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Diamond issue!

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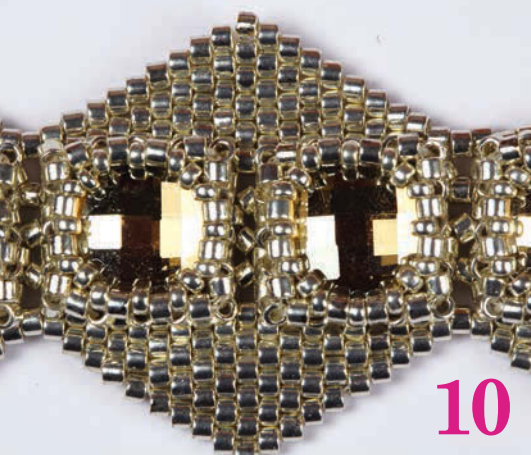
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meet the team



Anna Lindell

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

www.tigerguld.com



Carol Smalley

Carol describes herself as a 'bead addict' and has been making jewellery for the past nine years. Her favourite designs are flower jewellery and mother nature has a big influence on this.

See more from Carol at:

www.folksy.com/shops/carolsmalleydesigns



Cheryl Clarke

Cheryl is a first-time designer for Bead. She tells us, 'For 40 years I had no creativity but then I found beads!!!' We hope her lovely earrings will inspire some of you to have a go at designing for yourself.

See more at: www.facebook.com/BeadedWithLoveByCheryl



Dee Wingrove-Smith

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

See more at www.etsy.com/shop/wingsmith2010



Donna McKean Smith

Donna is owner of Riverside beads and she has a great passion for designing new pieces. Use the new interchangeable Popper beads to make trendy faux leather jewellery that can be completed in a very short time. Supplies can be purchased at:

www.riversidebeads.co.uk



Katie Dean

Katie is an award winning bead designer and tutor and has written eight beading books. Katie's elegant bracelet is a real statement for special occasions. If you are still developing your bead-weaving skills, there are two variations, depending on how adventurous you feel!

www.beadflowers.co.uk



Mary B Lyons

Extraordinarily creative, Mary B. Lyons is an author, artist, photographer and costume jewellery designer. Her project in this issue was designed to celebrate our Diamond anniversary edition. See more at her website:

www.wordpower.u-net.com



Melanie de Miguel

Melanie is a well-known bead-weaver. She has been teaching her intricate seed bead designs since 2009. Some of you may remember her from the Big Bead Show workshop she taught in 2013. In this interview, Melanie shares her beading story.

www.beadschool.co.uk



Nealay Patel

Nealay started making jewellery as a student project during his high school years. Since then, his interest in making jewellery has evolved into designing his own creations and he has had the privilege of contributing to various publications, alongside teaching at major shows and institutions.

www.nealaypatel.com



Patrick Duggan

Patrick is an Australian bead artist who only came to this craft in relatively recent years. Looking at the work he has created in that time, this seems hard to believe!

See more at: patrickduggandesigns.blogspot.com



Stefanie Deddo-Evans

Stefanie is a seed bead artist from the US and was recently

named a 2014-15 Starman TrendSetter. Her lovely project for this issue is simple to make, but makes very creative use of the heart shape. See more of Stefanie's designs on her website where you can also purchase kits. www.sdedesigns.com



Jewellery by
Jema Hewitt



Jema Hewitt

Jema is a professional jewellery and costume designer, specialising in historical and Steampunk style. Her gorgeous pendant project for this issue mixes two contrasting shapes and includes a hidden secret inside.

See more at: www.steampunkjewellery.co.uk



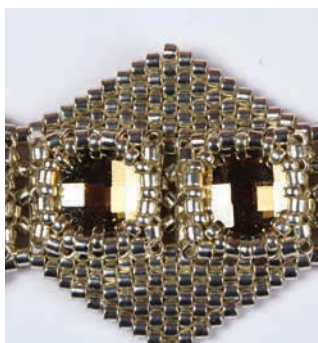
Nichole Starman

Nichole has been designing Czech glass bead shapes and colors since 2000. Her insight and knowledge of the glass bead market has led to some of the biggest revolutions in the beading world, including the CzechMates 2-Hole Beading System.

See more at: www.czechbeads.com

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welcome



diamond celebrations



Welcome to the 60th issue of Bead and Jewellery Magazine! I recently received a lovely email from a reader who has been reading Bead Magazine since its very first issue. She wrote to say that she thinks the magazine has been going from strength to strength. So, thank you for the praise – it's lovely to hear as, without all of you, the magazine would not exist.

So, what have I got in store for the 60th issue? Well, sixty is the diamond anniversary, so I thought I would explore diamonds in all their many facets (please excuse the pun!). I have designed a special bracelet to mark the occasion, which I hope you will feel encompasses the elegance of diamonds. Mary Lyons has designed a very special wirework stone pendant in our honour. If, like me, you associate diamonds with romance, then I hope you will enjoy Jema Hewitt's hidden surprise and Stefanie Deddo-Evans' project that is perfect for that special someone in your life. Of course diamonds are also such a distinctive shape that I thought it might be fun to look at playing with different shapes, so we have beadwork with shaped beads from Nichole Starman and a stunning look at triangles from Nealay Patel. 'Tips, Tricks and Techniques' looks at shaping your beadwork, and we have two hugely talented designers for you to meet. Whatever diamonds mean to you, I hope you will find a project that takes your fancy. So happy anniversary to Bead Magazine and thank you from us to all of you for your support!

Katie

Katie Dean

editor@beadmagazine.co.uk

Bead
& JEWELLERY

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**FEBRUARY/MARCH 2015:
ISSUE 60**

Bead is published 8 times a year
by Ashdown.co.uk,
PO Box 2258
PULBOROUGH
RH20 9BA
Great Britain
Tel: +44 (0) 1903 884988
www.ashdown.co.uk
support@ashdown.co.uk

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

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

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

TO REACH US
We love to hear from our readers.
Call us on:
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US OFFICE:
Ashdown Inc., 68132
250th Avenue, Kasson,
MN 55944, USA
Tel: 507 634 3143
Fax: 507 634 7691
usoffice@ashdown.co.uk

Printed in the UK.
ISSN 1750-1636.
Distributed to the newstrade
by Comag.

SUBSCRIPTIONS MANAGER
Email: support@ashdown.co.uk

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 **ashdown**

BEAD stash

Check out these exciting new products from your favourite shops and suppliers.



Go Luminous!



Fire Mountain Gems are now stocking new luminous neon colours of Miyuki Delica, size 11 and Miyuki size 15 rocailles. These are perfect to pair with the new Preciosa fire-polished beads, available in four hot neon colours (orange, yellow, green and pink). You can view the full range in Fire Mountain Gem's free 448-page catalogue. Visit their website: www.firemountaingems.com.

Celestial Crystals

New rondelles from Fire Mountain Gems in a range of fabulous colours. These beads come in 16" strands and include metallic finishes and new colours like the half-orange, half smoky AB shown in the photo. To see the full range go to www.firemountaingems.com/shop/celestial-crystal



All kitted up!

Tierracast have a new bracelet kit available.

www.tierracast.com

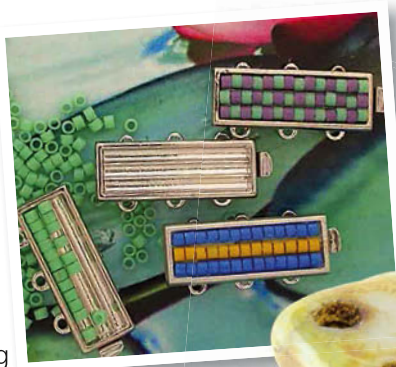


Old Rose

This beautiful kit using pearls and polymer clay roses is now available from the Old Bicycle Shop, www.oldbicycleshop.co.uk. The kit is called "Old Rose" and costs £13.90 plus the usual £1 postage. It has been written by Leah Curtis. The necklace has a classic, feminine colour combination of warm peach, pink and cream tones contrasted against antiqued metal findings. You will use tiny pearls, glass beads, and handmade polymer clay roses to create layers of beaded chain. Each rose bead has been individually sculpted from polymer clay to match the beads in this kit and topped with a coating of real brass on the petal tips to compliment the metal. The necklace has three different lengths of beaded chain, creating an attractive layered effect when worn.

Personalise your clasps

This brand new clasp from Claspgarten provides the ultimate finish to your beading projects. You can glue thirteen Delica beads into the finding so the clasp matches the rest of the beading. The clasp is Rhodium plated with a three row link and is available from the Old Bicycle Shop, priced at £9.50. www.oldbicycleshop.co.uk



Meet the QuadraTile!

Starman has just developed a new four hole bead, which they have called the 'QuadraTile'. Alongside this is a new Two-Hole Bar. Both beads have been designed to work with the Czechmates range from Starman, so if you're looking for a new beading challenge, do check this out.



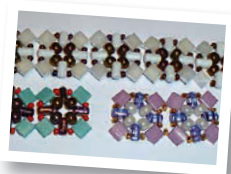
Crystaletts® the world's smallest crystal buttons brings to you another great item, Micro Spike Buttons®! These tiny round spike buttons are 4mm in diameter and 6mm tall and have a tiny loop on the bottom so it makes them easy to add to any project. The buttons come in packages of 20, 60, & 100. Available in Silver and Black Rhodium finishes.



Free Patterns!



Frangipani beads are offering Fran's own design 'Norwegian Squares' pattern as a free download when you buy a pack of Rulla Beads and a pack of Tila Beads from their website. If Twin Hole or Superduo beads are more your thing, then you can get Fran's lovely Twin Bead Spiral pattern free when you buy three packs of Superduos or Twin Hole beads. To take advantage of these great offers, call Fran on 01202 625775 or visit the website www.frangipanibeads.co.uk



Old and new combine

Jewellery tool specialist Shesto, with more than 100 years of experience in jewellery making, and the London Jewellery School, who recently celebrated their fifth birthday, have teamed up for a rebranding of Shesto's Jewel Tool range. This collaboration aims to make choosing the right tool easier for consumers. London Jewellery School has worked with Shesto to produce tips and images to show how the tools can be used and these feature on new packaging for Jewel Tool. The packaging also says that the tools are "used and approved by Jessica Rose, founder of the London Jewellery School" and suggests the school as a good source of information on jewellery making. The tools are available in Hobbycraft, or if you would like to find out more about this project, please contact Bronagh Miskelly at press@londonjewelleryschool.co.uk





Designed by
Katie Dean



diamonds are FOREVER

Make this classy bracelet mixing delicas with Swarovski crystals. I have included two versions, so you can choose your favourite.

BEADstore

- 6g size 11 Delicas in Duracoat Silver (DB035) (A)
- 1g Miyuki size 15 seed beads in Galvanised Silver (B)
- 6 x Swarovski Chessboard Squares, 8mm in Crystal Golden Shadow (2493)
- 4 x Swarovski Roses Crystal Montees in Luminous Green (53102) (optional – see top tips)
- Clasp: garden Rhodium Plated clasp with 1 row
- Crystal 4lb fireline

TOOLbox

- Beading needle
- Scissors

SUPPLYshop

- Crystals from Stitchncraft www.stitchncraft.co.uk.
- Delicas from Stitchncraft or GJBeads www.gjbeads.co.uk

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Step 1: Use the (A) beads and stitch a square of RAW that is 4 units wide and 4 units long. See figure 1.

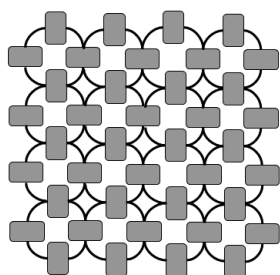


Figure 1.

Step 2: Continue to use the (A) beads and work around the outside edge of your square, adding a single row of tubular RAW. You will be adding a total of 16 units and this row should pull upwards to form a little 'wall' around the edge of your base square. See figure 2.

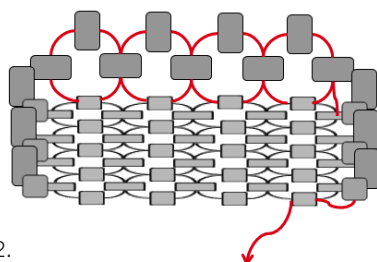


Figure 2.

Step 3: Place a chessboard crystal in the centre of your square. Work through your final RAW unit so that you are exiting from a bead in the top. Now use the (B) beads and convert to peyote stitch: pick up 1 (B) and pass through the (A) from the top of your next RAW unit. When you reach the corner units, pass through 2 (A) beads so that your corner pulls inwards. See figure 3. You will add a total of 12 (B) beads in this step.

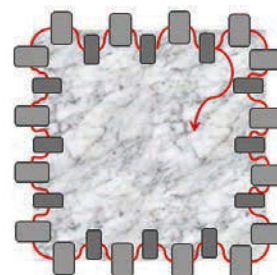
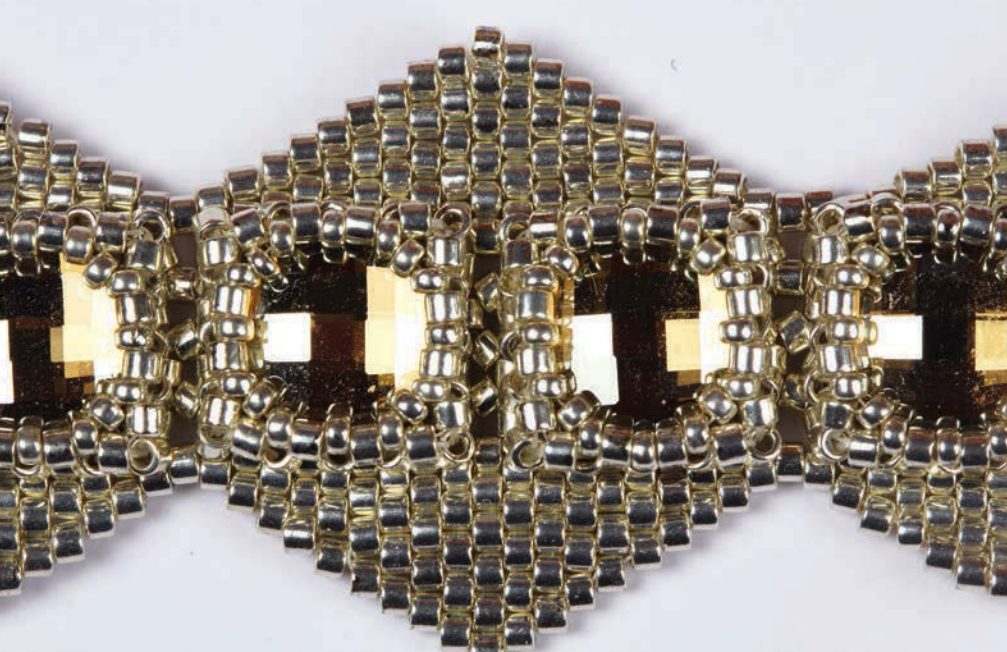


Figure 3.

Step 4: Add a single (B) bead in each corner so that it sits across the top of the two (A) that you pulled together in the previous step. Weave through your beads along each side, without adding any additional beads. See figure 4. You will be adding a total of 4 (B) beads in this step. Pull the beads up





tightly to capture the Chessboard securely – you may want to stitch through all the beads again to reinforce this row.

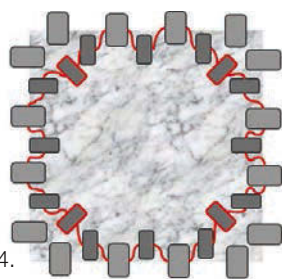


Figure 4.

Step 5: Weave back down to the bottom edge of your square and along to a corner. Use the (A) beads to work another 5 rows of RAW (each with four units). See figure 5.

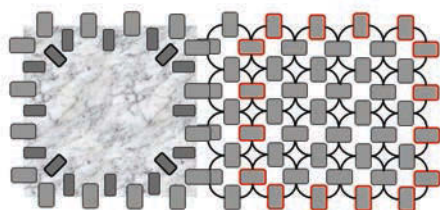


Figure 5.

Step 6: Repeat step 2 to build your wall around the end four rows of the new section (you will be building up from the beads outlined in red in figure 5), so you will end up with a single flat row of RAW between the two raised sections.

Step 7: Repeat steps three and four to encase your second Chessboard.

TOptip

- If you are making the simpler strap variation then you will not need the Montee crystals.
- Make sure you are very comfortable with the direction in which you are adding units when stitching the CRAW strap.
- If you are struggling to add the tubular RAW row around your first square sections, try using a contrasting bead colour until you feel comfortable with this step.

Step 8: Repeat steps 5-7 another four times until you have 6 Chessboards mounted in a strip.

Step 9: You are now going to convert to working peyote stitch along the sides of the base of your strip to add the diamond shaping. Still using the (A) beads, make sure you are exiting from the end bead in the long side of the bottom of your RAW strip – you may find it easiest to work from the back of the bracelet (figure 6 shows this view). Pick up 1 (A) and pass through the next bead from the RAW along the long side. Keep repeating this all the way along the length of your strip and you will add a total of 28 (A) beads. At the end of the row you should turn around by hooking your needle under the nearest thread (marked in green in the diagram) and then passing back up through the bead you have

just exited and the final bead you added. See figure 6.

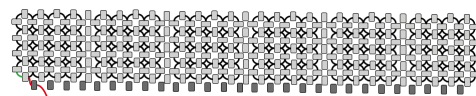


Figure 6.

Step 10: Work your way back along the row, starting to make the diamond shapes. Add an (A) bead in each of your first 8 spaces, then skip the next space (ie instead of picking up a new bead, weave down through the bead from the RAW section and up through the next bead added in the previous row). Add an (A) bead in each of the next 9 spaces, then miss the next space. Add an (A) bead in each of the final 8 spaces. Turnaround using the same technique of hooking under the nearest thread, and pass back through the last two beads to exit as shown by the red arrow in figure 7.

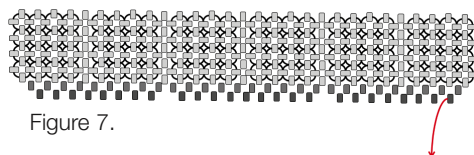


Figure 7.

Step 11: Add your first diamond. Still using the (A) beads, continue to work in peyote adding 7 beads along the row – this will take you as far as the point where you skipped a bead in the previous row. Turnaround at this point and work back along, adding 6 (A) beads. Turn around and work back adding 5 (A) beads. Keep working in this way, so you will add 4 (A) in the next row, then 3 (A), then 2 (A), then a single (A) to complete your first diamond shape. Weave back down through the edge of your diamond and out of the edge of the next area ready to create your next diamond (shown by the red arrow in figure 8). See figure 8 for the shaping.

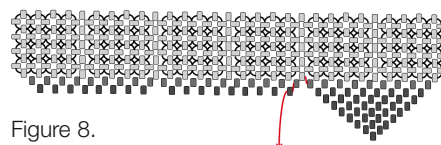


Figure 8.

DESIGNnote

- I designed the strap for this bracelet to incorporate the Montee beads, so used Cubic Right Angle Weave. The technique is tricky to explain, but not too difficult if you are already familiar with CRAW. If you hate this stitch, then try the simpler herringbone variation instead.

Step 12: Repeat step 11 to add the shaping for your middle diamond. This diamond is one bead wider, so your first row will contain 8 beads, then 7, then 6 and so forth.

Step 13: Repeat step 11 to add your final diamond shape. This will be the same size as your first diamond.

Step 14: Weave around to the other long edge and repeat steps 9-13 to add the diamond shaping to the other side of your bracelet.

Adding the Straps

You are now going to add the straps to the bracelet. If you are confident with CRAW, then follow this technique and add the montee beads into your strap. (If you have not yet mastered CRAW, then there is an alternative strap, made with peyote and herringbone, outlined below – skip straight to step 23.) This will make a bracelet that is 7.5" long. If you would like a shorter bracelet, then stitch just 4 rows in each CRAW section to make 6.75" length.

Step 15: To add the CRAW strap, you will work from the RAW edge at the end of your bracelet and use all (A) beads. First, identify the central two RAW units on the end – outlined in red in figure 9, viewing the bracelet from end on. The instructions below are written as if you were viewing the beads from the angle shown in the diagram, but the new units you're adding will extend at right angles to the flat base from which you are working.

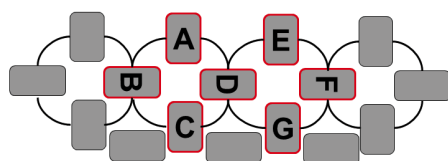


Figure 9.

You are going to work two units of CRAW off the two units you have identified. So, from the bead marked A, exit from the left, pick up 3 new beads, pass through your A bead from right to left and then into the first bead added. Pick up 2 new beads and pass through your B bead from bottom to top, then on through all the new beads and pass through your C, moving from left to right. Pick up 2 new beads and pass through the side bead from your previous unit, then through the C bead (moving from left to right), then up through the first bead added in this unit. Pick up 1 new bead and pass through the side bead from your first unit, through the D bead, moving from top to bottom, through the side bead from your C unit and then through the new bead just added. Now pass through the top four beads (the ones that would be facing you as you look end on, built above units A-D). This completes the first CRAW unit, on the left. Make your second CRAW, so the first unit will work from bead E, but also join to your bead D unit. Then work a unit

from bead F, then from bead G, joining units F and D. Again, pass through the top four beads – the equivalent of beads D, E, F and G. This completes your first row.

Step 16: Stitch 4 more rows of CRAW, working from the end of the row you have just added each time, so your bracelet strap will extend outwards in a straight line from the last chessboard square.

Step 17: You are now going to build the base for the montee. Work two rows of tubular RAW extending from the sides and bottom of your column, so you will be adding the tube onto units B, C, G and F. In figure 10, imagine you are looking along the bracelet in the direction you are working: you will be adding two rows that extend along the base and up the sides. Viewed as a cube, side A is the beadwork you have in place. C marks the base (paler grey RAW shown) and B marks the sides (darker grey side beads).

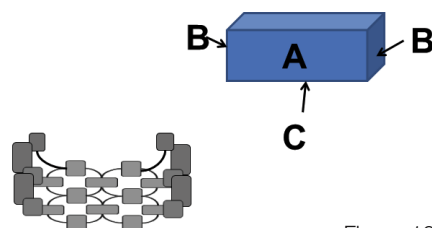
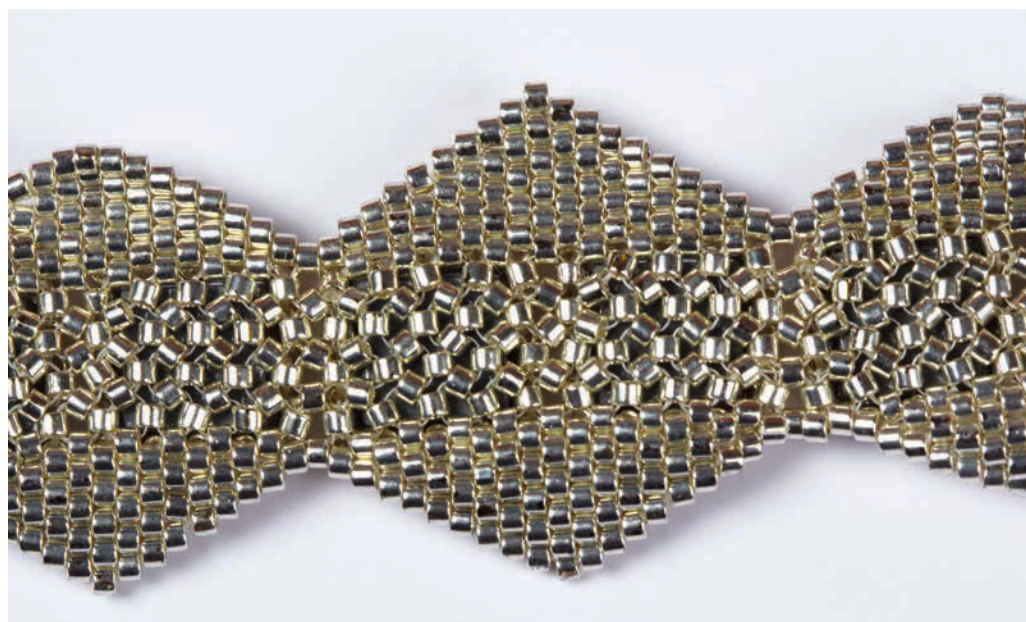


Figure 10.





Step 18: You are now going to add the top two units to your base and sides, so you will have made a little casing, without the front or central beads. In figure 11, this equates to adding side D to your cube (NB the top face, in the paler shade of blue, is the empty side, creating a hollow cube). This is shown in the darker RAW units at the back as you look along your work – you will be adding the beads outlined in red and working from the grey beads in your base and sides.

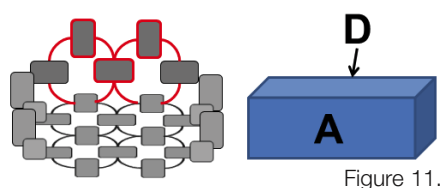


Figure 11.

Step 19: Insert your first montee. You will see that you have two holes through the montee, extending from corner to corner. If you now turn your work so that you are looking down on the front side, you will be passing back and forth through the holes in your montee to link them to the beads on the top, bottom and sides of your RAW casing – you should have two beads on each of the four sides, as shown in figure 12. This diagram illustrates a possible thread path for linking through one diagonal, but as long as you link all your beads securely, you can work out your own thread path.

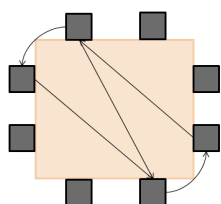


Figure 12.

Step 20: Repeat steps 15-19 to add another section of CRAW and your second montee.

Step 21: Repeat steps 15 and 16 to add your final section of CRAW. When you are adding your final row, incorporate the clasp. Once again, if you view your work face on, you should replace the central bead (red in figure 13) with the clasp, so you will be stitching through the hole on the clasp instead of through a bead. Make sure you reinforce this several times before finishing off your thread.

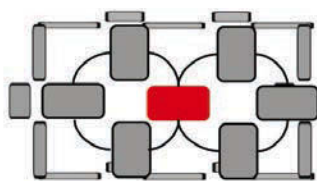


Figure 13.

Step 22: Repeat from step 15 to add an identical strap to the other side and your bracelet is complete – ignore the remaining steps.

Simpler strap

If you wish to avoid the CRAW variation, you can try this Herringbone strap.

Step 23: After completing your final diamond, work your way around to the bottom edge of the end of your bracelet. You are now going to add a couple of rows of peyote, using the (A) beads, to this narrow end, using the same technique as you used to add the beads along the side. The first row will contain 3 beads and the second row will contain 2 beads. Turnaround so that you are exiting from the last bead you added. See figure 14.

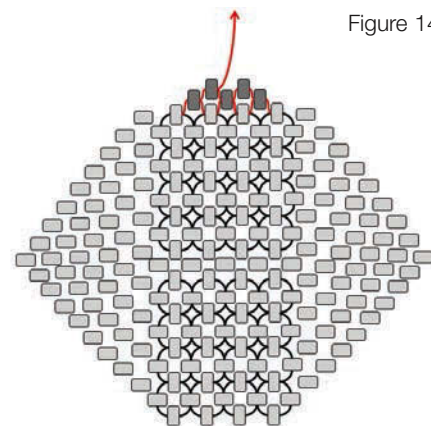


Figure 14.

Step 24: Pick up 2 (A) and pass through the next bead in the end of your strip. Turn around in the same way (hooking under the nearest thread) and pass back up through to exit from the second (nearest) of the two beads you have just added. See figure 15.

COLOURwise

- I used a silvery colour for my original bracelet, but then wondered how the Chessboards would look if I contrasted them with a different Delica colour, so for the pink/orange tone I used size 11 Delicas in DB1839 (coral) and size 15 Delicas in duracoat galvanised dark mauve (94213). You can try this design in any range of colours, so go and have a play!

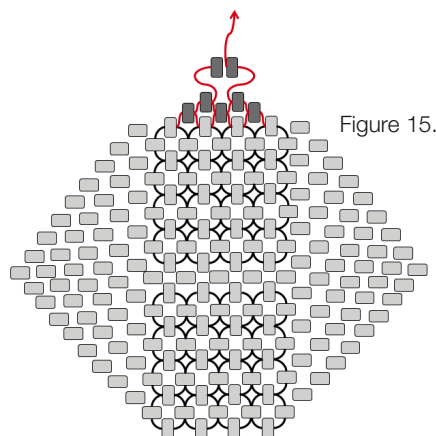


Figure 15.

Step 25: Pick up 2 (A) and pass down through the first of the two beads from the previous step, back up through the bead from which you started this step and on through the first bead added in this step. See figure 16. You should start to see the beads line up in pairs.

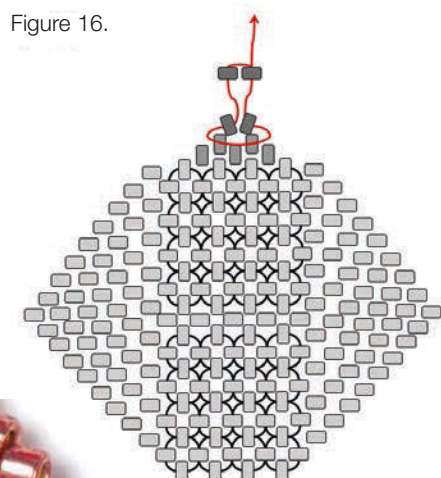


Figure 16.

Step 26: Pick up 2 (A) and pass down through the bead next to the one you are exiting (left hand in the pair), up through the bead from which you started (right hand in the pair) and on through the first of the two beads you added (right hand in your new pair). See figure 17. This is now working in herringbone stitch.

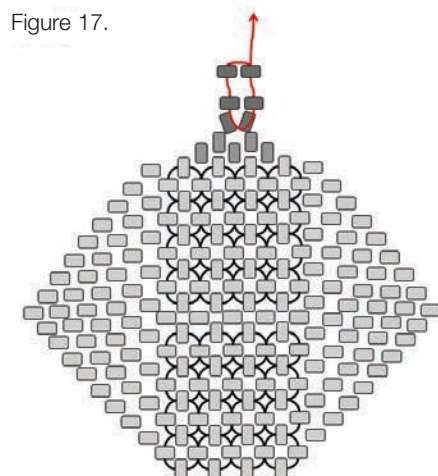


Figure 17.

Step 27: Keep repeating step 26 until your strap is long enough – it should reach half way around your wrist, allowing space for the clasp. When you have reached the desired length, add a final row of herringbone, but add the clasp in between your two beads. Make sure this row is securely stitched and finish off your thread.



Step 28: Repeat from step 23 to add the strap to the other half of your bracelet. I finished this version by adding a triangular beaded clasp taken from the designs in my 'Beaded Clasps' book. 

"Inspiration"

- I designed this project for the 60th issue of Bead Magazine. This is of course our Diamond issue, so I wanted to create something along this theme. I tried to combine the symbolism of Diamonds with their actual appearance, so using some sparkle, adding the diamond shape and creating something that I hope looks as timeless and elegant as a diamond.



SEEMORE

Website: www.beadflowers.co.uk



Designed by
Carol Smalley



flowers OF SPRING

Look forward to spring with this floral necklace design made using lucite flowers, leaves, crystals and handmade chain.

BEADstore

- 7x 55x17mm spring green lucite leaves
- 24x 17mm yellow star shaped lucite flowers
- 9x 9mm yellow lucite flowers
- 6x 9mm white lucite flowers
- 9x 9mm orange lucite flowers
- 15x 4mm xillion bicone sunflower Swarovski crystals
- 9x 4mm bicone sun Swarovski crystals
- 9x 4mm xillion bicone fuchsia Swarovski crystals
- 3x 4mm bicone purple velvet Swarovski crystals
- 3x 4mm bicone peridot Swarovski crystals
- 3x 4mm bicone siam red Swarovski crystals
- 3x 9mm purple, red, green, orange and light pink lucite tulip flowers
- 6x 9mm dark pink lucite tulip flowers
- 45 gold plated ball headpins
- 192x 8mm gold plated jump rings
- 1mm gold plated wire

TOOLbox

- Round nose pliers
- 2 pairs of chain nose pliers
- Step bail pliers for making the clasp
- Cutters

Making the flowers

Step 1: Thread a sunflower crystal onto a headpin followed by a 9mm yellow flower and a star flower. Make a wrapped loop. Repeat 8 more times. See figure 1.



Figure 1.

Step 2: Continue making daffodils this way. Make 6 with sun crystals, 9 mm orange flowers and star flowers and make 6 with sunflower crystals, 9 mm white flowers and star flowers.

Step 3: Thread a fuchsia crystal onto a headpin followed by a dark pink tulip. Make a wrapped loop. Repeat 5 more times. Use this technique to make three more headpins with the light pink tulips. Continue making tulip units in the following colours: 3 with sun crystals and orange tulips, 3 with purple crystals and purple tulips, 3 with peridot crystals and green tulips and 3 with the red siam crystals and red tulips. See figure 2.



Figure 2.

Step 4: Open a jump ring and attach a lucite leaf followed by 3 tulip units. Close the jump ring. Keep repeating this step until you have used all the tulips. Take another jump ring and add three daffodils to it. Attach your daffodils to jump rings in clusters of 3, keeping all colours the same. See figure 3.



Figure 3.

DESIGNnote

- I love this Spring necklace but, it would look equally good made with flowers from any season.

*Daffodils and tulips are always
a pleasure to see after a grey,
cold miserable winter.*





SUPPLYshop

- Lucite leaves from www.beadsupermarket.co.uk
- Lucite flowers from www.folksy.com/shops/spjewellery
- Swarovski crystals and headpins from www.beadsdirect.co.uk
- Wire from www.jewellerymaker.com

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TOptip

- Use two pairs of chain nose pliers to open and close the jump rings. Jump rings should be opened by taking one plier north and the other pair south. Close the rings in the opposite direction so they meet snugly. If you try to open the rings by pulling them apart sideways, you will struggle to get them to meet properly when you close them.
- I handmade all my jump rings using 1.1mm wire. This will take a lot more time.
- If you don't want to make the clasp attach a ready made one.

Making the Necklace

Step 5: To make the chain you will need 162 jump rings. Open a jump ring and attach 4 closed rings. Close the open jump ring. Attach another open ring through the 4 rings you just attached and close it. Arrange your rings so that the two linking rings are sitting in the centre with two rings to the right and two to the left. Add two more jump rings to the pair of rings on the right, so you are forming a chain. Continue adding jump rings in pairs to the right hand pair of rings on your chain until you have used all your rings. See figure 4.

Figure 4.



Step 6: Open 15 jump rings. Thread the purple tulips onto one ring and attach this to the centre of the chain before closing the ring. Use two more rings to attach a set of daffodils on each side of the tulips, leaving 3 ring spaces on the chain between each set of flowers. Continue attaching tulips and daffodils, working along your chain to right and left from the centre. I alternated my daffodil and tulip groups, but you could choose a different arrangement. See figure 5.

Figure 5.



Step 7: To make the clasp, cut a 5cm length of 1.1mm wire. Turn a loop at one end with round nose pliers. Bend the wire around the largest step on the step pliers to form a hook shape. Turn a loop on the opposite end of the wire. To make the figure of 8 cut a 9cm length of wire. Using the largest step on the pliers turn a loop and repeat on the other end of the wire, moving in the opposite direction. Attach both parts of the clasp to the necklace. See figure 6.



Figure 6.



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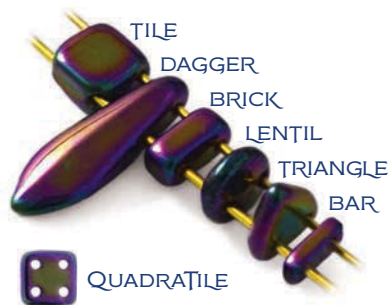
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It's all in *the detail*

Melanie de Miguel is perhaps best known for her intricate designs and her skill in capturing crystal cabochons. We wanted to find out more about this talented lady.

Can you tell us a bit about your background?

My mother is English, my father was Spanish, hence my surname. I was born in Erith, Kent, and I grew up living with my Mother and Grandparents in Well-ing. My Grandmother was extremely creative, a very skilful dressmaker and watercolour artist. She taught me so many crafts – knitting, crochet, sewing, embroidery etc. and definitely instilled the impetus and desire to create.

Gran used to get her housework done in the morning and then, in the afternoon, she would set out two sewing machines, her own and her mother's, side by side. She would give me scraps of materials and, whilst she made clothes for the family on her Bernina, I would sit next to her and make clothes for my dolls on Great Grandma's machine. It had a wonderful bone, cranking handle, mother of pearl inlay on the body of the machine and a pretty tape measure in the marquetry of the wooden base. There

was even a treadle if you didn't want to crank the handle, but my legs weren't long enough to reach it! I think I find enormous peace and comfort when I'm making or creating, and am probably transported back to those times when we sat together.

Maybe as a consequence, I can never sit and do absolutely nothing; I always have to be doing something with my hands. I get comments like "Why don't you just relax?" but that is my way of relaxing, and actually find it stressful not doing it.

The summer of my 10th birthday, I was on holiday with my mother in the Greek island of Mykonos, and an islander showed me how to weave with beads on a loom her husband had made for her, from driftwood, and a warp of embroidery threads. I became completely engrossed in beadweaving during that holiday and my mother promised to buy me a loom when we got home. True to her word, I got one that Christmas.



Tell us about your current situation; Where do you live now? What does your immediate family consist of?

I love having a big family, as I was an only child, and always resolved to have a busy, bustling household – which it always is – like Piccadilly Circus! We have a son and two daughters, the youngest of whom still lives at home with us in Wat-ford, Hertfordshire, along with our big, black cat, Jack. Our son, the eldest, lives only a few minutes away and pops round with his girlfriend most days. Our eldest daughter lives in Charlton, but teaches music at our house every weekend, so we have a steady stream of pupils in and out.

Top left: Lorenzo de Medici Bracelet, inspired by a visit to Florence.

Top: The gorgeous Morgan le Fay Necklace design.

Above: Heget Pendants.

In September she'll be moving back in, this time with her fiancé and cat, Charlie. See? Never a dull moment!

My husband and I run our family building business – I do all the administration, paperwork, bookkeeping and accounting. I used to work for a large pharmaceutical company and when I met my husband, I began helping him with his accounts in my spare time. I left my job as our family and the business grew, and we created an office at home where I spend most of my time.

It always makes me laugh when I'm teaching and students ask if beadwork is my job. I wish it were – that would be bliss. I would love to spend time designing and beading, but the truth is that I bead whenever I can, usually at night when all is quiet, or on long journeys or on holiday (consequently I don't get much sleep and am always being accused of burning the midnight oil).

What materials and techniques do you like to use?

I tend to mix beading techniques a lot in my work. I feel the best way I can describe what I do is engineering with the beads – to me, there is something deeply mathematical, as well as beautiful, about the way beads take up their positions in relation to one another. I love working an intricate piece, and the tinier the beads, the better. I find I can produce so much detail with size 15 Czech Charlotte beads and try to work with them as much as possible. I am also obsessed with crystal cabochons, particularly flat-backed ones, and relish the process of beading around them using as little beadwork as possible, so as not to overwhelm them. I've taken great delight in developing minimal beadwork around crystals, and actually being able to see the edges once they're beaded. This has also led me to create a brand new beadwork stitch, which is the subject of my forthcoming book – Hubble Stitch!

How did your beadwork skills evolve? Have you taken any formal beadwork classes?

I think I began to extend my beading skills in my teens; I taught myself the various beading stitches by following thread paths and mending



Left: Nefertiti's Treasure, the piece of which Melanie is currently most proud.

Above: This spider epitomises Melanie's talent for miniature detail.

Below left: Leonora Necklace and matching earrings

damaged, antique beaded collars, bags and jewellery I had bought in antique fairs and flea markets. The trouble was, I had no idea what the stitches were called.

Beadwork and crafts took a back seat whilst I studied Biochemistry and Pharmacology, going on to work for a pharmaceutical company. Once the children were a little older I took a teaching degree so that I could spend holiday times with them, and I began teaching Science at a local Secondary school. However, I was always so busy with all my teaching duties that I found myself more and more detached from

the family, and I never had any 'me' time to even pick up a needle and thread. So I quit and reverted back to being 'office lady', which was actually a huge relief to me and to my family!

I joined the Beadworkers Guild in 1999 at the Great British Bead Show, and took a class in freeform Brick Stitch with Ann Mockford, who was a great teacher, and was really surprised when I realised I knew the stitch. The next day I took a class in freeform peyote, and realised I was familiar with that stitch too! At some point people at the show saw pieces I had made and asked me to teach at the next show, and so it began. I was really excited and absolutely fired up for action, but rather scared that I would never be able to remember the names of all those beading stitches!

Which pieces are you most proud of?

I don't think I would class my work as masterpieces, but I'm very proud of a necklace design called Nefertiti's Treasure. Technically it's a very challenging project, requiring a lot of precision beading, and the finished piece is really rewarding and incredibly satisfying to wear.

My favourite designs have been the Isabella Necklace and Lorenzo Bracelet, but I'm absolutely wild about some new pieces I'm making in Hubble Stitch and I can't wait to share the technique with other beadworkers.





Above: St Olave necklace design.

Below right: Students hard at work in Melanie's Isabella necklace workshop at the Bead & Button Show, Milwaukee.

Is there anything you do that's 'uniquely you' or that you're specially known for?

I would say that my designs for minimal bezeling around flat-backed cabochons are fairly recognisable and unique to me.

Where do you get your ideas?

In recent years I seem to have been taking inspiration from periods in history - Mediaeval, Byzantine and Renaissance eras, because these influences have been really flowing into my designs. But I must say that I also find it impossible not to take inspiration from everything around me - the colours of nature (flora and fauna), our physical environment, rock formations, architecture, microscopic creatures, molecular structures and chemical bonds. It's all there for the taking!

When I see something that is beautiful and shouts out to be translated into beadwork, I really enjoy imagining which bead stitch or stitches would best represent it, and my brain starts

working on it straight away. It can be really annoying because when I get a bee in my bonnet about a design, I generally can't sleep, and just lie there making the piece in my head all night!

Your beadwork classes are always popular - how did your teaching start?

I regard teaching beadwork as a real privilege - it's so enjoyable, particularly that light bulb moment when students 'get it' and then when the 'what if...' moments start flowing. Those discussions are great. Workshops are wonderful - they're not just a learning experience limited to what the teacher brings to the table; so much information and inspiration is exchanged between everybody throughout the day.

I have taught my designs at bead shops, for bead groups and for the Great Escapes weekend retreats throughout the UK since 1999. I also teach for the Beadworkers Guild at the Great British Bead Show, and at their London workshops. One of my greatest desires was always to visit the Bead & Button Show in Milwaukee, and in 2012 I submitted some

The interesting thing is that I absolutely love wearing the pieces I make now, and I think it's because they are exactly the way I want them to be, as I've got an arsenal of techniques at my fingertips with which to attack my designs. I know I've still got lots to learn about beading - the learning process never stops, but understanding this about myself fuelled my desire to start making the videos.

designs and was invited to teach there, which I've now done for the last three years. This year I extended my stay in the US, and held workshops in Columbus and New York too, which was thrilling. I'm looking at spending even more of June there next year, as I'll be teaching workshops and weekend retreats in Florida, Georgia and Pittsburgh, as well as re-visiting this year's venues!

I also make videos for my Bead-school channel on YouTube. The idea behind this is gradually to build a library of techniques, tips and tricks and information in order to help beadworkers to expand their beading skills. It dawned on me some years ago that when I was first beading, I rarely wanted to actually wear the pieces I was making; I loved making them and conquering a technique, but happily cast them aside, enthusiastically moving on to the next challenge. The interesting thing is that I absolutely love wearing the pieces I make now, and I think it's because they are exactly the way I want them to be, as I've got an arsenal of techniques at my fingertips with which to attack my designs. I know

I've still got lots to learn about beading - the learning process never stops, but understanding this about myself fuelled my desire to start making the videos.

I learnt a long while ago that when I make something, I have to write down what I've done, and take photographs at all stages, because if I get asked to teach it,



Right: Melanie's collection of Beaded Bottles have proved very popular workshops.

then at least I have a record of how I made it. It's often the case that when I repeat a design, I find that I approach it differently, with the same result or better, and make it more easily and efficiently.

I remember your lovely project in Bead Magazine last year, has your work been featured elsewhere?

My work has been featured in the Beadworkers Guild Earrings book and Journals, and Sandra Wallace's book, The Beader's Colour Mixing Directory. For me, most exciting of all is my Hubble Stitch book which will be out in 2015, and it's full of projects to help beadworkers get to know the new technique.

What is your workspace like?

I actually prefer to bead standing up nowadays, so my workspace is in the living room on a little multi-shelf tower, beside the sofa, complete with a big, magnifying, anglepoise lamp. All my beads are neatly organised in boxes in the cupboards in our living room, so everything is close at hand. I didn't want a craft room or den, because I didn't want to be isolated from everyone for long periods. It's lovely that my husband likes to sit at the living room table, carving his violins, whilst I stand and bead, so I'm in good company.

Do you work by yourself or have you collaborated with anyone else?

The only time I've collaborated with anyone else was when I commissioned Elise Mann (aka Crafty Owl) to make some of her beautiful dichroic glass cabochons for a design I taught called The Fantasy Garden Cuff. It's always great fun to teach, and my only problem has been having to relinquish those gorgeous pieces of glass – it's very hard to see them go, but I just don't have time to bead them all myself!

What are you working on at the moment?

I'm always playing catch up, writing patterns for designs, or making samples



for kits and workshops. I would give anything for more time to just bead all these design ideas that are bursting to get out, but the family and our business always takes priority. I guess what I'm mostly concentrating on currently is making samples for my new Hubble Stitch – that's pretty exciting, so I'm not sleeping much! I also returned from the Bead & Button Show and the amazing CJS Sales warehouse in New York, having bought lots of wonderful beady things, all of which are begging to be beaded. Hence I'm in a slightly insane, four-dimensional frame of mind, but anyone who knows me, won't find that particularly unusual.

What are your beadworking goals?

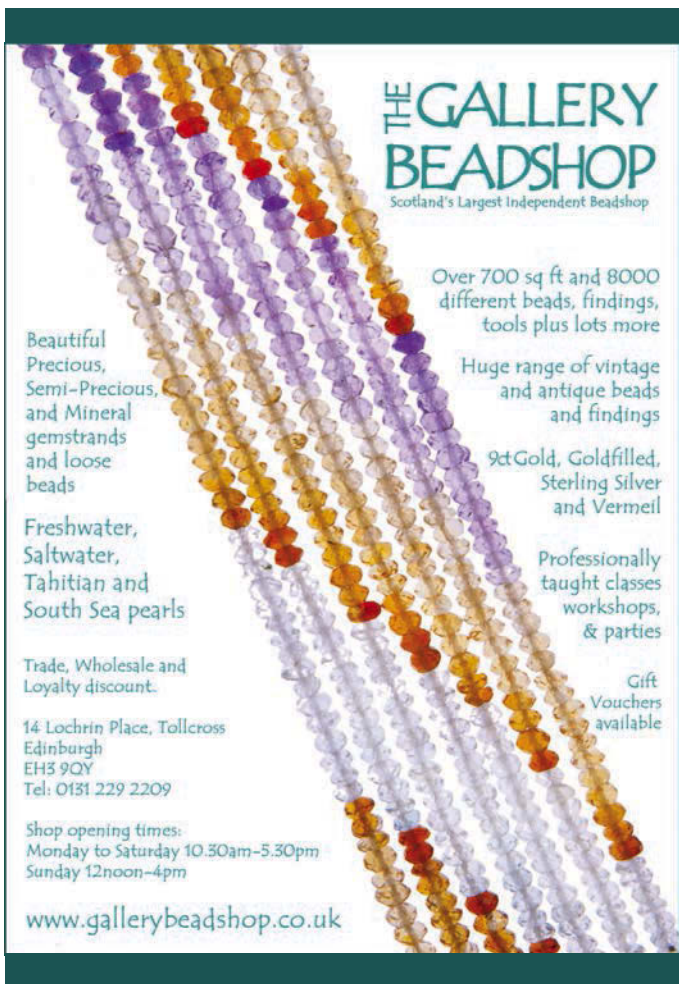
I want to write books, books, books, make more videos and design my socks off

What have been your biggest personal (not necessarily bead or jewellery related) challenges, and accomplishments?

I think my family has been my biggest personal achievement, challenge and accomplishment. I'm enormously proud of all of them, and I know that without them, I wouldn't be the person I am today. Yes, I may be marginally insane, manic and insomniac, but it was all worth it!

We'll certainly be keeping an eye on Mel's progress here at Bead and will be itching to review all those books once they come out! You can see more of Melanie's work on her website, which also links to her BeadschoolMel channel on YouTube. 

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Designed by
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string of hearts BRACELET

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BEADstore

- 5g size 8 Miyuki Hex beads - Silver-lined Crystal (A)
- 2g size 8 Miyuki Hex beads - Nickel (B)
- 1g size 11 Miyuki seed beads - Silver-lined Crystal (C)
- 2g size 11 Miyuki seed beads - Nickel (D)
- 1 heart-shaped button with a shank

TOOLbox

- Size 10 & 12 needles
- Fireline 8lb thread
- Scissors

SUPPLYshop

- TierraCast clasps are currently available at The Bead Store (www.thebeadstore.co.uk).
- Miyuki seed beads are available at Charisma Beads (www.charismabeads.co.uk).
- Complete kits are available at www.sdedesigns.com.



Part 1: Odd-count Peyote base

Step 1: Start with 5' of thread, leaving a 6" tail pick up 1 (B), 3 (A), and 2 (B). Pass through the last (A) added. See figure 1

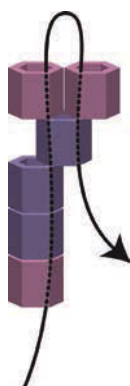


Figure 1.

Step 2: Pick up 1 (A) and go through the next (A) and the edge (B). See figure 2.

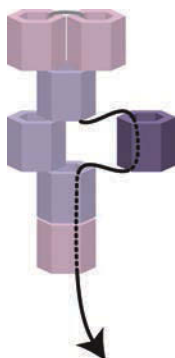


Figure 2.

Step 3: Pick up 1 (B) and go through the three (A) beads and the first edge (B) bead.

The needle needs to exit the (B) of the first row (or previous row) then go through the (B) from the row just added. See figure 3. This is an important step as it corrects the position of the needle without making one edge of the bracelet stiffer than the other.

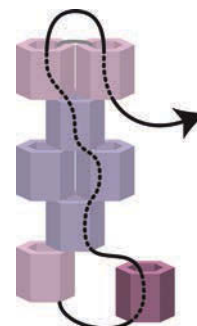


Figure 3.

Step 4: Pick up one (A) bead, go through the centre (A), pick up another (A), and go through the (B) edge bead. See figure 4.

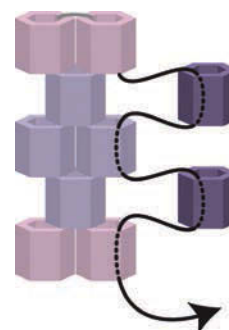


Figure 4.



time&money

Approximately
£20 and over
two hours





DESIGNnote

- This design can be made using Delica Hex, Toho Hex or smooth Delica size 8 beads; hex cut beads add texture and sparkle but the colour options are limited.

TOptip

- Two 10g packages of size 8 Delicas is plenty to make two bracelets in alternating colour ways. One for you and one for someone you love!
- Be sure to count the number of beads along the edges of the base peyote row, they need to be a multiple of three for the scalloped edge.
- To connect a toggle clasp in place of a button: use the 15s that match the centre end Hex beads. If you are using the suggested button clasp, then note that the beads used to connect the button can be changed based on the size of the shank.

Step 5: Pick up one (B), go through the last (A) added, pick up 1 (A) and go through both the next (A) and the edge (B). See figure 5.

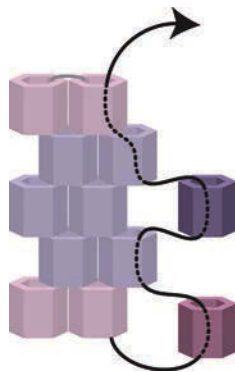


Figure 5.

Step 6: Pick up 1 (B), weave through the three (A) beads and exit the (B) of the previous row before passing through the (B) add in the previous step. See figure 6.

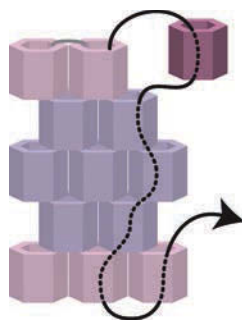


Figure 6.

Step 7: Continue to follow steps 4 to 6 until your bracelet is the desired length, remembering to allow space for the clasp. Make sure that the number of beads on each edge is a multiple of three and adjust if necessary.

Step 8: Finish both edges with Hex-B beads by decreasing the last row. See figure 7.

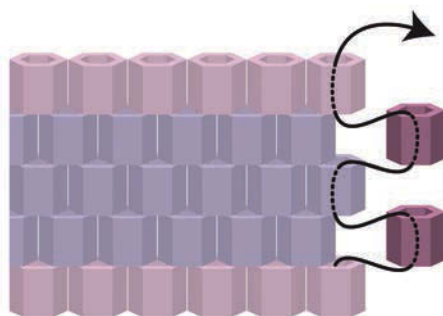


Figure 7.

Step 9: Weave through the previous rows to reposition the needle and add the last (B) at the point. See figure 8.

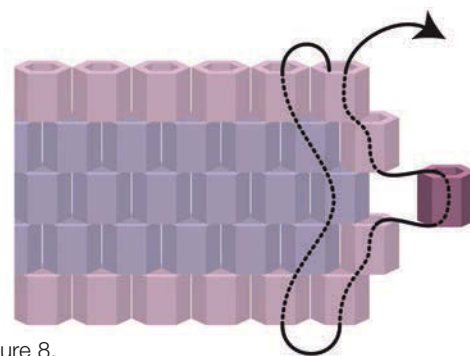


Figure 8.

Step 10: Repeat Steps 8-9 at the other end using the tail thread.

Part 2: Embellishing

Step 11: Make sure you are exiting from a (B) at the end of the bracelet. Pick up 5 (C), pass down through the next but one (B), then up through the neighbouring (B). Repeat this all the way along both sides of the bracelet. See figure 9. Note: some brands of 15°s are smaller than others so use as many as needed to lay against the Hex beads and repeat the same quantity for both edges.

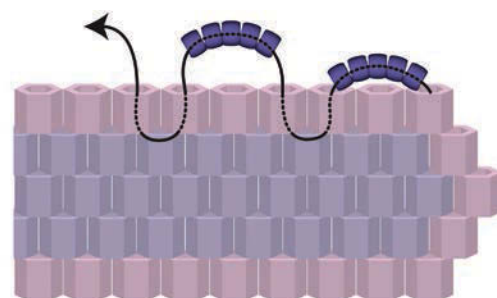


Figure 9.

Step 12: Coming out of a (B) at one end, pick up 9 (D) beads, skip two (B) and go down through the fourth (B) bead. Pass the needle up through the (B) bead before the one just entered (the third from the edge) and angle the needle so it goes behind the seed beads you just added. Pick up 10 (D), skip two (B) and pass down through the next (B) bead. Again, pass up through the previous (B), passing behind the row just added. Repeat until the last stitch and then only add 9 (D) beads. See figure 10.

You should start and end all four corners with one less (D) (ie 9, not 10). Some 15°s are smaller than others so the number needed may need to be adjusted to make the edging fit.

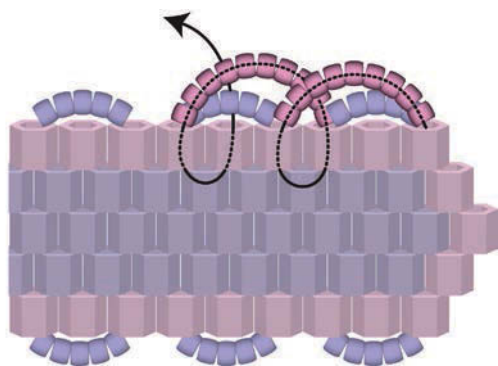


Figure 10.

Step 13: Repeat Step 12 on the other edge. When starting the other side, pay close attention to the direction the (D) beads are laying and mirror it along the second edge (this creates the scalloped look along the edges). The options are to either bring the needle in front of the row as you add them along the second edge or to turn the bracelet over to send the needle behind as you did on the first edge.

Step 14: To complete the heart-shaped design, bring the needle out of the last (B) on the side you wish to use as the right side. Pick up 10 (D) and cross over to the other edge, passing down through the third (B) from the edge. Send the needle up through the next (B), pick up 10 (D), then cross over to the other edge (this time you will be passing through the sixth (B) beads from the end). Continue this pattern to the end of the bracelet. There should be four (B) beads between the bead from which the embellishment starts and the one in which it ends. See figure 11.

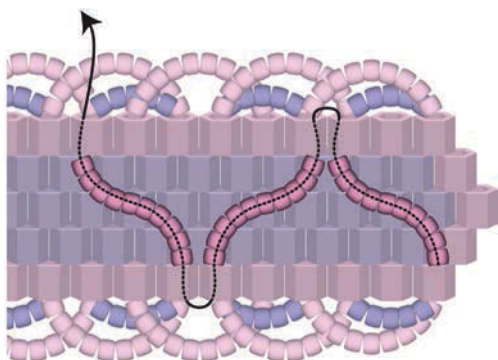


Figure 11.

Part 3: Attach the Clasp

Step 15: Position the needle so it exits the centre end (B) bead. String on 1 (D), 1 (B), 1 (D), heart button, 1 (D), 1 (B), 1 (D) and sew

back through the centre end bead. Repeat this thread path two or three times and then finish your thread by weaving back into the bracelet. See figure 12.

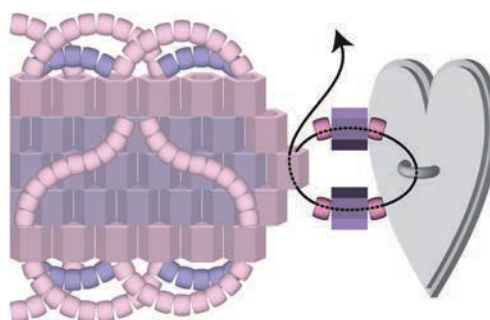


Figure 12.

Step 16: At the other end, string enough seed beads for a loop that the button can easily fit through and reinforce by repeating thread path as many times as you can. See figure 13. Measure your beads carefully and add a few extra beads, as this loop tightens up after reinforcing, so it may be difficult to get the button through. 

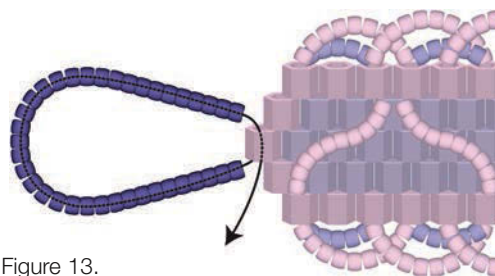


Figure 13.

COLOURwise

- Red & White:
5g size 8 Miyuki Delica beads - DBL-043 (silver-lined flame red)
2g size 8 Miyuki Delica beads - DBL-201 (white pearl)
1g size 15 Miyuki seed beads - 15-010 (silver-lined flame red)
2g size 15 Miyuki seed beads - 15-201 (white pearl)

- Raspberry & Crystal AB:
5g size 8 Miyuki Delica Hex beads - DBL-0012 (metallic dark raspberry)
2g size 8 Miyuki Delica Hex beads - DBL-0051 (crystal AB)
1g size 15 Miyuki seed beads - 15-460 (metallic dark raspberry)
2g size 15 Miyuki seed beads - 15-250 (crystal AB)

"Inspiration"

- This bracelet was the second one I designed and while I was creating it (2008) my husband was ill with what we thought was the flu, but actually was a blocked artery in his heart! Thankfully he recovered and this bracelet will hold a special place in my heart forever.

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RAVEN AVENUE, *Cabochon Specialist*



Jenny, can you tell us a little bit about your business?

Raven Avenue is purely website based, run from my home. We do not yet attend any shows, but we do specialise in Cabochons. We have traditionally focused on gemstone Cabochons, but have recently been expanding our range of glass cabochons. We also stock a lot of Toho seed beads – over 350 types!

Bead talks to Jenny Oxley, owner of online Bead shop, Raven Avenue

These include Treasure, Triangle and Magatama styles. We have recently started stocking Miyuki Delicas and are planning to expand our range of colours in the near future. Finally, we have stocks of many beautiful Indian Glass Lampwork beads.

It sounds like a real Aladdin's Cave in your home! Do you have a background in beading?

I have made my own jewellery in the past, but I wouldn't say that I'm from a beading background. I have attended evening classes in silversmithing, which probably led to my fascination with Cabochons. I've always been a fan of the

bright and sparkly though and I have a passionate interest in collecting antique costume jewellery.

So how did these different interests grow into your current business?

I remember ordering some Cabochons online and thinking how nice it would be to run a website selling beautiful things. The idea of starting my own business just grew from this, and after

Above: A selection of the charms sold by Raven Avenue.

Above left: Jenny surrounded by beads in her packing room.



Above: These gorgeous round resin beads make a real splash of colour!

Right: Raven Avenue has a fabulous collection of cabochons.

Below: Just some of the beautiful Victorian costume jewellery from Jenny's collection.



a lot of hard work, Raven Avenue was born.

What have been your biggest hurdles in setting up and running your business?

The biggest hurdle in running this on my own is having to be good at everything! I have to be able to do marketing, graphic design, HTML code, photography and so on. It was also a bit of a challenge getting to understand how to import beads from overseas. We stock beads from India and I had to get to understand a lot of different regulations.

What have been your proudest moments?

My proudest moment was probably the launch of our website in 2008. I'm also looking forward to reading the

editorial profile in Bead and, in particular, seeing the beautiful jewellery that has been made from our products. (See Design Corner on page 34).

Thank you Jenny – that's very kind of you! So, what is next for Raven Avenue?

We've just started running various giveaway competitions and have finally got around to joining Twitter! (@Raven_Avenue)

Finally, I have to ask...where did the name Raven Avenue come from?

I'm not sure about where the name came from. The website used to be called Marquise Jewels and sold mainly gemstone cabochons, but after we diversified to beads and glass cabochons as well, I thought that a new name

I've always been a fan of the bright and sparkly though and I have a passionate interest in collecting antique costume jewellery.

would be appropriate (Marquise Jewels is rather staid!). I have a slight weakness for the Gothic (but I certainly wouldn't call myself a Goth!), so I think that's where the Raven part came from. I have a particular fascination for Victorian mourning jewellery too, which I suppose ties in.

Here at Bead, we'd like to thank Jenny for sharing her story and wish Raven Avenue every success for the future. If you would like to keep following their story, then do pop over to their website or start following them on Twitter. They also have a Facebook page, <https://www.facebook.com/ravenavenueuk>. To see what can be made with their beads, take a look at this issue's Design Corner.



SEEMORE

www.ravenavenue.co.uk
info@ravenavenue.co.uk

designcorner

SAME BEADS, TWO INSPIRING PROJECTS

What happens when you take a pile of different beads? How do you turn them into something?

For this issue of Design Corner I'm going to be taking a look at building a design step-by-step from scratch. The beads I worked with were donated by Raven Avenue, our featured shop. I received a pack that contained a selection of coloured cabochons in two sizes, plus two tubes of size 6 seed beads and 300 polish beads in crystal and silver, bicones in crystal, 6mm spiral round beads and clear oval beads.

Creating a framework

My first step was to assess the beads. I noted that all of them would lend themselves to stringing, apart from the Cabochons. These of course had no hole, so would need to be attached in some way, perhaps using other seed beads, or gluing. The Cabochons therefore opened up an alternative possibility of creating a piece of bead embroidery.

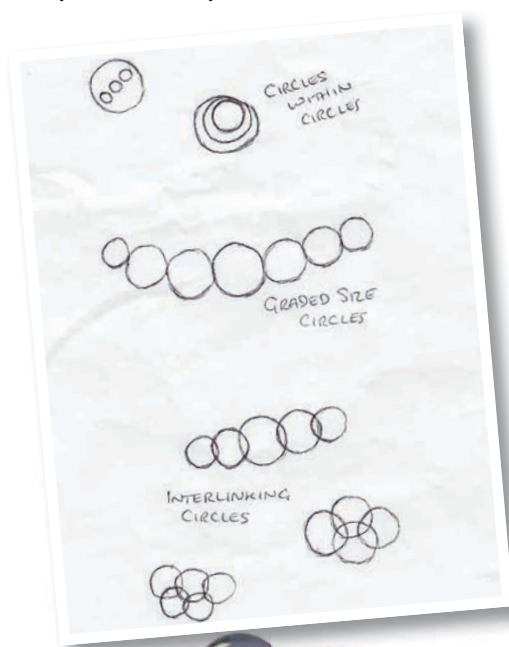
The problem with bead embroidery was that the pack lacked enough seed beads, so I would have needed to add a lot from my own stash. This left me with the idea of working out how to capture the Cabochons using the seed beads from the pack, then perhaps stringing them with the other larger beads. This gave me a framework from which to start.

Playing with ideas

I have just been reading Margie Deeb's excellent book, 'The Beader's Guide to Jewelry Design' (reviewed in Bead issue 59), and a suggestion made by Margie really struck a cord with me. If your creative muse has let you down and disappeared, start by playing with a shape. So I decided to give this a try. I

felt the colouring of the beads was soft and feminine and the cabochons were round, so I took a lead from the beads and decided to play with circles. I could have taken another approach and gone against the beads to try and juxtapose the soft feminine colours against a stronger, more angular shape like a square, but I didn't!

I did two things. Firstly, I doodled to see how circles could be combined and what kinds of patterns they might create – you can see my sketches here.



Secondly I took out the beads and made some samples. The part I wanted to sample was the capturing of the Cabochons. I experimented to find a way of using the size 6 beads to create a casing. I needed to mix in some smaller beads, so found a half-used pack of size 15 silver beads that would pull the casing inwards enough to hold the Cabochons in place. I used two Cabochons, inserted back to back so that the sample was reversible. I made two samples so that I could check my technique would hold up and also refine thread paths. I also wanted to test colours.

The two packs of size 6 beads were in strongly contrasting colours: dark or light, so I wanted to see which would create the best effect with the pastel coloured Cabochons. I felt the dark beads detracted from the cabochon, while the light beads allowed the pale stones to stand out more, but maybe you would disagree. I also tried two variations in the order in which I added the rows of beads to pull the casing inwards and I discovered that this order did matter, so that was invaluable knowledge to have when I was writing up the instructions.

Left: Playing with ideas.

Below: Making samples allowed me to test my technique and colouring.



The pack contained size 6 seed beads in Transparent Rainbow Crystal and Transparent Rainbow Black Diamond, Glass Moonstone Cabochons in 9mm and 11mm, Czech firepolish beads in 6mm Frost Crystal and 6mm Silver/Clear, Czech Crystal Bicones in 4mm Clear AB, Czech Glass Spiral Round Beads in 6mm Grey Shimmer and Czech Glass Fancy Oval Beads, 9x8mm clear.



If you look carefully, one Cabochon (green) shows more than the other (blue) – this was a result of varying the point at which I added the rows to seal in the stone.

Armed with my samples and my initial ideas, I now turned to making a concrete plan for the design. I thought the captured Cabochons, as they were reversible, would make beautiful earrings on their own, so it was simple enough to make a pair using the 9mm Cabochons and just attaching a simple earring finding. Project one had just fallen into place!

Looking back at my sketches, I felt drawn to exploring the idea of circles within circles. My little Cabochon could be the central circle and I just needed to work out how to create a second circle to sit around it. I made a very simple peyote tube using the darker coloured size 6 beads, fixed my Cabochon so that it sat inside this circle and I had a pendant. I strung this on a length of Beadalon, working out a pattern for using the larger beads.

I have tried to mix the colours so

that the eye naturally falls first on the pendant centre of the necklace, where the colour is darkest. I then used hints of darker colour further up the strung section to draw the eye around the necklace. I strung the beads in a regular pattern, but with irregular repeats, so this creates a little interest as the brain is forced to really look to discover the pattern. Finally, I added a barrel clasp to sit unobtrusively within the design. Combined with the earrings, this

Above: The reversible Cabochons made pretty earrings.

Right: The necklace makes a sophisticated complement to the earrings.

is a lovely set of jewellery that obviously goes together, but which isn't so closely matched as to become too simplistic.

Over to you!

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



Competition time!

As it's our diamond issue, we have prizes for not just one, but two lucky readers! Both readers will win this bead pack, along with the instructions for this jewellery set. In order to enter, email editor@beadmagazine.com with 'Design Corner Issue 60' as the subject of your email. Good luck!



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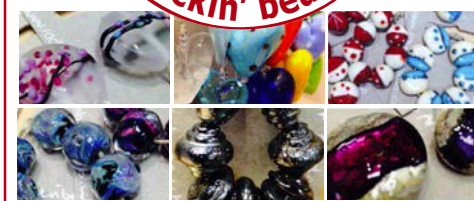


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- 4g 8/0 Miyuki seed beads - silver lined mint (A)
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- 9 x 6mm - indian sapphire (B)
- 12 x 6mm - chrysolite (C)
- 42 x 4mm - chrysolite (D)
- 42 x 3mm bicone pearls - Tahitian (E)
- 84 x 3mm - indian sapphire (F)
- Toggle clasp
- 21 x 10mm jump rings
- 7 x 5mm jump rings
- 12 x 2mm crimp tubes
- 36 in. (91 cm) Softflex beading wire .019 in fluorite
- 36 in. (91 cm) Softflex beading wire .019 in chrysoprase
- 14 ft. (4.27 m) 22 ga. half-hard wire, silver filled
- Beading thread

TOOLbox

- Beading Needles
- Bead stoppers
- Crimping pliers
- Bent nose pliers
- Flush cutters
- Scissors

Step 1: Cut 12 in. (30.5 cm) of 22 ga. half-hard silver wire and coil it around a 16 ga. Wire base for a length of 1 in. (2.5 cm). Remove the length of 16ga wire and trim both ends of the coil to create smooth edges. Use the same technique to make two more coils.

Step 2: Cut a comfortable length of beading thread and pick up a coil and an (A) bead three times. Pass through the first coil again to form a triangle. Pick up 2 (F), 1 (D), 1 (E), 1 (B), 1 (E), 1 (D) and 2 (F). Pass back through the first coil, passing in from the opposite end to that which your thread is exiting, so your beads will sit across the top of the coil. Pass on through the next coil, skipping the 8/0 bead. See figure 1.



Figure 1.

Step 3: Repeat step two twice more, so you will be working around your triangle, adding the same selection of beads to each coil.

Step 4: Pass through the (A) bead that is on the edge of the triangle, and then pass

through the first (F) along the edge of the coil. Pick up an (A) bead and pass through the (F) from the edge of the adjacent coil (to your left as you look at the triangle). Pick up an (A) bead and pass through the (F) from which you started this step. See figure 2.



Figure 2.

Step 5: Pass on through the nearest (F), (D) and (E) beads so you will be exiting from a pearl. Pick up an (A) bead and pass down through the (E), (D) and (F) from the first coil. Pass through the second (F) on this coil, then through the (A) bead from the corner of your base and finally exit from the next coil. See figure 3.



Figure 3.

SEEMORE

Website:
www.neelaypatel.com

SUPPLYshop

- Stitchncraft.com is a good source for Swarovski beads.
- Softflex wire can be found at www.palmermetals.co.uk

time&money

This design may be completed in an afternoon. Approximate cost is £20.00 to make a necklace.



Step 6: Repeat steps 4 and 5 twice to link your third coil beads (the unused strip) to the beads from coils one and two.

Step 7: Attach a 10 mm jump ring to each of the inner (A) beads – these will be the beads you added in steps 4-6. Each jump ring should link one of the central (A) beads to the nearest (A) at the corner. See figure 4.

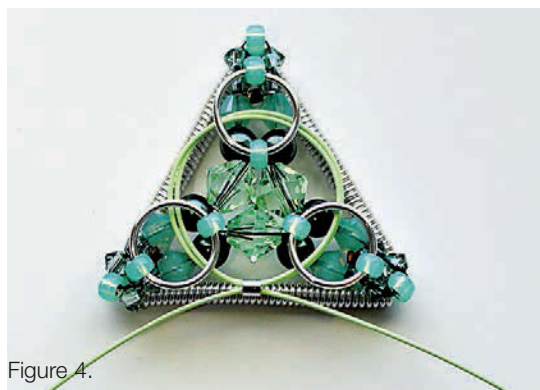


Figure 4.

Step 8: Cut 4 in. (10 cm) of beading wire and coil it twice in the space below the jump rings. Use the Universal Magical Crimpers to secure a crimp tube. Trim the ends either side of the crimp to complete the component. See figure 4.

Step 9: Follow steps 1-8 six more times. Make three more triangles in this colour scheme. Make another three triangles using

(C) beads in place of your (B) beads and the fluorite coloured beading wire for the centre ring.

Step 10: Attach the triangles by attaching 5 mm jump rings to link the outer (A) beads. Follow the pattern shown in figure 5.



Figure 5.

Step 11: Cut 24 in. (61 cm) of beading wire in each colour. Pass the first wire through the top corner of the end triangle. Crimp the two ends and attach the first half of your clasp. Repeat on the other side, using the second wire, to complete your necklace. 

TOptip

- Swarovski crystals may be substituted with glass crystal beads to save on costs. Jump rings may be made with the 22 ga. wire and a hand-held mandrel.

"Inspiration"

- A triangle is an interesting shape for me. I wanted to make a very geometric design using bright colours, and so I crafted a hard triangle using half-hard wire and designed some stitching to fill-in the centre with beadwork and coloured beading wire! What it looks like to me is a geode slice from a futuristic silver stone.

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An ever expanding range of TOHO Seed Beads and CzechMates 2 Hole Beads has been added to our eclectic range of beads and findings

CZECH MATES The Building Blocks of Modern Beading
2-HOLE BEADS





Designed by Donna
McKean Smith -
Riverside Beads



Popper JEWELLERY

BEADstore

- Approx 16" of 6mm faux leather round cord.
- 1 popper fastening
- 1 popper charm

TOOLbox

- F6000 glue
- Scissors
- Bead mat

SUPPLYshop

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

COLOURwise

- Our round leather comes in 20 different colours and finishes, you can interchange the poppers to personalise your jewellery each day.

time&money

- Make in around
10minutes for
around £3



Riverside Beads have designed this beautiful bracelet using their soft faux leather and new popper fastenings. You can complement it with a necklace and bag charm.

Step 1: Take a length of cord twice the length you require for your bracelet, plus an extra inch, and fold the cord in half. See figure 1



Figure 1.

Step 2: Take the slider charm and thread it over the two loose ends. Slide it up to the top, around 1.5" from the end. This can be adjusted after you have finished. See figure 2.



Figure 2.

Step 3: Take the other end of your finding and put F6000 glue in around 1/3 of the end cap. Push both ends of the cord into the finding. If it is a little tight, use a narrow tool to help push it in - the glue is 3d and will dry around the cord. See figure 3.



Figure 3.

Step 4: Leave the glue to dry for a few hours. When it is dry, attach your loop over your fastening. Readjust the slider you added at the beginning if you need to. See figure 4.



Figure 4.

DESIGNnote

- You can bind a fine cord round the end of the 2 pieces of cord to secure them together before you push them into the end cap.

"Inspiration"

- Our range of popper fastenings can be added to necklaces, bag charms, earrings and more allowing you to interchange your popper to suite your style.

SEEMORE

Website: www.riversidebeads.co.uk



More Ideas - Popper Necklace

Step 1: Take a 16" length of round cord and add a bail onto the centre. Glue a 7-8mm end cap onto each end.

Step 2: Take an oval jump ring and add a necklace popper finding and a bead to the bail, using the jump ring.

Step 3: Add the popper charm of your choice to the finding to complete your necklace.

More Ideas - Popper Bag Charm

Step 1: Take a selection of beads of your choice (faceted or glass beads work well) and add them to a head pin, using our snowflakes as spacers. Make a wire loop to hold the beads in place and put this strand to one side.

Step 2: Repeat step 1 with a different combination of beads and spacers, to make a shorter strand. Put this to one side.

Step 3: Take an eye pin and add a shamballa bead, then make a wire loop to hold the bead in place. Put this to one side.

Step 4: Make two strands using clusters of our snowflakes: add one 4mm, one 6mm, one 8mm, one 10mm, one 8mm, one 6mm, one 4mm onto a headpin and finish with a wire loop to create a bead effect.

Step 5: Attach each of the five strands onto varied lengths of chain so that they will be staggered as they sit side by side. Attach the other end of each chain to your bag charm.

Step 6: At the base of the shamballa bead, attach the necklace popper finding and add your choice of popper charm. 





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barrel vault BANGLE

Use the connectivity of the CzechMates system to create this arched bangle.

Step 1: Begin by securing your thread to an (A) bead, following these instructions: Pass through one of the Tile holes, then the hole parallel, leaving a 3 inch tail (figure 1-a). Pass through the first hole again, then tie a half-hitch knot around the tail thread (figure 1-b). Pass through the second hole again and tighten up the slack. The thread will be parallel to the tail (figure 1-c).

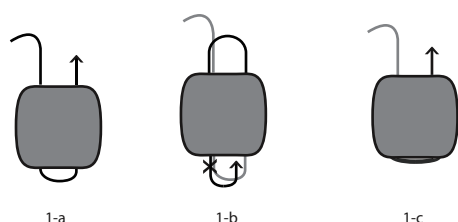


Figure 1.

Step 2: Pick up your beads in the following order: (B), (C), (B), (D), (B), (C), (B), (D), (B), (C), (B), (D), (B), (C), (B), (D), and (B). See figure 2.

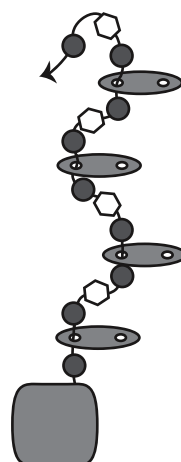


Figure 2.

Step 3: Pick up 1 (C) and 1 (B), then pass back into the nearest (D) bead (this will be the third (D) you added in step 2). As you pass through this bead, move through in the same direction as you moved when you strung it originally. This should force the bead to sit sideways as shown in figure 3. Add 1 (B), then pass into the second hole of the nearest Lentil. Add 1 (B), then pass into the next (D)

BEADstore

- 22 CzechMates Tile Beads (A)
- 8 Grams TOHO Size 11/o seed beads (B)
- 110 CzechMates Lentils (C)
- 88 3mm Firepolish (D)

TOOLbox

- 1 pair chain nose
- Fireline or Wildfire thread
- Beading needle
- Scissors

SUPPLYshop

- All supplies available from www.czechbeads.com

time&money

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two hours for
under £10





from the same direction it was added to the thread. Add 1 (B), 1 (C), and 1 (B). Pass through the next (D) from the same direction it was added to the thread. Add 1 (B), then pass into the second hole of the first Lentil added in step 2. Pick up 1 (B) and 1 (A) and pass through the second hole of the same Tile. See figure 3.

Step 4: Repeat step 2 (see figure 4a) and three (see figure 4b) until you have added a total of 22 Tiles. As you work, use moderate tension. The thread should not be stiff, but any slack should be gently removed after each Tile is added.

TOptip

- A couple of notes on sizing:

The Bangle as instructed will be approximately 7.5 inches long. Each Tile added will increase the length by 1/3 inch.

- Note that the working length of the bangle is longer than the finished length. It will shrink to its final size once all the beads have been added.

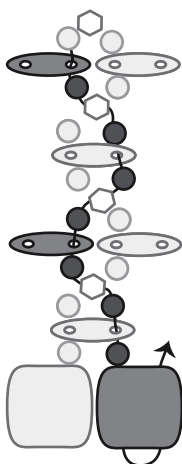


Figure 3.

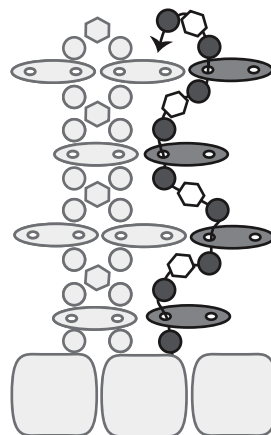


Figure 4a.

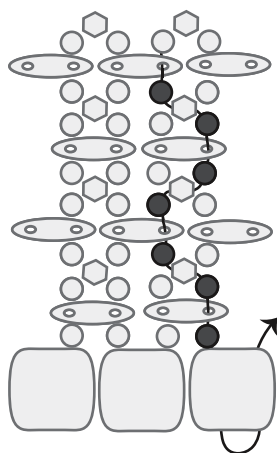


Figure 4b.

Step 5: Connect the two ends of the bracelet to form the bangle. Be sure that there isn't a twist in the band before stitching the sides together. Add 1 (B), 1 (C), 1 (B), 1 (D), 1 (B). Pass into the second hole of the first Lentil on the original end. Add 1 (B), 1 (D), 1 (B), 1 (C), 1 (B), 1 (D), 1 (B), and pass through the second hole of the final lentil on the original end. Add 1 (B), 1 (D), 1 (B), then pass into the second hole of the adjacent Lentil. Add 1 (B), then pass back into the next (D). Add 1 (B), then pass into the second hole of the next Lentil, (added in this step). Add 1 (B), then pass into the next (D). Add 1 (B), then pass into the second hole of the next Lentil. Add 1 (B), then pass into the next (D). Add 1 (B), then pass into the second hole of the next Lentil. Add 1 (B), then pass into the second hole of the original Tile. See figure 5.

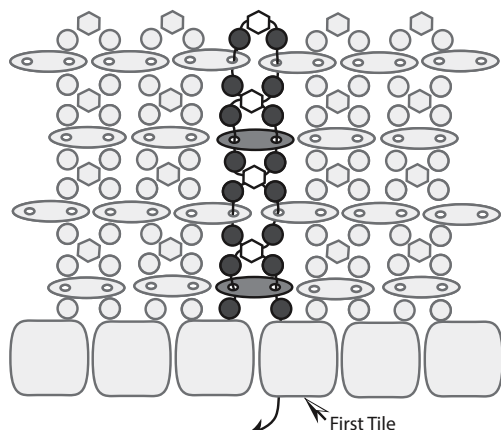


Figure 5
Connecting the ends together.

DESIGNnote

- The unconventional thread path may be tricky to beaders that are unfamiliar with three-dimensional, two-hole stitching. If you are new to this technique, then this is a fairly gentle way to get used to two hole beads, whilst creating a lovely piece of jewellery.

Step 6: Connect the Lentils into an arch over the Tiles using the following technique: With the thread coming out from the bottom of a Tile, add 1 (B), 1 (C), 1 (B), then pass into the corresponding (D) from the top of the beadwork on the other side of the (C). Add 1 (B), then pass into the second hole of the Lentil just added. Add 1 (B), then pass into the next Tile. Pass through the second hole the same Tile, then repeat this step for the remaining length of the bangle. Keep your tension the same as the first side of bangle. Finish off your thread at the end. See figure 6. 

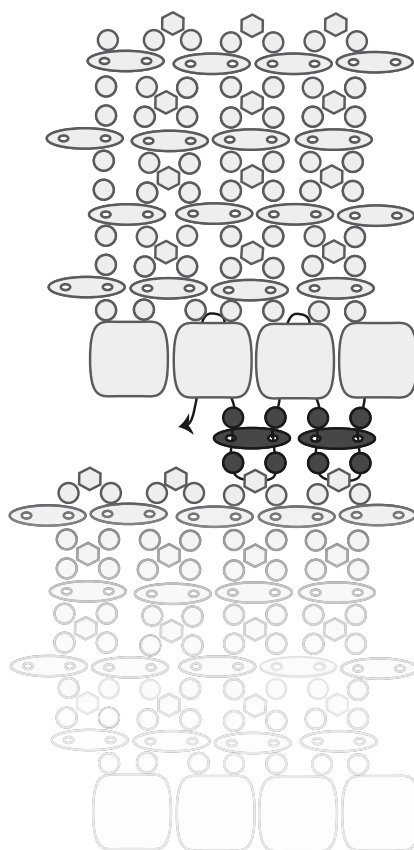


Figure 6
(Abstract View)
Connecting both ends to form an arch over the Tile.



COLOURwise

- Colourway 1
CzechMates Lentil
6mm : Opaque –
Luster Champagne
(P14413)
CzechMates Tiles
6mm : Metallic
Suede – Gold
(79080)
Firepolish 3mm :
Halo - Linen (29270)
Round 11/0 : Gold
Lined Crystal (989)
- Colourway 2
CzechMates Lentil
6mm : Dark Bronze
(14415)
CzechMates Matte
Metallic - Copper
(BI13070)
Firepolish 3mm :
Copper Penny (275)
Round 11/0 : Higher
metallic Frosted
Blue Haze (512F)





tips, tricks and **TECHNIQUES**

In this new feature we'll be taking a look at different aspects of beading to help you get the most out of your work. Whether you're a complete beginner or a seasoned beader, hopefully you'll find some useful information that helps your beading to grow.

BEADstore

- 2g Size 11 Delicas in a range of greens
- 2 x 3mm round beads in silver
- 2 x Lucite flowers about 28mm in diameter (or similar)
- 2 x silver headpins
- Pair of ear wires in silver
- Your choice of thread

TOOLbox

- Beading needle
- Scissors
- Round Nose Pliers

SUPPLYshop

- Lucite flowers can be purchased from Creative Beadcraft www.creativebeadcraft.co.uk. Other supplies can be purchased from Stitchncraft www.stitchncraft.co.uk or GJ Beads www.gjbeads.co.uk.

There is a bit of an art to reading a brick stitch pattern and working out how to add shaping, so in this issue I'll be giving you a guide to the tips, tricks and techniques for doing this. Once you have read through the guide, I have a quick earring project that will let you put all these tips into practice.

Tips for reading Brick Stitch patterns

Figure 1 shows a leaf pattern made in brick stitch. It is a reasonably complex pattern with quite a bit of shaping.

Note that on the left hand side the shaping is very regular – the widest point is at the middle of the leaf and each row on either side of this wide point reduces by a single bead to create an even slope.

On the right hand side, the shaping is different: note that some rows are

one bead less than their neighbours, whilst other rows start, or finish, two beads early.

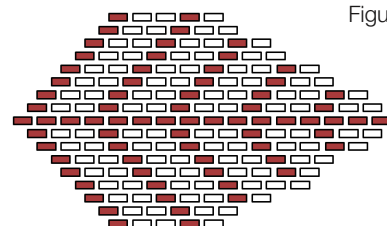


Figure 1.

The following instructions will give a guide to dealing with this shaping and reading brick stitch patterns in general.

Point 1 – identifying where to start

When you are going to start a brick stitch pattern, take a look at the overall shape first in order to decide where it is going to be easiest to start.



In many patterns you can simply start at the bottom of the shape and work upwards, row by row. However, there are occasions when this is not the most sensible place to start. If you look at the leaf pattern in figure 1, you will see that you could start with a ladder stitch row for the bottom row (this would contain 5 beads), then row 2 has 6 beads, so you can add the single overhang bead at each end of the row. However, row 3 then creates a problem: when you get to the end on the right, the final bead has no thread to link from (see figure 2). You could get around this problem if you are working the row from left to right – just add the final bead using ladder stitch, but if you are working the other way, it is going to feel trickier to add that bead – you would need to add beads 2 and 3, then go back and add bead 1, then go back to work the rest of the way along the row. Look carefully at figure 2 and see if you can work this out so you understand the issue.

In this instance, I decided it was easiest to just start with the widest row – the middle row – and work first

one side, then the other. If I find a pattern with an uneven or awkward pattern of increases or decreases, I usually look for the longest row and start from there, working above and below it as necessary.

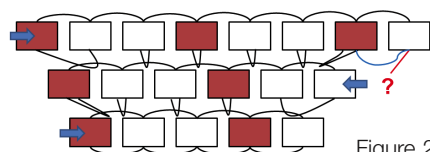


Figure 2.

Point 2 – identifying where to finish a row

Given the irregular shaping on the right hand side of the leaf, you need to be able to identify the point at which to stop a row as well. Bear in mind that you will be working rows from left to right, then right to left. Take a look at figure 3: the blue arrows indicate the direction in which the row is worked. When you stitch row 3, you will be working from left to right, but if you look carefully at the pattern, this row decreases by an extra bead, so on the right hand side, it finishes two beads shorter than row

DESIGNnote

- If you are having trouble finding the Lucite flowers, you can always substitute these with another variety of flower, or perhaps try using a bunch of smaller flowers instead of the single large flower.

2. Once you have identified this, it is easy to see where to stop: you want to end up with a thread that has no bead attached at the end of the row (this empty thread is highlighted in red).

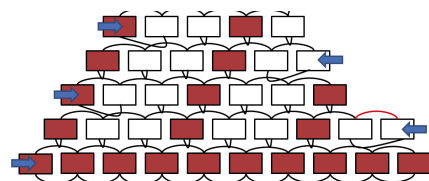


Figure 3.

For all the other rows in this sample, the new row is just one bead shorter than the previous row, so you will need to have a bead sitting on top of each thread.



Point 3 – starting new rows with a decrease pattern

Normal brick stitch is worked so that you are exiting from the final bead in your row: you pick up 2 beads, pass under the first visible thread and up through the second bead. This means that you will have an overhanging bead at the start of each row. See this illustrated in figure 4 (the overhanging bead is in a darker blue).

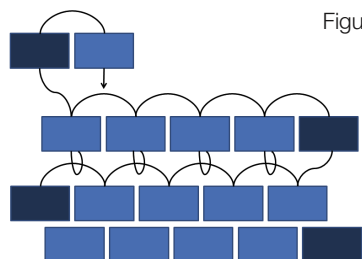
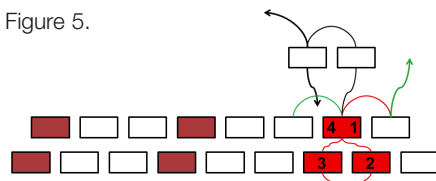


Figure 4.

You should have noticed that the leaf has no overhanging beads. In order to achieve this, you will need to take care to make sure you manoeuvre to exit from the correct bead every time you finish a row. You will still need to pick up 2 beads to start the row, so if you want the row to begin one bead in from the previous row, then you will need to ensure that you are exiting from the second bead from the end, not the end bead, before you add your two beads to commence the row. To get to this point from the end

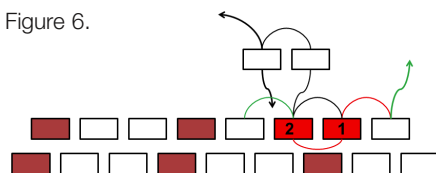
bead where you are exiting (shown by the green arrow), you will need to weave down through two rows and back up out of the bead you need. You will be weaving through the beads illustrated in red and numbered one to four in figure 5, following the red thread path. When you begin the next row, you will be hooking under the second thread from the end (highlighted in green).

Figure 5.



If you need to start a row that has decreased by 2 beads, you will need to start adding new beads exiting from the bead that is two from the end, so if you have finished the row exiting from the end bead (indicated by the green arrow), just weave down through the second bead (labelled 1 and coloured red) and up through the third bead (labelled 2 and coloured red). When you add your first two beads to start the next row you will be hooking under the third thread from the end (highlighted in green). See figure 6.

Figure 6.



The same rules apply wherever you need to start a row inset from the previous row: work out which thread you will need to hook under and find a thread path through the beads to take you out of the bead that is immediately before that thread, then pick up your 2 beads to start the row. If you are wondering where to finish a row, again just count how many threads will not have a bead attached and then follow that guide.

Over to you...

Step 1: Make six leaves following the pattern in figure 7 and working with your Delica beads. Mix up the shades of green randomly as you stitch each leaf.

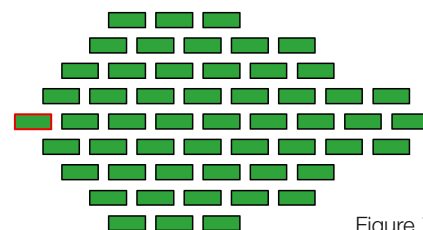


Figure 7.

Step 2: To assemble the earring, first join your leaves into two groups of three. Stitch through the bottom bead in each leaf (outlined in red in figure 7), so that all three leaves are joined into a circle with a small hole in the centre. Reinforce the thread path through the joining beads to make sure it is secure before finishing your thread.

Step 3: Take your first headpin and string on a 3mm round bead, a Lucite flower, then pass the pin through the central hole in your leaf group, then add 12 size 11 beads. Make a wire wrapped loop to secure everything onto the headpin.

Step 4: Repeat step 3 with your remaining components, then attach an ear wire to the wire wrapped loop on each head pin and your earrings are ready to wear. 



Designed by
Dee Wingrove-Smith



floral BARREL BEAD

A self-supporting beaded bead created using pinch beads.

Step 1: Using a comfortable length of beading thread, that matches the colour of your beads, thread your needle and start by picking up 5 (A). Leave a tail of 4-5 inches and run your needle through all the beads again to create a circle, then weave through one more bead. This makes one end of your barrel. See figure 1.



Figure 1.

Step 2: Pick up 4 (A) and weave through the bead you started from, creating another circle of 5 (A) that shares one of the base Pinch Beads. Weave up through the first (A) added in this step. See figure 2.



Figure 2.

Step 3: Pick up 3 (A) and weave through the next empty (A) in the base row, and then weave through the bead you started from in

this step. This completes the next round (figure 3). Weave through the next three (A) in this round and down through the next empty base row (A) bead.



Figure 3.

Step 4: Pick up 3(A), complete the round by weaving through the last bead in the previous round, and the base row bead from which you started. See figure 4.



Figure 4.

Step 5: Weave up the next (A) and pick up another 3 (A). Pass through the empty bead in your base and into the bead from which you started before picking up. Continue to weave on through until you are exiting from the bead shown in figure 5.

BEADstore

- 40 Pinch Beads (A)
- 26 Seed Beads in size 11 (B)

TOOLbox

- Scissors
- Thread: nymo (or One-G, KO) to match your beads
- Beading needle

SUPPLYshop

- Stitchncraft (www.stitchncraft.co.uk) – I used Chalk Lila Lumi

time&money

Make in under 1 hour and costs approx £15.



COLOURwise

- It is so easy to change up the colours and make funky, bright or elegant beaded beads.



I love this type of project: you can try out a new bead with minimal cost and almost instant gratification with a quick make.



Figure 5.

Step 6: To complete the base row beading, pick up 2 (A) and weave down through the first (A) from the first round. See figure 6.



Figure 6.

Step 7: Pull your thread tight and the last unit will pull up to make this base section into a cup like shape. Weave in your tail thread and put this unit to one side, leaving the working thread to use later. Follow Steps 1-7 to make a second identical shape, then weave in both your working thread and tail threads. See figure 7.



Figure 7.

Step 8: To join the two units together position them so they match up as shown in figure 8.

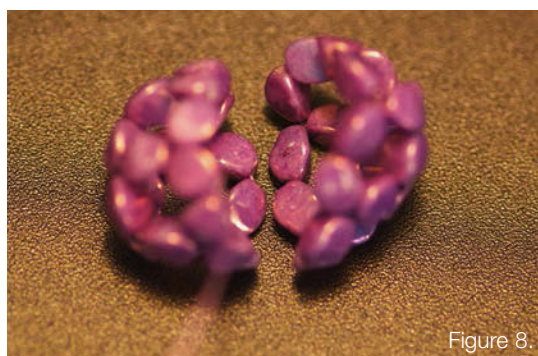


Figure 8.

Step 9: Using your remaining working thread, you need to join the two halves together by weaving from the edge (A) on one cup, diagonally into the edge (A) on the other cup. See figure 9.



Figure 9.

Step 10: Then weave down the (A) to the left and across to the other unit, again moving diagonally. Weave up into the next bead set of two before crossing again. See figure 10.

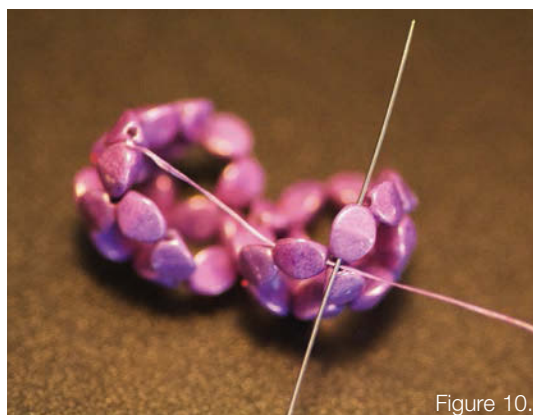


Figure 10.

Step 11: Now you need to add a (B) in the centre of the floral shaped (A) units. The barrel bead will start to stiffen up as you complete this step. See figure 11.

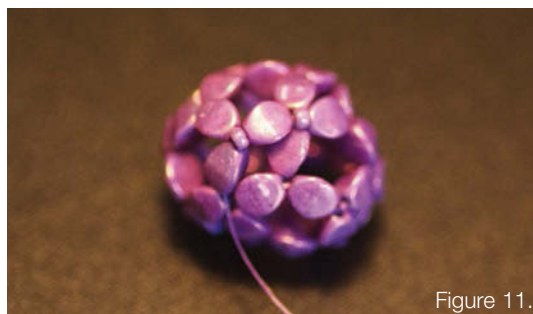


Figure 11.

Step 12: Tie off your working thread once you are happy that you have filled all the floral centres and your barrel is nice and strong. You can thread the bead onto a rope or chain of your choice, the holes at the end of the barrel are nice and large. 

TOPTip

- If your beaded bead seems a little soft just continue to weave through the beads until it stiffens up, or you start to find it hard to weave through them.

"Inspiration"

- These beads are so great to play around with. I was doodling with them on holiday in Dorset and had created this bead before I knew it.

SEEMORE

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Readers' CHALLENGE

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



Astrid Woollard – Oxford

I have used silver plated chains, satin bands, and a leaf filigree to create this piece. The shaped links to the chain in this design perfectly represent this theme.



Anna Meloni – Italy

This gorgeous necklace is called 'Free Form'. It is made with peyote stitch, incorporating a Cellini spiral set against the shapes of flowers and leaves. The beads used include Rocailles and pearls.

Daniela Parrella – Italy

A lovely pair of earrings designed and made by Daniela, using Miyuki Tilas and Swarovski pearls. The use of some of the new shaped beads creates such a distinctive shape for this project.



Jenny Argyle – County Durham

This simple swirl brooch shows how a combination of beads and Soutache can be used to create some really interesting shaping around a cabochon. We love how Jenny's Soutache colours bring out the design on the cabochon.

Marina Garbo – Italy

This beautiful design is a very clever and striking shape. Made from Miyuki seed beads and Swarovski bicones, which have been very cleverly used to create the look of a floral shape.



The Spellbound Bead Company

This issue each reader printed has won a gorgeous pack of shape beads
The Spellbound Bead Co.
47 Tamworth Street, Lichfield, Staffordshire
WS13 6JW. 01543 417650
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Last issue we didn't have room to include the lovely 'Texture and Pattern' themed entries, so you can enjoy them here. Each of these entries receives this fabulous bead pack from Spellbound.



Jenny Argyle – County Durham

Jade with a twist was my first free form peyote design - it sits across the collar bone - creating a wearable design that looks great with jeans. The jade slabs shaped the design and the sea foam colour way. A bead embroidery approach was used to bezel each slab. Slabs were connected with free form peyote strips - using two hole beads within these strips to create twists, turns and layers. Texture was created using a variety of finish in sea foam seed beads - with crystal pearls and bicones built in to the design to add contrast.



Gill Goldfinch – Whitstable, Kent

I wanted specifically to make a piece using both bead weaving and bead embroidery and have become a bit obsessed with beading around a bead in brick stitch. I had some 6mm coral and black onyx beads and used them for the focus, beading around them with black seed beads and contrasting with the rainbow gold and then added more texture with the gold hex beads. I then arranged and stitched them onto backing material and then backed with black ultra suede and embellished.

Julie Warrilow – West Midlands

For this challenge I have gone for the textures. I made the blue bracelet with Sodalite and Lapis Lazuli, using a Right Angle Weave. The second bracelet uses Tiger's Eye beads and nuggets threaded onto wire. Both are finished off with standard findings.



Marina Garbo – Italy

Marina has created a beautiful pair of bead-woven earrings using a combination of Miyuki delica beads and Swarovski bicones. These are such a glamorous design. The bicone centrepiece fitted into this lovely square reminded us of the sort of pattern you might find in architectural tiling, so it is a great interpretation of the theme.

challengethemes

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SUBMITTING ITEMS

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



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Inspired designs to celebrate *an Anniversary*



How many designs can you get out of a small pack of beads? Hundreds, when you harness the unique and combined talents of a group of inspired jewellery makers.

To celebrate their third anniversary, Budding Beaders gave each member an identical pack of beads with a brief to make any pieces of jewellery they chose, in any style.

The members could use only the beads in the pack, plus findings and seed beads to tone with the pink, white and silver theme. The result was a stunning collection of jewellery, including tiaras, fascinators, rings, necklaces and bracelets. Techniques used included wirework, kumihimo, macramé, knotting, weaving, embroidery and, of course, simple stringing.

One of the organisers of the Bead Challenge, Georgina Butcher, said: "We wanted to celebrate our anniversary with something special that gave the members a chance to show their truly inspirational talents. We already knew how creative they are,

but even so we were amazed at the variety and expertise the challenge revealed."

Budding Beaders are a jewellery-making group with members across Cambridgeshire and Hertfordshire. The group was started when a few women heard that their local council had decided to withdraw funding for some evening classes. Faced with the prospect of losing the chance to pursue an activity that they loved, these ladies set up a jewellery making circle in 2011. They have been meeting ever since to learn new techniques, share their expertise and just have some fun, calling them-

selves the Budding Beaders. They meet informally every week in Fowlmere, near Royston, and once a month hold workshops where various skills and techniques are taught by invited tutors. Workshops and demonstrations have included polymer clay, kumihimo, glass fusing and ceramic beads as well as various bead-weaving and wirework techniques.

Budding Beaders always welcome new members at all skills levels. For more information, see their website www.buddingbeaders.org.uk or contact Jane Davitt, 07557 654335. Clearly a multi-talented group of ladies, the photos have been taken by member, June Sams.

Here at Bead, we love to share the work of our talented readers, so if you belong to a beading group and have something you would like to share, do get in touch with Katie at editor@beadmagazine.co.uk.



Above: The pack of beads given to each member to use for the challenge.



New VAT rules on *pattern downloads*

The new VAT rules that came into force on 1st January 2015 may have an impact on your beading business. Katie asked accountant, Colin Laidlaw, to help de-mystify the changes.

I confess I'm not one to religiously follow accounting VAT changes for businesses as my own beading business is not VAT registered. In fact, for any UK business, there is no legal obligation to become VAT registered unless your turnover is more than £81,000. For most of us trying to make a little income from our beadwork, this is something we can only dream of! However, the new VAT rules that came into place on 1st January 2015 will impact on even the smallest of beading businesses. The change taking place affects only downloaded products, so if your business sells finished jewellery, kits, materials or any other physical products, this will not affect you yet (although that may change in 2016). The changes also only affect sales to EU member states.

Before I go deeper into the changes and what they might mean for you, it is important to emphasise that they only affect businesses selling to consumers. If you are a business selling download products to another business, then different rules apply. This brings up the obvious question of what constitutes a business? Unfortunately this doesn't have a clear answer. There are legal definitions for different types of business, but it is a slightly greyer area when it comes to determining the point at which selling a few things as a hobby turns into a business. The factors that may affect the definition are things like the quantity of goods sold, the regularity with which items are sold and

the amount of income earned. Selling ten pieces of jewellery to a few friends in one year, and pricing them at a cost that just covers the materials, in order to allow you to buy some more beads is unlikely to be thought of as a business. However, setting up an Etsy store and listing a thousand items for sale might be construed as more than a hobby. In this instance, whether or not you are a 'business' matters for accounting rules, so if you are uncertain as to how you qualify, you should contact HMRC or perhaps talk to a local accountant.

I spoke to Colin Laidlaw, Associate Director at the accountancy firm, Baker Tilly, to try and understand what this change means for the average beader.

I began by asking Colin to explain a little more about the new rules.

"The reason for this is a change in the place of supply rules. At the moment 'Business to Consumer' supplies of electronic services are deemed to take place where the supplier belongs. So a UK supplier would charge UK VAT (or not, if not VAT registered) regardless of where the customer is based. From 1 Jan 2015 the 'place of supply' has been redefined as the country where the customer is established. If the sales are just UK to UK, the new rules have no effect. However, for EU sales, there is no threshold for non-established suppliers in other member states therefore if these items are sold to EU customers the supplier has to register for VAT in the member state in which the customer is

based even if the sale is £1 (or €1.2!)."

In other words, if your business is based in the UK and you sell a beading pattern to a customer in Germany, you will need to register for VAT in Germany and complete German VAT returns, regardless of how much or how little income your business earns.

"As a result of the change in rules, and to prevent multiple VAT registrations if you sell to lots of member states, you can opt to use the Mini One Stop Shop. This allows you to register for VAT in one country and declare all VAT on one single VAT return which then gets divided up amongst the member states involved. However, in order to be able to do this you have to be registered for VAT in your own member state. The alternative is to register in each member state separately."

Since I spoke to Colin, a number of individuals and small businesses across a huge range of industries have been campaigning to have these rules changed. HMRC announced in December that it would allow businesses to retain their tax-exempt status in the UK, even if they registered for VATMOSS. However, this still leaves the huge problem of how to account for sales to other EU member states. The regulations also state that you must collect two pieces of data (eg address and bank details) to prove the location of your customer. You must then keep this data for ten years in case you are required to produce it for investigation by an EU tax authority. Even if you are able to collect the data, which many individuals simply cannot, you will then need to comply with data protection laws in order to store it. For most individuals this is going to be financially unworkable. Many have declared their intention to stop selling downloads and

continued on page 65

Bead

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Patrick Duggan



Passion and talent

We asked the very talented Patrick Duggan to share his beading story with us. Patrick is living proof that if you follow your passion, it can lead to great things!

Patrick Duggan is a beader whose work I first came across in *Battle of the Beadsmith* (he entered in 2012 and 2013, but had to withdraw in 2014 due to other commitments). He has had patterns published in a couple of magazines and also been featured on a number of beading websites and blogs. His work has also appeared in books by Marcia DeCoster. I asked Patrick to share his story, so, in his own words, here it is...

"I was born in 1950 in Sydney, Australia. I am of English and Irish descent, going back to the second convict ship sent out to colonise Australia. I have always lived in Sydney: all my family and loved ones are in Australia so I don't have much desire to live elsewhere in the world. I am the only son and youngest of four children. Growing up in a household of girls has made it easy for me to relate to women and, being in the jewellery world, this helps.

I have worked a number of different

jobs over the years. A Jack-of-all-trades, but master of none! I work in a job doing bookkeeping, and have done so for 32 years. Originally this was a full time job, but now I only work two days a week. The advent of computers has made life much easier. In my mid 40s I re-educated myself as a Remedial Massage therapist and ran a remedial massage practice in my home successfully for fifteen years, doing this alongside my day

job. I also gained a Diploma in Counselling when I turned 50 – more a life skill than an occupation. I retired from massaging in 2010 as my focus moved over to the jewellery making.

I have always been creative in some form starting with knitting beanies at ten and painting, sculpture, drawing, leadlight and pottery. I was searching for something I could take into retirement and hopefully earn some income. I discovered Jewellery making 8 years ago. Originally I started out doing macramé men's wrist bands, then the usual stringing of beads and wirework basics. Seven years ago, when I put needle to thread, learning a spiral rope, I knew I had found my passion. I wove everything into a spiral rope and made many. I have a tendency to repeat what I learn and experiment a lot.

I have not studied beadweaving in any serious form. I took my first workshop with a woman in New South Wales



Above left: White Goddess: Patrick's first major piece - brick stitch embellished beads joined together.

Above: Shaped CRAW bracelet – not shown before.

Left: "Dragon's Bane" – winner of The Elly Feldman Award, Bead Society of Victoria Expo 2010.



Left: Lunasoft cabochon brooch

Below left: Flower centrepiece using drop beads made into a necklace.

Right: "Tea Rose" – a piece inspired by High Tea Cakes.



Two years into beadweaving I started teaching workshops in my home and gained a regular group of ladies. I then had a break to experiment with my own designs and returned to teaching at Sydney Jewellery School for another two years. I retired from teaching at the college at the end of 2013 to concentrate on designing and writing my own tutorials, which I had started releasing in August 2013.

It was in 2010 that I entered one of my designs – a bugle bead bracelet – into a competition and was awarded First Prize as well as First Time Entrant Award. I re-vamped this Art Deco bracelet and released it as a tutorial this year and to date it has been my best seller so far. Again in 2010 I entered another piece into a show and won the Elly Feldman Award. I was telephoned and advised I had won and personally congratulated by Marcia DeCoster, who was in Australia teaching at the time.

Marcia was the first overseas teacher I did a workshop with and since

then I have done a class with Melanie Potter, Helena Tang Lim, Beki Haley and Laura McCabe. I enjoy going to the classes mainly to meet the teacher, to see how they run their classes, and to be a student for a change. There is always something a teacher imparts that I take away with me. It all goes into the melting pot of my own designing.

My friends tell me I have a distinct 'look' in my designing. I am wondering if that is a problem. If my work is that recognisable then maybe I am becoming boring!! I certainly hope not! My designs are pretty well known for a few things: my use of colour – I am not afraid to use bright colours and absolutely love



named Avril Kinkela who taught a five-day jewellery making class in a summer school in Bellingham. I ended up teaching that course myself one summer.

When I learnt brick-stitch I made my first major piece, White Goddess. I love seed beads: size 11s and 15s are my absolute favourite. I was keen to learn all the various stitches as I knew this would give me a good toolbox from which to draw. My favourite stitch is Cubic Right Angle Weave – not popular with a lot of ladies! I find CRAW is like a building block and one can achieve shapes and do so much when using this stitch.



Left: "Tribeca" necklace– showing Patrick's use of bold colours.

Above: "Regalia" – Patrick's favourite piece that he has made to date.



Above: The Studio Dining Room Workspace.

Below right: Brooch made with a lunasoft Cabochon.

pairing unusual blends. I am also known for making small centerpieces, especially with Lunasoft cabochons. Often they become brooches, sometimes pendants and sometimes I place them into necklaces.

I can become very busy with the demands of writing, designing, kitting, teaching etc., so sometimes there is no time for beading. When I need a “bead-ÿx” I make a small centerpiece. Usually it takes three to four hours to complete, and then I can get on with doing the ‘job’. ÿese small pieces are a great way to experiment with colour combinations as well as ÿguring out how to use new beads.

My favourite all time piece done to date is my “Regalia” design. I did a small class on how to make ribbon rosettes – like the type you use when gift wrapping. I went home, translated what I had learnt into beads and created this very military looking design. It has a masculinity about it yet also is feminine. ÿis is a strong piece in my humble opinion.

ÿere is nothing I enjoy more than ÿguring out the engineering of an idea into seed beads. I get ideas from all kinds of places: Architecture, Periods of Art, famous designers of the past, patterns in fabric and clothing, nature, and once a “High Tea” cake.

ÿis year I decided I wanted to go to the Bead & Button Show. I was approached by a Facebook acquaintance and asked if I would like to teach in Orlando. We worked out the details

and in May/June this year I travelled to the US, attended the big bead show, and then taught in Orlando, my ÿrst teaching outside of Australia.

I had four one-day classes and one evening class. I taught four dierent projects, had a challenge teaching CRAW but ended up thoroughly enjoying the experience, met some wonderful ladies, made some great new friends and would not hesitate to return. ÿey told me I “did good”, I certainly hope they weren’t just being polite!

I have often been asked if I will write a book. I was actually approached to do a book, did the theme submissions, made new designs for it, passed the ÿrst stage of the process and then the company went bust. Boo-hoo - no book for me! Since I have released and sold my tutorials, I realise writing a book is more of an ego desire. I hear there is not a lot of money for the artist when writing a book. You can earn more money selling your tutorials, more than the book can bring you in royalties. ÿere is a part of me that would still love to leave a bit of myself behind in the form of a book but the way books are being released digitally these days, that desire has shifted.

I released a youtube video showing how I work with FireLine. ÿe link shows how to join your thread and not have any tails to sew down when you have ÿnished your work. I get emails and messages of thanks regularly for having shared

this with beaders. So I guess you could say I get around!

<http://www.youtube.com/watch?v=JdHD23yzB-I>

My beading space is actually in my dining room. I used to bead at the dining table for a number of years but I avoided having people over because of the mess. I set up a proper beading area in 2013 so I could return to entertaining and having more of a social life again.

I wake really early everyday and will bead from 4:00am until 8:00am. If it is a day at home I will have breakfast and return to beading until about midday. I am not much for beading in the afternoon, not unless I have an idea I have to try out. I cannot stay awake at night so I head o to bed pretty early.

I mostly bead alone but when friends come over for a bead session I return to the dining table for the day. I have never collaborated with anyone to date. I am not sure I would be able to handle that. I am my own person and would ÿnd allowing someone else to add to my work very challenging. I would probably want to take it out of their hands and do it myself I think!

I love making whatever comes to mind. I have a pretty extensive range of items as I enjoy making all kinds of jewellery. Ranging from small to large – earrings, rings, brooches, pendants, bracelets, necklaces. When I have achieved a design I ÿnd I will make another as each time I get a variation and want to try it out. I ÿnd beading this way, my work improves





Above: Earrings.

Below right: Patrick's first beaded ring design for a man.

with each new piece and often I really perfect a design. When I am finished with a piece, I actually enjoy putting the beads away because it means I can start another new piece and that is very exciting all over again!!

Currently I am playing with making beaded rings. I have made a few and am progressing in the design. I recently joined the Starman Trendsetters Team whereby I receive free new beads that will be coming out and I am to make new designs using these beads. I am unable to show any until after the release date. I have signed up to be a Trendsetter for twelve months so that will be my main focus for 2014-15. What more can a beader ask for – free beads!

My travelling and teaching earlier this year was the achievement of a goal I had set three years earlier and now that has happened, I am planning to rest awhile and get some work done on my home. I need some repairs and renovations done. When these are achieved I will set new goals. Along with selling tutorials I intend coming out with a range of kitted tutorials, so that will also be in my plans for 2015.

In my jewellery journey, coming up with designs and writing the tutorials, then buying materials and kitting the designs has been the biggest challenge for me so far. I accomplished this and until you actually live this and do all the work you have no idea how much is involved. Seriously it is a lot of work!!

I seem to attract people who are will-

ing to help me on my path. When I was stringing beads, Heather Coleman came into my life and shared her knowledge. When I started bead weaving, Lynette O'ner arrived and shared her standard of work and finishing of work: a very classy lady. When I wanted to teach, ladies just arrived, very keen to learn bead weaving. I met Marcia DeCoster who shared her knowledge and suggested the path I should follow in 2010. When I was thinking of tutorials Neva Brown came into my world and not only taught me to do the graphics but has become a firm friend. Then Mikki Ferrugiaro asked me to be a Bead Maven and mentored me with how to go about tutorial pricing and best release dates and much, much more. I was thinking of teaching in the USA and Anne Hesse contacted me and asked me to teach in Orlando. Last, but not least, when travelling to Bead & Button, a Facebook friend, Barbara Conrad, offered me her home as my USA base for kitting and getting ready for teaching.

I am very grateful to each and every one of these ladies. I see the Universe as supporting my journey and sending in those needed to help me do so. I am a firm believer in the theory if you have the passion the Universe supports it."



SEEMORE

Email: wristybiz@hotmail.com

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some may cease trading altogether.

If you sell patterns via Etsy or Folksy, then check how the rules apply. The government guidance notes state that, "If you supply digital services to consumers through an online portal, gateway or marketplace then it's important to determine whether you're making the supply to the customer or to the platform operator. Where the platform operator sets the general terms and conditions, authorises payment or delivery, or doesn't clearly state the name of the supplier on the receipt or invoice issued to the consumer, then they'll be seen as making the B2C supply even if they're contractually only an agent." Some marketplace sites are clarifying their position, but you should certainly check for yourself with whichever sites are relevant to you.

If this affects you, you may be considering alternative ways of reaching EU customers. The most obvious would be to sell paper patterns that are physically mailed to the customer and not downloaded. At any rate the new rules are not applicable. HMRC have also stated that if the transaction requires 'significant human intervention', then it will not be affected by these rules. Apparently, this does mean that you can email a pattern to a customer, provided the process is not in any way automated. So far, the campaign to have these laws amended has reached the ears of the people in power, but as we go to print, we are still waiting to hear what they plan to do to alleviate the problems for individual traders and micro-businesses.

If you have any concerns about how the new rules might affect you, then you can find the full published guidance at <https://www.gov.uk/government/publications/vat-supplying-digital-services-and-the-vat-mini-one-stop-shop/>

You may want to contact HMRC directly if you have specific questions or talk to your local accountant who should be able to advise you about your own circumstances. You can also find a wealth of information on the campaign's Facebook page: www.facebook.com/groups/DigitalVAT2015



Designed by
Mary B. Lyons of
Marybee Design



diamond destiny PENDANT

BEADstore

- 4cms x 3cms flat-backed, green aventurine or other stone.
- 4 x Hot-fix 3mm gemstones (diamond colour)
- 1 x 4mm Hotfix gemstone (diamond colour)
- Or 5 x stick-on 3mm gemstones (diamond colour)

TOOLbox

- Round-nosed pliers
- Chain-nosed pliers
- Flat-nosed pliers
- Household pliers
- Small mandrill
- Coil maker (optional)
- Masking tape
- 1.5mm silver-plated wire
- 0.8mm silver-plated wire
- Small piece of white card.
- Rhinestone Applicator Kit (optional)

SUPPLYshop

- Oval Aventurine/ other stone widely available from bead fairs, shops and suppliers countrywide.
- Hotfix Rhinestone Applicator and hotfix gems from: Beads Direct, (tel. 01509-218028) www.beadsdirect.co.uk
- Coil Winder from: Beadalon at Amazon.

Celebrating Bead's Diamond Anniversary, this elegant pendant with echoes of Art Deco, gives a nod to the innocent green of springtime and the eternal romance of Valentine's Day.

This project is made in three parts: frame, cage and embellishment. Shield the jaws of all pliers with masking tape.

Step 1: Take 32cms of 1.2mm silver plated wire. Mark the centre on masking tape. Measure 4cms to the right of this point. Using chain-nosed pliers, bend the wire up and back on itself so the two parts lie side by side. See figure 1.



Step 2: Hold the work in flat-nosed pliers and crimp the folding point firmly with chain-nosed pliers at 90 degrees to the first pliers for about 2mm. This crimp point will form the centre of your first heart. Ease the wire open at the folded point to about 45 degrees so you have a V with sides curving outwards. Remove the tape. See figure 2.

time & money

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Figure 2.

Step 3: Grip the heart centre with chain-nosed pliers and bend the wire to each side of it around a 7.0mm mandrill, (braced against your body), to form a heart shape. The remaining wire parts should cross over. It's a good idea to practise this using copper wire until you feel confident enough to try it in silver-plated wire. See figure 3.



Figure 3.

COLOURwise

- The design also works well using gold-filled or copper wire and a stone of an alternative colour.



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Step 4: 4cms to the left of the centre point of your main wire, fold the wire UNDER and parallel to the horizontal strut. At the bent point, crimp as before and form the second heart shape by bending the wire each side around the 7.0mm mandrill. You now have two hearts joined by a horizontal strut and two long wire ends hanging down. See figure 4.

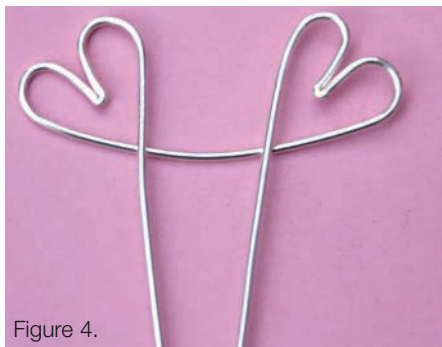


Figure 4.

Step 5: Bring the two wires together, joining them with masking tape 5cms below the horizontal strut. Using flat-nosed pliers and a pair of strong, shielded household pliers, twist the two wires together twice below the tape. Using round-nosed pliers curl up the two ends on opposite sides to form two closed loops. Remove the masking tape. Set your completed frame aside. See figure 5.

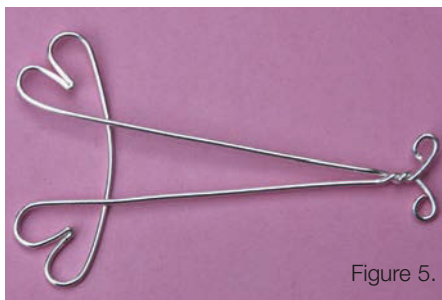


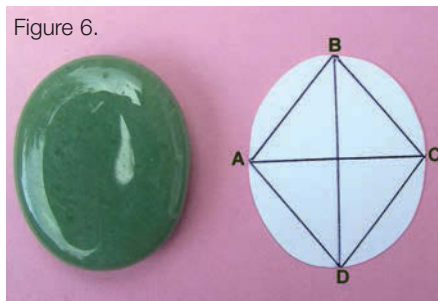
Figure 5.

Step 6: Place a small rolled-up piece of masking tape on the back of your oval stone and place the stone on a piece of white card. Draw around it accurately. Carefully remove the stone. Draw an elongated plus sign on the oval on the card, join the four points to form a diamond shape and mark the points A, B, C and D. See figure 6.

DESIGNnote

- I used a green aventurine with flat back and front but many other semi-precious stones would work well, such as agates in various colours or an amethyst.

Figure 6.



Step 7: My stone measures approximately 4cms x 3cms with a flattish back and front. The distance between each of your points on the diamond shape on your oval card must be equal. Mine each measure 2.5cms. Measure yours and your stone's thickness. Mine is 7mms thick. Record the measurements of your stone. This project adapts easily to other sizes of stones – just follow the instructions carefully. See figure 7.

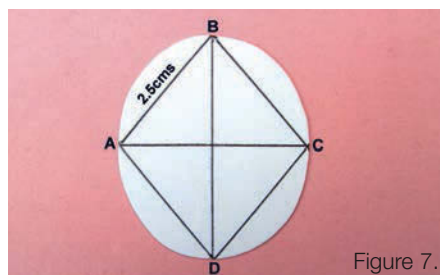


Figure 7.

Step 8: To make the cage, take 40cms of 0.8mm silver plated wire. Mark a point 17cms from one end. Using chain-nosed pliers, bend the longer wire section upwards into a right angle at the marked point. Using your stone's thickness measurement (mine is 7mm) bend the wire again at a right angle. The two parts of your wire should now be running parallel. See figure 8.



Figure 8.

Step 9: Using your oval card measurement, A to B as a guide for the distance, make another right-angled bend downwards on your longer wire. You now have a small rectangle with the long wire pointing downwards. Bend it upwards over the shorter wire. Now, using the same method, make two more rectangles next to the first. You now have three identical rectangles side by side. See figure 9.



Figure 9.

Step 10: Be sure to bring your long wire up over the shorter wire on the same side of the rectangles each time. Make the final long wire right-angle bend so the short and long wires are parallel. Do not close the fourth rectangle. Loosely bend the end of each rectangle inwards to make a cage. See figure 10.



Figure 10.

Step 11: Place your stone carefully in the cage with the "closed" edges of the cage to the back. Thread the two wire ends through the first rectangle and tighten the whole cage,

TOptip

- Make masking tape your best friend. It will help to prevent the jaws of your pliers from damaging your work and it's very useful for temporarily holding a piece together or taping it to your work surface.
- Create a cardboard toile of your stone and practise the design using economical wire such as copper.
- Wash your hands frequently and keep your work in a plastic bag to prevent tarnish.

BEADnerd

- Art Deco jewellery designers were renowned for their attention to symmetry and detail.

centring the stone and being careful not to damage it. Bend the front wire end towards the back and then twist both wires together twice at the top. See figure 11.



Figure 11.

Step 12: Place your caged stone on the frame. Pass the rear 0.8mm wire of the cage end behind the horizontal 1.2mm wire of the frame. Bring the cage's wire ends together again so that they capture the frame's horizontal strut between them. Go on twisting until your chosen bail size is reached. Make your bail and trim neatly. Set the work aside. See figure 12.



Figure 12:
Front.

Step 13: Take 14cms of 0.8mm silver-plated wire. 3cms from one end start making a spiral over a 1mm diameter dolly needle or spiral winder. Make 12cms of spiral wire. Withdraw it from your winder. Push 12cms of 0.8mm silver-plated wire into your spiral. Hold the coiled wire in a teardrop shape on the front face of the stone with masking tape. See figure 13.



Figure 13:
Front.

Step 14: On the back, bring over and down the two non-coiled ends of the coiled wire and cross them over into an X. Trim to length and hook the end of each wire onto the two, long, downward struts of the main frame. See figure 14.



Figure 14:
Back.

Step 15: On the front, hook the end of 5cms of 0.8mm silver-plated wire over the coil's central, lowest point. Take the wire down and under the gap in the cage, through the gap above the frame's low twist and up the back of the piece. Trim and make a hook-end to fit over the X's centre where the coiled wire ends cross. With chain-nosed pliers, kink the main frame's downward struts slightly to the right and left to tighten and strengthen it. See figure 15.



Figure 15:
Back.



Step 16: Take 5cms of 0.8mm wire and pass it horizontally through the bottom-most joint of the cage. Take both ends to the back and twist twice. This is to tie the lower end of the cage to the frame. Bring the wire ends out to the sides and downwards. Using round-nosed pliers curl the ends up into small closed loops. See figure 16.

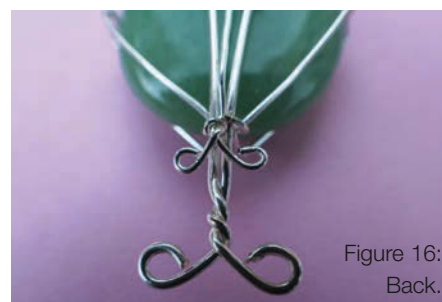


Figure 16:
Back.

Step 17: Check all over the piece, adjusting and crimping to make it as perfect as possible. Remove all tape. The final touch is to apply hot-fix or stick-on mock-diamond gemstones to the front of your stone in a geometric diamond pattern within the coiled teardrop shape. Thread a silver chain through the bail. Your beautiful Diamond Destiny pendant is now ready to wear. ✨

SEEMORE

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If you have enjoyed the projects in this issue, you can find more from our designers on their websites. Here is a small sample to whet your appetite!



Carol Smalley

Carol designs and sells her own jewellery. The photos here show a sample of her work. The colourful charm bracelet sells for £8.50. The Red Tiger Eye Necklace would cost £28. You can find Carol's work on Etsy, etsy.com/shop/carolsmalleydesigns, in her Folksy

store: folksy.com/shops/carolsmalleydesigns or at, myowncreation.co.uk/shop/carolsmalleydesigns



Anna Lindell

Anna's patterns are available from her Etsy shop, www.etsy.com/shop/tigerguld. **Anemone** uses seed beads and Rizo's to stitch these delicate anemone flowers using CRAW. Difficulty level is intermediate and the tutorial costs SEK 50 (£4,39). **The Lantern** is stitched with Tila beads, Half-Tila beads and Delicas. The finished lantern measures 2x3 cm and lights up dark evenings in both winter and summer. Difficulty level is intermediate and the tutorial costs SEK 60 (£5,27).



Dee Wingrove-Smith

You can purchase Dee's tutorials from her etsy store, www.etsy.com/shop/wingsmithscabochons. The **Cabochon beading** tutorial teaches basic peyote bezel techniques, including how to use beading foundation and create a loop for hanging. The **Sympetalous Pendant** tutorial shows you how to



use a netting technique to cover an acrylic bead and make a stunning pendant. Both tutorials are priced at £5.



Mary Lyons

Mary is a designer who creates one-of-a-kind jewellery for customers. Her book, 'Inspirational Costume Jewellery' will be published in March. The **Pink Sparkle** bracelet and earrings use hand-made



chain with faux silk beads crocheted over in wire. The pendant also combines beads with wire and crochet. This set is available from Mary's website, www.wordpower.u-net.com for £75. **Blue lagoon** showcases more of Mary's personal style. You can also contact Mary via marybeedesign@mybtinternet.com.



Stefanie Deddo-Evans

Stefanie's designs are available as kits from www.seddesigns.com.

The **Bubble Bracelet** is an embellished Circular RAW but not made in the 'normal' circular way...its made in long RAW rows back and forth and then the third is zipped up to the first, then three sides are embellished. The kit costs \$50. The **But-I-Fly Bracelet & Ring Set** is RAW too, made in separate components and joined together. This kit costs \$45.



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Shiney Company - 0117 3009800
www.shineyrocks.co.uk

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Introduction to wirework - £20. Level 1 Coiling gismo - £20. See website for other courses.

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

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Bead Club meets 3rd Saturday each month 10.30am - 2.30pm. Day, evening and weekend classes for all ages/abilities throughout the year. Phone Michelle for details.
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C J Beaders - 01425 279992 www.cjbeaders.co.uk

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Our new workshop programme for 2014 is now available. Encompassing many different techniques for beginners through to advanced. See website for details.

Stitchncraft Beads - 01747 830666
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At the Eastbourne Bead Company we offer workshops in Beading, Wirework, Chainmaille, P M C, Bead embroidery, Lampworking and Tiara making, day and evening classes.

The Eastbourne Bead Company - 01323 647409
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www.patriciabeads.co.uk

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07766 531158. linshields@talktalk.net

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www.medwaybeaders.co.uk for more information.

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We hold workshops 4 times a week, basic stringing or beadweaving. Check website for details, program changes monthly.
Beads Amore - 01689 857715 www.beadsamore.co.uk

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Beads Forever - Tel: 01772 745049
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The Bead Shop - 0161 833 9950
www.jewellerymaking-classes.co.uk

NORFOLK

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

Raggle Taggle Beads - 01953 851734
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Variety of classes available from beginners (£8 including materials) and seed beading to birthday parties and school holiday workshops. Please see website for current list.

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

STAFFORDSHIRE

Lichfield

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

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

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

The Bead Boutique - 01787 464909
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Designed by
Jema Hewitt



secret sparkle PENDANT

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- 12" fine chain
- 1" circle brass disk
- 3/4" square brass shape
- 3/4" fancy brass ring
- 5mm jump ring
- 6mm fancy jump ring
- 3 headpins
- 7 x 4mm crystal beads
- 5 x 3mm crystal beads
- Clasp
- 0.3mm gauge wire

TOOLbox

- Sissex big shot machine
- Vintaj die
- Vintaj patina paints
- Paintbrush
- Fine sanding pad
- Polishing pad
- Dapping block and shaper
- Roundnosed pliers
- Wire cutters
- Flat nosed pliers

SUPPLYshop

- Beads brass and wire - www.vintaj.com/
- Big shot machine and die www.sissex.co.uk

No soldering is required for this box pendant where textured brass shapes reveal a surprise!

Step 1: To texture the brass shapes I used a sissex bigshot machine. These are sold mainly for embossing card and die cutting paper shapes, but they can be used to great effect with very thin metal too. Follow the instructions on the base plate and the texture die very carefully to get the best result.



Step 3: Paint the shapes all over, blending several harmonising shades, I used Patinas that are fast drying and stick well to metal, but acrylics or alcohol inks or enamels would also work. Leave until thoroughly dry.



Step 2: I used a vintaj texture die and positioned the disk over the area of design I liked best. After rolling the first shape through the big shot, take it out of the die and replace with your second shape. Roll that one through too.



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"Inspiration"

- I loved the renaissance feel of this particular texture plate. It reminded me of cold rainy days spent looking at beautiful lush textiles and paintings in big old museums. I chose colours to reflect that and gems to reveal a secret joy.

BIO

Jema Hewitt

• Jemma is a professional jewellery and costume designer, specialising in historical and Steampunk style.
www.steampunkjewellery.co.uk

TOptip

• Seal the shine and colouring on the brass with a fine silicone polish like renaissance wax, or a spray of car lacquer to stop the shine or colour fading.

BEADnerd

• I've used a combination of opaque firepolish and Swarovski crystals to add depth and colour to the piece but pearls or gemstones would work beautifully too.

Step 4: Gently sand the raised areas of the textured brass with a very fine pad: I find it easiest to put the pad on a flat surface and rub the disk over it face down, until all the paint is sanded off the raised areas. Polish with a finer grade paper to get a bright shine.

Step 5: Place the round disk into the



dapping block, coloured side up. Hit the curved wooden shaper with a hammer till the disk becomes a dome. Place the square shape into the dapper, coloured side down, and dome that one also.



Step 6: Create three little head pin dangles by threading the beads onto the headpins and making tiny wrapped loops at the top. Check their length against the round dome to make sure they will sit nicely inside it.



Step 7: Lay out all the pieces that will make up the box pendant: the dome, ring, drops and front square. Carefully thread them all onto the jump ring in order, making sure each piece moves and hangs easily.



Step 8: Add the large jump ring to the pendants ring, twisting to open and close. Finally make a little wrapped loop around the large jump ring, thread on three beads and attach one end of the chain with another wrapped loop. Repeat for the other end of the chain. Snip the chain in half at the back and add a clasp using tiny jump rings.





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- 50 x Size 11 Miyuki Seed Beads in Dark Peach Lined Crystal AB (A)
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- Pair of ear wires

TOOLbox

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SEEMORE

www.facebook.com/BeadedWithLoveByCheryl

I wanted some statement earrings for a wedding I went to and this is the result.

Step 1: Using a comfortable length of thread, pick up 3 (A), 1 Ear Wire, 3 (A) and 1 (B). Go through all of these beads again, for strength, finishing with the thread coming out of the Super Duo towards the left (anti-clockwise). Tie a knot to hold your circle firm. See figure 1.



Figure 1.

Step 2: Pick up 3 (A), 1 (B), 1 (A), 9 (B), 1 (A), 1 (B) and 3 (A). Pass through the top hole of the (B) from which you started this step, so your new beads will form a circle. See figure 2.



Figure 2.

Step 3: Turn by passing through the lower hole of the same (B) bead, so you should now be ready to start travelling in a clockwise direction. See figure 3.



Figure 3.

"Inspiration"

• I had a wedding coming up and the neckline of my dress didn't really lend itself to a necklace. I wanted some striking earrings that complimented the dress. The shops had nothing I liked so I thought, "maybe I can make my own?".



COLOURwise

• I have also made these earrings using 'Vivacious Purple' Super Duos with Miyuki Size 11 'Aqua Green Ceylon' Seed Beads and 'Chalk White' Super Duos with 'White Funky Blue' Miyuki Size 11 Seed Beads



Step 4: Pick up 1 (A), go through the second hole of the next (B) from your circle. Pick up 1 (A), skip the next (B) - flip it to the outside - and pass through the second hole of your next (B). Pick up 1 (A), skip the next 2 (B) beads - flip them to the outside - and pass through the second hole of the next (B). Pick up 1 (A), skip the next 2 Super Duos and pass through the second hole of the next (B). Pick up 1 (A), skip the next (B) and pass through the second hole of the last (B). Pick up 1 (A) and pass through the second hole of the (B) from which you started. See figure 4.



Step 5: Turn around by passing through the first hole of this Super Duo, so you will now be ready to work anti-clockwise around your circle. See figure 5.



Step 6: Move round your circle, passing through 3 (A), 1 (B), 1 (A) and 9 (B). Pass through the second hole of this (B) bead. See figure 6.



Step 7: Pick up 1 (B) and pass through the second hole of the next Super Duo. Repeat this four more times, so you should add a total of 5 (B) beads. See figure 7.



Step 8: Pick up 3 (A) and pass through second hole of the last (B) bead that you added. See figure 8.



DESIGNnote

• I wanted a simple, yet easy to make pair of statement earrings. I love Super Duos and Seed Beads so decided to combine them.

TOptip

- Take some time to check that all holes in your Super Duos are clear. There is nothing worse than spending a lot of time making something, only to find that a hole isn't passable and you have to undo the whole thing.
- Before you start to use your thread, run it through your thumb and forefinger to remove any kinks from being wrapped around the reel and also any stretching.

Step 9: Pick up 1 (A), 1 (B), 1 (A) and pass through the second hole of the next (B) bead. Pick up 2 (B) and pass through the second hole of the next (B). Pick up 1 (A), 1 (B), 1 (A) and pass through the second hole in your end (B). See figure 9.



Step 10: Pick up 3 (A) and pass through the second hole of the (B) bead that is sitting next to the bead you just exited. See figure 10.



Step 11: Stitch through the next 3 (B) beads, then turn around by passing through the second hole of this third Super Duo. See figure 11.



Figure 11.

Step 12: Continue on through the next (A) and (B) bead, then turn by passing through the second hole of this Super Duo. See figure 12.



Figure 12.

Step 13: Pick up 2 (B), pass through the next (B), pick up 1 (B), pass through the next (B). Pick up 1 (B), pass through the next (B). Pick up 1 (B), pass through the next (B). Pick up 2 (B) and pass through the last (B). See figure 13.



Figure 13.

Step 14: Turn and pass through the other hole of this (B) then carry on through the next (A) and 6 (B). See figure 14.

Step 15: Turn and go through the other hole of this Super Duo, then carry on through the next 5 (B) beads. Turn and pass through the second hole of this bead. See figure 15.



Figure 15.

Step 16: Pick up 1 (B), pass through the next (B). Pick up 1 (B) and pass through the next (B). See figure 16.



Figure 16.

Step 17: Turn and go through the second hole of this Super Duo, then pass on through the next 4 Super Duos. See figure 17.



Figure 17.

Step 18: Turn by going through the second hole of this Super Duo. Go through the next 3 (B) beads, turn and go through the second hole of the Super Duo just exited. See figure 18.



Figure 18.

Step 19: Pick up 1 (B) and pass through the next Super Duo. See figure 19. Now work your needle through a few beads, knot, thread through a few more beads, knot again and cut to finish your thread.



Figure 19.

Step 20: You should now have one completed earring. Follow steps 1-19 to make a second earring. 

BEADnerd

- I spent a lot of time "playing" with these beads and didn't think I'd be any good at making something of my own. I've had a lot of lovely comments but still doubt myself.



Designed by
Anna Lindell



rainbow lighthouse EARRINGS



BEADstore

For a pair of earrings:

- 16 x 2.5mm Swarovski Xilions – Crystal (A)
- 16 x 3mm Swarovski Xilions – Rosaline AB 2X (B)
- 16 x 4mm Swarovski Xilions – Light Rose AB (C)
- 8 x 6mm Swarovski Xilions – Rose (D)
- 1g Miyuki 11/0 seed beads - Bright Sterling Silver Plated (11-961) (E)
- 2 x 4 mm soldered jump rings (F)
- Pair of ear wires

TOOLbox

- 1,5 m 6lb crystal Fireline
- Needle size 11

SUPPLYshop

- I got my beads from Canvas Shop – www.canvasshop.se. In the UK, these beads should be available in Stitchncraft.

time&money

Make in under 2
hours and for
under £10



Learn Cubic Right Angle Weave (CRAW) in an easy way by making these glistening earrings.

Step 1: On 1,5 m of Fireline, thread a beadstopper or a stop-bead leaving a 10 cm tail. The tail will only be used for fastening.

Step 2: Pick up 2 (A), 1 (B) and 1 (A). Pass through the first 2 (A) again, making a ring. See diagram 1.

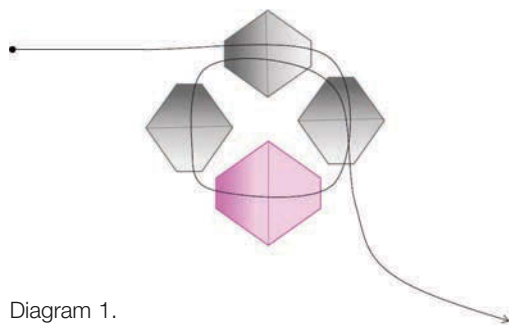


Diagram 1.

Step 3: Pick up 1 (B) and 2 (A). Pass through the (A) where the thread exits again, moving into the bead from the opposite end to where your thread is exiting so that the added beads form a ring. Then pass through the (B) and the first (A) added in this step once more. See diagram 2.

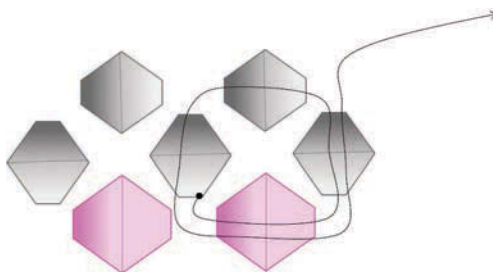


Diagram 2.

Step 4: Pick up 2 (A) and 1 (B). Pass through the A where the thread exits again to form a new circular unit, then pass through the 2 (A) added in this step once more. See diagram 3.

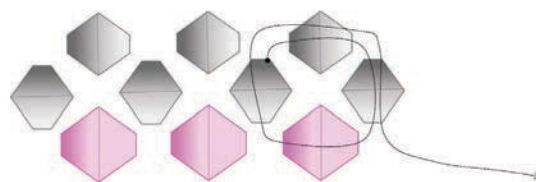


Diagram 3.

Step 5: Pick up 1 (B). Pass through the last (A) strung in step 2 (highlighted in yellow in diagram 4). Pick up 1 (A), and pass through the (A) where the thread exits in step 4. When you pull tight, your work will form a small cube. See diagram 4.

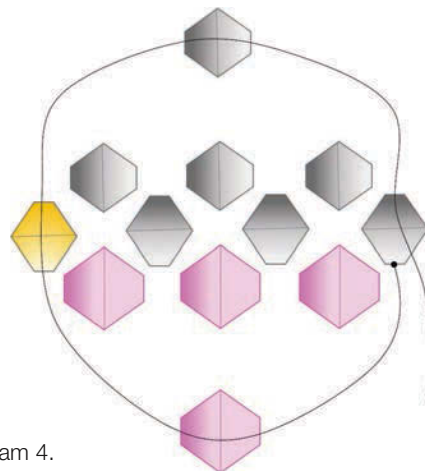


Diagram 4.



"Inspiration"

- I made the original pair for a challenge at Bead Lovers Meet in Sweden last spring. The challenge theme was "the Elements" and my grading went from crystal to black through fiery colours.

Step 6: Pass through all 4 (B) in a counter clockwise direction, then pass through the first (B) in this step again. This completes your first cube. See diagram 5.

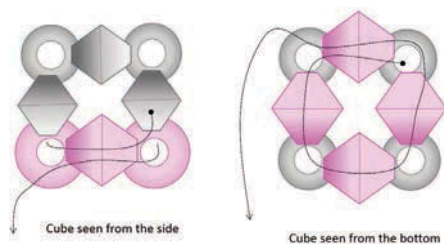


Diagram 5.

Step 7: Pick up 1 (B), 1 (C) and 1 (B). Pass through the (B) where the thread exits again, forming a ring. Then pass through the first (B) added in this step. See diagram 6.

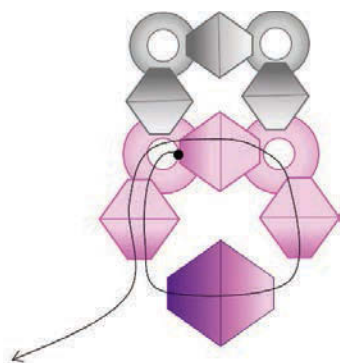


Diagram 6.

Step 8: Pick up 1 (C) and 1 (B). Turn your cube one step to the right, so that the added beads in the previous step are positioned on the right-hand side. Pass through the highlighted (B) bead in diagram 7.

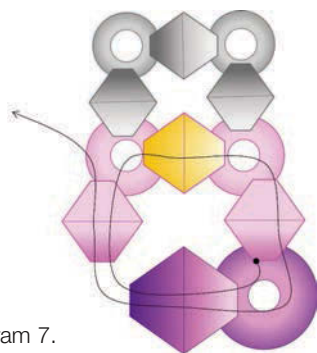


Diagram 7.

Then pass through the (B) where the thread exited in step 7, and the two beads added in this step. See diagram 7 (structure is viewed side on in the diagram).

Step 9: Turn your cube one step to the right again. Pass through the highlighted (B) bead in Diagram 8. Pick up 1 (B) and 1 (C). Then pass through the (B) where the thread exited in step 8, the highlighted (B) and the (B) added in this step. See diagram 8 (structure is viewed side on in the diagram).

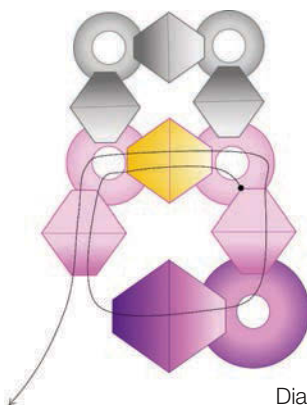


Diagram 8.

Step 10: Turn your cube one step to the right. Pick up 1 (C), then pass through the (B) to the left, the (B) opposite the open space, and the (B) to the right. See diagram 9 (structure is viewed side on in the diagram).

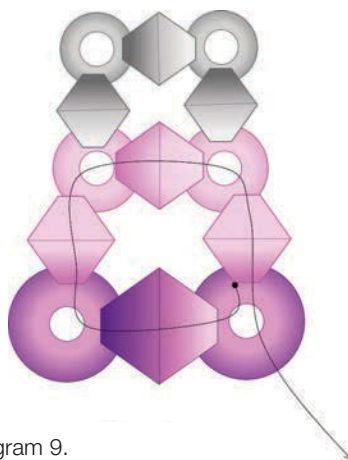


Diagram 9.

Step 11: Pass through all 4 (C) in a counter clockwise direction, then pass through the first (C) in this step again. See diagram 10.

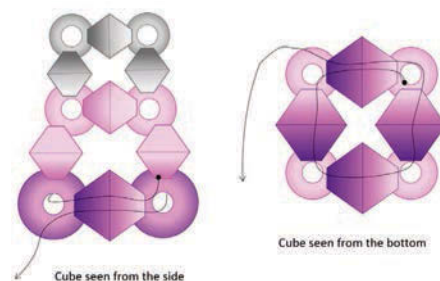


Diagram 10.

Step 12: Pick up 1 (C), 1 (D) and 1 (C). Pass through the (C) where the thread exits again, then through the first (C) added in this step. See Diagram 11.

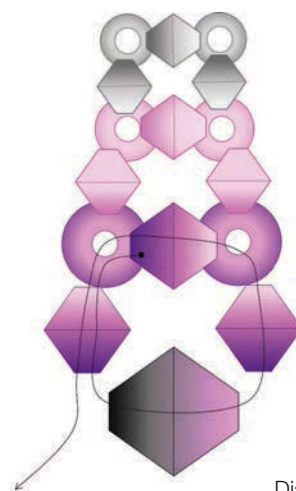


Diagram 11.

Step 13: Turn your cube one step to the right, and pick up 1 (D) and 1 (C). Pass through the highlighted (C) bead in diagram 12. Then pass through the (C) where the thread exited in step 12, and the two beads added in this step. See diagram 12.

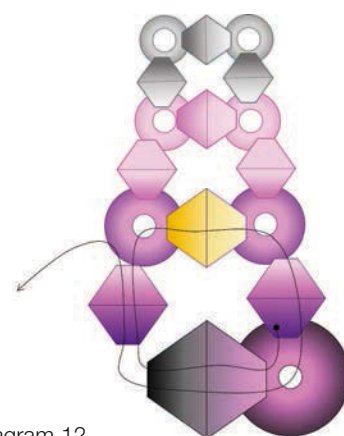


Diagram 12.

COLOURwise

- When changing colours, use lighter colours at the top and darker colours at the bottom of the earrings to get a nice colour grading

SEEMORE

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Step 14: Turn your cube one step to the right again, and pass through the highlighted (C) bead in diagram 13. Pick up 1 (C) and 1 (D). Pass through the (C) where the thread exited in step 13, the highlighted (C) and the (C) added in this step. See diagram 13.

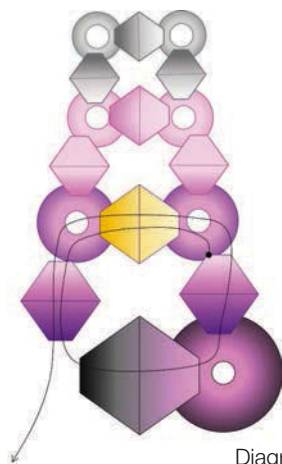


Diagram 13.

Step 15: Turn your cube to the right and pick up 1 (D). Pass through the (C) to the left, the (C) opposite the open space, the (C) to the right, and finally through the (D) you just added. See diagram 14.

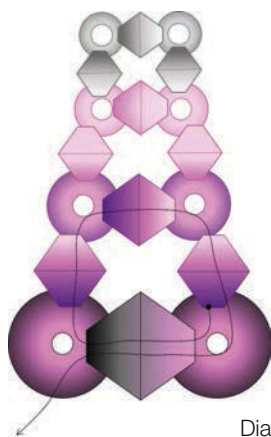


Diagram 14.

Step 16: Pick up 2 (E) and pass through the (D) to the left. Repeat three times in a counter clockwise direction. See diagram 15.

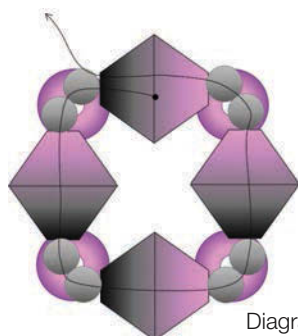


Diagram 15.

Step 17: Pass upwards through 1 (C). Pick up 1 (E), and pass up through 1 (B). Pick up 1 (E) and pass up through 1 (A). Pass through the horizontal top (A) to the left. See diagram 16.

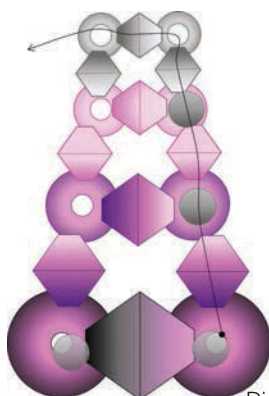


Diagram 16.

Step 18: Pass downwards through the next vertical (A). Add 1 (E) between the (A)-(B) and (B)-(C), then pass through the (D) to the left. See diagram 17.

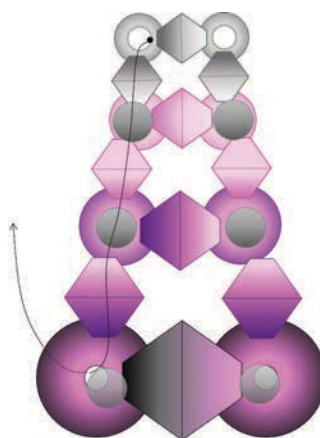


Diagram 17.

Step 19: Repeat step 17 and 18 once. Then pass up through the beads until you reach the top, and pass through the horizontal top (A) to the left. See diagram 18.

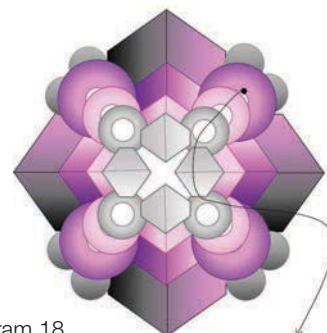


Diagram 18.

Step 20: Pick up 5 (E) and 1 (F). Pass through the (A) opposite to the one where the thread exits, moving in the same thread direction. See diagram 19.

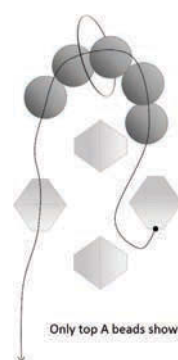


Diagram 19.

Step 21: Pick up 2 (E) and pass back through the middle (E) and the (F) from step 20. Pick up 2 (E), then pass through the (A) where you started step 20 again. See diagram 20.

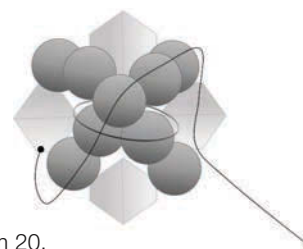


Diagram 20.

Step 22: Pick up 1 (E) and pass through next horizontal (A). Repeat three times around the top of your work, before you finish off the threads. Then attach ear wires to your finished earring pendant.





Take a class to inspire you

Learn the techniques to make stunning jewellery at the Big Bead Show on March 21st. We have a wide range of workshops running throughout the day, to suit all abilities. Our expert tutors will guide you through all the steps needed to create a fabulous piece of jewellery. All tools and materials are supplied. Choose the course that's right for you and book online in advance for pre-event prices. Some limited spaces may be available on the day.

Mini Masterclasses:

Triangle Rules with Vicky Roberts

Have you seen lots of beautiful new shape beads, but have no idea what to do with them? Why not take this beginner – intermediate class and make this lovely slinky pattern. Using Czech Two Hole Triangles and Rulla Beads, we'll have you weaving circles around them in no time.

Sponsored by Liverpool Bead Shop



Beaded Tassel Pendant with Dorothy Wood

Seed beads and Swarovski crystals work so well together in this delightful tassel pendant. In this masterclass you will learn how to work right angle weave in its tubular form and how to shape RAW into a ring. The class includes making tassels and embellishing the beaded ring to create a beautiful pendant.

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Beaded Crochet with Pat Trott

Come and learn how to combine beads and slip stitch to crochet a supple, flexible, beaded spiral rope. One method, lots of lovely patterns. Can be used for necklaces, bracelets, glasses chain or bag handles.

Taster Classes:

Textured Polymer Clay Heart

Pendants and Beads with Bonnie McGough



Students will be taught the technique for blending the colours and texturing. Very exciting and rewarding. Each student will take home a pendant and enough beads to make a necklace.

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Polymer Clay; Making Focal Beads with Bonnie McGough

Bonnie will be showing students a lovely technique of mixing colours and then forming oval, round and bicone Focal beads.

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Macrame bracelet with Dorothy Wood

Macrame is a versatile technique that can be used in all sorts of ways for jewellery making. Come along and find out just how easy it is by making this pretty leather bracelet with a fabulous Swarovski heart motif as the centre piece.

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Plaited Leather Bracelet with Dorothy Wood

Leather cord is the perfect material for making this fabulous plaited bracelet which incorporates two styles of chain and some gorgeous Swarovski crystals. Learn how to plait around the crystals and how to attach the stylish clasp.

Sponsored by Swarovski & Beads Direct



Chainmaille, Jelly Bean Chain with Julie Holt

You will make a piece of Jelly Bean chain under the expert tuition of

Julie Holt. This is gorgeous orbital weave makes a versatile, dainty chain that is great for bracelets, necklaces and even earrings!

Sponsored by Surrey Jewellery School



Efcolour Enamels with Julie Holt

Unleash your inner creative with Efcolour Enamels – the amazing low temperature enamelling system. This workshop is perfect for beginners and the more experienced too, you will learn how to work with Efcolor Enamels, creating an enamelled pendant that you can incorporate into a design at home.

Sponsored by Surrey Jewellery School



Crystal CRAW earrings with Vicky Roberts

Ever been baffled by cubic right angled weave? Perhaps it's been on your to do list? Well why not take this beginner-intermediate class to make beautiful sparkly graduated crawl earrings. Learn step by step until the stitch becomes natural and easy.

Sponsored by Liverpool Bead Shop



Spray Tiara Comb with Gail Florio

Suitable for all levels.

This class will cover wire wrapping beads, crystals and pearls to a base and creating coral spray components using fine wire and crystals. The techniques learnt can also be applied to full tiaras.

Sponsored by London Jewellery School



Vintage Tiara Comb with Gail Florio

Suitable for all levels. This class will cover using

wire cold connections to attach vintage style components to the comb and place and glue crystals.

The techniques learnt can also be applied to full tiaras and used for both vintage style components and recycled vintage jewellery.

Sponsored by London Jewellery School

Marvellous Marquise Bezels with Tantalising Twins, Kleshna Handel

This workshop will focus on the use of twin beads also known as Duos to Bezel a marquise shaped crystal. Kleshna will teach you the secrets of turning the corner whilst keeping the right shape and form.

Sponsored by Kleshna



Tantalising Twins with Kleshna Handel

This workshop will focus on how to work with the wonderful Twin/Duo beads to make clever patterned

items. This fun filled hour will take you through the construction of a beautiful geometric diamond patterned ring which you can go on to extend into various sized items to wear.

Sponsored by Kleshna



Kumihimo with Donna McKean Smith

Learn the art of Kumihimo braiding with Riverside Beads.

Donna will guide you through the basics and help you learn to develop patterns in your braids. You'll complete a bracelet and learn lots of skills to progress onto more advanced designs.

Sponsored by Riverside Beads



Right Angle Weave Bracelet with Tracy Clegg

Create this Victorian-esque bracelet with sparkly fire-polish beads and seed beads. You will learn the basics of right angle weave, plus how to join a clasp.

Sponsored by Beads Direct



Peyote Star Earrings with Tracy Clegg

You can be your own designer with this quick and easy project. These pretty little stars are made individually using delicats and tiny seed beads and are stitched using peyote. You can make an earring with one, or join more than one to increase the bling!

Sponsored by Tracy Clegg



Pippin Necklace with Julie Ashford

Learn how to manipulate fine wire and beads to make a delicate but practical crystal, glass and wire necklace.

You will find yourself using this technique time and again for necklaces, brooches and hair decorations.

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Mini Masterclasses: 3 hours. £35 when purchased in advance.
Taster workshops: 1 hour. £13 in advance, unless otherwise stated.
For workshop booking, times and more information please visit the website www.thebigbeadshow.co.uk or call 01903 884988. Places book up fast so advance booking is recommended.

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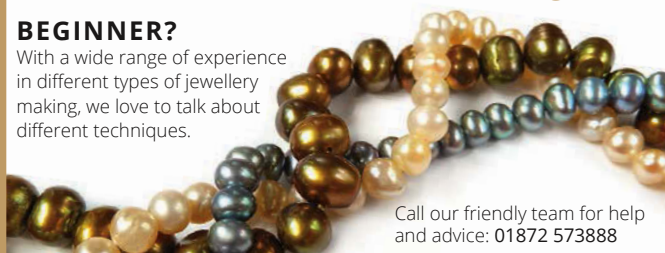
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BOOKREVIEWS

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

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

BEADING ALL-STARS

This lovely beading book offers twenty projects from well-known beading designers. The projects are primarily focused on bead-weaving, bead embroidery and soutache, but there is a range of styles and some simply stunning designs. The featured designers include Marcia DeCoster, Jamie Cloud Eakin, Rachel Nelson-Smith and Anneta Valious, plus many more. Alongside the projects, there is a profile of each designer and a

selection of photographs of their work. There is also a very handy techniques section included at the back, which provides a great reminder of the basic stitches you will need for these projects.

Published by Lark Crafts in November 2014, and available from the GMC Group www.thegmcgroup.com. ISBN: 9781454708629. Price £19.99.



THE KNOTTING AND BRAIDING BIBLE

Dorothy Wood

This 160 page book provides an excellent guide to a huge range of techniques for knotting and braiding. The book is separated into chapters covering 'Individual Knots', 'Knotted Braids', 'Macrame', 'Plaiting' and 'Kumihimo'. Each chapter offers step-by-step guides to different techniques, illustrated with clear photos.

The techniques are accompanied by some small projects to allow you to practise as you work. Although there is a final section offering twelve attractive projects for jewellery and accessories, the main focus of this book is on techniques. It also includes a useful guide to essential tools and materials. If this style of craft is something you wish to explore, then the Knotting and Braiding Bible is an excellent place to start.

Published by David and Charles in 2014, ISBN 978-1-4463-0394-8. Available on Amazon. Price £16.99.



JEWELRY FOR THE NEW ROMANTIC

Nealay Patel

You may already have sampled some of Nealay Patel's work in Bead Magazine. This book is his first publication and it includes ten gorgeous jewellery projects. Nealay's style combines traditional bead-weaving with basic wirework to create designs that are elegant, feminine and will really make a statement. Each project is clearly explained with excellent step-by-step diagrams and handy tips from the author. The book also includes a techniques section and a short chapter talking about the principles of design and offering some great tips if you are thinking of designing your own jewellery.

Published by Kalmbach in 2011. ISBN: 978-0-87116-427-8 and available from Amazon.



GIVEAWAY!

We have two copies of Nealay Patel's book, Jewelry for the New Romantic to give away. If you would like to win one of these copies, send an email to editor@beadmagazine.co.uk with 'Issue 60 Book Giveaway' as the subject. The two lucky winners will be drawn on March 10th 2015. Good luck!



DON'T MISS THE NEXT ISSUE

Next issue we'll be celebrating the Big Bead Show at Sandown Park on 21st March. We have a lovely range of projects from designers who you may already know as tutors from past shows, plus some new faces. You can also get a sneak peek at some of the goodies that the shops will be bringing to the Spring show. If you're planning to attend the show, it's a great chance to plan your day in advance. If you can't make it this time around, you can get a taste of the day at Sandown with special reports from some of our regular show visitors and special giveaways. So, don't miss out on the excitement of the Big Bead Show!

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