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APRIL/MAY 2016 ISSUE 69

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ISSUE 69

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April/May 2016 | Issue 69

Bead&Jewellery magazine is published eight times per year by Ashdown.co.uk

To reach us: Call +44 (0)1903 884988.

Or write to: Bead&Jewellery,  
PO Box 2258, Pulborough RH20 9BA  
Great Britain

email: support@ashdown.co.uk

Website: www.beadmagazine.co.uk

US office: Ashdown Inc., 68132 250th  
Avenue, Kasson, MN 55944, USA.  
Tel: 507 634 3143

email: usoffice@ashdown.co.uk

Editor: Katie Dean

email: editor@beadmagazine.co.uk

US Editor: Brita Moore

email: brita@ashdown.co.uk

Editorial Director: Richard Jennings

email: richard@ashdown.co.uk

Advertisement sales:

UK office: Maria Fitzgerald

Email: maria@ashdown.co.uk

US office: Sara Vix

Email: sara@ashdown.co.uk

Design: Richard Jennings &

Wendy Crosthwaite

Subscriptions:

UK: support@ashdown.co.uk

US: usoffice@ashdown.co.uk

ISSN 1750 - 1636. Printed in the UK.

Distributed to the newstrade by Comag.

Subscription prices:

One year: (8 issues) UK £48.99; US \$85.99.

European and worldwide prices will be adjusted to local currencies. See online for details at [www.beadmagazine.co.uk](http://www.beadmagazine.co.uk) or please call +44 (0)1903 884988. All of our subscriptions are handled by us at B&J.

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

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## Welcome



Hopefully Spring is starting to feel as though it's around the corner and with that comes the Spring Big Bead Show here in the UK. It is a chance to get your bead fix if you don't happen to live

near a bead shop. So I wanted to whet your appetite in this issue.

Spring is also a time of new beginnings, so what better time than to welcome some new readers to *Bead and Jewellery Magazine*. This issue will be the first to appear on newsstands in the USA and we are very excited to be sharing our take on the beading world with all you lovely new readers.

### Celebrate in style

To celebrate this milestone for the magazine, we have been busy giving the pages a new look to better showcase the beautiful work of our designers and contributors. We've also invested in improving the quality of our paper, to give the magazine a tactile feel we hope you'll enjoy.

For me, the great thing about beading is being part of a worldwide community, so

I am very pleased that this magazine is spreading its wings to reach out to even more beaders around the world and I am looking forward to getting to know you all. So, after that welcome, I think it is time to get back to the delights that await you in this issue!

### Quick bead fix

I don't know about you, but when I want a quick bead fix, I like to turn to a project that is made from components as it is something I can pick up and put down, so I can still get a bit of beading done even when life is busy.

So, in this issue I'm bringing you two more projects from our Great British Bead Off winners: the 'Zing and Sparkle' beaded bead from Sian Nolan and Sylvia Fairhurst's beautiful Crystal bead with its unusual pear drop shape.

I thought I would also join the party with a beaded bead built in three dimensions that will really tax your beading skills – it's worth the effort though!



I also have some more component-based jewellery from Starman Trendsetters designer Akiko Nomura, with her beautiful Primrose bracelet. If you want to find out more about the Trendsetters team, then I am continuing my little series on designer groups in the beading industry with a look at the Trendsetters.

### Plenty more inspiration

We are also travelling across to the Continent to hear about the beading scene in Sweden, and in the other direction to meet talented US designer Beth Stone.

I also have Kumihimo from Pru Mcrae, Soutache from Dorothy Wood and plenty more inspiration for using all the beads and materials that will be on offer at the Big Bead Show at Sandown Park on April 9.

So, whether you bead big or bead small, like needle and thread or other tools, I hope you will find plenty to inspire your beadwork in this issue.

Katie x

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



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74



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# beadStash

THE TRENDS, THE INNOVATIONS AND THE MUST TRY BUYS



## Time to give back!

I'm sure for all you regular readers, Sarah Burnett Moore needs no introduction: she has made some really fabulous projects for us and was one of the first designers with whom I worked when I took over as editor.

In that issue I brought her gorgeous Ice Queen Earrings to you. Well, Sarah has contacted us to say that she has been diagnosed with



breast cancer for a second time, having been in remission for ten years. Not a lady to be deterred, she has been putting her beads to good use! Sarah has been making gorgeous bracelets, called Thrakina, using Long Magatamas and is selling them to raise money for Cancer Research UK. If you would like to own one, you can place an order direct with Sarah by emailing [artemitsadesign@gmail.com](mailto:artemitsadesign@gmail.com). They cost £25 each, plus P&P.

As if that weren't enough, Sarah has also decided to undertake a Beadathon and is looking for sponsors. Her aim is to make a 26.2" long magatama piece that can be worn as a rope-length necklace or a shorter necklace and matching bracelet. For every £1 you sponsor, Sarah will give you one entry into a prize draw to win the finished piece. I think you'll agree that this is a pretty special piece of beadwork to own!

All the money raised will be going to CRUK and the beads for the project have been donated by [Beadstampede.co.uk](http://www.beadstampede.co.uk). So, pop over to <http://uk.virginmoneygiving.com/Beadathon> for details. We're wishing Sarah every success with this project and her recovery.



## The great flower power giveaway

Spellbound Beads have just launched a whole new batch of flower and petal beads. These gorgeous shapes and colours are perfect to create focal areas, or add decoration to your beading projects. You

can view the full range at [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk). One lucky reader will have the chance to win their own little stash of these beads, as shown in the photo. To be in with a chance of winning, please email

your name and address to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) and use the subject title 'Bead 69 Flower Power'. Good luck and don't forget to check out the whole range from Spellbound. We know you'll love it!



Bangle making will never be the same again.

## Kleshna Bangle Weaver

World leading wire and findings manufacturer Beadalon has teamed up with well-known British jewellery designer and maker Kleshna Handel to bring her new bangle weaving tool to the crafting world. It will revolutionise the way crafters can create jewellery. The versatility of the tool enables you to weave with anything from wire to rags, shredded shopping bags to silken cords, textiles to rubber. Beads, trimmings, crystals, charms and more can all be integrated to create beautiful and unique bangles. Check out the show schedule for your chance to be one of the first to try using this bangle weaver in Kleshna's workshop. More info from Kaylie Hards at Kleshna Jewellery on 0208 401 6789 or visit [www.kleshna.com](http://www.kleshna.com).

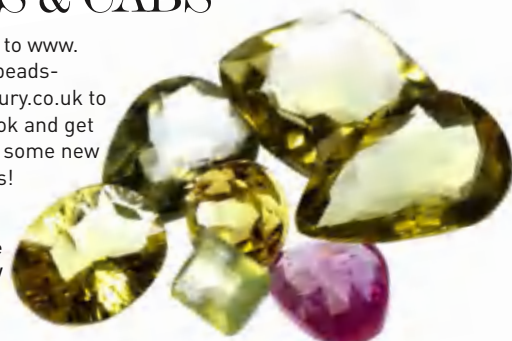
## SPARKLING NEW GEMS & CABS

Minerva Beads have just taken delivery of a new range of gemstones and semi precious cabochons, which they are very excited to be sharing with us. These include a huge range of different cuts for the gemstones and

over 500 cabochons of all shapes and sizes. Gemstones include Prasiolite and Citrine Ruby, while you can find cabochons in Moonstone, Labradorite, Malachite, Chrysoprase, Chaorite and Mojave Turquoise.

Pop over to [www.minervabeads-glastonbury.co.uk](http://www.minervabeads-glastonbury.co.uk) to take a look and get your self some new treasures!

Just some of the new Minerva range



RIBBONS & CORDS AT LIBERTY OF LONDON

Discover Beads Jar's beautiful collection of Liberty of London ribbons and cords for jewellery making, crafting and more. This 4mm cord in mustard yellow features the classic floral 'Capel' print on Liberty's famous soft Tana Lawn cotton. Priced at just £2.75 per metre. Visit [www.beadsjar.co.uk](http://www.beadsjar.co.uk)

## Crescents on the rise

Creative Beadcraft has just added the new saturated metallic colours, which come in 18 rich vibrant shades, to their range of 2-hole crescents and now stock more than 50 colours in this shape. The 3x10mm crescent is part of the CzechMates dimensional beading system and has the same 2-hole spacing. These versatile beads are competitively priced and are proving very popular. The delicate crescent shape lends itself to a variety of architectural patterns and forms, including gorgeous flower shapes, while the arched shape is great for framing designs. Visit [www.creativebeadcraft.co.uk](http://www.creativebeadcraft.co.uk) or phone 01494 778818.

### TURQUOISE GEM NUGGETS

Make a statement with these semi-precious turquoise nugget beads measuring between 9-24mm. Displaying gorgeous shades of blue and green with interesting natural inclusions, these gems are beautiful quality and a steal at £2.26 for a full 16" strand. Visit [www.beadsjar.co.uk](http://www.beadsjar.co.uk) to browse their huge range of gemstone beads.

We all  
**NEED**  
more beads  
X

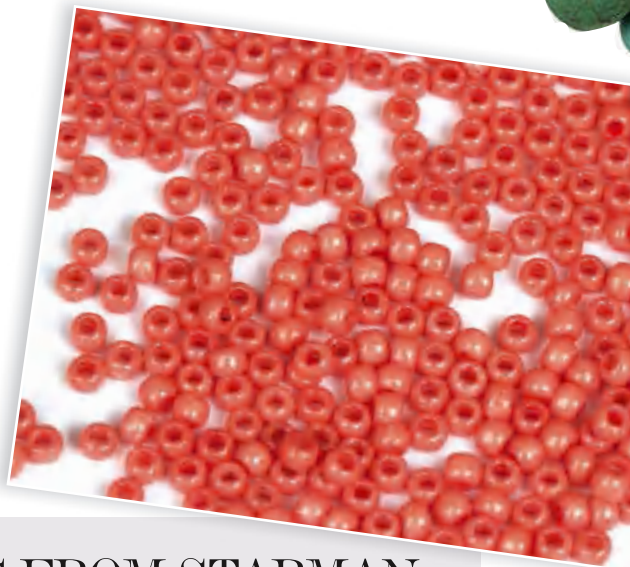
**NUGGETS** Just right for Spring in shades of blue and green

**IT'S HOT** Look out for a Chilli beads project coming up next issue



**WE LOVE IT!**

**WHAT'S NOT TO LOVE?** These two-hole crescents are not only gorgeous, but they come in more than 50 colours!



## Indulge your taste for chilli?

Chilli beads are one of the newest bead types to reach the market. Manufactured by Preciosa Ornela, these beads look a little like an elongated petal and measure 4x11mm. They have two holes through them and lend themselves to a wide variety of projects, whether you want to combine them with other seed beads or use them as embellishment in Bead Embroidery. Creative Beadcraft currently stock Chilli beads in 36 different colours, including the pastels range. They cost from 72p for 20, £2.94 for 100 and they are also available in wholesale packs if you have a wholesale account. For more information go to [www.creativebeadcraft.co.uk](http://www.creativebeadcraft.co.uk) or call 01494 778818.



## NEW RANGES FROM STARMAN

We were very excited to receive a beady package from Starman in the office recently. They have some exciting new beads to release in 2016, including a new range of fashion colours for the year.

These will reflect the definitive palette for clothing and accessories in 2016 and are available in the Czechmates® 2-Hole Crescent™ in transparent and

opaque and the hybrid TOHO seed beads in sizes 11 and 8 round. You can also look out for the new saturated metallics in the 2-hole Crescents. Eighteen vivid metallics will add dramatic colour to your projects. To see more, take a look at [www.czechbeads.com](http://www.czechbeads.com) or keep an eye open in your local Starman stockist.



# zing & sparkle



*Make this self-supporting beaded bead in Right Angle Weave, embellish with seed beads and sparkling crystals then wear strung simply on rubber tubing for a contemporary look.*

DESIGNED BY SIÂN NOLAN \* \* \* \* \*



You are going to be working a RAW base for this sparkly statement bead. You will find that the stability of the bead is created by the embellishment, but if you tend to have difficulty with your tension for RAW, then Sian has included some handy tips.



**1**  
Using a comfortable length of thread and leaving a 15cm tail, pick up 1(A), 1(B), 1(C) and 1(B), weave on through to exit from the (C).



**2**  
Pick up 1(D), 1(C) and 1(D), go down the side bead of the previous unit and weave on through the following two beads to exit from the (C).

## You will need:

- 10 x 6x4mm Rondelles – Orange (A)
- 10 x 6mm Fire Polished – Turquoise (B)
- 10 x 8mm Fire Polished – Yellow (C)
- 5 x 8mm Fire Polished – Green (D)
- 10 x 4mm Rose Montée – Fuchsia (RM)
- 10 x 4mm Chaton Montée – Yellow (CM4)
- 5 x 8mm Chaton Montée – Orange (CM8)
- 1g 15/0 seed beads – Green (E)
- 2g 15/0 seed beads – Pink (F)
- 1g 11/0 seed beads – Orange (G)
- 1g 11/0 seed beads – Turquoise (H)
- 10 x 8/0 seed beads – Yellow (J)
- Size 10 or 12 beading needle
- 8lb Fireline or 0.25 Nylon Illusion cord
- Scissors





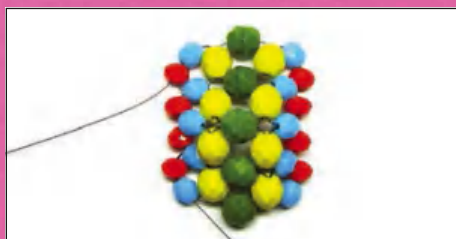
**3** Pick up 1(B), 1(A) and 1(B), go up through the side bead of the previous unit and weave on through the next three beads to exit the bottom (B) bead ready to start the second row.



**4** Pick up 1(C), 1(B) and 1(A), go back through the bead your thread is coming out of, but from the other side and weave on through the (C) bead.



**5** Pick up 1(D) and 1(C), go through the bottom (D) bead of the unit above, down the side bead of the previous unit and on through the next two beads just added and the bottom bead of the very first unit.



**6** Continue in this way to complete this row and then work two more rows.

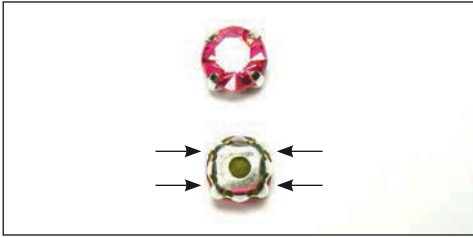


**7** Roll the strip and, continuing to work in RAW, work a fifth joining row to make the strip into a tube. See photo above. **Note:** The bead will feel a bit floppy at this stage, but as you add the embellishments it will firm up. I also suggest repeating each thread path of Steps 1 – 7 for extra strength and support.

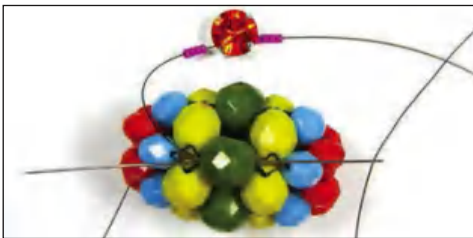
#### TOP TIPS

**PRIZE PRONGS** I couldn't find orange Chaton Monteés, so I swapped the chatons by gently prising up the prongs on the setting, replacing the crystals before closing the prongs again.

## BEADED BEAD



**8** Now weave through the beads following previously used thread paths to exit a (D) bead ready to add the 8mm Chatons. **Note:** Your 8mm Chaton setting may have 2 holes on every side; however we will only be using holes on 2 opposite sides, these will be referred to as top/bottom hole, left or right hand side.



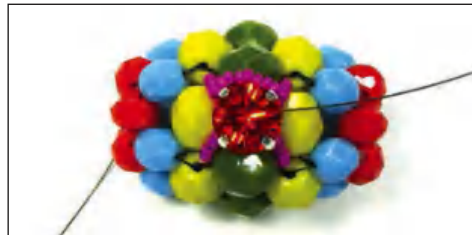
**9** Pick up 4(F), 1(CM8) (using bottom holes) and 4(F) and go through the (D) bead your thread is coming out of but from the other side.



**10** Weave on through the first 4(F) and the CM8 to exit out through the top right hole opposite. You may have to do this in 2 steps by exiting out of the hole at the underneath of the setting before going through the 2nd hole. Your beads may become a bit loose here so re-tension your thread.



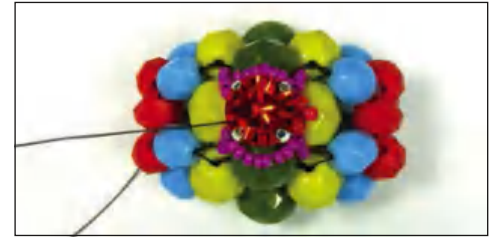
**11** Pick up 4(F) and go through the next (D) bead, pick up 4(F) then go back through the CM8 exiting the top right hole.



**12** Pick up 8(F) then go through the top left hole CM8 so the beads lay around the top of the Chaton Montée exiting top hole right.



**13** Pick up 3(G) and go through the bottom hole in the setting (same side) exiting out on the bottom left side, these beads will form a picot at the edge.



**14** Pick up 8(F) then go through the bottom right hole, exiting bottom left, the beads will lay around the bottom of the Chaton Montée.

**15** Pick up 3(G) and go through the top left hole (same side) exiting out at top right.

**16** Your thread will be exiting the Chaton Montée top hole right, weave through the adjacent 4(F) added at Step 11 and the next (D) bead and repeat Steps 9-15 four more times.

**17** Weave through the adjacent 4(F), then on through the adjacent (C) and (B) beads ready to add the Roses Montée.



**18** Pick up 2(E), 1(RM) and 2(E) then go through the next (B) bead so that this set of beads lies diagonally across the beads. Repeat four more times.

## COLOURWISE

• You can swap brightly coloured beads for gentler tones as in this luxurious mauve and gold colour way (below).





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Now, working back the other way to complete the 'X' shape, pick up 2(E), go through the second channel of the RM, pick up 2(E) and go through the next (B) bead. Repeat four more times.



20

Go through an adjacent (A) bead and add 1(J) between each (A) bead. Then weave through an adjacent (B) and (C) bead.



21

With your thread exiting a (C) bead, pick up 1(CM4) then go through the next (C) bead and repeat four more times. Pull the thread quite tightly so the (CM4) wedges down between the (C) beads. See photo above. **Note:** You will only be using two of the four holes in the Chaton Montée setting.



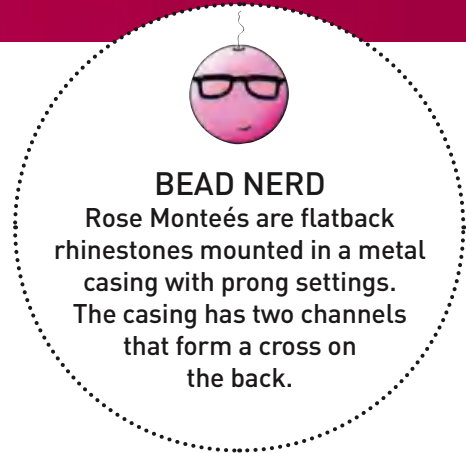
22

With your thread exiting a (C) bead now add a 3 bead picot. These beads need to sit in between the (D) bead and (CM4) so you may have to manipulate the beads a bit to sit correctly. Pick up 3(H) and go through the next (C) bead. Repeat four more times.



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Weave through the beads and repeat Steps 18-22 on the other side then weave in any loose ends to secure them before cutting the ends off close to your work.



**BEAD NERD**  
 Rose Monteés are flatback rhinestones mounted in a metal casing with prong settings. The casing has two channels that form a cross on the back.

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

“Swap beads for a gentler tone”

# LOSE THREADS

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



## What a great mistake

We love it when a beading 'mistake' turns into a fabulous design. In this stunning necklace, Kathleen Woodhams was working with long Magatamas and she tells us that she didn't realise that these beads had some shaping to them, so as she was picking them up, they ended up forming a fabulous random pattern.

Kathleen also told us that she plans to make another version one day using all the Magatamas the same way around, so hopefully we'll get to see the end results. This is indeed a very happy accident, so thank you for sharing it Kathleen!



## Jennifer's been busy

Jennifer Greenwood from Yorkshire has been very busy recently with some lovely beading projects.

Many of these recent makes have involved stringing, with gems and chain, but also some Fimo beads made by Jennifer.

She tells us that she is

hoping to move back to some more design work soon and has a bracelet for which she has some ideas, so hopefully we will get to see the finished results. Thank you for sharing these lovely pieces Jennifer.



## Miyuki beads necklace

Daniela Parrella from Italy made this beautiful necklace using Miyuki beads. We love the shaping and the delicate, feminine colouring!



## More from Italy

To complete an Italian double Marina Garbo made this beautiful necklace using bead quilling. It is a technique that we don't often see, so it is lovely to see how versatile it can be. Thank you for sharing this Marina.



Live Wire this issue wins a fabulous collection of sparkly faceted beads from Spellbound. [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



live wire

## More Big Bead Show please

My friends and I love the Big Bead Show at Sandown. We're sooo looking forward to the April show and meeting all those great tutors. Any chance of making it a two-day event?

Felicity Porter

■ Not at the moment Felicity, but never say never! KD

## Cats that bead, take 2

I'm happy to announce that we have another bead-loving cat seeking her fifteen minutes of fame! Hilary Walton sent us these photos of her lovely cat Minnie, taken back in September.

It seems that Minnie is very keen to get involved with the beads, although I'm not sure how much help she is to Hilary. However, Hilary did let us know that no cats or beads were harmed in the process!

So we hope that Minnie is continuing to enjoy her beadwork and maybe Hilary can teach her to pick up some

to help your beadwork take shape, then do send in some photos to share with readers.

## What to do with chillis?

Dear Bead&Jewellery, I bought some chilli beads and have some daggers and superduos. I have been trying to make flowers from them. I am not having much luck at all! Can the magazine possibly put a tutorial in sometime? Many thanks.

Michelle Obermeister

■ Thank you so much for your email. I'm very pleased to hear that you're experimenting with some of the new shaped beads, but sorry that you have been struggling to find a tutorial.

However, we do have some features planned using Chilli beads, starting in the next issue with a lovely floral project from Zoltan Kisjuhasz, so I hope you will enjoy that. KD



of those beads that have a habit of jumping off the beading board!

If you have a pet who likes

# iona pendant



*Subtle hints of sparkle peek out from behind superduos in this Celtic inspired pattern*

DESIGNED BY CAROL PARIS \*\*\*\*

## BEAD-WEAVING PENDANT



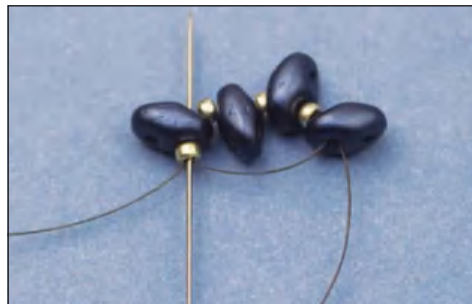
### You will need:

- One 16mm Swarovski rivoli – Crystal AB(optional)
- 1.5g Size 15 seed beads – Miyuki 2001 – Duracoat Galvanised Silver (A)
- 3g Superduos – Pastel Montana (B)
- Twenty 3mm Czech pearls - Satin Light Sapphire (C)
- Bail – silver tone
- Chain
- 2m 4lb fireline
- Size 13 needle
- Sharp scissors

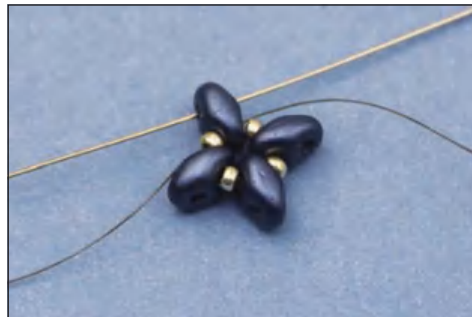
**T**his gorgeous design is made from a RAW base using Superduos. If the idea of RAW strikes fear into your heart, then fear not: Carol's clearly written instructions make everything easy to follow and you will be wowing everyone with this intricate-looking pendant.



**1**  
Cut 2m of 4lb fireline. Add 1(A), 1(B) a total of four times. Slide the beads into the middle of the thread. Go back through all eight beads a second time.



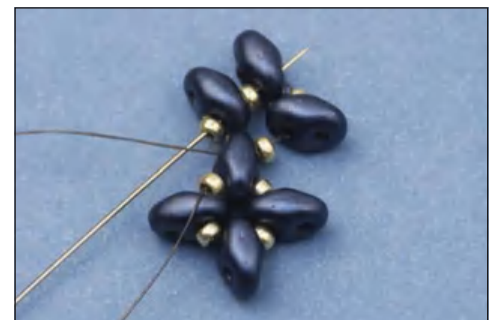
**2**  
Continue on through the next (A) and (B). Pull the beads in firmly to form a cross shape.



**3**  
Turn around and go through the empty hole at the other end of the (B) you have just exited.



**4**  
Add 1(A), 1(B), three times. Then add a fourth (A) bead. Go through the same hole of the superduo that you are exiting but from the other side to form a second cross above the first one. This is like Right Angle Weave.

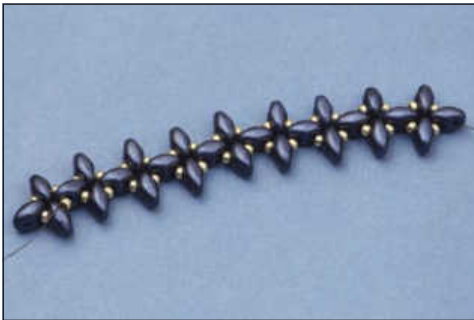


**5**  
Continue on through the next (A), (B), (A), (B).

## BEAD-WEAVING PENDANT



**6**  
Turn round again and go through the empty hole at the other end of the superduo you have just exited.



**7**  
Repeat steps 3-6 until you have nine crosses. You can count the crosses by counting the nine side superduos. You will find you alternate from beading clockwise to anticlockwise and vice versa as you make each cross.



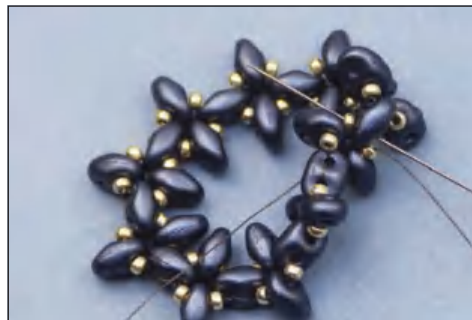
**8**  
Exiting the top hole of the superduo of the last cross (as if you were about to add another unit) add 1(A), 1(B), 1(A). Go through the superduo at the very bottom of your bead work but on the same side of the strip as your thread exits at the top.



**9**  
Add 1(A), 1(B), 1(A) and go through the top superduo from the other side. This will make your beadwork into a small tube. Make sure you haven't accidentally twisted it as you joined the two ends.



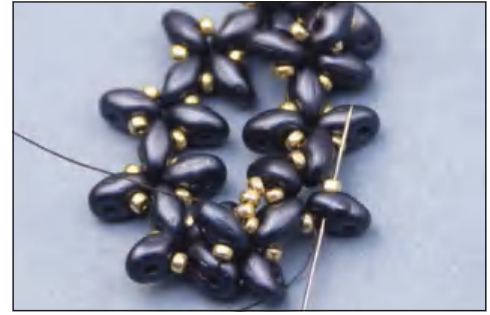
**10**  
Weave around the new unit through the next (A), (B), (A) beads.



**11**  
Continue on round the unit, through the next (B) and (A) beads.



**12**  
Add 3(A) and skip across the horizontal superduo and go through the (A) on the other side of it. Go on through the adjoining (B) and (A) beads.



**13**  
Weave around the unit by going through the next (B) and (A) beads.



**14**  
Then go on through the next (B) and (A) beads.



**15**  
Continue adding 3(A) and weaving around the unit. Add this embellishment all the way around one side of the tube.



## BEAD-WEAVING PENDANT



**16**  
When the row is complete, go through the first 2(A) of the first embellishment. Skip the third bead and go through the last two beads. As you complete this process the bead you have missed out should stick up neatly in a point. Repeat this process on each embellishment.



**17**  
Weave around to the side of the tube with no embellishments and add 3(A) across the horizontal superduos (between the existing size 15 beads) on this side as well.



**18**  
Keep repeating step 17 to add the 3(A) embellishment around this side of the tube of beadwork.



**19**  
Bring each of the embellishments on this side to a neat point as you did in step 16.



**20**  
Exit the first (A) after a superduo on one side and add 3(A), your bail and 3(A). Pass diagonally across the horizontal superduo and through the (A), (B), (A) at the other end.



**21**  
Repeat this process from your exit point. Add 3(A) and go through the bail.



**22**  
Add 3(A) and complete the second diagonal across the superduo. Reinforce this Cross shape over the superduo and through the bail in both directions at least once more.



**23**  
Weave down to exit the empty hole of the superduo on the left below the bail. Add 1(B) and go through the empty hole of the superduo on the right below the bail.



**24**  
Add 1(C) in the next gap between superduos.



**25**  
Work around the gaps between the unused ends of the superduos adding

### TOP TIPS

**UNDER PRESSURE** When you come to embellish the centre of the pendant, firm tension is essential. Reinforce your thread paths as they are under a lot of pressure.

**LONG TAIL** Leaving the long tail thread avoids the need to add a new thread.

**FINE LINES** The finer 4lb thread allows for several thread passes in the narrow size 15 beads.



## BEAD-WEAVING PENDANT

1(C) and 1(A) alternately. You will need to use firm tension at this stage to draw the beadwork together.



### 26

Exit a newly added (A) and add 2(A), 1(C), 2(A). Go through the next (A) on the inner edge of the beadwork.



### 27

Go back up through the last (A) added, moving through it in the opposite direction.



### 28

Add 1(A), 1(C), 2(A). Go through the next (A) on the inner edge of the beadwork. Repeat steps 27-28 two more times.



### 29

For the final stitch in this row, just add 1(A), 1(C), 1(A). Go down the first (A) added in this row.



### 30

Go through the (A) between the superduos.



### 31

Weave back around to exit a pearl. Add 1(A) and pass through the next pearl.



### 32

Repeat step 31 to add 1(A) between each pearl in the centre ring. Use firm tension to bring the beads together in this row. Finish off this end of the thread securely.



## COLOURWISE

..... Turquoise Picasso Superduos and bronze toned seed beads, pearls and findings give this design a wonderful vintage look.



### 33

Move your needle to your tail thread and weave to the unused hole of a superduo on the other side of your pendant. With your beadwork turned over, place your rivoli face down in the cup the beadwork forms.



### 34

Repeat steps 23-33 on the back of your pendant. Finish off your thread. You should now have a completed pendant ready to add to your chain.

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# Setting trends..

*Continuing our look at the design groups that are emerging in the beading world, this issue we speak to Nichole Starman from the Starman Trendsetters*

## How did the Trendsetters start?

**A:** TrendSetters started in 2012. When we first released Czech-Mates Tiles in 2011 I was creating most of the designs that were featured in our advertisements. The initial feedback we received from beaders regarding 2-hole beads was that they didn't see much use for them and that they felt that it would be difficult to incorporate them into seed beadwork.

I have always loved 2-hole beads and I took it as a challenge to find inspirational ways to use them. During this time we were developing the Brick and the Lentil, which opened up more opportunities for dimensional beading. It was at this point that I realized that 2-hole beading could become an art form of its own.

As the popularity of the beads increased, designers

from around the world reached out to me to share their excitement about the new shapes and offered to help create designs that could inspire others.

While I was creating my own designs I spent a lot of weekends taking classes and taking part within the community at my local bead shop. I saw first-hand how difficult it is for store owners to not only run a business, but also to offer their customers new and unique classes every week.

I determined that the best way that I could help them would be to provide a collection of innovative designs that they could offer to their customers. I knew that I could not do it alone and asked for volunteers to help me.

The first team consisted of 12 designers. In exchange for their help, they were given the

opportunity to work with confidential prototype beads before anyone else. This symbiotic relationship is the foundation of our team dynamic which still holds true today.

## How does the group work?

**A:** The current team consists of nearly 50 designers; each one specializes in their own unique approach to design. We strive to form a well-balanced team that represents the many types of beadwork (kumihimo, loom-work, stringing, beadweaving, etc.) and cultures from around the world (U.S., U.K., Japan, Israel, Australia, etc.).

TrendSetters receive packages of new Starman and TOHO beads throughout the year and they are encouraged to integrate them within their designs. We also ask for their expert opinion about our new shapes and





# in beading art

colours, which helps us make better beads.

Team members receive worldwide recognition for their innovative techniques and for their contributions to the advancement of the art form. Their designs appear in magazines and select patterns are taught in bead stores around the world.

Simple, Take and Make patterns are also available for anyone to download. A new pattern is released each month. Look for them on our Facebook page [www.facebook.com/starmanbeads](http://www.facebook.com/starmanbeads).

#### How are Trendsetters chosen?

**A:** When selecting TrendSetters we are looking for talent. It doesn't matter how much experience an artist has, or how long they have been beading. I have found that artists that are

new to beading have an unconventional approach to designing with 2-hole beads.

Not having experience with traditional stitching methods can make it easier to think outside the box, especially when integrating new materials. We also choose artists based on their prior designs that demonstrate their unique artistic abilities and that show their potential for leading the industry with their cutting edge concepts.

The team line-up of designers stays the same for a period of one year. We have an open casting call all year round. Interested artists can send their portfolio to [trendsetters@starmaninc.com](mailto:trendsetters@starmaninc.com).

#### How can people get tutorials?

**A:** Many TrendSetter designs have been featured in *Bead and*

*Jewellery* magazine, including *Triforia* (issue 53) and *Barrel Vault* bangle by Nichole Starman (issue 60). Other contributors include Zoltan Kisjuhasz and Anna Lindell. Classes and tutorials are available through local beads stores everywhere. Like us on Facebook to receive notification about the availability of new designs.

#### What should we look out for?

**A:** TrendSetters are professional, independent artists that are active in the worldwide beading community. Keep an eye out for their workshops and demonstrations at bead stores and trades shows. Follow your favourite team members to stay current with the latest techniques and trends. Their visionary interpretations of the new colours and shapes will be setting trends for years to come.

#### FROM TOP LEFT CLOCKWISE

Photos show the wonderful work of just a selection of Trendsetters from around the world. Clockwise, from top left: Agnieszka Watts - Cassiopeia; Anna Lindell - Wicker Bangle; Lisa Jordan - Dagger Duo; Rochelle Peterson - Sirens Bauble; Leslee Frumin - Fanfare Pendant; Junko Ando - Flower Necklace; Carol Ohl - Teresa Earrings; Nichole Starman - Balustrade; Patrick Duggan - Sunray.





# *caterpillar weave* BRACELET



DESIGNED BY HEIDI SUMMERS \* \* \* \* \*

**T**his is a beautiful bracelet that is a great project if you are starting out. The finished bracelet looks complex with its crossover bead layers, but in fact it is simple to create this effect. You then have the choice of adding an embellishment along the edges or leaving it plain



**1**  
Cut about 2m of thread and thread a needle on both ends. Pick up a pearl and pass it to the centre of your thread. Pick up 3(A) on each needle and pass them down to your pearl.



**2**  
Pick up another pearl on one needle, then pass the other needle through the pearl, entering from the opposite direction, and slide the pearl down to sit between your seed beads.

## You will need:

- Size 8 seed beads (A)
- Size 11 seed beads (B)
- 8mm pearl strand
- 2 hole slider clasp
- Your choice of beading thread



*Heidi Summers, chief designer at Riverside Beads, has created this simply stunning bracelet, using some simple techniques.*



**3**  
Add 4(B) on both needles and move them down the thread. Then pick up 1(A) on one needle and slide it down one thread. Pass the other needle through this bead, in the opposite direction.



**4**  
Pick up 4(B) on both needles, then pass the needles through the first pearl, making sure that the two needles enter the pearl in opposite directions.



**5**  
Pass the needles back through the 3(B) that are sitting on each side of the pearls, then through the second pearl, so your threads should be exiting from the pearl on opposite sides. Pick up 3(A) on each needle and slide them down to the pearl. Pick up a new pearl on one needle and pass the other needle through it, as usual, move through in the opposite direction, and slide the pearl down to your beads.



**6**  
Add 4(B) on each needle and slide them down to the bracelet. Then pick up 1(A) on one needle and pass your other needle through in the opposite direction. Slide this bead down to the others.



**7**  
Add another 4(B) on each needle, as shown above.



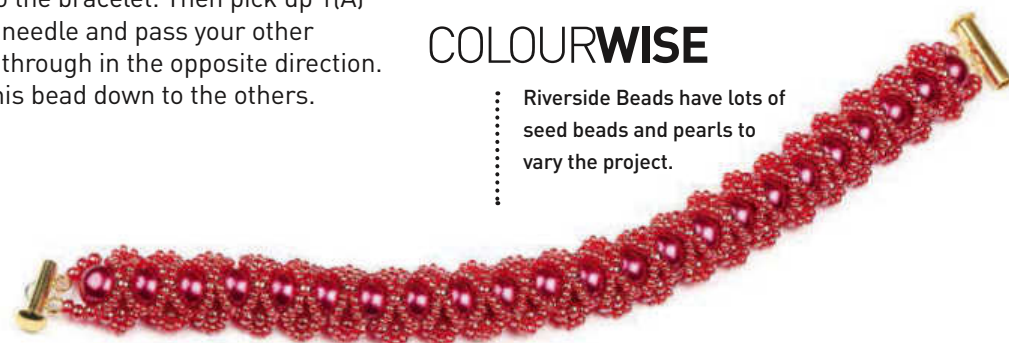
**8**  
Pass both needles through the previous pearl (this will be the second pearl), moving through the pearls in opposite directions. So, the seed beads should form a criss-cross pattern over the pearl.



**9**  
Keep repeating steps 5-8 until you have the length you require, bearing in mind the clasp element will add around half an inch to the finished length of the bracelet. Figure 9 shows the thread exiting ready to add a new section of pattern.

## COLOURWISE

..... Riverside Beads have lots of seed beads and pearls to vary the project.

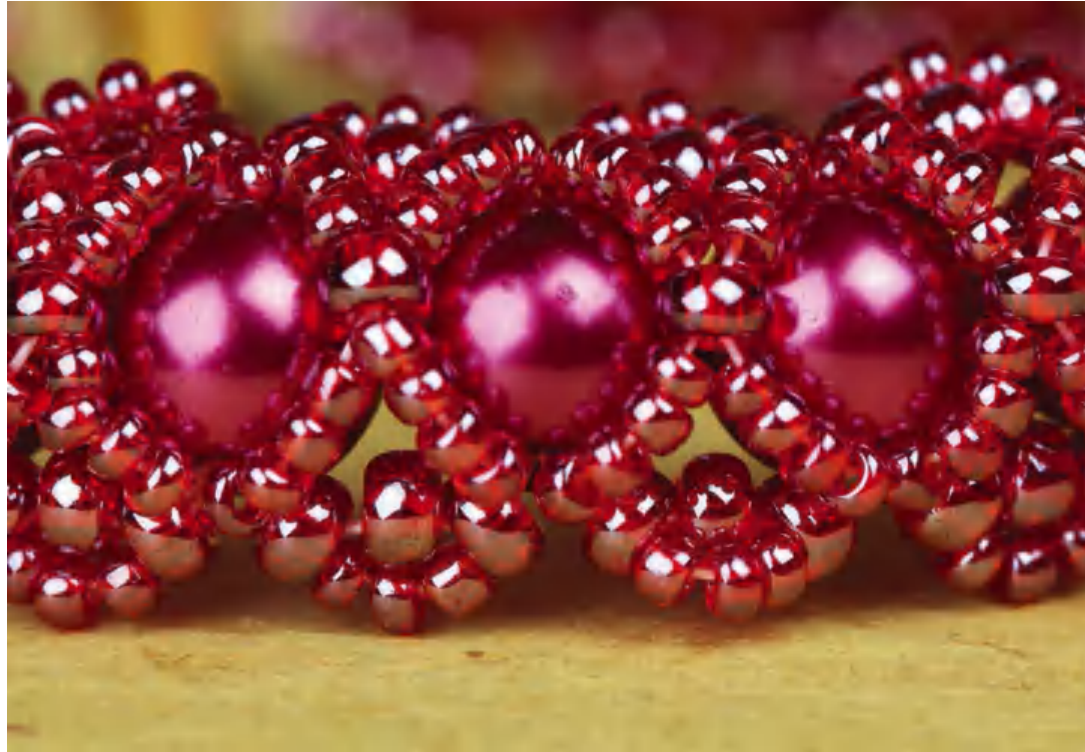




**10**  
Once you have the length you require, make sure you are exiting from the final pearl, as if you were ready to add another pattern section. Pick up 2(A) on each thread then pass through the holes on your clasp and back down through the 2(A) beads. You may find it easiest to do this with first one needle and then the other. When you have passed back down your 2(A), pass through the pearl and then repeat this thread path to make sure the clasp is joined securely.



**11**  
When you have joined your clasp to this end, you have a choice: if you want to embellish the bracelet, then skip down to step 13. If you are happy with the bracelet as it is, then just weave back along the bracelet, weaving each needle through the (A) beads along the side, then crossing them through each pearl, until you reach the other end.



**12**  
Repeat step 10 to add the clasp to the other end of the bracelet. Finish off your thread – you may want to add a drop of nail varnish to secure it.

**13**  
If you want to add an embellishment, then after securing the clasp, pass

through to exit from the first (B) along the side of the bracelet. \*Pick up 3(A) and pass through the third (B) from the side. Weave through to exit from the first (B) in the next group of three and repeat from \*. Keep repeating along the whole length of the bracelet and when you reach the other end, you can follow step 10 again to add the other half of the clasp. Then finish your thread securely. Look closely at the photo above and you can see how the 3(A) nestle in around the (B) beads along the edge. For an alternative embellishment, you could use 2(A), 1(B), 2(A) instead of the 3(A). This will result in a larger picot. You might also like to try experimenting with your own embellishments.

**SUPPLYSHOP** ✓

★ Riverside Beads, 50/56 High Street,  
Market Deeping, Peterborough, PE6 8EB.  
Tel: 01778 346810. [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)







# braided BEAUTY



*Learn how to combine kumihimo braiding and plaiting to make a dramatic necklace and finish it off with some simple wirework findings.*

DESIGNED BY PRU MCRAE \*\*\*\*\*

This stylish necklace is in fact made in one go, so although it has the appearance of three separate sections, Pru's clever design allows you to move seamlessly from one to the other as you work. You will also have the chance to create a bit of wirework for this project.

**1** Cut 8 lengths of S-Lon measuring 1m each. Knot the ends together and position the cords on the disk on either side of the dots. Attach a weight to the knot. The braid structure is Round Braid. Move the cord from the top right slot to the slot to the right of the bottom cords. Move the cord from the bottom left slot to the slot to the left of the top cords. Turn the disk a quarter turn in either direction and repeat the cord moves until the braid measures 2cm. Make sure you keep turning the disk in the same direction each time!



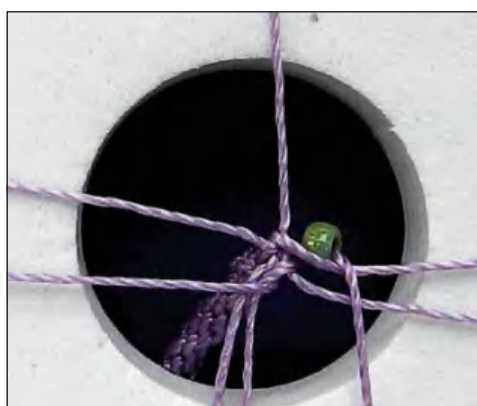
## KUMIHIMO NECKLACE

### You will need:

- 25g size 8 Matubo Seed beads, opaque turquoise Picasso (Colour A)
- 10g size 8 Matubo Seed beads, vega on chalk (Colour B)
- 5g size 8 Matubo Seed Beads, crystal labrador (Colour C)
- 2 size 6 seed beads
- 1.5m 0.8mm wire
- 8m 0.5mm (Tex 210) S-Lon Beading

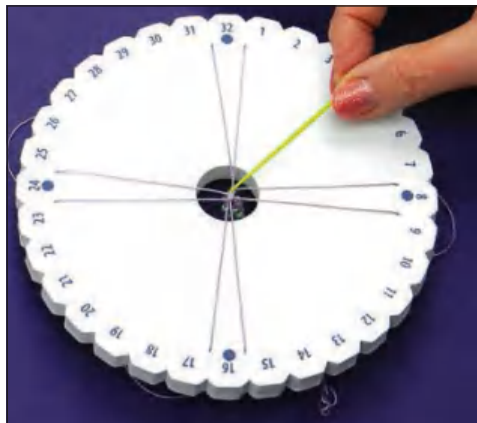
- Cord, lilac
- Kumihimo disk (large or small)
- 50g Kumihimo weight
- Cone making tool (eg Wags Wicone) or cone-shaped mandrel
- 0.4mm diameter mandrel or knitting needle
- Basic set of pliers
- Glue, all-purpose or fabric glue

cords through one cone. Thread 75 beads (colour A) onto 4 cords, 75 beads (colour B) onto 2 cords and 75 beads (colour C) onto 2 cords. Use a stop bead to keep the beads close to the end of the braid.



**2**

Thread 35 beads (colour B) onto two diagonally opposite cords. Thread 35 beads (colour A) onto the other 6 cords. Use a stop bead to keep the beads on the cords. Continue to braid but each time a cord is moved, slide a bead down the cord and tuck it under the next cord. Complete the move, making sure that the bead stays in position. Use the thumb if necessary. Add a bead in this way with every move until all the beads are used up.



**3**

Braid for a further 16 individual moves without beads. Keep the braid on the disk and add a drop of glue to the point

where the braid is forming. The glue needs to sink into the braid and seal the cords, so that they do not unravel. Use a cocktail stick to spread the glue onto each cord and into the middle of the braid. Allow the glue to dry before removing the braid from the disk.



**4**

Use a mandrel or cone making tool to make two wire cones. Finish off the end of the wire with a spiral for a decorative effect. Use thread or wire to pull the

**5**

Separate the cords into three groups of three, three and two and loosely plait the beaded section of the cords. Hold the end of the plait firmly and remove the stop beads. Use thread or wire to pull the cords through the second cone and position the cords on the disk on either side of the dots. Pull each cord tight so that there is no thread showing between the beads.

## COLOURWISE

- ⋮ Try a sophisticated mix using gold with touches of colour with crystal full amber, magic orchid and magic wine.



FIGURE 8



TOP TIPS

**DISK ON THE SIDE** Reserve one kumihimo disk for the use of thinner cords only. Wider cords will stretch the slots on the disk and make it harder to achieve good tension.

**KEEP CREATIVE** Play with different sizes and brands of bead to create an individual effect.

**EASY DOES IT** To make the bead threading easier, paint the end of the cords with clear nail varnish and allow to harden. Trim the ends of the cords at an angle with sharp scissors.



**7** Bind the end of the braid with matching thread, close to the beads. Add a drop of glue to the binding for extra security and allow the glue to dry. Trim the braid to approximately 1cm. Cut 8cm of wire and use it to pierce the braid between the beads and the binding. Push 2cm of the wire through the braid. Twist the wire together, close to the braid and trim the shorter end.



**6** Braid for 16 individual moves without beads. A weight is not necessary. Thread 35 beads (colour B) in onto two diagonally opposite cords. Thread 35 beads (colour A) onto all the other 6 cords. Use a stop bead to keep the beads on the cords and continue to braid, adding a bead each time a cord is moved. When all the beads are used up continue to braid for 2cm without beads. Remove the braid from the disk and tie the end in an overhand knot.

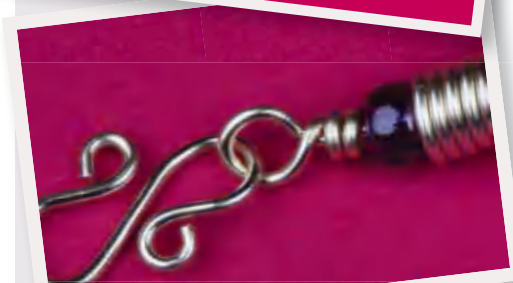
**8** Use a mandrel or knitting needle to make a coil measuring 1cm and thread it onto the wire. Thread on a size 6 bead and finish off with a wrapped loop. The loop needs to be large enough to act as a clasp. Cut 8cm of wire and use round nose pliers to form an S-shaped hook. It can be hammered lightly to give extra strength. Finish off the other end of the braid in the same way and join the two wrapped loops with the S-hook. See figure 8.

SUPPLYSHOP ✓

★ Creative Beadcraft Ltd, Unit 2 Asheridge Business Centre, Asheridge Road, Chesham, Bucks HP5 2PT. Telephone: 01494 778818. [www.CreativeBeadCraft.co.uk](http://www.CreativeBeadCraft.co.uk)

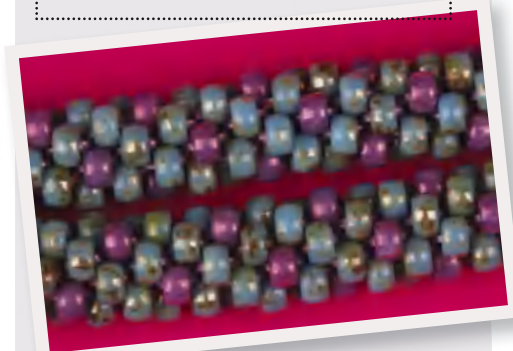
*Inspiration*

I love to mix different techniques to create an individual look. In this design I used simple plaiting to soften the look of the very regular kumihimo braiding and added some swirls and coils of wire to link the different parts of the necklace.



Design Note

For greater movement in the design leave the central section unplaited. The necklace can then be worn either twisted or loose.



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



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

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# Design

● with Katie Dean

*Inspiration & style ideas.*  
*This month: mood boards.*

One of the questions I am most often asked is, 'where do your ideas come from?' Well, the answer is often, 'I'm not sure – they just kind of pop into my head!' That's perhaps not the most helpful response from me if you've got ambitions to design and you need the confidence – and some tips – to help you get started. So, I've been thinking more about this in the hope of giving you some more useful advice.

## Pinterest

As soon as I heard about Pinterest and investigated it, I realised it was just what I needed for helping me to capture design ideas. I have a few boards that show my finished beadwork too, but I love to use this to create boards of inspiration. I say this with a word of caution: by inspiration, I don't mean copying.

There are strict laws in place about copying another artist's work and then selling it as your own. So when I'm creating an inspiration board, I deliberately try not to fill it with samples of jewellery.

For me, it is just too tempting to be overly influenced by these images and end up inadvertently copying someone else. So, what does go on the board? Well, before I take you through the ideas behind one of my Pinterest boards, I want to talk a bit about a handy design tool: the mood board.

## Mood boards

I have been noticing more designers including mood boards in their books of beaded jewellery recently. I find this fascinating as it gives a great insight into the design process behind each project in the book. I also just happen to love looking at other people's mood boards, but that's another story!

So, what is a 'mood board'? It is basically a collection of images that help to gather ideas to feed into a piece of jewellery. It might contain colour samples, samples of materials (this applies to an actual mood board, rather than an electronic version) and images that are connected to a theme.

Let's imagine that you want to make a piece of jewellery for your best friend.

How might you start creating a mood board? Well, start with colour: what are her favourite colours? What colours of clothes does she wear a lot? Are these the same for daytime clothes as party clothes or work clothes? Are you planning to make a piece of jewellery that's to be worn every day or just for special occasions?

As you answer these questions you will be gaining a series of samples of

colours. Next, ask yourself, what kind of style does your friend have? Is she elegant or gothic, modern, simple, intricate, bold, delicate? Decide on a word or a few words that you feel describe her style and then try googling these words in google images.

Pick out images that appeal to you and that you think would appeal to your friend. These don't need to be jewellery, but they will give you a few ideas about what your chosen 'style word' looks like in images. Finally, you might want to include some photos of your friend on the mood board.

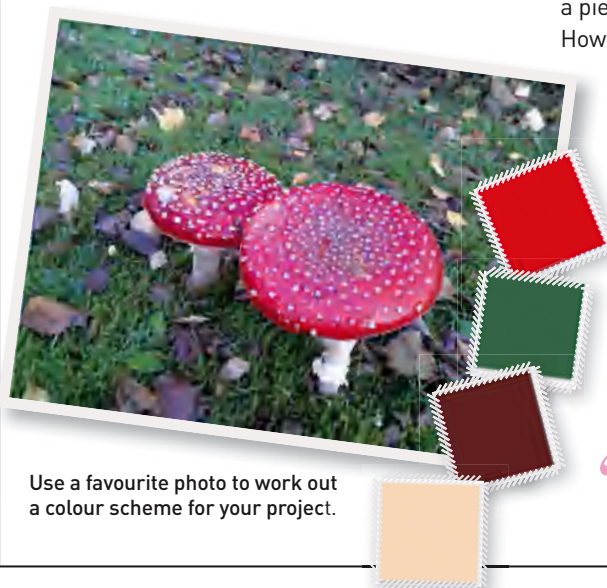
## Experiment

The more you look at your mood board, the more you will find ideas start to jump into your head about the kind of jewellery you are going to make. From this point, you can take out your beads to start experimenting, or sit down and make some sketches: whatever works best for you.

If you are using Pinterest, then you can find your images online and easily save them onto a Pinterest board. You can also keep your board private, so if you don't want other people to see your design process they don't need to. Eventually, you might like to share the board alongside your finished piece as well though!

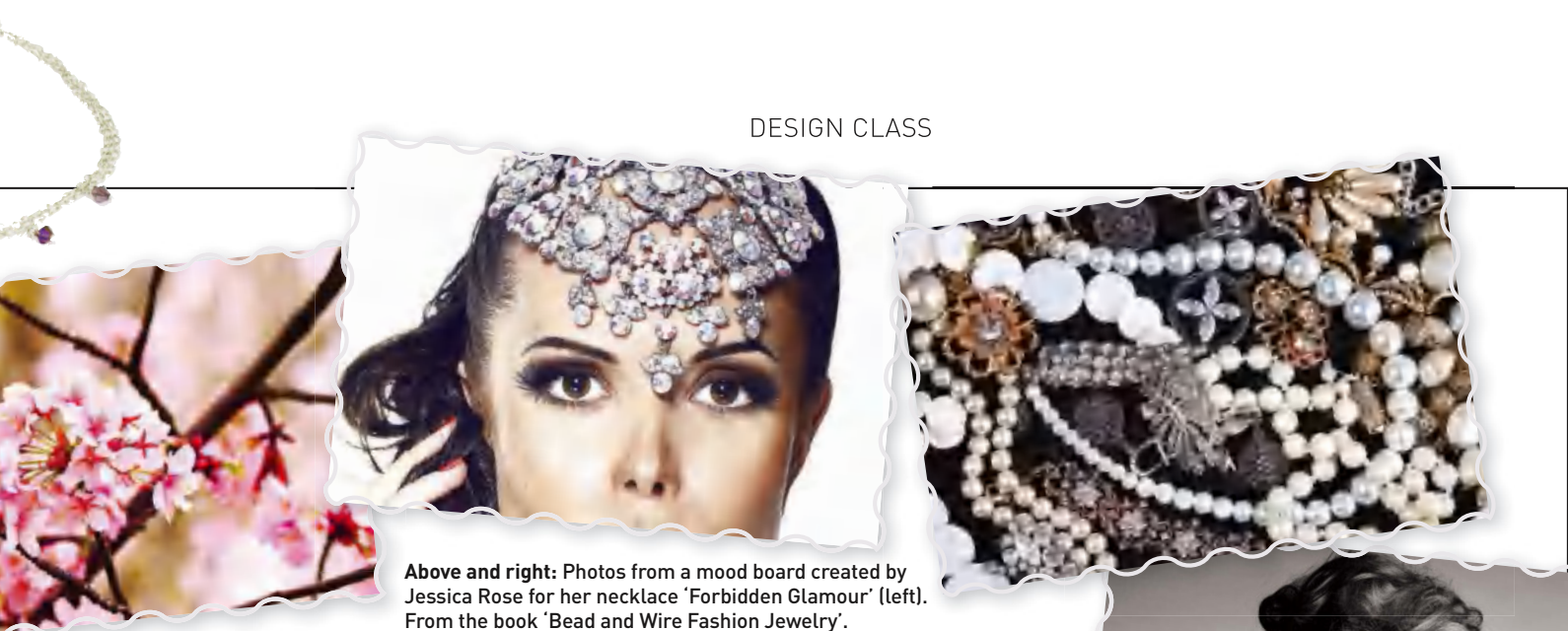
For me, one of the great benefits of this is that I can create a board the second I have the inspiration, even though I might not have time to make the jewellery at that moment. The images will sit there until I am ready to start designing and beading and it means I won't forget my ideas in the meantime!

Of course, if you're not on Pinterest, you



Use a favourite photo to work out a colour scheme for your project.

*“The more you look at your*



**Above and right:** Photos from a mood board created by Jessica Rose for her necklace 'Forbidden Glamour' (left). From the book 'Bead and Wire Fashion Jewelry'.

can use the same idea to create a sketch book: jot down ideas, words, or glue in images that fire your imagination. Then if you have the urge to design, but think you have no ideas, a look through your sketchbook or Pinterest board might just fire up your design mojo again.

### Ideas and colours

The other area of design that has a lot of people stumped is choosing colours. Some people just seem to have a natural ability to take a colour and find partners for it without any effort. For others, the process of choosing bead colours is frankly, just scary.

If you are one of these people, then have you ever thought about using photos to put together colour schemes? Nature is a great source of inspiration. Mother Nature has an effortless gift for putting together colour combinations that we always find pleasing.

*“Mother Nature has an effortless gift for putting colours together”*

So, start by having a little search through your own photos, or search online images. Try not to focus on the subject of the image, just skim through and pick out something that appeals to you on the general level of colour. Save that image and if you have a drawing program, or even just Microsoft Word, start by pasting the image onto a sheet in the program.

Then set up a series of little squares next to the image – use as many squares as you need colours. Finally, use the colour selection tool in your software to choose a colour for each square – you will be able to match

the colours to those you see in the image. The first square should be the colour that looks most dominant to you, then the second most prominent colour in the second square, and so on.

This little set of squares will give you a list of colours to look for in the beads. You can play around with which colour translates into which type of bead in your project. Remember to think about which is best to use as the highlight colour and which as a background. Hey presto – you have selected your colour scheme!

Hopefully these handy tips will help you to grow your design skills, whether you are creating your own project from scratch or trying to put your own colouring onto an existing project. If you want more handy tips, try visiting [www.myworldofbeads.com](http://www.myworldofbeads.com)



### Pizza to go: see how Pinterest boards reflect interests

I promised to take you through one of my own Pinterest Boards, so if you want to see how it influences my beading projects, you can find the board here: [www.pinterest.com/beadflowers/research/](http://www.pinterest.com/beadflowers/research/).

I'm going to leave you to guess which images have inspired which of my projects! I just wanted to mention a couple of things: when I have an idea in mind, for example the pizza

slice earrings, or the New York inspired necklace I made for the International Bead Awards 2015. I like to save several images of the item I'm trying to bead.

When I am beading something like an item of food, I also prefer to search for cartoon images: these are usually drawn more 'simply' so it makes it easier to break the object down into the different elements that will need to be beaded. Having said that,

I think this reflects my own beading style, so you may find yourself being drawn to a different style of image. The best idea is to experiment to find out what works for you.



*mood board, the more ideas will jump out”*

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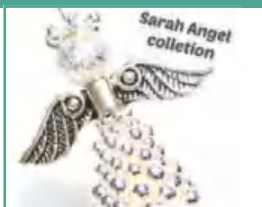


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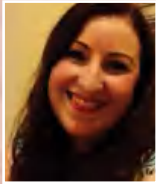
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# *starry, starry*

*Twinkle like a bright star  
in this sparkling necklace  
that looks good any time.*

# NIGHT



BY VICKY ROBERTS

\*\*\*\*\*





# “Make individual components, and then join together”

**Y**ou are going to be creating individual components, then joining them together at the end in order to make the focal or pendant section of this necklace. So bear this in mind and watch whether you need to finish threads or not: sometimes they are best left to use for joining at the end. Vicky has hung her beadwork on a chain, but you could always make a beaded rope to suspend this beautiful focal section.



**1**  
Pick up 5(E). Pass through the first bead to make a circle. Go through all the beads again until you're coming out of the first round bead.



**2**  
Pick up 4(A) and go through the first round bead again, passing into it from the opposite side. This will make the beads sit around the round bead.



**3**  
Move forward into the next round bead along and repeat step 2 four more times to add seed beads around each round bead. When you have completed this, bring your needle up through the first 2(A) that you added on the last round bead.



**4**  
Pick up 1(A) and go down the next 2(A) from the previous step, through the round bead, into the next round bead and up the first 2(A) around that bead.

## You will need:

- 5g Miyuki Size 11 Seed Beads (A)
- 3g Miyuki Size 15 Seed Beads (B)
- 25 x 3mm Crystal Bicones (C)
- 8 x 4mm Crystal Bicones (D)
- 25 x 4mm Round Bead (E)
- 5 x 8mm Chatons
- Chain and clasp
- Fireline 6lb.
- Beading Needle

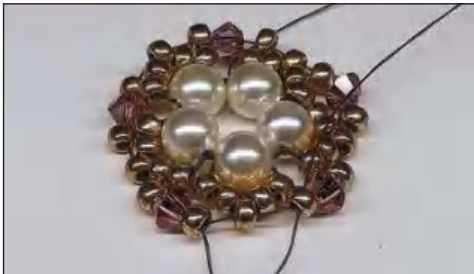
## BEAD-WEAVING NECKLACE



**5**  
Continue adding 1(A) in the centre of each of the sets of 4(A). Finish this round by exiting from the first (A) added in step 4.



**6**  
Pick up 1(A), 1(C), 1(A) and go through the next bead added in step 5.



**7**  
Repeat step 6 four more times to complete the round, then move forward until you're coming out of an (A) after the crystal. Now tighten the bezel for the chaton. To do this you need to take your needle through all the beads you previously added in this step and step 6, but omit the (A) beads from steps 4 and 5.



**8**  
Loosen up this bezel just enough to place the chaton inside. Then tighten the thread again and reinforce the thread path from step 8. These beads need to sit tightly together, so that the chaton cannot fall out: tension is key here.

### DESIGN NOTE

You could make earrings and a bracelet to match. Or change the joins of the components to make a different shape



**11**  
Pick up 1(B) and pass through the next 2(B), the 2(A) and the first 2(B) from the next set you added in step 10.



**12**  
Repeat step 11 four more times to complete the round. Then weave down to the bottom of your component and exit from an (A) immediately next to one of your round beads.

## Inspiration

I used this component as a start to a much more detailed component in a different tutorial, but found it looks lovely on its own and can be very versatile when another piece of jewellery needs a little something extra.



**9**  
When you have completed the last step, come out of an (A) before the crystal. Pick up 4(B), skip the crystal and go through the next 2(A) – this should be the one after the crystal and the one before the next crystal.



**10**  
Repeat step 9 all the way around and finish by coming out of the first 2(B) from the previous round.



## BEAD-WEAVING NECKLACE



**13**

Pick up 1(A) and go through the next set of (A) beads over the round bead.



**14**

Repeat step 13 all the way around, so you will be adding a single (A) bead across the gap between each round bead. Finish this round by coming out of the first size 11/0 added in step 13. This is the end of the first component. Leave your thread for the moment.

**15**

Repeat steps 1-14 four more times to make a total of five components.



**16**

Turning over your bead work, you should be coming out of the last size (A) added in step 14. Pick up 1(A), 1(D), 1(A) and

take your needle through an (A) bead (from step 14) on the next component. You need to go into this bead the same way you're coming out of the bead on your first component.



**17**

Pick up 1(A), 1(D), 1(A) and go back into the original bead from step 16. Again, make sure you go into this bead the same way you're coming out of the bead on your second component. Reinforce this join.



**18**

Weave forward to the next (A) from step 14 on your first component. Pick up 1(A), 1(C), 1(A). As in the previous two steps, take your needle through the equivalent (A) on the second component. Again, you need to go into this bead the same way you're coming out of the bead on your first component.



**19**

Pick up 1(A), 1(C), 1(A) and go back into the original bead from step 18. Again, make sure you go into this bead the same way you're coming out of the bead on your second component. Reinforce this join. To give your pendant the half-moon shape, move forward to the next but one (A) on the second component: this is shown by the white thread on the right in the photo above. Repeat steps 16-19 to connect all your components.



**20**

On the end component, make sure you are coming out of the second (A) point away from the 4mm crystal connection. Pick up 7(A).



**21**

Go back into the (A) from the opposite side to create a loop. Reinforce the loop.

**22**

Repeat step 21 to add a loop to the last component at the other end of the pendant. You can then add your choice of chain through each of the loops and use your choice of clasp to fasten the necklace.

### TOP TIPS

**STAY TENSE** Tension is key through the entire necklace.

**BEWARE BICONES** Take care that the bicones do not cut the thread as you pull it tight around the chaton.



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PHOTO: ALLY COHEN AT TRAMBLE FACES

# Meet the designer: BETH STONE

*After reviewing Beth Stone's beautiful new book in last issue, we wanted to talk to the designer to find out more about her beadwork. Katie Dean caught up with Beth.*

**Hi Beth, where are you from?**

I was born and raised in Southeast Lower Michigan, Southwest of Detroit. We moved from one city to another when I was 5 and that is where we stayed for my entire childhood. I left for college at 18 and when I lost my way I moved to Dallas, Texas, where I spent the next seven years. I moved back to my hometown in 1989.

**And what about your life now?**

In June of 1992 I met my husband, Sheldon, on a blind date. We were married in November of the same year and just celebrated our 23rd wedding anniversary. In November of 1993 we rescued the cutest dog, Hobbes, and soon after learned we were expecting.

On July 10, 1994 we welcomed our first daughter, Cheyenne into our lives. We loved it so much that we wasted no time and on October 18, 1995 our second daughter, Sierra, completed our family. In March of 1998 we lost our beloved Hobbes, and soon after adopted our adorable dog, Calvin.

We also have a goldfish named Ricky. Our daughters are both in college. I spent almost 20 years as a stay-at-home mom

(to be technically correct, I was more of a stay-in-the-car mom).

After we realized that the "empty nest" is real, I got a part time job in a women's clothing store. It allows me to leave my bead studio, where I could truly stay day and night. I don't have to support myself. I have an old fashioned marriage. I fit jewelry making into my life as often as I want.

**Tell us a bit about your beadwork?**

My main medium is seed beads, offloom stitching to be exact. The only challenges I have are in my brain. I have a math and engineering brain. I love the frustration of trying to make an idea work. I find it relaxing, believe it or not. I am constantly dreaming up new ways to work with beads. I love the feel of finished beaded fabric.

I love the look of seed beads stitched together. I'm not crazy about all the new beads that have come to market. I'm not sure why there is such an influx. I find it difficult to keep up with it all and really don't want to.

I love playing and experimenting with the beads provided to me by the Beadsmith Inspiration Squad but, if not for them, I probably wouldn't use most of the new beads. I do like some of them though.

**Have you had any formal training?**

I describe myself as a beader descended from a beader who is descended from a beader. Beads have been in my life forever. I started working with a needle (hand-made) and thread when I was five and I haven't stopped.

Well, I did stop for nine months when I was pregnant with Cheyenne because I could NOT look at multi-colour things. I have no formal art training, although if I could start my college career again, I would insist on attending a very good art school in my area.

The only class I have ever taken is one for making handmade paper. I enjoyed it but didn't pursue the art.

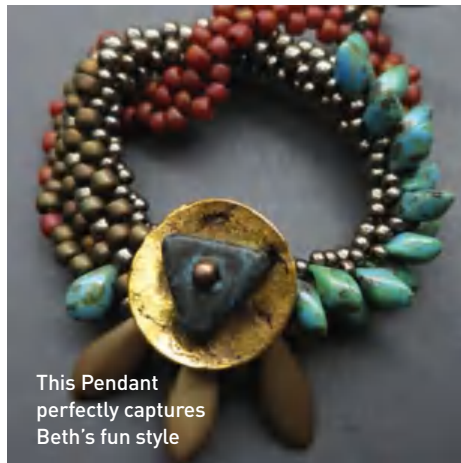
**Where does your inspiration come from?**

I find inspiration in metalwork, microscopic images, colour and texture. I do my very best to stay away from the beadwork of other beaders when I am designing because I don't want a design to get stuck in my head.

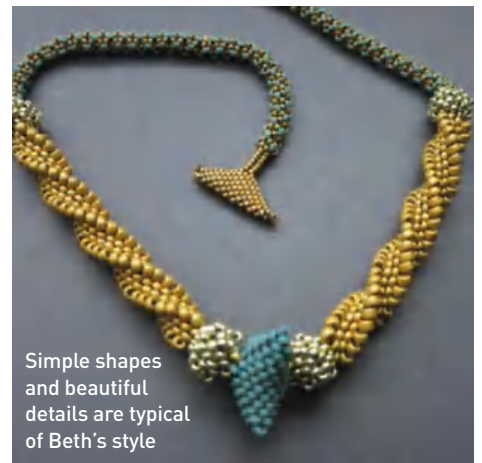
I don't have a favourite subject, but I do love freeform work, which was my design focus for several years back in the late 90s and early 2000s.



Superduos and pearls combine in an elegant necklace.



This Pendant perfectly captures Beth's fun style



Simple shapes and beautiful details are typical of Beth's style





**Which pieces are your most proud of?**

I have always said my favourite piece is the one I have just finished. I don't believe in 'projects' as much as I do in teaching techniques, which is what I am best known for. I want to inspire beaders to find their own beading voice, by giving them lots of ideas.

**Do you teach workshops then?**

I don't currently have any classes, but I'm always open to teach. I want to see this art continue and know that capturing the attention of young people is vital. Someone recently told me that the average age of the beaders is 50-60. I found that discouraging, because I know that we are missing a huge segment of artists. I really need to work on this. I don't mind teaching beginner classes, but I don't find many requests for that. What I really want to teach is more intermediate to advanced beadwork, to help beaders explore the art.

**I thoroughly enjoyed your recent book, 'Bead Play Every Day', so can you tell us a little more about your writing?**

I am the author of "Seed Bead Stitching," "More Seed Bead Stitching," and the just released, "Bead Play Every Day." For several years I was a contributing editor for BeadStyle Magazine and I have had many articles published in Bead & Button Magazine. My third book, "Bead Play Every Day," is written for the intermediate to advanced beader who wants to take their work to a new level. I would LOVE to invite people to share things they have been inspired to make. They can send pictures to my email.

**Do you have a dedicated beading room?**

I wrote my first two books from my family room couch and coffee table. I didn't have a dedicated bead area, but I do now. Sort of. I have a desk bead storage in the back of my family room, which is all I really need.

In my dreams I have a huge room/studio lined with walls of beads, tables, drawers, etc. I have visited the idea of opening my own bead shop, but really, there isn't a huge demand for beads where I live. Yes, we have beaders, but not enough to sustain another store in the area.



**Have you worked with other bead artists?**

I am a lone beader. I get lost in my work and my thoughts and find conversation is impossible when I am in my design and engineering mode. I do have a couple of small groups of women who get together with me far too infrequently.

I need to work on that. I do love when a friend calls to come over to learn something new. I love to teach and love to watch the "aha" moments when they create something they love.

**What are you working on at the moment?**

Right now I am not working on anything. I have been busy studying for a class I am taking, that requires much of my attention. I have some new beads that I need/want to play with, but that will have to wait a couple of weeks.

Several years ago I concentrated my time on strung work, and have recently started toying with the idea of revisiting that. I have a HUGE collection of vintage glass beads, that are screaming to get out of their boxes, so I may have to free them and use them in some strung work again.

**What are your goals for the future?**

Interesting question. I am not really a long term "goal" type of person, but I've been toying around with a new book idea or two. My husband is a baseball freak and I am a bead freak. I tag along to baseball games all over the country with him, but rarely watch the game because I am busy working on something beady. I came up, with the idea to write a book called, "Ballgame Beading: projects that can be completed in about nine innings." I've been bouncing content ideas back and forth with my friend Perry Bookstein from Beadsmith. He's very funny and creative! I'm also thinking about another book called, "Pendant Play Every Day." Books are a lot of work, so I'm still in the thinking stage.

**I can't wait to see those become a reality! You've achieved so much already, so what would you consider to be your biggest accomplishments – they don't have to be bead related?**

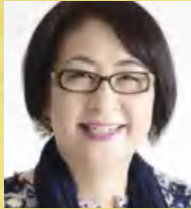
Watching our now adult daughters grow into kind, value-driven, philanthropic, funny, polite, smart, respectful women, has been quite amazing.

**Beth, thank you so much for sharing your story with us – it has been thoroughly entertaining and I do hope that I'll be talking to you again in the future about your new book projects.**

**BEADLINK:** [www.facebook.com/Bead-Play-Every-Day](http://www.facebook.com/Bead-Play-Every-Day)

*"I have an engineering brain. I love the frustration of trying to make an idea work. I find it relaxing, believe it or not."*

# wild primrose BRACELET



*A cottage garden favourite comes alive in this floral bracelet. This component-based design beads up to a beautiful piece in no time.*

DESIGNED BY AKIKO NOMURA \* \* \* \* \*

In this project you are going to be making individual components using a range of Starman beads. Some of these are multi-holed beads, so although the components may look complex, the thread paths are not. The bracelet is created by stitching all the components together at the end, so take care to note where you are told to finish threads and where you need to keep them for use later on.



2

Pick up 2(G), 1(D), 2(G) and go through the Triangle directly opposite the one you are exiting.



1

Cut a length of thread 80 to 90cm and leave a 10cm tail thread. Pick up 1(G), 1(H), 1(G), 1(A). Repeat this three more times and pass through all the beads again to form a circle. Pass through the circle once more, then knot your threads to hold the circle firm and move on until you are exiting from a Triangle bead (using the same hole you have already used).

## You will need:

- 4 CzechMates Triangle for centre part of the motif (A)
- 40 CzechMates Triangle for outer part of the motif (B)
- 44 CzechMates Bar (C)
- 6 4mm Pearl for the centre of the motif (D)
- 20 4mm Pearl for the outer part of motif (E)
- 30 5/3 Pinch Bead (F)
- 3g 15/0 Seed Beads TOHO TR-15-563 (G)
- 1g 11/0 Seed Beads TOHO TR-11-PF553 (H)
- 0.5g 11/0 Seed Beads TOHO TR-11-2100 (Loop) (I)
- 1g 8/0 Seed Beads TOHO TR-08-165CF (J)
- 1g 8/0 Seed Beads TOHO TR-08-2100 (K)
- 0.5g 8/0 Seed Beads TOHO TR08-PF553 (L)
- Needle - Beading Needle #11
- Thread - TOHO One-G or Fireline/Wildfire 4LB



*Although the components may look*

BEAD-WEAVING BRACELET



*complex, the thread paths are not*



**3**  
Pick up 2(G), pass through the (D), then pick up 2(G) and pass through the original triangle.



**4**  
Pass on through the next (G) and (H) in your circle. Pick up 1(H), 1(J), 1(H). Pass through your original (H) bead again, moving into it from the opposite side that you exited, so your three new beads form a little loop around this bead. Then pass on through the beads in your circle until you are exiting from the next (H) bead.

◀ TOP TIPS ▶

**CIRCLE WISE** Don't pull too much when you tighten the circle. It becomes hard to pass the needle through the beads.

**MATCH IT!** Use a thread colour that is well-matched to the 2-Hole beads so thread does not show when hole-jumping.



**5**  
Repeat step 4 to add loops onto each of the (H) beads in your circle. After the last loop, pass on through Triangle 1, then on through the (G) and (H) from the circle, then through the first (H) and (J) you added in step 4, so you will be exiting from the (J) bead.

**6**  
Thread another needle onto the tail and sew through your beads until your tail is exiting from the same (H) bead. Leave the tail for the moment.



**7**  
Pick up 1(B), 1(C) and sew through the un-used hole of Triangle 1 from your circle.



**8**  
Pick up 1(C), 1(B) and pass through the next (J) bead.



**9**  
Repeat steps 7 and 8 to add the Triangle and Bar beads all around the circle.



**10**  
Pass on through until you are exiting from the same point as your tail thread is sitting. Knot the working and tail threads. Repeat this thread path all the way around until you reach where the

tail is. Leave the tail thread and pass on through until you are exiting from the next Bar bead. Pass through the un-used hole on this bead.



**11**  
Reverse the motif, then pick up 1(I) and pass through the open hole of next Bar.



**12**  
Pick up 1(K) and pass through the open hole of next Bar.



**13**  
Repeat steps 11 and 12 around the motif. End by passing through your first bar, then pull your thread tight to pull the bar beads inwards. Pass through all the beads in this circle once more and pass on until you are exiting next to your tail thread. Knot the working and tail threads again, then finish off both threads. This completes your first motif.



**14**  
Repeat steps 1-13 to make five motifs.

**Make the Button**



**15**  
Repeat steps 1-3. In step 4, use a (C) bead instead of the (J). Repeat steps 5 and 6.



**16**  
Pick up 1(L), 1(H) and pass through the open hole of the Triangle.



**17**  
Pick up 1(H), 1(L) and pass through the next (C), passing through the same hole that you have already used.



**18**  
Repeat steps 16 and 17 around the motif. When you reach the first Bar make a turn around by sewing through the open hole of the Bar.



**19**  
This is the reverse side of the Button. Pick up 2(I) and pass through the open hole of the next Bar. Repeat this around the motif, then pull your thread tight so the bar beads are pulled down to the back of the motif. Pass through all the beads in this round once more, then finish off your threads as you did for the motifs.

**String the Motifs**



**20**  
Pick up 1(L), 3(H) and pass through the button from the back side to the centre pearl. Pass through the pearl and exit from the back side of the button. Pick up 3(H) and pass back through the (L) so you will make a loop. Repeat this thread path two or three times and then knot the tail thread and working thread.

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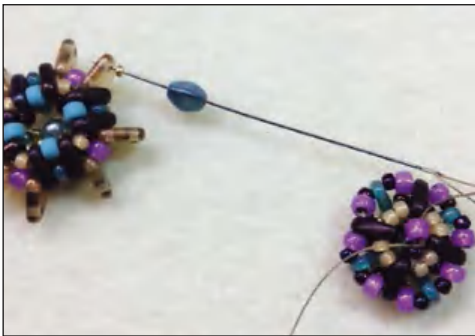
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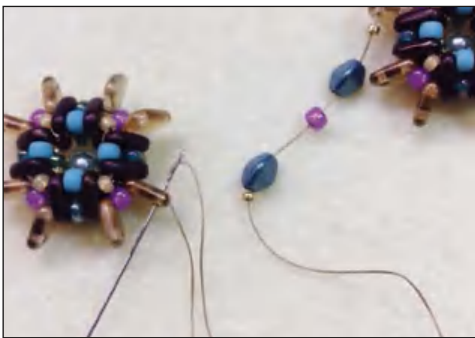


## Inspiration

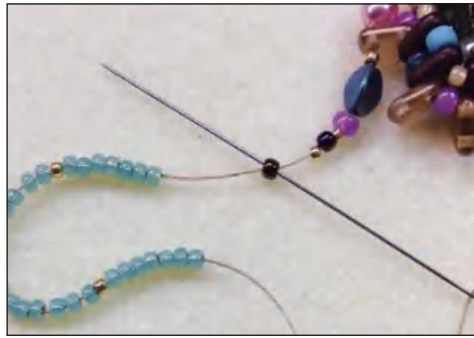
I have been inspired by the Primrose blossom in spring. I wanted to express them using the CzechMates Triangle and Bar beads.



**21**  
Pick up 1(F), 1(G) and pass through the outer hole in a Triangle from your first motif.



**22**  
Pick up 1(G), 1(E), 1(G) and pass through the open hole on the next Triangle. Pick up 1(G), 1(F), 1(G) and pass through the open hole in the next triangle on this motif. Pick up 1(G), 1(E), 1(G) and pass through the next triangle on this motif. Pick up 1(G), 1(F), 1(L), 1(F), 1(G) and pass into a Triangle on the next motif, but be sure to go through the opposite side of the motif.



**23**  
After adding the last size 8/0 on the fifth motif, make a loop, as follows. Pick up 1(G), 1(H), 1(G), 1(H) 7(I), 1(G), 7(I), 1(G), 7(I), 1(G), 7(I) and pass back through the last (H). Repeat the thread path through this loop a few times to reinforce it.



**24**  
Pick up 1(G), 1(H), 1(G) and pass through your final size 8/0 bead, moving into it from the other side so you are then ready to join the motifs down the other side. Add the same combination of beads to join around the outer holes of the triangles on this last motif, starting with the Pinch bead – check to make sure that your pattern mirrors itself on the two sides.



**25**  
When you have exited the final Triangle, pick up the (G), (F), but instead of picking up a new (L), pass through the (L) that is sitting between your motifs. Then pick up 1(F), 1(G) and pass into the end triangle on the next motif.

**BEADLINK:** <http://bead-it.co.jp>



**26**  
When you have joined the second side, you should be back at the button, knot the working thread and tail thread to secure the thread. Then pass back around the outer edge of your bracelet until you reach the first size 8/0 bead between the motifs. You are going to make a picot on each side of this bead: pick up 4(G), pass back through the first (G) and the 8/0, entering from the same side as you exited. Pick up 4(G) and pass back through the first (G) and the 8/0 from the same side as you exited.



**27**  
Add these picots to the 8/0 bead between each picot. After the last picot, weave through to the centre of your loop and use the same technique to add a picot at this point. Then weave back through the bracelet and finish off your working thread and tail thread.

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# Sparkly sprock earrings



*Bezel around a Rivoli to create a sparkly pair of earrings and matching pendant, a perfect combination for any occasion*

DESIGNED BY DONNA SANDERS \* \* \* \* \*

The base for these earrings and pendants uses two-holed beads, so this enables you to create a complex-looking design, but you will find that the thread paths are actually very straightforward. Tension is key in order to ensure that your Rivoli sits securely in place.



**1** Thread your needle with 1m of thread and pick up 1(A), 1(B) eight times, to give you a total of 16 beads. Go through all 16 beads again and pull to bring them into a circle. Tie a knot and go through the first (A) bead once more then through the outer hole of the same bead.



**2** Pick up 1(B), 1(C), 1(B) and go through the outer hole of the next (A) bead.



**3** Repeat Step 2 seven more times to add beads in between all of the (A) beads. Work through to exit from a (C) bead.

## You will need:

- 18 Brick beads (A)
- 2g Size 15 seed beads (B)
- 2g Size 11 seed beads (C)
- Two 14mm rivolis
- Pair of Earwires
- Beading needle
- Thread: Fireline or similar
- Scissors

## For the pendant:

- 11 Brick beads (A)
- 1g Size 15 seed beads (B)
- 1g Size 11 seed beads (C)
- 18mm rivoli
- Ribbon or chain to hang it on







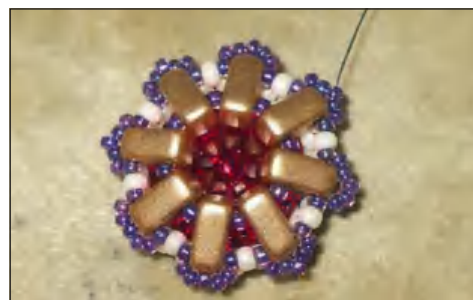
**5** Repeat Step 4 to add a RAW stitch to each of the (C) beads added in Step 2. Work through to exit from a (C) bead at the top of a RAW stitch. You can now finish off the tail end of thread if you wish.



**6** Pick up 1(B), 1(C), 1(B) and go through the (C) bead at the top of the next RAW stitch. Repeat seven more times, leaving the stitches loose.



**7** Insert a 14mm rivoli into the bezel, making sure that the front is showing through the (A) beads. Pull the thread to tighten the bezel and go through all the beads from Step 6 once more.



**8** Work through to exit from a (B) bead in front of an (A) bead. Pick up 5(B) and skip the (A) bead to go through the (B), (C), (B) combination from Step 2. Repeat seven times to add beads around the edge of all the (A) beads.



**9** Exiting from the middle bead of a 5(B) stitch, pick up 1(B), 1(C), 1(B), 1(A), 1(B), 1(C), 5(B), 1(C), 1(B) and an ear-wire, making sure that the wire is facing the right way.



**10** Go through the other hole of the (A) bead, pick up 1(B), 1(C), 1(B) and go through the middle bead of the next 5(B) stitch. Retrace the thread path through all the beads added in Steps 9-10. Finish off the thread.

**11** Repeat Steps 1 - 10 to make a second earring.



**4** Pick up 3(C) and go through the (C) bead you were exiting again, to create a Right Angle Weave stitch. Work through to exit from the next (C) bead.

### TOP TIPS

**HOLD FIRM** Keep an eye on your tension: make sure the Rivoli is held firmly in its bezel.

**KEEP CLEAR** When using the brick beads, check that both holes are unblocked before using the bead.



## COLOURWISE

..... This project will work in any colour. You could create a strong contrast between the rivoli and the surrounding beads, or use different shades of the same colour.

### Pendant Variation

This pattern also works well as a pendant using an 18mm rivoli with a few slight changes.



**12**

Repeat step 1, but pick up 1(A), 1(C) ten times for a total of 20 beads.



**13**

Follow the steps 2-8 as for the earrings, making two extra stitches to complete each row.



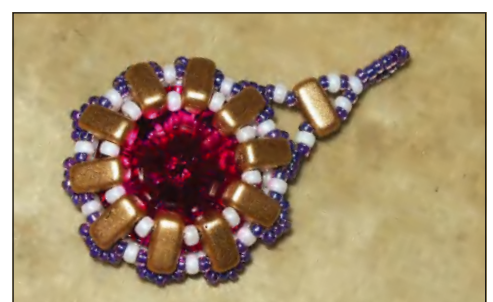
**14**

Follow step 9 with the following changes: exiting from the middle (B) of a 5(B) stitch, pick up 1(B), 1(C), 1(B), 1(A), 1(B), 1(C), 1(B), 1(C), 15(B). Go back through the last (C) to pull the 15(B) into a loop.



**15**

Pick up 1(B), 1(C), 1(B) and go through the other hole of the A bead.



**16**

Pick up 1(B), 1(C), 1(B) and go through the middle (B) of the next 5(B) stitch. Retrace the thread path through all the beads added in Steps 7-9 and finish off the thread.

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# TIPS, TRICKS & TECHNIQUES



*Our experts share their experience in a hands-on masterclass*

THIS MONTH: **PEYOTE STITCH**



Continuing with the Peyote stitch theme from last issue, I was recently teaching a Peyote workshop and we were discussing the different solutions everyone has found for some of those tricky little problems

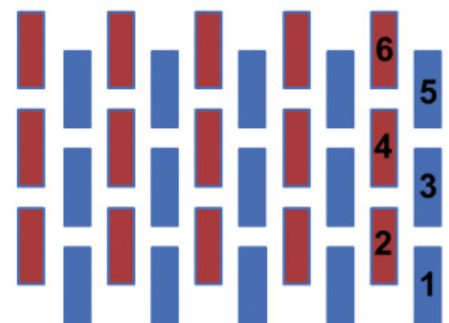
## Keeping Track of Rows

The row structure of Peyote stitch is something that can be notoriously difficult to understand when you first start learning this stitch. Peyote stitch is structured in such a way that each row is made up from beads that stick up, with spaces between each one.

Whether you are starting a flat strip of Peyote, or making a tube, you will begin with a single length of beads, but these turn into two rows as you add the next set of beads (pick up a bead, skip a bead and pass through the one after). This confuses a lot of people for starters.

Once you have mastered that, you then need to understand how the rows are structured when you come to count them. If you just count along one edge, counting the beads that are sitting on top of one another, you will find you are only counting every other row. So you need to count in a diagonal, not a straight vertical (or horizontal) line. Take a look at figure one, where I have numbered the rows so you can see what I mean.

FIGURE 1



If you are instructed to 'stitch 10 rows of Peyote', then it is very helpful to understand how to count the rows so you can check your work. However, you might well be asking, how do you keep track of the rows as you are stitching them?

Well, the answer will depend a lot on you, but the people I have taught over the years have come up with a few different methods, so give these a try. Firstly, you can try crossing the rows off on the pattern as you work, but if you are going to do this, then make sure you take a photocopy of your pattern, so you

can scribble on that and keep the original fresh! Secondly, you can try making a list of the number of rows, then crossing out each number as you complete that row. Thirdly, if for example you are stitching 10 rows, then separate 10 beads out from your pile. For the first bead in each row, pick up one of those ten beads, so when the last bead has been used, you will know you have added your tenth row.

In a variation on this theme, you can place a bead in a little (empty) pot every time you stitch a row, so by counting the beads in your pot you will be able to see how many rows you have stitched.

Now, none of these methods is perfect: it is very easy to forget to cross out the row on your list, or to pick up a bead from the wrong pile, or forget to put a bead in your pot as you are engrossed in your beading. So, whichever method you try, don't forget to count the rows to check that your method worked!

### Joining Thread

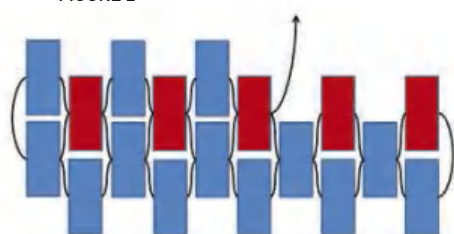
This is probably my least favourite part of beading: I wish I could use an endless piece of thread so that I never needed to worry about running out and joining a new piece. Unfortunately this isn't possible!

The problem with joining new threads when you are new to Peyote stitch, is working out where you finished the last thread so you know where to start the new thread. I have a couple of tips that will help to make life easier for you here.

If you are stitching a piece of flat even count Peyote, then finish your thread in the middle of the row, so you will be able to see where the last 'up' bead is sitting and continue from that point. See figure 2.

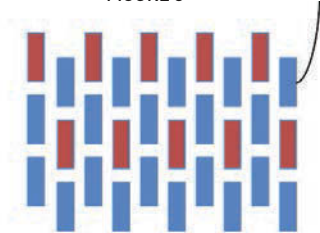
I find that if I try and finish at the end of the row, I am very likely to accidentally turn my beadwork over and then start the new thread from the opposite end. This works, apart from the fact that you will lose your turnaround! If you are trying to do this, then make sure you are starting the new thread

FIGURE 2



from the side with the down bead on the end, so you will be exiting the down bead, away from the beadwork. Take a look at figure 3.

FIGURE 3



If you are working in flat odd count Peyote, then this is less of a problem: both ends of each row will be the same, so even if you do start from the opposite end to your finishing point, the turnaround will not be affected. If you are following a pattern, then take care that you don't lose your place as you change thread!

If you are working in circular or tubular Peyote and you are not following a pattern, then always finish at the end of a row. This means you don't have to worry about starting in the same place.

I find it can be a little trickier to spot the final 'up' bead in the middle of a row of tubular, so changing thread at the end of the row solves this problem. However, if your tubular Peyote has a pattern, then make sure you change thread in the middle of a row. In order for the pattern to work, you will need to start from exactly the same place that you stopped or the pattern won't work.

I find that if I change thread at the end of a row, I quickly forget which bead I finished with, so it can be tricky to continue the pattern correctly. Whereas, changing thread in the middle of the row means I guarantee to start from exactly where I finished.

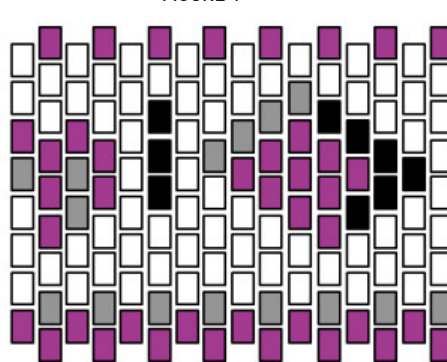
### Following Patterns

Back in issue 59 we looked at a few tips for following patterns, but it's always interesting to talk to people to find out their tips. The most common tip I've come across is to 'read the beads'. Don't get bogged down in trying to count along your row, as in '2 white beads, 2 black beads, 1 red bead, 2 black beads, 2 white beads.' Instead, make sure you learn to read your actual beads and compare them to the pattern.

Take a look at figure 4: see the pink bead at the bottom of the diamond on the right. Once that is in place, when you come

to stitch the next row, you can see immediately that you need to add a pink bead to its left and a black bead to its right, so there is no need to count along the row to find out which bead number these will be.

FIGURE 4



Another little tip, if you have the time: lay your beads out on your mat in order. It can be easier to read the pattern and take out your beads, then start beading with them instead of trying to add the beads whilst you simultaneously read the pattern. It may take a little longer to actually lay out your beads in between stitching each row, but if it saves some mistakes, then ultimately you will save the time you might otherwise have spent unpicking your work.

Hopefully these handy tips will help you to master Peyote stitch. It still remains one of the most popular beading techniques and is used in a lot of patterns. So it is well worth getting to know. If you want a little bit of practise, then try working up the pattern from figure 4 in your favourite colour beads. You can add a bail to one of the corners or sides and then hang it as a pendant.

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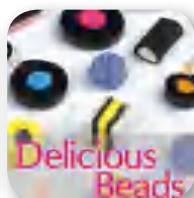
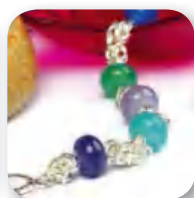
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# the sharper edge



*Stitch up this delightful bangle using right angle weave. Try it with different beads to create two different looks.*

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



## You will need:

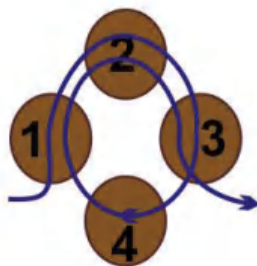
- 5g Dark Plum Metallic Iris 11/0 nr 454 (A)
- 20g Metallic Suede Purple Quadra Tiles (B)
- 10g Tanzanite Iris Triangles (C)
- 5g Amethyst tri beads (D)
- Crystal Fireline 6lb
- John James beading needles #10
- Thread clippers

This bangle starts with a RAW base that you are ultimately going to embellish using multi-holed beads. You can create two different looks, one soft, one edgy, depending on which beads you choose for the embellishment. Take care as you size the bangle: if you are not a fan of bangles, then it is possible to add a clasp instead of joining the two ends of your strip.

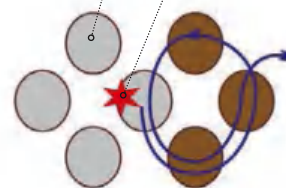
## Design Notes

The grey beads in the diagram represent beads that have already been strung.

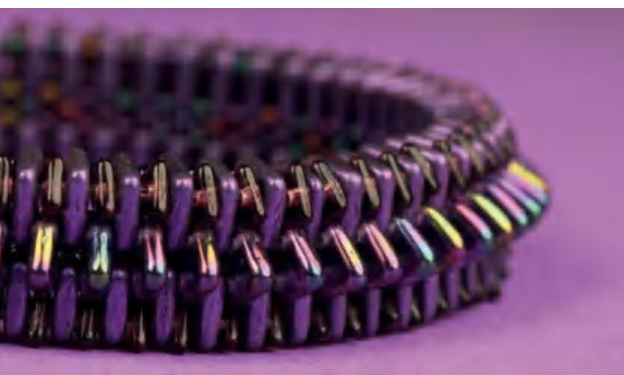
The red star indicates the starting point for the step being worked.



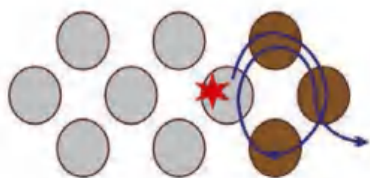
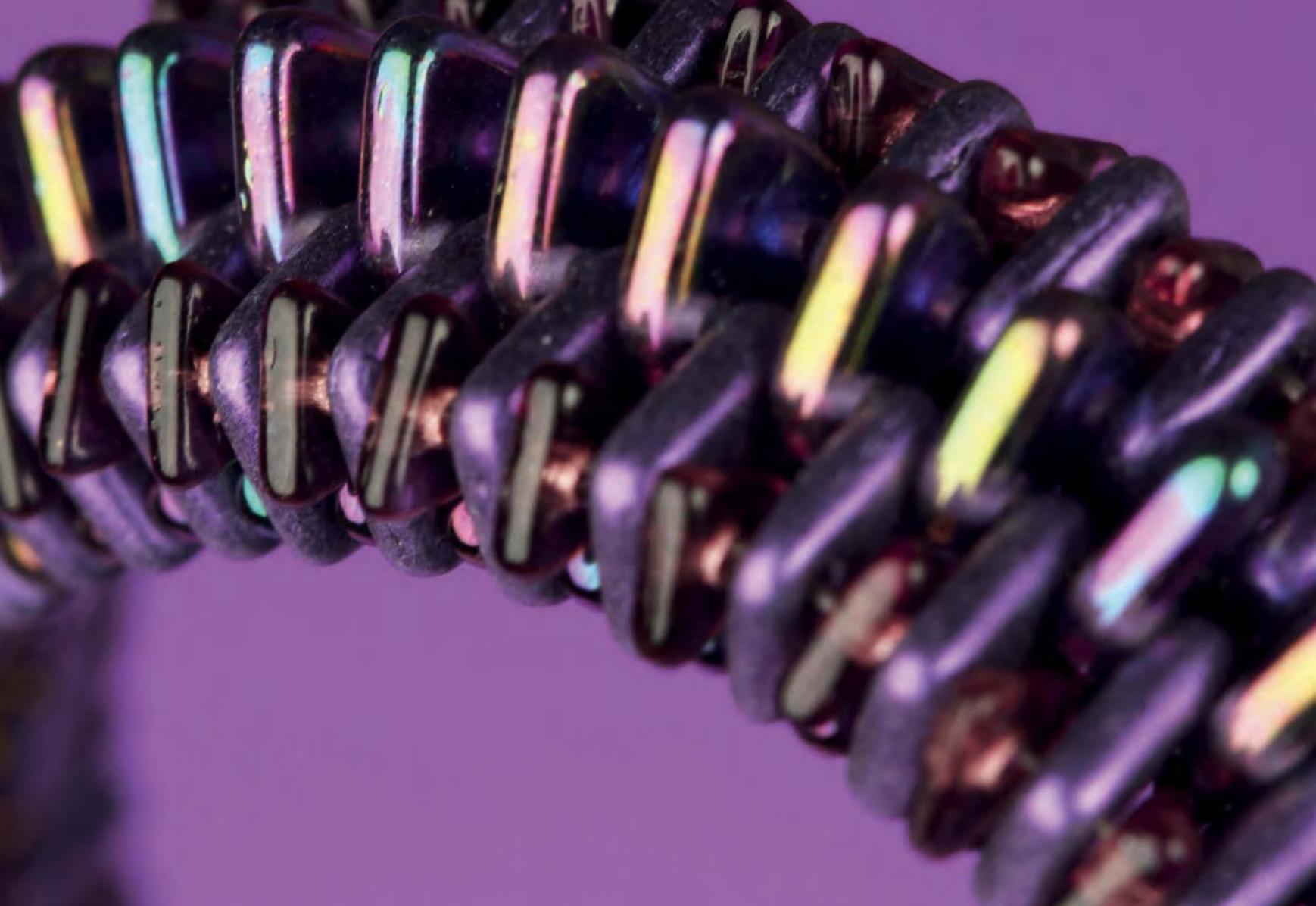
**1**  
On a comfortable length of thread, string 4(A). Pass back through the first bead to form a circle. This creates one unit. Pass on through the next two beads.



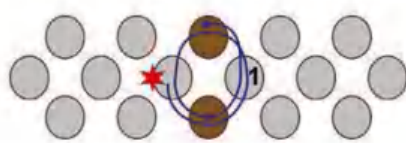
**2**  
Pick up 3(A). Moving in an anti-clockwise direction, pass back through the bead from which your thread is exiting. (Note: you will pass your needle through the opposite side to the thread exit side). Pass on through two more beads.



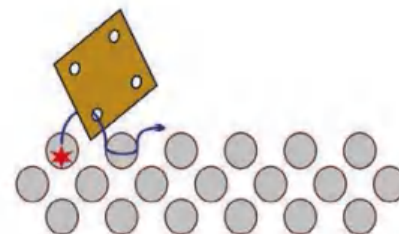




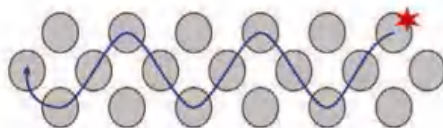
**3** Pick up 3(A). Moving in a clockwise direction, pass back through the starting bead. Pass on through two more beads. Repeat steps 2 and 3 until your strip of beadwork is the desired length. It should be long enough to fit comfortably around the widest part of your hand, so the bangle will slip on and off easily.



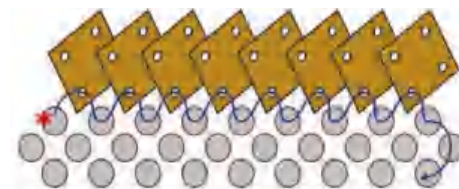
**4** Connect the last unit to the first unit (created in step 1): pick up 1(A). Pass through the first bead in the first unit. Pick up 1(A) and sew into the starting bead (from your last unit). Repeat the thread path to reinforce the join.



**6** Pass through to exit from a bead at the top of any one of the units. Pick up 1(B). Pass through the next top bead.



**5** Pass back through all the units to stabilise the strip. See figure 5.



**7** Repeat step 6 to add a quadrangle between each of the single seed beads along the length of the bangle. At the end of the round, sew on through the first two quadrangles added in this round.

### TOP TIPS

**GO SOFT** For a softer look, use size 8 seed beads (A), Quadra Lentils (B), Crescents (C), omit the (D) beads, so you will leave empty holes.

**CROSS WEAVING** Create centre strip of seed beads using the cross weaving technique.



SHARP STYLE

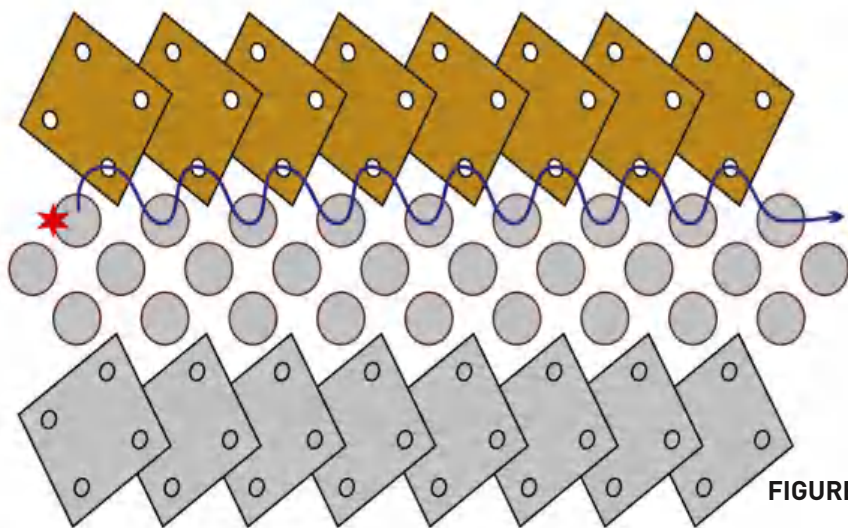


FIGURE 8

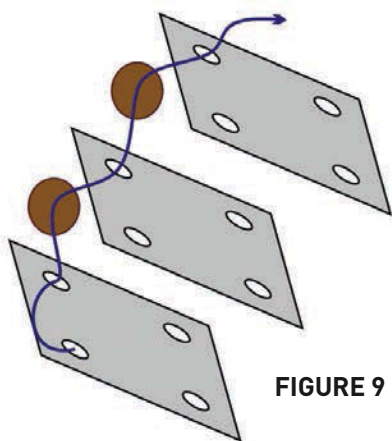


FIGURE 9

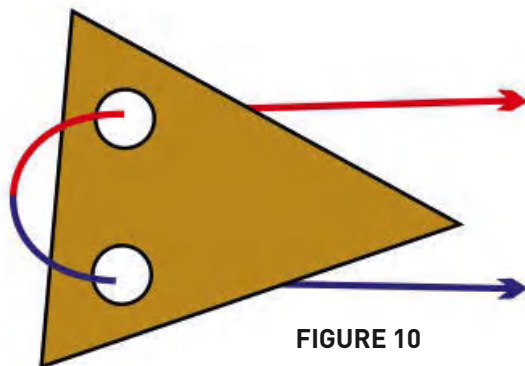


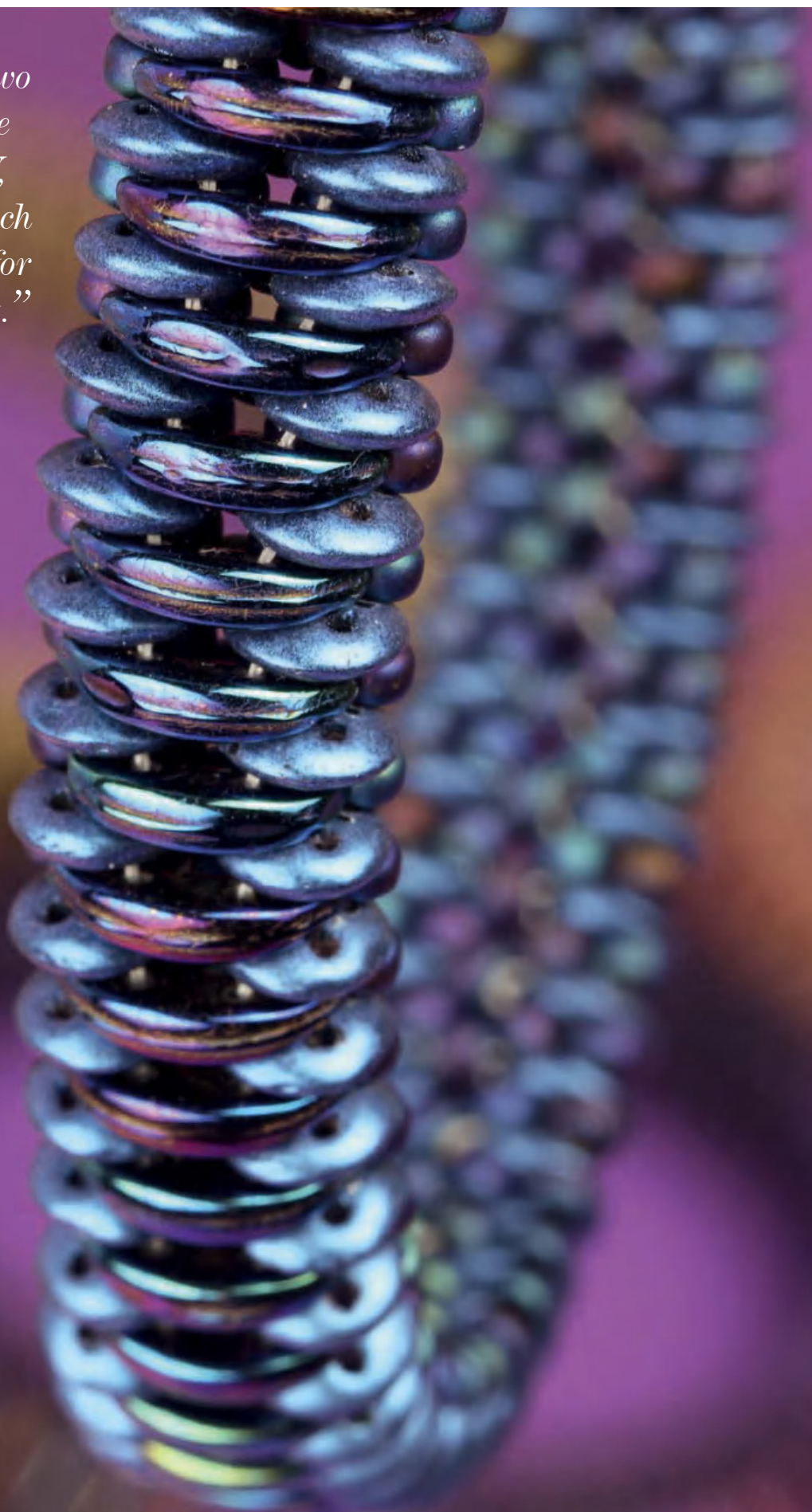
FIGURE 10

**8**  
Pass through to the other side of the bangle. Add a row of quadratiles between each top bead along the entire length of the bangle on this side. At the end of the row, pass through the first two quadratiles. See figure 8.

**9**  
Add a single seed bead between each of the quadratiles. The beads are added at the rear of the quadratiles. Using a new thread or continuing with the same thread, pass up through to exit from the un-used hole to the rear of the quadratiles. Pick up 1(A), pass through the next quadratile, again through the un-used hole at the back. Repeat along the length of the bangle as above. Repeat this step along the other side of the bangle. See figure 9.

**10**  
Cut an arm-length of thread and place a needle on both ends. Pick up 1(C), passing a needle through each hole in the bead. Centre the bead on the thread. See figure 10.

*“You can create two different looks, one SOFT, one EDGY, depending on which beads you choose for the embellishment.”*



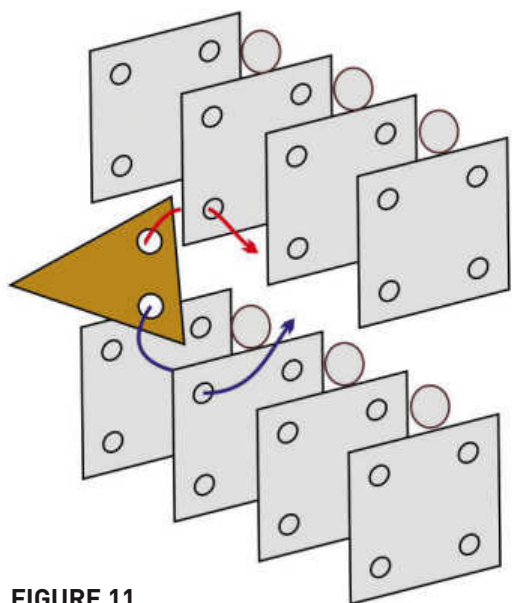


FIGURE 11

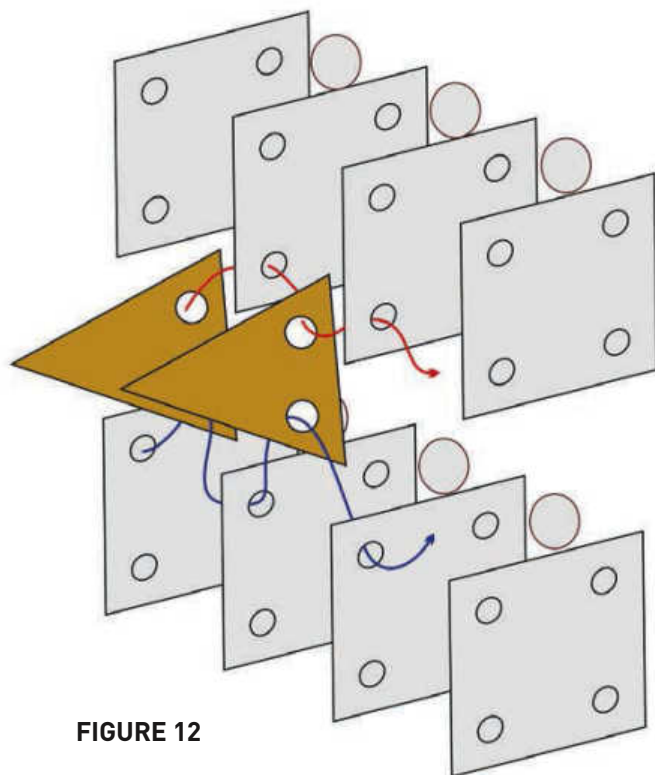


FIGURE 12

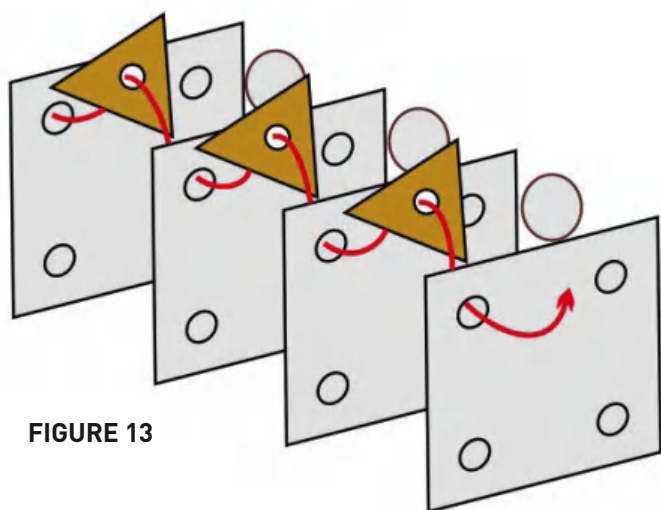


FIGURE 13

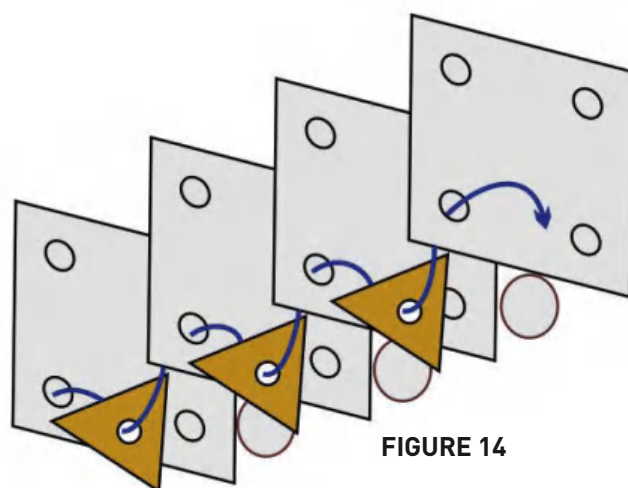


FIGURE 14

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

**11**

Add the two-holed pyramid at the front of the bangle. Using the first needle pass through the bottom hole of the next quadratile at the top of the bangle. Using the second needle pass through the top hole of the next quadratile at the bottom of the bangle. See figure 11.

**12**

Pick up 1(C). Repeat step 11 along the entire length of the bangle. See figure 12.

**13**

Add a tri-bead between the quadratiles at the front of the bangle. Pass through to the free hole at the front of the bangle. Pick up 1(D). Pass through the next quadratile. Repeat along the length of the bangle. See figure 13.

**14**

Repeat step 13 at the bottom of the bangle. Weave the remaining thread into the body of the bangle. Tie off the thread ends and trim them to finish your bangle. See figure 14.



**BEAD NERD**

To size your bangle before you start, simply fold your thumb across your hand, touching the tip of your little finger. Now measure the circumference at the widest part of your folded hand. That's the size you need.

“For a softer look why not try different beads?”

# ON THE SHELF

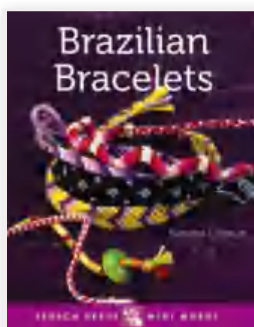
THE BOOKS WE'RE READING AT BEAD&JEWELLERY THIS MONTH



## The Bearer's Cookbook by Sabine Lippert

Published by Creanon  
ISBN 978-3-940577-28-3  
Price: £17.95 or \$19.95  
From: [www.creanon.de](http://www.creanon.de) or  
[www.etsy.com/uk/shop/creanon](http://www.etsy.com/uk/shop/creanon)

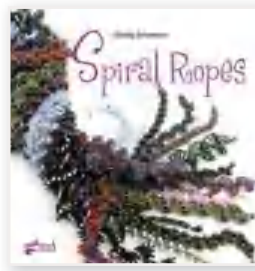
This is a re-publication of 'Das Perlenkochbuch' from 2009. It is full of Sabine's gorgeous, stylish jewellery, all themed as recipes. Sabine describes this as, 'The Best Recipes for Glass Beads' and it includes projects for bracelets and necklaces made with seed beads, some crystals and round beads. The style is just what we have come to know and love from Sabine and the instructions are clear. The projects use a combination of different bead-weaving techniques. This is probably best suited to beaders with some experience: it does not offer detailed techniques, but the diagrams and text are so clear that it is very easy to follow and make gorgeous jewellery.



## Mini Makes Series

**Fabric Jewellery**  
ISBN: 978-1-78221-241-6  
**Shamballa Bracelets**  
ISBN: 978-1-78221-244-7  
**Brazilian Bracelets**  
ISBN: 978-1-78221-242-3

This series of little hardcover books is priced at the very reasonable £4.99 per book. You will find a lot of different titles and subjects in the series. We have seen 'Fabric Jewellery', by Anne Kha, 'Shamballa Bracelets' and 'Brazilian Bracelets', by Sandra Lebrun. Each book starts with a quick guide to the main materials and techniques you will be using, before moving on to the projects. The Fabric Jewellery projects include necklaces, bracelets and earrings, all made from fabric, but using jewellery findings that will be familiar to you. Brazilian Bracelets use a combination of wrapped thread and macramé techniques to create seven different designs. Shamballa Bracelets offers 13 different designs that use macramé techniques to add beads to corded bracelets. As you would expect from Search Press, the projects are clearly written and the very small size of these books makes them perfect for popping in a handbag.

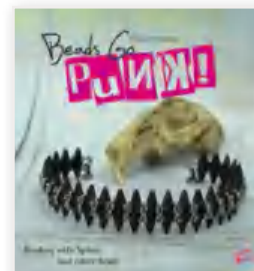


## Spiral Ropes

by Claudia Schumann

Published by Creanon  
ISBN 978-3-940577-26-9.  
Price: £17.95 or \$19.95  
From: [www.creanon.de](http://www.creanon.de) or  
[www.etsy.com/uk/shop/creanon](http://www.etsy.com/uk/shop/creanon)

I don't know about you, but I love beaded ropes. They are fun and relaxing to make and incredibly useful for a simple necklace or bracelet, or a great idea for hanging pendants or creating necklaces with a focal front section. In her new book, 'Spiral Ropes', Claudia Schumann has explored so many different possibilities, both in variations on the spiral stitch and variations that can be created by using different beads. In addition to the ropes, you will find some patterns for flat spirals, which are a lovely alternative. The instructions are clear and build well from the basic spiral staircase on to more advanced variations like the double spiral, the advanced spiral, restitched spiral and even projects using Tila beads to create a spiral. There is so much to inspire in this book that it is one to which I will definitely keep returning.



## Beads Go Punk

by Claudia Schumann

Published by Creanon  
ISBN: 978-3-940577-22-1  
Price: £19.95 or \$22.95  
From: [www.creanon.de](http://www.creanon.de) or  
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This book is full of projects using Spike beads, combining them with seed beads and crystals to create fabulous jewellery. As the title suggests, the style is very much along a 'punk' theme as the Spike beads lend themselves so well to this theme. Claudia has developed projects that include necklaces, bracelets, pendants, rings and earrings. The projects use a mix of bead-weaving techniques, and also a little basic chainmaille to create some of the chains for suspending pendants. The style is intricate, innovative and a lot of fun. The book itself also follows through the Punk theme. All the projects are clearly explained with comprehensive diagrams. This is aimed at beaders with some experience, although if you are an enthusiastic beginner, there is no reason you would not be able to create these projects.

“The style is intricate, innovative.. and a lot of fun.”



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See page 63 for full show details

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

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

# INFINITY BEADED beads

This project is not for the faint-hearted! Once you come to try it and understand the thread paths, you will hopefully realise that it is in fact very logical and the logic is quite simple. The difficulty lies in dealing with the two-holed beads: this will make your work sit in all sorts of odd shapes, so you need to work slowly and really concentrate to ensure that you can identify which bead(s) you are working on for each step.



*Use the two-holed system of infinity beads to create a Right Angle Weave base from which you can build a three dimensional bead with embellishment*

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

**1**  
Make a strip of RAW using the (A) and (B) beads. You will work three units. Use about 3' (90cm) of thread. Begin by picking up 1(A), 1(B) four times. Leave a tail thread that is just long enough to stitch in later. Knot the working thread and tail thread so that your beads form a circle. Pass on through the beads until you are exiting from a (B). At this point you should ignore the fact that the Infinity Beads have two holes – the RAW base is worked through just one hole on each bead, so imagine these beads are like crystals or whatever other larger bead you feel happy using for RAW. In units two and three you will pick up 1(A), 1(B) three times, then an additional (A). Then pass through the (B) from which you are exiting to complete the unit.



**2**  
You now want to join your three units into a strip. Make sure you are exiting from the (B) at the end of the third unit. Pick

up 1(A), 1(B), 1(A) and pass into the (B) bead on the other end of the strip – remember to pass through the same hole that you have already used. Also check to see that all your (B) beads are flipped outwards so that all their un-used holes are accessible. Pick up 1(A), 1(B), 1(A) and pass through the (B) from your third unit to complete the link. See below left – this shows the unit you have just linked together on top.

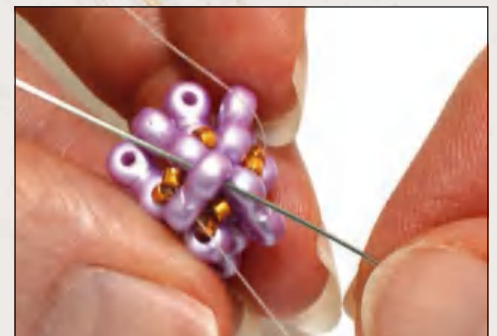


**3**  
Pass through the un-used hole in the same (B) bead – you will end up with visible thread across the bead as you do this, but it will be concealed by the embellishment layer later on.

## You will need:

### Materials per bead:

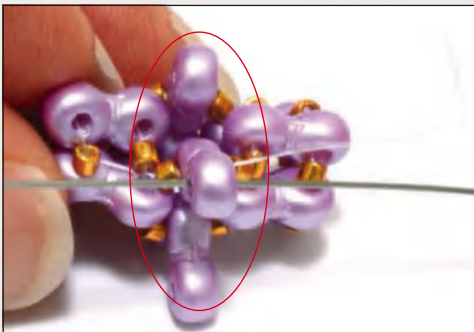
- 1g size 11 Delicas (A)
- 20 x Infinity Beads in 4x8mm or 3 x 6mm (B)
- 32 x 0 Beads (C)
- Your choice of thread – I recommend 4lb Fireline to tone with your beads
- Beading Needle
- Scissors



**4**  
Pick up 1(A) and pass through the un-used hole of the next (B) from the unit that you have just created by joining your strip. Repeat this twice more, then add another (A) and pass into the (B) from which you started.



## BEADED BEAD

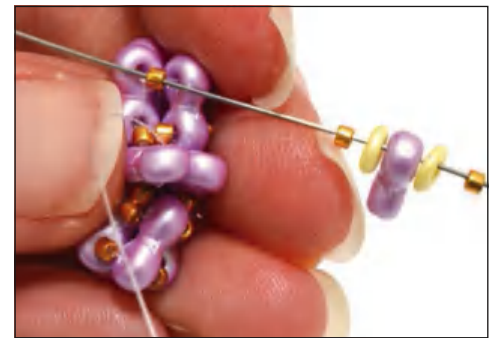
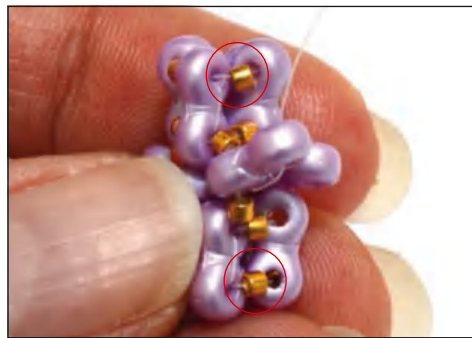


**5** Pass back through the original hole in this (B) and weave around the RAW unit until you are exiting from a (B) at the other end of the bead. Repeat step 3 and

4 to use the (A) beads to join the four (B) at the other end of the bead. Your bead should now look like image 5. It is a good idea to finish off your tail thread at this point. Pass back through the original hole in the (B) and weave through to exit from one of the central (B) beads – these are the four beads that are sticking out around the middle of your beaded bead. In image 5, they are in the area outlined by the red circle. Pass into the un-used hole in this (B), as shown left.

## *Inspiration*

As part of my work for the Beadsmith Inspiration Squad, I was given a pack of Infinity Beads to design with. I am fascinated by ways in which the two-holed structures can be used to create three-dimensional layers to designs, so I just experimented with an idea and this is the result. If you want to find out more about Infinity Beads, I have a blog post devoted to them at [www.myworldofbeads.com](http://www.myworldofbeads.com).



TOP TIPS

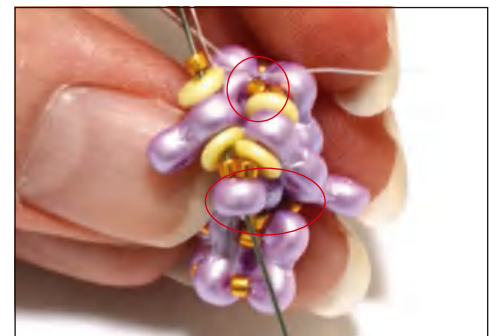
**NICE AND TIGHT** Tension is very important in this project – you want to pull your thread nice and tight so that the beads on every stitch are really pulled into place. I often reinforce the thread path through each of the stitches to help with this.

**STAY FOCUSED** Take the time to get your bearings with this project. Once you have identified which beads you need to pass through for the embellishment, this is very simple, but if you allow yourself to focus on the wrong beads, you will soon get in a mess!

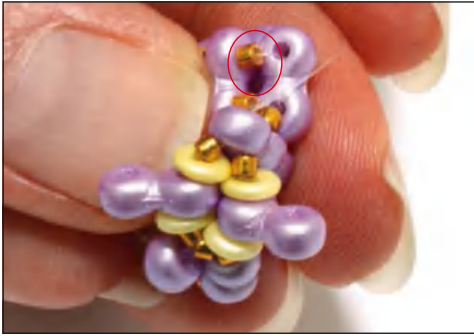
**MIX COLOURS** Start by using two different colours of Infinity beads: one for the core structure and one for the embellishment – this will help you to get used to the thread path.

**6** You now want to look carefully at your beaded bead. The (B) from which you are currently exiting will be sitting roughly in alignment with an (A) bead linking your four top beads and an (A) bead linking your four bottom beads. These two beads have been highlighted with red circles above – you can see your thread exiting from the central (B). It is this area on which you need to concentrate. If you are using two different colours of (B) beads, then now is the time to start using your second colour. I will also be referring to the existing (B) beads around the centre of the beaded bead as 'central (B)'.

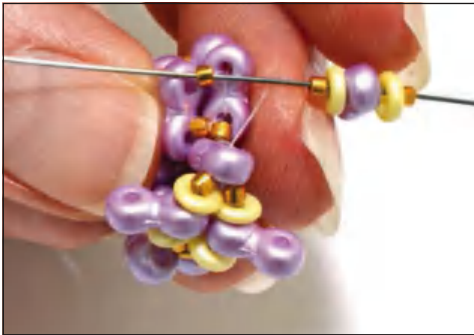
**7** Pick up 1(A), 1(C), 1(B), 1(C), 1(A) and pass into the (A) above your central bead, passing through this (A) moving from right to left. Flip the (B) bead you have just added so that its un-used hole is sitting towards the right.



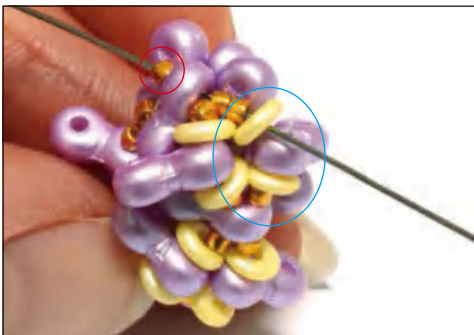
**8** Pick up 1(A), 1(C), 1(B), 1(C), 1(A) and pass down through the same central (B), again moving through the second hole. See bottom left where the beads you are leaving and entering have been highlighted with red circles. Flip the (B) bead you have just added so that its un-used hole is sitting towards the left.



**9**  
Turn your bead upside down so that you are still looking at the same side of the beaded bead, but the beads you have just added are now at the bottom. The photo above shows this angle and the (A) bead that you are now going to be using is highlighted with a red circle. Note how the (B) beads you added step 7 and 8 are flipped out to right and left.



**10**  
Repeat steps 7-8 to add another set of beads. You will still be using the same hole in the same central (B) when you add the second set. The photo above shows the first set of beads being added.

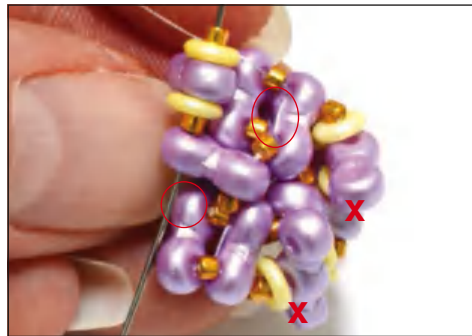


**11**  
Turn your bead around again so you can pass through the first set of beads you added in step 7 (these are within the blue circle in figure 11). Pass through the same (A) at the top of the beaded bead, then on through the next (B) and (A) – this is highlighted by the red circle in the photo above. Turn your beaded bead around so that you are now looking at the central bead to the left of your original

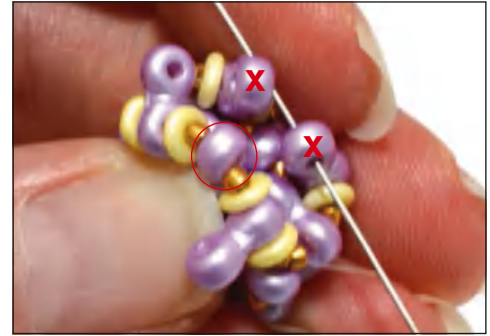
◀ **DESIGN NOTE** ▶

Work a Right Angle Weave base and then make use of the two-holed Infinity beads to create an attractive beaded bead. You will be mixing in 0 beads and size 11 Delicas. This pattern is not for the faint-hearted, but as long as you feel comfortable with RAW, you will be fine.

central (B). Once again, orient yourself so you can see the (A) beads in alignment above and below this central (B). You should be exiting from the left-hand side of the (A) above this central (B).

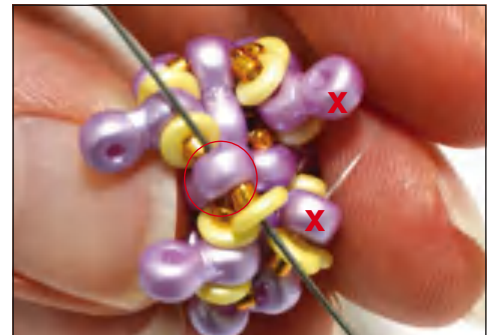


**12**  
Pick up 1(A), 1(C), 1(B), 1(C), 1(A) and pass down through the new central (B). Make sure that the (B) you have just added is flipped towards the left. In the photo above you can see these new beads being added as your thread leaves the top (A) and the needle enters the central (B) – both outlined in red circles. The two little red 'x' symbols mark the (B) beads that you added in step 7.



**13**  
Again, turn your beaded bead upside down, then pick up 1(A), 1(C), 1(B), 1(C), 1(A) and pass through the (A) moving from left to right.

\*Pick up 1(A), 1(C), then pass through the un-used hole of the nearest existing embellishment (B). This will be the bead that you added on the left-hand side of your previous (A) – it is shown with a red x above.



**14**  
Pick up 1(C), 1(A) and pass through the central (B) that you are currently working on.\* This (B) is shown with the red circle above, which illustrates the thread path.



**BEAD NERD**  
With so many two-holed beads now on the market, I was tempted to see if these beaded beads would work with other varieties. I found that Rullas make an interesting alternative to the Infinity Beads.

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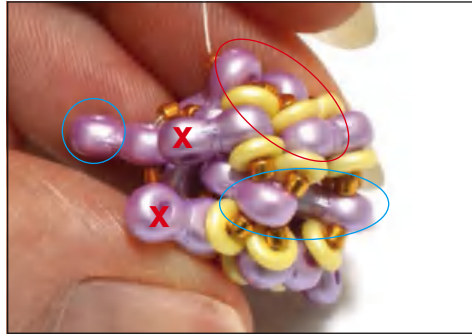
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## BEADED BEAD



### COLOURWISE

These beads look great in shades of a single colour, or choose a contrast between the Infinity beads and other beads. However, you may find that your first attempt is made easier if you use one colour of Infinity Beads for the RAW base (12 beads in total) and a contrasting colour for the embellishment layer (8 beads in total).

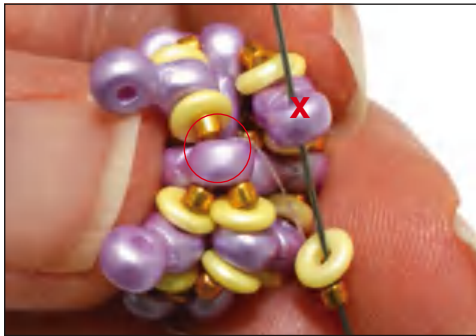


**16**  
Pick up 1(C), 1(A), then pass through the (A) that you were exiting at the start of step 9, moving from right to left. Continue on through the next (B) and (A). Your beaded bead will now look something like above. The central (B) are all highlighted by blue circles. The beads you have just added are highlighted by the red circle and the two x symbols mark the embellishment (B) that you added in this section.



**19**  
This completes your beaded bead, so you should finish off the working thread. The photo above shows the completed bead. The left hand image shows the top of the bead (the four beads that you linked together on each end in steps 3 and 4). Notice that there are 3(A) grouped together between each of the top (B) as you look down on the beaded bead. The right hand image shows the side of the beaded bead: notice how the central (B) has (A) and (C) beads crossing either side of it, linking the embellishment (B) beads, that are sat horizontally. Check this pattern is present on all sides of your beaded bead.

**17**  
Repeat steps 12-16 to add the embellishment beads to the third side of your beaded bead. You should now have used up all your (B) beads.



**15**  
Turn the beaded bead upside down again, so you can now pick up 1(A), 1(C) and pass through the second hole of the existing embellishment bead from the top half of your beaded bead. See the photo above, where the embellishment (B) is shown by a red x and the central (B) is highlighted within the red circle.

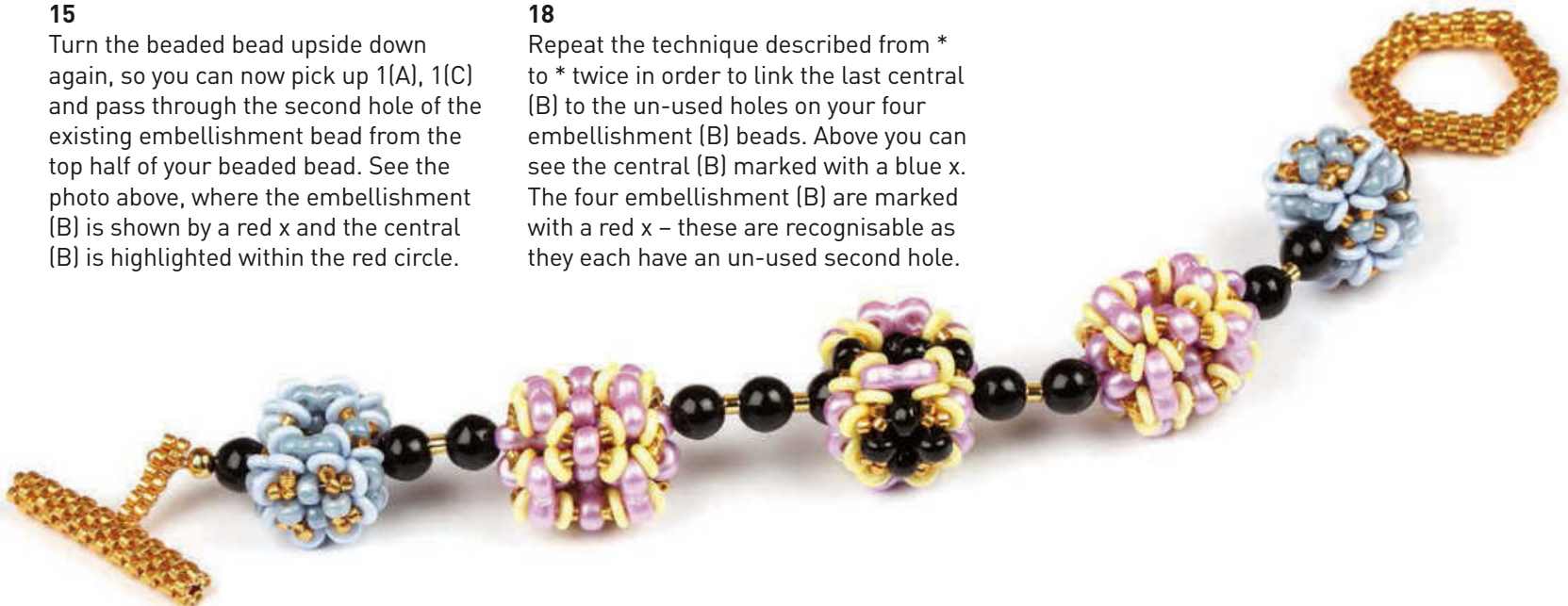


**18**  
Repeat the technique described from \* to \* twice in order to link the last central (B) to the un-used holes on your four embellishment (B) beads. Above you can see the central (B) marked with a blue x. The four embellishment (B) are marked with a red x – these are recognisable as they each have an un-used second hole.

### SUPPLYSHOP ✓

★ Beads Jar UK, 242/244 Haycliffe Lane, Bradford, BD5 9EX. Tel: 0800 170 1060.  
www.beadsjar.co.uk (Infinity Beads)

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





*Make a statement with this gorgeous crystal pear drop bead. Wear it as a pendant or why not make several and combine them with smaller beads to make a 1920's style necklace?*

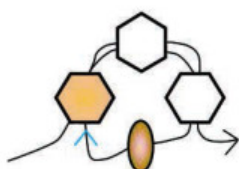
DESIGNED BY SYLVIA FAIRHURST \* \* \* \* \*

This beaded bead is made using RAW, but the unusual shape has been created by the particular mix of different sized beads. As you work each new row, take care to add the beads in the right order so that you create the desired pear drop shape. Tension is key to getting a stable bead, so if necessary, reinforce your thread paths on each unit as you work.

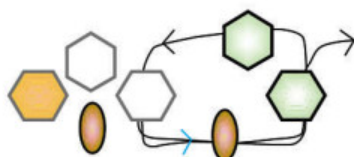
### You will need:

Materials are per bead:

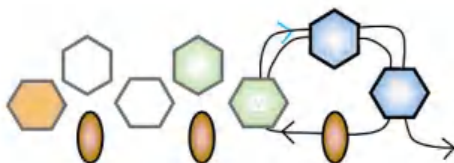
- 12 x size 11 seed beads in a neutral colour (A)
- 4 x 3mm crystals in sand (B)
- 4 x 3mm crystals in white (C)
- 4 x 3mm crystals in green (D)
- 4 x 3mm crystals in blue (E)
- 4 x 3mm crystals in purple (F)
- 4 x 3mm crystals in rose pink (G)
- 4 x 4mm crystals in sand (H)
- 4 x 4mm crystals in white (I)
- 4 x 4mm crystals in green (J)
- 4 x 4mm crystals in blue (K)
- 4 x 4mm crystals in purple (L)
- 4 x 4mm crystals in rose pink (M)
- 1 x 5mm crystals in sand (N)
- 1 x 5mm crystals in white (O)
- 1 x 5mm crystals in green (P)
- 1 x 5mm crystals in blue (Q)
- 1 x 5mm crystals in purple (R)
- 1 x 5mm crystals in rose pink (S)
- 2g size 15 seed bead (T)
- Nymo or your preferred alternative
- Scissors
- Size 10 beading needle



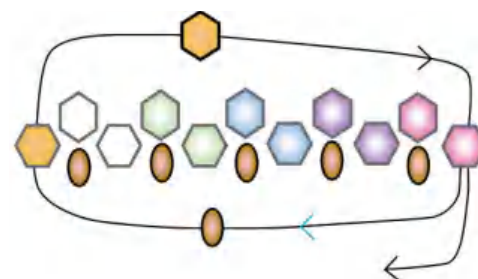
**1** Cut 50cm of thread and leave a 12cm tail. Pick up 1(B), 2(C), 1(A) and pass through all the beads again to form them into a circle. Pass on through until you are emerging from the second (C).



**2** Pick up 1(A), 2(D) and pass through the bead from which you started to add a Right Angle Weave unit. Pass on through until you are exiting from the first (D).



**3** Pick up 2(E), 1(A) and pass through the (D) from which you started in order to add your next RAW unit. Pass on through to exit from the second (E).



**4** In the next unit, add 1(A), 2(F). In the fifth unit, add 2(G), 1(A). Then use the sixth unit to join your strip into a tube: you will pick up 1(A) and pass through the (B) from unit 1, then pick up 1(B) and pass through the bead from which you started in unit six. In order to avoid twisting your strip as you join it, you can leave the strip lying flat on the mat as you add your new beads, then pull the thread tight to form the tube once you are sure you have passed through your joining beads in the right direction.

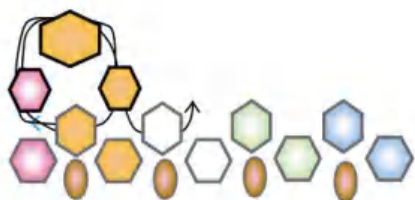
# Cool



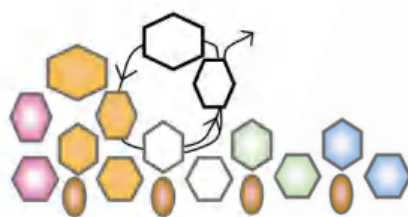
# crystal pear drop



**5**  
Once you have joined the tube, pass on through to exit from the (B) that you added in step 4, so you should be exiting a bead along the top of the tube.



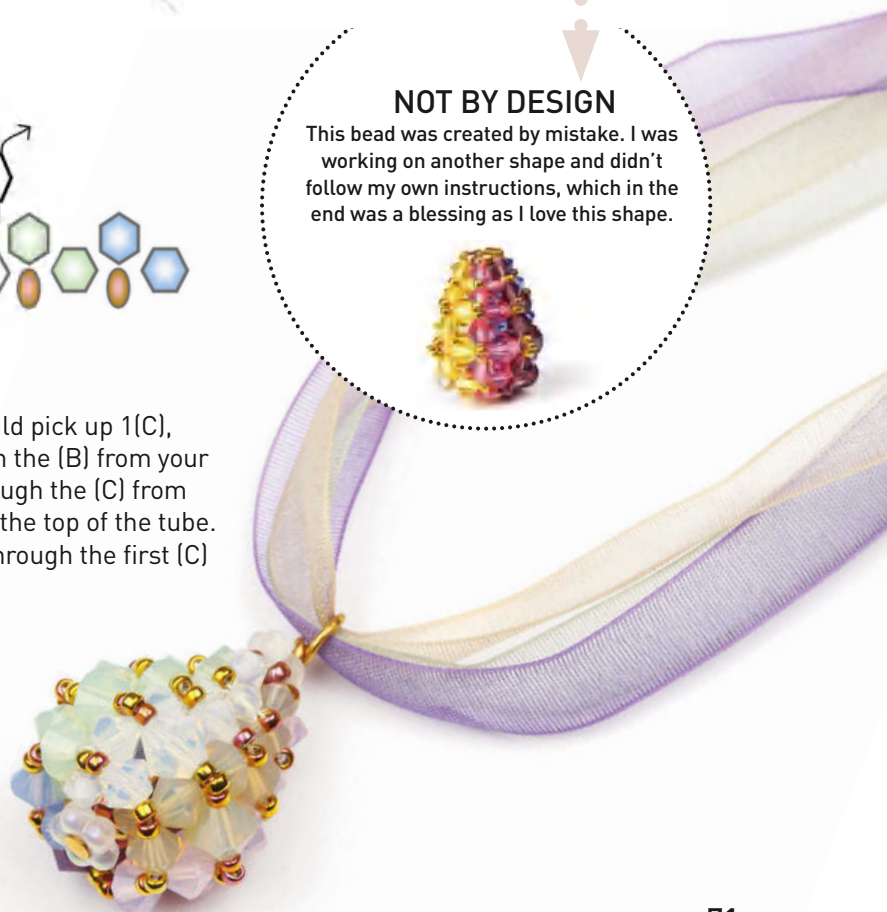
**6**  
You are now going to add a row around the top of your tube. In order to create the shaping, this row will contain both 3mm and 4mm crystals. For the first unit, you should pick up 1(G), 1(H), 1(B) and pass through the (B) from the top of your tube. Then weave on through all the beads you have just added and pass into the (C) on the top of your tube.



**7**  
For unit two, you should pick up 1(C), 1(I), then pass through the (B) from your previous unit and through the (C) from which you started, on the top of the tube. Continue to pass on through the first (C) you added.

## NOT BY DESIGN

This bead was created by mistake. I was working on another shape and didn't follow my own instructions, which in the end was a blessing as I love this shape.

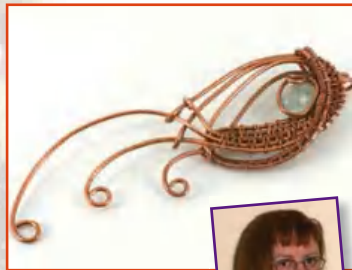


THE BIG  
**bead**  
**SHOW**  
 LONDON  
**WORKSHOPS**

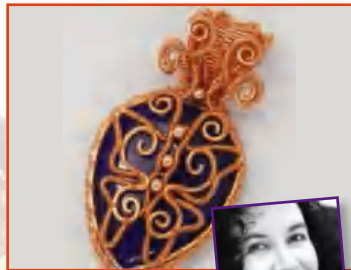
# April 9th 2016

Sandown Park, Esher, KT10 9AJ

As well as a great shopping day we offer inspirational taster workshops and mini masterclasses at The Big Bead Show  
 Here's a flavour of what to expect:



Alison Tarry



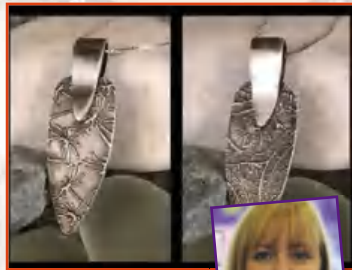
Rachel Norris



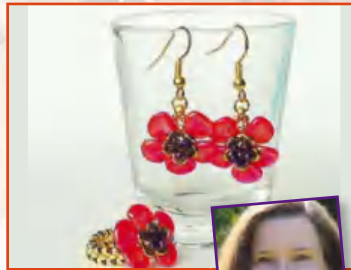
Julie Holt



Renata Graham



Michel Trapiche



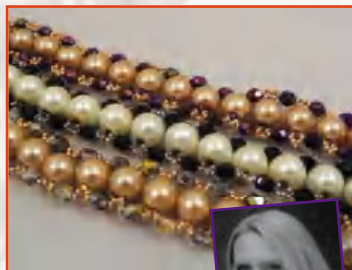
Justine Gage



Jessica Rose



Kleshna Handel



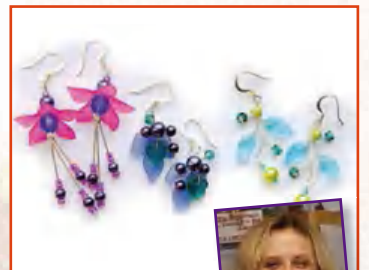
Tracy Clegg



Lynda Pearce



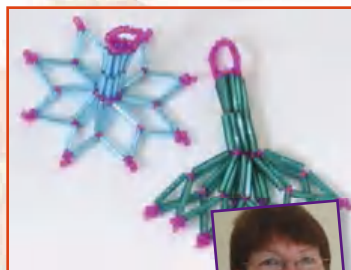
Irene McCarthy



Julie Ashford



Donna McKean Smith



Liz Thornton



Julie Holt



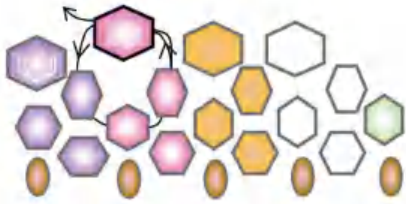
Just some of our top tutors who'll be at the show on the day to guide you through that technique you've always wanted to try. Classes sell out fast, so book early and at pre-event discount prices to be sure of a place.

Full details and booking visit

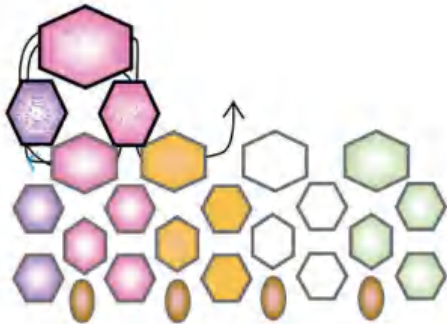
## [www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk)

Tel 01903 884988 or email [support@ashdown.co.uk](mailto:support@ashdown.co.uk)



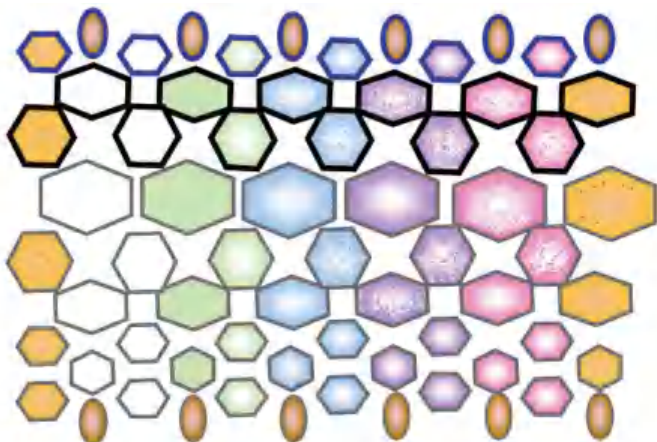


**8**  
Continue this thread path as you add units around the rest of the row. For each unit, make sure that you match the colouring on your new beads to the colour of the beads from row 1, so you will end up with vertical stripes of colour up the tube. In the final unit you will just need to add one 4mm bead to join the first and last beads in this row. End up exiting from this bead.



**9**  
In row three you are going to be using the same thread path that you established for row 2, but you will need to use the 4mm beads (these are the (I) – (M) beads) for the verticals in each unit and the 5mm beads (these are the (N) to (S) beads) for the horizontal side of each unit. At the end of the row, you should make sure you are emerging from a 5mm bead. Remember to keep the colouring consistent as well, so your vertical lines of colour should continue as you have established them. The diagram above shows your first unit in this row.

**FIGURE 9**



**10**  
You are going to stitch two more rows, again keeping the colouring consistent so your vertical lines continue all the way up the bead. These two rows will shape the bead inwards again, so in the first row, you need to use only the 4mm crystals. This row is shown by the black outline in figure 9. In the second row you need to use 3mm crystals for the vertical sides of each unit and then (A) beads for the top of each unit. This row is shown by the blue outlined beads in figure 9.

**11**  
You are now going to add some surface embellishment. This helps to make the bead form more rigid and also adds texture. Start by passing through all your (A) beads at this end of the bead – this will give a neat, tight circle at the end of the bead. You then have a choice of embellishing either the girth or the spine of the bead. Embellishing the girth will give the bead a more rounded, shorter appearance. Embellishing the spine will give it a longer, more elongated shape. Both look lovely!

**12a**  
Embellishing the girth: weave through until you are exiting from a 4mm crystal at the top of your beaded bead. Pick up 2(T) and pass through the next 4mm crystal in this row. Repeat all the way around the row, then weave down to exit from a 5mm bead. Add 3(T) between each 5mm bead in this row. Weave down to exit from a 4mm bead in the row below and add 2(T) between each bead in this row. Finally, weave down to exit from a 3mm crystal along the horizontal alignment from row 1. Add 1(T) between each 3mm crystal in this row. Finally,

pass through all the (A) beads at this end of your beaded bead to pull them into a neat circle. You may want to reinforce the thread path through the embellishment rows and then finish off your threads. See the blue outlined beads in figure 10.

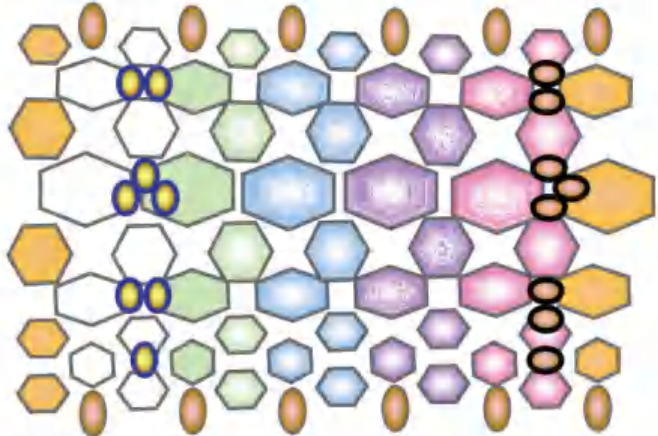
**12b**  
Embellishing the spine: weave through to exit from 3mm crystal in your final row – you should be exiting from the bottom of the crystal. Pick up 2(T) and pass through the vertical 4mm from the row below. Pick up 3(T) and pass through the vertical 4mm crystal from the row below. Pick up 2(T) and pass through the vertical 3mm crystal from the row below. Pick up 1(T) and pass through the vertical 3mm crystal from your first row. Weave around the unit in this row until you are exiting from the next vertical 3mm crystal. Add the embellishment working back up the bead, so you will add 1(T) in the first stitch, 2(T) in the next stitch, 3(T) in the next stitch and 2(T) in the final stitch. Keep repeating this embellishment all the way around the beaded bead. Again, you should pass through all the (A) beads at the base of your beaded bead and you may want to reinforce the thread path through the embellishment before you finish off your threads. This embellishment is shown by the beads outlined in black in figure 10.

**SUPPLYSHOPS** ✓

★ The London Bead Co., 339 Kentish Town Road, London, NW5 2TJ.  
Tel: 0207 267 9403.  
www.londonbeadco.co.uk

**BEADLINK:** www.witchbeads.com

**FIGURE 10**





# SWAROVSKI soutache earrings

## You will need:

- Swarovski Xilions: twelve 4mm amethyst
- Swarovski Crystal pearls: two 6mm pastel blue
- Swarovski Round bead: two 6mm crystal paradise shine
- Swarovski Navette Fancy stone: two 10 x 5mm turquoise, two 15 x 7 crystal paradise shine with two hole settings
- Swarovski Oval Fancy stone: two 18 x 30mm crystal powder blue with setting
- Soutache in light grey, turquoise, pale green, dark grey – 80cm of each, 20cm of fuchsia
- Nymo grey beading thread
- 5g Size 15 galvanised starlight (gold) seed beads
- Stud earring posts, two gold-plated
- Ultrasuede – 5 x 10cm
- Size 10 beading needle
- Epoxy resin or strong jewellery glue



*Combine Soutache with some lovely shaped Swarovski crystals to create a stunning pair of earrings or a pendant*

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

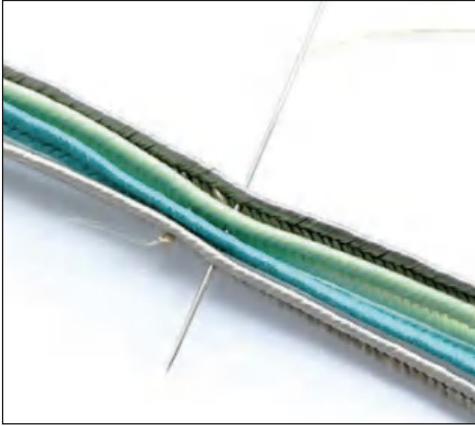
This project will give you the chance to try some different techniques. If you have never worked with soutache before, then you can easily start here. Just take note of the advice about how to pass through your soutache ribbon in order to create the distinction between a straight and a curved section. This will be important to ensure a good fit around the stones.



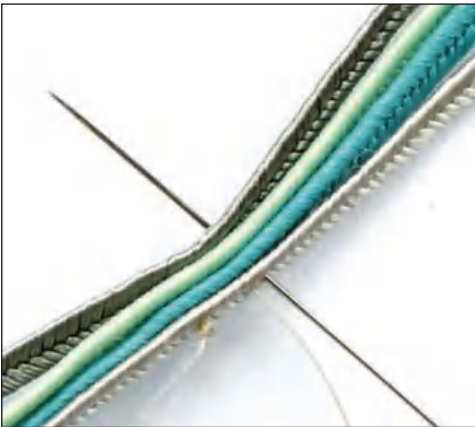
**1**  
Set the three Fancy stones in their settings: lay the stone level in the setting

## SOUTACHE

and holding the jaws of snipe nose pliers below the setting and over the lug, squeeze the lugs down one at a time onto the surface of the crystal.



**2** Cut 30cm in light and dark grey, turquoise and pale green soutache. Lay the strips out so that the chevrons are all going in the same direction. Thread a needle with 1m of thread and tie a small knot in the end. Layer the dark grey then the pale green, turquoise and pale grey. Starting in the centre of the soutache, take the needle through the middle of the braids from the inside (pale grey). Take a 4mm stitch on the outside (dark grey) and go back through in middle of the braid.



**3** On the inside (pale grey) take a 2mm stitch then go back through the braids. This is called shaping stitch. It is essentially a stab stitch that gently shapes the braids so that the shorter stitch is on the inside (concave side) and the longer stitch on the convex side.

"If you follow these three tips right from the start of your project, things will go more smoothly. We promise."



**4** Continue working along the braid with shaping stitch, encouraging the layered soutache braids to curve gently. You can check the curve of the braids against the large oval fancy stone. The knot of the thread should be at the top left lug on the setting as shown above.



**5** When you have stitched enough braid to go around the stone, keep the stone in position and sew the braids together: Stitch across through the pale grey braids only and come back through with a tiny stitch - circle round twice, coming back through the turquoise braid on the last pass.

### TOP TIPS

**AVOID KINKS** Press the braid before you begin in order to remove any kinks.

**GO GREY** Use a grey or neutral thread colour that will be invisible on the outside edges of the braid.

**LEARN YOUR LINES** When working stab stitch take the needle through at right angles to create a straight line of braids and at an angle to create a curve.



**6** Repeat with each colour of soutache, gently pulling all four braids together in a 'bottle neck'. Continue stitching for about 12mm along the right hand bundle of braids but this time make the small stitches on the dark grey side and the longer stitches on the light grey side.



**7** Position the pearl and sew through the bead and the braid at the other end.



**8** Go back through the bead and then continue working the shaping stitch along the braids until you have done enough to surround the pearl and take the braid behind the oval fancy stone.

## COLOURWISE

- You can really play with colour for this project, using anything from tones of a single colour, to strong contrasts that will make a bolder statement.



**9** Join in a new thread on the longer end of the braids so that the knot is on the dark grey side and work the shaping stitch, with the longer stitches on the light grey side, to add a round crystal in the same way as you added the pearl. Sew the braids together again to create a 'bottle neck' under the crystal as shown.



**10** Finally, working shaping stitch with the dark grey as the outside, surround the smaller navette fancy stone. Sew through the holes in the setting of the navette to secure but leave the oval stone loose just now.



**11** Fan out the tails of the soutache, as shown in figure 11, to reduce unnecessary bulk and sew as neatly as you can to the reverse side with tiny stitches. Trim the tails.



**12** Layer 10cm lengths of the light grey, fuchsia and turquoise. Starting about 3cm from one end sew shaping stitch from the inside (turquoise) to the outside (light grey), take a 4mm stitch and go back through. Continue until you have enough stitched soutache to surround the large navette from one end lug round to the one on the opposite side.



**13** Position the stitched soutache with the navette loose under the other worked piece as shown above. Fan out the soutache and stitch on the reverse side. Make a second earring base in the same way but reversing the shaping to create a mirror image. Draw around the finished soutache base to create a pattern for the backing fabric.



**14** To embellish the soutache, remove the oval fancy stone. Sew through the braid to come out next to the pearl where the dark grey soutache goes behind the other braids. Pick up three size 15 gold beads and stitch back through the braids about 2mm away. Come back up through the third bead added. This time pick up two seed beads and go back down through the braids and back out of the second bead added to create a picot effect. Add two more beads without coming back through the last seed bead.

## BEAD NERD

Soutache, also known as Russia braid, is a braided trim originally used to decorate clothing or soft furnishing. It is perfect for bead embroidery because it can be curved and shaped so easily. Soutache is made by braiding fine rayon or polyester thread in a chevron pattern over two fine cords and is available in a wide range of matte, shiny and metallic finishes.

## SOUTACHE



**15**  
Bring the needle out 2mm from the last seed bead and pick up a 4mm crystal and a seed bead. Go back through the crystal only and through the braid. Repeat sewing through the crystal and seed bead twice more to really secure the beads.



**16**  
Add three seed beads without going back through the last seed bead then add a crystal with seed bead as before. Repeat four times to get round to the larger navette. Fill the gap with seed bead picots to finish. Replace the oval fancy stone and secure by sewing through the holes in the setting.



**17**  
Work brick stitch through the braid that will surround the large navette, beginning with three seed beads then adding two at a time. Sew the navette in position then add a few seed beads on the other side of the navette to finish. Add beads to the other earring base.



**18**  
Mix a small amount of epoxy resin or other strong glue and stick the earring post to the top edge of the oval setting just below the first two crystals. Leave to dry. You can put the earrings on and check that they are balanced at this stage and adjust the position of the posts if necessary.

### DESIGN NOTE

In soutache two, three or more braids are layered and stitched using a simple stab stitch and so it is a fairly easy technique to master. Work one motif to create a beautiful pendant or create a second as a mirror image for a pair of stunning earrings.



**19**  
Cut two pieces of ultrasuede from the template made in step 12. Once the glue has dried press the ultrasuede over the stem of the earring post to pierce. Use tiny oversewing stitches to secure the ultrasuede to the soutache braid.

### SUPPLYSHOP ✓

★ I-Beads, The Woodhouse, Grovehurst,  
Pembury Road, Tunbridge Wells TN2 4NE.  
Tel: 0207 3676217. [www.I-Beads.eu](http://www.I-Beads.eu)

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

# H O

**i**n this new feature we are going to be giving you a quick-to-make beaded bead or motif to inspire you to go away and create. What can you turn your motif into? How can you combine motifs to create jewellery?

We would love to see what you create from this inspiration, so please send a high resolution photo of your work to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) with the subject line 'Inspirational Motifs' and the story behind your design. The best projects will be featured in the magazine.

For this beaded bead, I used some leftover shaped seed beads. The finished bead is large enough to wear as a focal on its own on a rope, so I added mine to a Kumihimo rope. What can you do with your beaded beads? Can you turn them into jewellery? Or how about thinking about ways in which you can adapt the motif? Once you have mastered the easy steps, I hope you will be inspired to go and get creating.

“What can you do with your beaded beads?”



## You will need:

- 6x Honeycomb Beads (A)
- 36x Superduos (B)
- 36x O Beads (C)
- 12x 3mm Faceted Beads (D)
- Your choice of thread
- Beading Needle
- Scissors

**1** Cut at least 3' (90cm) of thread and leave a tail thread that can be stitched in at the end. Pick up 1(A), 2(B) six times and pass through all the beads again to form a circle. Knot your working thread and tail thread to secure the circle, then pass on to exit from the second (B) in your nearest pair of beads. See Figure 1.

**2** Pass into the second hole on your (B) bead. Pick up 1(C), 1(B), 1(C) and pass through the second hole of the next (B). Note: this should be the other bead from the pair in step 1. Pick up 1(C) and pass through the second hole of your next (B). Note: this should be the first in your next pair of (B) from step 1. Repeat this sequence five more times to complete the row, then move on to exit from the first (B) you added. In Figure 2 the left diagram shows the thread path, the right diagram shows the bead as if it had been flattened out: note the honeycomb beads will be sitting vertically downwards.

## TOP TIP

**KEEP THE SHAPE** You will need to maintain good tension for this project. I recommend passing round each row at least twice to make sure your beads are held very securely, otherwise your beaded bead will lose its shape.

# neycomb beaded bead

*Combine different shaped beads to create an easy beaded bead*

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



**3**  
Pass through the second hole on this bead. Pick up 1(D) and pass through the second hole on your next (B). Repeat this five more times to complete the row. Pass around this row a couple more times then finish your thread securely. Figure 3 shows the bead as if it had been flattened out so you can see the thread path.

**4**  
Repeat steps 1-3 to make the other half of your bead, but note: in step 1, you will not be picking up a new (A) bead, just passing through the other hole in your existing (A) beads.



FIGURE 1

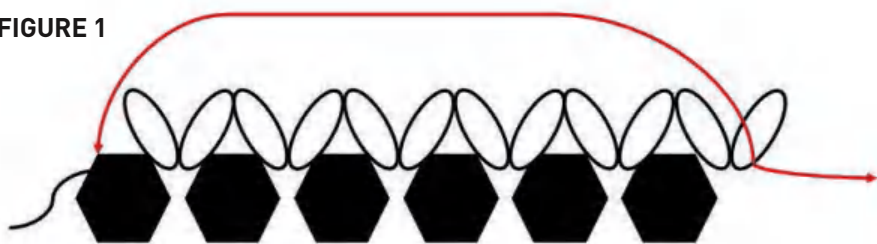


FIGURE 2

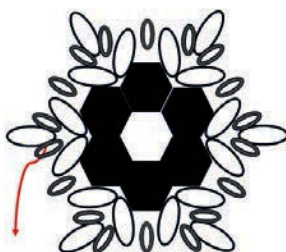
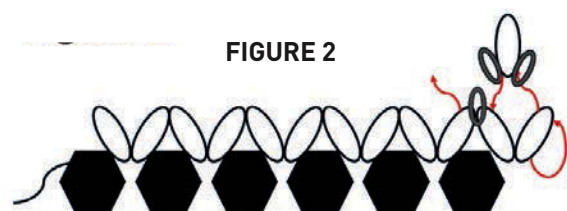
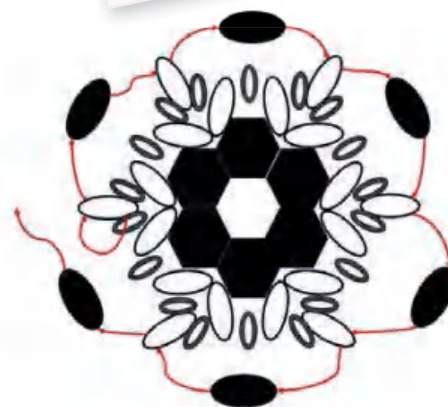


FIGURE 3





# Fun and friendship at Swedish meeting

*Bead & Jewellery has been lucky to have associations with Swedish beaders over the years, so when we were offered the chance to gain an insight into a Meet Up, we jumped at it!*

The Swedish Bead Community really exists. We have several opportunities to get together and share knowledge and laughter. It started with PUSS (which was short for some Swedish words about beading and friendship). That started 8 years ago and was run by some idealists, but even idealists get tired and ours finally said: "Now it's someone else's turn to have fun."

Kerstin Kallin (inset below) is our new Bead Queen this Autumn. As she is responsible and our project leader we made her a statue (above), but a small one. When asking Kerstin how she started to bead, the answer is that it just happened.

It could have been anything from her crafting brain! She needed a bridal crown, because she was getting married. So she made her own. Now she's making crowns on demand. A friend brought her to a convention and she was struck by all the friendship and the beads. Now, as a mother of two and a former teacher, she's a full-time beader with a recycling perspective!

On a special weekend in October, about 170 ladies met at a hotel in Stockholm. The aim for the meeting was, of course, beading, sharing knowledge and SHOPPING! All beaders love to shop.

We have several bead shops in Sweden and they bring their beads with them to our meetings. They also sponsor competitions and rooms for workshops. This time we also had the opportunity to enjoy a special course by the lovely Miriam Shimon.

Now I'm addicted to Soutache. She was a very good teacher, especially as I managed to finish something and that is something you rarely see. Often after a workshop there are UFOs - I have many!

There were some competitions before the event but also during it and even afterwards. Reflecting Kerstin's values, one competition was themed around recycling. We were supposed to create something from

material in our trash bins and supplies that were destined to be thrown away, and so many beautiful things we made! What I take with me from this experience is: save everything. Be a hoarder! The winner had made the most exciting necklace from coffee capsules. Other items used were earphones, a bicycle bell, t-shirts and rings from beer cans. We were generously sponsored by the shops with prizes for competitions as well as goody bags which are always very exciting to open.

The workshops are very affordable. We ourselves act as teachers and coach each other during these "lessons" which often last about 45 minutes. A kit of materials is often included in the price.



However, the workshops are often fully booked when you come to the event, because you have the ability to sign up for them earlier. Workshops covering new techniques and suggestions of how to use new beads are especially popular.

The day of a beading convention like this is veeryyyyy loooong. Some people never go to bed. Well, some of us do, at least for a few hours of sleep. During our conventions, we are usually all sitting in a big room together. We bring our lamps and bead mats as well as personal stashes of materials.

This particular occasion we had to split the group into two rooms because we were so many. Although, we are often running away from the room to visit the shops that serve us until late in the evening! It's strange that you always seem to need something more. Also, it's very fun to walk around in the room and get inspired while you look at other beader's work.

Who can attend a meeting in Sweden? Well, we have had international guests. There are people from the whole of Sweden, but also from Finland, U.S., United Kingdom and Denmark. This year even Israel!

The ages of the visitors literally vary between 20 and 80. Mothers come with daughters. We don't think about professions and ages. All are BFFs (best female friends) since unfortunately there were no men this time.

## Spring meeting

**There is also a big meeting in the spring, Beadlovers Meet and several smaller local events. Now we are looking forward to those other events and starting to save for them - both money and vacation days!**

What's unique about our meetings is, as previously mentioned, we are all together in, mostly, one room, day and night. (Although we do have our own rooms as well at the same hotel). There's also a very friendly atmosphere and easy going kindness. (A lot of laughter and hurting necks too...) But this time, luxuriously enough, a massage could be booked!

The most appreciated freebie this time was the fact that the hotel had free coffee, popcorn and ice cream the whole day. All these sugar-needing women made the ice cream machine break on day two, but luckily, it was mended on day three. Everybody was happy again!

### What did I learn?

So, what did I learn this time at the weekend in Stockholm?

1. Soutache.
2. Don't bring that big a stash with you. You talk and laugh more than you produce and don't want to go home.
3. The days always have too few hours.

BEADLINK: [www.beadalong.se/en](http://www.beadalong.se/en)



BEAD MEET



# Where it all began..



The first of a regular series looking at how different people started off their addiction to this wonderful hobby. This month we ask BJM editor Katie Dean to take us back to her very first venture into beading.

## What was your first beading project?

I don't quite remember how it happened, but somehow whilst on holiday in Cornwall, I stumbled into GJ Beads in St Ives. I've always loved craft work and grew up trying lots of crafts. I'm also a bit of a magpie, so I was immediately attracted by the shapes and colours of the beads. I ended up buying some flower shaped glass beads just because I loved them and I thought maybe I could turn them into a necklace.

I had no experience and no idea what I was doing, so I was basically making it up as I went along. So, alongside my flower beads, I bought a couple of tubes of little beads (I now know these were seed beads!), some thin wire and a packet of clasps. I didn't know what clasp to choose, so I just went for something that

looked like the kind of clasp I had on a necklace that someone had given me as a gift.

I went home and managed to work out that I could thread the wire through one half of the clasp, twist the wire end to hold it firm, then thread on beads. I made a very simple arrangement, with the flower beads at the centre front and mixed in two colours of seed beads in a regular pattern at the sides. Then I carefully threaded on the other half of the clasp and somehow managed to twist the other end of the wire to hold the clasp firm. I was pretty pleased with my efforts! Then I began to realise that the wire doesn't drape very well and, if I'm perfectly honest, the twisted wire holding the clasp in place, wasn't the most professional finish! I confess that a few years later,

when I had learned what I was doing, I actually restrung the necklace on thread – it still wasn't totally professional, but a definite improvement! So that's the photo you can see here – the design remains the same as I originally made.



Katie's first necklace: a simple strung design using flower beads

It took me an hour (now it would take me five minutes) and I felt all 'fingers and thumbs', struggled enormously, but somehow persevered and felt this enormous sense of pride in what I had achieved at the end of that hour.

## So where did you go from there?

It was a few more years before I really got into beading in any serious way. Somehow I had ended up on the GJ Beads mailing list. Back in 2003, while I was seriously ill, I received a brochure from them, advertising new products. Amongst these was a photo of the front cover of a book by Arlene Baker, 'Beads in Bloom'.

This was a total revelation to me: I had no idea that beading involved anything other than stringing necklaces like the one I had tried. This book showed a three-dimensional rose made from beads. I just couldn't believe that this was possible and I knew I had to learn how it was done. It turned out this was in fact 'French Beading'. I taught myself the techniques in that book and I was hooked! I still vividly remember making my first flower.

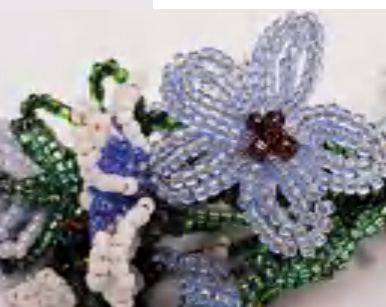
Again, I later realised that flower has plenty of flaws, but I will always keep it and always feel enormous pride in it. This became an entry point into the beading world. I soon discovered that you could stitch beads together, so Peyote was my next port of call and everything flowed from that point onwards.

## What advice would you give to anyone just starting out in beading?

Just enjoy yourself! Try as many different techniques and styles as you can. If you don't enjoy one technique, then try another.

The thing that I never realised when I started was that 'beadwork' is so diverse: it can involve anything from needle and thread to wire to making your own beads using glass or polymer clay. It can be two-dimensional or three-dimensional. Beads can be mixed with other materials and used in other crafts. They are just so adaptable.

I would also say, be kind to yourself – remember you're learning something new and just keep persevering. Don't expect your first efforts to be perfect, but they will be special and they will teach you so much, so appreciate them for the achievement that they represent and use them to move on to the next stage.



It took Katie an hour to make her first simple French beaded flower!

"Be kind to yourself. Don't expect your first efforts to be perfect."



A French beaded wedding bouquet designed by Katie in 2011. Photo by Jonathan Bosley.



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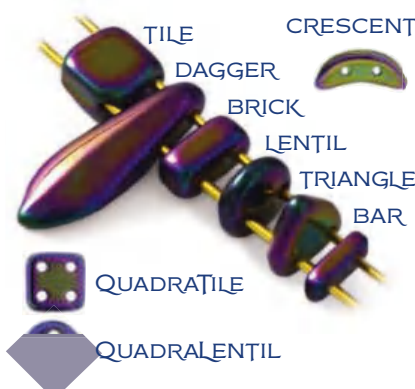
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