you do this. See figure 25.



Figure 25.

Step 26: Repeat steps 22-25 to add the other half of the clasp. Tie in any threads and your bracelet is ready to wear. 

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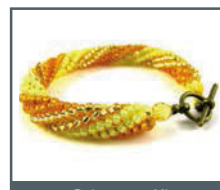


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A day in *bead heaven!*

We wanted to share the experience of the Big Bead Show with all of you, so even if you're not joining us on 21st March, you won't miss out.

The Big Bead Show at Sandown Park (just outside London) has become a much-anticipated event on beading calendars, with people travelling from far and wide to attend. I've been a regular attendee at the show since about 2009 and I've met people from all corners of the UK and beyond. I remember my surprise at seeing a familiar face one year, then placing her as a lady I knew from teaching a class down in Cornwall. She had travelled all the way up just for the day! So, what is it that keeps people coming back year after year?

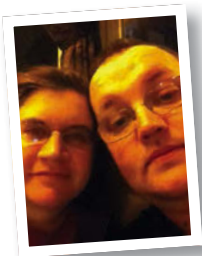
Of course it's hard to convey the atmosphere of the show on the pages of a magazine, so I've enlisted the help of some of the people who have visited previous shows. I remember my first show. The sheer quantity of beads was overwhelming, not to mention the number of people! It was definitely a case of

elbowing your way through to the front to see anything at some stalls! Happily all the beaders I know are very friendly and most definitely a civilized bunch, so nobody came to blows. It's worth having some idea of what to expect though.

Whether you're already a seasoned visitor or if you've never been to the show before, you will definitely find some handy tips here.

If you're coming to the show on 21st March, then do come and stop by the Bead Magazine stand and say hello. If you're not going to be able to make it that day, then I hope this will give you a little flavour of what we all get up to at the show and do make a date with us for our Autumn show on October 17th.





Sanya and Richard

Between the two of us, we've attended the Big Bead Show every year since it started. What keeps us coming back is all of the different stalls that are there under one roof. We love having access to such a wide selection of beads and findings etc all in one place, and having the opportunity to meet up with favourite vendors and fellow beaders.

Top tips

- Don't get there too early due to the sheer number of people.
- Wear comfortable shoes.
- Look around all of the stalls before buying anything in order to get the best deals.



Above: Sanya and Richard's stash from the show

Nicole

I think the October 2014 show must have been at least my fifth visit - it's the biggest and nearest fair to where I live and I know I won't be going home empty handed as there is always a mixture of stalls I love and keep going back to, plus new ones with something different to offer. I buy pretty much all my beading supplies online, so it is always a treat to be able to see things 'in the flesh' before you buy. I also love getting the chance to meet up with beading friends I have met through online bead groups - I always feel 'well hugged' when I leave Sandown!



Top tips

- Make a list of the supplies you really 'need,' (for me that's things like a particular finding or bead colour I use lots) so you don't forget them once you are surrounded by so much choice!
- I usually do one 'lap' of the venue to see what is catching my eye before I commit to buying, which I think is useful if you have a budget you really need to stick to as it makes you think about what you really, really want.
- Wear comfy shoes! I only get to do this kind of bead shopping twice a year so I like to stay all day...which means being on your feet for a long time.

Eve

This was my first visit to the Big Bead Show. I loved the variety of stands, all full of gorgeous beads. I enjoyed the venue: it was spacious, light and the facilities were very good. The day had a good atmosphere.



Top tips

- Wear comfy shoes.
- Take a large bag for all the goodies you purchase.
- Be patient when queueing - it's worth waiting your turn.

Amanda

I have been to the Big Bead Show five times over the past three years. The bead show brings out my inner magpie! Everything I need is under one roof. I love being able to see the items, unlike buying over the internet where you can't see quality. It's like being in a bead department store.



Top tips

- Write a list of things you need. You are almost certain to buy more but will be upset if you forget that vital one.
- Make a day of it. You will be amazed at what you see even on your fifth time round.



Above: Amanda's haul from the October show.

- Talk to people. Stallholders and customers are always helpful and knowledgeable.

Donna

My first and only visit, so far, was in October 2013 when I was a finalist at the Bead Awards. I was amazed at the size of the show. I've been going to Harrogate Bead Fair for a number of years and have also attended the Glass Festival at Stourbridge and a couple of other small bead fairs but none of them compared to the Big Bead Show. It was wonderful to meet up with so many of my online beading friends, including those that were exhibiting, and to be able to pick out beads for real rather than online which is how I usually bead shop as the nearest bricks and mortar bead shop is about an hour from me.



Top tips

- Have a good look at the exhibitors plan before you go. Check out their websites so you know what they sell (some of them even have money off vouchers for you to download) and decide where you want to go to first.
- Make a list of anything you need to buy and try and get that first but don't assume you will stick to the list - you definitely won't!
- Keep a spare bag with you to put all your purchases in so you don't lose any.

designcorner

SAME BEADS, TWO INSPIRING PROJECTS

For this issue we have a special design corner, looking at different options for using the beads in our free one-year magazine subscription bead pack

The lovely bead packs provided by Spoilt Rotten Beads for our one-year magazine subscription gift contain a beautiful selection of beads. The pack is designed with a strung bracelet in mind and Spoilt Rotten has very kindly included an instruction booklet, making this pack into a complete kit. The instructions explain how to secure your clasp using a crimp bead and give some simple tips for getting started with a design.

I thought I would have a play with the bead pack and see what I could come up with. The pack included only one clasp and enough beading wire for a single bracelet, but there are enough beads to make more than one bracelet, so I used a clasp from Anita's Beads and some 19 strand Beadalon to make a second bracelet.

I began by taking out all the beads and looking to see if they triggered any inspiration. I found that my pack included some flower shaped beads. I had some flowers amongst the small metal spacer beads and some larger glass flowers.

So my first thought was to use these to make something with a floral theme. Looking further, I thought that the long oval shaped glass beads looked rather like leaves, so I began thinking about ways in which I could incorporate this idea into my design. Next, I realised that the wire included in the pack would be longer than I required for a simple single strand bracelet. However, it wasn't quite long enough to make a two-strand bracelet, so that channelled my ideas further. I thought perhaps I could use the long beads to create leaves that would 'dangle' either side of the glass flowers. I tested this theory with a small piece of wire and found I could create the effect that I wanted, so this gave me the central section of my design. All I had to do now was to decide which beads to string on either side.

If you are reading through the tips included in the pack, you may have spotted by now that I had fallen upon a 'symmetrical' pattern, that is, something that starts from the centre and works in either direction along the bracelet.

On either side of my central flowers, I decided to string a matching selection of the round and oval beads and include the metal flower spacers to continue my floral theme. The pack instructions advise you to start with some small spacer beads next to your clasp and this is excellent advice – if you try and use large beads next to a toggle clasp, you will struggle to manipulate the



toggle to fasten it.

I strung an alternating pattern of larger and smaller round silver beads, then a section of the coloured beads, mixing in some silver spacers and a silver flower. I then began my central section, using a large glass flower, then *stringing a small round silver spacer, a long amethyst bead, a small silver spacer, passing back through the long bead. At this point, pull your wire up tight so that the long 'leaf' is pulled up tight to the string of beads before you continue adding more beads. I then added another silver spacer, a glass flower and repeated from * before adding the same combination of small beads along the other side of the bracelet, but working in reverse order. When you add the clasp to the second end of your bracelet, you must ensure that it is pulled as tight to the beads as you can manage, otherwise you will end up with beads sliding back and forth along the beading wire, which doesn't look very professional.

It was at this point that I realised that I had enough beads left to make a






second bracelet. However, having created a very symmetrical, ordered pattern for the first design, I had a fairly random selection of beads left over. Random designs sound as though they should be the easiest to create as, on the face of it, they shouldn't require much thought – just string a random collection of beads, right? Unfortunately this is not the case. In fact random work can be some of the trickiest to get right. Anyone who has tried a lot of stringing will know that although the techniques involved may be quite accessible, it is actually very difficult to create a design that works. When we talk about designs that 'work', we really mean something that looks pleasing to the eye. There are a few guidelines to think about when you are seeking this elusive quality. The 'eye' likes to see something interesting, so something that will make the brain think and take the viewer on some sort of journey or path. This is fairly easy to achieve with a repeating pattern: the brain will naturally spend time trying to work out the repeat. If it's too simple (eg red bead, black bead), it may become boring. Fortunately you can vary a regular pattern by mixing colours or bead sizes and shapes to create more interest. The eye also likes to be taken on a journey. It will automatically be attracted to colours according to how

much they contrast with their neighbours, so by injecting contrasting colours at different intervals, you can guide the eye around your jewellery. If you don't include some element of planning in your 'random' jewellery, it can end up looking like a mess that is unsatisfying to look at.

So, I approached my 'random' design with all these ideas in mind and I actually set myself a set of rules to follow as I was picking up my beads. I decided to guide the viewer's eye in a circle around the entire bracelet by grading the colouring from one end to the other. I tried to work as evenly as possible from the lighter coloured beads to the darkest colours. I decided to include a silver round spacer bead between every single glass bead so that by separating the glass beads, each could be appreciated on its own. I also decided to try a little rule of alternating a longer shaped glass bead with a round glass bead. Finally, just for added interest in the centre, I used a square bead flanked on either side by a sort of fat disc shape. As with the first bracelet, I used a selection of small spacer beads next to the toggle so it would have room to fasten. To anyone looking at this bracelet

without knowing my thought pattern, this is a random design – the beads are all different shapes, sizes and colours, but enough thought has gone into ordering them to create something that is pleasing to the eye. It is possible to look for patterns in the design, but they aren't as obvious as a repeating pattern or a symmetrical design. 

Over to you!

Try this kind of experiment for yourself. If you don't yet have a subscription, you might want to consider taking one out, or you can try this idea 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 Your submissions will be printed in the magazine.



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Designed by
Patty McCourt



mini dagger DELIGHT

This piece is worked mainly in flat RAW which is then embellished with mini daggers to give it a unique encrusted look

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- 6g size 11 seed beads TOHO Metallic Permanent finish (PF567F) in purple (A)
- 6g size 11 seed beads TOHO Metallic Permanent Finish (PF 559) in gold (B)
- 2g size 11 seed beads TOHO Metallic Permanent Finish (PF567) in purple (C)
- 1g size 15 seed beads (D)
- 60-90 Mini Daggers in frosted purple (E)
- 110-120 x 3mm Fire Polished Czech Faceted crystals in dark purple iris (F)
- 3cm slide clasp or 4 looped clasp

TOOLbox

- Fireline or One-G or KO thread
- Size 10 and size 12 beading needles
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Step 1: Start with a good length of beading thread (2 metres or around 90 inches). Pick up 4 (A), 2 (B), 2 (A). See figure 1.

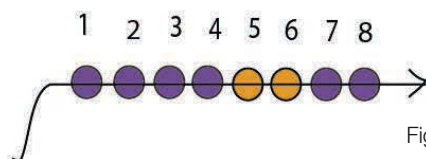


Figure 1.

Step 2: Go through the first six beads again to form a circle. Leave a tail of 15 cm (6in). See figure 2.

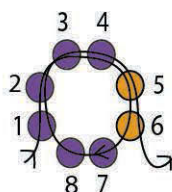


Figure 2.

Step 3: Continue by adding 6 (B) beads and form another circle by passing through the two gold beads from your first circle. End with your thread exiting from bead #12. As shown in figure 3).

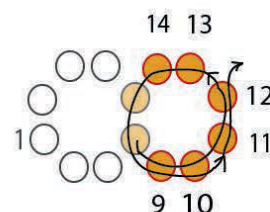


Figure 3.

Step 4: Add 2(A), 2(B) and 2(A) and pass through the two gold beads from your previous circle. Continue stitching through the beads you have just added until you are exiting from bead #18 as shown in Fig 4.

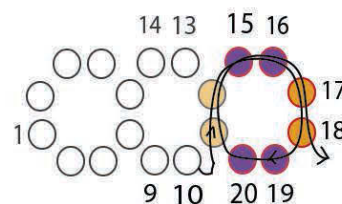


Figure 4.

DESIGNnote

- These instructions make a bracelet with a 16cm (6.3") base plus a clasp, giving a finished length of 17cm.



"Inspiration"

• I was asked by Starman Beads to create a design using their new shape of beads: the beautiful mini-daggers and this is what I came up with. This combines gorgeous metallic seed beads with the lovely new mini daggers to create a stunning bracelet you can be proud of!



COLOURwise

- This bracelet looks great in contrasting colours, like the purple and gold, but it also works well in beads of all one colour, so you can just use all gold beads.

Step 5: Pick up 6 (B) beads and form a circle exiting at bead #24 as shown in figure 5.

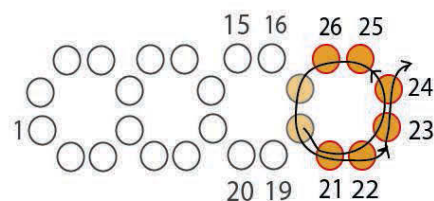


Figure 5.

Step 6: Add 6 (A) and create a circle by weaving through the previous two side gold beads. Continue on round your new circle until you are exiting from bead #32. See Figure 6.

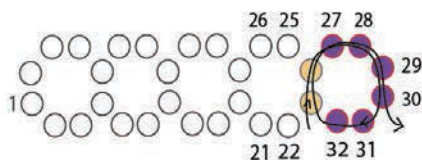


Figure 6.

Step 7: Pick up 2 (B), 4 (A) to add a circle underneath your last circle. Work your way around the new circle until you are exiting from the gold bead #34. See figure 7.

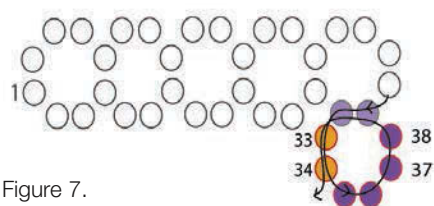


Figure 7.

Step 8: This time pick up 4 (B) and make a circle using two beads from your first row and two beads from your previous circle. Then weave on through the two beads from the next circle in your first row, as shown in figure 8.

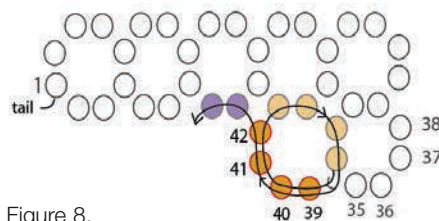


Figure 8.

Step 9: Pick up 2(B), 2(A), and make your next circle as shown in figure 9.

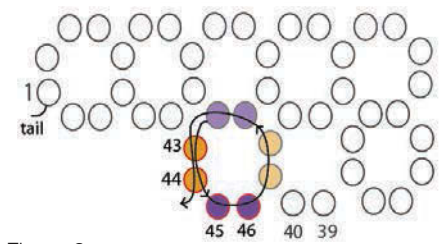


Figure 9.

Step 10: With your thread exiting the gold bead from the previous circle, pick up 4(B), weave through the previous four gold beads and the four just picked up plus the next bottom 2 purple beads from first circle as shown in figure 10.

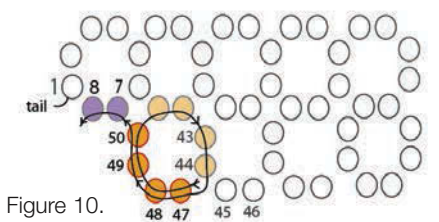


Figure 10.

Step 11: In this round pick up 4 (A) (beads 51-54), go through the next 2(B) and 2(A) creating the last circle, then you have finished this row. Using the working thread and the tail make a knot securing the thread. Do not cut the working thread but weave the tail through a few beads and cut the excess. See figure 11.

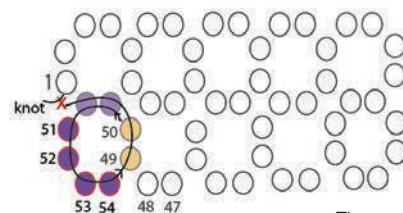


Figure 11.

Step 12: With your working thread exiting the purple bead, pick up 2(B), 4(A) and weave through the bottom 2(A) from the previous circle and the 2(B) that you just picked up (beads #55,#56). Now, pick up 4(B) create a circle and weave through all the gold beads as shown in figure 12. Keep working in this pattern, maintaining the correct placement of gold and purple beads until you have enough rows to reach around your wrist, allowing for the clasp.

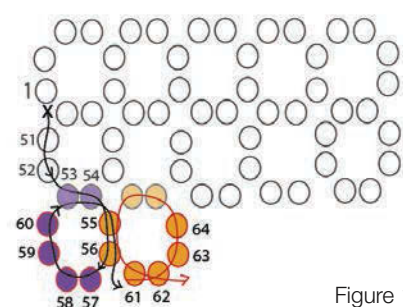


Figure 12.

Step 13: Add the crystal embellishment. Exiting the last 2 (A) (marked as I in figure 13), position your thread pointing toward the opposite vertical 2 seed beads, pick up 1 (E) and sew upwards through these two seed beads. Keep repeating this for the next two rows. Then change to picking up 1 (E), 3 (D), 1 (E) in each stitch in every row until you are two rows from the end of your bracelet. For the final two

rows, just add 1 (E) in each stitch as shown in Fig 13.

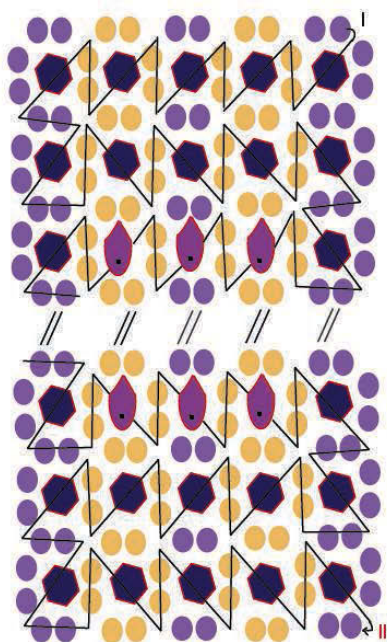


Figure 13.

Step 14: In this section (from III to IV in figure 14) you will work back and forth along the rows adding 1 (B) between each of the circles (new beads outlined in red in figure 14) and 1 (C) between the 2 vertical (A) seed beads on the edges of the RAW base (the purple donuts in figure 14).

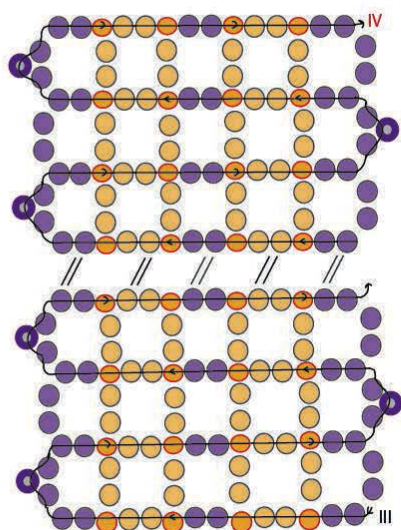


Figure 14.

Step 15: Exiting the 2(A) in the corner (marked V in figure 15) start by weaving through the first (A) of the edge purple pair of seed beads and add 1(C) between them. Weave

through the purple beads and the (B) bead added in the last round and pick up 2(B) then go through the next (B) from the previous round. Pick up 2(A), weave through the next (B) from the previous round. Pick up 2 (B), go through the next (B) and the next 3(A). Add 1(C) to sit between the vertical 2 (B) on the edge and weave through the next 3(A) and 1 (B). Keep repeating until you get to the end (marked VI in figure 15).

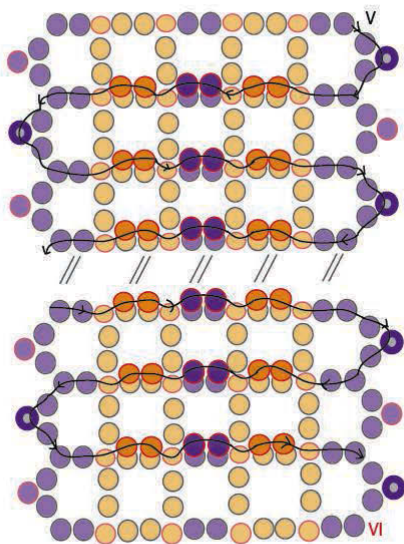


Figure 15.

Step 16: At this point you will notice the 2 size 11/0 beads added in step 15 form three columns down the whole bracelet, creating a small "wall". You are going to add 2 more seed beads to close the top and bottoms of your "wall", so you will end up with circles of RAW. Work from VII to VIII following the thread path shown in figure 16. The faceted crystals and the mini-daggers will be surrounded by seed beads, looking like pronged jewels.

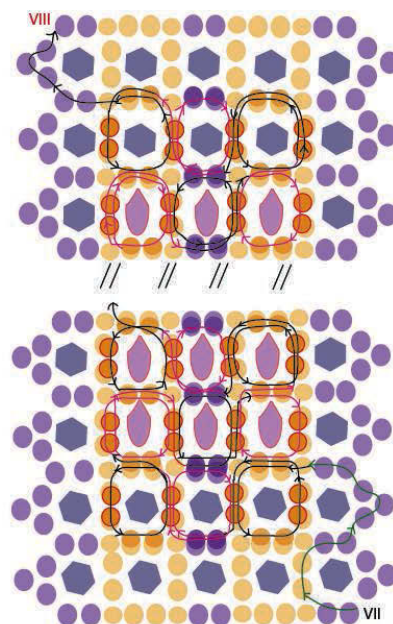
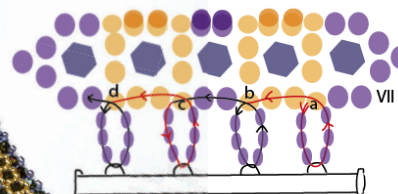
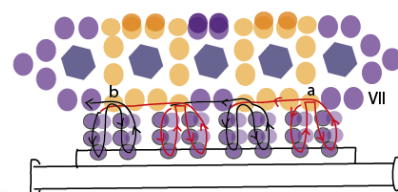


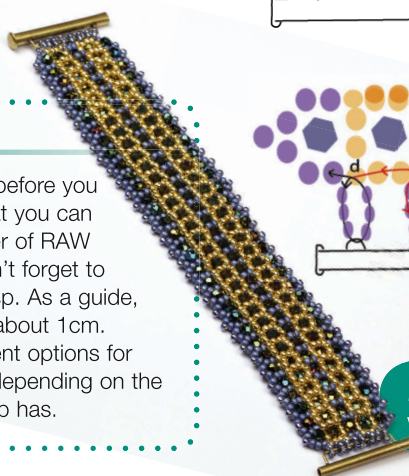
Figure 16.

Step 17: You are now ready to add the clasp. It is best to start a new thread at each end of the base to do this. Secure the thread by knotting twice and weaving through to exit from the third bead from the corner: in this case it is the gold bead. There are two types of clasps: one with a long bar and the second with loops. Use the (D) beads to create the loops to hold the clasp in place. Reinforce by rethreading again through the same beads in each loop. The two diagrams show two alternate methods for adding your clasp, depending on the type you are using. Finish off any loose threads to complete your bracelet.



TOptip

- Measure your wrist before you start the project so that you can create the right number of RAW units in the base – don't forget to allow room for the clasp. As a guide, two 'circles' measure about 1cm.
- There are two different options for attaching your clasp, depending on the type of edge your clasp has.



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Mix low-temperature Enamels and Chain Maille to create this one-of-a-kind design

Step 1: Place a connector link on a small u-shaped bar and sprinkle with a generous layer of enamel powder until it is fully coated. See figure 1.

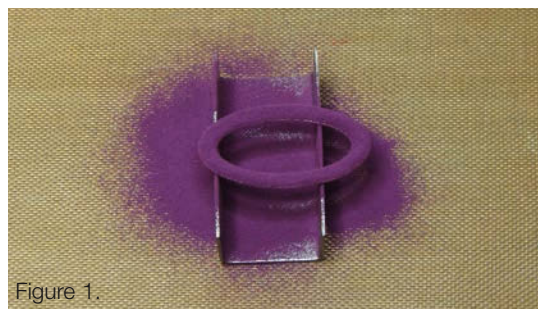


Figure 1.

Step 2: Using the spatula, put the coated connector rings onto the firing plate, taking care not to spill the powder. See figure 2.

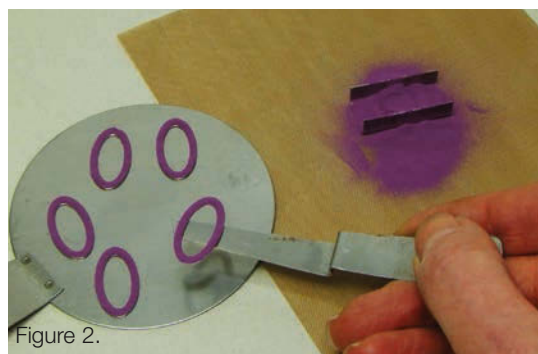


Figure 2.

Step 3: Place the firing plate on the stove top and cover with the lid. Leave to melt. See figure 3.



Figure 3.

Step 4: Check every couple of minutes and when the surface is smooth and glossy, the enamel has melted fully. See figure 4.

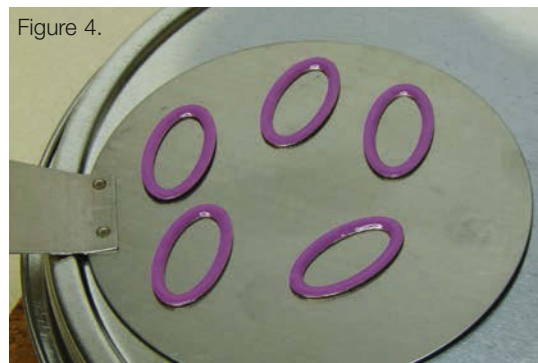


Figure 4.

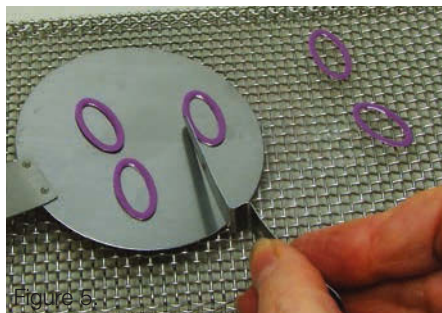
I love anything that enables me to combine my favourite techniques, and this design ticks that box by combining Chain Maille with enamelling.



BEADnerd

- There are 3 types of enamels available on the market now: Cold Enamels (liquid polymers that you apply and then leave to set), Low Temperature Enamels (powdered polymers such as Efc0 that you apply and then set at low temperatures, 150°C in this case) and Hot Enamels (ground glass that is melted at high temperatures, usually in a kiln or via a torch).

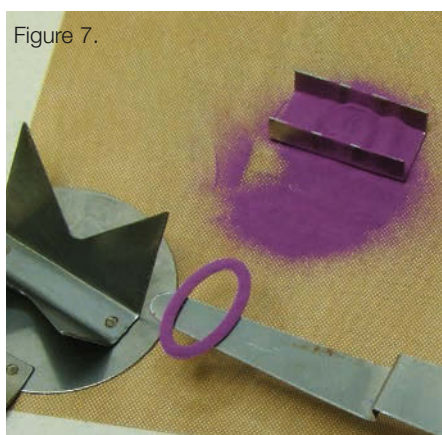
Step 5: Use the spatula to put the connector rings onto a cooling mesh. Leave for 5-10 minutes, until cool. Check the coating at this stage, if there are any thin patches repeat steps 1 – 4 to apply a second coat. See figure 5.



Step 6: To coat the underside of each connector ring, place a connector link on a small u-shaped bar and sprinkle with a generous layer of enamel powder until it is fully coated. See figure 6.



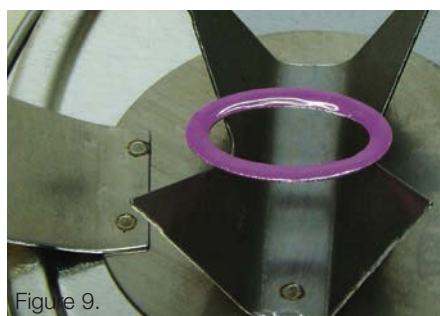
Step 7: Using the spatula put the coated connector rings onto the firing stand, taking care not to spill the powder. Do not use the firing plate for this stage as the enamel on the side touching the plate will melt, sticking it to the firing plate. See figure 7.



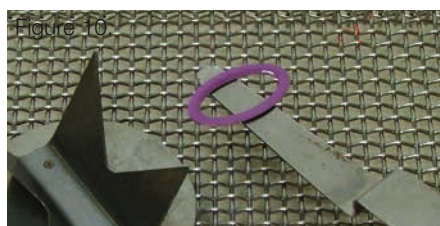
Step 8: Place the firing stand on the stove top and cover with the lid. Leave to melt. See figure 8.



Step 9: Check every couple of minutes and when the surface is smooth and glossy, the enamel has melted fully. See figure 9.



Step 10: Use the spatula to put the connector rings onto a cooling mesh. Leave for 5-10 minutes, until cool. Check the coating at this stage, applying a second coat if needed. Repeat steps 6 – 9 until all rings are coated both sides. Also enamel the clasp if you wish to do so. See figure 10.



Step 11: Open all the jump rings. See figure 11.



Step 12: Thread an open jump ring with a mushroom bead. Close the open jump ring. The Mushroom bead holes can be variable, so ream if necessary. See figure 12.



Step 13: Repeat step 12 until you have 6 jump rings threaded with mushroom beads and 4 jump rings threaded with metal spacers. See figure 13.



Step 14: Pick up 1 jump ring, thread on a connector link and 2 rings that have been threaded with mushroom beads. Close the jump ring. See figure 14.



TOptip

- Be sure to let the coated rings cool before adding a second coat of enamel
- Sprinkling the enamel thickly over the piece being coated will achieve a better result

Step 15: Pick up 1 jump ring, thread on 2 rings that have been threaded with spacer beads. Part the mushroom beads you previously attached to the connector link. Thread the open jump ring through the ring connecting the mushroom beads to the connector link. See figure 15.



Figure 15.

Step 16: Close the jump ring to hold everything in place, but note which ring and beads you have been working with. See figure 16.



Figure 16.

Step 17: Pick up 1 jump ring, thread on 2 rings that have been threaded with mushroom beads. Part the spacer beads you worked in step 16. Thread the open jump ring through the ring connecting the spacer beads to the previous bead set. Close the open jump ring. See figure 17.



Figure 17.

Step 18: Repeat steps 15 – 17 until all the beaded rings prepared in steps 12 and 13 are attached, ensuring you have alternated between mushroom and spacer beads. To the ring adding the last (fifth) pair of beads, also thread on a connector link. See figure 18.



Figure 18.

Step 19: Repeat steps 12 – 18 until you have a piece of chain with 4 connector links joined with beaded sections, each containing 5 pairs of beaded rings. See figure 19.



Figure 19.

Step 20: Decide how long you want your bracelet to be and adjust at each end of the chain to balance the piece. The sample uses 3 pairs of beads attached to the end connector, and then the toggle ring. See figure 20.



Figure 20.

Step 21: At the other end, the 3 pairs of beads are repeated and then the toggle bar. If you struggle to do the bracelet up, add an extra jump ring at the bar end. See figure 21.



Figure 21.





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tips, tricks and TECHNIQUES

This issue we're looking at a few tips to make your beading easier, whether you're planning a class at the Big Bead Show, or working at home

Tip Number One: Always read the pattern!

This may sound too obvious to mention, but it is surprising how many times people find themselves in hot water because they haven't read the pattern properly. I know when you have those beads in front of you, you just want to get beading, but do take a few minutes to read the whole pattern before you start. You may not understand everything exactly, but sometimes there are slightly unexpected steps which it is good to know about before you start.

Forewarned is forearmed! It is also a good idea to photocopy your pattern before you use it, then if you want to make notes or mark the point you've reached, you can do this without ruining your original pattern.

As you are working through your pattern, it can be a good idea to use a ruler, or a sticky note to mark the point you've reached. If the phone rings, or someone starts chatting to you and interrupts you, it's really easy to lose your place. Also, while you are working from the pattern, remember to use all of it. Most patterns will include a description of what you need to do, along with either photos or diagrams to show you the steps. Most of us have a natural preference for either words or pictures, so it's tempting to just follow one or the other, but you will get the most out of the instructions if you read the words and the pictures together. It sounds

obvious, but in the excitement of a workshop, it's very easy to forget to use everything you have available.

Tip Number Two: Arrange your beading space

You can really help yourself by arranging your beading space logically. If you are working with a pattern that refers to the different beads as 'A', 'B' etc, then arrange your beads in little piles on your mat and label each pile with its letter. This will make it so much easier to see which beads you are picking up as you follow the pattern. See figure 1. If you are working on a project that requires you to use a certain number of beads for a step, eg a peyote stitch row with ten beads in it, then count out those beads before you start the step. This makes it a lot easier to see if you go wrong and pick up a mistake before you've gone too far.

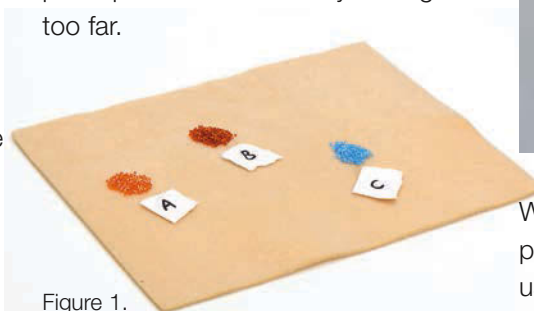


Figure 1.

Tip Number Three: Wirework hints

Wire can have a mind of its own: it likes to tangle, unravel and kink in the most awkward places. Unless I'm working on a project that requires me

to cut off individual short lengths of wire, I like to try and work with my wire on a spool. This is particularly important if you are doing any French Beading. All the wire that I buy comes on spools, but this tends to be in fairly large quantities, so if you have a little project to make, it can be tempting to buy a small amount of wire, which will most probably come in a coil. The thing about coils of wire is they sit beautifully until you start trying to uncoil them to work, then they develop a life of their own, usually ending up in a tangled mess! I try and save up empty wire reels, so if I buy a coil of wire, I can transfer it onto a reel to work from. See figure 2.



Figure 2.

Wire is also easily damaged. In particular, the coloured craft wires are usually coated with the colour finish, so this can be scraped off if you're not careful. Naturally all the wire-working tools you will be using have metal teeth and there is nothing more likely to damage wire than another piece of metal. So, it can be a good idea to wrap a piece of masking tape

around the teeth of your pliers to protect the wire as you are working. See figure 3.



Figure 3.

Tip Number Four: Bead-weaving hints

The bane of everyone's life when bead-weaving is threading a needle! If you happen to be in a workshop, the chances are you can get some help with this, either from the tutor or perhaps from a friendly neighbour. However, if you're on your own, here is a handy tip to help you. Do not be tempted to hold the thread in your dominant hand and try to push it through the eye of the needle – it will probably just glance off the metal eye and miss (see figure 4). Instead, hold the thread in your non-dominant hand, tucking it between your forefinger and thumb so that it is barely visible (see figure 5). Then use your dominant hand to guide the eye of the needle between your finger and thumb, so it will more or less be forced onto the thread (see figure 6). This way, the thread is trapped so it can't go anywhere other than through the eye of the needle.

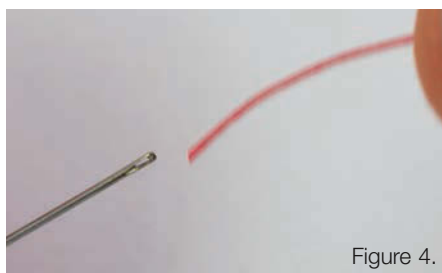


Figure 4.

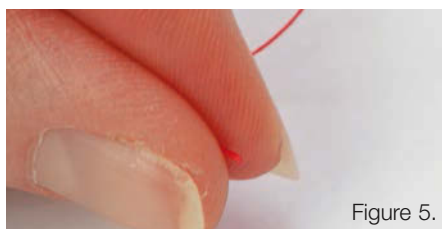


Figure 5.

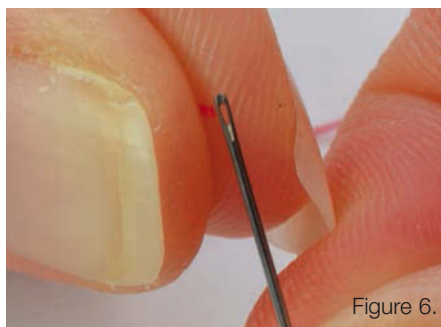


Figure 6.

If you find your thread is catching around your work a lot, then there are two things you can think about. Firstly, think about the length of thread you are using – you don't want to use too short a length or you will end up having to join lots of new pieces. However, if you are using a really, really long piece, it is more likely to tangle and catch on things in the vicinity. The length of thread that feels comfortable to you is quite a personal preference, so don't be afraid to experiment to get it right. If the thread length isn't your problem, then you can try another simple tip: make gravity your friend. If you hold your beadwork up a little then gravity will naturally make your thread hang downwards, so as you pull it through it won't tangle on the beadwork. See figure 7.

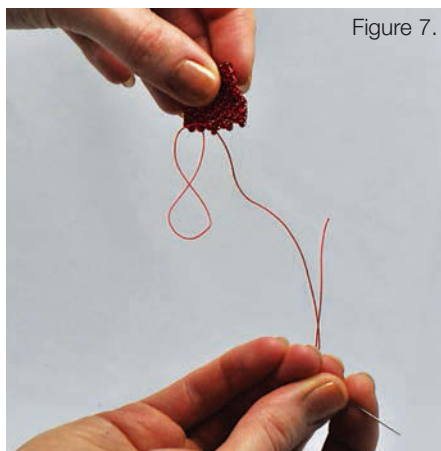



Figure 7.

Tip Number Five: Be kind to yourself!

Whatever beadwork you are doing, remember to be kind to yourself in doing it. If you are learning something new (which you will be in a workshop), then don't expect to get it all right first time. Don't compare

yourself to others in the class – everyone learns at their own pace and, no matter how long it takes, have faith in yourself that you will get there eventually...you will! If you're feeling all 'fingers and thumbs' or feeling like you're learning something in double Dutch, just remember you're learning something new. The older we get, the less we have to learn new things, so it can seem very hard, but you can be pretty sure that everyone else is feeling much the same as you. In many ways the sense of achievement you get when you finally master that tricky technique is much greater when you've really had to struggle to get there, so just keep persevering and it will all work out.

With all that practise and perseverance, you can find yourself spending hours at a time working on your craft, so make sure you have really good light and you are sitting somewhere that allows you to maintain good posture as you work. This will really help to prevent you from sustaining injuries that can end up preventing you from working at all. Try and remember to take regular breaks and get up and move around to stop yourself from getting too stiff. So, armed with those handy tips, you're ready to go and enjoy your workshops and your beading time at home. Don't forget to keep sending in your photos of your beading projects too – we love to see what you've been up to! 



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Halfpenney's, *the Beading Room*

Kathryn and Gordon from Halfpenney's are well-known exhibitors at Sandown Park – you will certainly know Gordon's tie! - so we wanted to find out more about the shop they run in Lancashire



I began by asking Kathryn to tell us about Halfpenney's, the Beading Room:

"The Beading Room is an amazing part of our house so although we do not open 'normal' shop hours, we are usually here. It's best to telephone first to make sure we're in, especially if you're coming a long way. Gordon, and his tie, and I attend bead fairs around the country and the Bead Festivals at Haydock Park Racecourse, which are organised by Gordon and his daughters under the banner of Beads Up North. Our main bead ranges are Miyuki Delica 11s and Miyuki seed beads, cubes, drops and bugles.

Top right: Kathryn and Gordon.

Above right: A bead group membership badge.

Below: A workshop in progress, making wine glass charms.

Below right: The beaded village, created by Halfpenney's beading groups.

We have a large selection of Chinese crystal bicones as well as a small range of glass pearls and grey polished beads. We have a growing range of A Muse Ink patterns by Chris Manes and sell the Delica bead packs that go with them. I am very proud of my kits, which all have step-by-step instructions with diagrams, and I have plans for some more new designs in 2015. Our web site sells most of what you can find in the Beading Room and the (Virtual) Beading Room is now open and selling patterns (and some free stuff, too) that are immediately downloaded to your computer. We want to see the (Virtual) Beading Room grow into a fantastic resource centre so if you're struggling with some beading, it's likely that you're not alone, then get in touch to see if we can help."

I have heard about Kathryn's beading group, which even has its own little membership badge – a beaded ha'penny – so I was keen to find out more:

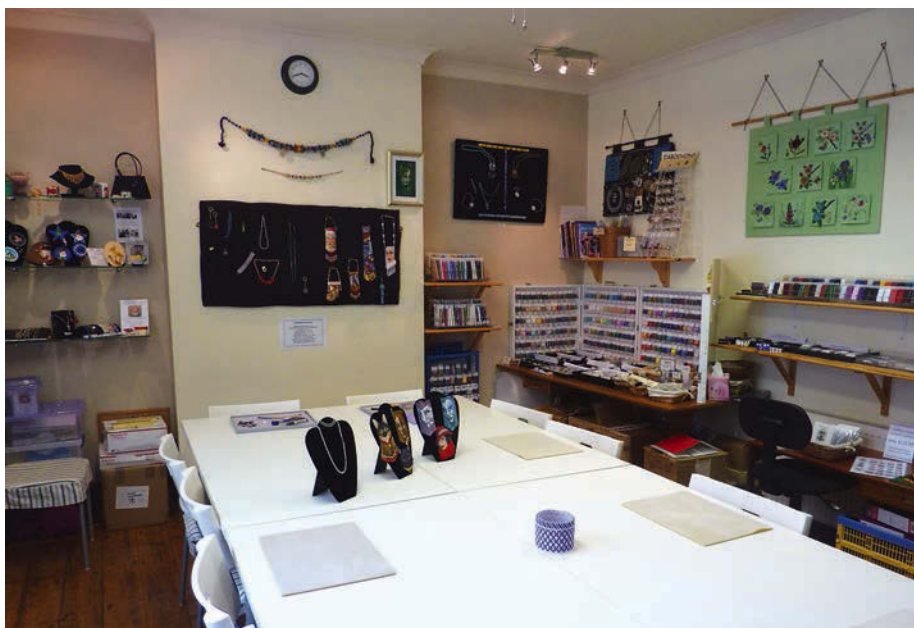
"When I first set up the group Gordon told them they would get free entry



to Haydock Park Bead Festival, but as his daughters would be on the door they needed a card to get in free. It was actually Beryl, a group member who came up with the idea of using a ha'penny instead of a card. We had to go with the old type because the decimal ones were too small!! "Luckily Gordon has a stash of old coins and members brought some too. I did some samples with different colours and the group then chose which they liked best. There is an option for brooch or keyring. The best part is that once they have mastered the technique, they know how to do a basic bezel for any crystal or stone etc.

Workshops are usually run one per month. Most are taught by me and are half a day. There are also two full-day





workshops planned this year, to be taught by Marlene O'Reilly. There are now four bead groups that meet at the Beading Room and there are some places available, especially in the evenings. Each group runs twice a month so it's always very busy. Members of the groups generally work on their own projects but they also work hard to present an exhibition at the Haydock Park Bead Festivals."

The story behind Halfpenney's is one with which I'm sure a lot of you will identify:

"Gordon had been selling beads for some years when he met me. I was working as a Contract Manager for the Local Authority and very soon got the beading bug. My passion for beads developed so I gave up my purchasing career to work full time at the Beading Room. This happened on 1st April 2011 – and the joke was that overnight I moved from a 37-hour week to a 73-hour week with a lot less pay!! Since then I have completed my City & Guilds qualification in Bead Weaving and developed the product range, as well as designing lots of new kits. My new workshops, kits and more bead groups are probably responsible for the increase in the number of bead addicts in East Lancashire!"

What have been your biggest hurdles and your proudest moments in setting up and running Halfpenney's?


"There aren't enough hours in the day

Above: The beading room

to get everything done! Finding space in the house to store all these new beads is also a challenge. Being able to talk about our business to both the Bead Society of Las Vegas and the Bead Society of Central Florida whilst on holidays to the USA were proud moments. Having a waiting list to join a bead group fills me with a sense of achievement – I must be doing something right! Also, 'The Village' exhibition that the bead groups created for the Haydock Park Bead Festival was wonderful. They all worked really hard.

I finished up by asking Kathryn about their plans for the future:

"Further development of the (Virtual) Beading Room will be exciting, along with loads of new kits that I've got to find time to design."

We want to wish Gordon and Kathryn every success for the future. Do go and find their stall at the Big Bead Show on 21st March – if you have yet to meet Gordon's tie then you are in for a treat! 

SEEMORE

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Email: gordon@halfpenney.co.uk
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Erratum

We would like to apologise to those of you who tried Cheryl Clark's beautiful Superduo earrings pattern from issue 60. A couple of eagle-eyed readers spotted two small errors in the instructions. Thank you to both of you for taking the time to contact us.

On page 80, Step 9, 'Pick up 2 (B) and pass through the second hole of the next (B).' should have read. 'Pick up 2 (B) and pass through the second hole of the next (B). Repeat', before moving on to 'Pick up 1 (A), 1 (B), 1 (A) etc. Figure 9 showed the correct sequence of beads, so hopefully most people managed to work that out. On page 81, the photo that should accompany step 14 (Figure 14) is missing. For anyone who found this confusing, the photo is here:



OAK TREE CRAFTS

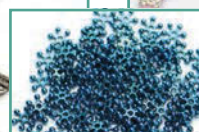
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Bonnie
McGough



master of Polymer Clay

Bonnie McGough, talks to Bead



I first met Bonnie at the Big Bead Show some years back. She has been an ever-popular tutor there and I thought it was more than time we shared her story!

I began by asking Bonnie to tell us a little about her background, "I was born in The Rhodope Mountains in Bulgaria. My art and designs are still very influenced by the rich Bulgarian Folklore.

My first love has always been singing. I was picked out from primary school to sing solo and remember being upset at being separated from the chorus, as I wanted to sing with everybody. Later I sang on many concerts and TV. I was

with my singing group, "Hebros", on a concert tour in Europe in 1964 when I met my English husband. After a lot of letters and a few visits from him we married in 1967 and, with tears in my heart, I left my singing, my friends and my home to come and be with him in Bristol. So I have lived most of my life

Top: The Elephant.

Above: Polymer Bib necklace.

Left: Frog.



Left: A collection of Bonnie's Polymer Beads.

Below: Some of Bonnie's fabulous pendants

in this beautiful country, but if it was not for him I would still be in Bulgaria. There are two places in the World I truly love: England and the Rhodope Mountains of Bulgaria.

I have a very good education, which has nothing to do with art. I have not attended any classes to learn my art. I had the Art in my heart. I love designing clothes, Fabric painting, Decorating ceramic and terracotta pots, Sculpting, Oil painting, Embroidery, Bead making, Knitting, Mountain walking and Traveling...when I get the time!!!! I drove on my own from Solihull, England to Bulgaria and back. It was the most wonderful experience."

I have admired Bonnie's wonderful Polymer Clay since I first saw it, so I asked how she started out in the Polymer business. Bonnie told me that she happened to be showing some of her Polymer work and was spotted by Staedtler and asked to do a demonstration.

"I taught fabric painting for years, but when I was asked to demonstrate polymer clay techniques it changed my life. I loved the Demo and from then on it took over from all my other hobbies.

For many years I have travelled all over Britain, Ireland and taught how to work with polymer clay. Most of the time



I demonstrated for Staedtler (UK) on their International and National shows. I have also been a judge in National competitions and given Masterclasses as a prize. I love working with people.”

Any of you who have taken a class with Bonnie, will have seen how her love of working with people and passion for Polymer shines through. I asked her to tell us a little about her workplace, her favourite projects and what she is working on at the moment.

“I have a large dedicated studio. I love the versatility of the polymer clay and the wonderful colour blending. I have so many ideas in my head, I do not have enough time. I am best known for my sculptures: the elephant, the dragon and the Shi Tsu. I think my best design is the tortoise cane. I am known for my Angels too. At the moment I am working on ancient beads and pendants”

Bonnie’s work has featured in other publications, including “Craft Beautiful” and “My Weekly”. Her first book, “The Wonder of Polymer Clay”, sold out, but she is currently working on a new book. I asked her to share a little of her future plans with us. “I am writing book number two at present. I would like to finish two books and publish them both in the next three years.” This is definitely something for us to look forward to.

We finished up by talking about some of Bonnie’s biggest challenges and achievements outside the world of Polymer, “I have written a book in English without one formal lesson. I speak three languages well and the fourth badly. So I would love to improve on the fourth and




Above: The Owl.

Below: Polymer spider.

Right: Dragon Sculpture.

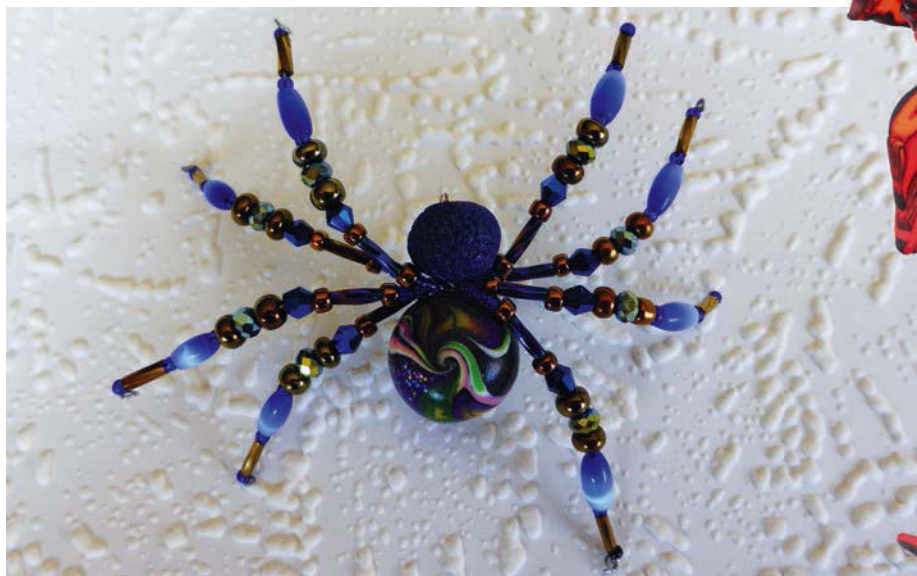
learn one more.”

Bonnie’s final advice to everyone is, “It is never too late to start making beads and jewellery. It is a wonderful hobby or business venture.” Wise words indeed!

If you are coming along to the Big Bead Show on 21st March, then do try and book into Bonnie’s workshop – she is a wonderful and truly inspiring teacher and lady. We wish her all the best with her new books and look forward to seeing them out in print. 

SEEMORE

www.bonniemcgough.com





Designed by
Bonnie McGough



Kokeshi DOLL

Use polymer clay to make a gorgeous Kokeshi doll that you can wear as a pendant, use as a focal bead or turn into a key ring

BEADstore

• Fimo Soft Polymer Clay in the following colours:

- White – 1/4 block
- Pink – 1/4 block
- Black – 1/4 block
- Flesh colour – 1/8 block
- Gloss Varnish

TOOLbox

- Tissue blade
- Acrylic roller
- Cocktail stick
- Large tile on which to work
- Wet and dry tissues for cleaning hands.

SUPPLYshop

- Fimo can be bought from CJ Beaders www.cjbeaders.co.uk

time&money

Make in under two hours and for just a few pounds



Step 1: Use 1/4 block of your white clay and 1/4 block of your pink clay. Condition both blocks, then mix the colours to make a Skinner blend. See figure 1. If you wish, you can then turn this into a Bull's Eye cane by adding a layer of white and a layer of black around your mixed cane (black on the outer edge). Or, make a Bull's Eye Cane using the pink in the centre, then a layer of white and a layer of black.



Figure 1.

Step 2: Roll your cane until it is about 1.5" (3.5cm) in diameter. Make the body by cutting two slices, each 3mm thick. Shape the first into a bell shape to create the front of the body. Take the second slice and curve it around. See figure 2.



Figure 2.

Step 3: Wrap the curved slice around this bell shape, as shown in figure 3. As you are making your shapes, think about what size you would like your finished doll to be and size the body accordingly.



Figure 3.

Step 4: Cut one more 3mm slice from your cane and cut it in half so you have a semi-circle. See figure 4.

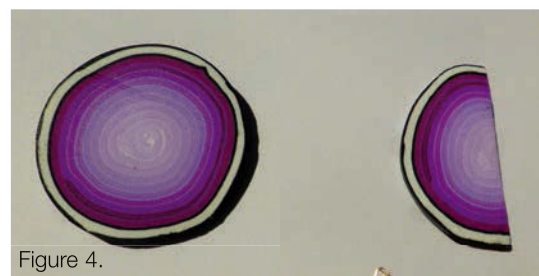


Figure 4.





I have been fascinated by these beautiful dolls ever since I first set eyes on one, many years ago.

TOptip

- If you are making a pendant or brooch, follow the same instructions but make the body flatter. You can then glue any findings to the back of the body using good quality Super glue.
- Read through all the instructions before you start and remember this is a project that will really allow you to get creative.
- The head of the Kokeshi doll is normally out of proportion with the body. In both styles of doll, it is bigger and more imposing than a 'normal' head would be.
- If your clay gets dirty or marked as you are working, just use a 'baby wipe' or handwipe to gently clean it before baking it. This also removes any fingerprints on the clay.

BEADnerd

- Kokeshi dolls were first made in the Tohoku region of Northern Japan. They were handmade from wood and date back to the early 19th century. Woodworkers used their woodworking skills and lathes to make simple dolls to sell as toys and souvenirs. The dolls may originally have had a spiritual significance with the kokeshi representing a wish for a healthy child or a sign for friendship. The name 'kokeshi' itself is a combination of names given to the wooden dolls.

Step 5: Place the rounded edge of the semi-circle at the top of your body and arrange the sleeves around the body, so the corners are almost meeting across the centre front. Take 1/8 of a bar of flesh colour Fimo, soften it and make it into a ball. Add the ball to the top of the body to make a head. See figure 5.



Figure 5.

Step 6: Take the black Fimo and condition it, then form it into thin strands. Cut the strands to a length that is just long enough to cover the head. Attach the strands individually so that you create the illusion of textured hair. See figure 6. Once you have arranged the strands around the back and sides of the head, use shorter strands to create a fringe and then create a small coil to sit on top of the head. You can add a tiny coloured flower to the front of the top coil if you wish.



Figure 6.

Step 7: Whatever size of doll you have made, the cooking instructions for the clay will be the same. Preheat your oven to 110 centigrade and cook for 30 minutes. If you are making your doll into a focal bead, then make the beading hole before you bake the clay and leave the piercing wire in the doll while the clay bakes.

Step 8: Once your doll has cooked, use fine markers to add the facial features (red for the mouth and black for the eyes). If you prefer, acrylic paints are also suitable for using on Polymer Clay.

Step 9: Kokeshi dolls were made originally of wood and after hand painting they were highly polished or varnished. You can varnish your doll using good quality varnish like Gloss varnish from Staedtler or Derwi Vernis.

DESIGNnote

- There are two types of Kokeshi dolls – The Traditional and The Creative. This is my interpretation of this exquisite Creative Japanese doll.

COLOURwise

- You can use any combination of colours for the body, so once you are familiar with the techniques, experiment with different combinations. You might want to search for photos of real Kokeshi dolls for some inspiration.

SEEMORE

www.bonniemcgough.co.uk



Designed by
Dee Wingrove-
Smith



Peruvian blue bird NECKLACE

Peruvian clay beads paired with a bead cabochon make a unique necklace. Dee will be on her own stand at the Big Bead Show, so if you need a cabochon for this project, look no further!

Step 1: Using a length of bead stringing wire longer than your finished necklace, add a crimp bead to one end then one end of your clasp. Thread the wire back through the crimp and close the crimp bead with your pliers. Cut the excess wire from the non-working end of wire.

Step 2: Pick up a small Peruvian clay bead, three SB1, two SB2 and three SB1, then a Peruvian clay bead. Repeat until you have 8 Peruvian beads threaded on. This is one side of your necklace.

Step 3: Pick up three SB1, one SB2 then another Peruvian clay bead, then pick up SB1, SB2 and SB1, add your bead cabochon, one SB2 and then use a drop bead – I used one of the Peruvian clay beads – lastly pick up one SB2. Weave back up through the clay bead, skip the SB2 so that it holds the drop bead in place. See figure 1.



Figure 1.

Step 4: Weave up through the seed beads, cabochon, seed beads and one clay bead. See figure 2.



Figure 2.

Step 5: Pick up one SB2 and three SB1 and a Peruvian clay bead, then use the same seed bead pattern from step 3 to string the opposite side of the necklace, finishing with a small Peruvian clay bead. The two sides should mirror one another.

TOptip

- You can easily increase the length of the necklace by adding more seed beads between the Peruvian clay beads.

BEADstore

- Peruvian Clay Beads
- 10g Seed Beads SB1, size 8
- 10g Seed Beads SB2, size 8
- Bead Cabochon
- 7 Strand Bead Stringing Wire – Beadalon
- Fireline – 6lb crystal
- 2 crimp beads
- 2 crimp bead covers
- 1 clasp

TOOLbox

- Wire cutters
- Pliers
- Beading needle

SUPPLYshop

- Peruvian Clay Bead Mix – Beads Direct
- Seed Beads size 8 – Beads Direct, I used 8TR3B and 8TR329
- Bead Cabochon – WingSmith's Cabochons
- Bead Wire – Beads Direct
- Fireline Beads Direct

time&money

Make in under 1 hour and costs approx £10.





Sometimes a strung necklace is a quick easy make, but adding the seed bead detail makes it more attractive.

The Peruvian beads can also be used to make earrings and would make great handbag charms.

Step 6: To finish the wire, add a crimp bead, clasp and thread the wire back through the crimp bead and small Peruvian clay bead. See figure 3.



Figure 3.

Step 7: Check back along the necklace that all your beads are close together; you may have to work with the drop part of the necklace and the cabochon to ensure you close any gaps. Once happy, close the crimp bead with your pliers and trim your wire. See figure 4.



Figure 4.

Step 8: Cut a length of fireline twice the length of the necklace and using a size 11 needle, thread one end. Tie the thread around the wire just under the first small Peruvian clay bead. Make sure your thread is tied securely and then pick up five SB2 and weave through the middle two SB2 of the wired necklace. See figure 5.



Figure 5.

Step 9: Pick up one SB1, SB2, SB1 and weave back through the middle SB2 again to make a small picot. See figure 6.



Figure 6.

Step 10: Pick up five SB2 and weave through the Peruvian clay bead. See figure 7. Repeat steps 9 and 10 along the first side of the necklace.



Figure 7.

Step 11: When you get to the middle part and you are coming out of a Peruvian clay bead pick up three SB2 and weave down the SB2 and then up through the next SB2, pick up three more SB2 and weave up through the Peruvian clay bead. See figure 8.



Figure 8.

Step 12: Repeat the pattern from steps 9 and 10 making loops along the second side of your necklace.

Step 13: Tie and knot your thread neatly under the small Peruvian bead before cutting the fireline. Go back to the other end of fireline and tie it off securely, you can add a dot of glue or nail polish if you feel the need.

Lastly add crimp bead covers and close them over your crimp beads for a neat finish. See figure 9.



Figure 9.

DESIGNnote

- The Peruvian clay beads are hand painted and each one is a slightly different size, shape and colour. This makes for a curious look to the finished piece.

COLOURwise

- You can make this into a subtle necklace or a really bright coloured necklace with a simple change of the seed beads.

"Inspiration"

- I wanted to make something that used one of my new bead cabochons and I found the Peruvian clay beads so interesting, they were a great match.

SHOPPINGnote

- You can find Dee along with her gorgeous cabochons at the Big Bead Show on 21st March, so look out for the 'Wingsmith Cabochons' stand. If you can't make it to the show, then pop over to Dee's website for your supplies, www.wingsmith.co.uk

Sandown Park, Esher, Surrey KT10 9AJ. 10am - 5pm

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Code to enter: **beadingmad**

See page 24 for full show details

www.thebigbeadshow.co.uk

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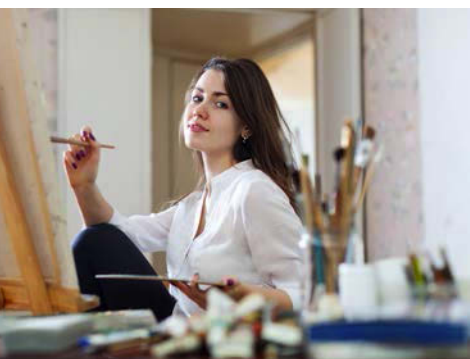
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Readers' CHALLENGE

Every issue we ask you to send in your themed creations. For this challenge we asked you to send in some of your recent makes. Take a look at what these clever readers came up with.



Kate Bainbridge - Worcestershire

"This piece was made using my January colour, Garnet (Birthstone for January). I used Garnet chips and beads and mixed them with white glass beads that have black threads on them and red crystals. I am really pleased with the way that this turned out and am looking forward to experimenting with chips of different colours in the coming months."



Marina Garbo - Italy

Marina has been busy working with rocailles and Swarovski bicones to make this beautiful pair of earrings. I know Right Angle Weave is not always a favourite with beaders, but you can really see from this design what a beautiful stitch it is. Marina has done a brilliant job of combining the different sized beads in this project.



Daniella Parrella - Italy

Daniella's gorgeous cuff bracelet has been made with Miyuki Delicas. We love the pattern she has designed!



Gill Goldfinch - Kent

"I made this bracelet in accordance with my Beading New Year's Resolutions: Making from beads I already own and finish a piece off before starting something else!!! This is made using 4mm fire polished beads in four colours and size 11 seed beads in Right Angle Weave and needed quite a bit of concentration to keep to the pattern sequence. And Yes, I used beads already in my stash and finished it! Even though I was stumped a bit for the clasp - I used two metal connectors and added the lobster clasp and I am quite pleased with the result."

Cinzia Grandi - Italy

Cinzia's creation is a gorgeous Swarovski necklace with Shibori silk and metallic elements, built around a crystal cabochon.



The Spellbound Bead Company

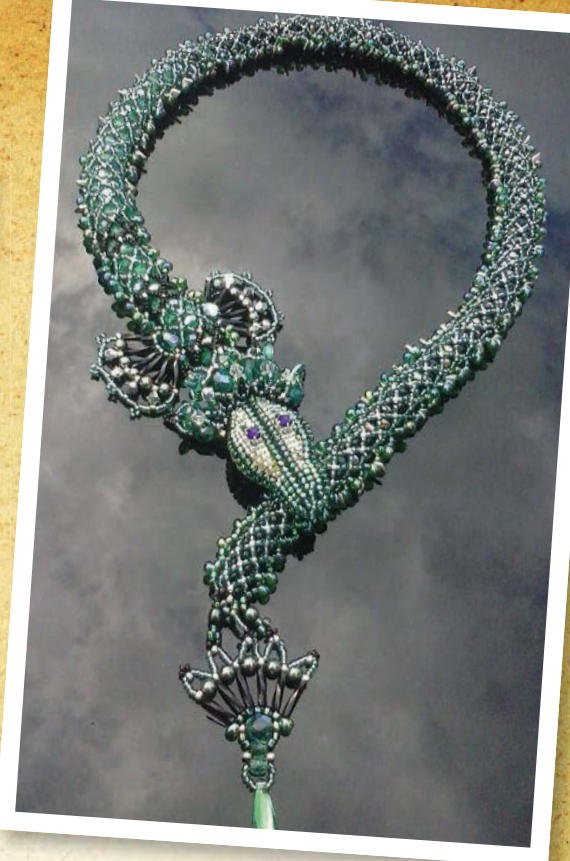
This issue, each featured entry wins a fabulous set of findings for finishing off your jewellery
The Spellbound Bead Co.
47 Tamworth Street, Lichfield, Staffordshire
WS13 6JW. 01543 417650
www.spellboundbead.co.uk





Anna Meloni – Italy

Anna tells us this is the latest thing she has been working on: a necklace entitled 'Owl'. It is made with macramé techniques and uses ceramic beads and pearls.



Debbie Webster – Somerset

"Meet Sidney...the most accident-prone beaded dragon in existence. He was inspired by the Spellbound Beads Dragon necklace kit I purchased at the Big Bead Show and he evolved into a rather handsome chap...until he hid in a pocket and endured a three hour hot wash. He survived but his head fell off. While waiting to be repaired a naughty kitten came along and chewed his tail off. He WILL be reconstructed at SOME point. Just remember fellow beaders - when it all goes horribly wrong, take a deep breath, count to ten...and start all over again...."



Linda Thompson-Mills – California, USA

"Meet Miss Kathy! She is a tribute to my dearest girlfriend in the whole world (for over 30 years)! This doll represents four aspects of my friend: Our friendship, her love of gardening, her love of children and teaching, and her love of the Mexican desert overlooking the bright blue sea. Miss Kathy took over a year to create. She is full of the greens and blues and purples and off-whites inherent to the beautiful outdoors, ocean, gardens, and sunsets. She is also absolutely loaded with charms of leaves, metaphysical trinkets, anything that would interest a child, and charms that only she and I would understand... This is a gift from my heart to hers. I love you, Kathy!"

Lorraine Davies – South Wales

"I spent several days exploring my bead stash (a big job) and I assembled all the colours of Autumn, I've used lots of shapes, superduos, Pip beads, leaves, seed beads, Rizos, daggers, Swarovski bicones, daisy spacers, and Rivolis. Plus a Cabochon called 'Dragons Garden'. I've tried to capture all the layers and colours and although this is a substantial piece, with the St Petersburg neck strap it is quite comfortable to wear. The lovely resin leaves came from Stitchncraft, and lastly the golden flower connectors came from Beads Direct. Other beads are from all over, including one of our local bead shops, Serendipity Beads. I hope you like my effort."

challenge themes

ISSUE	THEME	DEADLINE
62	Movement and Growth	22nd Feb 2015
63	Something a little bit different	29th March 2015
64	Holidays and travel	17th May 2015

SUBMITTING ITEMS

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



"This jewellery set started with a kit for one small pendant from Isabella Lam who sells patterns on Etsy, I then found an excellent supplier "Scatter Crystals" where I was able to buy some more Navettes and as usual for me I got carried away!"

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Best Dressed Beader Competition

If you are coming to the Big Bead Show, don't forget to wear your best beaded creations!



The Best Dressed Beader Competition is back! We love celebrating your skill and imagination and we know you enjoy wearing the wonderful beadwork you have made. We'll have a roving photographer looking out for the most impressive beaded jewellery and accessories being worn at the Big Bead Show. So, don't be shy – if you have a piece you would like to share, then pop over to the Bead & Jewellery Magazine stand and show us!

The winner will be selected by the Bead & Jewellery Magazine Team and announced at 3.30pm on the day of the show. This lucky, talented, beader will receive a beady goody bag, worth £100 and kindly donated by Cooksongold. All the inspiring entries will be showcased in the magazine and online, so if you miss out on the day, you can still enjoy the fabulous creations afterwards.



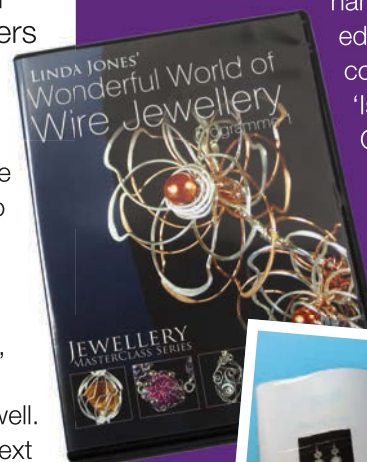
Popper Bead Demo

'Snap button jewellery is here! Using a varied array of findings, you can make jewellery pieces which can be changed on the fly... just snap a different button on and the look or colour way is changed. The findings available offer a great way to utilise your macramé or kumihimo techniques. Silvar Designs have a great selection of buttons and will be demonstrating the concept at the Big Bead Show in March.' Buy online from www.beads4less.co.uk

Giveaway!

Win some fantastic goodies thanks to this issue's contributors, Linda Jones and Donna Sanders. You can learn direct from Linda with her fabulous wire jewellery making DVD. We also have three different kits from Donna Sanders.

For details of Donna's kits, please see page 78. If you want to be in with a chance of winning Linda's DVD, email your name and address to editor@beadmagazine.co.uk. Please use 'Issue 61 DVD Giveaway' as the title of your email. One lucky winner will be selected on 31st March 2015.



National Beading Week

Find out how you can get involved in the first National Beading Week and share your love of beads with others

The Beadworker's Guild announced in January that they are launching the first ever National Beading Week in the UK. The Guild has always been motivated by a desire to share knowledge of beading and bring beadworkers together, so this event is aiming to promote those ideals. National Beading Week will run from 25th July until 2nd August and it is a chance for everyone around the UK to get involved and share their love of beading. There will be events taking place around the country, organised by individuals, bead shops and beading groups.

Here at Bead Magazine we are going to be getting involved as well. We have a very special project that we will be launching in the next issue, so keep watching out for the details. Meantime, if you want to find out about events happening in your area, or to set up an event of your own, there is a dedicated website: www.nationalbeadingweek.co.uk.



netted elegance NECKLACE

BEADstore

- 17g size 11 seed beads Metallic gold Iris (A)
- 5g 6mm Bugles silver lined gold (B)
- 110 x 6mm Firepolish beads Amethyst AB (C)
- 2 x 4mm Firepolish beads Amethyst AB (D)

TOOLbox

- Beading needle
- Bead Mat
- Thread zapper
- KO Beading Thread in purple

SUPPLYshop

- G J Beads
- 01736-751070
- www.gjbeads.co.uk
- Email info@gjbeads.co.uk
- Unit L, St Erth Ind. Est, Rose-an-Grouse, Hayle, Cornwall, TR276LP

time&money

- Make in over 3 hours for under £20



Use a lovely combination of seed beads, bugles and faceted beads to create this elegant necklace. Karen can usually be found on the GJ Beads stand at the Big Bead show, so do pop along and say hello to her!

This necklace is worked from left to right, with a focal central section. You will add the beaded toggle clasp at the very end.

Step 1: Thread your beading needle with 1.5 mtrs of KO thread. Pick up 17 (A), 1 (C), 1 (A), leave a tail thread. Missing the (A) just added, sew back up through the (C) and 1 (A). Pick up 8 (A), 1 (C), 1 (A) and sew through the first nine beads to form a circle. See figure 1.



Figure 1.

Step 2: With the needle pointing towards the top (C), sew into the (A) under this bead, then through this (C) and the (A) above it. See figure 2.



Figure 2.

Step 3: Pick up 4 (A), 1 (B), 4 (A), sew downwards through the fifth (A) under the top faceted bead. See figure 3.



Figure 3.



"Inspiration"

• I enjoy netted designs and try to incorporate structures, colours and textures into my work.



Step 4: Pick up 8 (A), missing the last bead, sew back up through 4 beads. Pick up 7 (A) sew into the (A) under the bugle, through the bugle and 1 (A). See figure 4.



Step 5: Pick up 4 (A), 1 (C), 4 (A) and sew into the fifth (A) down from the bugle. See figure 5.



Step 6: Pick up 4 (A), 1 (C), 1 (A) and, missing the last (A), sew back up through the faceted bead and 1 (A). See figure 6.



Step 7: Pick up 7 (A) and sew into the (A) under the top faceted bead. Continue on through the faceted bead and 1 (A). See figure 7.



TOPTip

- I used KO Thread as I find it makes the fringes of the necklace sit better. Nymo would also work if you prefer this thread.
- Take care to watch your threads as you work – it is very easy to get the thread caught around a fringe and not notice until the end!

Step 8: Repeat steps three to seven until you have fourteen bugles and fifteen faceted beads across the top of the necklace. See figure 8. You are now going to start the centre section for the necklace.



Step 9: Pick up 4 (A), 1 (B), 4 (A) and sew down into the fifth (A) from the top faceted bead. Pick up 7 (A), 1 (C), 1 (A) and, missing the last (A), sew back through the (C) and 4 (A). Pick up 7 (A) and sew up through the (A), (B), (A). See figure 9



Step 10: Pick up 4 (A), 1 (C), 4 (A) and sew into the fifth (A) under the bugle. Pick up 4 (A), 1 (C), 4 (A), 1 (C), 1 (A), missing the (A), sew back up through the 1 (C), 4 (A), 1 (C) and 1 (A). Pick up 7 (A) and sew into the (A) under the top faceted bead, through the faceted bead and 1 (A). See figure 10.



DESIGNnote

- The instructions for the pattern give a 16.5 inch necklace. Adjust the sides as necessary to create the length you want.

Step 11: Pick up 4 (A), 1 (B), 4 (A), sew down into the fifth (A) below the top faceted bead. Pick up 7 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Missing the (A), sew back up through 1 (C), 4 (A), 1 (C) and 4 (A). Pick up 7 (A) and sew into the (A) under the bugle, through the bugle and 1 (A). See figure 11.



Step 12: Pick up 4 (A), 1 (C), 4 (A) and sew into the fifth (A) under the bugle. Pick up 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Missing the (A), sew back up through the (C), 4 (A), (C), 4 (A), (C) and 1 (A). Pick up 7 (A) and sew into the (A) under the top faceted bead, through the faceted bead and 1 (A). See figure 12.



Step 13: Pick up 4 (A), 1 (B), 4 (A) and sew into the fifth (A) under the top faceted bead. Pick up 7 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Missing the (A) sew back up through 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 4 (A). Pick up 7 (A) and sew into the (A) under the top bugle, through the bugle and 1 (A). See figure 13.



Step 14: Pick up 4 (A), 1 (C), 4 (A) and sew down through the fifth (A) under the bugle. Pick up 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Missing the (A), sew back up through 1 (C), 4 (A), 1 (C), 4 (A), 1 (C), 4 (A) 1 (C) and 1 (A). Pick up 7 (A) and sew into the (A) under the top faceted bead, then through the faceted bead and 1 (A). See figure 14.



Step 15: Pick up 4 (A), 1 (B), 4 (A) and sew down through the fifth (A) under the faceted bead. Pick up 7 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Missing the (A), sew back up through 1 (C), 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 4 (A). Pick up 7 (A) and sew into the (A) under the top bugle, on through the bugle and 1 (A). See figure 15.



Step 16: Pick up 4 (A), 1 (C), 4 (A) and sew down through the fifth (A) under the bugle. Pick up 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Missing the (A), sew back up through 1 (C), 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C), 4 (A), 1 (C) and 1 (A). Pick up 7 (A) and sew up through the (A) under the top faceted bead, on through the faceted bead and 1 (A). See figure 16.



Step 17: Repeat steps 15, 14, 13, 12, 11, 10 and 9 to mirror the other side of the centre necklace. Pick up 4 (A), 1 (C), 4 (A) and sew down through the fifth (A) under the bugle. Pick up 4 (A), 1 (C), 1 (A). Missing the (A), sew back up through 1 (C) and 1 (A). Pick up 7 (A) and sew into the (A) under the top faceted bead, on through the faceted bead and 1 (A). See figure 17. This completes the centre section.



Step 18: Repeat steps three to seven until you have the same number of firepolish and bugles running across the top of the necklace as on the left side. Finishing on step 6, pick up 16 (A) and sew down through the (A) immediately above the top faceted bead, on through the faceted bead and 1 (A). Sew up through the last 10 (A) from the 16 (A) just added, down 1 (A), 1 (C) and 1 (A), so you form a circle of seed beads round the outside edge of your faceted bead. Sew up through 5 (A) so that both sides of the necklace are the same. See figure 18.



Figure 18.

Step 19: Add the loop for the clasp. Pick up 22 (A) and sew into the 3 (A) below the bead from which the thread is exiting. Sew around all these beads again two or three times to reinforce the loop. Sew through 5 (A). See figure 19.



Figure 19.

Step 20: Pick up 1 (A) and sew through 3 (A) from the top of the necklace. Repeat this step all the way across the necklace adding half hitch knots every so often to hold the

tension. You should find that each new (A) you are adding is sitting on top of the bead above a bugle or faceted bead from the necklace. See figure 20.



Figure 20.

Step 21: Make the toggle clasp. Thread a beading needle with 1/2mtr of KO thread. Add a stop bead. Pick up 10 (A) to form your first two rows and peyote stitch a further eight rows (each row will have five (A) beads). Zip together rows one and ten to form a tubular toggle. Remove the stop bead and finish off this thread. Take your thread through the centre of the end of the toggle. Pick up 1 (D), 1 (A) and then pass back through the (D) and into the toggle. Repeat on the other end. Weave through to the middle of the peyote toggle and add 1 (A). Weave back into the toggle and find your way through some nearby beads so you can then exit from the (A) just added. See figure 21.



Figure 21.

Step 22: To connect the clasp to the necklace, pick up 3 (A) sew through 3 (A) from the side of the necklace. Pick up 3 (A) and sew into the protruding (A) on the toggle. See figure 22. Sew around these ten beads two or three times to reinforce. Finish off all loose threads and your necklace is complete.



Figure 22.



COLOURwise

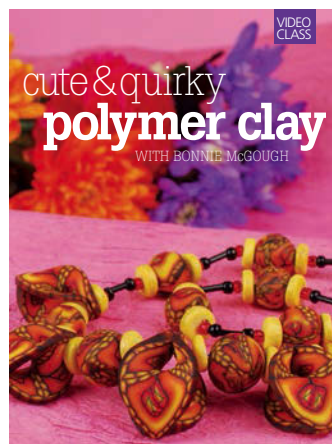
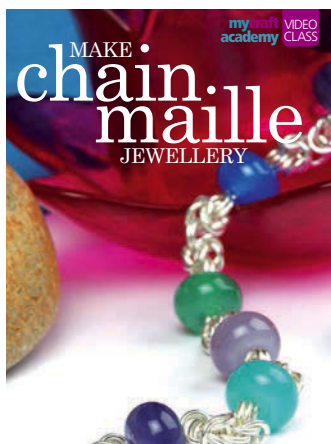
- The second colourway shown used 6mm pearls in gold, size 11 seed beads in California gold rush, 6mm Bugles in silver lined gold and 4mm pearls in gold.

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Designed by
Julie Ashford



spring posy PLAIT

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- 12g of silver lined eau de nile size 10 seed beads (A)
- 6g of frost metallic gold size 10 seed beads (B)
- 8g of silver lined pale blue seed beads (C)
- 3g of silver lined mid blue AB size 8 seed beads (D)
- Eleven 6x8mm pale green oval crystal beads (E)
- Twenty 6x8mm pale blue crystal oval beads (F)
- Ten 6mm Forget-Me-Not flower beads (G)
- Six 4mm gold metallic sparkle beads (H)
- One 4mm silver metallic sparkle bead (J)
- One 3-row silver plated sliding clasp
- 4m of 0.4mm soft tempered silver plated wire
- 40cm of 1.2mm half-hard silver plated wire

TOOLbox

- A reel of size D beading thread in ash
- Two size 13 beading needles
- A pair of round nosed pliers
- A pair of wire cutters
- Scissors

Delicate blooms in dewy Forget-Me-Not blue nestle amongst the first shoots of springtime on an easy-to-wear plaited rope.

Method

The necklace is made in four stages: the simple wired blooms at the front of the necklace are made and attached to a buckle-shaped support. Next, make a short section of square-stitched seed beads to pass through the back of the buckle. The ends of the stitched section divide into the colour-graded plait and the back of the design is completed with two further square stitch blocks to support the clasp.

Step 1: Make the Buckle – this resembles a bow-tie when complete. 8cm from the end of the 1.2mm wire make a 75° bend. 18mm along make a second 75° bend so the wire ends cross over to form one end of the bow. 55mm from the last bend make another bend and 18mm from there make the last bend to form the other end of the bow. Wrap the long end of the wire over the centre of the bow to secure the form and trim neatly. See diagram 1.

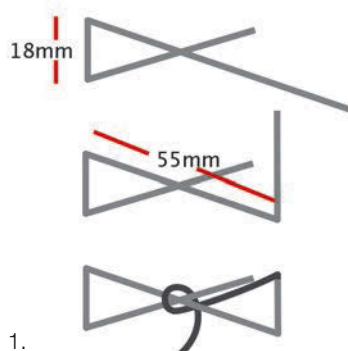


Diagram 1.

Step 2: Cut 1m of 0.4mm wire. Thread 3(B) into the middle of the wire. Pinch the two sides of the wire together 6mm from the beads and twist to make a short stamen. Thread 1(G) onto the longest wire end and place at the top of a 6mm loop adjacent to the bottom of the previous stamen. Pinch at the junction and twist to complete a new branch. Bring the two sides of the wire together and twist for 6mm to make a trunk section. See diagram 2.

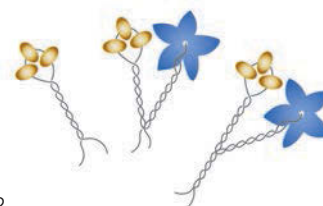


Diagram 2.

Step 3: Add 1(G) on a 6mm side branch and make 6mm of trunk. Repeat to add 1(E), 1(E), 1(G) and 1(E) on individual side branches with 6mm trunk sections to separate them. See diagram 3.



Diagram 3.



Step 4: Making A Crystal Daisy – thread 1(F) onto one wire end. Make a 14mm loop with the bead at the top. Pinch just below the bead and twist twice. Thread the next (F) bead onto the wire and secure it on a 10mm loop alongside the base of the first twist. Pinch and twist twice below the new bead. Repeat to add three more (F) bead petals. Bring the petals into a flat disc. Wrap 1(H) into the centre and twist back to the main trunk to make the stem. Set aside. See diagram 4.

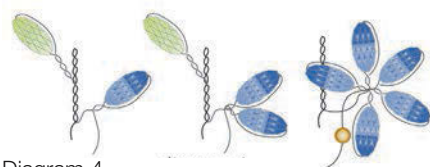


Diagram 4.

Step 5: Repeat the stamen technique from steps 2 to 4 to start a new stamen with 3(B) at the end. Now add 1(G), 1(G), 1(E), 1(E), 1(G), 1(E), 1(E) and an (F) bead crystal daisy. Set aside. Repeat again with a new wire to make a stamen with 3(B), 1(G), 1(G), 1(E), 1(F) bead daisy, 1(E) and 1(E). Add 20mm of plain trunk. See diagram 5.



Diagram 5.

Step 6: Thread 17(D) onto the longest wire end on the last stamen set. Make a loop with 2mm of wire showing at the base. Pinch and twist to secure. Make four more 17(D) loops adjacent to the base of the first one to create a (D) bead flower. Use the same wire end to make a crystal daisy as in step 4, placing one (F) bead petal into the centre of each (D) bead petal. Finish with 3(H) beads in the centre. Set aside. See diagram 6.

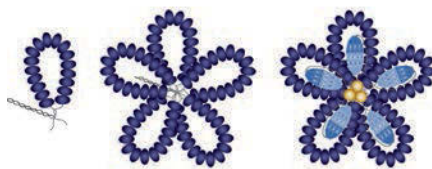


Diagram 6.

Step 7: Cut 50cm of 0.4mm wire. Using 17(B) for each petal, make a five-petal flower as in step 6, at the centre of the length. Make a second layer of three 17(B) petals on top of the first flower and add 1(J) into the centre. Bend the two layers of petals to cup around the (J) bead centre to make a rose. See diagram 7.



Diagram 7.

Step 8: Assembling the Posy: referring to diagram 8, place the back of the first (L) bead daisy (on the first stamen) halfway along the top right-hand buckle wire. Wrap the stamen ends neatly towards the buckle centre point. Repeat with the (D) bead flower on the top left-hand wire. Repeat with the last stamen on the lower left hand wire. Position the (B) bead rose slightly to the right of centre on the lower buckle wire. See diagram 8.



Diagram 8.

Step 9: Make sure everything is secure. If required, make a few extra stamens using the wire tails with the remaining 1(E) and 2(G) beads. Trim the wire ends and tuck in any burrs to make the back of the work smooth.

Step 10: Make the Square Stitch Panel. Prepare a needle with 2m of single thread and thread on 16(A) and 16(B) for row one. Thread on 1(B). Pass the needle through the last 1(B) on row one and back through the new (B) bead to make a square stitch. Repeat 15 times adding 1(B) bead per stitch and 16 times with 1(A) per stitch. Pass the needle through the beads on row one and then row 2 to align the work neatly. See diagram 9.

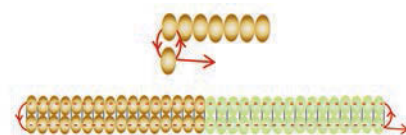


Diagram 9.

Step 11: Work the next row starting with 16(A) and then 16(B). Make eight rows in total to create a block 32 beads wide by 8 beads high – half the width in (B) and half in (A) beads. Leave the thread end attached and remove the needle. Prepare two needles each with 1.5m of doubled thread. Tie a temporary stopper bead 90cm from the end of each. Pass the first needle through the 16(B) and then the 16(A) of the first row. See Diagram 10.

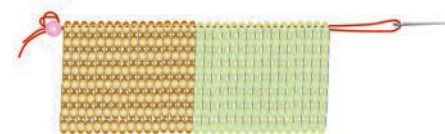


Diagram 10.

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"Inspiration"

- This design evolved rather unexpectedly: there was a 'the 80's is where it's at' on the radio last week and I had a thought about how to combine wirework with stringing and also Spring is tiara season. So this is a bit of tiara technique, a bit of beadwork and some stringing too - it's also a bit flash Dallas and Duran Duran-style!

Step 12: Move on to the Stringing. Thread on sufficient (A) beads to make the first strand of the plait. The string shrinks by 20-25% when plaited so allow extra length. Repeat with the second needle passing through the second row of the square stitched block to make a parallel strand of identical length.

Step 13: Square stitch the last 4(A) of the first strand to the last 4(A) of the second strand to make the first section of the end block. Don't finish off the ends but remove the needles. See diagram 11.

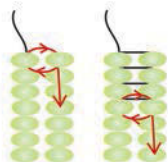


Diagram 11.

Step 14: Repeat to add an identical strand from the third row of the square stitch block and a parallel strand from the fourth row. Again, square stitch the last four beads of these two strands together. Repeat to add a third pair of strands from the fifth and sixth rows of the block and a fourth pair from the last two rows of the block. See diagram 12.

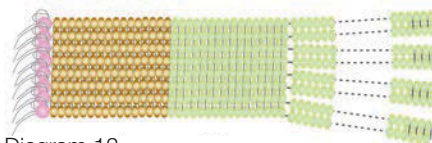


Diagram 12.

Step 15: The Plait – Make a four-stranded plait keeping the bead strands as smooth as you can. See diagram 13.

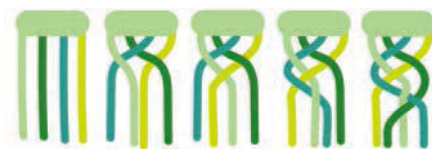


Diagram 13.

Step 16: Square stitch the four blocks of square stitch at the end of the plait together to make a neat block of 4 x 8 beads to hold the plait in place. Pass this end block through the buckle at the back of the posy from the (L) flower end to emerge on the right behind the first stamen you made. Position the big square stitch block behind the posy section. See diagram 14.

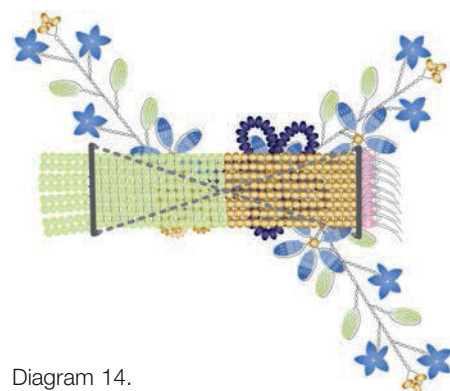


Diagram 14.

Step 17: You now need to work the stranding from the other side of the block. Attach the needle to the eight sets of thread ends in turn. Start each with 8-9cm of (B) beads, blend into the (C) beads over the next 5cm and complete up to length with (C) beads. Make the plait and finish off as for the other side of the design.

Step 18: Securely stab-stitch the clasp to the back of the end square stitch blocks and finish off the thread ends. At the centre-front use the two thread ends to make a few stitches to the buckle to secure the stranding and finish off neatly.

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Editor Katie Dean shows four inspiring ways to use your free beads in this issue. See pages 22, 84 and 86.



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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.

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by Helen Deighan

This is a revised edition of a book originally published in 2006. The book includes a Kumihimo disc and Kumihimo plate that you can cut out and use, so you don't have to wait to get started. It also provides a handy introduction to different types of yarn and thread.



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Published by Search Press, ISBN 9781782211303. Priced at £7.99 and available from www.searchpress.com

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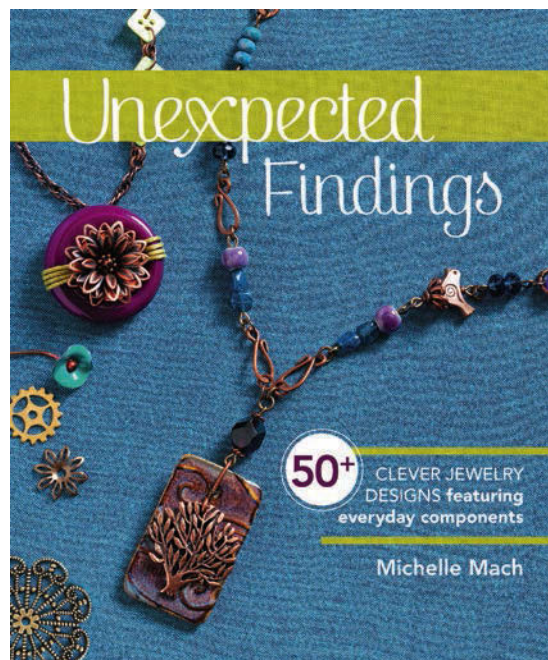
by Amy Katz

Amy has put together a collection of twenty five elegant beading projects that have been inspired by fine jewellery designs. After a brief look at the different materials and tools used, the book includes a useful recap of beading techniques. This covers both traditional bead-weaving stitches and basic bead embroidery, all illustrated with clear diagrams.



The projects are divided into sections including rings, earrings and brooches, bracelets and necklaces and pendants. There is also an inspiring gallery. Each project is clearly written with diagrams to illustrate some of the steps and an indication of the project's difficulty level. There is a good mix of levels, but this book is not really aimed at complete beginners. It is full of beautiful designs and an inspiring style.

Published by Lark books, ISBN 9781454708179. Priced at £19.99 and available from www.thegmcgroup.com or by calling 01273 488005



UNEXPECTED FINDINGS

by Michelle Mach

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<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

STAFFORDSHIRE

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

SUFFOLK

Long Melford

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

The Bead Boutique - 01787 464909
www.thebeadboutique.co.uk

SURREY

Woking

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

Surrey Jewellery School - 07896 727798
www.surreyjewelleryschool.com

WEST MIDLANDS

Hampton-in-Arden, Nr Solihull

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

Contact: Oak Tree Crafts Ltd, 0121 342 1370
or at www.oaktreecrafts.com

WALES

Cardiff

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

SHIMA BEADS - 02920 569693
www.shimabeads.co.uk



Designed by
Donna Sanders



petals & pearls BRACELET

BEADstore

- 10g Superduos - Turquoise Blue Picasso - A
- 48 x 4mm glass pearls - Cream Rose - B
- 5g x Size 11 seed beads - Duracoat Galvanised Champagne - C
- 1g x Size 15 seed beads - Duracoat Galvanised Champagne - D
- 1 x 2 strand Claspgarten clasp
- Extra beads will be needed for the chain and pendant variations.

TOOLbox

- Beading needle
- Fireline
- Scissors

SUPPLYshop

- Superduos from www.jencel.co.uk
- Seed beads from www.cooksongold.com and www.thebeadshopliverpool.co.uk
- Claspgarten clasp from www.oldbicycleshop.co.uk

A pretty bracelet that is quick and easy to stitch together and looks great in lots of different colours.

Step 1: Thread your needle with a comfortable length of thread and pick up 6A. See figure 1.



Figure 1.

Step 2: Go through all 6A again to form a circle and tie the ends of the thread together with a knot. Finish off the tail end of the thread now as it will be difficult to do it later on. See figure 2.



Figure 2.

Step 3: Pass through to exit from one of the unused holes in an A bead. See figure 3.



Figure 3.

Step 4: Pick up 1B and go through the unused hole in the next A bead. See figure 4.



Figure 4.

time&money

Each component takes 8-10 minutes to make. Total cost under £15.00







TOptip

- Check that both the holes in the superduos are open. You don't want to get halfway through and find that you can't get the needle through the second hole.

Step 5: Repeat Step 4 to add a total of 6 B beads. Step up at the end of the row by going through the first B bead again. See figure 5.



Figure 5.

Step 6: Pick up 3C and go through the next B bead around to create a picot between the B beads. See figure 6.



Figure 6.

Step 7: Repeat Step 6 to add a total of 6 picots. Step up at the end of the row by passing through the first 2C again. See figure 7



Figure 7.

Step 8: Now you will form the connecting pieces. Pick up 1C, 1A and 3C. Go through the unused hole in the A bead to wrap the 3C across the top of it. Pick up 1C and go through the middle bead of the first picot again. See figure 8.



Figure 8.

Step 9: Work through to exit the middle bead of the next picot and repeat Step 8 to add another connecting piece. Finish off the thread. See figure 9.



Figure 9.

Step 10: Repeat Steps 1 - 6 to make another component. When you get to Step 7, instead of adding six picots you just need to add four. See figure 10.



Figure 10.

Step 11: Pick up 1C, go through the middle C bead of the connecting piece in the previous component, pick up 1C and go through the next B bead. See figure 11.



Figure 11.

Step 12: Repeat Step 11 to join the second connection point and work through to exit from the middle bead of the next but one picot around. See figure 12.



Figure 12.

Step 13: Repeat Steps 8 & 9 to add the connection points to the new component. See figure 13.



Figure 13.

Step 14: Repeat Steps 10-13 to make a strip long enough to fit almost around your wrist allowing room for your chosen clasp. See figure 14.



Figure 14.

Step 15: To add the clasp, pick up 1D, 1C, 2D and go through one loop of the clasp. See figure 15.



Figure 15.

Step 16: Pick up 2D, go back through the 1C added in Step 15, pick up 3D and go through the centre bead in the picot again. Retrace the thread path through all the beads added in Steps 15 and 16 to strengthen it. Work through to exit from the centre bead of the next picot. See figure 16.



Figure 16.

Step 17: Pick up 3D, 1C, 2D and go through the second loop of the clasp. See figure 17.



Figure 17.

Step 18: Pick up 2D, go back through the 1C added in Step 17, pick up 1D and go through the centre bead in the picot again. Retrace the thread path through all the beads added in Steps 17 and 18 to strengthen it. Finish off the thread. See figure 18.



Figure 18.

Step 19: Repeat Steps 15-18 to attach the other half of the clasp.

Chain Variation

Step 1: Pick up 3C, 1A, 3C. Go through the unused hole in the A bead, the 3C, the first hole in the A bead and the next 2C again. See figure 19.



Figure 19.

Step 2: Pick up 1C, 1B, 3C. Go back through the B bead to bring the 3C to sit in a picot on the top. See figure 20.



Figure 20.

Step 3: Pick up 1C and go through the centre bead of the 3C across the top of the A bead and the following 1C. See figure 21.



Figure 21.

Step 4: Pick up 4C and go through all 3C on top of the B bead. See figure 22.



Figure 22.

Step 5: Pick up 4C and go through the 3C on the bottom of the B bead. Work through to exit the centre bead of the picot. See figure 23.



Figure 23.

Step 6: Pick up 1C, 1A, 3C and go through the unused hole in the A bead. Pick up 1C and go through the centre bead of the picot again. Work through to exit the centre bead on top of the A bead. See figure 24.

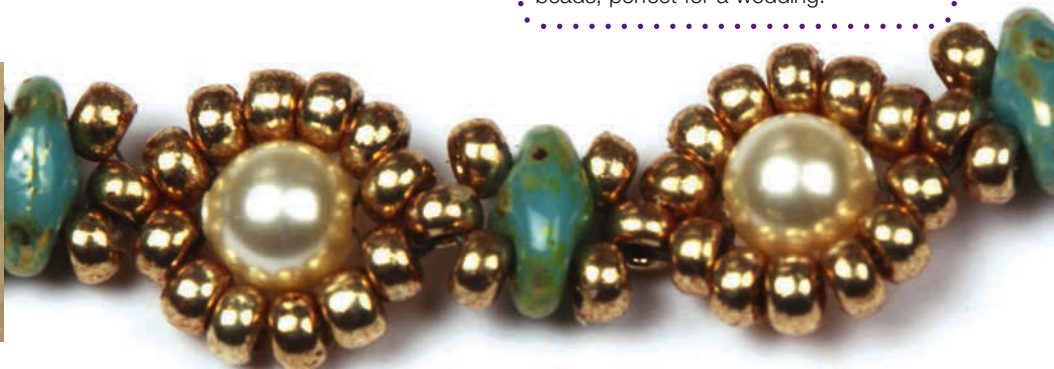


Figure 24.

Repeat Steps 2-6 until the chain is as long as you need it.

COLOURwise

- Try pastel white superduos, powder blue pearls and galvanised silver seed beads with a silver clasp for an icy look or chalk lila lustre superduos, cream pearls and silver lined pale gold seed beads, perfect for a wedding.





"Inspiration"

- My inspiration for this piece came while I was beading a bezel for a crystal chaton. The image of one component popped into my head and I quickly jotted it down then got the beads out and stitched it up. The connecting pieces required a little more thought but within a couple of hours I had the basis for a whole set of jewellery.

Pendant Variation

Step 1: Follow Steps 1-5 of the bracelet tutorial to create one component.

Step 2: Step up through all 3C of one picot. Pick up 1C, 1A, 1C and go through the 3C of the next picot. See figure 25.



Figure 25.

Step 3: Repeat Step 2 to add 1C, 1A, 1C between all 6 six picots.

Step 4: Pick up 1C, 1B, 3C. Go back through the B bead to pull the 3C into a picot on top. See figure 26.



Figure 26.

DESIGNnote

- This is a very versatile component piece and can be turned into earrings, a ring, necklace, pendant and more by swapping the components and chain around in various ways.

Step 5: Pick up 1C and go through the centre bead of the picot at the bottom of the B bead and the following 1C. See figure 27.



Figure 27.

Step 6: Pick up 4C and go through the 3C picot on top of the B bead. Pick up 4C and go through the first 2C at the bottom of the B bead. Work through to exit the centre bead of the next picot. See figure 28.



Figure 28.



Step 7: Repeat Steps 4-6 to add a pearl petal to each picot. Work through to exit a point bead at the top of one of the new petals then go through the next 4C.


Step 8: Pick up 1C, go through the unused hole in the A bead, pick up 1C. Go up through the 4C before the point bead of the next petal, the point bead, and the following 4C. Repeat five more times and finish off the thread. See figure 29. You can now use the point beads of the petals to add the chain variation or link it to other components. 



Figure 29.

Give-away

Donna has kindly donated three jewellery kits from her Etsy shop to give away to you – two 'Falling Stars' earring kits and one 'Goddess Brooch' kit. To enter, please send an email to editor@beadmagazine.co.uk with either 'Falling Stars' or 'Goddess Brooch' in the subject line. Don't forget to put your name and address in the email! Winners will be drawn on 31st March 2015.



SEEMORE

www.etsy.com/shop/BeadyNotions



forbidden glamour NECKLACE

BEADstore

- 75in (1.95m) length of fine silver chain, flat oval style, 5 x 3.5mm link size
- 5 x 7mm large silver jumpings
- 200 x silver ball-ended headpins
- Swarovski wave pendant, champagne color, 42 x 22mm
- 23 x light pink faceted Czech crystal rondelles, 14 x 10mm
- 42 x white freshwater pearls, 10mm
- 48 x purple Swarovski bicones, 8mm
- 42 x pink freshwater pearls, 6mm
- 42 x gold metallic Swarovski bicones, 5mm
- 4 x 6mm medium silver jumpings
- Large silver leaf-shaped component, 11³/₄in x 7in (45 x 22mm)
- 6in (15cm) length of silver wire to make clasp, US 18 gauge (SWG 19, 1mm), or bought clasp

TOOLbox

- Round-nose pliers
- Chain-nose pliers
- Side

DESIGNnote

- This project comes from Jessica Rose's book, "Bead and Wire Fashion Jewellery", ISBN 9781861089670

Using simple but effective techniques, you will first create the necklace "skeleton" from silver chain before building up layers of crystals using silver headpins and basic wire-wrapping techniques.

Step 1: Cut three lengths of chain using the side cutters: short chain: 6³/₄in (170mm); medium chain: 10in (250mm); long chain: 11³/₄in (300mm). These will make up the front of your piece. See figure 1.

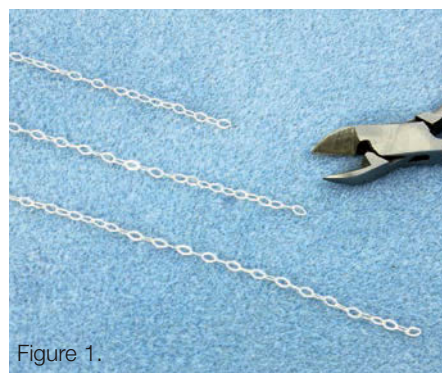


Figure 1.

Step 2: Using two large silver jumpings, attach the large Swarovski pendant to one end of the longest length of chain. First attach one jumping to the pendant then use a second jumping to attach that to the chain. This will be the focal end of this long-length necklace. See figure 2.



Figure 2.

Step 3: Attach one of the pink crystal rondelle beads to the end of each of the other two lengths of chain cut in step 1. First thread the bead on to a silver ball-ended headpin and use your round-nose pliers to wrap the loop around the chain. You will be using this wire-wrapping technique throughout. See figure 3.



Figure 3.

TOptip

- Master the techniques—there are a few specific techniques used in this piece and whether it works relies on getting those right, so before you start, practice with some oddments of chain and beads. Once you are confident, move on to the real deal. The main techniques used here are: wire wrapping with headpins, using jumpings, and creating a clasp.

- This piece, while not that difficult technically, is not for the faint-hearted. It takes a day or so to make, as attaching all of the marvellous pearls and crystals is a lengthy process. It is best to make this piece over a number of evenings or days doing bits and coming back to it. Be patient, it's worth it!

- The lengths of chain given in the steps are a great guide but everyone has a different shaped neck and prefers different lengths for their necklaces. Hold up the piece against yourself (or the person you are making it for) in a mirror and check you are happy with where the chain is sitting before committing.

Step 4: Now add the first layer of crystals. Take the longest chain (with the large pendant on the end) and begin attaching the light pink rondelles to it using the wire-wrapping technique on ball-ended headpins described above. Each bead should be nine chain links apart on the opposite side of the chain. See figure 4.



Figure 4.

Step 5: Once you have completed the longest chain, do the same with the other two. Again, make sure to attach each pink bead nine links above the previous one. See figure 5.



Figure 5.

Step 6: Now you are ready to add the second layer of crystals and pearls. Take out eight silver headpins and a pair of each of the four other beads used in this piece. See figure 6.



Figure 6.

Step 7: Using the same wire-wrapping technique as before, attach each of the crystals and pearls, one by one, to the chain, in between the pink rondelles: white pearl, purple crystal, pink pearl, gold crystal (then repeat). This will give you eight beads, each one attached to a single chain link between the pink rondelles already attached. See figure 7.



Figure 7.

Step 8: After completing your first set, work your way up the chain adding the same set of eight pieces in between each pink rondelle. See figure 8.



Figure 8.

Step 9: To complete the bottom half of the piece, cover all three chains in this way and attach them together at the top with a single medium jumping. See figure 9.



Figure 9.

Step 10: See figure 10 for a close-up of the three chains joined at the top with a jumping, as described in step 9.



Figure 10.

"Inspiration"

- I love sparkly jewelry and wanted to create a piece that not only sparkled but was literally covered in crystals. To begin with I started looking at how crystals were used in furniture, around the house, and in clothes and jewelry. I then thought about a fresh color palette of combining pinks with brown and a touch of clear or white - something classy that would shine against a black dress.

Step 11: Put your piece aside and cut three new lengths of chain to a length of 8 1/4 in (210mm) each. Take the silver leaf-shaped component and, using one large and a medium silver jumpring, attach it to the three new lengths of chain. As always, make sure your jumpings are tightly closed. See figure 11.



Figure 11.

Step 12: On the other side of the leaf-shaped component, use another large and a medium silver jumpring to attach the rest of your piece. You should end up with three crystal-covered chains, followed by the leaf-shaped component, then the other three lengths of chain. See figure 12.



Figure 12.

Step 13: To attach a clasp to the end of the chain, join the three pieces together using a medium jumpring and attach a clasp at the same time. I used a handmade silver hook clasp, made using 18-gauge silver wire. You can also use a bought clasp or finding. See figure 13.



Figure 13.

Step 14: Now to add the final chain to your piece. Cut three lengths of 6 3/4 in (155mm) chain and attach them to the first jumpring at the end of your crystal covered chain section. This will be on the opposite side of the piece from where the leaf-shaped component sits. See figure 14.



Figure 14.

Step 15: Add a large jumpring to the end of these three new pieces of chain to attach them together and hook in your clasp to see the complete chain-based top end of the necklace. See figure 15.



Figure 15.


Step 16: As a finishing touch, attach a row of the purple crystals to the length of chain on the opposite side of the leaf-shaped component and a single one to the jumpring at the top of the component. Just for some added sparkle. See figure 16. 



Figure 16.



Designed by
Donna McKean Smith
– Riverside Beads



macramé popper BRACELET

BEADstore

- 1.5mm black macramé thread - 2mtrs
- 2 x large hole diamante spacer beads
- 2 x 6mm crystals
- 1 x double sided popper fastening and popper charm

TOOLbox

- Macramé board
- Scissors
- Hypo cement glue

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 in around 2 hours for approx £10



DESIGNnote

- Around 10" of cord braids about 1" of macramé depending on your knot tension, so cut the amount of cord needed depending on the project you are making.

TOptip

- Use a big holed crystal bead to cover the knot at the start of your macramé - it also adds a bit of sparkle to your project.

Riverside Beads have designed this macramé bracelet using their new feature popper charm, perfect for popping new charms in to suit your outfit.

Step 1: Cut two lengths of cord around 8" long. On your first length of cord, cut one end to a fine point and paint it with clear nail varnish to prevent it from fraying. Knot the other end of this length onto the popper connector and add a drop of glue to secure it. Repeat this with your second length of cord, securing it to the other side of the popper. Cut off any surplus cord from the knotted ends. Add a large holed bead onto each cord to cover the two knots and the edge of the finding. See figure 1.



Figure 1.

Step 2: Fasten one side of the cord into the top of the board and the other side to the bottom, this cord will be referred to as the lazy cord. Cut 2 further pieces of cord each 24" long. See figure 2.



Figure 2.

Step 3: Put the middle of one of the longer pieces of cord under the lazy cord on one side making sure you have equal amounts of cord either side. Take the right piece of the cord over the top of your lazy cord creating a "D" shape with your cord. See figure 3.



Figure 3.

Step 4: Take the left piece of cord down over the cord you have just used to create the "D", working from the left side take the cord under the lazy cord and up through the "D" pull

both sides of the cord to secure the knot, for this first knot only, ensure the two sides of your cord are still equal. See figure 4.



Figure 4.

Step 5: Take the left cord over the top of your lazy cord creating a backwards “D”, take your right cord down over the cord you have used to make the backwards “D” and, from the right side take the cord under the lazy cord and up through the “D” pull both sides of cord to secure the knot. See figure 5.



Figure 5.

Step 6: Repeat with the right cord, creating a “D” over your lazy cord and take the left piece of cord down over the cord and from the left side under the lazy cord and up through the “D”. Repeat the knotting, working with alternate sides of the cord until you have created around 2-2.5” of braid depending on wrist size. See figure 6.



Figure 6.

Step 7: Secure the end of each piece of cord with Hypo cement glue



or a thread zapper to seal the ends. Ensure the glue coats all the cord as it leaves your final knot. You will then cut the cord flush to the knot and the glue is all that will secure it. See figure 7.



Figure 7.


Step 8: Repeat steps 3-7 to create the knotting section on the other side of the popper.

Step 9: To complete the slide fastening at the back, overlap the two ends of cord and secure them onto the corner of your board, cut a further piece of cord around 14” long, if you need a larger back section to make it fit, then cut more. Repeat the knotting process, working over the

two pieces of cord. Seal the ends with glue to secure. See figure 8.



Figure 8.

Step 10: Add a bead onto each of the ends you nail varnished at the beginning. The beads need to be added at the point you need to open your bracelet to, to enable it to fit on your wrist, tie a knot to secure the bead in place, glue the knot and cut off any surplus cord. You can now slide the bracelet open and closed to wear it. 

COLOURwise

- Riverside Beads have macramé cord in more than 10 colours allowing you to coordinate your cord with your charms and popper fastenings.



Designed by
Katie Dean



fuzzy waves BRACELET

BEADstore

- Bead Magazine Two Year Subscription Gift Pack
- Your own beading thread

TOOLbox

- Size 10 beading needle
- Scissors

SUPPLYshop

- Gift Pack donated by Spoilt Rotten Beads www.spoiltrotten.co.uk

DESIGNnote

- Take care when you measure the length of the bracelet. The diameter of the beads mean that you will find you need to string more than you think in order for the bracelet to reach around your wrist. Also, remember to allow sufficient length to fasten the clasp. The instructions make a bracelet that will fit a 17cm wrist.

Combine Seed Beads and Glass Beads in this easy bead-weaving project with a warm and fuzzy feel

Step 1: Separate out the strings of seed beads and take the six strings with the smallest beads. Cut each string and remove the beads, keeping them sorted into their colour piles. Also take out the string of round Indian glass beads and cut them from their keeping thread, so they are ready to use.

Step 2: Cut about 3m (10ft) of beading thread. Make sure you choose a strong, but fine thread – I used 4lb crystal fireline.

Step 3: Tie your thread around the metal loop under the ring end of the clasp so that the clasp is sitting in the centre of your thread. You should end up with two roughly even lengths of thread. Add the needle to one end of the thread. You will be working with a single piece of thread, leaving the other half of the thread as a tail thread to use later on.

Step 4: When your thread is secure around the clasp, pick up 1 Indian glass bead and 12 seed beads in the darkest colour. Slide all the beads up to the clasp. Pass through the glass bead again and through the first two seed beads. See figure 1.

Step 5: Pick up 1 glass bead and 10 dark coloured seed beads. Pass through the two seed beads from which you exited in the previous step, but move into them from the end (not from between the neighbouring seed beads). Then pass through your new glass bead and the first two seed beads you added in this step. See figure 2. You should notice that the seed beads are now forming a wave that runs around the sides of your glass beads.

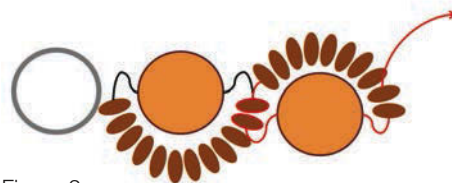


Figure 2.

Step 6: Repeat step five a further fourteen times, so you should have added a total of sixteen glass beads and your dark coloured seed beads should be waving back and forth around the edges of the glass beads.

Step 7: Pick up 10 dark seed beads and pass them through the circle section of the toggle end of your clasp. Pass through all ten seed beads two or three more times to secure the clasp.

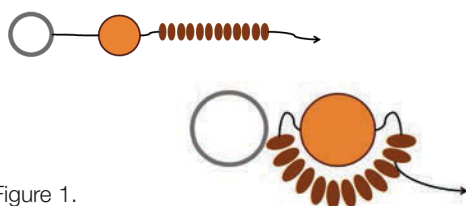


Figure 1.



time & money

Make in around two hours and for under £10



"Inspiration"

• I was asked to design some jewellery using the materials in the two year subscription gift pack. I wanted to create pieces that would be accessible for all our readers and I didn't want to favour bead-weavers over wire-workers or stringers, or vice versa. So I created two projects. This bracelet is for those of you who enjoy a little bead-weaving. The seed beads supplied in the pack are of very uneven sizes, so this design challenged me to find a stitch that would not require evenly sized beads. This embellished wave stitch is the result.



Step 8: If you still have a good length of thread left, then continue using this to begin the embellishment. If your thread is too short to use any longer, then finish it off by knotting between beads, taking it through a glass bead before you cut it off. If you have done this, then you can now use the tail thread to add the embellishment as described in step 9 onwards.

Step 9: Pass into the first seed bead, nearest the clasp. Pick up 3 seed beads in a lighter colour and pass through the same base seed bead, moving in a circular direction so your needle will move into the bead from the opposite side that your thread is exiting. See figure 3.

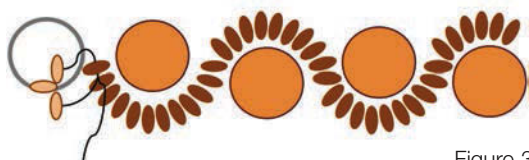


Figure 3.

Step 10: Pass into the next seed bead in the base. Pick up 3 beads in the colour that you haven't yet used. Pass through the same

base seed bead, moving in the circular motion described in step 9.

Step 11: Repeat step ten working along the full length of your bracelet, so that every single seed bead in the base has a little three-bead embellishment around it. You should alternate the colouring as you go, so use the dark beads for your third embellishment, then go back to the lighter beads, the second colour and then the dark beads. See figure 4.

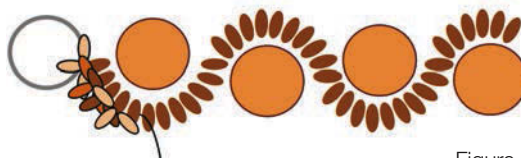


Figure 4.

Step 12: When you have worked all the way along the bracelet, finish off your thread by knotting between beads in the base and pass through a glass bead before you trim the thread. Your jewellery is ready to wear.

TOptip

- Take care that you don't lose seed beads inside the holes of your glass beads. As you are adding the new beads for each wave, don't pull them quite tight until you have made your second pass through the glass bead and the two new seed beads.
- As you work the wave section, make sure the seed beads are pulled up tightly so that you don't have thread showing.
- When you add the clasp, make sure you have plenty of thread passes through it so that it will be strong enough to bear the pressure of being fastened and unfastened.

SEEMORE

www.beadflowers.co.uk



Designed by
Katie Dean



BEADstore

- Bead Magazine's two-year subscription gift pack
- Your own beading thread

TOOLbox

- Size 10 beading needle
- Scissors
- Crimping Pliers
- Wire Cutters

SUPPLYshop

- Gift packs were donated by Spoilt Rotten Beads

asymmetric ROPE

Use basic stringing to make this asymmetric designed rope length necklace with a twist

TOptip

- When you are transferring the strands of seed beads onto the new thread, attach a needle to your new thread and pass through all the beads on the strand before you have cut the original strand thread open. When your beads are all threaded onto the new thread, cut the old thread and pull it out before securing your new thread around the final bead.
- As you are plaiting the beads, make sure you keep an eye on the beading thread to ensure that the four bare strands beneath the beads don't get tangled up.
- When you attach the second crimp to hold the end of your string of beads around the base of the plait, make sure the bead string is pulled up tightly so the beads can't move around on the beading wire.

Step 1: Separate out the strings of seed beads and take the four strings with the largest beads

Step 2: Cut two 150cm (5ft) lengths of beading thread.

Step 3: Fold your first piece of thread in half and pass the centre point through the ring of the toggle on your clasp. Pass the two ends of the thread through the hole formed by the folded centre and then pull up tight so that your thread is secured around the clasp (this is a Lark's Head Knot). Repeat with the other piece of thread. See figure 1.



Figure 1.

Step 4: You should now have four lengths of thread hanging from your clasp. Thread the seed beads from one strand onto one length of thread. Secure the beads in place by passing your thread through the last bead three times (or more if the beads feel loose). See figure 2. Repeat this with the other three strands of beads, so you will end up with four strands of beads hanging from your clasp.

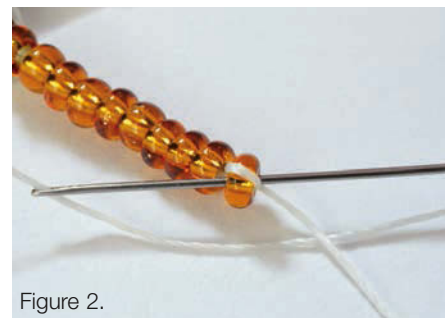


Figure 2.

Step 5: Lay your beads on a flat surface and arrange the four strands so that they are sitting side by side. You are now ready to plait them. Pass strand number four over the top



"Inspiration"

• I was asked to design some jewellery using the materials in the two-year subscription gift pack. I wanted to create pieces that would be accessible for all our readers and I didn't want to favour bead-weavers over wire-workers or stringers, or vice versa. So I created this rope necklace to appeal to those non-bead-weavers out there. The design is strongly asymmetrical and combines some plaiting and knotting with basic stringing and wirework. You can vary this as you wish and personalise the strung section to suit you.



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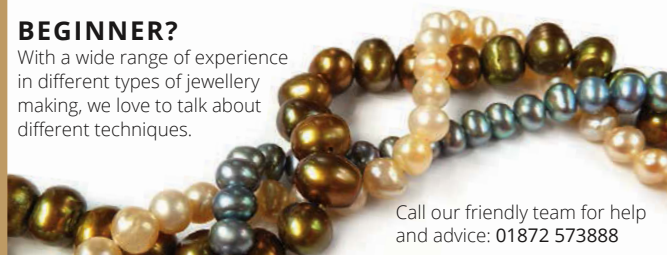


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Step 9: Pass the bare end of the wire through the middle of the knotted end of your plait and crimp the wire into place around the knotted end of the plait. See figure 5.




Figure 5.

Step 10: Now take some of the small seed beads – you can use just one single colour or, as I did, a mix of the different colours. Thread your needle onto one end of the leftover thread and *pick up 19 seed beads. Pass through the final large bead on one of your plait strands so your small seed beads will form a loop. See figure 6. Repeat from *three more times, all the time working on the same large seed bead. Then finish off your thread by passing up through the beads in the plait and knotting between beads.



Figure 6.

Step 11: Repeat step ten three more times, each time adding the four loops of small seed beads onto a different end strand on the plait. When you have completed this step, you should have a cluster of seed bead loops concealing the slightly untidy area around the end of the plait, and all your thread ends should be finished off. Your rope necklace is now ready to wear. 

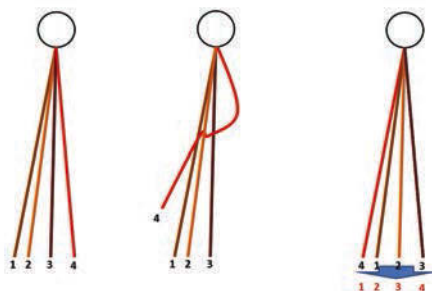
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DESIGNnote

- This style of plait will work with as many strands as you want, so if you would like to create a really thick plait, you can use all the strands of beads. Just make sure you use an even number so that the lark's head knot you used to attach the individual strands of thread will work. Once you start the plait, just keep moving your right hand string over beads alternately over and under its neighbours to the left hand side. You could even experiment with mixing in some narrow ribbon amongst the beads – just use the lark's head knot to attach the ribbon to the toggle and then use it as a normal strand in the plait.

of strand number three, under strand number two and over the top of strand number one. The strand you have just moved will become the new strand number one and your original strand number three will become strand number four. Keep repeating this process, always moving the right hand strand over, under, over the strands to the left of it, until you have plaited the entire length of your beads. Make sure you keep the plait as even as possible as you work and don't be tempted to pull the beads too tight – a reasonably loose plait will work very well. See figure 3.



Step 6: Carefully take your four strands of beading thread, taking care not to undo your plait. Bunch the thread together and tie a knot (form a loop and pass the thread ends through it). Use your needle to ease the knot right up to the base of your beads as you tighten it. When your knot is tight, put the plait to one side, leaving the threads hanging. See figure 4.



Figure 4.

Step 7: Use a crimp to attach one end of the beading wire from the pack to the round end of your toggle clasp.

Step 8: Thread a selection of spacer beads and larger beads onto the beading wire, until you have only about 2" (5cm) of bare wire left at the end. I used a combination of the mixed beads in the Czech Preciosa pack, the five crystals and the silver spacer beads, but you can use any combination you like. As you string, try to create a regular pattern to complement the regular pattern of the plait. Also make sure you use coloured beads that will look good with the seed beads in your plait.



Beads 'n' Banter

We love hearing about your beading groups, so when Gill Goldfinch mentioned Beads 'n' Banter's Bollywood challenge, we asked to hear more.

Beads 'n' Banter is based in Whitstable in Kent. Their members come from the local area, including Faversham, Herne Bay, Canterbury and Thanet. The group was started in August 2009 by Gill Goldfinch and Lorraine Monaghan. These two ladies began running beading workshops in Whitstable and the beading club evolved from that as interest in beading grew.

When Gill told me about their group's meeting place, I confess to being slightly envious, "We meet once a month on the first Wednesday from 6-9pm at the Horsebridge. This is right in the town, near to the sea and we get wonderful views of sunset over the sea during the summer months." Who wouldn't want to bead in a place like that? The group currently has between twelve and fifteen members, all with different levels of experience, from beginners and beyond. Members bring along projects on which they are working or projects with which they want some help. The combined expertise of the group is there to benefit everyone.

I asked Gill to tell us a bit more about what makes the group special and

also about the Bollywood challenge.

"One of our founder members, Lorraine Monaghan, sadly passed away in 2013 and her many books and patterns were given to us by her husband. From this we have started "Lorraine's Library" in her memory. We have a monthly raffle with beady prizes and also we have a quarterly challenge for more substantial prizes.

The Bollywood challenge came about as our committee were discussing what we would do for our next quarter's challenge. Suzanne, our Chairperson, was looking forward to her annual trip to India in October – a light bulb moment struck and the theme 'Bollywood' was unanimously agreed upon. It was one of those challenges that got our members excited and they were enthusiastic to take part. We simply gave the challenge topic to our members and said "make something that Bollywood inspires in your beadwork". Using beads in some way was the only criteria for the challenge. It was Suzanne's lovely lariat that won – we take all the items down to the lady in reception, who really loves to judge our challenges. I am afraid the photo does not do Suzanne's work justice! Her piece was worked all in Delicas

and looks absolutely fabulous.

Our next challenge is Bead Soup – we give each of our members a bag of mixed larger beads to make something of their choice and they can add any beads they like, just so long as at least one bead from the Soup bag is used."

Gill also tells us that the group arranges exhibitions in Whitstable to show the members' work. So if you are in that area, do look out for these. Most importantly of all, these ladies not only bead, but in Gill's words, "we do a lot of bantering too!"

If you live in this area and are looking for a beading group to join, Gill tells us that new members can just come along without booking and they will be made most welcome. The group doesn't have a website of its own, but you can find some information on Gill's website, www.rainbowcollection.co.uk – just go to the 'Club News' page. 

- If you belong to a beading group and have an interesting story to share with us, do get in touch with Katie at editor@beadmazine.co.uk.

Top from left: Headband and drop by Janet Brown; Christine Mitsinga's Challenge entry; Challenge entries from Josephine Ives and Jayne Johnson; The winning entry, a lariat made by Suzanne Goody.

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