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PAGES OF
PROJECTS

Issue 55 June/July 2014

Bead & JEWELLERY

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meet the team



Jennifer Airts

Jennifer is addicted to beads and is happiest when planning a new piece of beadwork.

www.jdjewellery.co.uk



Julie Ashford

Julie is a designer, all round slave to things beading, and owner of Spellbound

Bead Co.

www.spellboundbead.co.uk



Katie Dean

Katie loves colours, shapes, and the freedom beads give her. She is the

author of numerous bead books.

www.beadflowers.co.uk



Christi Friesen

Christi is an award-winning artist, specialising in polymer clay and mixed media designs.

www.christifriesen.com



Dawn Gatehouse

Dawn is an award-winning jewellery designer working mostly with wire and beads.

www.pollyred.co.uk



Sue Heaser

Sue is an international author specialising in both metal clay and

polymer clay.

www.sueheaser.com



Anna Lindell

Anna runs Tierguld, her bead business, from Sweden. She often lets the beads

decide what they want to become.

www.tierguld.com



Helene Llewellyn

Helene is a polymer clay and mixed media artist who also specialises in lampwork.

www.kharazjewellery.co.uk



Donna McKean-Smith

Donna is owner of Riverside Beads, and she has a great passion for designing new pieces.

www.riversidebeads.co.uk



Gill Teasdale

Gill is one of the designers at JillyBeads and loves experimenting with

techniques and inventing new ones.

www.jillybeads.com



Emma Shiells

Emma loves working with gemstones and trying different types of mediums, though

wire is her method of choice.

www.adoringgems.com



Nicole Stanley

Nicole is a scientist with a love of all things crafty, purple, beadworked or

bedgerigar-related.

hollybirdbeads.etsy.com



Sharon Wagner

Sharon is a beadwork designer from Michigan, and is the president of the

Great Lakes Beadworkers Guild.

yadasibeads.etsy.com



Cody Westfall

Cody is a designer for Fusion Beads, who loves working with wire, though

she also does bead embroidery.

www.fusionbeads.com



Rebecca Williams

Rebecca loves the endless possibilities beads offer, and

looks forward to learning more.

www.beads-jewelled.co.uk

competition



Share your latest summer designs on our Facebook page for a chance to win some fabulous beading goodies! Simply post a photo and you'll be entered to win. For more details, check out Bead Magazine on Facebook.

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welcome



bring on the summer

Warm weather is always greatly appreciated. Not only can you forget about wearing long pants and sweaters for a while, but the sunshine always seems to make things prettier and happier. Colours pop in summer, and they bombard you from all angles; whether it's a field of daffodils, a bright cocktail, or a new string of beads, there is plenty to inspire your jewellery designs to be bold and bright.

This issue, we're bringing you to a Tropical Island! Let the pieces in this issue recall the sun, sand, and lovely blue sea found at any tropical paradise. Create a lovely French beadwork hibiscus haircomb designed by Julie Ashford, and bring the tropics to any outfit this summer. Or grab some polymer clay and try Helene Llewellyn's flower project for some added sparkle. Whatever your medium, we have a tropical project to please you.

Wherever you are this summer, be it on holiday or at home on a weekend, let the sunshine and great colours inspire your next designs. And then share them with us, we love seeing what you are making. Let your creativity shine!

Allison

Allison Roe
allison@beadmagazine.co.uk

connect with us online



The Big Bead Show

Stay up to date on all of the latest show news! Catch a recap of April's show, and keep on top of announcements about the show on October 19 at Sandown Park.

Be Inspired

Pinterest

Follow us on Pinterest for fab jewellery inspiration. We have a brightly coloured Summer Inspirations board to get your wheels turning as the weather picks up and your thoughts turn to summer projects.



Best Dressed Bearer

After reviewing all of the spectacularly dressed bearers at this spring's Big Bead Show, Susan Pochron was named Best Dressed. See more entries on our Facebook page.



BEAD stash

WIN! Amazing beading goodies up for grabs on p89.

Check out these exciting products from your favourite shops, as well as the latest news from the beading world.

See Sharon Wagner's project featuring *Crystaletts* on page 78.



Swirled beads

New from Big Bead Little Bead, these monochrome polymer clay beads are handcrafted, designed by Claire Lewis of Lottie of London. With their black base and raised white extruded swirls, they are sure to draw attention. Also available in the reverse colourway.

Handmade polymer clay beads available from www.bigbeadlittlebead.com.



Crystal buttons

Crystaletts have launched their new line of crystal buttons. Complete with Swarovski crystals, these lovely 3mm buttons are available in 15 different crystal colours and 3 metal finishes. For full range of colours, visit www.crystalletts.com.

Neon Fire-Polished

Fire Mountain Gems has just released their line of Czech Glass Fire-Polished beads in stunning neon colours! These knock-out beads look round from a distance, but a closer inspection reveals their surface is lightly faceted.

Made by Preciosa, these neon beads are available in four colours and a variety of sizes.

Available exclusively from www.firemountaingems.com.



My Magical Toadstool

Originally a gift for her 2 grand-daughters, Kathryn Halfpenney has designed this magical toadstool to welcome the tooth fairy. The kit comes complete with step-by-step instructions for circular and tubular peyote stitch, as well as all the materials, including a fairy charm. A gateway into combining beading with paper-crafts, the presentation box is pre-printed, die-cut and pre-scored so it's doable for all levels of beaders.

The toadstool was admired by many at the Big Bead Show, Sandown Park on 5th April, when it was first launched, and is now available at www.halfpenney.co.uk.



New colour options

Starman has updated their extensive range of shaped beads and added even more colour choices. Their Lentil beads are now available in a variety of pearl finishes, including Purple Velvet, Steel Blue, and Teal. Other shapes have also had colour updates, including the Mini Daggers, Rose Petals, Bricks, 6mm and 4mm Fire-Polished, and Two Hole Daggers.

Ask for CzechMate Lentils at your local bead shop.



WIN!
Over £80 worth
of beads and kits from
Starman,
see page 89.

Send your newest releases to
editor@beadmagazine.co.uk
for a chance to be featured
in our Bead Stash!



Quick kits

TierraCast has recently come out with Quick Kits. Showcasing their new Leather Findings II products, these bracelet, necklace, and earrings kits come with all the components you need to create a finished piece in a matter of minutes. Step-by-step instructions are included as well, featuring diagrams for the knots along with a website to check out video instructions. They've just released even more designs, all cute and super trendy.

Ask your local bead shop for TierraCast Quick Kits.

Correction

Bead 55 featured an article on handmade weddings where two readers shared their experiences in making their own wedding jewellery and accessories. Photo credit was left out a few of the photos from Becs Dean Skinner's wedding. We would like to acknowledge Kismet Photography for the photos on page 17, with the exception of Becs's headshot.



Chain maille kits

Weave Got Maille has come out with a great new line of kits. Every kit comes stocked with everything you need to make the finished project. We tested their fun That's How I Roll necklace, a fun whirlybird-style pendant. The instructions are easy to follow, and their components are high-quality. The kit comes with a stain cord, but we think the pendant could be jazzed up with something a bit more spectacular.

For more kit options, visit www.weavegotmaille.com.



Anniversary

This July, Spellbound Bead Co will be celebrating 30 years of business! Seeing as 30 is the Pearl Anniversary, they are giving away free pearl projects to download during the entire month. They are also doing daily Facebook giveaways, special order giveaways, treats in the shop and in each parcel, a newly revamped website, and a project fundraiser to support a Guinea Pig rescue centre.

For more information, please e-mail christine@spellboundbead.co.uk.

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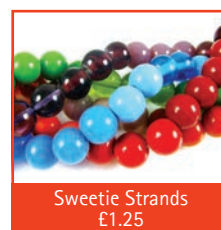
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Designed by
Gill Teasdale



3

Slip remaining ponies onto the end of each bunch and tie a knot to stop them falling off.

Secure necklace with a pretty bow!

2

Separate the strands into two – white and green in each bunch. Onto one bunch thread a white, an orchid, a gold and a turquoise pony. Repeat twice. Thread a round and a turquoise pony. Tie cords in a knot next to last pony. Repeat on other side.

BEADstore

- 1 x Fimo pendant desert flora
- 3 x acrylic giant holed rounds antique gold
- 8 x pony beads turquoise
- 8 x pony beads soft sheen orchid
- 6 x pony beads soft sheen gold
- 6 x pony beads opaque white
- 1 x oval jump ring antique gold
- 1m x 0.5mm waxed cotton cord white
- 1m x 0.5mm waxed cotton cord sea green

TOOLbox

- Round nosed pliers
- Chain nosed pliers
- Scissors

SUPPLYshop

- All supplies from JillyBeads
- See page 89

desert flora

Whip up a fun and flirty holiday necklace that's a breeze to make!

1

Slightly open the jump ring, slip it through the hole in the pendant. Close. Thread both cords through ring. Line up the ends and thread them all through a round. Push it down to the pendant.

time&money

Make in under
30 minutes for
less than £5.





Designed by
Nicole Stanley



fallen at SUNSET

Use cubic right angle weave to create this statement pendant necklace featuring elegant teardrop motifs with a splash of crystal sparkle!

BEADstore

- 10g x size 11 Toho matte galvanised rose gold (PF551F) – (A)
- 5g x size 15 Toho gold lustered dark topaz (459) – (B)
- 10 g x size 11 Toho matte galvanised orchid (PF563F) – (C)
- 1g x size 6 Toho silver-lined crystal (21)
- 1 x 12mm Swarovski crystal rivoli rose gold
- 8 x 6mm jump rings antique copper
- 16 inches x 4x6mm link cable chain antique copper
- 1 x lobster clasp antique copper

TOOLbox

- 6lb Fireline crystal
- Beading needle size 12
- Scissors
- 2 pairs flat nosed pliers

SUPPLYshop

- Seed beads from Jencel
- Rivoli from Perles and Co
- Antique copper findings from Big Bead Little Bead
- See page 89

DESIGNnotes

- The original 'Fallen' necklace was beaded in metallic purple and teal to make a real statement! You could also use just one colour of size 11 for the CRAW framework with a bright contrasting colour crystal and size 15s.
- I love the versatility of cubic right angle weave and how it can be both a fluid rope or be turned into a solid framework. Once I'd started beading this simple teardrop shape I kept on experimenting with joining them together in different ways to create a striking, almost tribal-looking design.

time&money

Make in around 6
hours for under £10.



Focal bezel

1. Using a comfortable length of Fireline and leaving a short tail for weaving in later, begin beading a CRAW rope using your A beads. Continue until your rope is 15 units long. This rope will now be joined into a ring to create the rivoli bezel.



2. Ensure your rope is laid flat on your mat. To begin the joining unit your thread should be exiting the end A bead of the side of the cubic rope which is facing uppermost. Add 1A and then pass through the next A bead in the first side of the cube – this bead is on the tail end of the rope.



3. Add a second A bead and then pass through the A bead first exited in step 2 to complete the first side and set of 4A beads of the joining CRAW unit. Pass through the next A bead in the ring as you would normally in CRAW ready to work the 2nd side.



4. To complete the 2nd side of the joining unit you will only need to add 1 bead instead of 2 in a normal CRAW rope stitch. Depending on which direction you are working around the ring, this 2nd side will be either on the outside or the inside (as in my example) of the bezel frame. Add 1A and then pass



continued over ►



*"We love this
combination of
shapes and colours."*

through the next 3A beads in this set of 4A. Pass through the next A in the ring and repeat to complete the 3rd side of the cube.

5. All the joining beads have now been added. On the 4th side of the cube, pass through the set of 4A beads in the normal CRAW thread path in order to complete the join and close up any remaining gaps. Finish with your thread exiting an A bead on the inside edge of the bezel ring as shown.



6. Add 1B and pass through the next inside edge A bead in the ring. Repeat 15 times to complete the ring. Step up through the first B bead added in this step.



7. Working in circular peyote stitch, add 1B and then pass through the next B in the ring completed in step 6. Repeat 15 times to complete the ring, step up through the first B added in this step.



8. Work a second round of peyote stitch using your size 15 charlottes to complete the back of the bezel. Weave through your work so that your thread is now exiting an A bead on the inside edge at the front of the bezel.



9. Place the rivoli inside the bezel facing upwards. To begin capturing the stone add 1B, then pass through the next 2A beads on the inside edge. Repeat 7 times to complete the first round. Step up through the first B added in this step.



10. Add 2B then pass through the next B bead in the ring created in step 9. Repeat 7 times more to finish securing the rivoli within the bezel. Weave through your work so that your thread is exiting an A bead on an outside edge of the bezel ring.



11. To cover the thread from your CRAW stitch on the outside edges of the bezel ring, add 2B in each gap between A beads. Do this on both the front and back of the bezel ring, finishing with your thread exiting an A bead.



12. Work one CRAW unit – this unit will be at a right angle to your bezel frame. Begin the first side of this unit by adding 1C, 1A and 1C, working in the normal CRAW thread path. Complete this unit such that each of the beads in the top ring is an A bead.



Large teardrop

13. Complete a second CRAW unit using A beads only. To begin the outer teardrop frame, instead of continuing the rope in its current direction, weave through the unit just completed so that your thread is exiting the edge A bead which is at a right angle to the 2 units just completed and effectively runs 'parallel' to your bezel ring.



14. Continue in CRAW for a further 10 units. To create the point of the teardrop you will again need to change the direction of your rope.



Weave through the final unit so that you are exiting it at a right angle as shown. Continue in CRAW for a further 10 units.

15. Using C beads only, join the working end of the rope to the bezel ring in CRAW to match the join created in step 12. You will join the teardrop frame to the bezel so that there are 5 units at the top of the bezel ring between the two joining points as shown.



16. Weave back through your work to continue the teardrop frame rope. Bead a further 8 units in CRAW and then complete the frame by joining the ends in the same way as for the bezel ring. Finish with your thread exiting an A bead on the inside edge of the teardrop frame.



17. Work around the inside edge of the teardrop adding 1B into each gap between two A beads - this



covers up the visible thread from the original CRAW stitching. Once complete, weave through to the outside edge of the teardrop frame.

18. Fill in the gaps between A beads on the outside edge using B beads. In my example I have used a repeating pattern of 1B, 2B, repeated around the outer edge. At the tip of the teardrop point add 3B to create a picot. Repeat steps 17 and 18 on the other side of the beadwork.



19. Weave through the teardrop frame so that your thread is exiting one of the two inner A beads on the outside face of the CRAW unit which lies directly above the C bead join to the bezel. Add 1C, 1 x size 6 bead and 1C, then pass through the 2nd inner A bead of this set in the opposite direction. This creates a picot with the size 6 bead at its point.

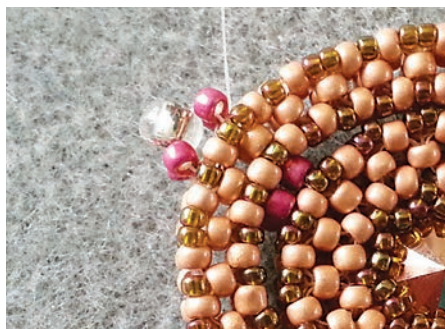


TOptips

- Joining can be a little tricky at first, but keep in mind your usual CRAW unit thread path – you will be following the same path as you join, but some of the beads you would usually add are already in place as part of the unit you are joining the working end on to.



20. Add 1C and pass through the size 6 beading in the opposite direction as in step 19. Add a further 1C and then pass through the A bead first exited at the beginning of the previous step. Pass through the picot thread path once more in order to reinforce this section (it will be used to link components). Repeat steps 19 and 20 at the other join between the bezel and teardrop. Weave in your thread ends.



Small teardrops

21. Using A beads, create a CRAW rope which is 13 units long. Form a teardrop shape by joining the working end onto the inside edge of the tail end of the rope as shown.

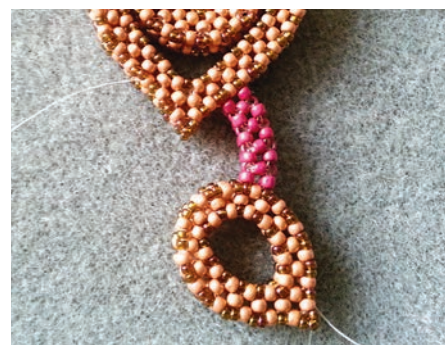


22. Fill in the gaps between A beads by adding 1B in each gap around the inside edges and 2B in each gap around the outer edges.

At the point of the teardrop add 3B to form a picot. Leave your working thread for attaching to the main pendant. Make two more teardrops in the same way.



23. Weave through the teardrop so your thread is exiting an outer A bead in the unit which is 5 CRAW units along from bottom point. Using C beads begin a new CRAW strip coming off at a right angle from the teardrop. Bead a total of 4 units and then join this section to the large teardrop pendant at the CRAW unit which is 2 units to the right of the central point unit.



24. Weave through the large teardrop frame shape so your thread is exiting an outer A bead on the CRAW unit which is 2 units to left of the central point unit. Create a 4 unit CRAW strip and then join this back onto the smaller teardrop at the point shown – there will be a 3 unit gap



between the two joining points. Fill in the gaps in the C bead CRAW strips on both sides of the beadwork using 1B on the inner edges and 2B on the outside edges.

25. As in step 23, create a 4 unit long strip of CRAW in C beads on the second small teardrop. This section will be attached to the main pendant frame at the CRAW unit which is 7 units to the right of the centre point. Bead the join and then weave through the pendant frame so that your thread is exiting an outer A bead on the unit next to that which the previous smaller teardrop is joined to. Continue as in step 24 to add the second C bead CRAW strip, attach it back to the small teardrop and fill in the gaps with B beads.



26. Using the third teardrop, repeat step 25 – this teardrop will be attached to the left hand side of the pendant in a mirror-image of the teardrop added in the previous step. Weave in your thread ends. This completes the main pendant.



Circular components

27. Starting with an initial ring of 36B, work one round of circular

peyote using B beads. Step up through the 1st B bead added in the round.



28. Change to C beads and work a further 3 rounds of circular peyote. Weave through your work to exit a B bead at the centre of the peyote ring. Work a further 2 rounds of circular peyote in C beads on the inside of the ring. Zip up the peyote ring following the peyote stitch thread path.



29. With your thread exiting a C bead from the central round of peyote, add 1 x size 6 bead and pass through the next C bead in this outer round. Add 3B and pass through the next C bead to create a picot. Add 7 more sets of 3B, then 1 x size 6 bead, followed by a further 8 sets of 3B. Pass through



all the embellishment beads added in this step again. Weave in thread ends. Make a second peyote ring in the same way.

30. Using your flat nose pliers, link the main pendant to a peyote ring on each side by threading a jump ring through the size 6 beads. Thread another jump ring through the second size 6 bead on each peyote ring and join to a length of chain. Add a lobster clasp to one side of the necklace chain and a further jump ring to the other for fastening. 



TOptips

- Different colour/brand size 15s may differ in size to those used in my example. When filling in the gaps in the CRAW stitch you may need to add more or less size 15s in order to fill each gap or to prevent the teardrop shapes from being distorted.



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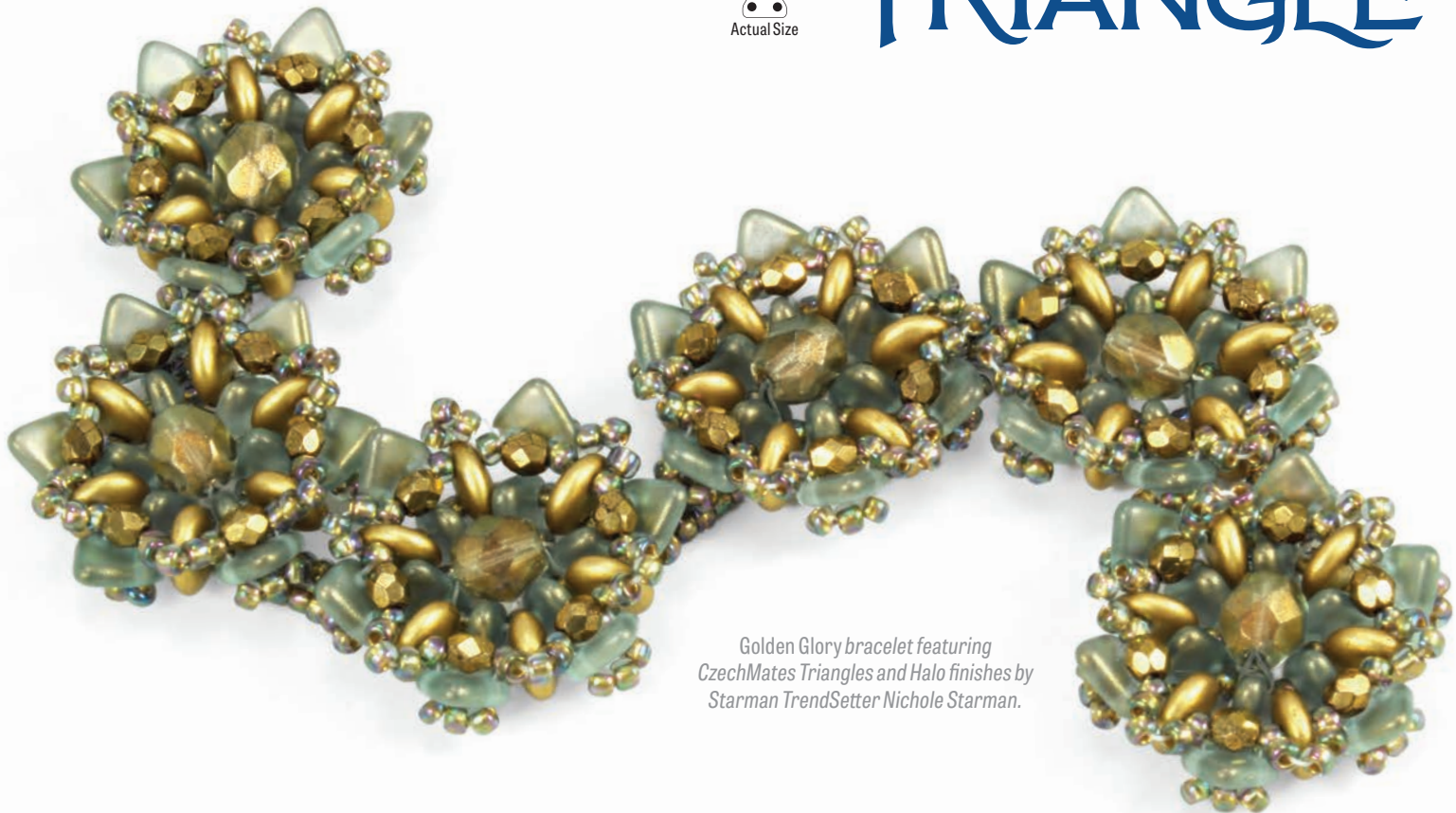
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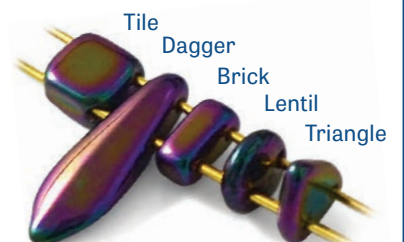


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Designed by
Julie Ashford



hibiscus haircomb

BEADstore

- 10g x size 10/0 seed beads silver-lined magenta A
- 2g x size 10/0 seed beads silver-lined purple B
- 10g x size 10/0 seed beads orange-lined topaz C
- 2g x size 10/0 seed beads silver-lined red D
- 3g x size 10/0 seed beads silver-lined lime green E
- 4m x 0.5mm soft-tempered wire dark purple
- 1.25m x 0.315mm soft-tempered wire dark purple
- 4m x 0.5mm soft-tempered wire vivid red
- 1.25m x 0.315mm soft-tempered wire vivid red
- 2.5m x 0.5mm soft-tempered wire chartreuse
- A haircomb or barette-style hairclip

TOOLbox

- Wire cutters

SUPPLYshop

- All supplies from Spellbound Bead Co.
- See page 89

Using a traditional Venetian beadwork technique make these everlasting tropical blooms with seed beads and soft wire.

An Hibiscus flower

1. The wire is used as one long length, trimming as necessary, to create five separate petals. Starting with the 0.5mm dark purple wire, put a twist at the far end as a stopper. Thread on 50cm of A beads.

2. Fold the threading end over into a 1cm loop. Bring up 6A beads to within 20mm of this loop. Make a 60mm long loop below the beads. Pinch the two sides of the loop together just below the beads and twist the long loop to make a rope stem (Diagram 1).

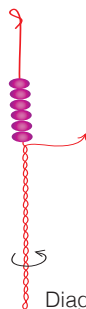


Diagram 1.

3. Bring up 7A to the base of the 6A. Make a smooth, neat bend in the wire to make a curved frame of

7A to one side of the 6A. Wrap off the curve to the straight wire above the 6A with one rotation at 90 degrees to the straight wire (Diagram 2).

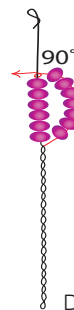


Diagram 2.

4. Bring up 7A. Make a similar bend to frame the other side of the 6A with 7A. Wrap off this curve to the rope stem at 45 degrees (Diagram 3). By making the wrap at 45 degrees you will shape the petal into a point at this end.

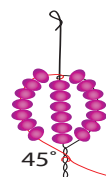


Diagram 3.

continued over ►

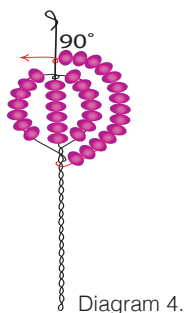
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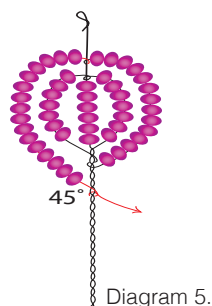




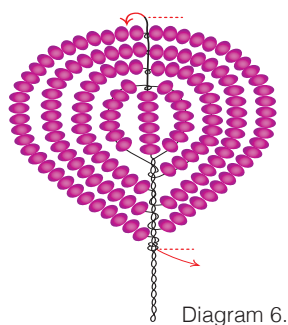
5. Bring up 14A. Make a bend to form a snugly-fitted curved frame around the first 7A. Shape the curve so the wire crosses the straight wire at the top at 90 degrees. Making note of the direction of the previous binding (to keep things neat) wrap off to the straight wire as before (Diagram 4).



6. Bring up 16A. Make a curve as before to cross the twisted stem at 45 degrees. Wrap it off to complete a second frame (Diagram 5).

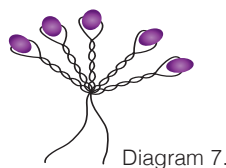


7. You need to add a third and fourth concentric frame in a similar way. Try 20A and 22A for the next frame and 26A and 28A for the outer frame – you may need to adjust the bead counts to get a smooth fit. Finish with two neat wraps beneath the petal and trim. At the top, trim the single straight wire to 3mm and tuck under the edge of the petal (Diagram 6).

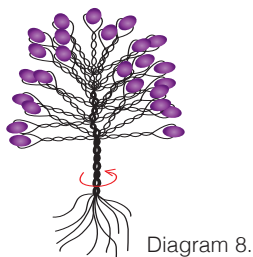


8. Add more A beads to the wire on the spool and make four more petals to match.

9. Cut 25cm of 0.315mm dark purple wire. Thread on 1B and twist to make a 7mm stamen in the centre of the length. Thread on 1B and make a similar stamen at the base of the first. Repeat three more times (Diagram 7) and set aside. Make four more stamen sets.



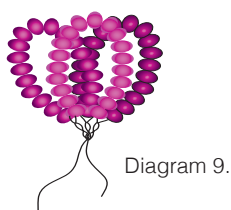
10. Make a 2mm twist at the base of the first stamen set. Bring up the second set to the base of this twist and twist all four wires together for 2mm. Bring up the third set and repeat, and the fourth and the fifth. Twist all ten wires together for 40mm (Diagram 8).



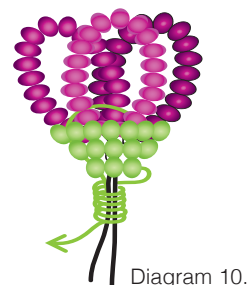
11. Bring the five petals together with the stamen in the centre – the stamen should show 20mm of plain rope. Twist together at the base firmly. Repeat to make a second Hibiscus with the C and D beads and the vivid red wire.

Flower bud

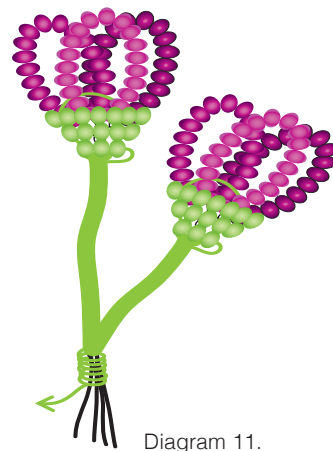
12. Cut 30cm of 0.5mm purple wire. Make three individual 19A loops in a cluster at the centre of the wire. Bring the loops together into a narrow bud-shape (Diagram 9).



13. Cut 50cm of 0.5mm chartreuse wire. Hook the last 1cm of this wire through the base of the bud and thread 20E onto the long end. Wrap the beads around the base of the bud to form the calyx. Continue to wrap neatly along the stem for 30mm (Diagram 10).



14. Repeat to make a second bud on a 20mm stem. Bring the two stems together and wrap with both chartreuse wires together to make a 30mm long thicker stem (Diagram 11). Repeat with the C beads and the red wire.



Assemble the comb

15. Pair the A bead Hibiscus with the B bead buds and bind together with the tails of the chartreuse wire just behind the flower head. Repeat with the other flower and buds. Trim the Hibiscus stems to 12mm and place together (facing opposite directions) on the comb. Bind into place with the bud stems and neaten with a final wrap using the remaining chartreuse wire. 



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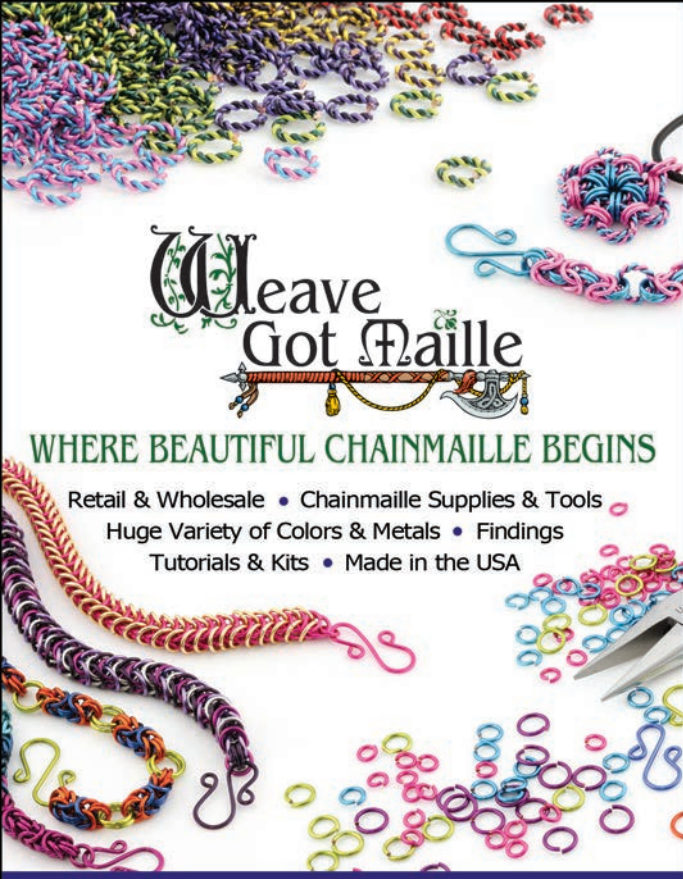
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Marcia
DeCoster

Duomos Romanticos
Double bracelet.

teachable moments

American beadwork designer Marcia DeCoster is an international superstar who lets the beads inspire each of her intricate jewellery pieces.

Marcia DeCoster is a woman who needs little introduction. Most people in the bead world recognize her work immediately—her intricate beadwork designs will stun you with their perfect colour choices and beautiful finishes. Marcia took some time out of her designing schedule to chat with us about herself and her beadwork.

Born on the East Coast of the United States, a job offer took Marcia across the country to California where she met her husband. 27 years later, and she still calls California home. She and her husband live near San Diego with Miss Princess Maya, their ten-year-old Chihuahua Daschund.

In 2004, Marcia gave up her day job and took on the exciting task of

supporting herself with beads. “I love to design and share through teaching and kits for many of my designs,” she says. She works primarily in beadweaving, though she does occasionally wander into bead embroidery territory. “I find the act of picking up one or two beads at a time and stitching them into a fabric provides a level of relaxation, as well as

a level of excitement as a piece takes shape.”

Before she started beading full time, Marcia would teach occasionally on the weekends. Since 2004, however, she’s taken off, teaching many times during the year. “Teaching forces one to think through

continued over ▶



Green cuff and earrings.

Inset: Pacific Morning Glory bracelet.

the best way of approaching a project and breaking it down into teachable moments,” Marcia says. “I also love seeing the different colour combinations and intriguing variations that people create from my designs.” And the travelling, and meeting other beadlovers, is a bonus of making a living with beads.

Marcia's process

Everyone finds inspiration in a different way. For Marcia, ideas come through bead play: “Sitting down with beads and then playing with the shapes I have created often result in a new piece.” She comes up with fabulous components that work well on their own, as an earring or ring, but also work when combined in larger jewellery pieces.

Not one to work exclusively on her own, one of Marcia's favourite pieces is called Oz, and is a collaborative piece with Sherry Serafini. Marica contributed a large selection of one of her components, Spirit Flight, which Sherry used to make a bead embroidered and fringed collar.

Though she does all of the designing herself, Marcia says she does have people who make samples and test her directions for her. “I am also fortunate to have my husband Mark help with all of the kitting,

shipping, and website details of the business.” Working in a large studio space allows Marcia a great freedom to design. One entire wall is dedicated to holding crystals and seed beads, a centre table is available for students, and a bookcase holds a plethora of inspiration. It's only after a third trial run of a design that Marcia sits to make her illustrations; “I fine-tune the thread paths with each iteration.”



Santa Lucia necklace.



Bird ring.



La Navette bracelet and earrings.

Cassandra bracelet.

Inset: Marcia's working space.

Below: An incredibly organised array of beads.



Her incredible designs have been published in numerous books and magazines, including *Marcia DeCoster's Beaded Opulence*, *Beads in Motion*, and the newly released *Marcia DeCoster Presents*.

At the moment

Currently, Marcia is at the centre of a balancing act. She is organizing her workload to "balance the illustration/tutorial writing, ordering of supplies, kit-making, travel arranging and sample making." As if that weren't



enough, she also has a number of designs floating around her head, but she hasn't managed to find the time yet to create them. "Time is always a factor, especially for larger pieces," she admits. "The things I design to teach seem to just create themselves in my imagination and then get beaded."

Like any good designer, however,

Marcia is always looking to the future. She's ready to rework some previous designs with new techniques and colours, updating some old favourites in the process. 2015 will be a year of travel, and 2016 will be focused on the aforementioned redesigning. "I think it will be an interesting exercise to bring 25 years of beading experience to the table and improve on each design to make it the very best it can be," she reflects.

She offers up a bit of advice for beadworkers of all kinds: "If you have the desire to create, you will always

enrich your life by honouring that desire. Make the time to build a set of fundamental skills in your chosen medium, and keep creativity at the forefront of who you are." 

SEEMORE

Visit Marcia's website
www.marciadecoster.com



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Terry Kovalcik, Hidden Locket Master Class 22nd-25th August - £1058.82

This is a four day advanced level metal clay workshop. In this workshop, we'll learn how to create Terry's new locket design – a technique that integrates the hinge into the frame of the locket. The friction-style clasp is tucked away into the side of the locket that opens the lid at the top. The lid and hinge are concealed in the frame leaving the front and back surface as blank canvases to embellish.



The techniques covered are template/pattern making, dry construction, constructing an integrated hinge, drilling, appliqué, riveting, fabricating with wire (clasp and bail), finishing and patina. Each participant will learn to cut the elements accurately and assemble them to create the final box.

Once the carcass of the box has been fired, each participant will learn how to use sterling wire to create and attach the hinge pins and some of Terry's other decorative tricks. The course price includes a unique tool kit which has tools hand made by Terry. These will be used in the construction of the locket and are yours to take away. This is the first time this class has been offered anywhere and is a must for serious metal clay artists.

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crystal HEARTS

BEADstore

- Polymer clay in any colour (I used a combination of White Glitter and Peacock). I recommend Premo™
- 24 x flat-back, glass rhinestone crystals (preferably with Hot-Fix backing) in assorted sizes (from 2mm to 4mm) in one colour, or in several similar colours to match your clay

TOOLbox

- CF "Gotta Have It" sculpting tool (or similar tool with a wedge-shaped edge)
- Clay-conditioning machine (or roller)
- Crystal-picker tool (optional)
- Oven and oven thermometer

SUPPLYshop

- All materials from Palmer Metals
- See page 89

time&money

Make in under 2 hours and for less than £5.



Whip up some hearts using polymer clay, and then jazz them up with some crystals. Perfect as a brooch, pendant, or even as a keychain.

1. Begin by conditioning your clay. Press or roll the clay flat, then fold and roll/press repeatedly until the clay is soft and the colors mixed. Using a clay-conditioning machine set on the widest setting makes this task quick and easy, but you can do it by hand or with a roller if you prefer. I've used a mixture of White Glitter and Peacock coloured clay.



2. Blend until the clays are mixed together to form one colour, which should also make the clay soft and flexible. It's ok if there are some streaks of colours in the mix.

3. Pinch off some of the blended clay and roll it into a ball. With your hand, roll that ball into a log. Use your fingers to roll that log thinner, into a snake about as thin as a soda

straw. Roll gently and let your fingers slide up and down along the clay to keep the snake smooth and un-lumpy. The snake should be about 5 or 6 inches long.



4. Let's make the centre bend first. It's easiest to use a tool with a wedge-shaped edge (I recommend one of my favorite tools, the "Gotta Have It" tool!). Find the middle of snake and lay it over the tool's edge. Use your fingers to press the clay over the tool, pinching it at the bend. If it looks like a bent straw, you did it correctly!





"Load up your love with some sparkling crystals."

5. Lay the bent snake on your work surface with the point down. Now just pull the ends down gently, keeping curved bumps at the top, like a cursive lower case letter "m".



6. Bring the ends together and press them firmly to finish the heart shape.



FUNfact

- Rhinestones were originally rock crystals gathered from the river Rhine, hence the name. Their availability was increased in the 18th century when a jeweller had the idea to imitate diamonds by coating the bottom of glass with metal powder.

7. Pinch off the excess and form it into a point. Smooth with your fingers. Cool, huh? You can make your heart short and fat, long and lean or curvy! Or make some of each!



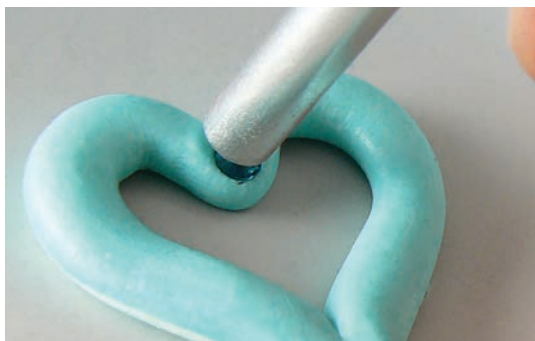
Adding Crystals

8. Of course this heart just like it is fun, but it's way more fun with sparkly crystals! I suggest you gather about two dozen glass rhinestones, the flat-back kind with Hot-Fix on the back, if possible.

Just pick up a crystal and press it onto the surface of the clay. If you have a crystal-picker tool, it's easier (or even a tooth pick with a bit of beeswax on the end).



9. Push the crystal into the clay with your finger or the end of a tool. You'll want the crystals to embed themselves just a bit into the clay so they won't slip off during baking.



10. Add as many crystals as you want, a lot or a little. I added a row along one side, then a few extras wherever they looked nice.



Bake the piece

11. Preheat your oven to 130°C (275°F) if you are using Premo™ clay (or according to manufacturer's directions if you are using another brand). Use an oven thermometer inside the oven to monitor the temperature accurately.

12. To make this piece wearable, all you have to do is string the heart on a ribbon or a chain. That was so easy, wasn't it? Let's make a bunch more and give them to everyone! 🌊



*"loved ones
inspire me
to create"*

- My daughter and daughter-in-law were my inspiration for this piece. I began thinking about good times and loved ones. I was especially thinking about my girls and how much I love them. I wanted to make a little something for them to remind them that they were in my heart, and this sweet little idea popped into my head.

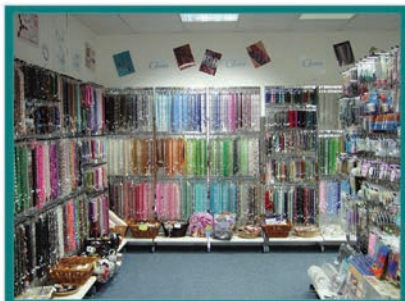




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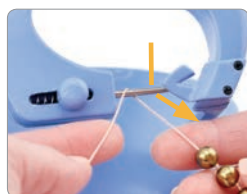
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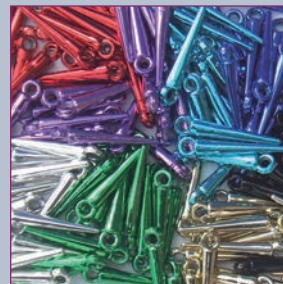
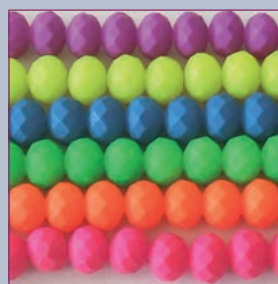
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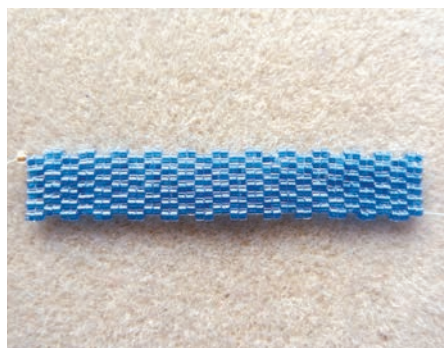




spiked key necklace

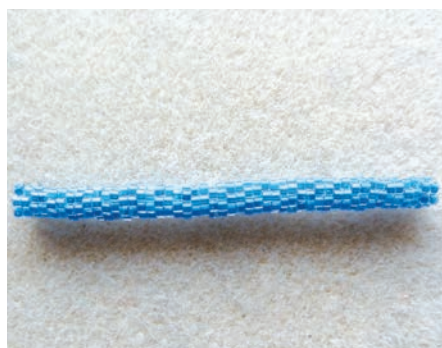
Shaft of the key

1. Thread 2 meters of thread onto a size 12 needle. Attach a stop bead leaving a 30cm tail. Pick up 48D. Using 2 drop peyote make a flat even count panel. Weave 12 rows – You should have 6 pairs of 2 drop beads at each end.



This necklace is great to wear and is easy to personalise. Make one for friends and family to surprise them with a unique gift.

2. Make your panel a tube by zipping up the ends. Knot securely at the top. Do not trim.



to add the second bead and out the next Delica to add a Delica, continue round adding 2 and missing one, step up at the end of the round (you should have 6 sets of 2).



BEADstore

- 6g x Delicas (D)
- 1g x size 15 seed beads (SB)
- 1 x 14mm rivoli
- 28 x 4mm bicones
- 16 x 3mm bicones
- Toggle clasp
- 2 x 5mm jump rings
- 1 x 10mm jump ring
- 4lb or 6lb Fireline

TOOLbox

- Size 12 and 13 beading needles
- Scissors
- Long nose pliers

SUPPLYshop

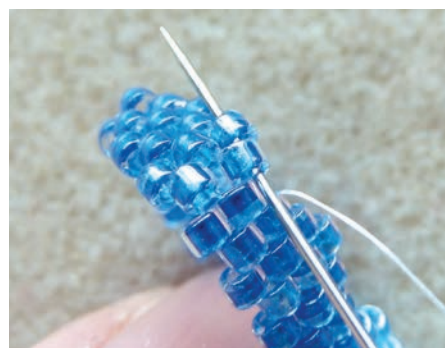
- All supplies from Fire Mountain Gems and Beads
- See page 89

Bezelling the rivoli

3. Pick up 36D - leaving a 30cm tail – tie into a circle, ensuring the knot is secure, go through a few beads to move away from the knot. Make 2 rounds of normal peyote; ensure you step up at the end of each round to start the next.



5. Stitch a bead in the gap made by beading the 2 beads, go down the Delica's and, using the same gap created in the previous round, go through 2 beads so you exit into a gap, fill the gap. Continue round filling the gaps with just 1 bead. You should have 6 points.



4. Making the 'star', peyote normally for 2 stitches, then 'miss' 1. Do this by going through the Delica

continued over ▶

time&money

Make in around 5
hours for under £10.





*We love this
beaded version of a
trendy skeleton key.*

6. After the last bead is added into the final gap, weave your thread to the other side and weave a single row of peyote filling all the gaps. Insert your rivoli.

7. Make your star points on this side the same way as you did the first side. Make sure that the dips and points are aligned and match with the other side. Make sure you're keeping your tension tight.

8. Once your rivoli is in place, weave your thread so that it exits an 'up' bead along the centre of the beads.

9. Time to add the 'spikes'. Leave one section free though as this will be used to connect to the shank. If you have exited opposite a point in the star, then start by picking up 1D, 1SB, 1D then go through the next 'up' bead. If you have exited above a indent in the star then pick up 1 x 4mm bicone, 1SB. Miss the SB and pass back down through the bicone, then go through the next 'up' bead. You should have 6 bicones all the way round just above the indents and 5 sets of 2 Delica points. You only do 2 sets of Delica spikes in between the crystals.



10. Do not trim your threads. Using the working thread from your spiked rivoli, attach this to the non-thread end of the key shaft. Do this by zig zagging between the rivoli and shaft. Go round twice to ensure this is secure (the rivoli will still be wobbly at this stage, don't worry we will tighten it towards the end).

Once the two parts are joined exit your thread onto the shaft.



Key end

11. Using the tail thread pick up 1 x 4mm bicone and 1SB. Miss the SB, go back down through the bicone. Secure by going down 2 end beads opposite to where the thread originated. *Go up 2 end beads next to the 2 you just exited, up through the bicone and SB, miss the SB, back down through the bicone and down through 2 end beads opposite to the thread path you just made. Repeat from * 1 more round. You should have threads exiting all the way round the 6 'end' beads. Bring your needle back so that it exits the top of the end bead.



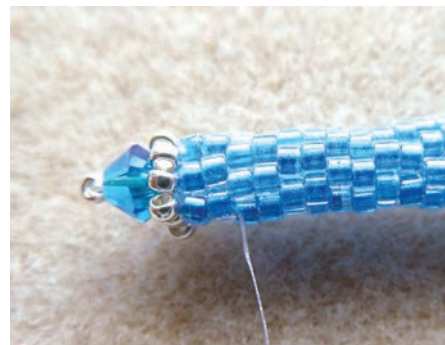
12. Pick up 11SB, wrap them round the base of the bicone. Make a tight loop by going through the first few beads you picked up, go down 2 end beads, up 2 end beads next to the 2 you just came down.

13. Go through 3 or 4 of the SBs then down 2 end beads, repeat once more. Weave thread into work, knot securely, weave in a bit more before trimming your thread.

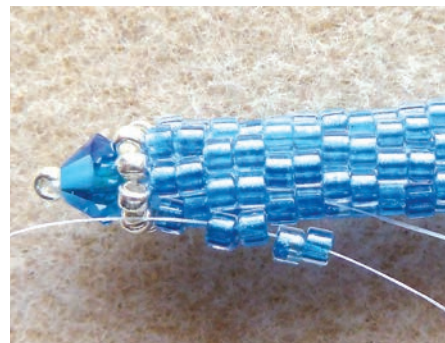
Key teeth

14. Weave your long thread from

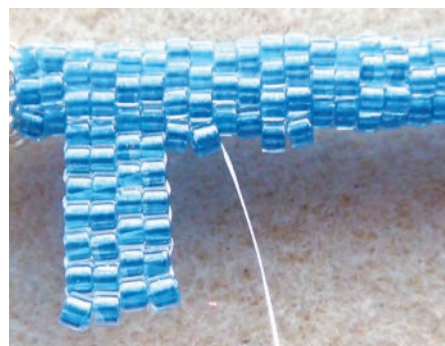
the end of the shaft so it exits the opposite direction of the end – go through 1 set of 2 beads and exit. When looking down at your key you want your teeth to line up with the bottom edge of the head (rivoli).



15. Pick up 2D, fill the gap, go through 2 beads in line, pick up 2D. Go back through the 2D you added first. Using Peyote stitch, zig zag a length till the first tooth is the length you like. Once you tooth is the length your happy with, weave back down – this strengthens and stiffens your tooth.



16. Weave down so you exit 2 beads on the shaft – this should leave a 2 bead gap between your teeth. Pick up 2 beads and fill the gap. Peyote 2 stitches.



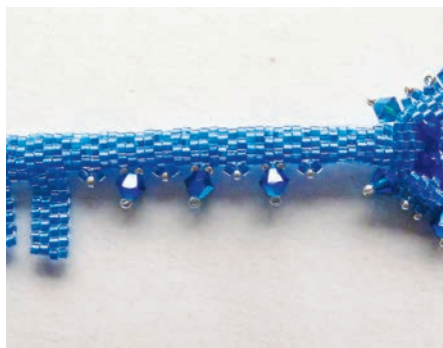
17. The tricky tooth! Once the second 2 drop peyote stitch is added weave your back so you are exiting 2 base beads. There should

be 2 beads between the first tooth (the first 2 beads you added next to the first tooth). Pick up 2 beads. Make a tooth the same way you did the first. They can be different lengths! Weave back down your tooth to strengthen. At this point if you do not want to add 'spikes' along the shaft then knot securely and trim thread.

18. Work your way along from the teeth along the shaft, but keep in line of the teeth, so your needle exits the first set of 2 beads. *Pick up 1D, 1SB, 1D, fill the gap, go through the next 2 beads.

19. Pick up 1SB, 1 x 4mm bicone, 1SB. Miss the last SB, go back through the bicone, pick up 1SB, then through 2 shaft beads.*

20. Continue along the shaft from * to * till you have added 4 sets of D, SB, D and 3 sets of SB, bicone, SB. You should end the bottom row with D, SB, D.



21. Weave your way up to the top of the shaft so you can add 'spikes' along the top. Exit a set of 'up' beads – should be 2nd set from the top and opposite the last set of spikes added on the bottom.

"stroke of genius"

- I love old keys and wanted something along those lines but made out of beads and then it struck me whilst making something else out of tubes and I had a rivoli I had bezelled earlier but didn't use, I put the 2 pieces together and saw my key. Spikes were added later to give it a bit of 'edge'.

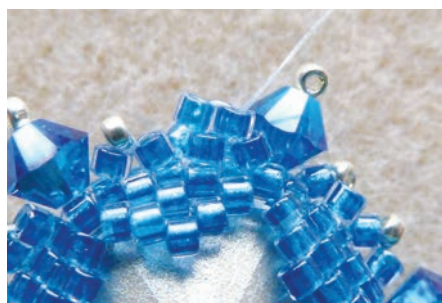
22. Continue along the top the same as the bottom except start with and finish with a bicone. You should have 4 sets with a bicone and 3 sets without. Knot securely, weave in a bit and trim thread.



23. The head of your key will still be wobbly so to secure it further, take your thread from the rivoli which should be exiting onto the shaft. Weave your thread so it exits a set of beads on the edge of the shaft, pick up 1D, take your needle through the centre bead on the rivoli (bead sitting under the top point), pick up another D and weave back down into the shaft. Pull tight. Weave your way to the back and repeat.



24. If your thread is still pretty long weave your way back onto the back of head until you reach the side of the centre section. We are going to add a loop here using herringbone stitch. Starting on one side, pick up 4D, secure onto a D.



25. Using herringbone stitch, make the strap long enough to loop over and then attach to the other side. Go through all the beads again to secure and strengthen. Knot securely, weave thread into work a bit and trim.



Necklace

26. Thread onto your needle 1.75m of 6lb fireline. Leaving a 20cm tail attach a stop bead. Pick up 6D, 1SB, *3D, 1SB*. Repeat from * to * 5 times. You should have picked up a SB last.

27. Pick up 1 x 3mm bicone, 1SB, 3D, 1SB, 3D, 1SB, 3D, 1SB, 1 x 4mm, 1SB, 3D, 1SB, 3D, 1SB, 3D, 1SB. Repeat till all bicones are strung, ending with a 3mm.

28. Pick up from step 26 * to * end picking up 6D. Missing the last 6D take your needle through the first SB. Pick up 3D, go through the SB.

29. Repeat all the way down the string adding only D beads and going through either a SB or combination of SB, bicone, SB.

30. Once you get to the end and have gone through the last SB, take your needle through the last 6D from the top and back through the SB, pull tight to form a loop. Weave both ends of thread (working thread and tail) into necklace making at least 3 secure knots along the way. Once secure trim the threads.

31. Add a 5mm jump ring to each loop and half of the toggle set to each jump ring. To attach the key, use a 10mm jump ring by attaching the jump ring to the loop on the key and then attaching the jump ring onto the necklace. 

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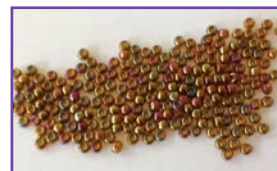
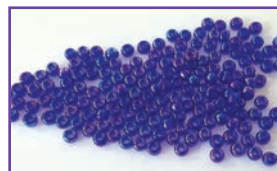
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Designed by
Donna
McKean-Smith



FLAT *kumihimo variation*

In this kumihimo variation, use your round disc to create a unique double-sided flat beaded braid.

BEADstore

- 2m x 0.6mm macramé cord
- 5g x size 5 beads
- 4mm x Kumihimo end cap

TOOLbox

- Small Kumihimo disk
- E6000 glue
- Kumihimo weight (optional)

SUPPLYshop

- All supplies from Riverside Beads
- See page 89

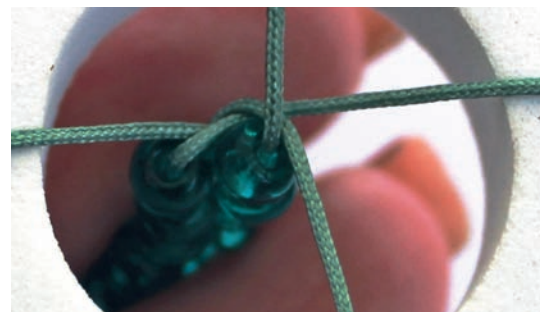
1. Cut 2 pieces of cord approx. 1m each, tie in the centre (as you do with the 8 braid) and position the knot in the centre of the disk. Position the cords to the right of 32, 8, 16 & 24.



2. Braid 2 repetitions round without adding any beads. Take the cord from 32 to 15, followed by the cord in 16 to 32 then take the cord in 8 to 25, followed by 24 to 8. Reposition the cord in 15 to 16 and the cord in 25 to 24.

3. With this braid you can follow the numbers as the pattern now repeats; as with any braid, once you have learnt the repetition it becomes easier to make without referring to the numbers. You will find the centre tries to pull to the side you are placing the cord; you can use 2 fingers under the disk to hold the braid in the centre whilst you move the cords (you may find the smaller kumihimo disk makes this more comfortable).

4. On the next repetition, bring 32 to 15 with no bead on. Pick up a bead and take 16 to 32, popping the bead to the centre of the braid as you go. the bead needs to sit under the cord placed at 15 & 8. It is not like the beaded 8 braid kumihimo, it does not quite tuck under the cord, it is secured by then moving the next cord over.



5. Take 8 to 25 with no bead on. Pick up a bead and take 24 to 8, popping the bead to the centre of the braid as you move it over, again it will only be secured in place once you continue braiding, you need to ensure that each bead you move over goes in the correct place and gets secured by the next braid you move over.



time&money

Make in around
two hours and
for around £5.



continued over ►



6. Reposition the cord in 15 to 16 and the cord in 25 to 24, repeat Step 4 until you have the desired length for your finished braid, this picture shows the completed braid underneath.



7. When you have the correct length, braid 2 repetitions without any beads on ready to fasten the end cap. Tie 2 cords off with the other 2 cords to finish or use the whipping technique. Add a drop of Hypo cement to seal and using E6000 add an end cap to finish. 



DESIGNnote

- Once you have braided a few repetitions and will have something more substantial to hold, use 2 fingers underneath grip the braid as it comes through. It is also important to have the braid facing the same way, I have the side with the cord showing facing N at all times.



PEACOCK butterfly headband

BEADstore

- 3 x 8mm fire polished beads brown
- 1 x 8mm round bead brown
- 10g x size 8 Miyuki Triangles Iris Red
- 10g x size 8 round seed beads copper
- 8 x 6mm fire polished beads Siam Red
- 2 x 6mm fire polished beads Amber
- 28 x 4mm Chinese crystals Dark Topaz
- 2 x 6mm fire polished beads Dark Topaz
- 4 x 8mm druk rounds Aqua
- 2 x 10mm fire polished beads Siam Red
- 0.8mm Vintage Bronze wire
- 0.3mm Vintage Bronze wire
- Single tiara band

Be inspired by the vibrant colours of the Peacock Butterfly to create a showstopping headband using wirework techniques combined with bright crystals.

1. Measure approx. 30cm of 0.8mm vintage bronze wire and straighten with nylon flat nosed pliers. Roughly fold the wire at 10cm in so that you have one side double the length of the other.

2. Thread 1 x 8mm brown fire polished bead on the 10cm length and use the 20cm length to create a double wrap above the bead. Repeat with another brown fire polished bead.



3. Add a third fire polished brown bead and this time make 8 wraps, then thread a 1 x 8mm round and make 2 wraps.



4. Cut each end of wire 2cm from the butterfly's head and using round nose pliers make a small spiral at each end to make the antennae.



5. Cut 1 metre of 0.8mm vintage bronze wire and straighten using nylon coated flat nosed pliers. Then, taking the wire at the halfway point, wrap around the body of the butterfly twice as close to the head as possible.

6. Using your hands to shape the wire make a rough wing shape and double wrap the wire around the body.



time&money

Make in around
3 hours and for
less than £30.



continued over ►



fun butterfly facts

- Butterflies can live anywhere from a week to a year, depending on the species.
- Scientists estimate there are between 15,000 and 20,000 different species of butterfly.
- Butterflies have taste receptors on their feet which helps it find tasty plants quickly.
- Butterflies can't fly if they're cold.
- Though it seems like butterflies only drink nectar from flowers, they need to supplement the sugars with minerals and nutrients. The most common place they can get them: mud puddles!

7. Using the other straight length of wire on the other side, make the other large wing the same size as the first. Don't worry too much about tidiness at the point as this can be sorted out with pliers once you have the correct shape.



8. Shape the lower wings in the same way, wrapping the wire in the space before the last bead of the body. Trim the ends and press them in using chain nose pliers.



9. Using flat nosed pliers tidy up the shape until the wings are as symmetrical as possible. Using a hammer and block gently tap the wire on the parts of the wings that do not cross to work harden them.

10. Take a length of 0.3mm vintage bronze wire and wrap around the top of the larger wing 3-4 times pulling it as close to the body as possible.

11. Thread on a copper seed bead and wrap 3-4 times at the base of the wing. Complete another row using 2 copper beads, though you may need to use more than 2 if you have any gaps.



12. Using red Miyuki triangle beads and bead one row of just triangles, then make a row of triangles ending with 1 x 6mm fire polished Siam Red ensuring this bead sits at the top of the wing.





13. Complete another row using triangles, then another, ending with 1 x 6mm Siam Red. You may need to wrap 6-8 times after this row to ensure your wire is far enough over the frame for the next row.



14. Next thread a row of copper beads followed by a row of copper ending with 1 x 6mm fire polished brown. Then thread two rows of 4mm crystals Dark Topaz ending with 1 x 6mm round Dark Topaz at end of the second row.



15. Finish the last row with 1 x 8mm round Aqua, 2 x 6mm fire polished Siam Red and 1 x 4mm crystal Dark Topaz.



16. Repeat Steps 10-15 for the other wing. You may need to add more or less beads as it is unlikely that your wings sizes will be identical. Trim any excess wire using flush cutters. Bead the lower wings in the same way with seed beads, but use the 10mm red and 8mm blue bead on the last row.



17. Using 0.3mm vintage bronze wire attach the butterfly to a tiara band by wrapping the wire approx. ten times around the band and then wire the butterfly on by wrapping wire around the head and body, wrap approx. ten times the other side of the butterfly and trim the ends and press them to the band to finish.



18. Pull the wings up slightly so that the butterfly looks like it has landed and you're all finished with your headband. 

DESIGNnotes

- Try making the butterfly with 6mm beads on the body and with smaller wings and attach to a brooch pin or with 4mm beads and 0.6 wire to make a pendant.
- The possibilities of colour combinations are endless. Why not make your favourite?

TOOLbox

- Round nose pliers
- Chain nose pliers
- Flat nose pliers
- Flush cutters
- Nylon coated flat nose pliers
- Tape measure
- Steel Block
- Hammer

SUPPLYshop

- Wire from Palmer Metals
- Beads from CJ Beaders and The Bead Trail
- Crystals from Southampton Bead Shop
- Tiara band from Spellbound Bead Co.
- See page 89



Aniko
Kolesnikova



obsession with clay

Aniko Kolesnikova is an award-winning polymer clay artist who inspires others with her unique journal and jewellery creations. Get an inside look into her designer world.

Most designers have one specific style they're known for, whether it's using bright colours, trying bold new designs, or reworking a traditional technique. Polymer clay artist Aniko Kolesnikova has a specific style, but she raises the bar by using this style in three very different ways.

Artistic categories

First is her 'Dark Fantasy' theme. "These pieces are mostly black with silver dry-brushed finishes." Full of mystery and wonder, these pieces often include colourful glass beads, gothic elements, metallic studs and beads, bugs and flies, feathers and wings. One look at her

Dark Fantasy pieces, and you get lost her gothic-style world.

The Hive is a perfect example of this first theme. Though mostly monochromatic, Aniko's sparse use of green creates an uneasy feeling among the details included in the piece. Every inch of the cover has a texture of some kind, showcasing her ability to transform clay into a work of art.

The second theme her pieces follow is 'Brown and Earthy'. "These journals and jewellery are mostly made of brown polymer clay, which makes them look like real brown leather," shares Aniko. Dragons, different animals, and mysterious creatures are often made in this theme. They tend to look more vintage than the Dark Fantasy pieces, Aniko notes. Wait for Me by the Lighthouse was created in the Brown and Earthy style, and though it is drastically different from the Dark Fantasy pieces, Aniko still manages to capture your attention with all of her ornate texturing and detail. In the background, she has added a large ship, which, with an expert use of colour, appears to be retreating in the mist.

continued over ►



Clockwise from top left: Raven,
Japanese Dragon Totoku, Wait for
Me by the Lighthouse.



Wind Summoner's Necklace placed second in the 2013 British Bead Awards.



Using colours adds to the complexity of the piece, giving it depth.

'Flora and Fauna' is the third theme Aniko uses in her work. These pieces are full of colour, flowers, blossoms, and many different creatures. Bright colours attract attention immediately, and leave your eyes searching for every spectacular detail.

Daily life

Her talent is undeniable. Aniko has a Bachelor's degree in Arts, which she received in her hometown of Riga, Latvia. She lived in Riga, the capital of Latvia, for 24 years before moving to London, where she currently resides with her fiancé and her little dog.

Working full time as a retoucher for a photography studio, Aniko spends her days perfecting photos. She works with companies such as New Look and John Lewis, and she has to make sure each

garment and accessory looks perfect before the photo is uploaded to the company's website.

Though she works all day, she does not consider her polymer clay designs a hobby. She spends all of her free time developing her business, and is looking forward to the day when she can quit her day job and let her designs be her full-time work.

As previously noted, her pieces are

absolutely stunning. When asked what she is most known for, Aniko replies that it's her journal covers and her unique 'texture explosion' style. She





She doesn't have a room specifically dedicated to designing, but Aniko does have a corner where she has all of her tools and supplies organized. "My computer takes up most of the space," she admits, but despite this, she is able to produce high-quality pieces and tutorials.

Sharing with others

Aniko has only taught one in-life workshop in Riga. That hasn't stopped her from teaching others, however; she just uses different methods. "I teach people via my YouTube channel, which has almost 9,000 subscribers, and the

number grows every day."

She teaches on Facebook as well, and has an Etsy site where she sells PDF tutorials. She loves getting happy feedback from people, because "it makes me think that I actually made someone on this planet happier, and that is worth everything."

Her talent has

been recognized in numerous magazine articles, along with being entered in the British Bead Awards. Her piece *Blades of Power* won first place in the Polymer Clay category in 2012, and *Wind Summoner's Necklace* won second place in 2013. "I was very happy to win the British Bead Awards in 2012," she recalls. "I was also very happy to receive worldwide recognition in the industry, and to be guided by Jeannie Havel. She spotted my talent and took me by the hand to introduce me to the right people. As she says, I did all the rest anyway by being who I am!"

With each new creation, Aniko adds to her collection of already incredible pieces. We're sure the future holds great things for this ambitious and talented artist, and we can't wait to see what they are.

SEEMORE

Visit Aniko's website
www.mandarin-duck.com

creates textures by using rubber stamps, organic objects, and anything that has a texture that's pleasing to her. She's been known to create her own textures using dentist-like tools. This attention to extreme detail lets her pieces tell their own story. "My journal covers aren't just an abstract composition; they tell a story and have a soul."



Clockwise from top left: Skull and Raven journal, Owl with Golden Eyes, Angel Wings journal. All are in the Dark Fantasy style.

WIREWORK

Designed by
Cody Westfall
for Fusion Beads



bhangra bangle

Perfect your wire-wrapping and colour-selection techniques to create this crystal and bead bangle.

BEADstore

- 129 x size 8 metal round seed beads gold-plated
- 41 x 3mm bicones Ruby
- 55 x 3mm bicones Blue Zircon
- 31 x 3mm bicones Fuchsia
- 51 x 3mm bicones Tangerine
- 48 x 3mm bicones Amethyst
- 1 x 4mm bicone Ruby
- 1 x 4mm bicone Blue Zircon
- 1 x 4mm bicone Fuchsia
- 1 x 4mm bicone Tangerine
- 1 x 9x6mm crystal drop bead Amethyst
- 1 x gold Flat Memory Wire 2.25 inch diameter bracelet
- 1 x 26 gauge round gold artistic wire
- 6 x 24 gauge 2 inch head pin with 2mm ball gold-plated

TOOLbox

- Wire cutters
- Chain nose pliers
- Round nose pliers
- Memory wire cutter (shear type cutter)
- Hypo tube cement

SUPPLYshop

- All supplies from Fusion Beads
- See page 89

time&money

Make in under two hours and for under £25.



1. Using memory wire cutters, cut a 6-turn length of memory wire.

2. Using round nose pliers, turn a simple loop at one end of the memory wire.

3. Anchor about 6-foot length of wire onto the memory wire close to the loop. String 1 x 3mm Tangerine bicone onto the wire, and wrap it around the memory wire twice.

4. In the same manner as in the previous step, wrap 12 x 3mm Tangerine bicones, one at a time, onto the memory wire.

5. Continue wrapping beads onto the memory wire following the sequence below, anchoring additional wire as needed.

- 8 x 3mm Fuchsia
- 13 x 3mm Blue Zircon
- 10 x 3mm Amethyst
- 12 x 3mm Tangerine
- 14 x 3mm Ruby
- 64 x size 8 seed beads
- 12 x 3mm Blue Zircon
- 14 x 3mm Amethyst
- 14 x 3mm Ruby
- 10 x 3mm Tangerine
- 15 x 3mm Blue Zircon
- 10 x 3mm Fuchsia
- 65 x seed beads
- 13 x 3mm Ruby
- 16 x 3mm Tangerine
- 15 x 3mm Blue Zircon
- 13 x 3mm Fuchsia
- 24 x 3mm Amethyst

6. Apply a drop of Hypo cement to the ends of the wire.

7. Place 1 x 4mm Fuchsia bicone onto a 2 inch head pin, making one unit. Wire-wrap this unit to one of the loops on the memory wire.

8. In the same manner as in step 7, wire wrap these beads onto the same loop: 9x6mm drop bead Amethyst, 4mm Tangerine bicone.



9. Place 1 x 4mm Ruby bicone onto a 2 inch head pin, making one unit. Wire-wrap this unit to the other loop on the memory wire.

10. In the same manner as in step 9, wire-wrap 2 seed beads and 1 x 4mm Blue Zircon bicone onto the same loop. 



*"Gold wire really makes
the colourful crystals pop
in this bright bangle."*



workshops

Looking for Workshops/Classes in your area?



BRISTOL

Bristol

All Seasons Bracelet with SWAROVSKI ELEMENTS beads, £45 including all beads and materials.

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

CAMBRIDGESHIRE

Peterborough

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

CO. DURHAM

Darlington

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.

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

CORNWALL

Hayle

Seed bead workshops, peyote, brick, RAW, loom work, regular weekly classes, catering for beginners and improvers in a relaxed and friendly atmosphere. Please telephone to book.

G J Beads - 01736 751070
www.gjbeads.co.uk

Helland

Regular courses in Metal Clay, Silverworking, Beading & Wirework, Polymer Clay, Glass and other craft subjects. Private tuition available.

Cornwall School of Art, Craft and Jewellery - Tel: 01208 264155 or check website for details
<http://www.csacj.co.uk/>

DORSET

Christchurch

Various workshops throughout 2014. Beginners, Beadweaving, Kumihimo and Wirework. With Graham Halls, Jennifer Airs and Jane Halls. Courses run from January to October.

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

Semley

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
www.stitchncraft.co.uk

EAST SUSSEX

Eastbourne

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
www.theeastbournebeadcompany.co.uk

Newick

Regular PMC courses taught by a qualified Instructor, for beginners through to advanced level. Private tuition is also available.

PMC Shop - Tel: (01825) 722428
or check our website for details
<http://www.learnsilverclay.co.uk>

ESSEX

Romford

Learn to make jewellery with award winning bead artist Dianne Cracknell. From £10.00 per class, includes all materials. Classes for all levels, from beginners to the more advanced.

Dizzy Di's Bead Shop & School of Jewellery
01708 742581. www.dizzydi.co.uk

HAMPSHIRE

Winchester

Jewellery making techniques, including stringing, wirework and knotting. Lampwork glass beadmaking also available. Contact Simon or Michele for prices and availability.

WORLD OF BEADS - 01962 861255
www.worldofbeads.co.uk

ISLE OF WIGHT

Ventnor

We offer a variety of classes for beginners and intermediate levels in bead jewellery and chainmaille making on most Tuesday evenings 7pm - 9pm.

Purple Moon Beads - 01983 852473
www.purplemoon-beads.co.uk

KENT

Birchington

We have a choice of six beading classes a week and we also run specialist workshops.

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

Folkestone

Regular bead-weaving workshops run by Lin Shields.

07766 531158. linshields@talktalk.net

Medway

Workshop with Helena Tang-Lim at Medway Beaders on Fri 29 August. £35 plus cost of kit.

www.medwaybeaders.co.uk
for more information.

Sevenoaks

We hold workshops 4 times a week, basic stringing or beadweaving. Check website for details, program changes monthly.

Beads Amore - 01689 857715
<http://www.beadsamore.co.uk>

LANCASHIRE

Accrington

Beadweaving workshops with projects ideal for new beaders. All materials provided. Ring or check our website for full details.

Halfpenney's - 01254 236049
www.halfpenney.co.uk

Preston

Regular classes ranging from beadweaving, stringing, wire work, knotting and macrame. Check website for details.

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

Manchester

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

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

For details on how to be included in our Workshops/Classes listing, contact Maria on 01903 884988 or email maria@ashdown.co.uk

NORFOLK

Hackford

Workshops, childrens' parties and jewellery making classes available in store.

See website for details

Raggle Taggle Beads - 01953 851734

<http://www.raggletagglebeads.co.uk>

Harleston

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

Sparkle & Flair - 01379 855491

www.sparkleandflair.co.uk

STAFFORSHIRE

Lichfield

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

The Spellbound Bead Co - 01543 417650

www.spellboundbead.co.uk

SUFFOLK

Long Melford

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

The Bead Boutique - 01787 464909

www.thebeadboutique.co.uk

SURREY

Woking

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

Surrey Jewellery School - 07896 727798

www.surreyjewelleryschool.com

WORCESTERSHIRE

Nr Kidderminster

Workshops running from July through to December, covering a variety of subjects from Wirework, Peyote Beadwork, Chainmaille and Baubles. See website for details.

Bonkers Beads

www.bonkersbeads.co.uk

WALES

Cardiff

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

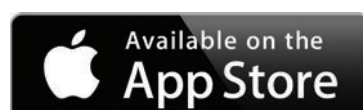
SHIMA BEADS - 02920 569693

www.shimabeads.co.uk

Have you seen Bead Me magazine yet?

BEAD^{me} MAGAZINE

- * Bead Me is the new digital magazine from Ashdown Broadcasting.
- * It's unlike any other jewelry magazine you've ever seen.
- * Fully interactive, and designed especially for the tablet and smart phone.





peanut bead raspberry necklace

BEADstore

- 30g x 2x4mm peanut beads raspberry (A)
- 5g x size 10 Delicas DBM0152 (B)
- 10g x size 11 seed beads green (C)
- 2g x size 11 seed beads white (D)
- 1g x size 15 seed beads transparent green (E)
- 4lb Fireline

TOOLbox

- Beading mat

SUPPLYshop

- Peanut beads from The Bead Shop Manchester
- Delicas from Charisma Beads
- All other beads from GJ Beads
- See page 89

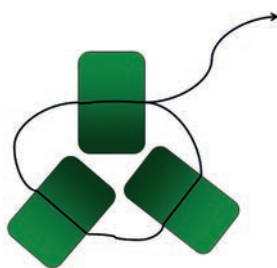
Use peanut beads to create lovely raspberries that surround a flower for a summery necklace.

Method

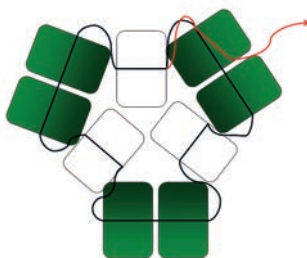
First make the raspberries using the B beads for the leaves and the A beads for the berry. Work with an arm-span of thread for each raspberry.

The leaves

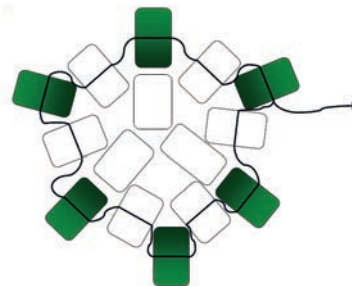
1. Begin by making the leaves. Row 1: Pick up 3B and, leaving a tail long enough to stitch in and finish off at the end, pass through all the beads again so that they form a circle.



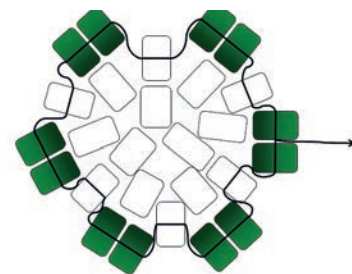
2. Row 2: Pick up 2B and pass through the next bead in row 1. Repeat twice more to complete the row (this is an increase row with a total of 6 beads in it). Step up by passing your needle through the first bead in row 2 (thread path is shown in red).



3. Row 3: Add 1B between each of the beads in row 2 (6 beads in total) and remember to step up at the end of the row.



4. Row 4: Add 2B between each of the beads in row 3 (this is an increase row with a total of 12 beads in it). Step up at the end of the row.



5. Rows 5-6: Stitch two more straight rows using B beads (12 beads per row).

continued over ►



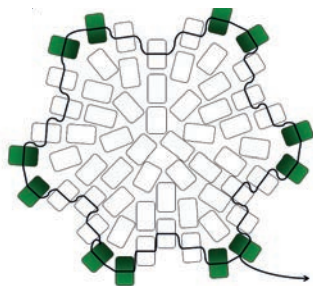
time&money

Make in over 10 hours
and for under £12.





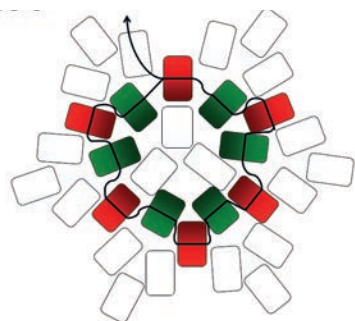
6. Row 7: Skip the first space, add 2B in the next space. Repeat 5 more times to complete the row, so you will have added 6 pairs of beads in total.



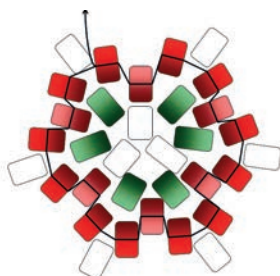
7. Row 8: Add 1B in the middle of each of the pairs of beads you added in row 7 for a total of 6 beads in this row. Pass through your leaf beads until you exit from one of the beads in row 2 of the leaves. You will start your raspberry from this point.

The raspberry

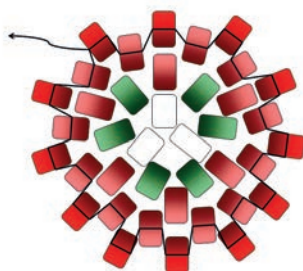
8. Row 9: Pass through a leaf bead in row 2 of your leaves (shown in green in the diagram). Pick up 1A and pass through the next leaf bead. Repeat all the way round the row, so you will have added 6A. Step up at the end of the row to exit from the first red bead you added (the white beads in the diagram are the leaf beads that are behind the red rows you are adding).



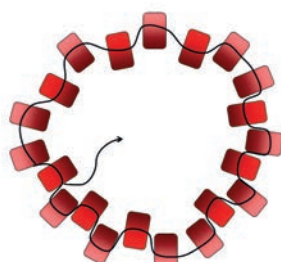
9. Row 10: Add 2A in each space, so you will have 12 beads in a row (the diagram shows this row in dark red, the remaining beads are the previous row and the leaf which will be showing behind your raspberry at this point).



10. Rows 11-16: Stitch 6 straight rows of A, 12 beads per row.

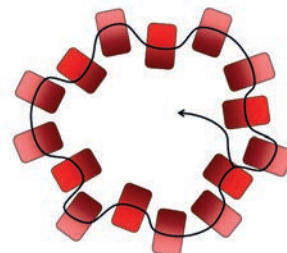


11. Row 17: This is a decrease row. Using all A, decrease in the 3rd, 6th and 9th spaces so you will now have 9 beads per row.



12. Rows 18-19: Using all A, stitch two straight rows (9 beads per row).

13. Row 20: Using all A, decrease in the 1st, 3rd and 5th spaces to give you 6 beads per row. You should find that the decreases you are making now sit in line with the decreases you made in row 17 so the berry will start to form into a triangular point.



14. Rows 21-22: Stitch 2 straight rows of A, 6 beads per row.

Row 23: This is the final decrease row. Pick up 1A and pass through the next two beads in the previous row. Repeat twice more to complete the row, so you will have added just 3 beads

Row 32: Stitch a straight row of 3A to finish off the raspberry. Finish your thread securely

Make a total of four raspberries.

The flower

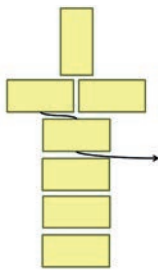
15. For the flower, begin by following rows 1-9 to make a leaf using B beads. Row 9 will be the first row of the flower, the base circle, so work this in D beads.

You should be exiting from one of the flower beads, so you are ready to start your first petal. This will be worked in diamond Peyote stitch.

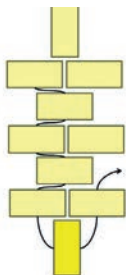




16. Row 1: Pick up 7D and pass back through the fourth bead you have just picked up.

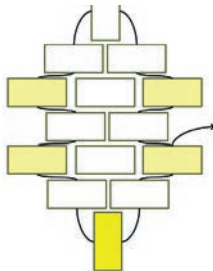


17. Row 2: Pick up 1D and pass through the next but one bead in your first row. Pick up 1D and pass through the bead in your base circle and the first bead in your original circle.



18. Row 3: You should now see the start of what looks like a familiar Peyote stitch edge on both sides of the petal. Pick up 1D and pass through the next bead. Pick up 1D and pass through the next bead, through the end bead which forms the top of your petal (or diamond) and back through the first bead on the second edge. Pick up 1D and pass through the next bead. Pick up 1D and pass through the next bead,

down to the bottom, through the bead in your original circle and up the first 2 beads in the other side so that you exit from the first bead that you added in this row.

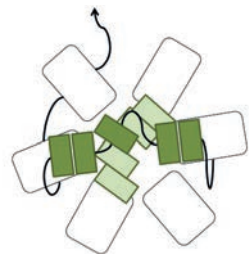


19. Row 4: This row completes your first petal. Pick up 1D and pass over the top of your diamond to exit in the gap on the other side. Pick up 1D and pass back to the bottom of your diamond. Pass through the same bead in your base circle and on through the next bead in the circle. Repeat rows 1 to 4 working off each of the beads in the base circle to make another five petals.

20. Add the centre using E beads. You will have exited from a bead in your original circle. Pick up 5E and pass through the base circle bead on the opposite side and its neighbour.



21. Pick up 2E, pass through the third (middle) bead in the string of five. Pick up 2E and pass through the opposite bead in the base circle, then into the neighbouring bead. Repeat this step once again so you will have some centre beads joined onto each of the beads in the base circle.



22. If you have sufficient tail or working thread to use, then pass it through to the tip of a leaf and stitch this onto the bottom tip of a raspberry. Attach two more raspberries to the alternate tips of the flower leaf so that your flower is sitting in the middle of 3 berries.

The necklace

23. Join a new thread to the centre of one of the raspberry leaves. You are going to stitch a rope of tubular herringbone and then attach the other end to the centre of the leaf of your fourth raspberry. This will form the clasp, so you can make this section of rope as long as you like. I stitched about 3 inches so that the raspberry clasp is visible from the

TOPtips

- If you have never worked with peanut beads before, they do feel a little different from normal seed beads and this can make it harder to see where the beads are sitting. Make sure you are very comfortable with circular and tubular peyote and also how to decrease before you start trying to do this with peanut beads. If necessary, you can make a sample raspberry using ordinary seed beads so that you become accustomed to the thread path.
- Before you start each row, count out the number of beads it will require and place these separately on your mat. This will help you to avoid making mistakes and getting in a muddle – if you have beads left at the end of the row, or you run out of beads before you have reached the end, you will know that something has gone wrong!
- Take care to remember your step up at the end of every row when you are making the leaves, the raspberries and the herringbone chain. If you forget, you will have problems completing your subsequent rows.

front of the necklace, but you can make the rope longer so that the clasp sits in a more traditional position at the centre of the back if you prefer.

24. To start the herringbone chain, make sure you are exiting from one of the three beads in the centre of the leaf (your original row 1). Pick up 2C and pass through the next bead in your original row 1 from the leaf. Repeat twice more to complete the row and step up to exit from the first bead in your first pair of beads.

25. Continue working in tubular herringbone, so you will pick up 2C, pass down through the second bead in your pair and up through the first bead in the adjacent pair. On the third stitch in each row, you will be passing up through 2 beads: the first bead in the pair in the previous row and the first bead in the pair that started the row on which you are working. If you miss this 'step up' your rope will be a little uneven and may start trying to spiral slightly.

26. Using the same method, attach a second herringbone tube working from the leaf in the raspberry on the

other side of your flower. Make this tube as long as is required for it to meet the raspberry clasp and create a necklace of your desired length. In order to fasten the clasp, you will need to make a loop to go around the raspberry.

27. Working from the first pair of beads, stitch a strip of straight herringbone with 40 rows. Just check that this number of rows is the right length to fit over your raspberry. When you are happy with the length, attach the end of the strip to the other side of your tube. Reinforce the thread path through the strip and make sure it is securely attached to the rope as it will be put under constant pressure as the necklace is fastened and unfastened. Finish off any threads and your necklace is ready to wear.

Variations

28. The same technique can be used to make a bracelet, or you could include more raspberries or more flowers to create more intricate variations. If you prefer, you can use a different technique to make the necklace chain – a peyote tube will work easily from the Peyote stitch base of the leaf, or you could use a stringing technique. 



BEADED CLASPS

ISBN 978-0-9574-3372-4

This project comes from Katie's newest book, *Beaded Clasps*. Making your own clasp will add a sense of completion to your pieces, and this book is full of clasps both simple and exotic. Take the time to understand the purpose of a clasp, be it decorative or functional, and look at the pros and cons of a variety of commercial clasps. When asked why use beaded clasps instead of manufactured ones, Katie says it best: "A beaded clasp is an opportunity to put your own stamp upon a necklace or bracelet." This book is full of step-by-step instructions that walk you through making your own beaded clasps, from the very basic to the extremely decorative.



Readers' CHALLENGE

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



LEFT: Nicola Carroll, North Wales "I made my necklace with Czech glass beads, champagne gold-toned findings and chain, antique gold-toned conch shell charms, silk chiffon ribbon, and an Amazonite donut."



LEFT: Rachel Smallcombe "Here is my submission for Under the Sea Reader's Challenge. I made this set for a challenge with Hobby Beads and thought it fit quite nicely with this theme."



ABOVE: Julie Warrilow "This is my take on the theme Under the Sea. For the necklace, I used silver-plated chain with seed bead connectors and a wire-wrapped fish. I made a matching bracelet and earrings."



ABOVE: Akemi Blackmore, Cheshire "The rope core is twisted herringbone stitch. I have embellished with St. Petersburg stitch, which makes it look like waves. The focal is a 14mm Swarovski crystal rivoli."



LEFT: Jenny Argyle, Durham "I spent one weekend creating this hand-stitched freeform netting cuff, using a bead soup of Japanese and Czech seed beads. Pieces of seaglass, hand-collected from Seaham Beach, East Durham Coast, is captured using freeform bead across bezel techniques, and are accompanied by shells collected in Tynemouth, North Tyneside."

challenge themes

ISSUE	THEME	DEADLINE
56	Shaped Beads	June 18 2014
57	Autumn Glory	Aug 20 2014
58	Winter Sparkle	Sept 24 2014

The Spellbound Bead Company

This issue each reader printed has won this selection of sea-themed beads from The Spellbound Bead Co.
47 Tamworth Street, Lichfield, Staffordshire
WS13 6JW. 01543 417650
www.spellboundbead.co.uk



SUBMITTING ITEMS

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

See page 89 of this issue for more information on submitting photos. Please note deadlines and themes are subject to change occasionally.



Designed by
Anna Lindell



seashell earrings

BEADstore

For a pair of earrings:

- 10 x 8/0 Miyuki seed beads – 8-593 (A)
- 2g x 11/0 Miyuki seed beads – 11-592 (B)
- 1g x 15/0 Miyuki seed beads – 15-594 (C)
- 1g x 11/0 Miyuki Delica beads – DB-985 (D)
- 1g x 3.4mm Miyuki drops – DPF-46 (E)
- 2 x 4mm soldered rings
- 2 x ear wires

TOOLbox

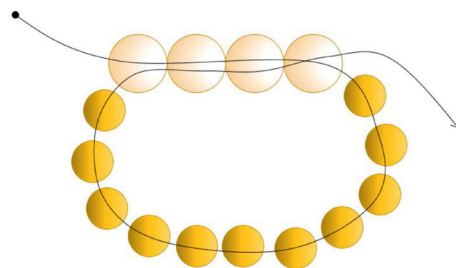
- Beading needle size 11
- Fireline 4lb Crystal
- Scissors
- ThreadZap (optional)
- Flat nose pliers

SUPPLYshop

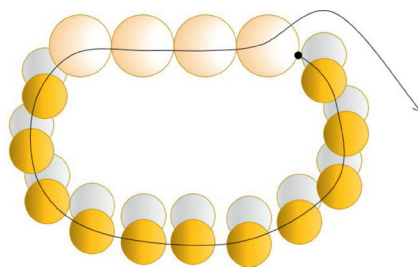
- Beads from Pearlized and Anjalu
- Silver findings from Silvergrejs

Use a spiral rope technique to create these cute earrings, and you'll be enjoying a finished pair within a couple of hours.

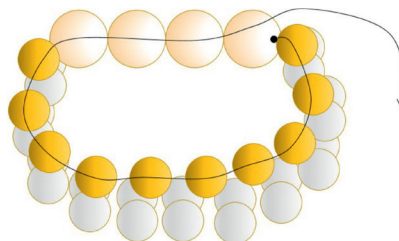
1. On 2.5m of Fireline, add a bead stopper or a stop-bead leaving a 10cm tail. The tail will be used for fastening only. Pick up 4A and 11B. Pass through the 4 A added, making a ring.



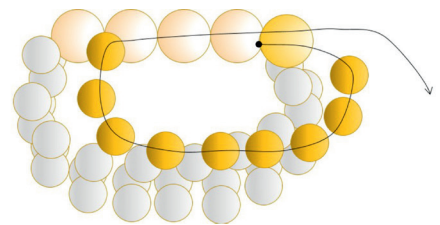
2. Pick up 11B and pass through the 4 A. Push the added B beads to the right of the centre row of beads, so that the spiral starts building. Later on you will see it start twisting.



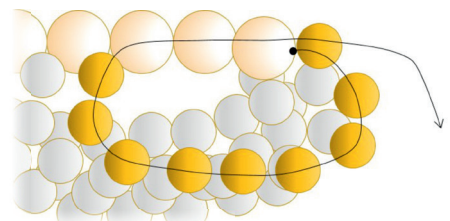
3. Pick up 10B and pass through the 4 A. Push the added B beads towards the right.



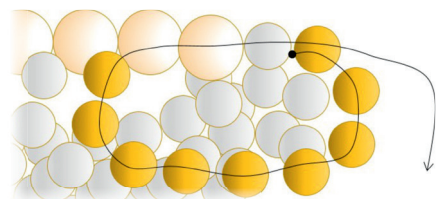
4. Pick up 1A and 9B. Pass through 3 A on the centre row, and the 1 A added in this step.



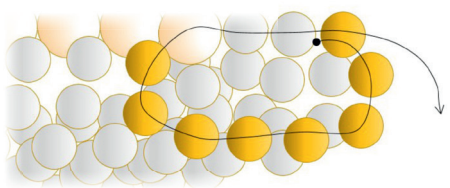
5. Pick up 9B. Pass through 3 A on the centre row, and the first B added in this step.



6. Pick up 9B. Pass through 2 A and 1 B on the centre row, and the first B added in this step.



7. Pick up 8B. Pass through 1 A and 2 B on the centre row, and the first B added in this step.



continued over ►

time&money

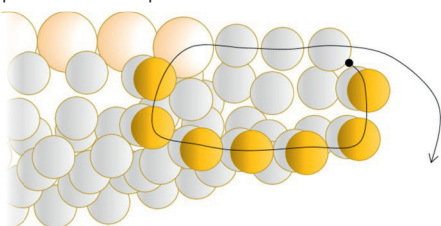
Make in less than
2 hours and for
around £10.



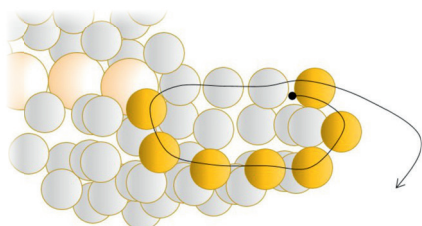
*"Nature-inspired,
beachy, and light are a
great combination."*



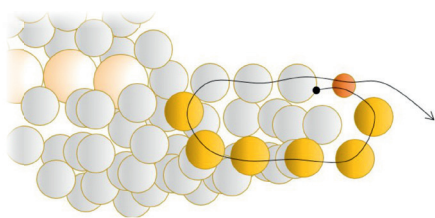
8. Pick up 7B. Pass through the same 1 A and 3 B on the centre row that you passed through in the previous step.



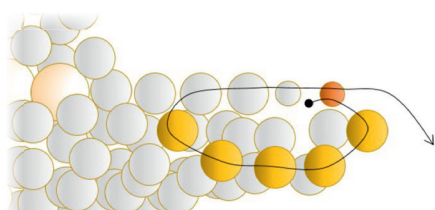
9. Pick up 7B. Pass through 3 B on the centre row, and the first B added in this step.



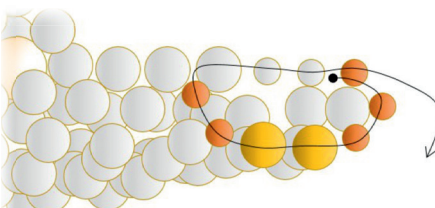
10. Pick up 1C and 6B. Pass through 3 B on the centre row, and the first C added in this step.



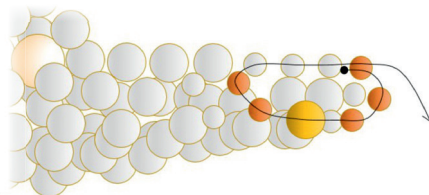
11. Pick up 1C and 5B. Pass through 2 B and 1 C on the centre row, and the first C added in this step.



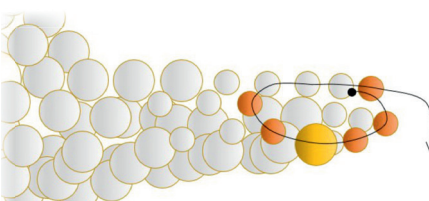
12. Pick up 3C, 2B and 2C. Pass through 1 B and 2 C on the centre row, and the first C added in this step.



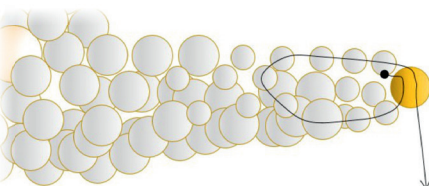
13. Pick up 3C, 1B and 2C. Pass through 3 C on the centre row, and the first C added in this step.



14. Pick up 3C, 1B and 2C. Pass through 3 C on the centre row, and the first C added in this step.



15. Pick up 1B. Pass through all the beads from the previous step, and the B added in this step.



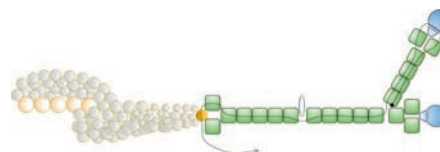
Attach seaweed

Now it's time to stitch the seaweed around the seashell, using the coralling technique. You don't have to follow the pattern exactly, the result will be as good anyway. The following steps are just an example.

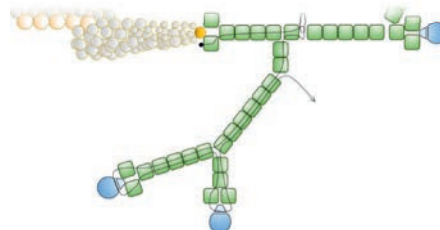
16. Pick up 6D, 1 x 4mm soldered ring, 7D, 1 x 3.4mm drop (E) and 1D. Pass back through the third to last D strung in this step.



17. Pick up 5D, 1E and 1D. Pass back through the third to last D strung in this step. Then pass back through 9 D, skip the soldered ring, and continue by passing back through 5 D. Pick up 1D and pass through the top B on the seashell.



18. Pass through 6 D and the soldered ring. Then pass back through the last D you just passed. Pick up 14D, 1E and 1D, then pass back through the third to last D and the following 4 D. Pick up 3D, 1E and 1D. Pass back through the third to last D and the following 7 D.



19. Pick up 7D, 1E and 1D. Pass back through the third to last D and the following 2 D. Pick up 8D, 1E and 1D. Pass back through the third to last D and the following 4 D. Pick up 4D, 1E and 1D. Pass back through the third to last D and the following 2 D.

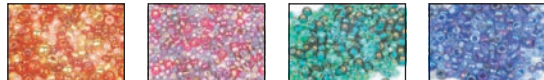


20. Follow the thread path in the diagram along the seaweed and the centre row of the seashell. Loop the needle around the thread at the bottom of the seashell, tie a Surgeon's knot and end the thread. Finally, attach ear wires to the soldered rings.





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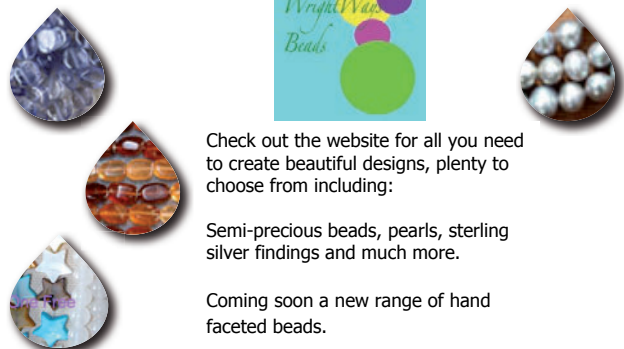
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Firework flowers

Large and eye catching, these polymer clay flower brooches will be the main attraction as they sparkle. Choose a colour combination that you love!

BEADstore

- Polymer clay in your choice of colours (2 main colours plus a small amount for the stamens)
- Stickles glitter glue
- Fimo clear gloss varnish
- Strong adhesive (permanent silicone adhesive)
- Brooch back pin

TOOLbox

- Set of plastic flower cutters (I use the large and medium size)
- Acrylic roller
- Cutting blade
- White ceramic work tile
- Craft knife
- Small paint brush
- Pen cap or something small with a rounded end

SUPPLYshop

- All supplies from Hobbycraft
- See page 89

time&money

Make in under 2 hours and for less than £5.



Looking out for unusual shaped cutters in the cake baking and decorating section in shops will produce some interesting ideas for polymer clay designs! Flowers, petals and leaves in all shapes and sizes can be incorporated into brooches.

1. Choose the colour you want for the large petals. Using a half a packet of clay, condition it by rolling it between your hands into a long tube, folding it in half and twisting it together. Fold in half again and then follow the process through several times.



2. Roll out the clay to a thickness of about 3mm and big enough for the largest cutter. Dust the top of the clay with a small amount of talc, brushing off any excess.

3. Place the cutter on the clay and press down firmly all around the edge of the

cutter. Push down on the centre of the cutter to release the clay. Lift the edges of the clay to see if the shape has cut away cleanly. It may need a little tidying up if there is scrap clay attached to the flower. Use a craft knife to trim away any excess clay.



4. Using the cutting blade, slide it under the top of the petals. Lift up at a slight angle and pull towards you keeping in contact with the tile. Set aside.



continued over ►





TOptips

- You can vary the look of the brooch by rubber stamping the clay with a pattern. Rub some paint over the surface to highlight the design, then cut the petals.
- Ceramic tiles are great to work polymer clay on. When your pieces are finished, they can go straight into the oven on the tile.
- Test the flow of glitter glue on paper first so you only get a fine line of glitter. It's easier to put a little more on than to try and take it off!

5. Cut a second set of petals in a different colour using the medium size cutter and tidy up the edges. Lift off the tile using the cutting blade and place centrally on top of the first set of petals. Check that the petals are evenly spaced. Press down lightly in the centre using the rounded end of a pen to ensure they are joined together.



6. Using your fingers, lift up each individual petal edge so that they are curving upwards. Look down on the flower to see if they are all raised up to the same height.



7. Take a small piece of clay and make six tiny balls about 3mm diameter. These will be the stamens. Press one in the middle of the flower and place the others around it spacing evenly. Press them all gently to adhere them to the clay below.



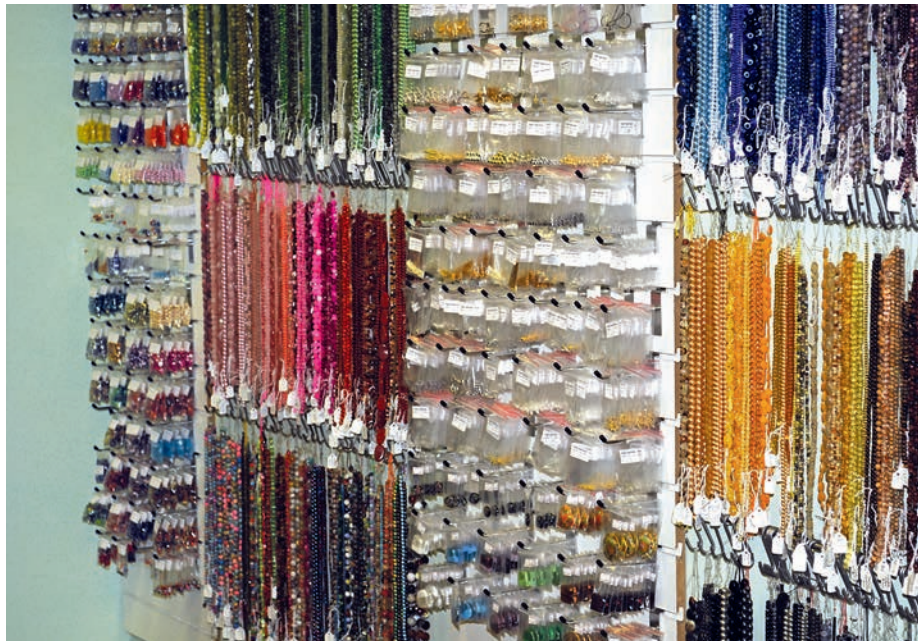
8. The flower is now ready for baking! Bake in the oven for 30 minutes at 110°C (230°F). Use a timer to ensure that the clay is not overcooked. See instructions on the packet. Leave to cool. Sand down any remaining rough edges with fine sandpaper.

9. Time to add some sparkle! Using the Stickles glitter glue, add a little around the edges of the outer petals and some to the middle of the inside petals as well. A tiny amount on the stamens looks pretty too. Allow time to dry.



10. Apply varnish to the brooch using the brush. Make sure the stamens are secure by brushing carefully around each one. When the varnish has dried, turn the brooch over and attach the brooch pin using the adhesive. Position slightly above the centre of the brooch. When dry, apply a coat of varnish to the back of the brooch.





shop therapy

Out of an illness came a love of jewellery, from there came Raggle Taggle Beads. Learn more about this busy shop and its owner.

Deborah Gothard never intended to start a bead shop. She comes from a background in management accounting, but after falling ill with ME/CFS, she had to stop working. It was then she discovered crafting. "I started with card-making," she recalls, "then tried various other things before making jewellery." By the time she was well enough to go back to work, she knew that a return to accounting was not in the cards. So she began making more and more jewellery.

She started by selling her handmade pieces at craft fairs, then she began selling beads at the fairs, and even

making custom jewellery designs for shoppers. "Eventually, I needed somewhere to store the beads as I had outgrown my house, so the idea of a shop was born."

The outcome of her boom in creativity is Raggle Taggle Beads, a shop in Hackford (between Wymondham and Hingham in Norfolk). The shop also has its own website, and is present at both local and national craft and bead fairs.

Raggle Taggle Beads stocks all kinds of products: "We sell beads of all sorts—semi-precious strings, seed beads, tools, findings, and polymer and cloud clay." And Deborah doesn't stop at just

stocking supplies. She also teaches workshops in the store ranging from beginning beaders to more advanced lessons; she even is known to host children's parties! This year,

Deborah is looking to expand even further and bring in outside tutors for classes.

The year ahead holds other exciting things for Raggle Taggle Beads. "We will be stocking and teaching with Art Clay Silver," says Deborah, who

has just passed her Level 1 diploma and will be taking Level 2 later this year. "We will also be stocking Lisa Pavelka's range of products for polymer clay. Indeed we have lots of plans; all I need is the time!"

Deborah has used her time to garner many successes. She truly enjoys teaching people the art of jewellery-making, no matter their age or ability. "I have taught several one-to-one workshops with teenagers with additional needs," she shares, "and this has been wonderful; helping them to do something they never thought possible is just so satisfying."

A shop that came about by chance, Raggle Taggle Beads is expanding at a rapid pace, and is sure to offer many more great things to the beading world in the months and years to come. 

Top left: A small selection of the stock offered at the Raggle Taggle Bead shop.

Inset: Deborah Gothard, jewellery enthusiast, bead designer, and owner of Raggle Taggle Beads.

Left: Deborah teaching one of her workshop students.

contact them

To find out more about Raggle Taggle Beads, visit their website: www.raggletagglebeads.co.uk

You can visit Raggle Taggle Beads at Unit 6, The Old Garage, Hingham Road Hackford, Wymondham NR18 9HF
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To enter online please visit www.britishbeadawards.co.uk. Contact Elizabeth King on 01903 884988 or elizabeth@ashdown.co.uk with any queries. Initial entry is by photo which must arrive by 5th September 2014. Winning pieces will be on display at the Big Bead Show on 18th October 2014.

bookshelf

BOOKREVIEWS

Got a book for review? Send it FAO of Allison 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.

MODERN FRIENDSHIP BRACELETS

by Pam Leach

ISBN 978-1-78221-016-0

48 pages, full colour.



What a treat this little book is! There's a myriad of designs on offer and plenty of cute and fun themes to create bracelets you and your friends will treasure. Designs such as the Moondance Ombre and Rose Quartz Plait would make perfect gifts and with step-by-step guides and diagrams to demonstrate technique, you'll be creating with ease.

500 WEDDING RINGS

ISBN 978-8-60059-054-2

420 pages, full colour.

This bumper book celebrates that classic symbol of commitment; the wedding ring. Each page offers stunning, high quality, full page images of a variety of designs, ranging from the classic to the contemporary. If you're looking for design inspiration then you won't be disappointed. Of course, the book is wonderful for simply admiring the beauty of the pieces too.



PEWTER JEWELLERY

By Sandy Griffiths

ISBN 978-1-78221-080-1

48 pages, full colour.

Pewter Jewellery is part of the same "20 to make" set as Pam Leach's Modern Friendship Bracelets and is equally as impressive. The book really demonstrates the beauty of working with pewter. Each of the 20 designs showcase what fine and delicate detailing can be achieved with practice. Projects include swan earrings and a dragon inspired cuff bracelet, as well as a beautiful sunshine pendant. The handy introduction means that this book is suitable for a beginner.



1000 BEADS

By Kristina Logan

ISBN: 978-1-4547-0788-2

420 pages, full colour.

This book features an incredible array of beads from nearly 2,000 entries from artists around the globe. Stunning photos will leave you in awe of incredibly talented artists. Bead materials range

from polymer clay and glass to stoneware and polyurethane resin, and everything inbetween. Be inspired by the incredible talent showcased in these 1,000 beads.



A STRING OF BEADS

By Pauline Holt / Jazzy Lily

ISBN 978-0-9928771-0-1

69 pages, full colour.

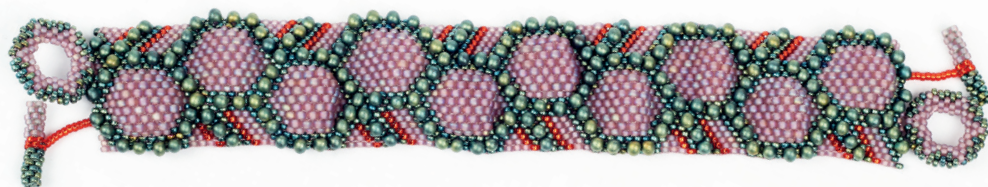
This colourful book walks the reader through a history of glass beadmaking in the UK from 1970 to present day. It's perfect for any designer wanting to learn more about the origin of their craft. Moving on from the historical, the book looks at festivals and exhibitions across the country that would interest bead makers and also showcases works of art to inspire. It's a must read for any glass bead enthusiast, both fun and informative.



If you've had a book published, let us know! E-mail editor@beadmagazine.co.uk and you could be featured on this page, or even have an extract published!



Designed by
Jennifer Airts



Victoriana

This cuff is given texture by the use of different sized beads, and you can make a wide or narrow version with simple material changes.

BEADstore

To make a 16cm/6.5 in. cuff
Size 11 and 8 seed beads:

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- 5g x Miyuki size 11 beads Magic Copper B beads
- 1g x Miyuki size 11 beads 11-2038C beads
- 5g x Miyuki 3.4mm drops DP34-Magic Copper D beads
- 7g Miyuki size 8 beads 8-642 E beads
- Size 15 and 11 seed beads:
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- 5g x Miyuki size 11 beads Magic Copper B beads
- 1g x Miyuki size 11 beads 11-2038C beads
- 5g x Miyuki 3.4mm drops DP34-Magic Copper D beads
- 7g Miyuki size 8 beads 8-642 E beads
- Size 15 and 11 seed beads:
- 2g x Miyuki size 15 beads 15-142fr A beads
- 4g x Miyuki size 15 beads 15-2008 B beads
- 1g x Miyuki size 15 beads 15-1434 C beads
- 4g x Miyuki 2.8mm drops DP28-2008 D beads
- 4g x Miyuki size 11 beads 11-142fr E beads

TOOLbox

- Toning beading thread such as KO or Nymo
- 10lb WildFire thread
- Thread bobbin (optional)
- Size 10 and (sizes 11 and 8) and 12 and 13 (sizes 15 and 11) beading needles
- Scissors

SUPPLYshop

- All supplies from CJ Beaders and Charisma Beads
- See page 89

Approximate measurements are shown for full pattern repeats: intermediate sizes can be made a half pattern at one end. Your tension is likely to vary from mine, so check the size against your wrist as you work. Closed beaded clasps measure 27mm/1in (wider cuff) and 18mm/0.75in (narrower cuff).

Wider cuff:

Beaded clasp plus 4 pattern repeats – 16.5cm/6.5in; 5 repeats – 20cm/7.75in; 6 repeats – 23.5cm/9.25in.

Narrow cuff:

Beaded clasp plus 5 pattern repeats – 16cm/6.25in; 6 repeats – 19cm/7.5in; 7 repeats – 22cm/8.75in.

Clasp ring

1. Make 2 clasp rings as follows. Unspool, condition, cut and thread up 1m of beading thread.

Rows 1-2: Pick up 24C and stitch through the first A to make a ring; push beads down the thread for a tail of 0.3m.

Row 3: Peyote 12C, adjust tension and step up.

Row 4: Peyote (1C, increase with 2C – see Diagram 1) x6, adjust tension and step up.

Row 5: Peyote (1A, 1C – see Diagram 2, 1A) x6, adjust tension and step up.

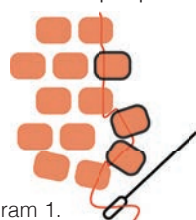


Diagram 1.

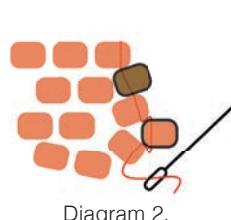


Diagram 2.

2. The ring is quite small and can be difficult to work so make part of the other side of the ring now.

Thread up the tail and work rows 4 and 5 to mirror the first part of the ring.

Work rows 6 and 7 on both parts of the ring.

Row 6: Peyote in B, adjust tension and step up.

Row 7: Peyote in B, adjust tension, fasten thread and leave tail. Zip edges of the ring together with one of the tails, fasten thread and leave tail.

Clasp bar

Make two clasp bars.

3. Make 2 clasp bars as follows.

Unspool, condition, cut and thread up 1m of WildFire.

Rows 1-2: Pick up 6A 2E 6C and leave a tail of 0.3m.

Work a further 6 rows in pattern:

Rows 3, 5 and 7: Peyote 3C 1E 3A, adjust tension.

Rows 4, 6 and 8: Peyote 3A 1E 3C, adjust tension. Fasten thread and leave tail.

Thread up other tail, adjust tension, zip edges of the bar together, fasten thread, keep tail. Leave your clasp rings and bars to one side for now.

Odd count peyote

4. Alternate rows have a floating bead; two ways to attach these beads are in Diagram 3 - a "figure of eight" (on the left) and a ladder stitch (on the right); note that the floating bead is shown with a black

time&money

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outline. Thread paths are shown in changing colours for each attachment so the (sometimes complex) paths can be seen more easily – note that the paths bring the thread to exit the floating bead ready for the next row.

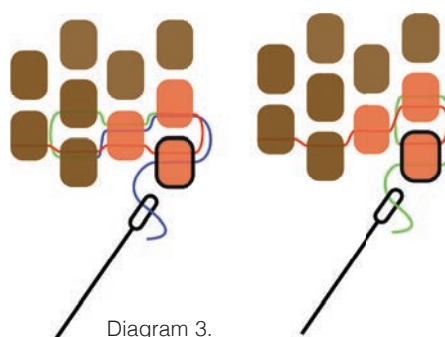


Diagram 3.

Cuff instructions

5. Row instructions are written below and the chart also gives an overview of the pattern.

See Diagram 4 on the next page for more detail on the first 7 rows (note that the starting bead for each row has a black outline to make it easier to see).

Unspool, condition, cut and thread up 1m of KO or other beading thread.

Lay out the foundation row beads (Rows 1-2) then pick them up from the left (L).

Row 1-2 L 3B 1D 2B 3A 2B 1D 3B

1D 2B 3A

Use the Chart on the bottom of the next page to assist.

6. Layout the Row 3 beads and peyote stitch them from the right (R); adjust tension, make your odd count turn with the bead marked * and continue with the pattern laying out your beads for each row.

Row 3 R 1A 9B 1A*

Row 4 L 1A 1B 1D 1B 1D 1B 1A 1B 1D 1B

Row 5 R 3B 2A 4B 1A 1A*

Row 6 L 1A 1C 1B 1D 1B 1A 1E 1A 1B 1D

continued over ►

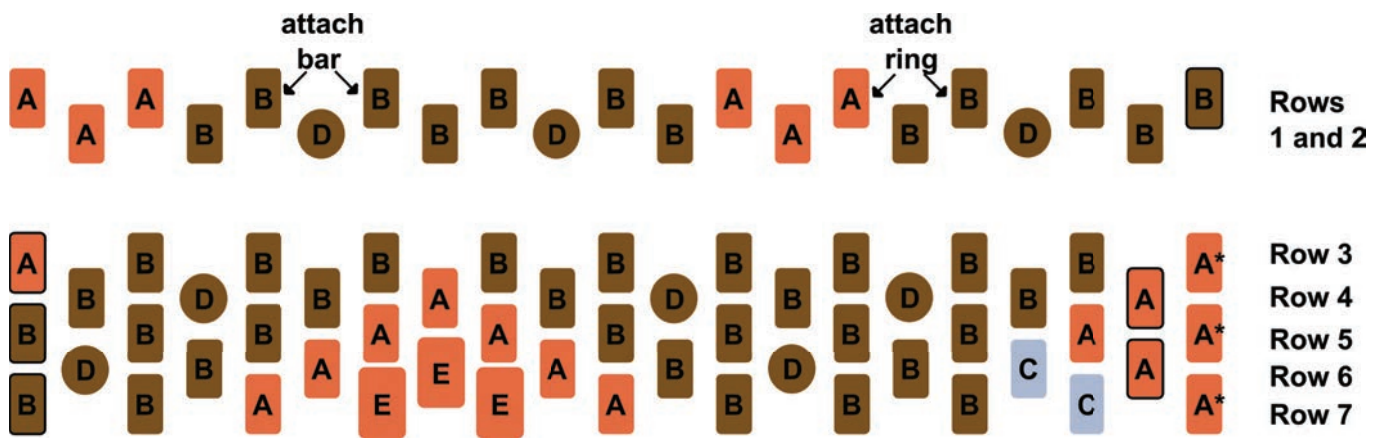
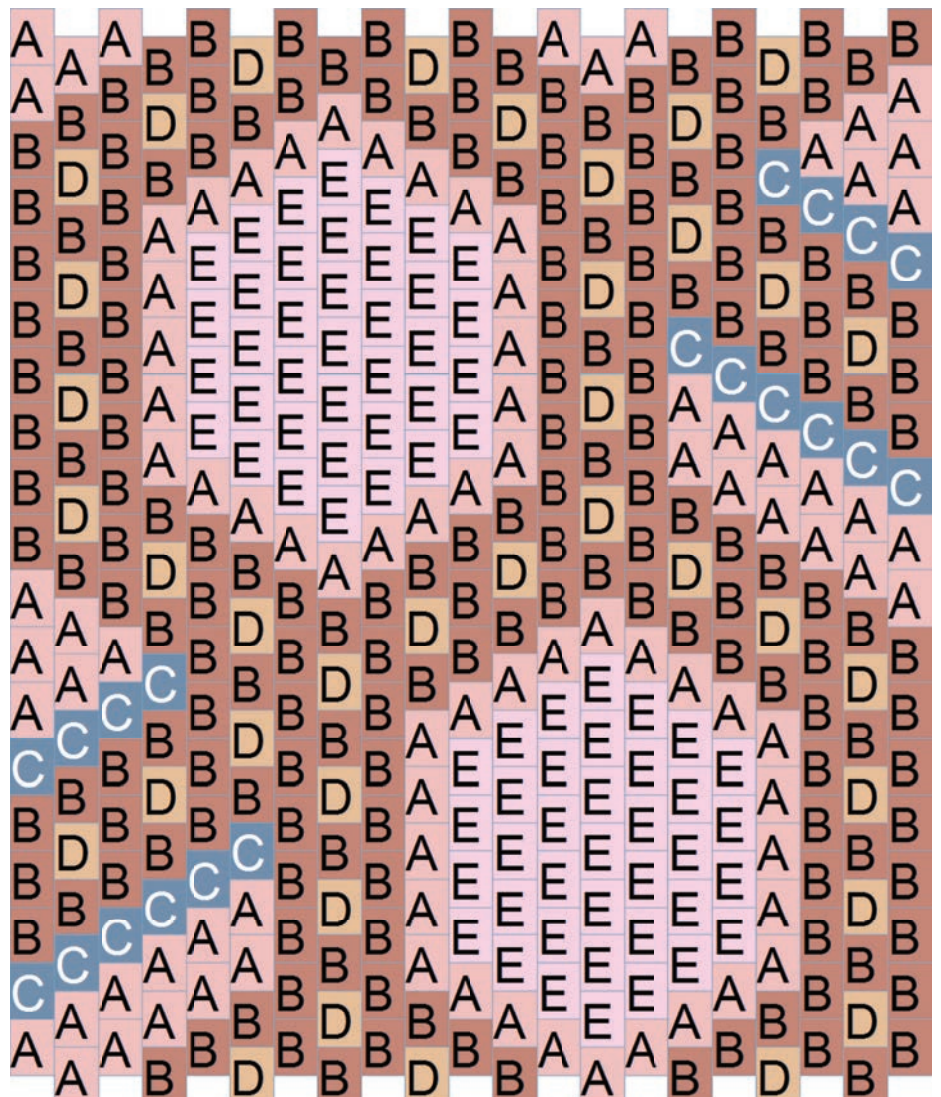


Diagram 4.

Row 7 R 2B 1A 2E 1A 3B 1C 1A*
 Row 8 L 1C 1B 1D 1B 1A 3E 1A 1B
 Row 9 R 2B 4E 4B 1C*
 Row 10 L 1B 1D 1B 1D 1A 3E 1A 1D
 Row 11 R 2B 4E 4B 1B*
 Row 12 L 1D 1B 1C 1B 1A 3E 1A 1B
 Row 13 R 2B 4E 2B 1C 1B 1B*
 Row 14 L 1B 1C 1A 1D 1A 3E 1A 1D
 Row 15 R 2B 4E 2B 1A 1C 1B*
 Row 16 L 1C 2A 1B 1A 3E 1A 1B
 Row 17 R 2B 1A 2E 1A 2B 2A 1C*
 Row 18 L 2A 1B 1D 1B 1A 1E 1A 1B 1D
 Row 19 R 3B 2A 4B 1A 1A*
 Row 20 L 1A 1B 1D 1B 1D 1B 1A 1B 1D 1B
 Row 21 R 1A 9B 1A*
 Row 22 L 1B 1D 1B 1A 1B 1D 1B 1D 1B 1A
 Row 23 R 2A 4B 2A 2B 1B*
 Row 24 L 1D 1B 1A 1E 1A 1B 1D 1B 1C 1A
 Row 25 R 1A 1C 3B 1A 2E 1A 1B 1B*
 Row 26 L 1B 1A 3E 1A 1B 1D 1B 1C
 Row 27 R 1C 4B 4E 1B 1B*
 Row 28 L 1D 1A 3E 1A 1D 1B 1D 1B
 Row 29 R 5B 4E 1B 1B*
 Row 30 L 1B 1A 3E 1A 1B 1C 1B 1D
 Row 31 R 2B 1C 2B 4E 1B 1B*
 Row 32 L 1D 1A 3E 1A 1D 1A 1C 1B
 Row 33 R 1B 1C 1A 2B 4E 1B 1B*
 Row 34 L 1B 1A 3E 1A 1B 2A 1C

Row 35 R 1C 2A 2B 1A 2E 1A 1B 1B*
 Row 36 L 1D 1B 1A 1E 1A 1B 1D 1B 2A
 Row 37 R 2A 4B 2A 2B 1B*
 Row 38 L 1B 1D 1B 1A 1B 1D 1B 1D 1B 1A
 Repeat Rows 3 to 38 until the cuff is the required length.

Colour chart.



Finishing the cuff

7. Fasten and neaten all thread ends. Attach a ring to each end of the cuff as shown on Diagram 4 stitching round through the cuff and the ring for a firm connection. Double stitch with both tails; fasten and neaten thread ends. In the same way attach a bar with 10E to each end of the cuff. 



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Designed by
Emma Shiells



pronged cabochon *pendant*

Create a custom cabochon pendant by using two different gauges of wire for a unique piece.

BEADstore

- Cabochon (any type and any size)
- 0.8mm wire
- 0.4mm wire

TOOLbox

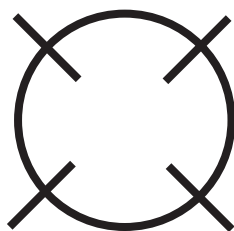
- Flat nose pliers
- Round nose pliers
- Wire cutters

SUPPLYshop

- All supplies from Cooksongold
- See page 89



1. Take your cabochon trace around it on a piece of paper. Using the outline, mark up on the template where the prongs are going to sit.



2. Taking roughly the centre of your wire, using the template to help you, make a mark with a pen to indicate where you are going to make your first 'prong'. You will need the overall circumference of your cab plus 3 more inches on top.

3. Using that mark on your wire take your flat nose pliers and place them next to that mark and bend the wire 90 degrees.

4. Taking your flat nose pliers again, grip the end of the wire you have just taken to 90 degrees. Then bend the wire again another 90 degrees.

5. With your fingers bend that wire down so it touches the other piece. Then using your flat nose pliers pinch it so it's tight and neat.



6. Take your flat nose pliers again and gripping the doubled bit of the wire, making sure your pliers are flush to the base, bend the piece of wire 90 degrees. This is your first prong.



7. Taking your template again, repeat Steps 3 – 6 so you have four prongs altogether going along in a row.



time&money

Make in under
two hours for
less than £10.



"Showcase your cabochon without overwhelming it."



8. With your 0.4mm wire, start wrapping around the 0.8mm wire. You will want to measure on your template how far from your first prong it is to the top of your cab and use that as your starting point.



9. When you come to wrapping a prong, take the wire behind the prong and wrap up the prong a few times and continue on.



10. Keep wrapping until you are at the end making sure you continue for the amount you need to after your last prong.

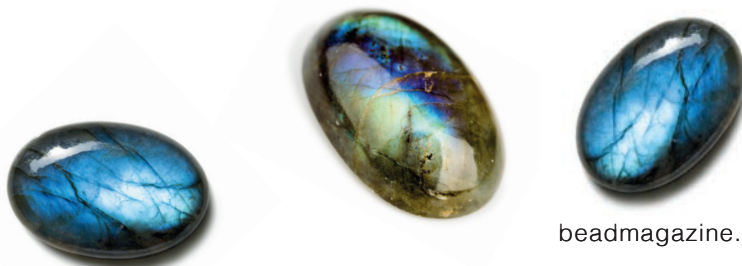
11. Taking your wrapped piece of wire, start bending it so it takes shape of the cabochon. Taking the top of your pendant use the excess of your 0.4mm wire to secure.

12. Place your round nose pliers at the top of your pendant and using the excess 0.8mm wire create a wrapped loop for a chain to go through.

13. Put your cab into the settings and use your flat nose pliers to bend the tip of the prongs forwards to secure your cab. 

TOptips

- I used a small cabochon this time but try a large cab first of all until you are comfortable in doing the prongs.
- Use silver plated wire or unplated wire to practice with first before going straight for the precious metal.
- My biggest tip is take your time and don't be afraid to just go for it. You might make mistakes, but they could turn out really great. You don't know how it will look until you try!





Designed by
Sharon Wagner



Wrist confetti

A fabulous ribbon combines with sparkling Crystaletts® buttons to create a bright and funky bracelet.

BEADstore

- 14 x 6mm rubber O-rings
- 14 x 3mm & 5mm Crystaletts buttons
- 1g x size 15 seed beads
- 2 x ribbon crimps
- 4 x 6mm jump rings
- 1 x lobster claw
- 8 inches x ribbon 7/8" wide
- Coordinating Ultrasuede
- Acid free double stick tape
- Coordinating beading thread

TOOLbox

- Size 11 beading needle
- Fine point sharpie
- Chain nose pliers
- E6000 glue

SUPPLYshop

- Kits available from Sharon's Etsy site, Yadasibeads
- See page 89

time&money

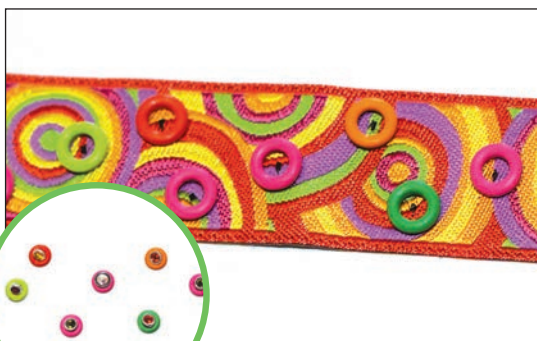
Make in under
two hours for
less than £10.



1. Locate the centre of the ribbon section, crease gently for reference. Determine the desired size of your finished bracelet and add 0.25" (this allows 1/2" folded back on each end while removing the space that the jump rings and clasp take up). Cut the ribbon and Ultrasuede.



2. Lay out the O-ring and Crystaletts embellishments. Place the O-rings in a pleasing arrangement on the front side of the ribbon, setting a Crystaletts button in each ring. When you are satisfied with the design, remove the buttons and place them



in the approximate pattern on your bead mat. Use a fine point sharpie to make a dot inside each rubber O-ring. The placement of your embellishments is now set.

3. Centre a needle with just over a yard of thread and knot the ends together. Trim thread close to the knot. Sew through the ribbon from back to front at the mark closest to one end of the ribbon.

4. String the O-ring and button shank for that position. Pass your needle back through the rubber O-ring and the ribbon to the back side. You may repeat this step if desired; you will need to leave a small amount of slack in the first stitch in order to pass through the button shank a second time. Make an overhand knot and slide it down as close to the ribbon as possible.



5. Check your pattern for the next design position dot, and sew on your next O-ring

continued over ►



TOptips

- For a carefree playful bracelet, mix all the O-ring and Crystaletts colour combinations (no two the same) and keep the placement totally random.
- Create a pattern-on-pattern effect; place your embellishments in an evenly spaced curving line (~) across the ribbon, or mimic the colour placement in the ribbon pattern with the O-rings and Crystaletts.
- If you have trouble fastening lobster claw clasps, add a large toggle clasp instead.

and Crystaletts combination in the same way as before. Repeat until you have sewn on all your O-rings and Crystaletts buttons.



6. Secure your thread with an overhand knot under the last button. Sew through a small section of the fibers on the back of the ribbon and make another overhand knot. Trim your working thread.

7. Snip a small section off each corner of the ribbon. Fold the ends of the ribbon over 1/2" and lightly tack down the ends.



8. Apply double sided tape or E6000 glue to back of ribbon and cover the ribbon back with the Ultrasuede. Trim Ultrasuede to match the length of your ribbon.

9. Whipstitch the long edges of the bracelet, sewing the ribbon and Ultra suede together. Needle up a comfortable length of thread, single strand, and knot the end. Hide the knot between the layers, and exit the Ultrasuede on the underside of the bracelet. Pick up a size 15 seed bead and pass back up through both layers. Repeat for the length of the bracelet. You may choose to lightly whip stitch the Ultrasuede backing (without beads), and continue stitching with beads across the other long side. Note: If you want, you can whip stitch the short ends together as well, and use one long thread to stitch the edging of the entire bracelet.



10. Slide ribbon crimps on the ends of the bracelet, and close using chain nose pliers. Protect the finding by using a bit of scrap Ultrasuede between the pliers and the crimp, or use nylon wire straightening pliers. Be sure to push the ribbon base well into the crimp before closing the crimp with the pliers.



11. Use chain nose pliers to add jump rings and your clasp to the crimp ends, using enough jump rings to extend the bracelet so it fits comfortably around your wrist. Hoorah, you're done! ~

Designed by
Sue Heaser

tropical FISH



Make a sea full of bubbly fish out of metal clay, and add a bit of colour to make them extra fun and playful.

Fish are symbolic creatures in many cultures and religions. They represent fertility, happiness, and good fortune as well as transformation and creativity. This whimsical fish is made hollow for lightness and to be economical on clay.

1. Roll out a sheet of clay, 2 p.c. (0.5mm) thick, and cut out two circles using the large round cutter. These will form the two sides of the fish. Carefully peel away the waste clay.



2. Stand the spare cutters onto a ceramic tile and prop a marble in each cutter (or press the marbles into scraps of polymer clay).



clay to hold them steady). Smooth a clay circle onto each marble to form a cup shape. Take care not to distort the shape of the circle.

3. Use the large cutter to mark the side of the fish's head. Lightly press the small cutter into the top of the face for the eye, then mark a pupil with the tip of a large yarn needle. Repeat on the second piece, reversing the detail.

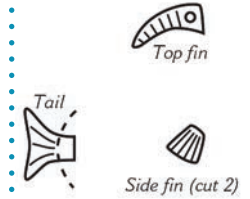


4. Use the edge of the small cutter or a drinking straw to mark scales on each circle, again reversing the detail for the second piece.



fish templates

Actual size



BEADstore

- Silver clay: 5 g for rolling out (each fish uses 2 g or less)

TOOLbox

- Round cutters: 13mm (1/2 in.) and 3mm (1/8 in.); you can use a fine drinking straw in place of the small cutter for marking eyes and scales
- Two spare round cutters or scraps of polymer clay to support marbles
- Two standard glass marbles 15mm (5/8 in.)
- Traced or photocopied templates, cut out.
- Medium grit sandpaper sheet
- Tile or work surface
- Roller
- Playing cards
- Kiln or torch
- Brass brush
- Silver cloth
- Silver polish

SUPPLYshop

- All supplies from Palmer Metals
- See page 89

time&money

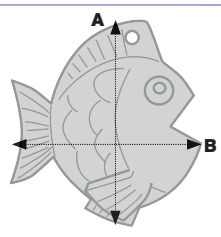
Make in less than two hours for under £10.





DESIGNnote

A - Height 17mm
(11/16 in.)
B - 17mm (11/16 in.)



Actual size:



see more

This and other great charm projects can be found in Sue's book 'How To Make Silver Charms from Metal Clay' £12.99. ISBN 978-1845435080

5. Cut out a notch from each piece for the mouth, matching the notches in size and position.



6. Roll out a sheet of clay, 4 p.c. (1mm) thick. Using the templates, cut out the fin and tail. Use the large cutter to cut the lower curve of the top fin so that it matches the curve of the fish. Use a fine yarn needle to mark lines on both sides of the top fin and tail and to mark the hanging hole.



7. Dry all the pieces. Remove the fish sides from the marbles and rub them on sandpaper to smooth their edges. On one of the fish sides, file a notch on the back edge and paste the tail into it. Drill the hanging hole with a 1mm bit and paste the

top fin to the fish. Paste the side fins in place. Dry again.



8. Check that the two halves will fit together tightly, sanding further if needed, and then paste them together, matching the mouths. Fill any gaps with paste and dry. Sand away any excess and file the mouth opening if necessary to make it match. Fire and polish.



Variations

9. After polishing, colour the fish in a variety of tropical colours using glass paints.

10. You can alter the features by adding an applied ball of clay for the eye and varying the shape of the fins and tail. 





Nicole Stanley

learning & expanding



Above: The initial idea for Nicole's Fallen necklace.

Below: Sunflower brooch.

Beadwork designer Nicole Stanley has just finished her PhD and is continuing to study, only this time she's focusing on her jewellery.

It can be daunting to try something new, but after earning a doctorate degree, Nicole Stanley is jumping right into another course, but this time she's learning about a new (to her) type of jewellery-making. She's an award-winning beadworker, but now she's trying her hand at other things. We talked with her about her dreams and her designs.

Tell us a little bit about yourself.

I am a born and bred Essex girl, but I have never owned a pair of white stilettos! I'm currently back living in the town in which I grew up, having lived in several cities in the south and east of the UK as a result of my academic career. I did my undergraduate degree in Norwich, my PhD in London and also lived in Cambridge for a short time.

After completing my doctorate, I rejoined my very supportive parents and my darling pet budgerigar Holly,

who is the inspiration behind my business name, Hollybird Beads.

What types of beading do you generally do?

Until recently, I have been primarily doing beadwork, generally working with seed beads and crystals of all types (I do love sparkle). I love the intricacy of beadweaving and the jaw dropping array of colours and effects that the bead manufacturers keep coming up with. I think we have been especially spoilt in recent times with so many new bead shapes and coating effects being produced, so there are always new challenges and possibilities to explore.

Most of the beadweaving techniques I have learnt have been self-taught using books,

magazines and the internet, but I was fortunate to attend a class with the wonderful Laura McCabe a few years back and it was a fantastic experience to learn from such a talented (and absolutely adorable) beader. In the past year however, with the view of making jewellery a full time career for myself, I have been attending an intensive jewellery manufacturing course at an academy in Hatton Garden, learning how to wield a soldering torch and



continued over ►

create pieces such as an eternity ring, pearl stud earrings and a box clasp.

It has been so thrilling to get the opportunity to learn the traditional techniques of goldsmithing and thinking about how I might combine those skills with my beadweaving roots. I'm very excited about the jewellery I hope to be making this year!

Where do you find your ideas for new pieces?

I am always doodling ideas in sketch books or any piece of paper that is nearby. I have always loved art, so visiting galleries and exhibitions often provide a spark for a new piece, be it a motif, a style or a colour palette. Art Nouveau is one of my favourite artistic styles and I often find that new designs end up having floral or foliage like characteristics, usually without intending to.

What pieces are you most proud of?

I am very proud of several of the larger pieces I have created in recent years for beading competitions. In

2012 for the British Bead Awards, I created 'The Jewels of Viridia,' inspired by the idea of making something that looked like a piece of fine jewellery (the colour choice



Above: A wax-carved Art Nouveau-inspired bracelet for her course.

Inset: Developing techniques learned in her jewellery design course.

Bottom left: Nicole's bead mat.

lot to me that people who share my love of all things beady also saw something special in one of my finished pieces.

was made after seeing a beautiful emerald necklace that was part of the auctioned collection of Elizabeth Taylor's jewellery). It made the finals and I was stunned to find out that it was voted 'Best in Show' by visitors to the Big Bead Show, it really meant a

Where do you do your designing?

I do have a 'beading/crafting table' in my room, but I rarely bead at it. Instead I usually find myself beading on the sofa or on my bed – anyone who does this regularly will know it inevitably results in finding out you've been sleeping amongst some rogue seed beads from the previous evening's work!

Where are you headed design-wise, both now and in the future?

I'm currently mulling over my next 'big' project, which I really hope to be a fusion of my beadweaving and my newly acquired metalwork skills. I am also gradually working through a list of my own designs to turn into tutorials. I am aiming to produce my



first collection of metalwork jewellery this year – it's quite hard as my creative muse wants to make lots of different things and play with new techniques, rather than working on a single theme.

I would also really love to enter one of the big international beading competitions, which is scary given the amazingly high standard of the pieces that reach the finals, but I hope that I will one day soon have that special idea or inspiration that I could devote the kind of time and effort to to produce something worthy of entering.

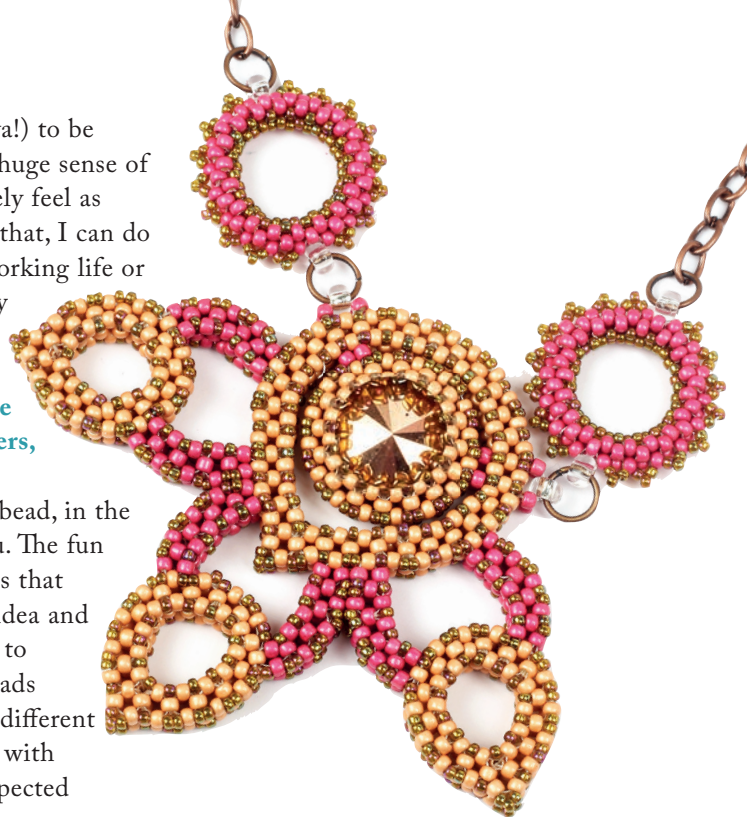
What accomplishments are you most proud of in your life?

Completing my PhD was a big personal achievement for me last year. So many years of hard work, long hours, tears shed and one final multiple hour interrogation (otherwise

referred to as a PhD viva!) to be finally rewarded with a huge sense of achievement – I definitely feel as though having done all that, I can do anything (be it in my working life or personal life) if I put my mind to it.

If you could give a piece of advice to other beaders, what would it be?

Bead what you want to bead, in the colours you love, for you. The fun part of beading for me is that when even if I have an idea and a sketch of what I want to make, sometimes the beads decide to take you on a different journey and you end up with something you never expected to have created.



When I make up my finished designs to sell, I never make things exactly the same unless requested by a customer; it's amazing how just experimenting with a new colour palette can change the look and feel of a piece. 

SEEMORE

Visit Nicole's website
www.hollybirdbeads.folksy.com

Above: Fallen at Sunset.

Left: The Jewels of Viridia won Best in Show at the 2012 British Bead Awards.

Below: This stunning necklace was a finalist at the 2013 British Bead Awards.



Noticeboard

Local Groups

BEDFORDSHIRE

Dunstable Beaders Once a month, on Saturday, 1-4pm at Priory Information Centre, Priory Gardens, High Street South, Dunstable, Bedfordshire. Contact Ann Rust on 07980 198015.

BERKSHIRE

Berkshire Beaders Calcot, Reading, 3rd Monday of the month, 7.30-9.30pm. Contact Barbara on 0118 948 3877 or visit www.berkshire-beaders.org.uk

BUCKINGHAMSHIRE

Added to Beads Meets alternate Tuesday evenings, 7.30-9.30pm. Moulsoe Village Hall, just off junction 14, M1. Contact Sylvia Fairhurst on 01908 311243 or email sylvia-fairhurst@o2.co.uk

CAMBRIDGESHIRE

Newmarket & Cambs Beading Group 4th Monday of the month 7.15-9.30pm at Trinity Church, Burwell. Contact Kari Karolia on 01638 745490 or email kari.karolia@gmail.com

CHESHIRE

South Cheshire Branch of the Embroiderers Guild 3rd Thursday of the month at 10.30am in the Scout and Guild Hall, Cheshire Street, Audlem, Cheshire. Contact Jan Aldersay on 01270 619753.

The Weaver Beaders Crewe/Nantwich. First meeting 4th June and every following 1st Tuesday of the month, at Richmond Village Nantwich, St Josephs Way, CW5 6LZ. For more info either find us on Facebook or email Laura.iglad@btinternet.com or call 07809880025.

CORNWALL

Celtic Beaders Meets on the 1st Saturday of each month, 10am-4pm. Contact Patsy Betts on 01736 363755 or p-betts@sky.com

COUNTY DURHAM

Darlington Bead Club meets the third Saturday of the month, 10.30am-2.30pm at Northern Beads, Unit 10, Whesoe Road. Phone or text Michelle on 07710218354 or 01325 480028.

The Maritime Bead Group 2nd Saturday of month, 10am-2pm at the Belle Vue Sports and Youth Centre, Kendal Road, Hartlepool, TS24 1QU. Contact Myra Robertson 01642 479564 or 07735 478319 or email: myra.robertson@yahoo.co.uk

Beading Belles Meets at the community centre, Newton Hall, Durham DH1 5GR. First Sunday of the month from 2-4pm. All welcome. Call Esther on 0191 3718214.

DEVON

Crafty Little Beaders Meet the 3rd Thursday of the month, Bitton House, Teignmouth, from 7.30-9.30pm, contact Dawn Harris on 07871 228 200.

DORSET

Batty Beaders 4th Monday of the month, 10am-12.30pm at Stitchcraft Beads, The Studio, Chaldicott Barns, Tokes Lane, Semley SP7 9AW. Tel 01747 830666

East Dorset Polymer Clay Group meets 1st Sunday alternate months. Southbourne, Bournemouth 10.30am-5pm. Contact Kerrie 07962067506 for details.

ESSEX

Clacton Bead Queens Meet once a month in Clacton town centre 11am-1pm. Contact Teresa Stephenson beadqueens@hotmail.co.uk or 01255 436531.

Anglia Bead Club Colchester 2nd Wednesday of every month, 7-9pm at Mason's Hall, Barracks Street. Contact Wendy Buck on 01206 867971.

Daisy Beaders Meets at our favourite local pub in Colchester, 2nd Thursday of each month, 10am-2pm and a Saturday. Ring Victoria 01206 240174 or Sue 01206 304726.

HAMPSHIRE

Basingstoke Meets 3rd Saturday of each month at Kempshott Village Hall, 10am-2pm. See www.silvertreedesigns.co.uk or call Rachel on 07969 804825 after 2pm.

CH Beaders Meet on the 1st and 3rd Tuesday evenings of the month and every Friday in Gosport, 6.30-9.30pm. Contact Gilly on 02392 525739, or gillyjon.utting@ntlworld.com

Needles & Pins Craft Group Meet every Friday, 10am-12pm. Havelock Community Centre, Southsea. Contact Shirley on 023 9282 5481 or email shirley@shirleymundy.co.uk

Busy Beads Bursledon 2nd Wednesday of every month, 10-4pm at St Paul's Church, Southampton. Please ring Lynda Marshall on 01489 787166 or 07711 551422.

Colbury Memorial Hall 2nd Monday in the month, 7.30-9.30pm. Contact Sue Garvey 01489 784615 or Jackie Smith 02380 734596.

Craft Devils, Southampton Meet the 4th Sunday of every month 10am-4pm. Contact Julie at Craft Devils 02380 436333 or email groovyju@btinternet.com

HERTFORDSHIRE

Budding Beaders Bassingbourn Village College Community Centre, Nr Royston. Tuesdays 7.30-9.30pm for DIY projects and 1st Saturday of the month 10am-1pm for a workshop with visiting tutors. Contact Julie 01763 853257 or juliefarquhar@btinternet.com www.buddingbeaders.org.uk

Dangerous Beaders Watford, 1st Tuesday of the month, 10am-2pm. Contact Sandra Fox on 01923 223144 or sandra.fox297@gmail.com

Creative Beaders Letchworth Garden City, Hertfordshire, 3rd Saturday of the Month, 10am-2.00pm. Contact Kathy Lake all-that-glitters@live.co.uk or 07870 168308.

KENT

Bromley Beaders 3rd Wednesday of the month, 2pm, in central Bromley, less than 5 min from Bromley South Station, 16 min from Victoria. For more details call Adrienne Laidlow on 020 8290 5670.

The Bead Up Meet the 1st Monday of the month, 7.00-9.30pm in Ashford. Contact Giggy on 07719 335015 after 3pm.

The Beadtogethers meet bimonthly on a Tuesday 7.30pm-10pm at Pluckley Village Hall, near Ashford. Dates for this year: 21st June, 16th August and 11th October. Contact Sue Ticehurst 01233 840361.

Medway Beaders meet monthly on the last Sunday, at Sun Pier House, Chatham, Kent. Contact Dee at medwaybeaders@yahoo.co.uk or call 07843 230950.

LANCASHIRE

Fylde Coast Crafters 1st Saturday of each month at Spencer Court Day Care Centre. Contact Jan Tilley at jantilleyuk@yahoo.co.uk or www.fyldecoastcrafters.co.uk

Cedar Beaders Tuesdays, in the Pig Barn at Cedar Farm, Mawdesley, nr. Chorley. Morning group meets 9.30am-12.30pm, the afternoon group 12.30pm-3.30pm. Contact Marlene on 01282 772896 or marlenembirtwell@aol.com

Toll House Beaders 1st Tuesday of the month 7-9pm and the 3rd Saturday of the month 10am-3pm in the Village Hall, Higham. Contact Pam on 01282 455469 or email pam.hunt3@btopenworld.com

Beadweaving-4-Fun 1st and 3rd Thursday of the month. 1.30-4pm at The Bead Room, 26 Melbourne Street, Clayton-le-Moore. Contact Pam Hunt on 01282 455469 or email pam.hunt3@btopenworld.com

Halfpenny's Group Meets monthly 1st and 3rd Thursday at Halfpenny's, 26 Melbourne Street, Clayton-le-Moors, BB5 5LS. 7-9.30pm, £3 per visit. Contact Kathryn 01254 236049 or email kathryn@halfpenny.co.uk

Preston Beading Group Two evenings a month at Beads Forever, 91 Liverpool Road, PR1 0QB. Plus 3rd Saturday of the month, 10.30am-1.30pm, at the United Reformed Church, Liverpool Road. Contact Beatrice Pozzera on 01772 745049 or email beadsforever@yahoo.co.uk

LEICESTERSHIRE

Vale Beaders Usually 1st Saturday of month at Hickling Village Hall. Contact Elizabeth 01949 81501, Jackie 01664 822364 or Lynn 0115 914 0927.

The Need to Beaders 2nd Thursday of the month, 7.00-9.30pm at the Methodist Church, Windsor Street, Burbage, Hinckley. Contact Elaine Moore on 01455 634965 or Elaine Gay on 01455 637136.

Abacus Bead Emporium Hinkley, Leic. LE10 1NV 10am-4pm Mon-Sat. Free. Call Sharon 01455 615344.

LINCOLNSHIRE

Bead & Banter Ashby, Scunthorpe. Wednesday 10am-2pm, Fridays 10am-2pm and 6-9pm, Sundays 4-8pm. Contact Dawn 07709129827 or dawncumming48@yahoo.co.uk

Beading Lincs Five Saturdays a year, Franklin Hall, Spilsby, Lincs. Contact June Caldwell on 01790 754073.

Boston Beaders 3rd Saturday of each month, 1-4pm at the Black Sluice Centre, London Road. Contact Louise 01205 350085, or email louiselody29@btinternet.com

Lincolnshire Ladies That Bead Meets every 8 weeks. 7-9pm. For more details contact Carol Ingamells 01522 807297 or email carol.ingamells@hotmail.co.uk

Barmy Bassingham Beaders Meet 2nd Saturday of the month from 10am-3pm at Aubourn Enterprise Centre, Bridge Road, Aubourn. For more info contact Alison on 01522 789813 or bassinghambeaders@btinternet.com

LONDON

London Beadwork Meet up group once a month. See www.groups.yahoo.com/group/londonbeadworkmeetup to join the online group or contact Sanya on 020 8592 5842.

MERSEYSIDE

Formby Beaders Every Tuesday during term time at Formby Methodist Church, Elbow Lane Formby. 1.30-3.30pm. Contact Kimberley 07904 209609.

MIDDLESEX

Hampton Beaders meet at the White House, Hampton, every 3rd Wednesday in the month, 10am-1pm. Contact Jane at jah241@hotmail.co.uk or Pat on 0208 394 2469.

NORFOLK

The Norwich Bead Group Two groups, alternate Tuesdays, 10am-1pm and alternate Thursdays 10am-1pm at URC, Ipswich Road. Call Elizabeth 01603 717384 or email elizabeth@eadwyere.plus.com

Bumble Beaders Alternate Tuesdays, Hinks Meadow Village Hall, Taverham, Norwich, 7.30-9.30pm. Contact Cathy on 01603 869663 or email c.sellick@virgin.net

NORTHAMPTONSHIRE

Kettering Beaders 2nd and 4th Tuesday of the month 7.30-9.30pm. For more info and full programme call Jane Revell on 01536 519016 or visit ketteringbeaders.co.uk

NOTTINGHAMSHIRE

Bridgford Beaders Meet monthly on Tuesday, 10am-1pm at The Rushcliffe Arena, Rugby Road, West Bridgford. Contact Lynn on 0115 9140927.

The Bead Group Every Wednesday 5-7pm at The Bead Shop, 7 Market Street, Nottingham. Find them on Facebook or email Sandi at sparkletwin2010@yahoo.co.uk

Abbey Park Beaders Abbey Park Community Centre, Buckfast Way, West Bridgeford, NG2 6LN. 3rd Saturday of the month 10.00am-3.30pm. Contact Linda Grundy, 0115 9112924 or lindagrundy@sky.com

The Beading Clinic Meets 2nd Saturday of the month at Gamston Village Hall, Nottingham. 10am-4pm. For more info contact Patty McCourt at 07971755577 or email patty.beads@googlemail.com

OXFORDSHIRE

Banbury Beaders 1st Thursday in the month. Contact Marion 01295 261595 or marion.davis@hotmail.co.uk

SHROPSHIRE

Newport Meets once a month contact Cintia Gough on 07812610305 or email jeanie@jeanieg.co.uk

SOMERSET

Frome Beaders 2nd Thursday of the month, Frome College, Block M, Room 3, 7-9pm. Contact Julie on 01373 302011 or Sarah 01373 300017 or email jeffries.sarah@googlemail.com

STAFFORDSHIRE

Brewhouse Beadin 2nd Wednesday of month, 1-3pm at the Brewhouse Arts Centre, Burton upon Trent. Phone Rossella Cottrell on 07979 912 502 for more details.

Needwood Beaders Approx. 6 times a year at St James Church Hall, Barton Under Needwood, Nr Burton upon Trent. Vivien Macpherson on 01283 547887, email vivien@jvmac.co.uk or visit www.needwoodbeaders.co.uk

SUFFOLK

Newmarket District Beadwork & Jewellery Making Group Meets one morning and one evening per month. Call Lizzy 01638 723153 or lizzy4458@btinternet.com or Terry 01638 601413 or tessalme@ntlworld.com

SuffEx Bead Club Old School in Long Melford on the 1st and 3rd Thursday of the month 10am-12.30pm. Contact Mary Powell on 01787 372020.

SURREY

Betchworth Beaders Meets 2nd Saturday of the month, Hamilton Room, Church Road. Contact Ruth Vickery on 01483 282865 or vickery.ruth@gmail.com

Dragon Beaders - St John's, Woking, open house approx. every 6 weeks. Contact Gillian Lamb for more information 07887 612 583 or e-mail gillian@gillianlamb.co.uk

Bookham New group in Bookham for beaders who wish to get together one evening a month to bead and socialise. All levels welcome. Email lynnegarrod@btinternet.com or phone 01372 458369 evenings.

SUSSEX - EAST

1066 Beading Buddies Meet in Hastings 2nd Wednesday of the month 7-9pm and 4th Tuesday 10am-12pm. Contact Karen Whittaker on 01424 457695 or beadingbuddy22@gmail.com

SUSSEX - WEST

Bead Magicians Meet on the 3rd Tuesday of every month in Findon, 10am-4pm. Contact Carole Tucker on 07768 721768 or carolenextdoor@hotmail.co.uk

WARWICKSHIRE

Beadelicious Beaders Last Saturday of month, 10am-2pm at Nuneaton Heritage Centre, Avenue Road, CV11 4LP. Contact Louisa Moss on 07977 584778 or email beadelicious@inbox.com

WILTSHIRE

The Wessex Beading Group 1st Monday of the month, 10am-3pm. Contact Pam Palmer on 01747 870270 or tisburybeading@yahoo.co.uk

Swindon Beaders 1st Tuesday of the month, 7-9pm at Swindon College, Queens Drive, Swindon.

YORKSHIRE

Yeadon Beaders 2nd Friday of the month in Yeadon, West Yorkshire, 1.30-4pm. Contact Sandra Wallace on 0113 2507396, or email swallacebeadwork@aol.com

Castle Beaders has moved to the Greatwood and Horseclose Community Centre, North Parade, Skipton BD23 2SR. Monthly meetings, Monday 7-10pm. New members of all abilities welcome. Call Lesley Bewes on 01756 799130.

Bandroom Beaders 1st Saturday of each month, the Bandroom in Farndale, 10am-4pm. Contact Avril on 01751 798155 or email Davidb1951@hotmail.com

The new beading group in Harrogate meets alternate Mondays at The Youth Centre, Burley Bank Close, Harrogate, HG3 2BY. Contact Margaret Scott 01423 526571 or Joanne Harrison 0113 2786871.

Seven Hills Beading Collective fortnightly on Thursdays 6-8pm at Jam Jar Beads, Sheffield. Contact Sarah on 07713 324191 sarahtravis75@gmail.com or find them on Facebook.

SCOTLAND

Auld Reekie Beaders Edinburgh, meets once every 2 months on a Saturday at Stevenson College. £4 for the day. Contact Joyce for more details joycejohnston@blueyonder.co.uk

WALES

The Bead Addicts Tea Party - beading and knotting group meet at The Makers Guild in 'Craft in the Bay' in Cardiff. 2nd Saturday of the month, 11am-4pm. Contact Suzen Millodot suzen.m@btinternet.com

NORTHERN IRELAND

Bead Buddies The Sunroom, Portglenone, County Antrim. Saturday, 10am-1pm, once a month and Wednesday 10am-1pm, once a month. Call 07846 160094 for more info.

NI Beaders Guild 2nd Saturday of every month (Sept-June), from 2-4 pm at the Ulster Folk and Transport Museum, Holywood, BT18 0EU www.nibeadersguild.com

National Groups

The Beadworkers Guild www.beadworkersguild.org.uk
Bead Society of Great Britain www.beadsociety.org.uk

If you'd like to be our featured group or be added to the directory listing please email allison@beadmagazine.co.uk or ring us on 01903 884988.



Photos submitted by Bobby Gedling.

Bead Groups

Charity fundraisers are a unique part of The Beadettes, a bead group in Surrey.

The Beadettes, started by a popular local bead shop just over four years ago, is a friendly, informal beading group, run by the members for the members, on a non-profit basis.

All beaders are welcome, with a wide range of ages and abilities. Children aged 12+ are welcome with a parent. Many regulars are relative beginners, while one, a published beader, regularly takes part in national beading competitions, bringing along their entries to share with the group.

Each month, a member of the group teaches a project suggested by the members. We try to cover a wide variety of beading techniques. If they do not want to complete the provided project, members are more than

welcome to bring along their current piece, and share an evening of beading, chat and refreshments-often with delicious homemade cakes-with their fellow beaders.

We have a monthly e-newsletter, with input from our members, giving details of upcoming projects, local bead fairs and other beady news. We do occasional charity fund-raising. Most recently, we have made donations to our local hospice and made beaded awareness ribbons for sale to raise funds for cancer charities. We have a monthly raffle, with prizes donated by our members; the money raised from this will be donated at the end of the year to a charity chosen by our members.

We also run occasional challenges. These may be seasonal, or based around a given theme or component, and are just for fun. 



Want to join The Beadettes?

WHERE: Sports Pavillion, Benner Lane, West End, Surrey, GU24 9JP

WHEN: First Tuesday of the month, except August; 7.00-9.30 pm

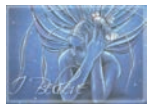
WHO: Lorraine Westcott, Secretary: lorraine.westcott@ntlworld.com

COST: £5 per session, including patterns and refreshments

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One lucky reader can win this fabulous assortment of beading goodies from Starman! This fab prize includes a whole host of beads in a variety of shapes, sizes and colours, including all five CzechMate styles, small and large Rose Petals, and Mini Daggers. The winner will also receive a few beadwork patterns to use their great new pieces!

Simply answer this question: What is the new finish available for CzechMate Lentil beads?

To enter this issue's competition please email your answer to allison@beadmagazine.co.uk Put 'Competition' in the subject box. Competition closes 16th July 2014.



TERMS AND CONDITIONS This competition is open to all UK residents aged 18 or over, excluding employees or agents of the associated companies and their families. One entry per person. Entries must be via email. Prizes cannot be exchanged for cash, or replaced if lost or damaged. Illegible entries or those that do not abide by these terms and conditions will be disqualified. Prizes must be taken as stated and cannot be deferred. The decision of the judges is final and no correspondence will be entered into. CLOSING DATE May 21st 2014.
DATA PROTECTION Your details will be processed by Ashdown.co.uk (publishers of Bead magazine) in full accordance with data protection legislation. All entries become the property of Ashdown.co.uk. Ashdown.co.uk and sister companies may wish to contact you with information of other services and publications we provide which may be of interest.

submitting items

Do you have a picture for the Readers' Challenge or to share with us?
You can email photos to editor@beadmagazine.co.uk
Please put Readers' Challenge/Project to share as the subject line.

Photos need to be high resolution (preferably 300 dpi), large and sharp. If you are unsure about taking the photos you can send your item to us with a SAE and we can take the pictures for you.

When submitting items please include your full name, the area you live in and some details on the piece. (Make sure you include all your contact details.) Due to space we may only be able to show one picture per contributor. We love to hear from our readers and try to print many of the letters we are sent. Although we may not be able to respond to every letter personally please be assured that all letters are read.

For more information about getting involved with Bead magazine and information on submitting projects please visit our website www.beadmagazine.co.uk

SUPPLYshop

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www.the-beadshop.co.uk
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The Bead Trail

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Big Bead Little Bead

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GJ Beads

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Hobbycraft

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Jencel

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Palmer Metals

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Award-winning ADVICE



The 2014 British Bead Awards are now accepting submissions. Previous winners share tips for submitting your own designs to competitions.

The British Bead Awards are a great way to showcase your talent. Each of the seven categories now has two levels of competition, encouraging beaders of all skill levels to enter. For more information or to enter the competition, visit www.britishbeadawards.co.uk.



Miriam Shimon

The British Bead Awards are very dear and near to my heart and I have been fortunate enough to be a finalist twice. It's a wonderful feeling of validation and accomplishment. I was completely taken by surprise when I won Best in Show last year, I never expected that and I was extremely proud to get such a high praise among so many wonderful

and talented finalists!

My advice for submitting designs: First and foremost - HAVE FUN! Competitions are an opportunity to push yourself further as a designer and to think outside your normal comfort zone. It's not about winning. And while it is certainly lovely to win, one must never forget to enjoy the journey and process of getting there.

Lynda Pearce

I was absolutely thrilled to find out I was a finalist in 2012, especially as it was the first time I'd sent in an entry! I loved the idea of having my work on display alongside so many other talented people's entries. Winning was an amazing feeling which encouraged me to enter again in 2013. I love having the opportunity to create something extra special specifically for the contest; having a reason to push the boundaries and try to impress is great for the creative juices.

If anyone is considering whether or not to enter, I would say just do it! It's great for people of all abilities to stretch their limits. You'll never know what you could create if you don't try and you'll definitely end up a better designer for it. Although it is a competition, look at it more as a personal challenge - you won't regret it.



Aniko Kolesnikova

When I won in 2012, I was really excited and happy as it was first competition in the UK that I won. When I came in second in 2013, I was very happy, not because I won first place, but because I met a great opponent that beat me this time. This is the best thing as when you constantly win, you relax. If you don't win, you push even harder next time.

If you are like me and are very competitive, then my advice is simple: do your best and enter when you can. Competition requires progress; just because you win one year doesn't guarantee a win the following year. They can be quite stressful, so take it easy, enjoy the fun, try to progress your capabilities no matter what, and learn from those who have won your competition in the past.



Lucila Nassau

I have attended the British Bead Awards ceremony twice, and both times were rewarding experiences. I got to meet many of the creative talents that produced beautiful pieces of jewellery and admire their work.

I was very honoured that my jewellery pieces were considered as finalists in such a prestigious competition. Winning was at the same time a humbling and exciting experience.

I would tell someone considering submitting a design: Challenge yourself in every piece of jewellery you design and never give up. Every contest you enter is a learning experience in the creative process.



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Newcastle Racecourse NE3 5HP

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9-10 August

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