

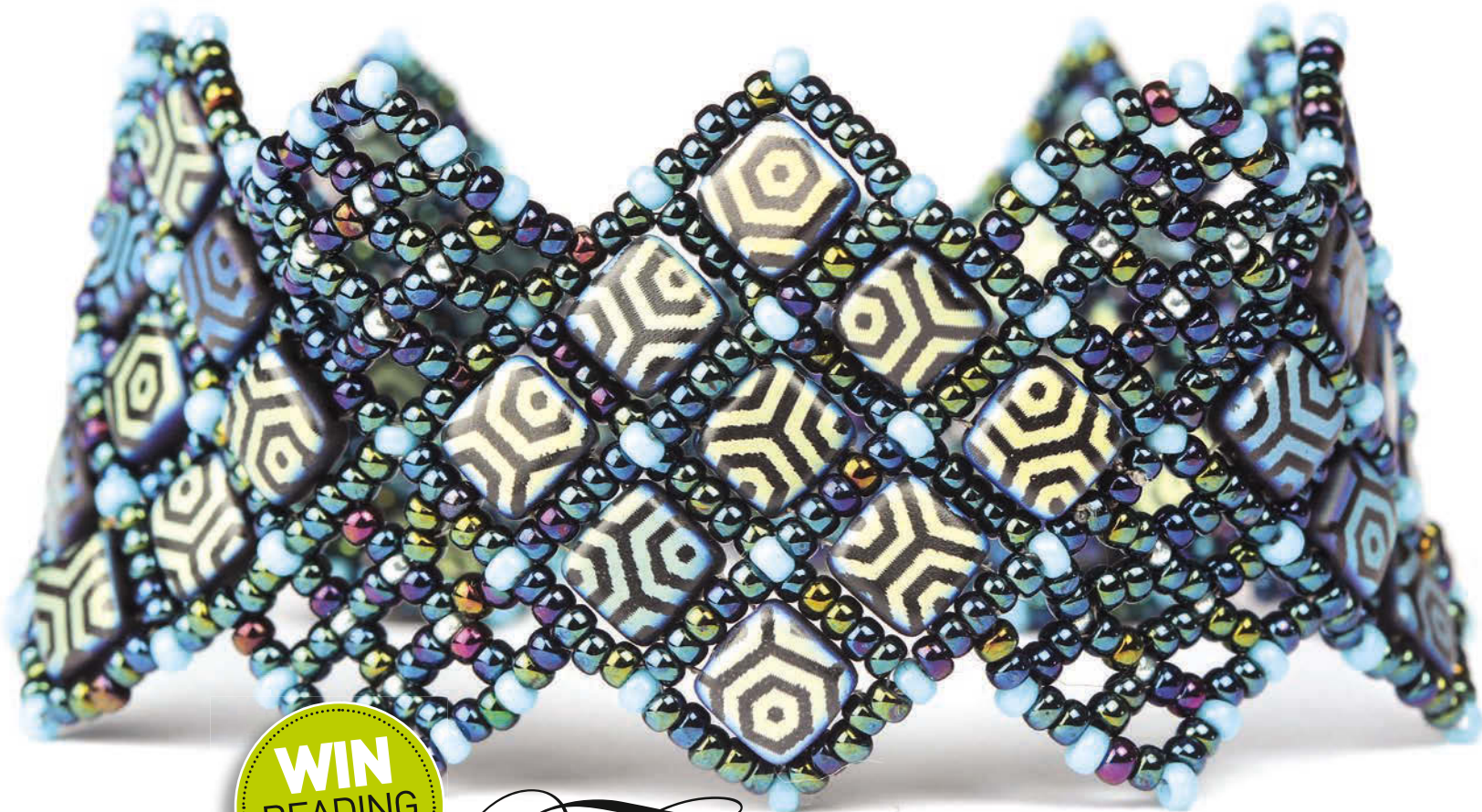
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"we make it simple...you make it special"

8

Welcome



This issue is all about new ideas and new beginnings. You may be thinking I'm looking hopefully towards Spring – yes, I am – but that is not the reason for the theme. The Spring Big Bead show is just around the corner, so it seemed like the perfect opportunity to give you some inspiration as you plan your shopping list.

New ideas

The end of 2016 saw a lot of new beads coming out, so this issue I'm bringing you a few projects to try them. Hortense Thompson has combined the new AVA® beads with some older favourites in a gorgeous bracelet. This design will not take long and it will not break the bank either! Bracelets are a great way to try out some beads you

may not have used before, so I have kept to this theme as I bring you fabulous ideas from Dee Wingrove-Smith, Justine Gage and me. We have all been trying out different shaped seed beads to see what effects we can create. If you like new technology, then Rachel Hyde has a wonderful idea for using the 'Crafty' computer paper in a bead embroidery project. We have an exclusive project from Kleshna using her brand-new ring-maker tool as well, so you don't want to miss those ideas.

Old favourites

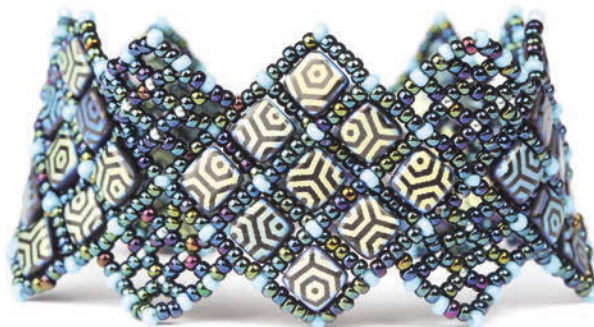
Alongside all this new inspiration, we have our old favourites as well. Sara Oehler and Kathy Lake have both been working with wire to create some beautiful designs using traditional pearls and crystals. If you enjoyed Hortense's bracelet, then you will be fascinated by the article from Potomac

beads, all about the evolution of the AVA®. In the designer's spotlight, we're bringing you the story of two incredibly talented designers who create amazing cabochons. This issue's 'Tips, Tricks and Techniques' offers a really clever new way to make traditional Cellini spirals easier. You can also catch up on the latest beading and jewellery books, new Beadstash products, and I have another Inspirational Motif for you to try.

I hope this fills you with inspiration and ideas so you are ready to get stocked up on beady treats at the show on 1st April. We will be bringing you more inspirational designers and workshops on the day, so make sure the date is in your diary and we look forward to seeing you there.

Katie x

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



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THE TRENDS, THE INNOVATIONS AND THE MUST TRY BUYS



Norfolk Lavendar

Spoiltrotten beads have an exclusive colour mix of Superduos, just perfect for the Spring. It is called Norfolk Lavender and is a really soft and pretty mix of lilacs, lavenders, whites and greens in lovely opal and matte finishes which gives it a very vintage feel. Get your mix for £5.95 per 24g from www.spoiltrottenbeads.co.uk.

DiscDuos

Available in a wide range of colours, including these pretty pastel shades, the DiscDuo® from Potomac Bead Company adds a lovely style and texture to your work. They mix beautifully with other seed beads, including some of the smaller Firepolish and Rondelle beads, to create an elegant finish. Find out more at www.potomacbeads.com



New IOS® Par Puca® beads

The latest additions to Creative Beadcraft's huge range of Czech glass beads are the 2-hole IOS® par Puca® beads by French jewellery designer Annick Puca. The beads measure 5.5x2.5mm and the rounded ends means they combine beautifully with the Arcos® and Minos® par Puca® beads. These, together with

the Kheops® par Puca® beads, make up "Les Perles par Puca". They offer many design possibilities and epitomise Parisien chic. The beads are available in a large range of the beautiful Czech colours and effects. Creative Beadcraft is the Authorized Wholesale Distributor for Les Perles par Puca. The beads are

available loose, in hanging tubes and as Starter Selections. Free downloadable projects are available on their website.

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



Learn something new

Don't forget, the Big Bead Show is just around the corner, at Sandown Park Racecourse, Esher, on 1st April 2017. We have a wonderful range of taster workshops and classes to tempt you, so make sure you book your places now, or you could miss out! To find out more and make a booking, visit www.thebigbeadshow.co.uk

Miyuki colour palette sets

In need of some colour inspiration? We have put together a selection of tempting Colour Palettes to inspire you. These packs contains six of our full tubes in beautiful complimentary colours making them ideal for your beading projects, bead embroidery, bead crochet and more! Further details can be found at www.stitchncraft.co.uk/acatalog/Colour_Palette_Set.html





Competition time!

Here's your chance to win a pair of the fabulous 'Lift and Snip' scissors from Halfpenny's. The bottom blade has a curved tip so you can anchor it under a single thread for precision cutting. Priced at £9.50, you can get yourself a pair from www.halfpenny.co.uk or telephone 01254 236049 to find out more. If you want to win the pair that Halfpenny's have very generously donated, just email Katie at editor@beadmagazine.co.uk using the subject line 'Lift and Snip'. A winner will be drawn randomly from all the entries. Entries must be received by 23rd March 2017 and the winner will be notified shortly after that. Good luck!

New jewellery making kits

Feeling a little bit 'meh' about making jewellery and looking for an inspirational boost? What you need is a Just Add Beads Mojo Box! Crammed full of carefully curated, gorgeous charms, pendants, connectors and clasps that you literally can't wait to get your pliers on, if these components don't get you excited about jewellery making, nothing will! Cost £12.50 per box and available at www.justaddbeads.com from 10th February 2017



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



Get inspired

CJ Beaders have lots of new goodies to inspire your jewellery making. The PRECIOUSA Candy™ Beads are a fabulous style and shape if you enjoy making beaded jewellery. They are available in a whole range of different colours and finishes. Supplied in a pack of 22, starting at £1.84. If you

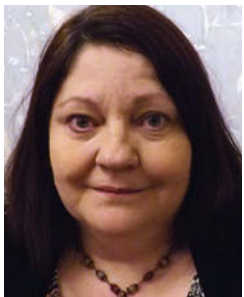
want to add a special touch, the new ImpressArt pewter blanks are perfect for making your own personalised and unique jewellery. Available in every letter of the alphabet, priced at £1.80 each, use them on their own or mix them up! Find all these and more at www.cjbeaders.com.

Tea dance bracelet

This is a lovely sculptural square motif bracelet which looks wonderful when worn. It is made using a neat trick to complete the 3D effect and is a treat to make. The Project comes as "Instructions Only" allowing the beader to choose their own colour combination and is priced at £8.50. As always you can be assured of the quality of the instructions and the originality of our designs. Get your pattern at www.oaktreecrafts.com



A FINE *romance*



Create this delightful vintage feel, romantic charm bracelet in floaty pink colours. It would make a fabulous gift or a perfect treat to yourself.

DESIGNED BY KATHY LAKE * * * * *

Charm bracelets are so much fun to make - they are a firm favourite of mine. This is a very versatile project, so you can make lots using your own combinations of beads and colours. The foxgloves were also available in Lilacs which would work well too, or try with silver plated findings for a

brighter look. This will take around two hours to make - the cost will depend on your choice of materials, so if you are working to a tight budget, you can use less expensive beads. Be careful about compromising on the price of the findings though - cheaper findings are often less robust.

You will need:

- 21cm curb bracelet chain (or a length of chain and a clasp) in Antique Bronze
- 38 x 5cm Long head pins in Antique bronze
- 60 x 6mm Jump rings in Antique Bronze
- 6mm Beadcaps (small)
- 14mm Beadcaps (large)
- 30 x Pink Magatama beads
- 12 Pink Miracle beads (8mm)
- 6 Swarovski Pearls Rose Pink (8mm)
- 6 Czech Fire polished Rose Pink Crystals (8mm)
- 12 Czech Crystal Flowers
- 4 Handmade Lampwork Beads
- 4 Foxglove Polymer Clay Beads
- 1 Large focal charm
- Round nose pliers
- Chain nose pliers
- Bent nose pliers
- Side cutter pliers



1

Start by finding a chain bracelet to fit your wrist. You may want to cut a piece of chain and add a clasp to either end in order to create a bracelet that is perfect for you. Now you can decorate it. Use your chain nose pliers to carefully open a 6mm jump ring. Add a Magatama bead onto it and then close it around the first link in the bracelet.



2

Repeat step 1 to attach a Magatama bead to every link in the bracelet



3
Find the central link in the bracelet and attach the focal charm, again using the same technique with your jump ring. If you have an equal number of links you may need to remove one to give you an odd number.



4
Thread a Fire Polished crystal and a beadcap onto one of the long headpins. Take two more headpins and thread a Czech flower onto each of them.



Inspiration

Living in the world's first Garden city, I'm surrounded by nature every day whilst walking my dog - I see amazing colour combinations! I'm also in love with the handmade fimo flowers by Elise. I have quite a collection as they are so beautiful to work with - they always inspire me.

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5
Use your round-nose pliers to make a wire wrapped loop to hold these in place.



6
Working from the centre of the bracelet out towards the clasp, attach all three beads with one jump ring to the next link on the chain.



7
Thread one Swarovski pearl and a small beadcap onto a headpin and create a wire wrapped loop to hold the beads in place.



8
Repeat step 7 twice, but use Miracle beads instead of the Pearl. Use a jump ring to attach all three beads onto the next link in your chain – still working away from the central focal.

Technique guide

If you are new to wirework, the following will show you how to create a wire wrapped loop.

Technique 1: Place your round nose pliers a little way above the bead(s) on your headpin. Then use your fingers to bend the headpin over the top of the pliers, creating a ninety-degree angle.

Technique 2: Change the grip of your pliers so that you can wrap the wire around them to make a loop, as shown.

Technique 3: Hold the loop between your pliers and use your fingers to wrap the end of the wire around the headpin underneath the loop.

Technique 4: If necessary, use the chain nose pliers to tighten the wrap and create a neat finish. You can trim off any excess wire if you need to.





9
Skip a link and attach the Foxglove bead to the next link with a jump ring.



10
Repeat steps 4-5. Use a jump ring to add this group of three to the next-but-one link



11
Place a 6mm beadcap, a Lamp work bead and a 14mm beadcap onto a headpin make a wire-wrapped loop. Use a jump ring to attach this to the next empty link.



12
Repeat this technique to add sets of beads to the remaining links in the bracelet. I used the following: set of Pearl and Miracle beads on the next link. Skip a link, then add a Foxglove. Skip a link and add a set of Pearl and Miracle beads. Add a lampwork bead to the next link. Add a set of Flowers and Crystal to the last link. Depending on the size of your bracelet, you may want to add different combinations – the trick is to create a pleasing arrangement of beads that reaches right to the end of this side of the bracelet.

13
This completes the first half of the bracelet. Now repeat steps 4-12 to add your decoration to the other half of the bracelet. Remember to work from the centre outwards and try to match up the decorations from the first half – unless you deliberately want to create an asymmetric design!

TOP TIPS

ALTERNATIVE WRAPS: If you're not confident wrapping the headpins, a simple loop would work just as well.

PRACTICE MAKES PERFECT: You can practice wrapping the head pins around some inexpensive beads to improve your wrapping skill.

CHAIN: You need to pick a chain with reasonably large links as you will be threading two jump rings through some of them.

SUPPLYSHOPS ✓

★ Jencel, 30 Lees Hall Avenue, Sheffield S8 9JE. Tel: 0114 250 9565 www.jencel.co.uk

★ Beads Direct Ltd, Unit 10, Duke Street, Loughborough, Leicestershire, LE11 1ED. T: 01509 218028 E: service@beadsdirect.co.uk www.beadsdirect.co.uk



diamond tiles BRACELET



Choose which embellishment you want to use or mix and match them to create a different look

DESIGNED BY DONNA SANDERS, DELICATE SPARKLES * * * * *

This is a versatile bracelet with a choice of embellishments. The individual motifs also work really well as earrings or a small pendant. The cost really depends on which embellishment you choose to use - the stones are more expensive than the

bicones - but either variation can be made in under two hours. I like to use metallic seed beads in my work but if I'm stuck for colour inspiration I check out Design Seeds for help. This design is so versatile that you can make it in any colour that inspires you.

You will need:

- 31 x 4mm glass pearls (A)
- 24 x Superduos (B)
- 3g 15/0 seed beads (C)
- 4g 11/0 seed beads (D)
- 14 x 3mm Swarovski bicones (E)
- Six 10mm Swarovski square stones or 10mm rivolis (Option 1)
- 24 x 3mm Swarovski bicones (Option 2)
- Clasp of your choice
- Two 5mm jump rings
- Fireline 6lb test or similar
- Beading needle
- Scissors
- Pliers for opening the jump rings



1

Thread your needle with approximately 9ft of thread. Pick up 1(B), 1(C), 1(A), 1(C) four times for a total of 16 beads. Go through all 16 beads again and knot the ends together leaving an 18" tail. Continue through the first 1(B), 1(C), 1(A).



2

Pick up 3(C) and go through the unused hole of the next (B).



3

Pick up 3(C) and go through the next (A).





4
Repeat steps 2 and 3 three more times.



5
Work through to exit from an (A) bead. Pick up 5(D) and go through the next (A). Repeat three more times and step up to exit the centre (D) of a 5(D) stitch.

Embellishment

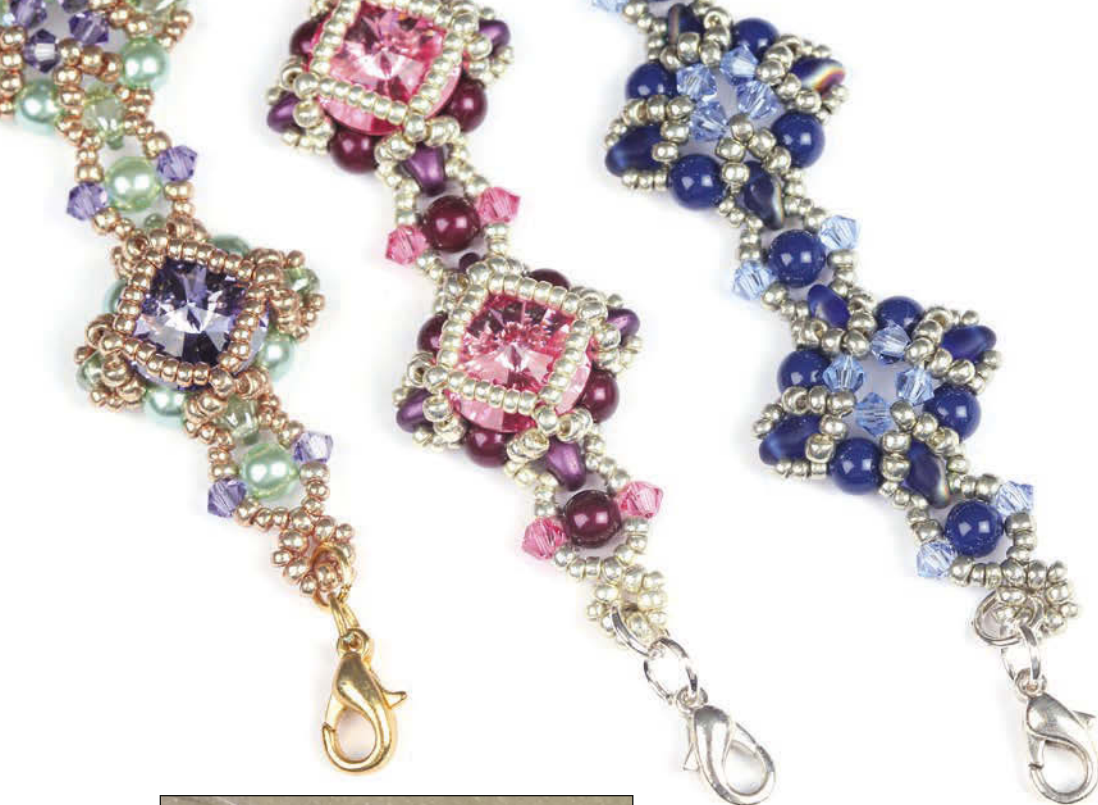
You can now choose which embellishment to use. For either the 10mm square stone or the rivoli use Option 1,

for the bicone centre, use Option 2. You can even mix and match them if you wish as they use exactly the same base.

Embellishment option 1



6
Pick up 6(C) and go through the centre (D) of the next 5(D) stitch. Repeat three more times leaving the stitches loose.



7
Insert the square stone (or rivoli) and pull the thread to tighten the bezel round it.



8
Go through all the 6(C) stitches again, skipping the (B) bead at each corner, to neaten the bezel and define the corners.

Embellishment option 2



9
Pick up 1F and go through the next

centre (D) of the next 5(D) stitch. Repeat three more times. Retrace the thread path through all the F beads and centre (D) beads again to strengthen it.

The joining section



10
Following the existing thread path, exit the first (C) after a (B) bead. Pick up 1(C), 1(D), 1(A), 1(D), 1(C) and go through the (C) before the (B), the (B), and the (C) you were exiting, then continue through the 1(C), 1(D), 1(A) just added.



11
Pick up 1(D), 2(C), 1(B), 2(C), 1(D) and go through the (A) you were exiting and all the new beads again to exit from the (D) bead.



12
Pick up 1(E) and go through the 1(D), 2(C), 1(B), 2(C), 1(D).



13
Pick up 1(E) and go through the 1(D), 2(C), 1(B) then through the unused hole of the (B) bead.



14
Pick up 1(C), 1(A), 1(C), 1(B) three times, then 1(C), 1(A), 1(C) and go through the same hole of the (B) you were exiting and the 1(C), 1(A) just added.



15
Repeat steps 2 and 3 three times.



16
To complete this row pick up 2(C) and go through the 1(C), 1(B), 1(C) of the joining section. Pick up 2(C) and go through the next (A).



17
Repeat steps 6 - 8 or 9 to add the embellishment, then repeat steps 10 - 13 to add the joining section.

18
Add as many embellished motifs as you need to get the right length for your bracelet. Six motifs make a bracelet of approximately 7", excluding the clasp.

The clasp section



19
When you have added the last embellishment, repeat step 10 to add the first half of a joining section.



20
Pick up 1(D), 2(C), 1(D), 2(C), 1(D) and go through the (A) you were exiting and all the new beads again.



21
Repeat steps 12 and 13 to add the bicones. Work through to exit the centre (D) bead (in place of the (B) bead in the joining section).



22
Pick up 5(D) and go through the bead you were exiting and all 5(D) again to create a loop. Continue through the first (D) just added.



BEADLINK: delicatesparkles.wordpress.com



23
Pick up 1(C) and go through the next (D) of the loop. Repeat three more times and finish off the thread.



24
Thread the needle with the tail end of thread and repeat steps 19 - 23 on the other end of the bracelet.



25
Attach half the clasp to each loop using jump rings.



DESIGN NOTE

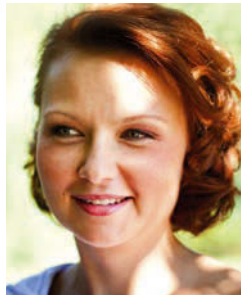
Use a single embellished tile to make earrings.

SUPPLYSHOPS ✓

★ **Stitchncraft Beads**, The Studio, Chaldicott Barns, Tokes Lane, Semley, Dorset SP7 9AW
Shop Tel: 01747 830666. Mail Order Tel: 01747 830666 www.stitchncraft.co.uk

★ **Nosek's Just Gems**, 4 Lamb Yard, Kingston Road, Bradford on Avon BA15 1FG. Tel: 01225 706222 Email: justgems@noseks.co.uk
www.noseksjustgems.co.uk

DUET Bracelet



Sparkly, sophisticated, but quick to make, this bracelet is perfect for any occasion

DESIGNED BY ORSOLYA GYURCSAK * * * * *

This bracelet will not take all day to make, but will get all the compliments. Swarovski Bicones add glitter, the Arcos par Puca adds style and the Matubo Superduo Duets give it an extra touch of class. With only a few beads and a good idea, this bracelet goes a long way.

1
Pick up 1(A), 1(D) four times and pass through the beads again to form a circle. See figure 1.

2
Transfer to the top hole of any of the (A) beads. Pick up 1(B), 1(D), 1(C), 1(D) and go back through the other side hole of (B) and through the free hole of the next (A). See figure 2.



FIGURE 1

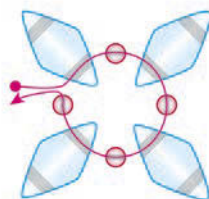


FIGURE 2

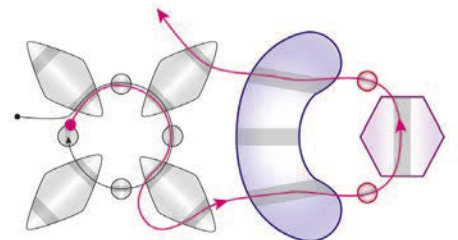


FIGURE 3

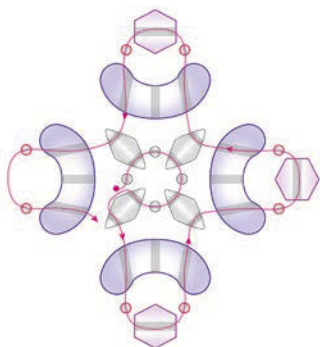


FIGURE 4

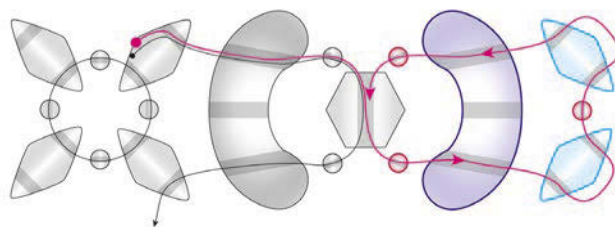
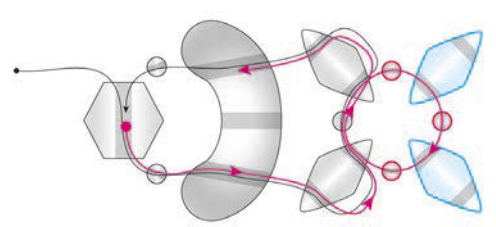


FIGURE 5



You will need:

- Matubo Superduo Duets (A)
- Arcos par Puca (B)
- 4mm Swarovski Bicones (C)
- Size 15 Miyuki Seed Beads (D)
- Clasp of your choice
- Beading needle
- Fishing line or Fireline

Inspiration

The inspiration for this bracelet was quite simple - I just wanted to experiment with the Arcos par Puca beads and see what comes out. They are available in a big variety of colours which will give you the freedom to create your colourway of choice.

3
Repeat step 2 three more times. This will complete the first "unit" of your bracelet. See figure 3.

4
Transfer to exit from any (C). Pick up 1(D), 1(B), 1(A) and go through the free hole of the (A). Pick up 1(D), 1(A) and go back through the free hole of the (A) and back through the other side hole of (B), then back through the (C) from the opposite side. See figure 4.

5
Weave through the beads from the previous step until you reach the second (A). Pick up 1(D), 1(A), 1(D), 1(A), 1(D) and go back through the (A) from which you started. Here, you can either do a "big loop" as shown on the image and go all the way back to (C) and return, or simply pass up through the free hole of the next (A), then repeat step 2-3. See figure 5.

6
Use this technique to make as many units as the size of your wrist requires. Complete the bracelet by adding your chosen clasp.



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Bracelet design
by Norma Jean Dell



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Potomac and the AVA Bead Evolution

In the second of our series delving behind the manufacturing process, I spoke to Nathan Buchman from Potomac Beads

BY KATIE DEAN



At the end of 2016 another fabulous new bead hit the market: the AVA® Bead. I was lucky enough to get to try out the bead and it made me wonder why nobody has come up with a Chevron design before. So, I spoke to Nathan Buchman from Potomac Bead Company, the creators of the AVA®, to find out more about the design and manufacturing process. I hope you will agree, this is a fascinating insight into what goes on behind-the-scenes in bead production.

Nathan, welcome! Can you start by telling us a little about your company?

Potomac Bead Company started in 2005 as a single retail bead store in Hagerstown, Maryland. It was founded by myself and my wife, Allie. At the time, we were recent college graduates, with backgrounds in international business.

With a focus on high quality products and customer service, the business blossomed to 12 retail stores before transitioning to (a totally different) e-commerce model in the past few years. As Allie was gaining a large international following through her patterns on The Potomac Bead Company YouTube channel, we began seeing opportunities and needs for new styles of beads that hadn't yet been produced. We spent one of our trips to the Czech Republic beginning to work with some manufacturers to design new exclusive shapes.

How do you go about designing a new bead shape?

After the successful launch of our first products (Cup Button & RounDuo® beads), we began to compile a list of shapes that would have future potential, and a schedule for releasing those over the next few years. Allie and I generally come up with the shapes together, but also consult with

a variety of independent designers and members of our staff. After deciding which shape will be the next to launch, we test the shape in some designs using polymer clay, to ensure we have the right size, thickness, hole separation, etc. After that, we create a technical drawing showing how the shape will be produced to send to the manufacturers.

Over time, we have learned to anticipate which shapes will be possible with Czech pressing technology, and which will not. The manufacturer will create a test mould and test products which then get sent to us for experimentation. The shape itself may go through several iterations, as adjustments are made to make the shape less likely to break in the tumbling process (or to make other changes). Once all the changes have been made, the permanent mould is produced, and the shape goes into production. Minimum quantities per colour or coating vary and can be high, so we try to launch a new product with some of the most popular coatings on jet, clear, or white glass.

As time passes, we can then grow the selection, and constantly add new colours and options. The AVA® bead was the single most challenging bead to produce because of the delicate nature of the shape. We went through dozens of different moulds, trying to find an exact size and shape that would survive the tumbling and coating process.

After nearly two years, we finally achieved a shape that worked, but it took a lot of time and patience to arrive at that point. More simple shapes (round, rondelle, oval) tend to be easier to produce because they do not have the extruding pieces that can break the way that shapes like the AVA®, Crescent, spikes, or daggers can.

These timescales presumably bring some risks in such a competitive market?

On the short end, a new shape will take 3-4 months to produce, or as long as 2 years. There have been a few different points in the past where we have a shape in the queue and then another company produces it first. To avoid cluttering the market with different versions of the same product, we will simply drop that product from our production queue and move on to a different shape.

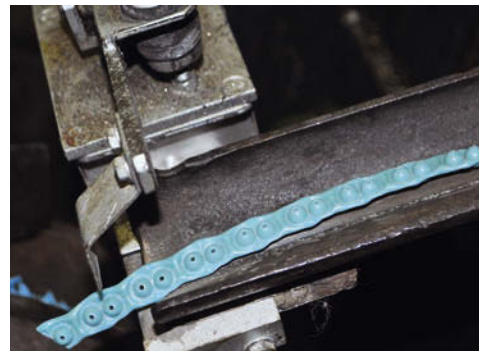
When you have an idea that works and have the first prototypes, what is the next step?

With each launch of a new product, we experiment with different things. It takes a lot of data to find out whether it is better to keep a shape secret, or announce it in advance... whether to wait until we have a lot of colours in stock, or to just launch right away.

Lately, we have been trying to get a few colours of a new shape ahead of the main shipment to be sent to a select number of well-respected designers. This helps us to get final feedback, as well as to grow the number of patterns available for the launch. We also have to have our advertising plans formulated well in advance, given the lead time required by most magazines. Finally, we have to determine what the wholesale and retail demand will be, so that we can try to ensure we will have sufficient product to meet demand over the first 4-6 weeks post-launch.

This is a really complex process and I imagine it doesn't stop with the launch?

Once a bead is launched, we will constantly add more colours, but won't change the shape itself. A bead needs to have consistency across the market, so that customers know that what they are getting will always be the same without slight variations. We are however going to be add-



Far left: Bezeled Beauty by Allie, featuring RounDuo® beads.

Top left: Faceting machines.

Top centre: Modern fire polishing.

Top right: Raw glass ready to make beads.

Above left: Tumbling to finish the beads.

Above centre: Traditional fire polishing.

Above right: Pressing Beads.

Below: AVA® beads.

ing some different (smaller) sizes of some of our most popular shapes in the future. Again, this will be stretched over time, so that the market will not be flooded with too much "new" at once.

Where do you see the bead market going in the future?

Although we are still primarily an online retail company, we also have a team of designers, sell a variety of products wholesale to other stores and sites around the world, and have more recently entered this manufacturing space. Involvement at every stage of the supply chain has given us unique insights into the market. We believe that the existing competitors in the market will continue to refine their business processes by creating more resources for customers.

As the number of brick and mortar retailers declines and the online retailers expand, we will also see more specialised niche companies. Each year we have more accomplished designers and new people becoming bead makers, and we expect to see a limitless supply of patterns and designs. Periodically, people

complain about new shapes, wishing that the only products available on the market were those from 25 years ago (Delicas and crystals). Though vocal, we have seen a reduction in the aversion to new shapes and a growing anticipation for what is coming next in the marketplace. New shapes will also continue to grow, though probably at a slightly reduced rate over the next few years.

For some time it has become impossible for any one company or customer to stock everything available in the bead market. This means that hard decisions must be made about what is worth stocking and what is not. Some new products will enjoy enormous success... others that are launched with insufficient resources or popularity will only have limited success. Given our position in the market as a shape leader, we try to stock and experiment with almost everything new.

Over time, it is sales of each product that will determine how deep we invest in it. In any case, we look forward to helping shape the future of the bead industry and look forward to decades of continued growth! Be on the lookout for another 4-6 exclusive Potomac shapes that will be launched through 2017-2019!



Are there any other plans that you are able to share with us?

We have not announced this anywhere yet, but in late 2017 or 2018, Potomac Bead Company will be launching a mobile (traveling) store on a huge bead bus. We will be converting a 53 passenger tour bus into a retail store. This bus will be driving around the United States from city to city on 2-3 week tours, spending no more than 1-2 days in each. This will give millions of jewellery-makers around the country that do not (or no longer have) a great bead store in their area an opportunity to shop in person from thousands of the best products.

By the time this article goes out, we will have information on the website, so that people can sign up for notification when the mobile Potomac store will be in their area. This will be an exciting marriage between our e-commerce and traditional retail platforms, and we are looking forward to seeing where it goes in the future!

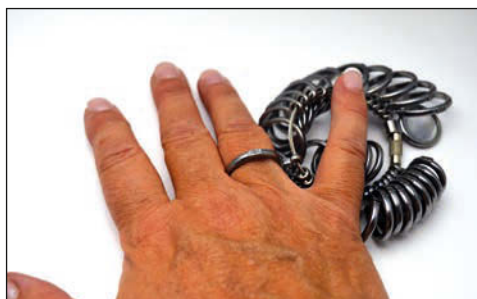
Nathan, thank you so much for that fascinating insight. It's great to see the AVA® already taking the beading market by storm. The Bead Bus sounds like such a wonderful idea, so we can't wait to see that evolve!

If you have not been to the Czech Republic, you may find this playlist of videos useful, which shows how the beads are made from beginning to end. Each step of the process is a different video. Nathan and Allie shot this on one of their trips a couple of years ago: www.youtube.com/watch?v=65Uow6T1hzY&list=PLnSmDgREkwzNAZ2HqGqT05NrpXbQG-6dx

This beautiful cocktail ring is made in stages, including delicate embellishment around the Cabochon. The materials cost approximately £30 and you can expect to put in around 6 hours work to complete the project. This could be made in alternative clay but the sizing may differ. So, check and research the sizes for your chosen brand of clay. The dichroic glass has been carefully chosen so that it will fire, but of course the colouring you prefer is up to you. This is a lovely project for you or would make a beautiful gift for a friend.

glamour

COCKTAIL RING



Add some sparkle with a dichroic glass cabochon embedded and fired in place in this stunning silver clay cocktail ring

DESIGNED BY TRACEY SPURGIN * * * * *

1

Begin by using a ring gauge to measure the finger to determine the finished size you require. Art Clay Silver shrinks by 8% during the firing, so count on three more larger sizes on the ring gauge. This will be the size to make the ring and takes into account that shrinkage.



2

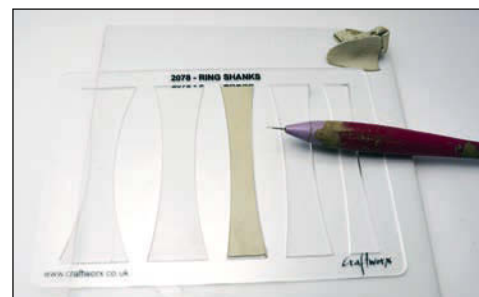
Take a piece of freezer paper and draw a straight line along the length of the paper. Wrap the paper around the ring mandrel and use a little Scotch Tape to secure the edges. Check that the end of the paper is firmly secured with no wrinkles in the tape as this will mark the inside of your ring band.



3

Prepare a work surface with a little Badger Balm. Using 1.5mm spacer bars (or 6 cards thick), roll out a piece of clay into a long strip. Next, transfer the clay onto your chosen texture. This example

uses a piece of textured wallpaper. Use a little balm on that as well. Then lay 1mm spacer bars (or 4 cards) either side of the clay on top of the texture. Roll once, firmly, to pick up the texture.



4

Remove the clay from the texture and place it, texture side down, onto your work surface. Using the ring shank template 2078, place this onto the clay and with a needle tool, gently pierce out the clay. Store the excess carefully.



5

Gently lift the clay being careful not to stretch it. Place it onto the prepared ring

You will need:

- Art Clay Silver
- Dichroic glass cabochon
- Paste pot or syringe
- Ceramic tile work surface
- Roller
- Assorted spacers bars
- Needle tool
- Rubber tip tool
- Tissue blade
- Paint brush and water pot
- Craftworx stencil 2078
- Ring gauge
- Ring mandrel
- Freezer paper
- Scotch tape
- Scissors
- Snake roller
- Water spritz water
- Tiny tube cutters



mandrel. The pencil line will help guide you to place the ring straight. Where the two ends meet, the clay will overlap. In the centre of the overlap use a craft knife or tissue blade to cut through the two layers.



6
To make the join, carefully lift back one edge. Then with a rubber tip tool or your thumb, gently smudge out the cut edge

down onto the mandrel. If this is done correctly it will help to produce a perfectly seamless ring band. Next, apply a tiny amount of paste or syringe to the smudged edge. Then butt up the remaining edge to the ring. Using a rubber tip tool, blend these edges together. Place the piece to dry.



7
Once the ring has thoroughly dried, slide

the ring and paper off the mandrel and collapse the paper to remove it from the inside of the ring. Begin to sand and refine the edges using a sanding grit.

Inspiration

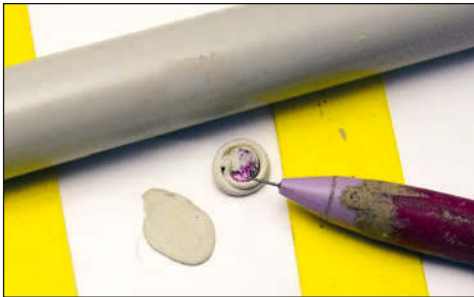
One of those frequently asked questions when I'm teaching is "Can I put a gem stone in that?" Stone setting is a big subject. There are many options on what will fire and what won't and the type of settings available, but these dichroic cabochons are fireable so are safe to be fired in place with the clay.

PRECIOUS METAL CLAY



8

To create the stone focal top, begin by taking a small pea size piece of clay and use the snake roller to roll this into a long coil or snake. Spritz this with water as it will help to move the snake around. Then coil it into shape around the dichroic glass cabochon. Set this aside to dry.



9

Once it is dry, roll out a very small amount of clay just 0.5mm (or two cards) thick. Spritz this with water and place the cabochon on top of the clay. Hold this in place for around 30 seconds before using a needle tool to pierce around the edge to remove the excess. Place this to dry once again.



10

To make a selection of decorative elements, begin by rolling out a small amount of clay just 0.75mm (or 3 cards) thick. Place a piece of cling film over the top before using Craftworx tube cutters to cut out these tiny dots. Lift away the cling film and gently remove the excess clay. Allow the dots to dry.



11

Refine all the individual component parts by sanding and cleaning the glass cabochon. For any excess dried clay simply use a needle tool and a dry paint brush to wipe off the dust.



12

To add the glass topper to the ring shank, use a little paste one side then a little water on the other. Join the two together and hold for around 30 seconds before placing the piece to dry.



13

Begin to add the dots to embellish the top and ring shank. Use a tiny amount of water on the shank and pick up each dot with a pair of fine tweezers, dip it into a little paste and place into position on the ring. Hold in position, before continuing to add more dots. Finally give the piece one final drying.



14

Position the piece so it is propped up-right in the kiln as it has a glass cabochon stone. While the ring can be torch fired, the best results come from kiln firing into a cold kiln fire at 750°C for 20 minutes. Once the kiln programme has finished, leave the door closed and don't be tempted to peep. Leave the kiln to cool naturally until it is cold before removing the ring for polishing.



15

The ring can distort a little during firing. So before the piece is finally polished, tap it on a metal ring mandrel to re-shape. Polishing can be done with a silicone wheel on a rotary hand drill. Patina as required using a tiny amount of liver of sulphur in a little hot water, then buff back with a soft cloth and regular silver polish.



BEAD-WEAVING BRACELET

glitzy & glamour

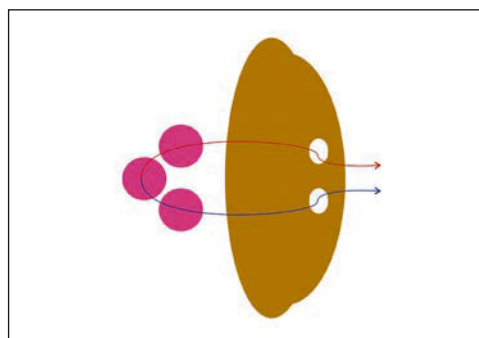




Shimmer and Shine with AVA Beads® as you work this pretty bracelet with two needles.

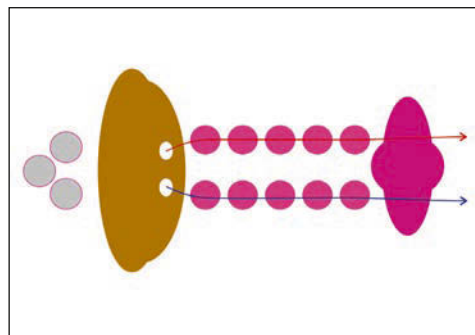
DESIGNED BY HORTENSE E. THOMPSON * * * * *

You can make this bracelet in about an hour and for under £10. As you work through the steps, note that the grey beads in the diagrams represent beads which have already been strung. When you get to step 5, you should leave about an inch (2cm) over for the clasp. The new AVA® beads combine beautifully with beads that you may already have in your stash. It is always fun to work with a new bead, but you must remember to pay close attention to the manner in which the AVAs are strung. They are lovely to use, but may feel a little different as you start out.

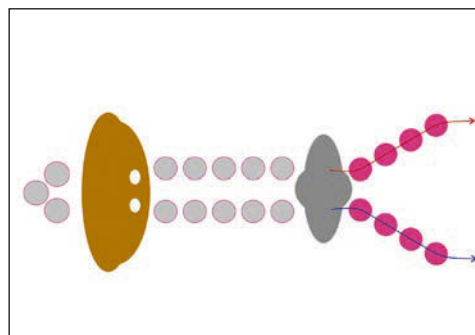


1
Cut a piece of thread about 120cm (4 feet) long and place a needle on both ends. With one needle, pick up 3(A) and pass each needle through a hole in the button from front to back. Centre the

beads and the button on the thread, keeping the ends even.



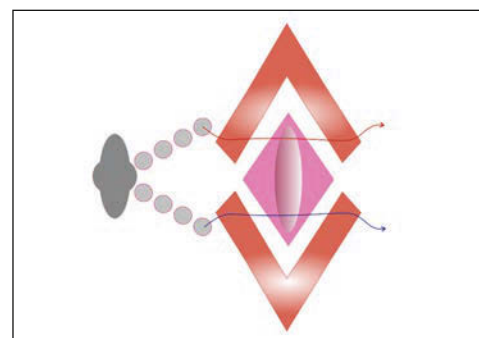
2
On each needle, pick up 5(A). Slide the beads towards the button. Pick up 1(B). Pass a needle through each hole on the (B).



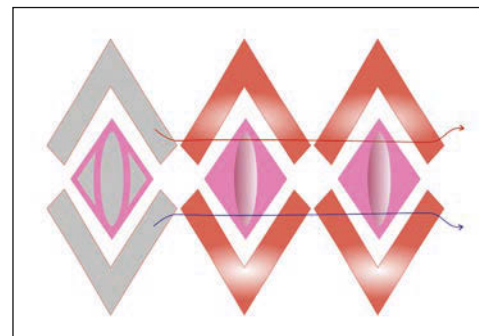
3
On each needle, pick up 4(A). Slide the beads close to the Superduo.

You will need:

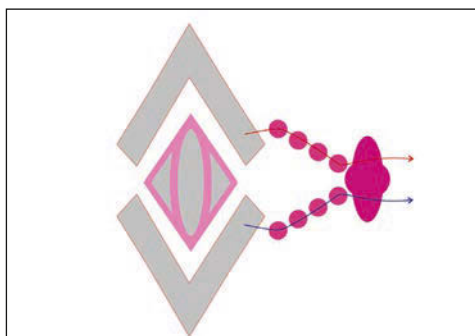
- 1g Miyuki size 11/0 in Black Labrador (A)
- Two SuperDuos in Jet (B)
- 28 x AVA® in Labrador Full (C)
- 14 x Silky in Jet (D)
- 30 x 4mm fire polished faceted beads in Black (E)
- 1 x Cup button in Crystal Labrador
- Fireline crystal 6lb
- Two John James beading needles #10
- Thread clippers



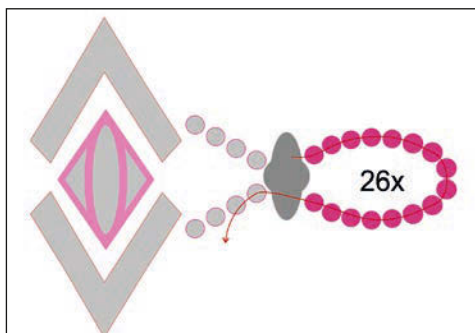
4
Using the needle at the top edge of the bracelet (red thread), pass from left to right through the left tip of the (C). Pass through the top hole of the (D) and exit through the other tip of the (C). Using the other needle, pick up 1(C), pass through the bottom hole of the (D) and exit through the other tip of the (C).



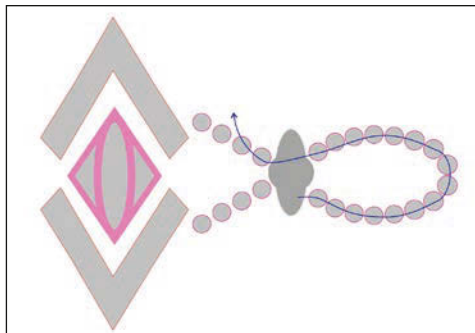
5
Repeat step 4 until your beadwork is the desired length. Remember to leave enough room for the clasp.



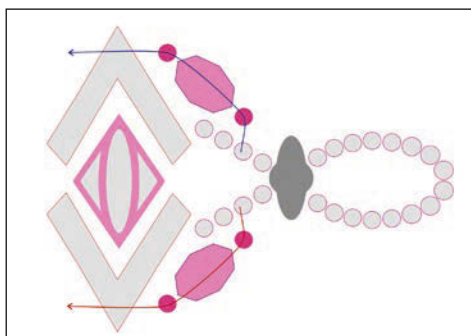
6
On each needle, pick up 4(A). Pick up 1(B). Pass a needle through each hole on the (B).



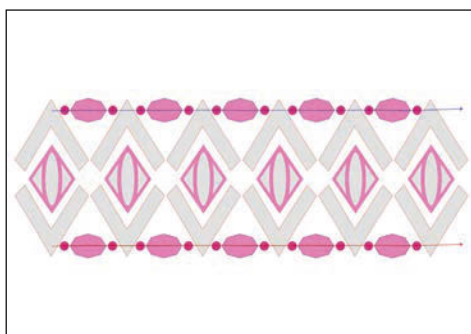
7
Using one needle, pick up 26(A). Pass through the other hole of the (B) to create a loop. Pass on through 2(A).



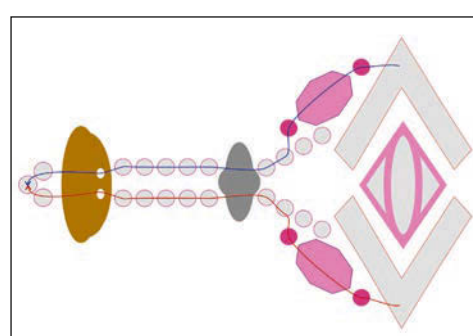
8
Using the other needle, pass through all the beads picked up in the previous step. Pass on through the (B) and 2(A).



9
Using one needle, pick up 1(A), 1(E), 1(A). Skip over 2(A) and pass through the hole in the (C) at the top end. Using the second needle, pick up 1(A), 1(E), 1(A) and pass through the hole in the (C) at the bottom end.



10
Pick up 1(A), 1(E), 1(A) and pass through the next (C). Repeat along the entire length of the bracelet. Repeat this step using the other needle.



11
At the other end of the bracelet, pick up 1(A), 1(E), 1(A). Skip over 2(A) and pass through 2(A), 1(B), 5(A) and through the button. Repeat with the other needle. Weave any remaining thread into the body of the bracelet. Tie off the ends and trim any remaining thread.

Inspiration

I was fortunate enough to have been given the opportunity to work with the AVA® beads before they were released. I wanted to create a very easy design that combines these new beads with beads which are already widely available. The resulting design is suitable for beaders of all levels.

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TOP TIPS

GET ORGANISED: Before you begin, lay the AVA's and Silky beads face up as shown figure 4. This will ensure that the beads are picked up in the correct manner.

CHECK UP: Remember to check that all the holes in your beads are empty before you use each bead.





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BY KATIE DEAN

TIPS, TRICKS & TECHNIQUES

Tubular Peyote can be so awkward to start, so in this issue Katie will show you a cunning trick to make life easier

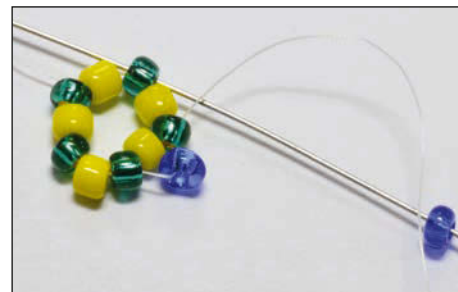
THIS MONTH: **TUBULAR PEYOTE**



I came up with this idea after watching so many people struggle to start a Peyote tube. If you have ever tried this, you will understand what I mean. The technique starts with a circle of beads. As is usual with Peyote, this circle forms the first two rows. So in the next row, you will add a bead and pass through the next-but-one bead in your circle. Hopefully you are following so far. The first tricky bit comes with the 'Step Up'. This simply means that when you reach the end of the row, you have to remember to pass through the next-but-

one bead from your previous row, then pass straight on through the first bead you added in this row. You can see from the following photos how this looks in beads. To make this easier, I have used different coloured beads, so alternate colours in the first circle make the two rows easier to distinguish. I then used a third colour for the next row so it is easier to understand the principles of the Step Up.

Now, the sad truth is, however familiar you are with the technique, when you reach this stage, your beads are unavoid-



ably a little bundle, so until you become very confident, it can be hard to see where each row starts and finishes and very easy to make mistakes. I have talked in other articles about some tips for alerting you to mistakes early on – notably counting out the bead for each row so you check as you work. However, I really like to find methods that will help people to get around the tricky bits. So, I was pondering the true problem here. Basically, there is very little to hold for the first few rows, so it becomes easy for the beads to fall out of place. That is when my brilliant idea struck...

The big idea

We are all used to using tools to help us perfect techniques or generally make life easier. In most cases, those tools are bought ready-made, but what if you were to make your own helpful tool? The tool that seems most appropriate for the tricky tubular Peyote problem is something to hold to get you started. The answer is deceptively simple: another piece of Peyote.

I hope most people will agree that bead-

ing a piece of flat, even count Peyote is not too traumatic – especially when you use larger beads. So, this tool is just that: a strip of even count Peyote made with size 8 seed beads. I just used the beads that happened to be lying on my mat at the time. My little strip started with 14 beads, so thus became a 7-beads-per-row structure and I stitched just 6 rows.



My thinking was that a tube with seven beads per row is quite large, so would I need it any larger than that? If you think you might, then just add extra beads when you start your Peyote strip. I personally found the 6 rows was sufficient for me to hold, but if you feel you need more, just bead extra rows.

How the tool works

You may well be asking what on earth you are going to be doing with this strip! Well, firstly, make sure you have finished off any working and tail threads securely. Now you are ready to use the strip to start your tube.

Cut an arm-span of thread and string a stop bead close to the end of the thread. Make sure you just pass through this bead a couple of times – do not try to knot it on as you will be removing it later. Pass through the end bead in your final row on the Peyote strip. Now carry on beading along the strip, but use the beads you would use for the tube. In my case, I am using size 11 beads



and my tube is going to have 6 beads per row. So, I add my beads, as you can see in the photo bottom left.

Then comes the clever part. Fold the strip over and make the step up, so as I add my final (sixth) bead, I pass through the first bead on the strip (where I originally passed through with my stop bead) and then step up through the first size 11 bead – take a look at the photo below.



The size 11 beads give me my first row of the tube and the 'tool' beneath them gives me something to hold and also helps me to see the beads clearly (it helps that I am using different beads to the ones I used for the strip). So, from here, I can just continue adding more rows. Remember the Step Up at the end of each row!



When your tube is long enough to hold comfortably, just pause and remove the stop bead, then gently ease the tail thread from the strip. If, as I was, you are using different sized beads for the tube to the beads in your 'tool', it is also a good idea to remove the first two or three rows of the tube (just unpick the beads from the tail) so that you get to the point where your tension has settled into a nice even rhythm.

Top tips

I believe it should be possible to keep your little strip to use for any tube, regardless of the bead size. However, you may find that if you need a tube of size 15 beads, they are so much smaller than the size 8 that you struggle to fit. No problem: just start with a couple of rows of size 11 beads, as I did above, then scale down to the size 15s that you really want to use. You can remove the size 11 rows from the tube when you take it off the 'tool'.

I will now let you into another secret. The reason I was so concerned to come up with this idea was for the benefit of Cellini Spirals. For those of you who don't know, a Cellini Spiral is simply a Peyote tube, but each stitch in the row is made with a different sized bead, so your tube gains texture. If you follow the golden rule: 'pick up a bead that is the same as the bead you just exited' on each stitch, then you get the spiral pattern. If you have ever tried Cellini Spiral, you will know that getting started is even harder than for a simple Peyote tube. Adding in the complication of the different sized beads makes the beadwork sit in very strange orders and it is really easy to make a mistake. As with any variation of Peyote, once you have a sufficient length, it is much easier to see the beads and see what you are doing.

So, for this issue's project, I want you to try using my little tool idea to stitch a Cellini Spiral bracelet.



You will need:

- 1g leftover size 8 seed beads for the 'tool'
- 18 leftover size 11 seed beads for the start
- 10g size 11 seed beads (A)
- 10g size 8 seed beads (B)
- 100-200 4mm pearls (C)
- Your choice of thread
- Beading Needle
- Scissors

The project

1

Use the leftover size 8 seed beads and make your little strip of Even Count Peyote, so begin with 14 beads and stitch a total of 6 rows. I am assuming you are already familiar with the technique for Even Count Peyote. If this is not the case, then you can download a free tutorial from www.beadflowers.co.uk.

2

Follow the description and images above to add 3 rows using the leftover size 11 beads – it is a good idea to use some that differ from the beads you will use for the actual spiral.



3

As you start the next row of your tube, you will add beads in the following order: 1(A) in the first 3 spaces, 1(B) in space 4, 1(C) in space 5, 1(B) in space six and then Step Up through your first (A).



4

Keep repeating step 3 on every single row. You should see your beads spiral. You will need to keep a good firm tension in order to get the pearls to sit neatly in this spiral, so make sure you pull every bead tightly into place.



5

When you have enough rows to hold comfortably, remove your stop bead and remove the 'tool'. You can also remove the first three rows of size 11 beads. You may want to remove your first couple of rows of the spiral if your tension is feeling a little suspect.

6

Keep beading your spiral until it is the desired length. You can join it into a bangle, use it for a necklace, or make a bracelet. You will be able to add a clasp directly to each end of your tube. You can also try this with different combinations of beads. The trick is to create a pattern that sees the bead sizes gradually increase and then decrease. Experiment with a few ideas and see what works for you!

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button top ring

SWAROVSKI



The Kleshna Ring Weaver tool has landed! Enjoy this versatile tool with a beautiful Swarovski Button top ring weave to get you started

DESIGNED BY KLESHNA *****

You will need:

- 1 x Swarovski Button
- Kleshna Ring Weaver Tool from Beadalon
- Beadalon 24 or 26 gauge Artistic Wire
- Beadalon Beading Awl
- Beadalon snipe nose pliers
- Beadalon Wire Cutters

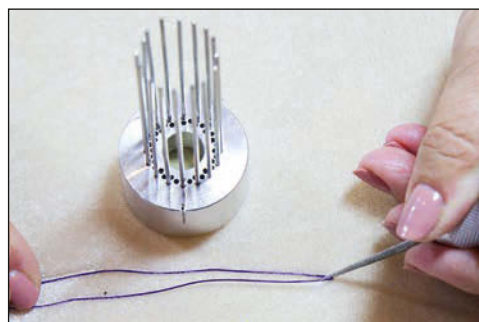
The NEW Kleshna Ring Weaver for Beadalon is such an amazingly versatile tool, small enough to pop into your pocket and weave on the go. Let your design skills run wild with finishes: add in crystals, pearls, or larger statement stones - it's up to you. This ring costs about £10, including the Swarovski Button, and takes about 40-60

Minutes to make. The more you make, the quicker you will get. You can weave in more than one ring size but do note that, the thicker the wire you use, the smaller the ring size will be and, if you are using a very thin wire, the weave will make a much larger ring size. You can really let your imagination run free with designs, so have fun!

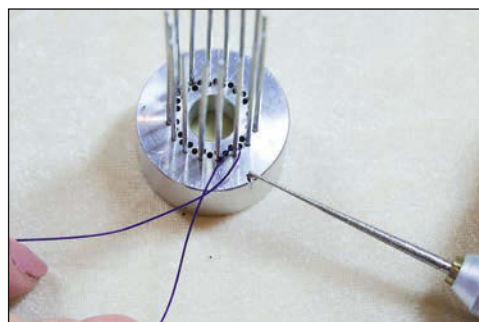
WIREWORK



1 Start with 110 cm of wire – I always plan ahead and chop off more wire than I may need to give me enough excess to use for warping and any embellishments I may want to add.

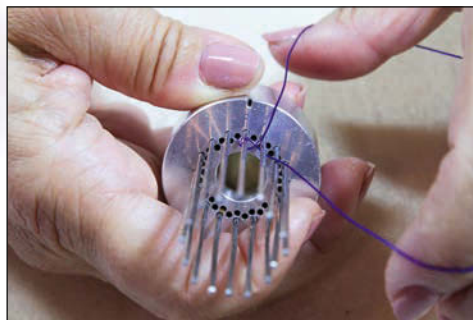


2 Fold the wire in half and hook the end around the point of the beading awl so the fold is neat.

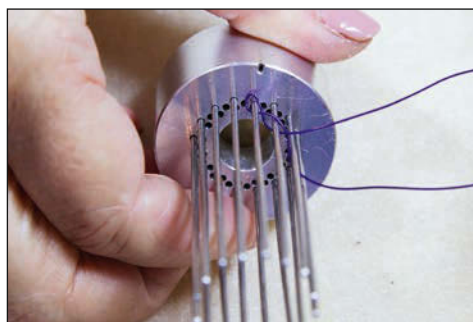


3 Find the little notch point on the base of the weaver. This is your start and end

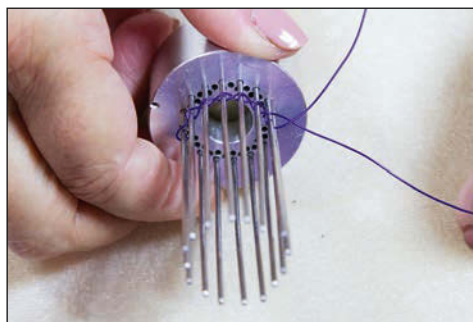
point for weaving. Place the looped end over the warp pin at the notch point. You can weave to either the left or the right. To start your weave, cross your wires over.



4 The wire facing outwards will be your starting front wire and the one looping behind will be your starting back wire. Loop the back wire behind the next available warp pin.



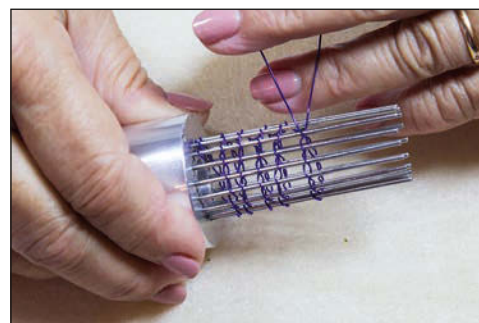
5 Bring the back wire out and cross over the front wire. Bring what was the front wire, which is now under the back wire, back and hook around the warp pin. The wires now swap as the front becomes the back and vice versa.



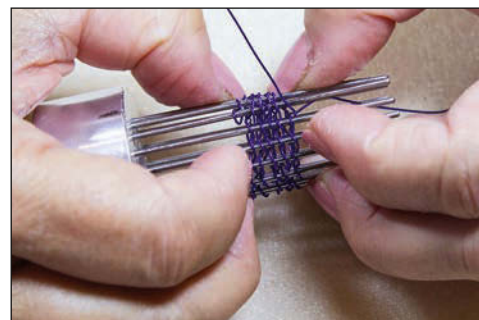
6 Continue with this weaving motion, with the back wire always crossing over the front wire. The front wire will weave under the back wire and around the warp pin then back out to cross over. Keep repeating until you achieve a lovely figure of eight weave around the pins.



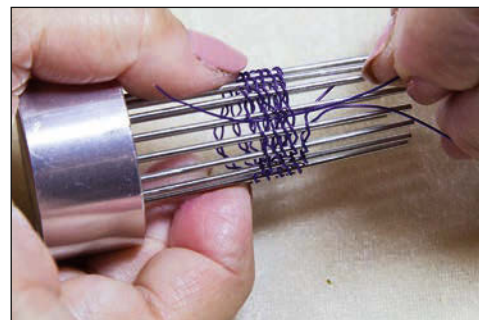
7 When you have come back round to the notch, this completes your first row.



8 Do at least five rounds with a 24 gauge Artistic Wire to achieve a standard width ring base.



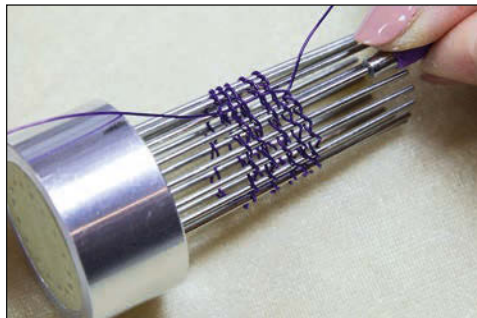
9 Once you have completed the rounds, stop one warp stick before the notch. Now move your weave closer together to start the final stage, called 'The Re-Warping'. Do not take it off the weaver until after you have re-warped the ring.



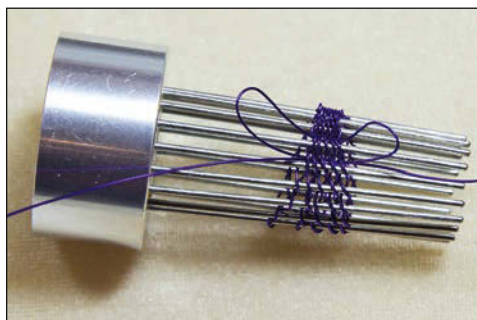
10 Warping your ring is to replace the warp

WIREWORK

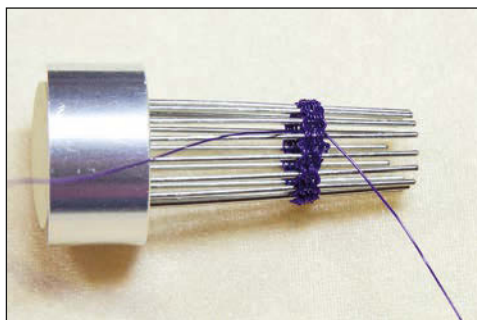
sticks with wire thus securing all the rows and binding the weave together. Bring that back wire up and over as if you were to carry on weaving, but instead, thread this down parallel to the warp sticks and out at the bottom of the ring.



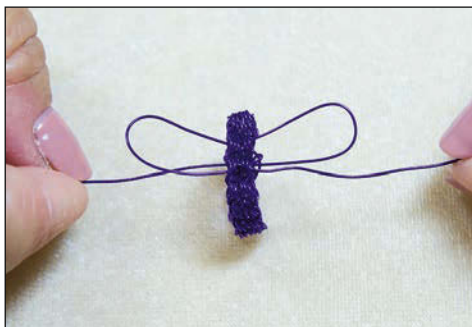
11
To help you thread the wires parallel to the warp sticks, use the beading awl to help widen the space to make the re-warping easier. Continue re-warping by crossing the wires over parallel to the warp sticks.



12
Always thread the wires through in front of the warp sticks.



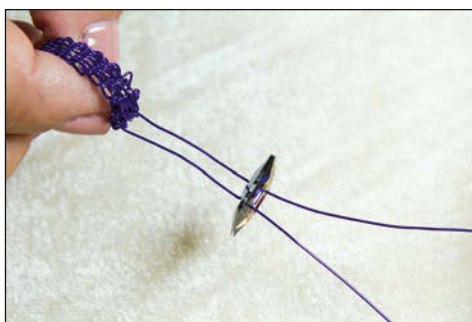
13
As you work your way around the whole ring and return back to where you started, carry on for another 4-5 extra warps so you double over to really secure the weave.



14
Once secured, gently remove the ring and do a final pull on the wires.



15
Do not cut the excess wires off as you will need this to add on the button top.



16
Thread the wire through the button holes on the crystal and move the button into place on the ring base.



17
Once the ring is in place, cross the wires over and thread back down the button hole to secure it to the ring.



18
Wrap the wires around the base of the button. Wind the wires in opposite directions to one another. Wind round at least three times or until the button is secure.



19
To finish, do one more re-warp of the wires through the warp holes just under the button. Pull the wires through and cut off the excess wires.



20
Enjoy your new ring! You can choose any button top you wish and any colour wire to create something that is truly yours

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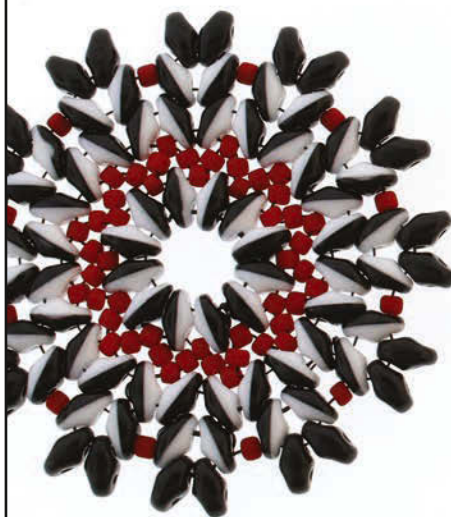
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Design

● with Katie Dean

This month: Custom Designs



This has been taken from one of my most popular blogs on the beading advice website, My World of Beads.

If you have ever thought about taking on commissions for your jewellery, then you will want to consider how you are going to convey your ideas to your prospective customer. Even if you are not planning to take custom orders, the ideas I am about to share here may help you plan your own projects, which could be handy if you are about to go and buy more materials at the Big Bead Show!

Conveying ideas

'How do you sketch a beading design?' is a question I've often been asked. Well, it's confession time...I don't think I'm very good at drawing. Lots of people say that and mostly it's really not a problem, but if you are a designer, it can be more of an issue. My design work is all with beads and since I am the one making the pieces I design, it is perhaps less of a problem than it would be if I were trying to ask someone else to create a finished object from my design. I just scribble some notes, do some very rough sketches and then take out the beads and play! However, if I want to sell custom-made items, it's a different story - I

need to sketch a beading design in order to sell it to the potential customer.

Imagine your friend approaches you with a request for a fabulous necklace to wear to a special occasion, perhaps a wedding. Maybe you already love working with pearls and your mind is over-flowing with ideas for beautiful pearl jewellery which would be perfect. You just need the excuse to make one of these pieces. The thing is, unless this is a very good friend, this person is not likely to trust you with the commission unless they can have some idea of what they are going to end up with, so you need some means of conveying the idea in your head to your potential customer.

Drawing ideas

Now, I'll be honest, I wish I could make a sketch like professional jewellers, but I never have done and probably never will... at least not without some serious investment in drawing classes! However, I have made many bead commissions and I have found a way of conveying my ideas well enough without needing to worry about my rather basic drawing skills.

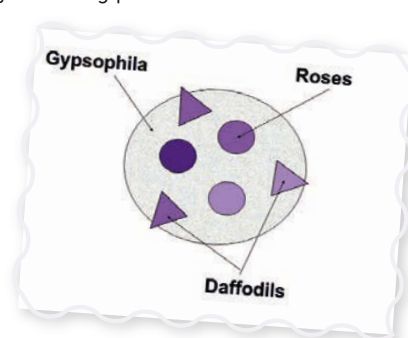
Before I get on to my tips, there is one other point to consider. How will you be conveying your ideas? I am almost always

working with people who have contacted me via email. They never live close to me - in fact many of my customers have come from thousands of miles away - so I am conveying my ideas back to them via email, which means I need to make sure I either put the ideas together in electronic format or I can convert them to that format. If you are also in this situation and if you like to put pencil to paper and do a sketch, then make sure you have some means of scanning that sketch into a computer.

I have always opted to make my design sketches in electronic format so that I just have a file that I can either print out to show, or attach to an email. I received training in Powerpoint in a previous career, so I feel really comfortable with that software. Maybe you are used to using something like 'Paint', or perhaps you already use Adobe software like 'In Design'. Either way, the idea is the same. Use the software to outline the shapes of your design, add in text to make notes to explain what the shapes represent. I also try to colour my shapes in the approximate colours of the beads, so you will be sending over an outline of shape and colour with some notes. This is a good start, but I add to this by including photos.



Left: Sketches and design notes for a customer
Right: A simple sketch for a flower arrangement.



"I have found a way of conveying my ideas well enough"



If I am designing a pendant on a rope, I will include a photo of a close up of a couple of different beaded rope stitches, eg daisy chain or spiral stitch and then ask the customer which they prefer. Make sure you also include information on cost though. Alternatively, if I feel a particular technique is necessary, I will send a photo of that. If need be, I may have to bead a sample to photograph. Make sure you are also very clear on colour combinations if that is relevant.

Practical examples

To give you an actual example, the photo of the simple bouquet started life as the basic Powerpoint sketch, plus ideas for colour scheme. The customer had chosen the flowers she wanted, having seen these (in different colouring) on my website. After she had told me her ideas, I sent over both an annotated design and a page of photos of flowers with notes about choices of colours and costs.

This was enough information for the customer to select the design: I actually sent over a couple of choices and she picked her favourite. So, with the order agreed, I was able to take out my beads and start creating.

One last point: I find that however familiar I am with the techniques I am using, I almost invariably find that the beads don't perform in reality quite as they did in my mind! It is very common for me to need to make alterations to the original design as I am working. This is no problem if the design is for me, but if it is for someone else, I need to let them know how things

are turning out, just in case they hate what I'm doing. So, once I have started the beading, I take regular photos and send them across for approval as I am working (for example, the part-finished roses so I could check that the colour choices were working as the customer wanted). Occasionally the customer wants to make a minor alteration to what I have planned, but usually they are quite happy with any change that I have felt it necessary to make.

For me, the most important rule is keep in touch with the customer - however much care and passion you are pouring into your work, at the end of the day, someone else is paying for it and will be using it, so their opinions have to come first, even if they go against what you would like to be doing.

Tips for success

A quick tip here: if you are making a custom order, be sure that both you and the customer know the criteria to which you are working. If the customer suddenly decides they do not want the order after all, what happens then? If you have said you are prepared to make changes as you work, just how many changes does that include and how major are you prepared to go? Think about this and make

Clockwise from top left: Part-finished roses showed how colour choices were working. Fabric sample that inspired the customer's colour choice.

Photos of actual beads helped decide on colouring.

Taking progress shots keeps the customer informed.

Below: The finished arrangement.



sure it is laid out in a written agreement before you start working. Believe me, it will save a lot of arguments further down the line.

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without needing to worry about my rather basic drawing skills."



Two new bead shapes working perfectly in unison to make a gorgeous bracelet

DESIGNED BY DEE WINGROVE-SMITH

DIAMOND DUO & DEMI-ROUNDS *bracelet*

You will need:

- 10g Diamondduo beads in Chalk Blue Lustre (A)
- 10g Toho Demi-round 11/0 in Hydrangea (B)
- 1g Size 11 Toho seed beads in Ceylon Snowflake (C)
- 25-30 4mm Swarovski bicone crystals in Crystal (D)
- 1 clasp - magnetic works well
- Fireline/Wildfire Thread
- Scissors
- Beading needle

This is a lovely little project to make, as it will only take you a couple of hours and it is a great introduction to some of the new shapes. You can play it safe with all matching bead colours, or make the design pop by using different colours. Once you understand the thread path, you can try out different colour combinations and personalise the design with your choice of colour and clasp.



- 1** Cut yourself a comfortable working length of your chosen thread - I prefer a wingspan and a little extra. Thread your beading needle and, leaving a tail thread of 6" (15cm), pick up 1(A), 4(B), 1(C), 4(B). Weave through the opposite hole in the diamondduo.



2
Weave across the back of the diamond duo in a circle and through the first 4(B) and 1(C).



3
Pick up 4(B) and 1(A).



4
Now pick up 4(B), 1(C), 4(B) and weave through the opposite hole in the (A).

This design is simple and quick to make

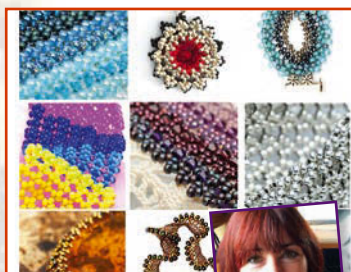
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5
Pick up 4(B) and weave through the (C) – ensure that you enter the (C) bead from the opposite side to (B) from the previous step.



6
Now you need to weave through the (B), (A) and (C) beads to exit in the right place to repeat steps 4 and 5. Keep repeating these two steps until your bracelet is the required length – don't forget to allow room for your clasp.



7
I used a small magnetic clasp and, exiting the last (C), I picked up 4(B), 1(C), my clasp, 1(C), 4(B). I then wove in a circle through the (C) bead. You can repeat this thread path once more to reinforce the clasp join if you wish.



8
At this point, the bracelet is a simple single strand and looks nice, but I wanted to make a wider bracelet. To do this I wove back through the demi-rounds and the last diamond duo bead and then through just one demi-round. Pick up 1(A), 3(B), 1(C), 3(B). Weave through the opposite side of the (A) and through the (B) next to the (A) in your base row.



9
Repeat Step 8 along the length of your bracelet and when you get to the other end you can use the same bead count from Step 7 to add the other half of the clasp.

BEADLINK: www.etsy.com/shop/wingsmith2010

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Email: beads@creativebeadcraft.co.uk
www.creativebeadcraft.co.uk



10
Repeat Step 8 along the other side of your bracelet and then weave through the beads until you are exiting the last (B) before the (A) nearest your clasp. Now pick up 5(B) and weave through the 3(B) shown in the photo.



11
Skip the (C), taking your thread underneath it and weave through the next 3(B). Pick up 1(D) and then weave across and through the next loop of demi-rounds and size 11 seed beads as shown in the photo.



12
Keep repeating step 11 all the way along the bracelet. I like to skip the size 11 seed bead in this step so that it really pops out of the side.

13
When you reach the end, add 5(B) as in Step 10, weave across to the opposite side, add another 5(B) and then continue adding your (D) beads (as in Steps 11-12) to the other side of your bracelet.

14
When you reach the end, using a couple of half hitch knots, secure your working thread and trim the end. Then repeat the same process to secure your tail thread. Your bracelet is now complete.



tumbling TILES

You can make this bracelet in an afternoon and the beads you need will cost well under £10. The 3x3 squares design will fit a wrist measuring 18cm. If you need to fine tune the length, you may find that a combination of 2x2 and 3x3 squares will work better for you. Each 3x3 square measures approximately 3.5cm from corner to corner. Each 2x2 square measures 2.5cm. I was happy with my first colour choice, for the 3x3 bracelet because the highlight beads in the intersections between the tiles work like an optical illusion, known as the Herman Grid. https://en.wikipedia.org/wiki/Grid_illusion I was even more happy with the colour choice for the 2x2 bracelet. Using a contrast colour in the corner lattices really emphasizes the square gaps, and gives the impression that the lattices extend behind the larger squares. Once you feel comfortable with the technique, why not experiment with your own colours? You could also try using the little button, made from a single tile bead to finish off other projects!

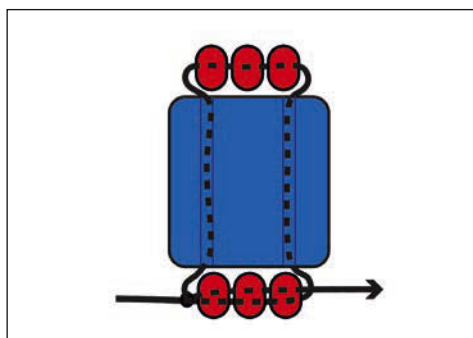


These new printed tile beads come in a large selection of different patterns, and they make a lovely addition to this geometric bracelet

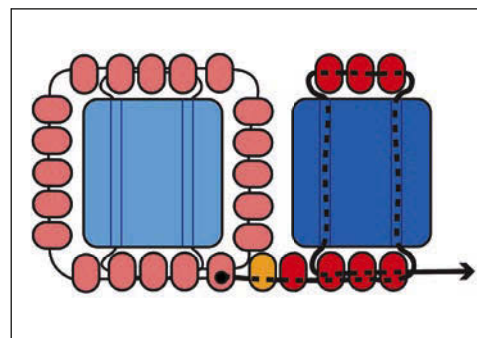
DESIGNED BY JUSTINE GAGE * * * * *

You will need:

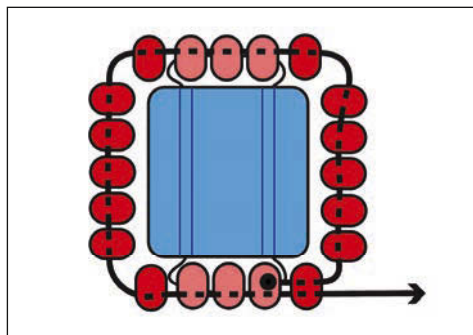
- 5g size 11/0 Miyuki seed beads in 452 Blue Iris (A)
- 1g size 11/0 Miyuki seed beads in 4479 Opaque Duracoat Nile Blue (B)
- 0.5g size 15/0 Miyuki seed beads in 4612 Metallic Mint Green (C)
- 46x two-hole printed tile beads, 6mm x 6mm (D)
- Size 10 needle
- 6lb fireline
- Scissors



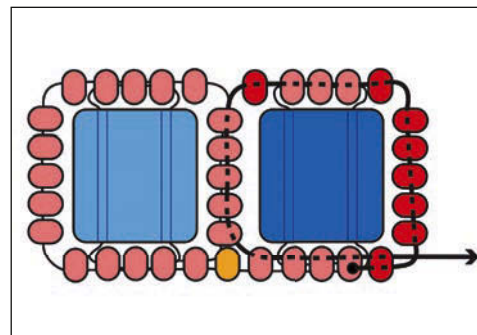
1 Pick up 3(A), 1(D), 3(A), 1(D), through the other hole. Tie the ends leaving a short tail. Continue through 3(A).



3 Pick up 1(B), 4(A), 1(D), 3(A), 1(D), through the other hole. Skip 1(B), 1(A) and go through 3(A).

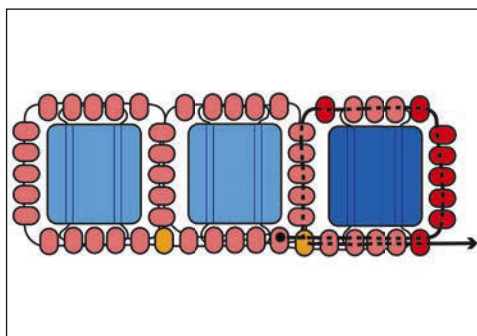


2 Pick up 7(A), go through the three (A) at the top. Pick up 7(A), go through the three (A) at the bottom. Continue through 1(A).

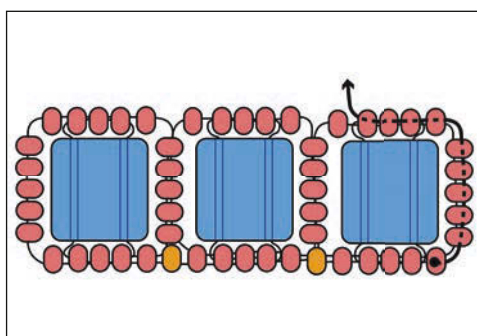


4 Pick up 7(A), go through 3(A) at the top. Pick up 1(A), go down through 5(A). Skip 1(B), go through 5(A) along the bottom.

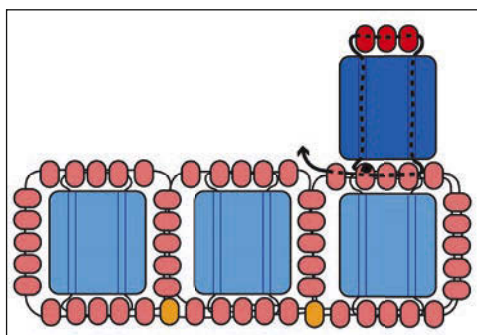




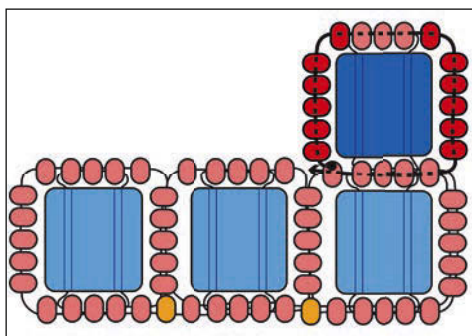
5
Repeat steps 3 and 4.



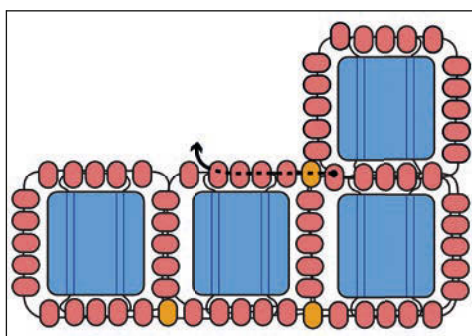
6
Continue through 9(A).



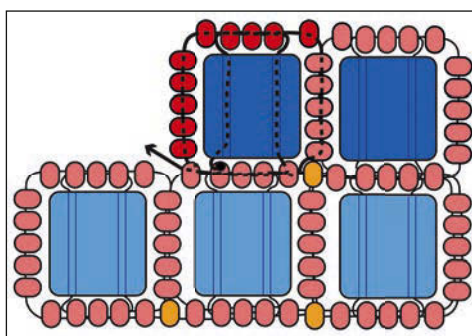
7
Pick up 1(D), 3(A), 1(D), through the other hole. Go through the matching 3(A), above the (D) on the previous row. Continue through one more (A).



8
Pick up 6(A), go through the 3(A) above the (D). Pick up 6(A), go through the 5(A) below the (D).

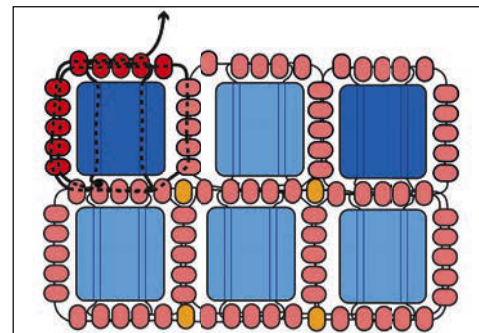


9
Pick up 1(B), go through 4(A).

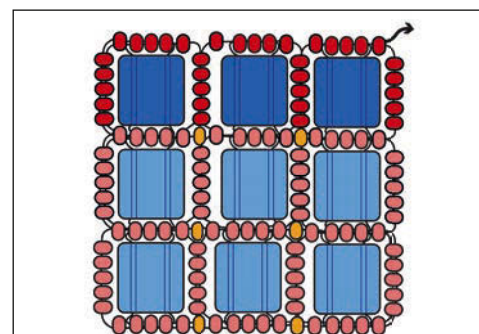


10
Repeat step 7. Pick up 6(A), go through

the 3(A) above the (D), pick up 1(A), go through 10(A), missing out the (B) bead at the corner. There is not much room for the (B) bead in between the four tiles, so "pop" it up to the front. Remember which side the front is, and make all four of the internal (B) beads the same way!



11
Repeat step 10 again. Continue through 9x (A) to the top of the tile.

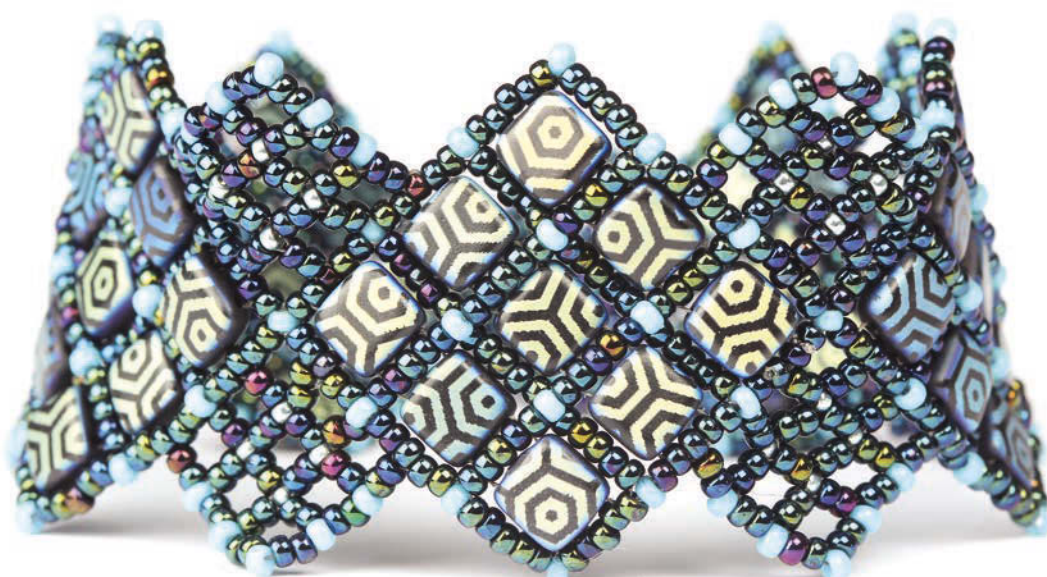


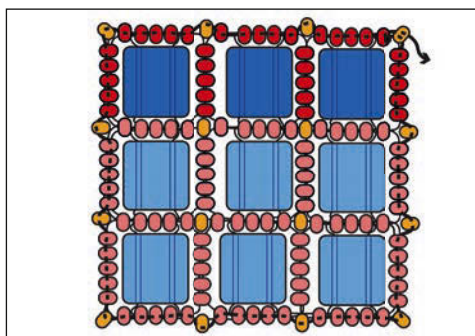
12
Repeat steps 7 to 11. Finishing in the top right corner.

TOP TIPS

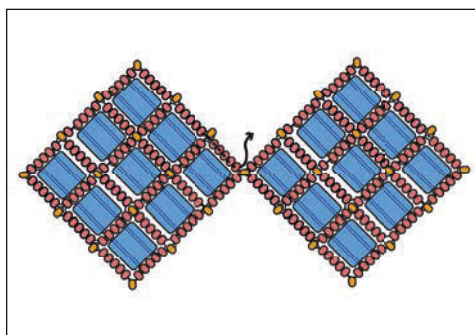
VARIATIONS: Czech mates pyramids can be exchanged for the tile beads, and make an interesting three dimensional bracelet (see pink and silver version). Plain tiles can alternate with the printed tiles for yet another variation.

HOLE CHECK: As with any two-holed bead, check that the tiles have two empty holes before you use each one!

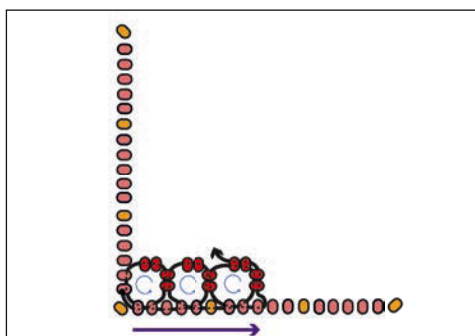




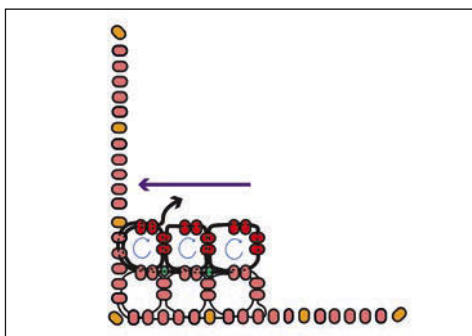
13
Travel all the way around the outer edge, filling in the gaps between tiles with 10 more (B) beads. Cast off.



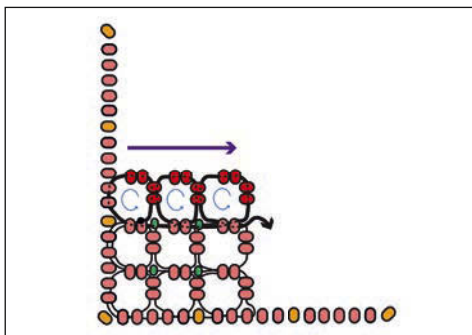
14
Make an entire second square by following steps 1-13, but in step 13, pick up one of the corner beads from the previous square, to join, making sure that they are both right side up (internal (B) beads are popped to the top). Don't cast off, work around to emerge at the shared corner.



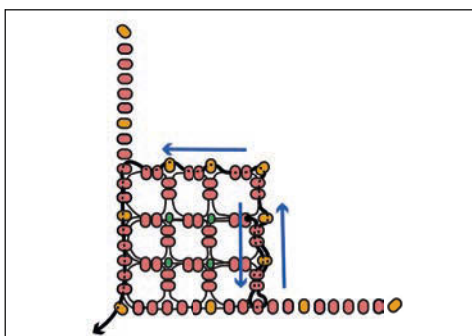
15
For the corner lattice: pass through 2(A) on the horizontal edge. Pick up 4(A), pass through 2(A) on the vertical edge, and continue through 5(A) on the horizontal edge (see the diagram). Pick up 4(A). Pass down through the 2(A) just added, continue through 2(A), 1(B), 2(A) on the horizontal edge. Pick up 4(A). Pass down through the 2(A) just added, continue through 3(A) on the horizontal edge, continue through the 4(A) just added.



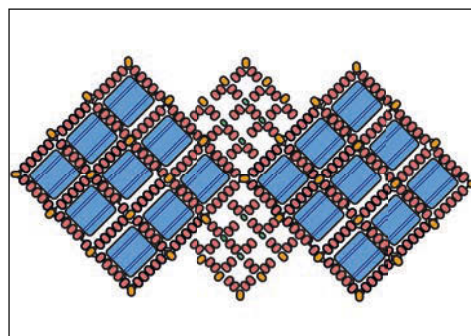
16
Pick up 6(A), go round through 2(A) from the previous row. Pick up 1(C). Continue through 2(A). Pick up 4(A). Go down through 2(A), continue through 2(A). Pick up 1(C), continue through 2(A) and 2(A) on the vertical edge. Pick up 2(A), go down through 2(A), continue through 2(A), 2(A) on the vertical edge and the 2(A) just added.



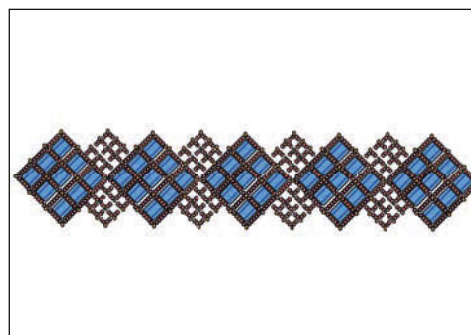
17
Pick up 4(A), go round through 2(A) on the outer edge. Continue through 2(A), pick up 1(C), continue through 2(A). Pick up 4(A), go down through 2(A). Continue through 2(A), pick up 1(C), continue through 2(A). Pick up 4(A), go down through 2(A). Continue through 2(A).



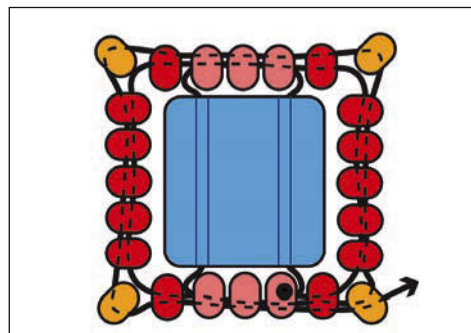
18
Travelling along the outer edge, go down through 2(A), pick up 1(B), go through 2(A), go through 1(A) on the horizontal edge. Turn and go all along the edge of this smaller square, adding 1(B) into each gap. Weave through to come out of the corner (B) bead, where the two large squares join.



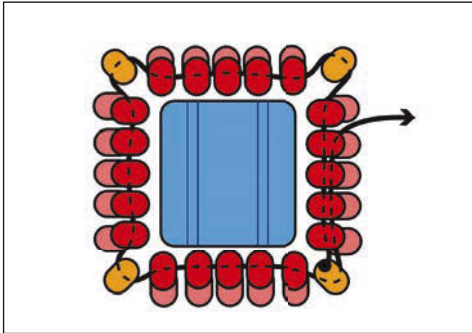
19
Repeat steps 15 to 18, to make another lattice in the corner opposite the first one.



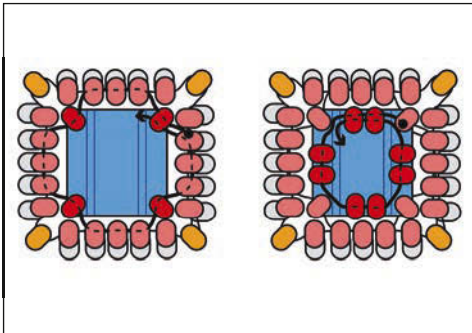
20
Make a third large square, adding it on to the bottom corner of the work. Fill in the two corner lattices. Repeat until you have 5 large squares, and 8 corner lattices complete.



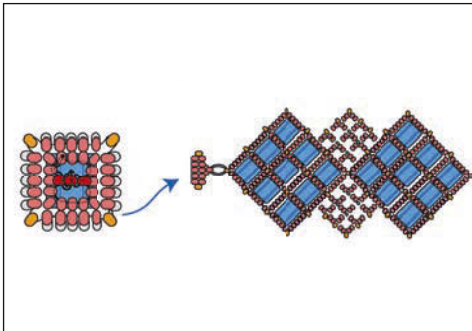
21
You are now ready to make the button. On a new length of thread, pick up 3(A), 1(D), 3(A), 1(D) through the other hole. Tie the ends, leaving a short tail. (As in step 1.) Continue through 3(A), pick up 7(A), go through 3(A), pick up 7(A), continue through 4(A), to the corner. Pick up 1(B) and go through 5(A) four times, to put a (B) in each corner. Continue through the (B).



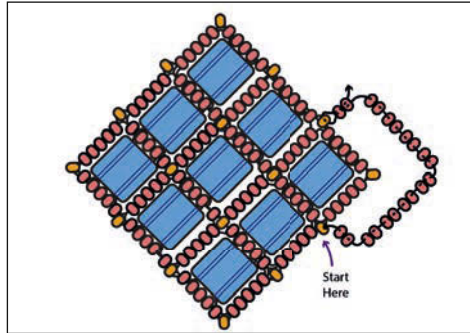
22
Pick up 5(A) and go through 1(B) four times. Continue through 4(A). This is the second layer on the back of the button.



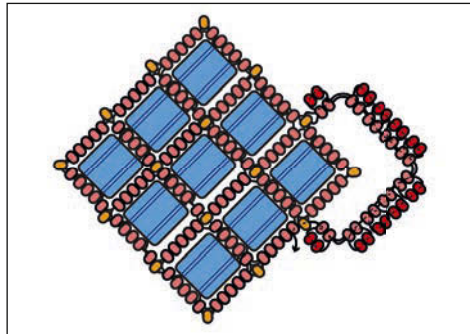
23
Fill in the back of the button. Pick up 1(A) and pass through the middle 3(A) on the next side, four times. Continue through the (A) just added. Pick up 2(A) and pass through the corner (A), four times.



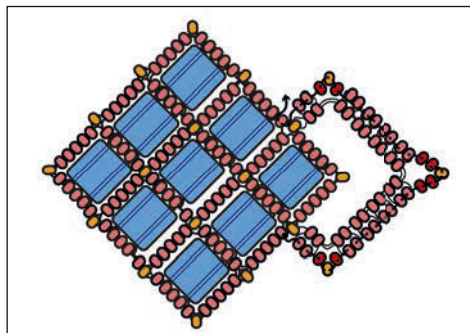
24
Stitch 2(A) opposite each other to the back of the button. Stitch a third between these two, with a figure of eight stitch. Stitch this button, by the last bead, to the end of the bracelet. Reinforce this join and cast off securely.



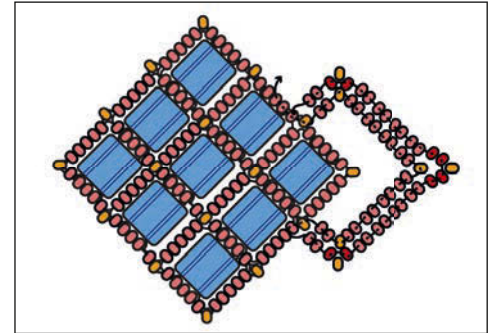
25
Now make the loop for your clasp. Reattach the thread to the other end of the work. Pass along to come out of the first (B) bead after the corner. Pick up 20(A), go through the (B) bead on the other side. Go back through 2(A). Check that the button will go through this loop. Adjust if necessary (keeping the bead count even).



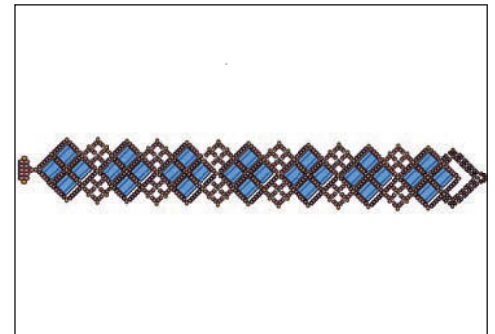
26
Square stitch a pair of (A) beads above each pair of (A) beads on the loop. Continue through 1(B), 1(A) on the edge of the large square.



27
Pass through 2(A) on the outer row of the loop. Pick up 1(A), 1(B), 1(A) at the corner. Pass through 8(A). Pick up 2(A), 1(B), 2(A) at the next corner. Pass through 8(A). Pick up 1(A), 1(B), 1(A) at the last corner. Continue through 2(A). Pass through 1(A) on the outer edge of the large square.



28
Go through the outer row again, missing out the corner (B) beads, in order to "pop" them up. Pass around the inner row adding a (B) bead at each internal corner. Cast off securely to complete your bracelet.



29
You can make this bracelet in exactly the same way, but more economically with 2x2 squares. The loop and button are identical, and the number of rows and columns in the large square and corner lattices are reduced by one. See the diagram. For this, you will need just 29 tile beads and slightly fewer of each of the seed beads.

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This design elevates the multi-layer pearl necklace to a new higher standard. The smaller pearls around the back, fit comfortably on the wearer's neck. The 925 Sterling plating is nylon coated and, as a result, non-tarnishing in day-to-day wear. I love experimenting with the same design in different colour options. Not only can you change up the pearls to a bronze or a copper colour, you can also use white, black, antique brass, bronze or copper in Soft Flex beading wire. By mixing two different colours of pearls and wire, you can add a colour contrast that will make the pearls really stand out.



1

Use one 60cm and two 120cm strands of beading wire to string one crimp tube and half of a clasp. Pass the wires back through the tube and crimp using magical crimpers. Trim excess wires.



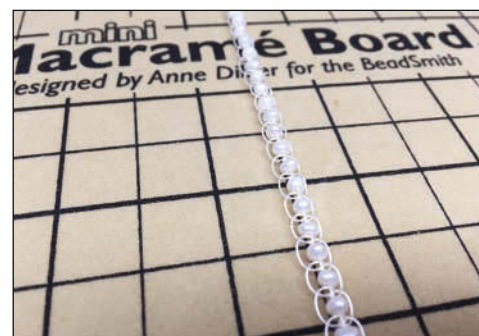
Not only can this design be worn as an elegant, modern pearl necklace, the back half can be used as a double strand wrap bracelet. Two designs in one!

DESIGNED BY SARA OEHLER * * * * *



2

Attach to a macramé board. String one hundred 3mm pearls onto one wire. Secure the beads in place with a bead stopper. Secure the strand of beads to the bottom and middle of the macramé board. Some of the pearls will hang off the board as you work.



3

Loosely knot the remaining two wires, one on the left and one on the right, around each individual bead once. Pull both knots tight at the same time, keeping the middle wire tightly attached to the board.

You will need:

- 72 3mm round pearl beads
- 72 4x6mm rice shaped pearl beads
- 90 6mm round pearl beads
- 22 8x10mm rice shaped pearl beads
- Four 2x2mm silver Soft Flex crimp tubes
- Two 10mm silver filled toggle clasp
- 10ft spool - .014 Soft Flex Extreme 925 beading wire
- Magical crimpers
- Cutters
- Bead stoppers
- Macramé board





TOP TIPS

TOP QUALITY: Always use good quality crimps. There are a lot of flimsy crimps on the market, so buyer be aware. Always know if crimps are seamless before buying and know that you will get what you pay for. If they are fairly cheap, they probably aren't good quality.

BEADLINK: www.SoftFlexCompany.com
and www.SaraOJewelry.com



4 Remove from the macramé board and remove the bead stopper. Use all three wires to string a crimp tube and the second half of the same clasp. Pass the wires back through the crimp tube and crimp. Trim excess wires.



5 Use three 30cm strands of beading wire to string one crimp tube and half of a clasp. Pass the wires back through the tube and crimp. Trim excess wires.



6 On the first wire, string fifty-one 4x6mm pearls. Secure onto the wire with a bead stopper.



7 On the second wire, string forty-one 6mm pearls. Secure onto the wire with a bead stopper.



8 On the third wire, string twenty-one 8x10mm pearls.



9 Remove the bead stoppers. Use all three wires to string a crimp tube and the second half of the same clasp. Pass the wires back through the crimp tube and crimp. Trim excess wires.

10 Connect the two pieces together using the clasps.

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lacy path BRACELET

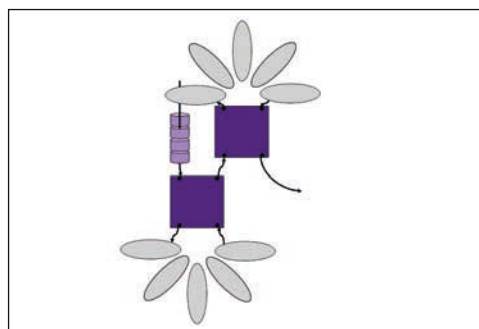


The design for this bracelet evolved from the beads and is styled to sit in a particular way. This means you will need the same quantity of Tiles, Superduos and Pinch beads regardless of your wrist size. The peyote band that fastens the bracelet is also used to size the finished piece of jewellery. I chose to design it this way as it means you will need to purchase just one strand of Tile beads, which always helps when you are working to a budget. The bracelet can be made in an afternoon, but the key to getting it to sit right is to use good tension, so take care as you work. Begin by preparing your thread. You are going to use the tail thread at the very end, so cut 3 arm-spans of thread and wind about 1/3 of this length onto a bobbin, so that you retain the long tail, but it won't keep getting in the way as you work.

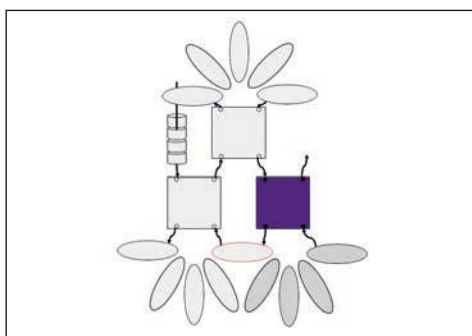


Combine some of the slightly more traditional shaped seed beads to create an intricate lacy effect

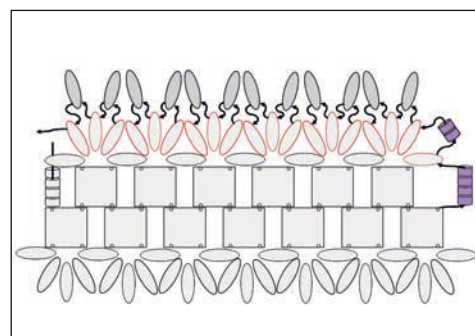
DESIGNED BY KATIE DEAN * * * * *



1
Pick up 1(A) and pass through it again – this is going to act as a stop bead to keep your initial tension right, but you will still be using the bead in the design. Pick up 3(A), 1(B), 5(C). Pass back up through the second hole on your (B). Pick up 1(B), 5(C) and pass through the second hole on the (B) you have just added.



2
Pick up 1(B), pass through the second hole on the end (C) – this will be the fifth (C) that you originally picked up in step 1 – then pick up 4(C) and pass back up through the second hole in the (B) you have just added. Keep repeating this sequence until you have added all the tile beads.



3
Pick up 4(A) and pass through the second hole of the last Superduo. Pick up 2(A) and pass through the second (un-used) hole of the next Superduo on this side. *Pick up 1(C) and pass through the un-used hole of the next (C) on this edge. Pick up 1(C) and pass through the un-used holes of the next 2(C) from the edge. Repeat from * to the other end of the bracelet.

You will need:

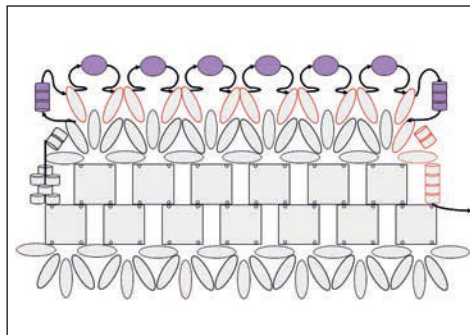
- 10g size 11 Miyuki seed beads (A)
- 25 Tile beads (B) – this is a single strand
- 10g Superduos (C)
- 26 Pinch Beads (D)
- A popper (snap fastener)
- 6lb Crystal Fireline
- Beading Needle
- Scissors



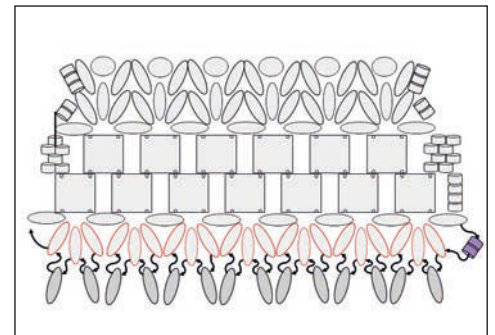


COLOURWISE

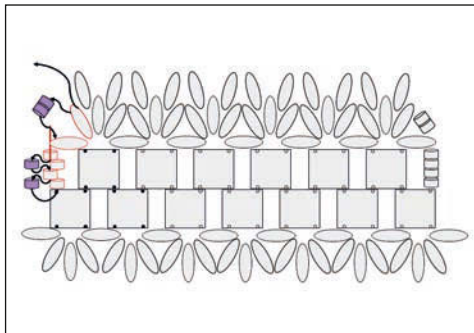
This design works brilliantly in any colour combination. I chose strong contrasting colours and made sure that the outer edge linked to the central band. You could try a monochromatic scheme, or anything else you like!



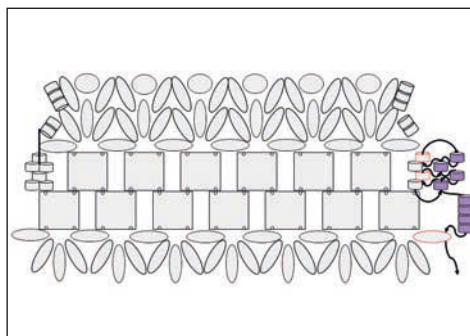
5 Pick up 3(A) and pass into the un-used hole on the last (C) that you added in step 3. *Pick up 1(D) and pass through the un-used holes in the next 2(C). Repeat from * to the end of the bracelet. Pick up 3(A) and pass into the second hole in your penultimate (C) from the previous row, then pass on through the 2(A), final (C) and the 4(A) so you are exiting at the point shown in diagram 5.



7 Add the first row of Superduos along the other side, so you are going to be repeating step 3, starting from the point at which you added the 2(A).



4 Pick up 2(A) and pass through the un-used hole of the final (C) and then through the first (A) – this will be your stop bead. You are now going to start the Peyote band, so pick up 1(A) and pass through the third (A) from your strip of four. Pick up 1(A) and pass back through the fourth (A) and then on through the bottom row of the (A) beads. Continue on through the first (C), 2(A) and second (C) to exit. See diagram 4 and note the thread path carefully.



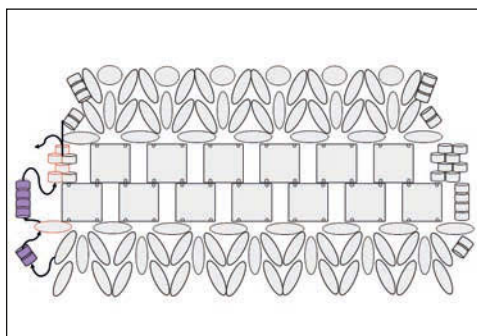
6 You are now going to begin the Peyote strip on this side and also move to add the embellishment to the other side. So, pick up 1(A) and pass through the next-but-one (A). Pick up 1(A) and pass through your end (A) – this completes row one. Add a second row of Peyote, so you should end up exiting from the side at the centre of the bracelet. Pick up 4(A) and pass through the un-used hole on the final (C) on the other side of the bracelet.

TOP TIPS

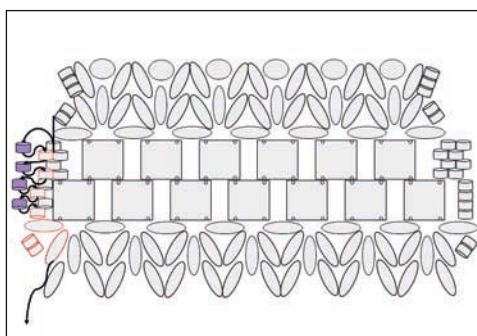
TENSION: The key to getting the lacy path element to sit right lies in getting good tension. You need to make sure the beads are pulled tightly into place, so there is no gapping, but take care that you don't pull so hard that you break the thread!

CHECKING: Make sure you check both holes on each of your two-holed beads. You will first add the beads through just one hole, then come back to use the second hole later on, so it is really annoying if you find a blocked hole at that stage.

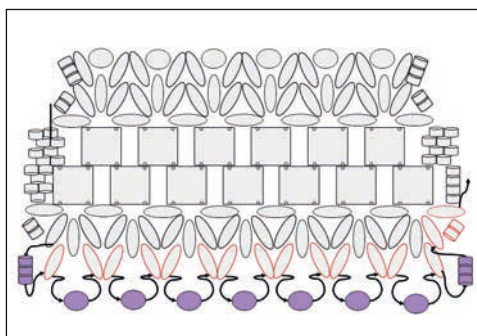
THREAD: You might want to work with double thread for this project as you need to keep a tight tension, but there is a tiny risk that the thread could break – decide on what feels right to you. Another option is to run a second thread through all the Tile and Superduo bead section at the end – this is the part that will take the most pressure as the bracelet is being worn.



8
Pick up 2(A) and pass through the unused hole in your end (C). Pick up 4(A) and pass through the top row of the Peyote stitch strip you started in step 4.



9
You are now going to continue the Peyote strip you started and also begin to incorporate the 4(A) you added in the last step. So, work back along the strip in Peyote – you will add a total of 4(A) beads and follow the thread path carefully in figure 9. End up by exiting through the (C), 2(A), (C) at the end of the second side of your bracelet, as shown in diagram 9.



10
You can now repeat step 5 to add the Pinch bead row to the second side of the bracelet. At the end of the row, weave down through the last (C), 2(A), (C) ready to work the Peyote stitch strip on this side.



11
You are aiming to create a strip of Peyote that will fit your wrist. So this means, the strip on each end should reach to about halfway across the back of your wrist, when the bracelet is sat in place. You need to make sure that there is some overlap as well, to allow for the snap fastener to be stitched in place. My recommendation is to stitch the strip on the first side, using your working thread. When you think you have the correct length, just unthread the needle without finishing or securing your thread – you may need to adjust the length a little later. Now return to the tail thread. Unwind it from the bobbin and also unwind it from around your stop bead. Then thread it onto the needle and use it to stitch the Peyote strip on this side. Again, check your fit and, when the fit is correct, stitch the snap fasteners onto the Peyote strips. Remember that one side of the fastener will need to sit on the top of a strip and the other side will need to sit on the bottom.



12
As a finishing touch, I made a cover for the snap fastener. This is not attached to the bracelet, but is a separate Peyote tube that can be slid on and used to cover up the snap fastener when the bracelet is worn. I stitched a strip of Peyote using the (A) beads, with 7 beads per row. (NB, working in even count, this means you will need to start with a string of 14(A) beads). I found that 34 rows was sufficient, but do check this for yourself. When your strip is long enough to fit over the snap fastener section, join the two ends to form a tube and then finish your thread. Your bracelet is now ready to wear.

BEADLINK: www.beadflowers.co.uk

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Arcos motif

In this feature we give you a quick-to-make beaded bead or motif to inspire you to go away and create. What can you turn your motif into? How can you combine motifs to create jewellery? We would love to see what you create from this inspiration, so please send a high resolution photo of your work to editor@beadmagazine.co.uk with the subject line 'Inspirational Motifs' and the story behind your design. The best projects will be featured in the magazine. For this motif I was playing around with thread paths through the Montee bead. If you have not used these beads before, the crystal is mounted in a special casing with a two-way thread path in a criss-cross pattern. The Arcos beads have three holes and this led me to think about ways in which the hole structures of these two different beads could be combined. Just mix in some Minos, Superduos and size 15 beads to complete the thread paths. What can you do with this motif? I have deliberately left the outer holes in the Superduos free so you can attach the motif to other beads, or maybe string a series of motifs. Over to you!

Add a little sparkle with a crystal Montee in the centre of an Arcos circle

DESIGNED BY KATIE DEAN

You will need:

- 2 x Arcos (A)
- 1 x Chaton Montee (B)
- 1g size 15 seed beads (C)
- 4 x Superduos, 2.5x5mm (D)
- 4 x Minos (E)
- Your choice of thread
- Beading Needle
- Scissors

1

Cut about 3' (90cm) of thread and leave a tail thread of about 4" (10cm). Add a stop bead or bead stopper, then pick up 1(A) – through the middle hole, 1(B), 1(A) – through the middle hole, 3(C) and pass back through the bottom hole on your second (A). See figure 1.

2

Pick up 2(C) and pass up through the (B) – note: you will be using the 'other' thread path through this bead. Pick up 2(C) and pass through the top hole of your second (A). Pick up 3(C) and pass through the middle hole of the second (A), then horizontally through the (B) and on through the middle hole of your first (A). You should be exiting next to the stop bead. See figure 2.

DIAGRAM GUIDE: In the diagrams, I have coloured in beads that will be added and used a red outline for the beads that you pass through in each step. The red arrow indicates the point of exit at the end of a step.

FIGURE 1

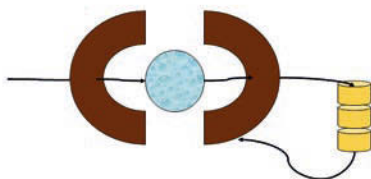
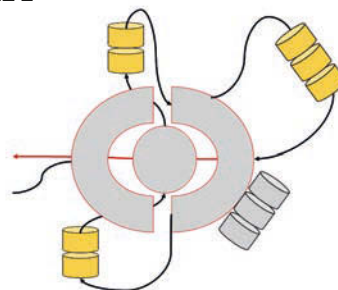


FIGURE 2



motif



3 Pick up 3(C) and pass through the bottom hole in your first (A). Pick up 1(C) and pass through the second of your first pair of (C) from step 2, then on up through the (B) and out of the first (C) above. Pick up 1(C) and pass through the top hole in your first (A). Pick up 3(C) and pass through the middle hole in the first (A), then on horizontally through the (B) and through the middle hole of the second (A). See figure 3.

4 Pass through the top 3(C), through the top hole in the second (A) and then through the first (C). *Pick up 1(D), pass through the opposite (C), then on through the top hole of your first (A). Pass on through the top 3(C), then pick

up 1(D) and pass through the next 3(C). Pass through the bottom hole in your first (A) and through the next (C). Repeat from * to add the two Superduos to the bottom and other side, so you will be working through the bottom part of the second (A). Finish exiting from the 3(C). See figure 4.

5 Pick up 1(C), 1(E), 1(C) and pass through the second hole of your top (D). Pick up 1(C), 1(E), 1(C) and pass through the next 3(C), (D), 3(C). Repeat this sequence to complete the motif. Pass your thread through the beads around the outer edge, knotting between beads as you go, then trim the thread when you feel it is secure. Sew in the tail thread securely and your motif is complete. See figure 5.

TOP TIPS

WATCH THE HOLES: This is a standard tip for working with any multi-holed beads –make sure you check that all the holes in each bead are empty before you use the bead. If you forget this and find a blocked hole later on, you will end up un-doing a lot of work.

CHECK SHAPE: As you pick up the beads, make sure you are passing through the right hole in the right direction so that they will end up sitting in the alignment you need. Check the diagrams carefully!

FIGURE 3

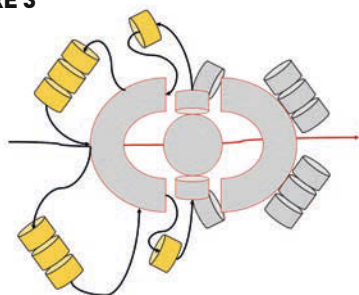


FIGURE 4

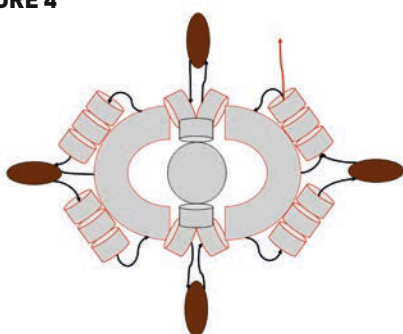
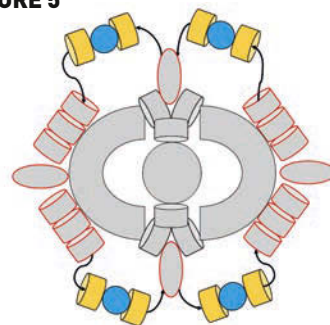


FIGURE 5



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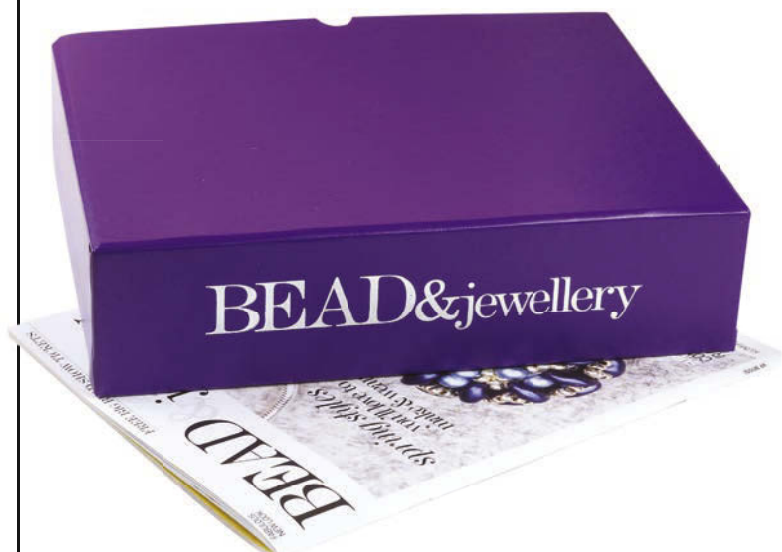
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iridescence OF A Peacock!



Peyote stitch and Cubic Right Angle Weave are combined to create a peacock feather pendant on a St. Petersburg stitch rope

DESIGNED BY JENNY ARGYLE *****

This is a great left over bead project! It needs small quantities of seed beads in blue, green and iris shades. You can make it in around five hours and for under £15. Swarovski hearts are available in a range of blue or green tones. The seed beads, Delicas, drop beads and Charlottes you select can vary to complement the focal bead. A multiple of four is required for the initial round count in this design. The approach used to bezel a heart can be adapted to other sizes, so once you have mastered the technique here, you can use it for different cabochons.



1
Cut 2 metres of 4lb fireline. Place a beading needle on each end. At the centre add (3A). Turn and then pass in the opposite direction through the first (A).



2
Add (1A) and (2A) delica beads to the working threads on the left and right, respectively.

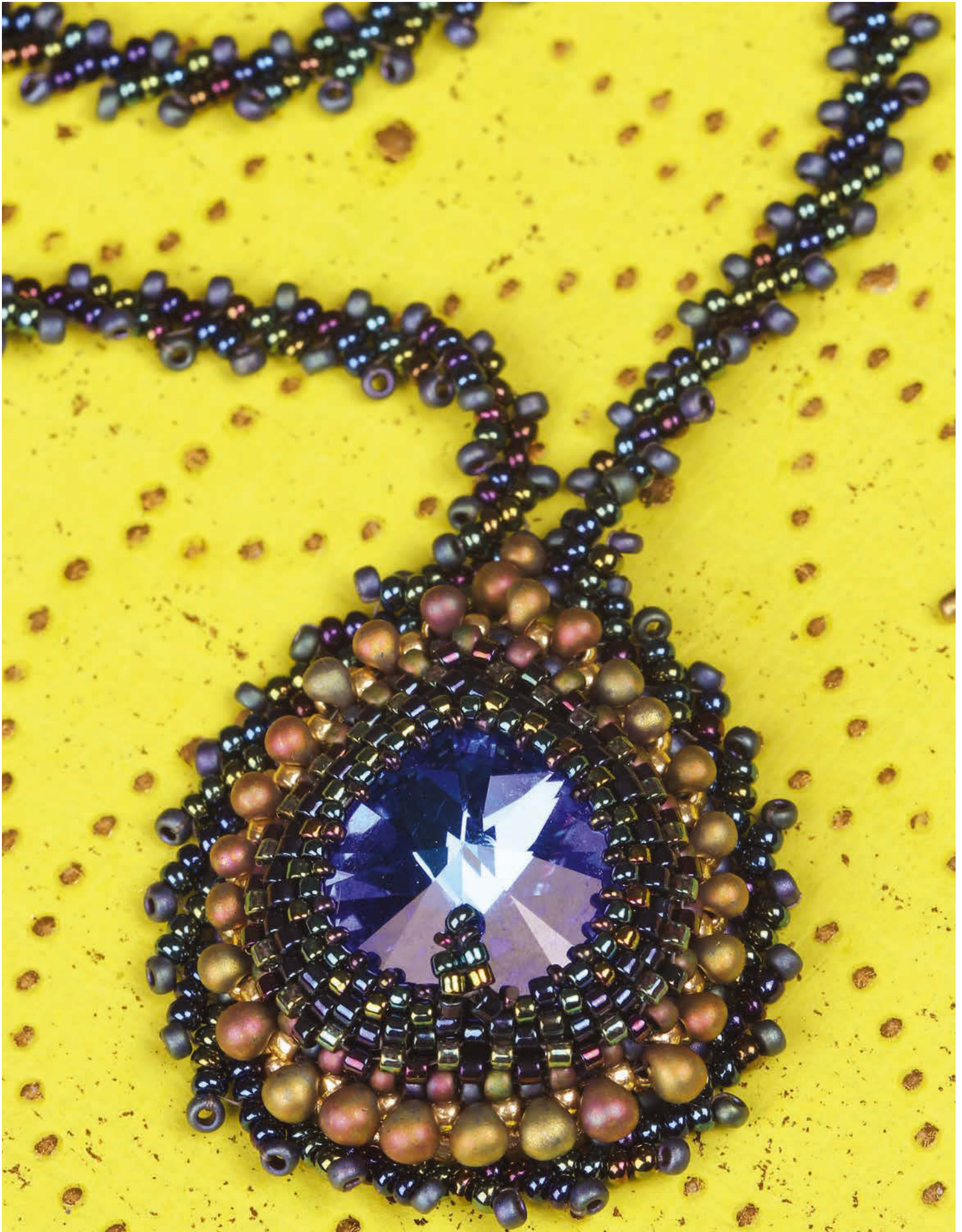


3
Take the working thread on the left, working in the same direction pass through the last (A) added on the right

You will need:

- 6228 Swarovski Crystal Heart 17.5x18mm Helitrope
- 0.5g Blue Iris delica beads (A)
- 0.5g Higher Metallic Olivine Iris size 15 seed beads (B)
- 0.5g Higher Metallic June Bug size 15 seed beads (C)
- 0.5g Purple Iris Czech charlottes size 15 (D)
- 3g Green Iris PRECIOUSA Rocailles 11/0 (E)
- 0.5g Green Emerald Gold Luster size 11 Delicas (F)
- 0.5g Purple Iris size 11 Delicas (G)
- 0.5g Frosted Metallic Purple Iris size 11 seed beads (H)
- 6g Metallic Frosted Nebula size 11 seed beads (I)
- 3g Galvanised Starlight size 11 seed beads (J)
- 3g Blue Iris PRECIOUSA Rocaille 11/0 (K)
- 1g Matte Metallic Khaki Iris 2.8mm drop beads (L)
- 1g Matte Metallic Khaki Iris 3.4mm drop beads (M)
- 1cm Bronze French wire
- Antique Gold 12mm toggle clasp
- Smoke Fireline (4lb, 6lb)
- Two Size 11 beading needles
- Size 12/13 beading needle
- Thread burner
- Scissors

BEAD-WEAVING NECKLACE



TOP TIPS

SIZING HELPS: Use 4lb Fireline for the pendant. A size 12/13 needle will be required for the addition of the round of size 15 charlottes.



4 Repeat steps 2 and 3 to create a peyote strip that contains 72(A) beads.



5 Then taking the working thread on the right, pass through the initial (A) on the right and the central (A).



6 Repeat step 5 with the working thread on the left, so you now have three rows of tubular peyote stitch.



7 Take the working thread on the right, step up, add 1(B) and pass through the next (A) in the round.



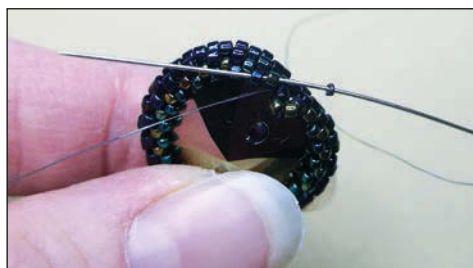
8 In total, with both working threads, add 11(B) to each side of the tube, using Peyote stitch, so you should now be halfway around your tube. To form the point of the heart bezel, pass through the next (A) bead, so you make a decrease.



9 Using both working threads, add a further 11(B) to each side using Peyote stitch. To form the indentation of the heart bezel - create a herringbone increase by adding 2(A) in the final space. Then pass through the next (A) and step up through the first (B) in the round.



10 Using both working threads, add 21(C) to each side using Peyote stitch. Then pass through the first of your 2(A) to exit at the point created by the herringbone increase in the last step. Add 2(B) and pass down through the second (A).



11 Insert the crystal heart into the peyote

stitch bezel and hold it in place. Working at the rear of the design, add 1(D), and then step up by passing through two size 15 seed beads.



12 Add a further 10(D), still working in peyote stitch. At this stage you are going to reinforce the thread path at the point of the heart. To do this, change direction and pass into the (A) that forms the right side of the point.



13 Then pass through the next (A) in the round - this forms the left side of the point.



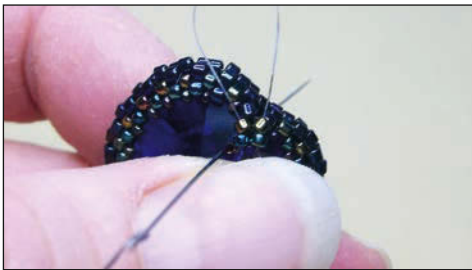
14 Then complete the reinforcing circle by passing back into the (C) exited.



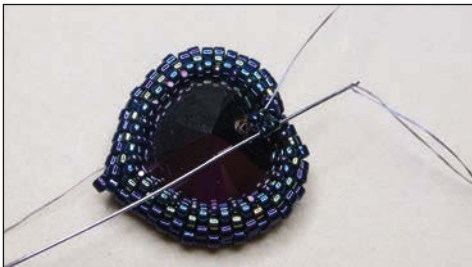
15 Add a further 10(D) using peyote stitch, then pass through two size 15 seed beads, add 1(D), pass through the (A) and exit the (C) at the point. Add 2(C).



16
Repeat the process outlined in steps 10 to 15 for the front side of the pendant. Return to rear of pendant and pass back through 2(C) to exit the stack. Add 8mm French wire and pass through the hole of the pendant.



17
Circle through the quadrant of seed beads on the indented point of the front of the pendant design. Then pass back through the French wire placed within the drill hole of the pendant.



18
Circle through the quadrant of seed beads at the indented point of the heart at the rear of the pendant design.



19
Then add 2(D) to the stack and pass into the adjacent (C) bead.



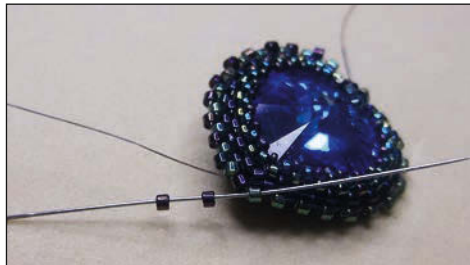
20
Circle back through the adjacent (C) and (D). Then add 1(E) and pass into the adjacent (D) and (C).



21
Repeat the process outlined in steps 17 to 20 to form the indented point of the heart design at the crystal side of the pendant. Weave your working thread out to exit from the central row of (A) beads. Add 1(F) and pass through the next (A).



22
Using peyote stitch, add a further 23(F) to complete the row. Step up to exit from your first (F). Pick up 1(G) and pass through the next (F).



23
Using peyote stitch, add a further 9(G). At the point add 2(G) and pass into the next (F).



24
Using peyote stitch, add a further 13(G) and step up to exit from the first (G) in this row. Add 1(H) and pass through the next (G).



25
Using peyote stitch, add a further 24(H) and step up to exit from the first (H) in this row. Continue to work in tubular Peyote, remembering your step up at the end of each row. Add one row using (I) beads and one row using (J) beads – each row should contain 25 beads. At the end of your row of (J) beads, do not step up, but instead add a second row of (J), so you will be passing through the (I) beads again and the new (J) that you add will sit next to your previous row. At the end of this row, step up to exit from the outermost (J)



26
You are now going to convert to Right Angle Weave. Pick up 1(J) and pass through the adjacent, inner (J) from your tube. Pick up 1(J) and pass through the bead from which you started this step. Pass on through the first (J) you added here.



BEAD-WEAVING NECKLACE



27

To start the next right angle weave unit pass into the next inner (J) in the round. Add 1(J), turn and pass through the adjacent outer (J) to complete the quadrant. Circle around the quadrant, and then pass into the next outer (J) in the round.



28

Keep using this RAW technique until you have completed a foundation row of RAW right around your pendant. Weave in your tail thread and work around to exit from the point.



29

Exiting the innermost (J) at the point, add 3(J) and pass back into the bead exited. This forms the rear quadrant wall of the cubic right angle weave unit.



30

Pass through the next (J) in the foundation quadrant, ready to form one side of the cubic right angle weave unit. Add 2(J) and pass into the seed bead that is a shared edge between the rear and side quadrants. Pass through the next 2(J) in the foundation quadrant, ready to form the front quadrant of the CRAW unit.



31

Add 2(J), pass through the seed bead that is a shared edge between the side and front quadrants, and then pass back through the bead exited to form the front quadrant. Pass through the next (J) in the foundation quadrant and up through the seed bead that is a shared edge between the side and rear quadrants, ready to form the final side of the cubic right angle weave unit.



32

Add 1(J), pass through the seed bead that is a shared edge between the side and front quadrants, and then through the next (J) in the foundation quadrant to form the final side quadrant.



33

Pass up through the seed bead that is a shared edge between the side and rear quadrants. Then circle around the four unconnected beads in the top quadrant to secure them and complete your first CRAW unit.



34

The next cubic right angle weave unit already has one side quadrant. Step down to the next base quadrant by passing through (J). Add 2(J) and circle back through last two beads to create the front quadrant of the CRAW unit.



35

Pass through the next (J) in the foundation quadrant, ready to form the side of the CRAW unit. Add 2(J) and circle back through the shared front/side edge bead and the foundation bead exited.



36

Pass through the next (J) in the foundation quadrant, ready to form the rear quadrant of the CRAW unit. Pass up

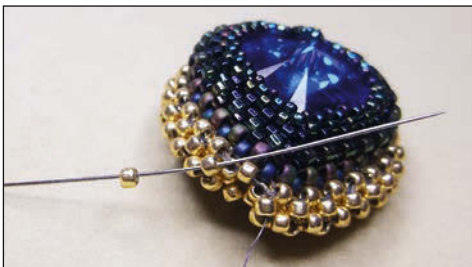
through the (J) that is a shared edge between the side and rear quadrants. Add 1(J) and circle through the next two seed beads in the rear quadrant.



37
Then again pass up through the seed bead that is a shared edge between the side and rear quadrants. Circle around the four unconnected beads in the top quadrant to secure and complete the CRAW unit.



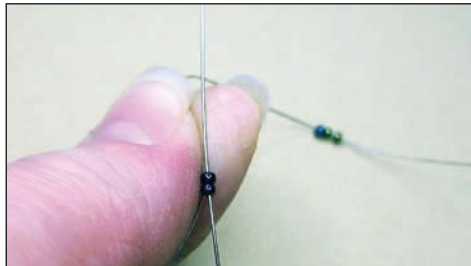
38
Repeat steps 34-37 until you reach the position where there are already two existing side quadrants. This leaves only the rear, front and top quadrants to form in the final cubic right angle weave unit. Circle through the three beads in the rear quadrant. Add 1(J) and pass down through the next size 11 seed bead in the rear quadrant. As space is tight for circling around the rear quadrant, change direction and pass through the side foundation bead to exit at the front of the pendant.



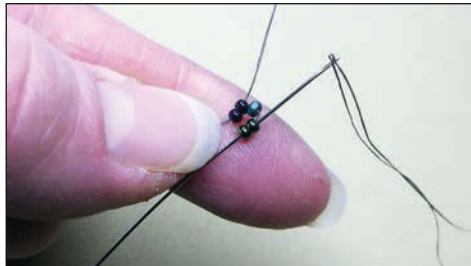
39
Pass up through the seed bead that is a shared edge between the side and front quadrants. Add 1(J) and pass down through the next (J) in the front quadrant. Then circle around the front quadrant again to secure.



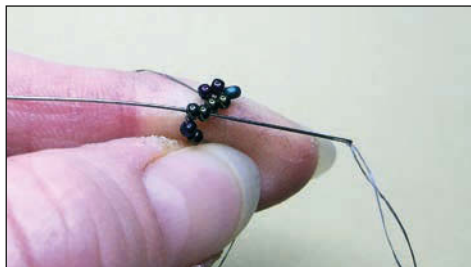
40
Then pass up through the seed bead that is a shared edge between the side and front quadrants. Circle around the four unconnected beads in the top quadrant to secure the final CRAW unit.



41
Now make a St. Petersburg stitch rope for the pendant. Cut 1.5 metres of 6lb fireline and add a beading needle to one end. Add 2(K), 1(I), 2(E). Leaving a 15cm tail thread, circle back through 2(K).



42
Skip 1(I) and pass through 2(E) to form a quadrant of iris seed beads, with a contrasting matt fringe bead.

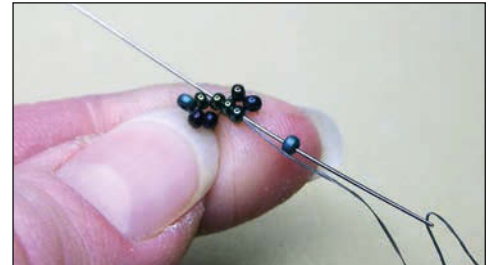


43
Add 2(E) and 2(K). Then form a quadrant of iris beads by circling back through 2(E).

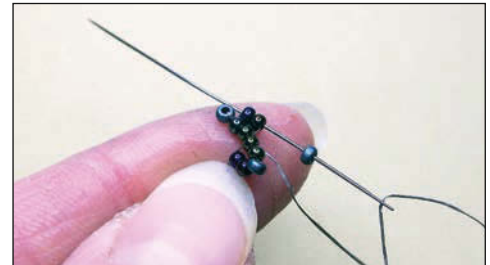


TOP TIPS

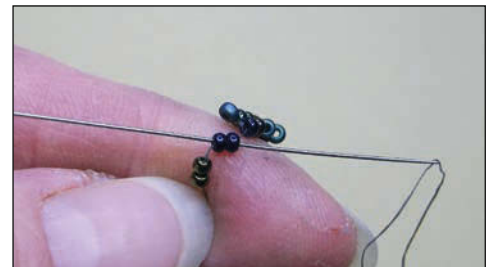
WEIGHTY MATTERS: Use 6lb Fireline for the St. Petersburg stitch rope to support the weight of the pendant.



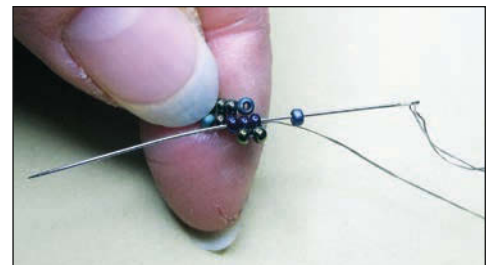
44
Ensuring the last quadrant created is snug with the initial quadrant, add 1(I) and pass back through 3(E).



45
Changing direction, add 1(I) and pass through 2(K).



46
Add 2(K) and 2(E). Then form a quadrant of iris beads by circling back through 2(K).



47
Ensuring the last quadrant created is snug with the previous quadrant, add 1(I) and pass back through 3(K).



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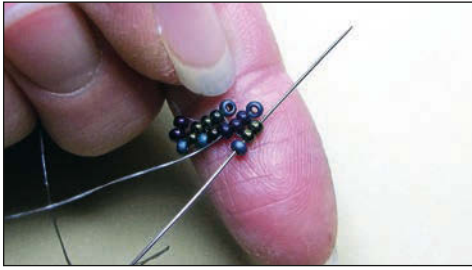
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48
Changing direction, add 1(I) and pass through 2(E).



49
Repeat steps 43 to 48 until you have 20 inches of St. Petersburg stitch rope. Taking the tail thread, add 2(K), the toggle bar and 2(K), then form a circle by passing back through the two beads you were exiting at the start of this step.



50
Circle twice more through the round of seed beads to secure the toggle bar. Then weave in the tail thread and secure it using half hitch knots in three different locations. Repeat the process to secure the toggle loop to the other end of the St. Petersburg stitch rope.



51
Return to the working thread on the pendant. Weave down to the indentation of the heart and exit from the upper outer edge bead. Locate the centre of the St. Petersburg stitch rope. Using peyote

stitch, pass through the edge bead of the rope, and then pass through the next seed bead in the round on the pendant.



52
Continue to add the rope to the edge of the pendant using peyote stitch until the point of the heart is reached. Change direction and step in to the upper inner edge bead. Add 1(L) and then pass through the next seed bead in the round.



53
Continue working in Peyote and add 8(L), 3(M) so you should now have reached the indentation point of the heart. Change direction and step out to the upper outer edge bead. Using peyote stitch, pass through the edge bead of the rope, and then pass through the next seed bead in the round.



54
Continue to add the rope to the edge of the pendant using peyote stitch until the point of the heart is reached. Then, using peyote stitch, add 1(M), 1(L) between the first two edge beads in the St. Petersburg stitch rope.



55
Turn and pass through the edge bead in the adjacent rope. Then weave through the drop beads and edge beads to join the left and right side of the St. Petersburg stitch rope using peyote stitch. Change direction and step in to the upper inner edge bead.



56
Complete the edging with drop beads using peyote stitch. In total, there are 25 drop beads – 17(L), 8(M) – that surround the heart. These are positioned so that the 8(M) sit symmetrically around the indentation of the heart. Finish off by weaving in the tail thread and secure it using half hitch knots in three different locations.

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

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★ Stitchncraft Beads, The Studio, Chaldicott Barns, Tokes Lane, Semley, Dorset SP7 9AW. Shop Tel: 01747 830666. Mail Order Tel: 01747 830666. www.stitchncraft.co.uk

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BEAD & jewellery



colouring WITH BEADS

You will need:

- Crafty Computer Paper print-on cotton washable white
- 8cm barrette base
- Size 11° seed beads in chosen colours (see colour key for my selection)
- White Nymo D thread
- Pelmet weight white interfacing
- Iron on or sew in interfacing or white fabric (optional for stiffening before stitching)
- Solvent glue
- Fabric glue (if you use extra stiffening and it is not iron-on)
- Scissors
- Beading needle
- Thread Heaven or beeswax block
- Paper for patterns
- Computer and printer
- Domestic iron
- Graphics program (I used PSP, this is optional)
- Felt pens, coloured pencils or paints

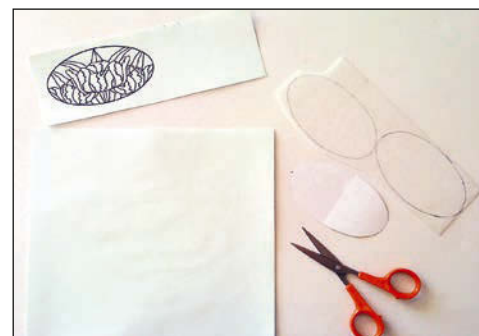


Colouring books for adults are everywhere at the moment; this simple hair barrette shows that you can also colour with beads!

DESIGNED BY RACHEL A HYDE * * * * *

There are quite a few places that now sell fabrics you can print on; you can even make your own by ironing freezer paper onto a piece of fabric. This won't be washable unless your printer uses a special type of waterproof ink, so if you want something that can safely get wet (and a hair ornament needs to be able to do this) make sure that the product you buy is washable. This project uses washable

white cotton from the Crafty Computer Paper website; the procedure for using other similar items will vary so consult your instructions. I have just used size 11° seed beads for my barrette, but this would look impressive and very different worked in several types of beads and sequins. You can make this in a weekend and it can be a great way of using up old beads from your stash, so it doesn't have to be an expensive project.



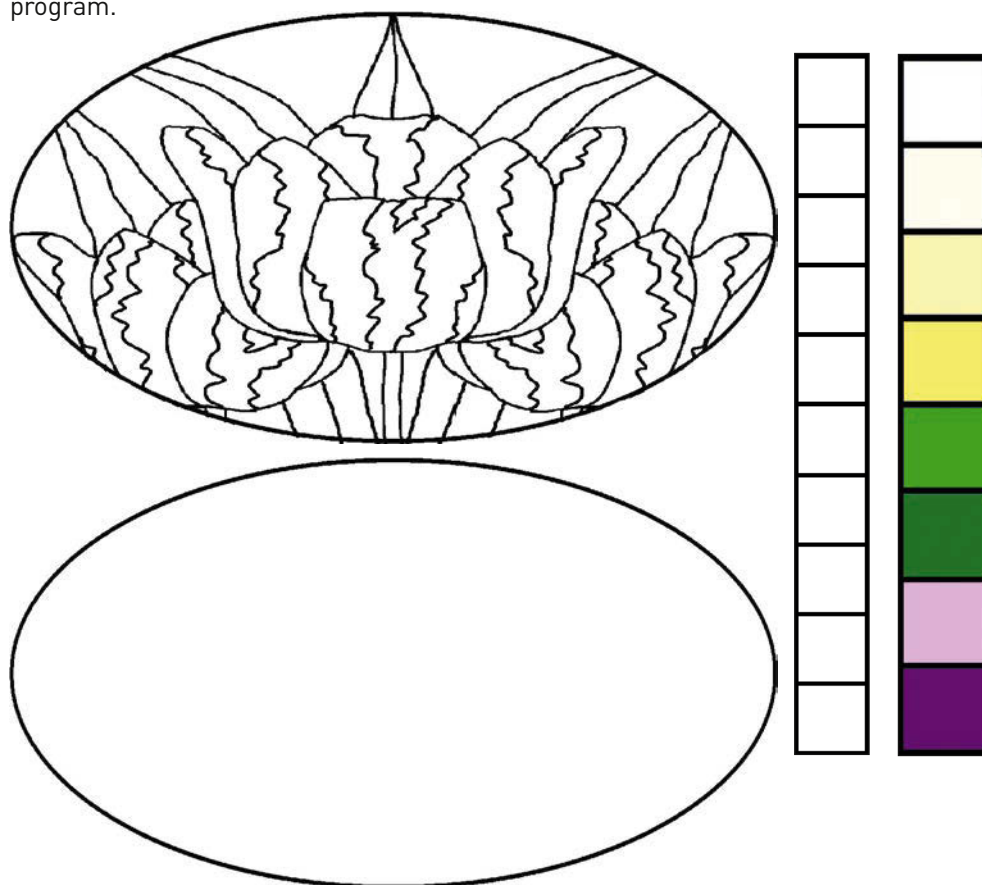
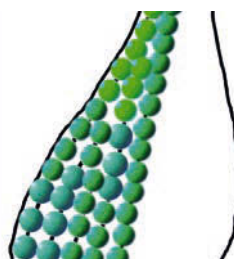
1 Scan and print, photocopy or trace the barrette pattern onto paper first. You might want to have more than one for experimentation. Decide on your colour scheme (my 'Tulips' scheme is shown, alongside a blank for you to use) and colour in the image, making a key blank that uses all the colours you have chosen. You can also do this in a graphics program.

2 When you have decided on your colour scheme, sort out seed beads that match. You can have more than one slightly differing colour or finish for each section as this will make your work look more lifelike. Put your coloured image aside as this will be your guide.

3 In a graphics program create a blank A4 image on your screen (21cm x 29.7cm). Position the image in a top corner; this will ensure that you can use the rest of the sheet another time. Select a cotton sheet and iron it on both sides then print your image. The type I used has a backing which peels off; others need to be soaked in water first, so consult your instructions. Trim off the excess, as shown, leaving a strip with borders of about 1cm on three sides. Cut out two pieces of pelmet weight interfacing which will be used for the backing.



4 Select your seed bead colours and start with the parts of the design which are nearest the back, ie the stems and leaves. Cut a length of thread and condition it, tie a small knot in one end and start to attach the beads. As this is a symmetrical design I have done both sides the same but this is colouring with beads and like a colouring book, how this looks is very much up to the individual. To make the fabric stiffer you could iron or glue some thinner white interfacing or fabric to the back before stitching. There are two methods of sewing beads for this type of project. To sew the beads in lines (which is the method I have mostly used) thread on a line of beads and attach



TOP TIPS

THREAD TIP: Don't cut a longer piece of thread than 60cm and discard if it gets too frayed. Condition as often as required during stitching.

DESIGN IDEA: When filling shapes it is a good idea to first follow the lines. This example shows half a leaf with the outer edge stitched first, then the line down the centre. After that fill in the shape with shorter lines.

to the cloth, then go back adding a stitch between each pair of beads to secure. See Top Tips for more stitching advice and the end notes give you some technique reminders.



5 When you have finished stitching the leaves and stem, continue with the two tulips at the sides (here shown yellow and white). These are forward of the leaves but not in front.



6 Finally stitch the central tulip, which is not entirely symmetrical, towards the centre.



7 Glue on both the pelmet interfacing pieces and leave until completely dry. Cut around the outer edge of the work making sure you do not cut through any stitches.



8 When the work is dry, glue it to the back of the barrette clip. It will need to set in a bent shape so a rubber band is a good way of keeping it like that while it dries. Make sure the band is not too tight. Once it is properly dry, your barrette is ready to wear.

SUPPLYSHOPS ✓

★ **The Spellbound Bead Co**, 47 Tamworth St, Lichfield, Staffordshire, WS13 6JW. Tel: 01543 417650. Email: info@spellboundbead.co.uk www.spellboundbead.co.uk

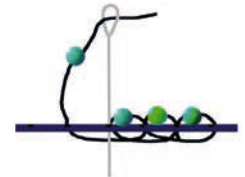
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Technique reminders:

There are lots of different bead embroidery techniques that you can use to 'colour' your design. Here we talk about a couple of simple options. If you are new to bead embroidery, it is worth practising some stitches on a scrap of material before you start on the actual project.

Sewing beads on singly

If you have a small, irregular, area to fill, you can stitch beads on one at a time.



Simply move through the fabric from back to front, pick up one bead, then slide it down onto the fabric and pass your needle back through from front to back to hold the bead in place. Although the technique is simple, you need to take care that you position the beads close enough to fill the space, but not so close that they knock one another out of alignment.

Lazy squaw stitch

1 This technique can be referred to as 'couching' and it is great for stitching beads along a line. Pass up through your fabric at one end of the line, moving from back to front. Pick up enough beads to reach along the line, then pass back down through the fabric at the other end of the line.



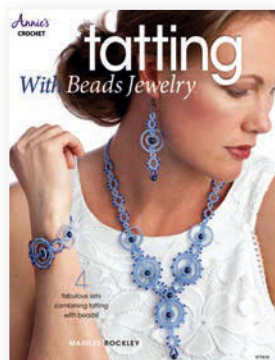
2 You now need to anchor the beads in place. So, pass up through the fabric so that you come out between the second and third beads from this end. Pass back down through the fabric just a small distance away, but making sure that you pass over the thread holding your beads. Pull down firmly and this stitch you have just added will anchor the thread (and hence the beads) into place. Repeat this every two or three beads to anchor all the way along the line.



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

ON THE SHELF

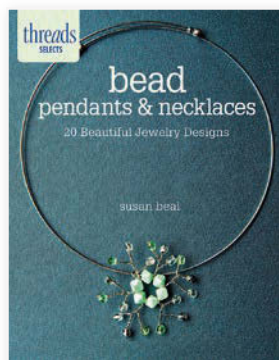
THE BOOKS WE'RE READING AT BEAD&JEWELLERY THIS MONTH



Tatting with Beads Jewelry Marilee Rockley

Published by Annie's Craft Store.
Available from www.anniescraftstore.com
ISBN: 978-1-59012-671-4. RRP \$8.99.

If you enjoy combining beads with other crafts, then you will love this book. It is actually presented more like a magazine, so is perfect for carrying around. This launches straight into the projects and there are some gorgeous, yet simple, jewellery designs in here. The techniques are explained as you go and there are projects for different levels of experience. However, this is primarily a book of Tatting techniques and I think it would be helpful if you already have a little knowledge of Tatting before you start. The beads are woven into the Tatting designs to create subtle highlights. The instructions are clear and beautifully laid out and the book gives you four sets of jewellery, including necklaces, bracelet and earrings. If you are looking for something different to try with beads, then give this a go!



Bead Pendants and Necklaces Susan Beal

Published by The Taunton Press
ISBN: 9781631867095. £5.99.

Beaded Pendants and Necklaces is another magazine-weight book. It contains 20 beautiful jewellery designs created by Susan Beal. At the end of the book, there is a comprehensive section covering the techniques you will be using for the projects. This also, helpfully, includes some techniques for mending jewellery. The projects are all wirework based, so you will be stringing beads, using crimps, twisting, working with jump rings, to name just a few of the techniques. The variety of jewellery is delightful and the instructions are easy to follow. In the interests of preserving space, the instructions are all written, with no images or diagrams, but this is perfect as you have the techniques section to refer to. The projects are all very accessible, whatever your level of experience. This is a book full of lovely ideas that can be made fairly quickly and use a beautiful combination of beads.



Button Lover's Jewelry www.leisurearts.com

Published by Leisure arts.
ISBN: 9781464754050. £5.99.

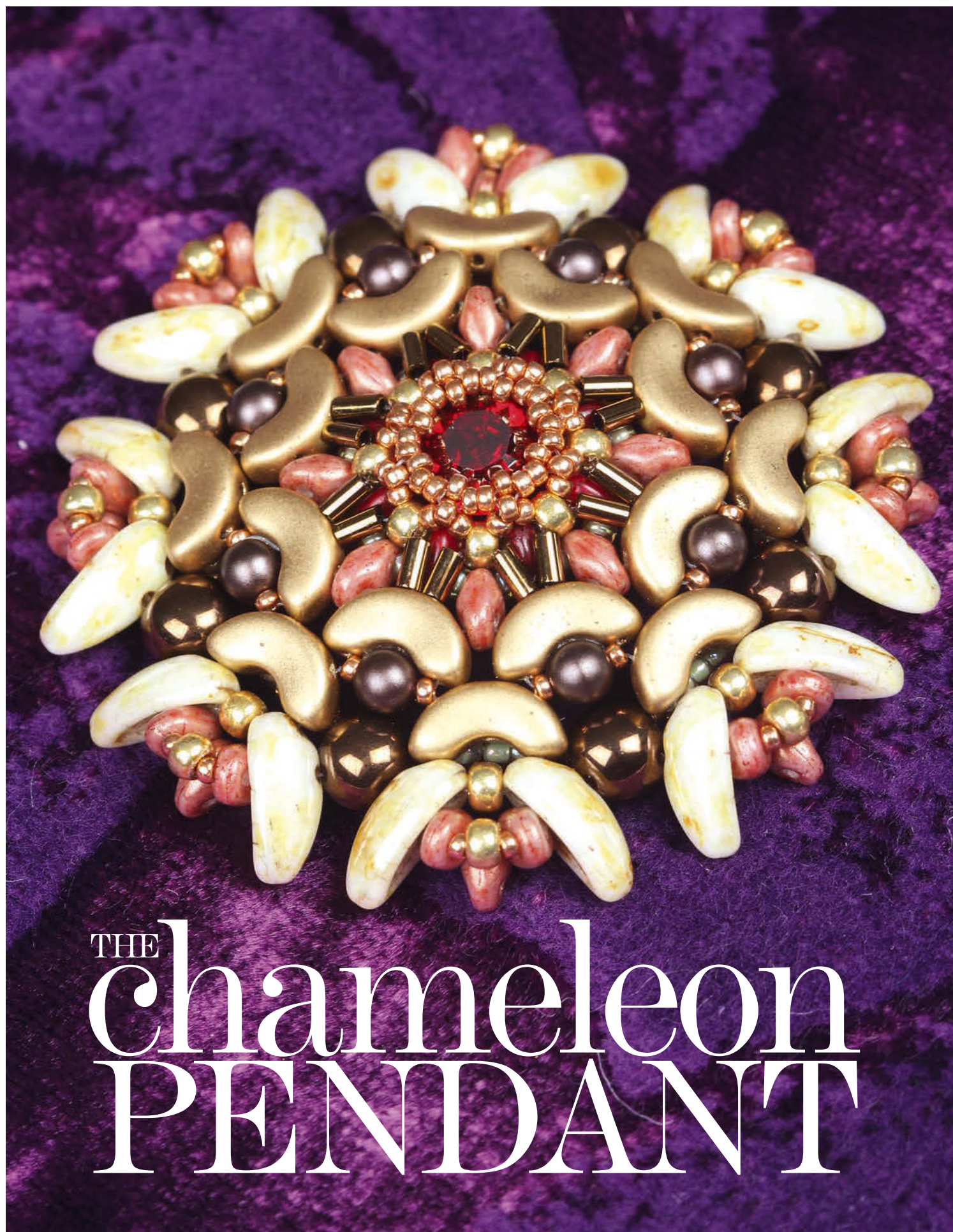
For a new twist on your jewellery, how about working with buttons instead of beads? This booklet does just that, offering sixteen projects for necklaces, bracelets, rings and earrings in which the stars are buttons. The projects use a combination of different techniques, so you can find yourself working with leather, ribbon, chain and material. You will be using basic sewing skills and basic jewellery making techniques for these projects. The book focuses entirely on the projects, so it assumes that you are already familiar with the tools you will be using. The instructions are clear and comprehensive, so each project details both the materials and tools that you will need. Diagrams have been included where necessary. The projects are all simple, but very stylish, so if you are looking for some quick makes with a new style, look no further.



Bead Sparkle Susan Beal

Published by Leisure arts.
ISBN: 9781631861543. £16.99.

Bead Sparkle is a delightful book packed full of 120 designs for bracelets, necklaces, earrings, pendants, brooches, barrettes and embellishments. It begins with a wonderful chapter covering materials tools and design basics. If you are still learning, then this is a fabulous resource. The techniques you will need are covered in the following chapter, with brilliantly clear explanations and diagrams. So even if you never make any of the projects, this is a lovely resource to have. The projects themselves range in difficulty and use mostly wirework or jewellery making techniques. The instructions are very clear so you will have no trouble completing the projects. Susan has chosen to work with a wide range of beautiful beads, so this is a really inspiring collection of jewellery, whether you want to make more for yourself or treat your friends to some beautiful gifts.



THE chameleon PENDANT



Not only does this pendant feature all the 'it' beads of the moment, but depending on your chosen colourway and the coating of the beads you use, it could be used as anything from a bridal piece, to a party accessory or even a Christmas tree ornament. Be brave and dare to experiment with colours and the Chameleon pendant will blend perfectly into its surrounding or stand out to be the centre of attention.

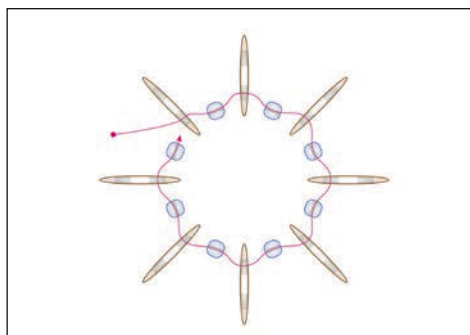


Colour and bead combinations create a striking pendant for any occasion

DESIGNED BY ZOLTAN KISJUHASZ *****

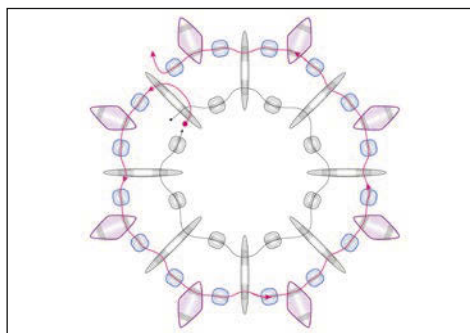
You will need:

- Eight Two-Hole Lentils (A)
- 1g size 8 Miyuki Seed beads (B)
- 1g size 11 Miyuki Seed beads (C)
- 1g size 15 Miyuki Seed beads (D)
- Sixteen Miyuki Bugles - 3mm (E)
- 32 Matubo Superduo beads (F)
- Sixteen Arcos par Puca (G)
- Sixteen Chilli beads (H)
- Eight Two-Hole Cabochon - 6mm (I)
- Eight 4mm Pressed beads or imitation pearls (J)
- One 8mm Swarovski Chaton (K)
- Beading needle
- Fishing line (0,20 or 0,18)



1

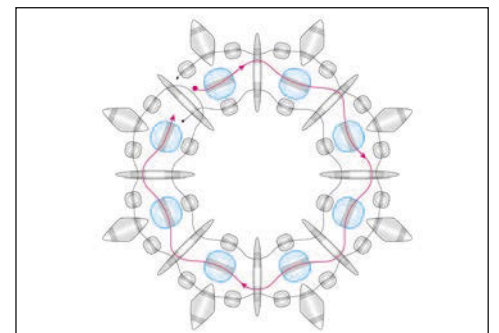
Pick up 1(A), 1(C) a total of eight times.



2

Pass through the free hole of any (A).

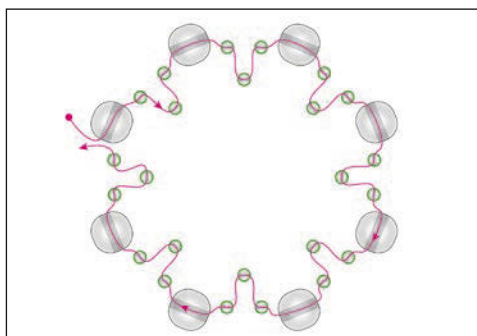
*Pick up 1(C), 1(F), 1(C) and go through the free hole of the next (A). Repeat from * all around the circle. Finish by exiting from an (A).



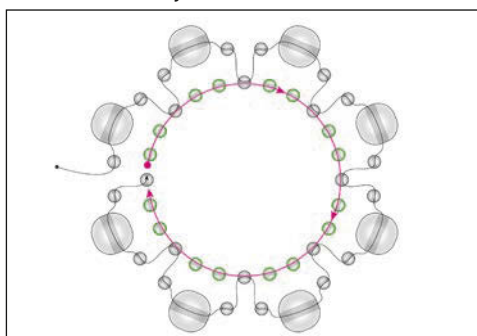
3

Pick up 1(B) and pass through the next (A) – this will be the same hole that you used in step 2. Repeat all around the circle and finish by exiting from your first (B).

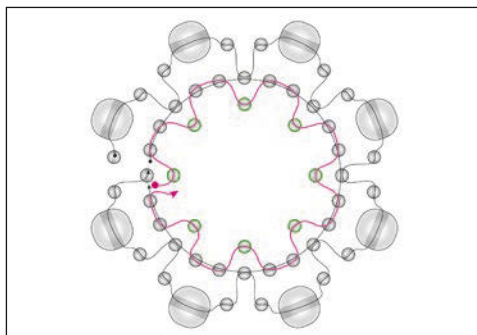
BEAD-WEAVING PENDANT



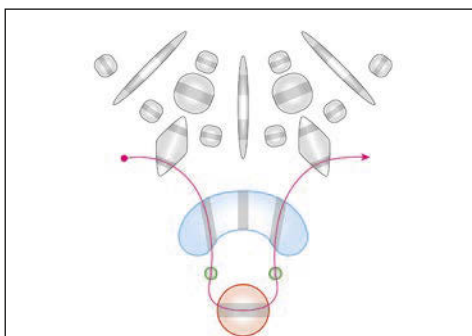
4 Pick up 3(D) and pass through the next (B). Repeat all the way around the circle and finish the row by passing through the first 2(D) from your first stitch.



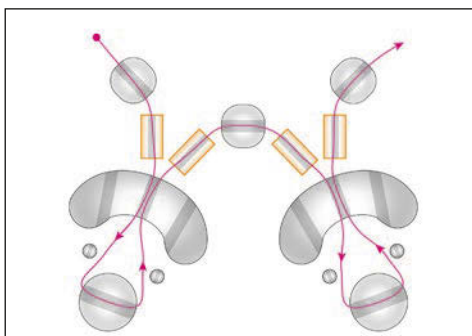
5 Pick up 2(D) and pass through the middle (D) in your next group of 3(D). Repeat all the way around the circle and finish by passing through the first 2(D) you added in this step.



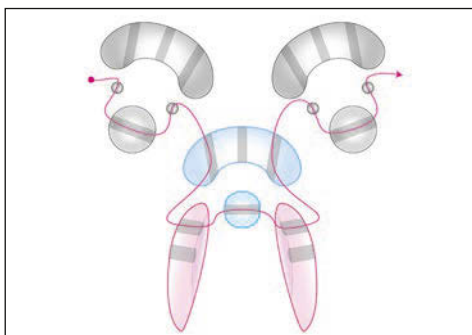
6 Pick up 1(D) and pass through the next 2(D) from step 5. Repeat all around the circle and then put the (K) in the middle before pulling the line tight.



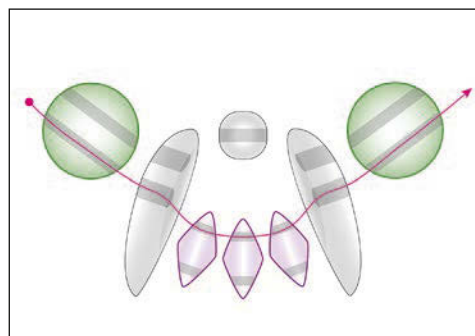
7 Weave through to exit from the free hole of any of the (F) beads. Pick up 1(G), 1(D), 1(J), 1(D) and go back through the free side hole of the (G) and back through the next (F). Repeat seven more times to complete the round.



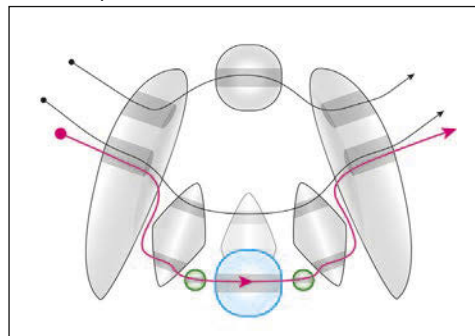
8 Transfer to one of the (B) beads from step 3 and pick up 1(E). Go through the middle hole of the closest (G), then through the (J) and back as shown in the diagram. Pick up 1(E) and go through the next (B). Repeat this sequence seven more times to complete the row.



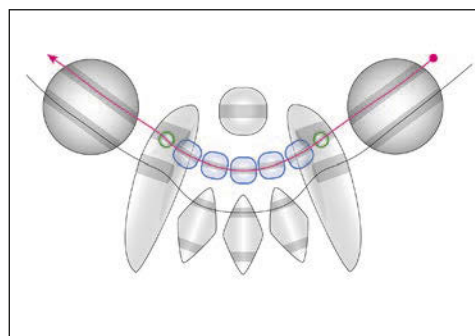
9 Exit from any of the (D) beads from step 7. Pick up 1(G), 1(H), 1(B), 1(H) then go back through the free side hole of the new (G) and through the next (D) as shown in the diagram. Go around repeating this sequence seven more times. The insides of the (H) beads should face each other with the (B) beads in between.



10 Transfer to the free hole of any of the (H) beads. Pick up 3(F) and pass through the next (H). Pick up 1(I) and go through the next (H). Make sure that you go through the hole on the outside of the pendant and leave the hole closer to the centre free. Repeat all around the row.



11 Go through the hole of the (H) used in step 10 and the free hole of the first (F). Pick up 1(D), 1(B), 1(D) then pass through the third (F), making sure that the middle (F) is facing towards the back of the pendant. Repeat this sequence seven more times.



12 Transfer to the free hole of any (I). Pick up 1(D), 5(C), 1(D) and pass through the free hole of the next (I). Repeat seven more times to complete the row, then finish your thread and your pendant is ready to use.

TOP TIPS

ALTERNATIVES: In Step 11 you can connect the Superduos with beads other than Seed beads (Swarovski Bicones for example) if you prefer a bit more glitter and shine.

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



Introducing the ladies behind L2 Studio

Meet the two talented Slovakian artists behind the L2 Studio project, making Cabochons you will love

INTERVIEW BY: KATIE DEAN

I have to thank one of our regular designers, Erika Sandor, for introducing me to Lenka and Lacka, the talented ladies behind L2 Studio. Erika has been using their Cabochons in her jewellery, with stunning results and I wanted to find out more about the L2 Studio project, so here is their story.

KD: Can you start by telling us a little about your background?

Lacka: I was born in Rajec, a beautiful small city in Slovakia and I lived there until I was 16. Then I went to study ceramics at the School of applied Arts in Bratislava. It was the best years of my student life - something like Hogwarts for Harry Potter! Ceramics become part of my life there.

Lenka: I was born in Bratislava - the capital of Slovakia. Since my very earliest days I had been attracted by various crafts and arts, but studied mathematics at high school and then Economics and Strategic Consulting at two different universities.

KD: How does L2Studio fit into your current lives?

Lacka: Now I live in Bratislava, but my home is still Rajec. I don't have husband

or children yet, but I hope to one day. I still have my parents and two brothers and one sister who have two (soon three) children to whom I am god mother. L2Studio is my day job. Before I started this job, I was a graphic designer at a big advertising company, but I knew that wasn't what I wanted to be doing for long.

Work for L2Studio came to me as an unexpected offer from Lenka. She saw how I struggled in my previous job and gave me the opportunity to become a part of L2studio. My work consists not only of work with jewellery, but also of graphic design, ceramics, fabric patterns, art design, illustration and services for artists. I am new in the jewellery "world", but it has already become a huge part of my life.

Lenka: I have my own company that provides consulting in the area of management and information systems and I am information security auditor.

L2Studio is my "second" job as I have been thinking for a long time about how to transform my creative hobbies into something that allows me closer cooperation with the wonderful creative community I meet during my encounters with the creative world. L2Studio was born last summer

(2016) as a limited company owned by the two of us.

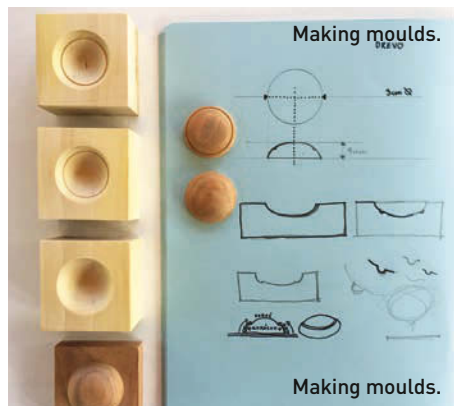
KD: Can you tell us a little about L2Studio?

L2Studio is a design studio with plans to be active with many different materials so that we can use our design skills. Currently we are focusing on ceramic cabochons. Lacka is also working very well with wood. Lenka has a lot of experience with textiles, sewing, silk painting, wool and other textile-connected crafts.

We are a very young company so the specialisation will shift in the future, but right now we decided to focus on creating ceramic jewelry. Ceramic is a beautiful, but sometimes unpredictable, material. From the basic properties of ceramic clay, like retraction, surface smoothness to glazing techniques, it is a real journey to create something that we are satisfied with. This medium is beautiful and mesmerizing in its simplicity, tradition and uniqueness.

KD: How does beading fit into all this for you both?

Lacka: I have a doctorate in Art Design from the Academy of Fine Arts and design in Bratislava, but I'm very new to beading





Opening the kiln.



The glazing process.



A cabochon and finished jewellery.

and jewellery. My first encounter with this new, fascinating world was when Lenka asked me to prepare the graphic layout for her beading tutorials. After that I started to learn about different techniques and about all sorts of shapes and sizes of beads. I had taken exactly two bead-weaving classes and I was "hooked".

Lenka: I have been beading for a very long time and love to spend my time with beaders, especially great people like Erika Sándor and Zsuzsanna Veres. It is a complete contrast to my daily projects. As I started to prepare my own designs and creations I wanted Lacka to help with the graphic design for layout of my tutorials and suddenly I cannot get her out of my beads!

KD: Beading is certainly addictive! Can you tell us about what L2Studios makes?

We create both beads/cabochons and finished jewellery. When we work on bead embroidery we combine our cabochons with different types of seed beads and when we create whole ceramic jewellery we only use our own ceramic parts and metal components. Our cabochons have been used by other artists, including Erika Sandor and Sabine Lippert.

Our Ideas come from all sort of places. From Japanese culture, Celtic knots, nature motifs, to creations from the beading community around the world. All these things are equally inspiring in our work.

KD: Do you have a favourite design or 'masterpiece'?

Lacka: Our masterpiece is a cabochon type called SASHIKO. Its design was inspired by the Japanese fabric embroidery technique called SASHIKO. It is, so far, our favourite design, but we spend so much

time with them that is hard not to fall in love with all of them!

Our uniqueness is in the detail and in the fact, that every piece we create is basically one of a kind.

KD: Can you tell us a bit about your work-space?

Our work space is divided into three very dynamic places. One is used only for work with computer photography and package design. One is specially used for work with ceramics and the last is for working with beads. The thing is, that sometimes is really hard to keep those things separate, so we end up with ceramic molds or glaze in the beading work space or beading supplies all around computer!

KD: Do you have plans to collaborate with other artists?

Our best collaboration so far is with Erika Sándor. She is a very talented beading designer and she used our cabochon in her work. We are a very young company and so we are still looking for more people to work with.

KD: Do you have any new projects that you can share with us?

We are working on a new collection of jewellery and cabochons made from porcelain. This material is even trickier than classic ceramic clay, but the results are stunning. The tradition and qualities of this material takes the finished jewellery to a whole new level.

We would like to work with, and for, more people from the beading community and of course to make beautiful jewellery that people love. Another goal is to publish a book about our journey...we already have so much to write about!

KD: In all of this, what have been your biggest personal challenges and achievements?

Lacka: My biggest achievement and accomplishment was reconnecting with materials and creative work after years of dull work behind a computer that had been making me doubt my creative thinking.

Lenka: Ceramics is a big challenge. I am very happy that our ceramic cabochons are gaining interest in the beading community as there is a lot of sweat and blood behind the results we have already achieved! It is very satisfying when somebody likes what we have, but the last three months of creating with ceramics have really taught me modesty and how to keep my expectations really low!

KD: Lastly, are there any thoughts you would like to share with our readers?

Beading is one of the most satisfying and beautiful techniques there can be. The inspiration can come from all sorts of places: art, nature, fabrics, architecture. All you have to do is find the beads you like the most and start to create. What is better, more beautiful and satisfying than to create something whose purpose is to be beautiful and to make you beautiful? As we would like to work more with wonderful people from the beading community, we would love to hear from designers who would like to work with our ceramic cabochons, so we can be more focused and create more innovative shapes and colour combinations.

KD: Thank you so much for sharing this story with us. I for one would love to work with your beautiful cabochons! We wish you every success and look forward to seeing L2Studio grow.

Where it all began..



Bead-weaver, Donna Sanders, takes us back to her beading roots

What was your first ever beading project?

I really can't remember my very first piece. I was still at school, probably around 14 or 15 years old, and I came across a few mail order bead stores from whom I requested catalogues (the main two were Rocking Rabbit and PJ Minerals). I ordered whatever beads caught my eye, along with the necessary findings, and made lots of simple earrings and strung necklaces and bracelets for myself and my friends.

The first bead piece of 'proper' beadwork that I can remember making was a necklace in shades of green, using a polymer clay seahorse cabochon that I'd made. It was part of an online challenge to create something with a sea theme. I really enjoyed making it and,

as it was my first piece of bead embroidery, I had to learn some new techniques to be able to complete it. I wanted the rope to have a seaweed look to it and used fire polished crystals and seed beads to achieve this. I added a sterling silver starfish to the focal piece and a fringe along the bottom edge, adding real shells to this to finish it off. I do still have it, but rarely wear jewellery of any kind now.

So where did you go from here? I discovered the Bead Buddies forum through a magazine and it opened my eyes to a whole host of different techniques. I learnt such a lot from the other members who were always happy to answer questions or offer advice. I made some good friends there and even arranged a bead retreat with some

of them which became an annual thing and is still ongoing. We head to Derbyshire every May, along with our bead stashes, and work on whatever we like, sometimes taking classes or trips to bead stores nearby. It is a wonderfully relaxed week where people can learn from each other or just do their own thing. There is also plenty of cake!

These days I use a mixture of bead-weaving and bead embroidery techniques to create my pieces. I also like to create small art pieces, in particular Goddess ornaments. Each one is unique and those that I have created as gifts for friends have included things that are personal to them, the rest are either based around the focal cabochon, or are a reflection of my mood at the time. I find beading in general, and bead embroidery in particular, very soothing.



My first 'proper' piece of beadwork, the Seahorse necklace.



Butterfly Goddess is one of the goddess pieces that I find so soothing to make

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

Never be afraid to ask questions about something that interests you. Online beading groups are a valuable source of help, encouragement and advice. Taking a class is a good way to learn a specific technique, and buying a kit makes it easy to try something new because you know you have all the right beads.

Talking with friends is a great way to find inspiration. I once had a conversation in which someone mentioned 'putting on their big girl's panties'. I ended up with a small, bead embroidered brooch in the shape of a pair of frilly knickers that has become one of the most talked about things that I have made. I've had requests for them from people who know someone that is battling a serious illness and want to send their support and I wear one on my coat whenever I go out as a reminder that I can beat my anxiety. There is a free tutorial for them on my website if you'd like a go yourself.

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Big Girl's Panties is one of the pieces for which I'm best known.



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