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Issue 50 Golden Special 2013

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**Golden
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*Opulent
projects*



GEOMETRIC EARRINGS

with peyote
stitch, Delicas
and crystals

21
dazzling
projects
for you

- * polymer clay
- * right angle weave
- * fast fashion
- * chainmaille



FUN WITH SOUTACHE



GLITZY STRINGING



METAL CLAY RING

top interviews

MEET AWARD WINNING DESIGNER HELENA
TANG LIM, PLUS JEMA HEWITT SHARES HER
STEAMPUNK SECRETS AND INSPIRATIONS

www.bead.tv



www.beadmagazine.co.uk



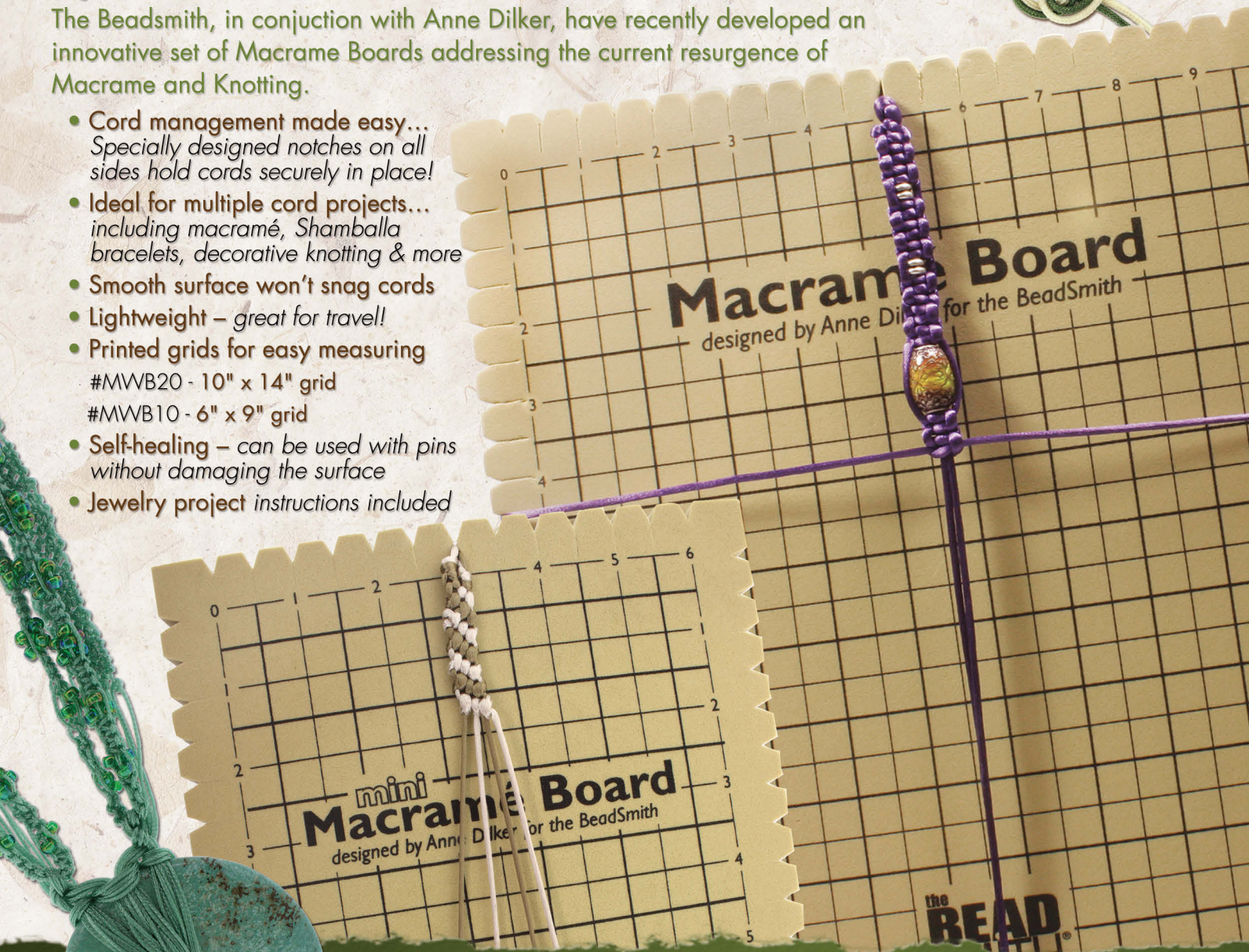
macramé boards

designed by Anne Dilker

A new twist on an old classic!

The Beadsmith, in conjunction with Anne Dilker, have recently developed an innovative set of Macrame Boards addressing the current resurgence of Macrame and Knotting.

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Macrame Board
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- Wrap Bracelets
- Necklaces
- Finger Weaving
- Cavandoli style knotting



For how-to instructions and project ideas, scan QR code above or visit:
www.beadsmith.com/macrame

Necklace designed by Anne Dilker

One stop wholesale suppliers to bead stores worldwide for over 30 years! The BeadSmith is a proud distributor of these brands and more!



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Jessica Dowell, NM
Gold Medal GRAND PRIZE Winner
Runner up, Seed Bead
Jewelry-Making
Contest



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and Beads© 2013



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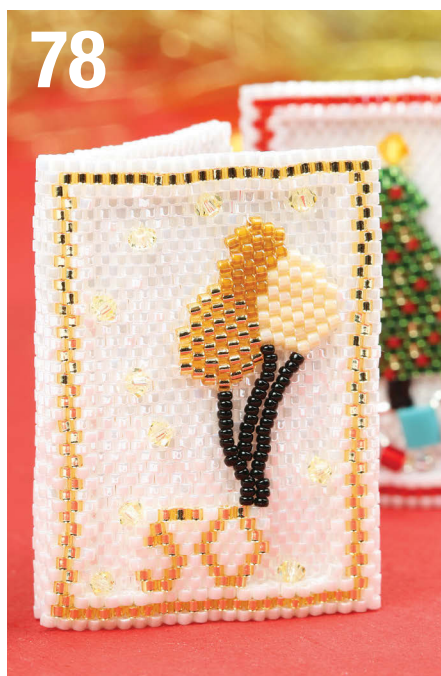
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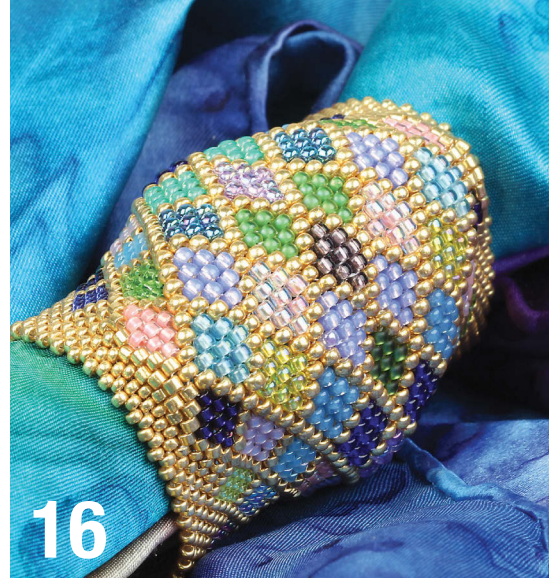
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Metal snowflake beads create an easy on-trend look for instant glam

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Designed by
Chloe Menage



top tips

For a ring that you really can wear and go, use a faster drying glue!

RIVOLI. bling ring

Haven't got a ring to match your outfit? Fear not, this project is so quick to make you can have one ready to go in no time!



beadstore

- Bezel ring for crystal (18mm - fits both sizes)
- 14mm Swarovski rivoli Ultra Orange

toolbox

- E6000 or Araldite

supplyshop

- All supplies from CJ Beaders
- See page 89

1 Add a small amount of glue to the inside of the frame on the ring blank.

2 Press in the rivoli, leave to dry. Simple as that!

meet the team



Christi Friesen

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

How did you get started?

When I started using polymer as my primary medium I was making larger sculptures (they were decorated with beads, but I hadn't given any thought to actually making beads or creating beaded jewellery). A friend suggested that if I made a few really small sculptures and stuck a hole in them, she'd bring them to a bead show and try and sell them for me. I made some, she took them and they all sold!

www.christifriesen.com



Janine McGinnies

Janine is Office Manager at The Bead Shop Manchester and loves being surrounded by inspirational beads at work.

How did you get started? I started working for The Bead Shop Manchester in 2010 and have been hooked ever since.

www.the-beadshop.co.uk



Jennifer Aires

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

How did you get started?

I've strung necklaces as long as I can remember, starting with melon seed necklaces when I was about 4 years old and we lived in Malaya. I made and sold jewellery to fellow students during term time to top up my vacation earnings, and have always had a selection of home strung gemstone necklaces in my jewellery stash. I progressed from stringing seedies to hard core beadweaving in small, but significant, steps.

www.jdjewellery.co.uk



Lesley Messam

Lesley is a Senior Art Clay Instructor, PMC certified and Level IV in the Master Registry.

How did you get started? I got interested by a customer showing me a ring that she had made, as soon as I saw it I knew that is what I wanted to do. Here I am 16 years later doing it for a living.

www.silverwithlesley.com



Donna McKean Smith

Donna is owner of Riverside Beads based in Market Deeping.

How did you get started? I have always loved craft along with all things sparkly! I was introduced to jewellery making as a teenager and in fact made a necklace for my GCSE Technology final piece! I have made jewellery ever since!

www.riversidebeads.co.uk



Katie Dean

Katie loves colour, shapes and the freedom beads give her.

How did you get started? I began beading seriously in 2003, shortly after I was diagnosed with Chronic Fatigue Syndrome (ME). I wasn't specifically looking for anything to do, but when I received a catalogue which included an advert for Arlene Baker's book, 'Beads in Bloom', I was intrigued by the idea of being able to make 3-dimensional flowers from beads. I bought the book and the rest is history!

www.beadflowers.co.uk



Judith Hind

Judith has been beading since 2006 and loves seed beads and crystals.

How did you get started? I started off stringing beads to make jewellery, but wanted to do something a bit more involved. I discovered an American magazine which got me started off in beadweaving - and a few months later the first edition of Bead hit the shelves!

www.nerolidesigns.co.uk



Celia Pinnington

Celia is owner, and, whenever time allows, designer at Jencel.

How did you get started? I've always loved crafts, and being involved in the craft world. I started making jewellery in 1985 and it has become an enduring passion. I love learning new things, and beading in all its forms and complexities, still has plenty to teach me.

www.jencel.co.uk

welcome

We're celebrating, as this is our 50th edition of Bead magazine! We've come a long way since Issue 1 was launched way back in 2006. We have more projects, more pages and the exciting range of projects has got better and better. We continue to bring you amazing beading and jewellery projects from the best designers that the beading world has to offer. I love my job and am so proud to be at the helm of a magazine that was the UK's first beading and jewellery magazine, and which continues to be a firm favourite of beaders across the country and beyond.

We thought there was no better way to celebrate than by inspiring our designers to create some golden inspired projects, as a fitting tribute to our Golden Anniversary. We have pulled together some top tutors from around the world. Some, like Jennifer Airs have been with us since almost day one, others like Miriam Shimon are gracing the pages of Bead for the first time, but all of them have been an honour to work with, as we bring you this very special issue. Happy Beading!

Chloe



Chloe Menage
Editor

chloe@beadmazine.co.uk



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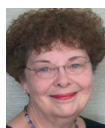


Miriam Shimon

Miriam is an award winning beadwork artist with a penchant for Soutache.

How did you get started? My beading journey started about 5 years ago, I went to buy craft materials in a new local store, I noticed these beautiful beaded necklaces on display and wondered how they were made. Turned out they had some beading classes at that store and I signed up on the spot. I literally define my life as before and after I discovered beads. It's a love affair for life!!

www.miriamshimon.etsy.com



Diane Fitzgerald

Diane is a world renowned author and teacher, who spends most of her time beading and occasionally knits.

How did you get started? I got started in beading by taking a class and I was completely hooked!

www.dianefitzgerald.com



Anna Lindell

Anna is owner and designer of Tigerguld. She often lets the beads decide what they want to become.

How did you get started? It was my wedding! I couldn't find a necklace to match my wedding gown, so I bought a bunch of over-priced 'Swaros', a clasp and a bit of wire and made my own necklace using only scissors and a fork! I still have that necklace.

www.tigerguld.com



Julie Holt

Julie Holt is a jewellery designer and tutor who owns Maille Addict in Woking.

How did you get started? I started with a simple kit many, many moons ago, with interesting results as it contained a coil end that I did not know how to use properly and the instructions left a lot to be desired. So not my best work but I was very proud of it nevertheless!

www.mailleaddict.com



Gill Teasdale

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

techniques and inventing new ones!

How did you get started? Many years ago I started work at my friend's business, JillyBeads, and as soon as I saw the beads there was no stopping me, I was hooked!

www.jillybeads.com



Gillian Lamb

Designer, teacher and author specialising in small beads, fine needle and thread!

How did you get started? I was demonstrating and selling software for crafts at Alexandra Palace. We had a new beading module for sale to test, so I had to go and buy beadwork supplies and a book from another vendor there to take home. That evening I designed on the computer an amulet purse and then learnt how to bead peyote stitch. The rest is history!

www.gillianlamb.co.uk

Bead

beadmazine.co.uk

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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.

Totes' amazing!

This spacious beading/craft travel tote is perfect for beading on the go! Made of black canvas, it has two removable plastic pocket pages with zipped pockets of various sizes, which are secured inside the bag with hook and loop strips. Plus there's one very large zipped pocket and 4 smaller zipped pockets on the inside of the tote itself, for a total of 23 interior compartments. The exterior has a large pocket with hook and loop closure at the back and a large zip pocket at the front. It has both a carrying handle and a detachable adjustable shoulder strap.

The Bead Smith Tote bag costs £18.50. See this and other accessories at www.beadstampede.co.uk 



Soutache

Soutache is a narrow, flat, braid cord used for trimming and embroidery. A perfect addition to bead embroidery, as braids are stacked together and shaped into many patterns to create a more visual element and a stable base for the addition of beads. Soutache jewellery is light weight and easily manageable so why not try something new? Discover the technique of Soutache braids! Shape the cords into your desired shape and use a needle to add beads, producing an original creation. iBeads' Soutache range is made from Rayon, a semi-natural fibre - it is essentially re-processed cotton. Available from £1.26 for 2 meters, it comes in a range of colours, so what are you waiting for!

See the full range of soutache and accessories at www.i-beads.co.uk 

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Bead news

Add A Bead

Firemountain Gems have added an exciting new selection of handcrafted lampworked glass beads to the the Dione Add a Bead System line of large hole beads. Available in colour themed sets, the flower, dot and swirl designs are available in imitation rhodium or gold plated brass. They are ideal for use with caprice chain, braided fabric strips and other materials with a wide diameter.

See the full range and colour varieties available at www.firemountaingems.com 



Calipers

Digital calipers for accurate and easy-to-read results, now available from Spangles4Beads. Use the top scale for inner diameter and the bottom scale for outer and wire diameters. Convert mm to inches with the touch of a button. Measures objects up to 4"/100mm. Large, easy-to-read display with automatic shut-off feature.

£12.95 plus £1.75 postage and packing. Visit www.spangles4beads.co.uk or call 01638 742024. 



Baroque Barmy

New in at Bead Stampede are these size 6 Miyuki Baroque Pearl glass seed beads. An extraordinary bead from Miyuki, they come in a variety of pearly colours and have a wonderful mottled texture, with a baroque pearl-type finish. Available in 10g bag, they cost £6.70.

See the full range at www.beadstampede.co.uk 



WIN!
£100 worth of
Miyuki beads and
other goodies, see
page 89.

Colourful

You'll love these cute and colourful mini pencil charms from The Bead Pot! They cost just 35p and come in lots of different colours!

Add some colour to your jewellery with this other new addition to their range; 7.25mm aluminium jump rings, which are £1.95 for a pack of 100.

Visit www.beadpot.co.uk or call 01227 784844. 

Pam's Poppy

Pam's Poppy Appeal is steaming onwards with it's 1914-2014 Memorial Project and Pam Kirk has received a staggering response. Beaders all over the world have been volunteering to take part in creating a special beaded wreath, with over 400 bead packs being posted out so far. Pam is in talks with the Royal British Legion to find venues for the wreath, and there's still time to take part. You have until the end of 2013.

For more info visit the website www.pamspoppy.com or email pam@pamspoppy.com 




Winter Cheer

ThreadABead has introduced another Christmas character to their beaded ornament collection - Winston the Reindeer! With his large red nose and cheery smile - wherever you hang him, he will be sure to bring a little Christmassy magic into your life this year! He even has a red and white scarf to keep him warm.

Beaded over a 3cm bauble Winston the Reindeer should take about 3-4 hours to bead and uses round peyote. As usual with ThreadABead featured patterns - good quality full colour photographic step by step instructions are included, making this pattern suitable for even the less experienced beader.

There are 6 Delica colours in total and the finished beadwork is approximately 7cm x 4cm not including loop.

Pattern available as a PDF download and is priced at £5.50. Visit www.threadabead.com 



Let It Snow!

These metal snowflakes are 8mm with a 1.5mm hole. They come in a wonderful range of bright or metallic colours and are perfect for creating on trend jewellery. Available in 18g packs, which is approx. 100 snowflakes for £2.95 or a 90g option which is approx. 500 snowflakes for £13.

These funky beads sit flush together to create very elegant and slinky beaded rope jewellery!

To see the full range visit www.riversidebeads.co.uk 



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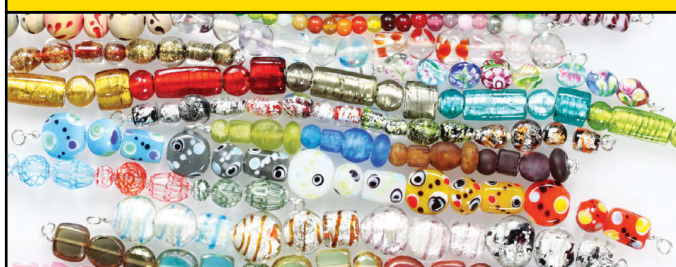
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Designed by
Chloe Menage



3 Attach a fishhook to the back of the mesh on the last corner to finish.

2 Repeat to add a ring and drop to 3 of the corners. Do the same for the second piece of mesh.

1 Open a jump ring with two pairs of pliers and attach a drop to a corner of the mesh. You may have to wiggle the drop onto the ring.



top tips

The back of each metal square has a cross shape, attach the ring to the one pointing out.

time & money

Make in half an hour and for under £7.

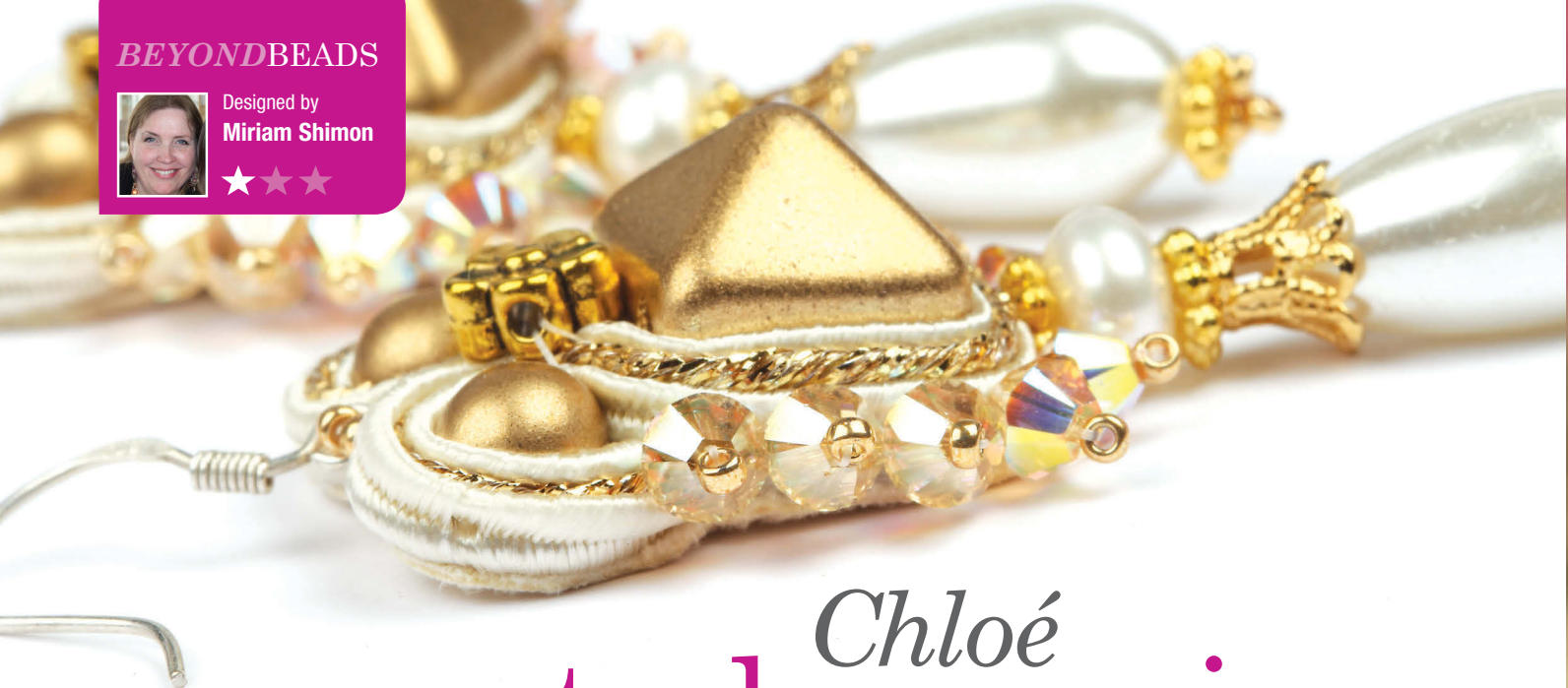


PARTY.GLAM earrings

These glamorous on-trend earrings are so easy to make they're the perfect last minute addition to a party outfit.



Designed by
Miriam Shimon



Chloé soutache earrings

Use basic soutache embroidery techniques to create a pair of easy, beautiful and festive earrings for any

beadstore

- 6 x gold daisy spacers
- 2 x 15mm pearl drops
- 3g x size 15 gold seed beads
- 2 x 6mm gold bead caps
- 2 x earwires
- 2 x gold pyramid beads
- 4 x 6mm gold pearls
- 2 x 5mm gold flower beads
- 80cm soutache cream
- 40cm soutache gold

toolbox

- Fireline
- Beadbacking
- Ultra suede
- Beading needle size 10

supplyshop

- Soutache supplies from Spoilt Rotten Beads
- Stud beads from Fusion Beads
- See page 89

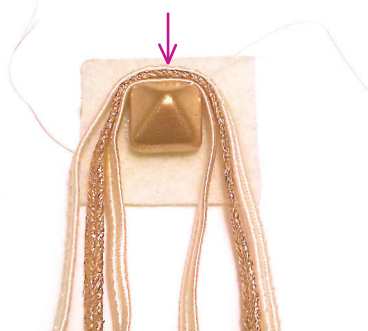
1. Glue the pyramid bead down on bead backing and leave about 2cm edges around it. Make sure it's dried properly before you begin.



3. Working on the right side, stitch down from the centre top to the centre bottom going through all three soutache threads and down through the bead backing, to secure the soutache. Repeat on the other side. Secure the 6 soutache threads and sew them together.



2. Cut three pieces of soutache, two cream and one gold, each 20cm long. Exit the needle through the bead backing to come out on top centre, close to the bead (see arrow). Fold one cream soutache thread into half and pierce the needle through the centre middle seam. You should now have 10cm on each side. Add the gold soutache and then the next cream soutache in the same manner.



4. Exiting one corner of the earring, pick up 1 gold 6mm pearl and wrap the soutache around it. Go up through the soutache with the needle and back down through the soutache, pearl and exit the bead backing.



time&money

Make in around 5 hours
and for under £20.





5. Wrap the soutache around the bead and secure it to the back side of the earring by sewing the soutache to the bead backing. Cut off the excess soutache threads, leaving just 0.5cm



6. Repeat on the other side of the earring and wrap the soutache securely around the pearl. Stitch the soutache to the backing and cut excess thread.



7. Exit the bottom of the earring with your needle and pick up: 1 x daisy spacer, 1 x roundelle pearl, 1 x daisy spacer, 1 x pearl drop, one daisy spacer and 3 x size 15 gold seed beads. Skip the last 3 gold beads and go back up through all the beads just added, secure tightly and the back of the earring.



8. Now we add the Swarovski crystal embellishment. Exit the soutache next to the fringe embellishment and add 1 x 4mm Swarovski crystal and 1 x gold size 15 seed bead. Go back through the Swarovski crystal and exit right next to the one just added. Continue to add crystals until you have five. Repeat on the other side. Finally add the gold flower bead on top of the gap between the two gold beads as a final touch by sewing it to the soutache.

9. Finishing touches! Exit between the two pearl loops to add 4 x size 15 seed beads creating a bail for the ear wire. Finally we glue the back side of the earring with E6000 or any other fabric glue, press it onto a 4cm square piece of ultra-suede and press down. Once the glue has dried, cut the excess ultra-suede from the earring and add the ear wire. Your earrings are now finished! **B**

top tips

- Keep tension light when working so as not to crimp the soutache
- Don't use too much glue, it tends to get on the soutache and can't come off
- Use only medium hard soutache, the soft ones are very difficult to work with





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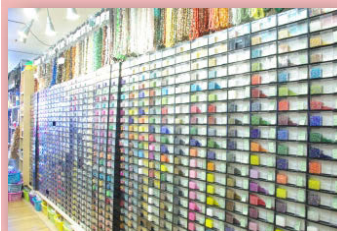
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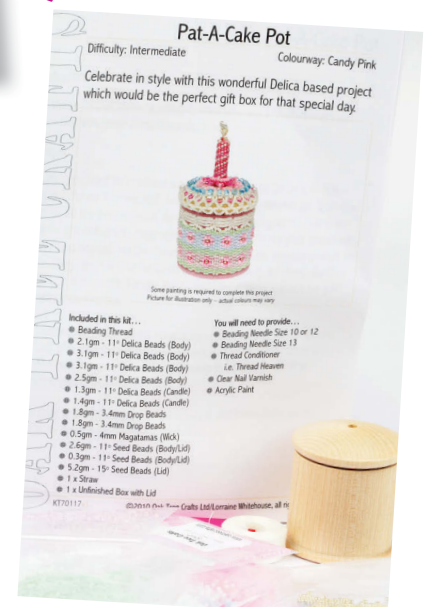


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Designed by
Jennifer Aird



Harlequin SCARF RING

Use advanced tubular peyote to create a stained glass effect for this subtly shaped scarf ring. A simple beaded grid pattern encloses panes of gorgeous colour.

beadstore

Gold/Multicolour version

Miyuki beads:

- 2g x size 15 seed beads - Duracoat galvanized gold 15-4202 - A beads
- 3g x size 15 seed beads in a contrast - B beads - I used 14, 16, 20, 143, 144, 256, 266, 356, 556, 1426, 1446, 2206
- 1g x size 11 Delica beads - Duracoat galvanized gold DB1832 - C beads
- 2g x Miyuki size 11 Delica beads in a contrast - D beads - I used DB 70, 158, 609, 629, 923, 1106, 1761, 2099
- 2g x size 11 seed beads in Duracoat galvanized gold 1-4202 - E beads
- 3g x size 11 seed beads in a contrast - F beads - I used 20, 24, 26F, 339, 376, 646, 648, 649, 1006, 1926, and Matsuno 306, 311

toolbox

- Size 12 and 13 needles
- Beadalon Wildfire
- Scissors
- Pliers (optional)

supplyshop

- All supplies from CJ Beaders
- See page 89

toptips

The subtle shape of this piece is created by strategic changes in bead size, a tight tension, and the use of WildFire thread to help with the tension.

time&money

Make in around 20 hours
and for under £5.



Gold/Multicolour

1. Condition about 2m (6 feet) of WildFire or similar and thread up a size 12 needle. Foundation row – rows 1 and 2: pick up a stop bead and move it down the thread until you have a tail of about 18cm (7 inches). Pick up 80A and join into a ring by stitching through the 1st A; push your ring of beads down to the stop bead and adjust your tension.

2. Rows 3 and 4: peyote 40A; step up and adjust tension (a very firm tension is needed and should be maintained throughout this piece).

Row 5: Peyote 24A 5C 11A, step up.

Row 6: Peyote 23A 6C 11A; step up.

Row 7: Colour is introduced in this row, I used a different colour for each 'pane'.

Peyote (3A 1B)x5, (2A 1C 1D 3C 1D 1C 2A 1B), (3A 1B)x2; step up.

3. Row 8: Using the colours introduced in the last row, peyote (2A 2B)x5, (1A 1C 2D 2C 2D 1C 1A 2B), (2A 2B)x2; step up.

Row 9: Continue in your colours and peyote (1A 3B)x5, (1C 3D)x2, (1C 1B), (1A 3B)x2; step up.

Row 10: Continue in your colours and peyote (1A 2B), (2A 2B)x4, (2C 2D)x2, (2C), (2B 2A)x2, (2B 1A); step up.

4. Row 11. Continue in your colours and peyote (1A 1B)x9, (1C 1D)x2, (1C 1F 1C), (1D 1C)x2, (1B 1A)x5, (1B); step up. Rows 12 to 29: Continue to follow the pattern, increasing the total number of D and E (size 11 seed) beads by one in each row until you have 20 in row 29 - the centre row of this piece.

5. Reverse the pattern from row 30 so that row 30 repeats row 28; row 31 repeats row 27 and so on: you may wish to continue a random colour allocation, or mirror the colours you've used in the first half of the piece. Double stitch the first and last few rows of the tube with your thread ends and the size 13 needle to reinforce the scarf ring.

Silver/bronze variation

6. With your G beads, work rows 1 to 4 as above.

Row 5: Peyote (1H 3G)x7, (1J 3I 1J 3G), (1H 3G); step up.

Row 6: Peyote (1H 2G), (2H 2G)x6, (2J 2I 2J 2G), (2H 2G 1H); step up.

Row 7: Peyote (1H 1G) x13, (1J 1I 1J)x2, (1J 1G), (1H 1G)x3; step up.

6. Row 8: Peyote (2H 2G)x6, (1H 1J 2I 2J 1J 1H), (2G 2H 2G); step up.

Row 9: Peyote (1H 3G)x6, (1J 3I)x2, (1J 3G), (1H 3G); step up.

Row 10: Peyote (1H 2G), (2H 2G)x5, (2J 2I)x2, (2J 2G 2H), (2G 1H); step up.

Row 11: Continue in your pattern and peyote (1H 1G) x11, (1J 1I)x2, (1J 1L 1J), (1I 1J)x2, (1H 1G)x3, (1G); step up.

7. Row 11: Continue in your pattern and peyote (1H 1G) x11, (1J 1I)x2, (1J 1L 1J), (1I 1J)x2, (1H 1G)x3, (1G); step up.

Rows 11 to 33: Continue to follow the pattern established in the earlier rows, increasing the total number of K and L (size 11 seed) beads by one in each row until you have 23 in row 33 – the centre row of this piece.

8. Reverse the pattern from row 34 so that row 35 repeats row 33; row 36 repeats row 32; row 37 repeats row 31 and so on. Double stitch the first and last few rows of the tube with your thread ends and the size 13 needle to reinforce the scarf ring.

continued over ►







beadstore

Silver/bronze version:

Miyuki beads:

- 2g x size 15 seed beads in metallic dark bronze 15-457 - G beads
- 4g x size 15 seed beads in Duracoat galvanized silver 15-4201 - H beads
- 1g x Miyuki size 11 Delica beads in metallic dark bronze DB022 - I beads
- 2g x Miyuki size 11 Delica beads in Duracoat galvanized silver DB1831 - J beads
- 2g x Miyuki size 11 seed beads in metallic dark bronze 11-457 - K beads
- 4g x Miyuki size 11 seed beads in Duracoat galvanized silver 11-4201 - L beads



Chart for Gold/Multicolour version.

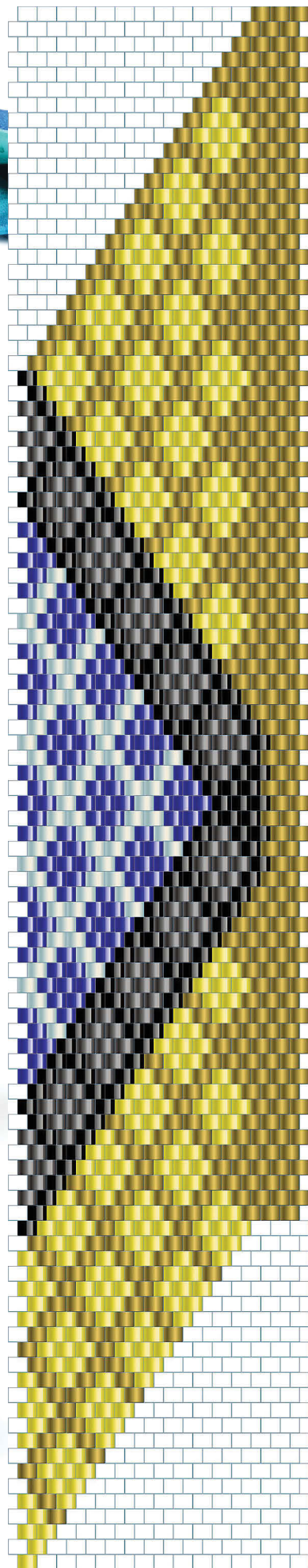
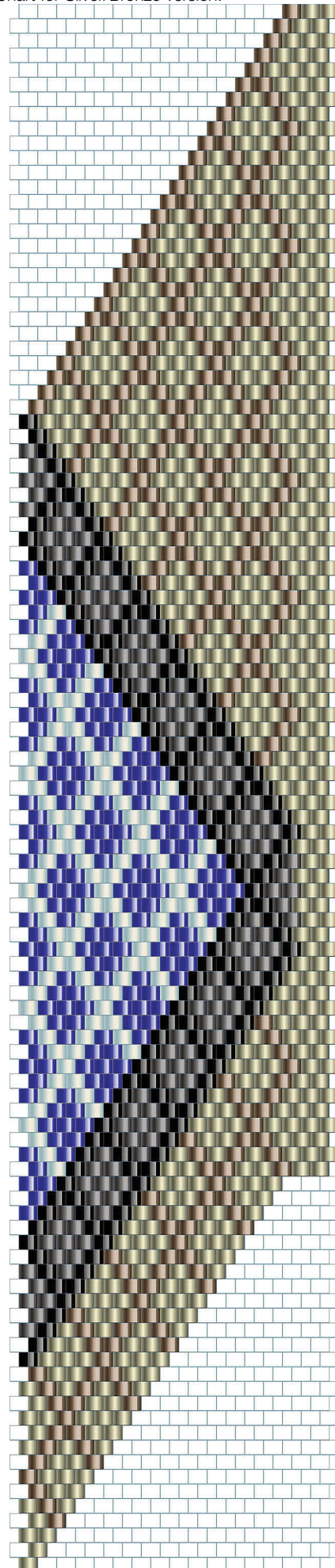


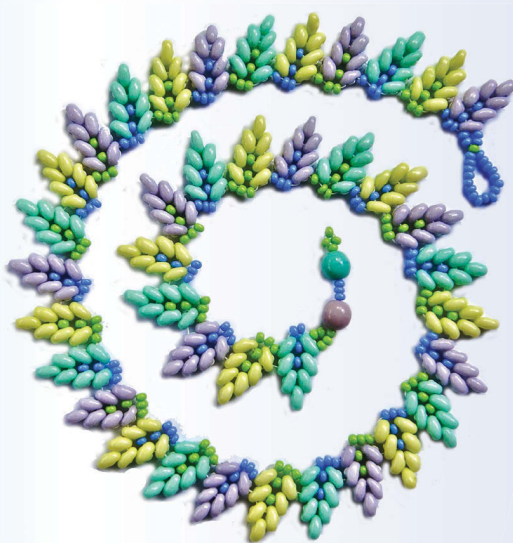
Chart for Silver/Bronze version.





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Designed by
Anna Lindell



beadstore

- 5g x Miyuki size 11 – Metallic Matte Bronze (11-2006)
- 5g x Miyuki size 11 – Heavy Metal Mix (11-MIX24)

Bracelet with Rizos:

- 10g x Miyuki size 11 – Dark Bronze (11-457)
- 10g x Rizo beads – Topaz Amber (11-457)
- 1 x TierraCast Bali Toggle Clasp

toolbox

- 6lb / Size D Fireline
- Size 11 needle

supplyshop

- All supplies from FruPärla
- See page 89



Falling LEAVES

Try out apache leaf stitch for this dainty bracelet, experiment with beads and colours to change up the look in this lovely leafy project.

1. On 2.5m of Fireline, add a beadstopper leaving a 25cm tail. Pick up 12 size 11 seed beads in colour one (A beads), then pass back through the second to last bead. Pick up 8A beads and pass the needle back through the first two beads strung. This forms the outer edges of a leaf. See Diagram 1.

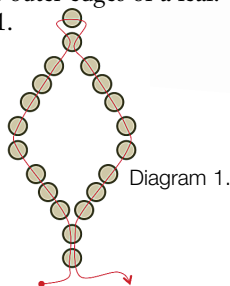


Diagram 1.

2. Diagram 2 shows the thread pass for the next step. This pass is done throughout the bracelet to make the middle of a leaf and the foundation for the next leaf, and I call it the 'step up' pass. Pass the needle back through the second to last bead, and the following three beads on the left side of the leaf shape.

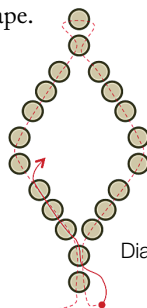


Diagram 2.

3. Add 3A beads and position them between the outer rims of the leaf. On the right side of the leaf shape, pass back through the two middle beads. See Diagram 3.

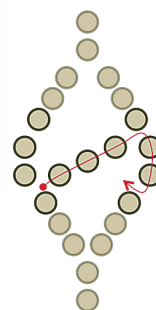


Diagram 3.

4. Add 1A bead and pass through the middle bead of the three beads added in step 3. Add 1A bead and pass back through the two middle beads on the left edge, exiting at the same spot as the 'step up' pass. See Diagram 4.

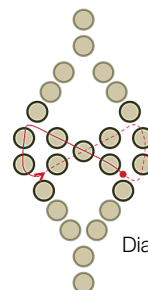


Diagram 4.

variation

- For the Rizo bead bracelet, I switched the two middle seed beads on each edge of the leaves to Rizos.
- If you keep the two middle beads as seed beads but switch colours, you'll get a striped look at the edges.

time&money

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and for under £10.





5. Diagram 5 shows the pass for positioning the needle for the next leaf, I call it the 'position pass'. Pass the needle through the lower left bead in the cross of 5 central beads, and the middle bead.

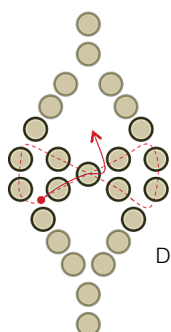


Diagram 5.

Adding a leaf

6. Pick up 11 x size 11 seed beads in colour two (B beads), then pass back through the second to last bead. Pick up 8B beads and pass the needle back through the first bead strung in this step.

7. Watch how the thread exits the centre bead on the previous leaf. Pass the needle through the centre bead, exiting in the same direction as the thread. See Diagram 6.

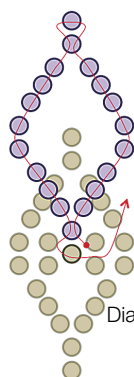


Diagram 6.

8. Step up as described in step 2, then pick up 1B and pass through the top centre bead on the previous leaf. Pick up 1B and pass back through the two middle beads on the right edge of the leaf. See Diagram 7.

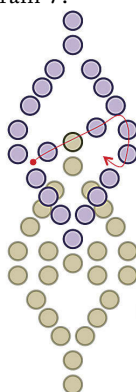


Diagram 7.

9. Pick up 1B bead and pass through the centre bead. Pick up 1B bead and pass back through the two middle beads on the left edge, exiting at the same spot as the 'step up' pass. Then make a 'position pass'. See Diagram 8.

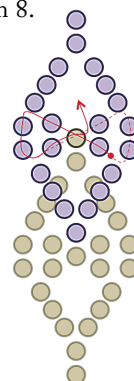


Diagram 8.

10. Follow step 6–9 to add leaves to the bracelet. Switch between the A and B beads on every other leaf to create the pattern. Make sure you always stitch the next leaf on top of the previous one, otherwise the leaves won't be interlocking each other.

11. When you have reached your desired length of the bracelet, end the threads. Add your preferred type of clasp to the beaded strap. **B**

designnote

In 2004, Gail Devoid of Need for Beads developed the Apache Leaf stitch. Learn the stitch while making this bracelet. Then you can play around with colours and beads! The Apache Leaf Stitch is one of my favourite bead stitches.



By
Julia Rai

jewellery training

If you fancy taking your hobby to a new level why not consider gaining a formal jewellery qualification, as Julia Rai explains...

If you love making jewellery, chances are you've dreamed of giving up 'real' work and making a living from your jewellery hobby at some point. Whether it's beading, wirework, metal clay or traditional silver working, there's plenty of choice in the UK short course training market to gain these skills. But if you're serious about building a career in jewellery making, where should you start?

Getting a formal qualification in a relevant subject shows prospective employers, colleges and universities that you mean business. Acquiring this while you're still working can be a challenge though, so what are your options?

Any qualification which requires students to create a portfolio of work, keep records of their research and document their learning will be beneficial when applying to employers, colleges or universities. An example of this type of course is the London Jewellery School Diploma in Creative Jewellery which requires a commitment of one day a week over three terms. It is also run as a full time, seven week intensive course.

Getting a qualification which is formally accredited in the UK provides a number of benefits and is nationally recognised for the quality and standard of the learning you've had. There are two main organisations which accredit part time jewellery training courses, City and Guilds (C&G) and NCFE.

C&G jewellery courses are scarce in the UK and are only delivered through a

handful of providers. Often delivered as evening classes through local education authorities, they are also run as one day a week classes.

NCFE have a less prescriptive approach to the syllabus than C&G whilst maintaining the academic basis and teaching quality required for the qualification. This allows training providers to develop qualifications with a broader remit and introduce new materials into accredited training, like metal clay.

The Cornwall School of Art, Craft and Jewellery (CSACJ) are running an NCFE accredited qualification as both an evening class and as three, long weekend course modules starting in October 2013. The modular approach makes this accessible to those outside Cornwall and is open to all EU

nationals. Run in partnership with the local Adult Education Authority, the NCFE Level 1 Creative Craft (Jewellery) qualification includes jewellery design, glass fusing, beading, wirework and metal clay. CSACJ plan to run the Level 2 and Level 3 qualification in subsequent years, making this the first step to a foundation degree.

Good quality training together with your own creative flair and sheer hard work could turn your hobby into a full time job. What are you waiting for? **B**

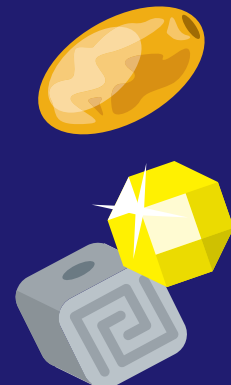
SEEMORE

Check out the websites below for more information on training courses.
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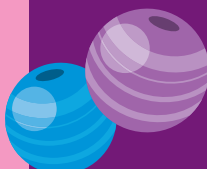
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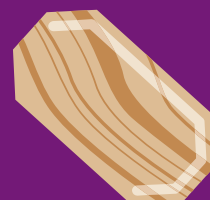
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Designed by
Christi Friesen



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toolbox

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supplyshop

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- See page 89

toptips

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time&money

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MAKE IT *metallicious*

Discover the joys of giving your polymer clay creations a metallic look in this surprisingly easy guide. Choose gold, silver, brass or whatever takes your fancy!

I really, really, really love the look of metal. Creating with metal is a whole world unto itself with so many beautiful avenues to follow... but creating with actual metals can be tricky. It can require specialised equipment, and of course, more expensive materials. Not that any of those are bad things. It's just that metal is not as easy to play with as good ol' polymer clay, but... what if you have the inexpensive and easy-to-use polymer clay to create with and then could poof! turn it into metal? That would be awesome, right?

Well then, let's do that... mostly. We can't actually poof clay and make it literally turn into metal (you need to be a 33-level Alchemist to do that), but we can coat the baked clay with special metal coatings and then apply patinas to age the metal shell – next best thing to the real deal.

We'll make a narcissus flower together first, then we can use that flower in our metal transformation. Oh, it'll also be a good excuse to play a bit with the Art Nouveau style (did I mention that it's my favorite artistic era and I just love anything in that style?)

Sculpture

First of all, the sculpture. As we've talked about before, the sculpture part, the way the design is composed and how you put together the details are the most important part of any creation. You can fake a lot with colour, bling and accents, but if the actual sculptural part of the piece is not right, all the other added things can't fix that (they can disguise it to some degree, but it's like a tiara on a pig – interesting, but you know it ain't a princess). This is especially true when adding a faux metal coating to polymer. The lines have to be good because we're taking away a lot of the colour possibilities. So usually if I know I'm going to be adding a metal coating, I create in all one colour (usually something white or whatever clump of lighter-coloured clay I have lying around) so that I can concentrate on the lines, and not let colour distract me. Of course, another thing the metal coatings do is rescue a piece where the colours just turned out wrong, or got a little scorched in the oven – covers right over that stuff.

1. So, grab some clay (and do make sure it's all mixed thoroughly, any streaks of colour will be distracting as you sculpt), and make a base for the narcissus to live on. I'm anticipating creating a pendant, so I cut a sheet of clay into an oval shape. I'm into rounded shapes anyway (ovals and circles or rounded-corner rectangles), and the oval is a very Art Nouveau shape, so it's all good.

2. I also put some other leaves and such on the base in preparation for the flower. Narcissus, daffodil, paperwhite – they're all cousins, and these steps will work for any variation of this type of flower you want to do (just look up some pictures and adjust your clay accordingly – longer centre cup, longer or shorter petals, ruffley edges... whatever works for you. The leaves for these species are long, flattened snakes with lines running down the length – a long, skinny version of the 'road-kill' leaf!

3. The narcissus has six petals. Three evenly spaced ones on the bottom and then three more on top, overlapping them and filling in the spaces. Roll out six little balls of clay, form them into fat teardrops and flatten each with your fingers. Use a tool with an angle edge to press an indentation down the middle of each petal. Use your fingers to soften the tool mark.



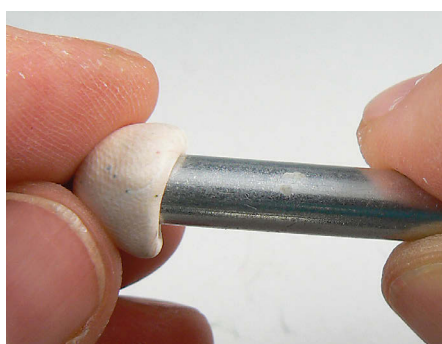
4. Press the first three petals into place on the base, equally spaced.



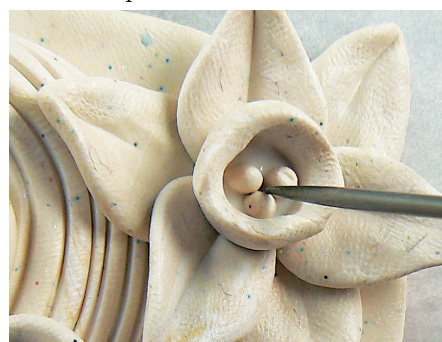
5. Press the next three on top – all the rounded edges are towards the centre, pointy tips out.



6. Narcissus have a cup-like thingy in the middle. Roll a small ball of clay and press it around the end of a tool (a needle tool works really well). Form the clay so that it looks like a little shot glass, around the tool. While you're holding the clay, spin the tool a bit to help loosen the grab. Now press the clay, still around the end of the tool, firmly into the centre of the petals, and twist the tool out.



7. The centre of this type of flower should have some stamens showing – to make those, just roll out short, fat little logs – three to five of them – and clump them together. Don't 'smush' too much. Cut the end off one side so they'll fit into the flower's cup. Add a nice bloop of liquid clay to the centre of the flower first, then pick up the stamen clump by inserting the tip of your needle tool between the pieces and transferring it to the cup. Just place it into the centre, the liquid clay will grab it, no need to press to attach.



8. That's all there is to it! Add more of the same flowers to your design if you want to, or not, then add any details and textures to finish the piece. Bake as usual. Add any pin backing or stringing/hanging wires/channels and re-bake as needed. And now we're ready to play with metal coatings!

Adding a metallic look

There are several ways you can make polymer look like it is metal. You can obviously use the metal-coloured polymer clays (several different gold, silver, bronze and copper colours are available), which will create a somewhat metallic look.

You can dust polymer with a solid covering of metallic mica powder (both shiny and antique versions of all the metals are available), you can cover clay with metal leaf or metal foil, you can paint baked clay with metallic paints (acrylics, oils and other specialty paints in a variety of metal finishes are available), and there are metal coatings to paint actual metals onto the surface of your clay. I've used all of them, and each has a different look, and different circumstances in which it looks best.

My preference is metal leaf and metal coatings. Metal coatings are available in more metals and are more versatile and have the added advantage of being able to be oxidised in order to realistically age them.

So, let's go there! To metal coatings, hoorah! I'm using 'Swellegant' coatings, because they rock. I wanted to make this pendant look like old brass, so I used the Brass Swellegant. Pretty obvious choice, huh?

continued over ►

"Metal coatings are more versatile than metal leaf!"

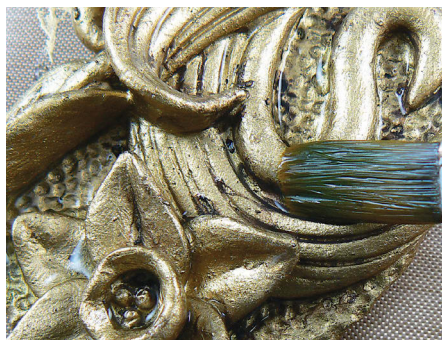
9. Start by using a brush to dab/brush on a layer of the metal. It paints on like an acrylic paint. The first coat will be uneven, with thin spots. Don't worry about it. Although, you'll probably find it's better to dab the paint on a bit more than stroke it in on to get better coverage.



10. Let the first coating dry. Coat the back. Let that dry. Add a second coating to front and then back, and let that dry. If there are any thin spots, add another coat. It's helpful to put the piece in a warm spot to help it dry faster. I pop mine back in the oven. Don't worry, you won't hurt the coating.



11. Ok, ready for the fun part? To age and oxidise the metal, we need to add a patina, which will react with the metal to change it. This only works well if the metal coating is still moist, so paint the front of the piece once more with the metal coating, and while it is still wet, coat it thoroughly with Darkening Patina. The reaction of the Darkening is pretty quick so you'll see it start to turn a warm brown-black, especially in the detail areas.



12. You now can add a liberal dose of Tiffany Green and/or Green Gold Verdigris Patinas. Use plenty! This will make the brass become that classic green verdigris color – like the Statue of Liberty! You'll have to be patient, it takes 5 or 10 minutes for the green to start to bloom (and when it does, it first looks like an icky green gray, but be patient!). You can spritz the piece with a mist of water while you're waiting to keep it moist, or add a bit more patina – keeping it wet is crucial for a good bloom! I don't know why, it's a science thing.



13. Once the patination process starts it will just keep on going. You can minimise how much oxidation you'll get by rinsing the piece gently with water and patting it dry to wash off the excess patinas, but those already permeating the metals will still keep working. I suggest you let the patina do its thing and then come back to the next step the following day if you can. Or you can put it all back in the oven for about 15-20 minutes to dry it out, which helps halt the reactions. So at this stage it should look old and grungy. Probably much more icky than you really want it to. That's exactly what is supposed to happen.



14. The really cool thing about using a metal coating and patina combination like this is that the result is realistic and unpredictable. The materials are doing much of the designing for you, it's up to you to decide what you like and what you want to minimise. Having to fake the look of patina takes skill and practice (and of course that can be fun!), but having real patina do its own real thing, just takes a little time.

15. Ok, so now to take the grunge and make it delightfully aged. Get a bit more of the same metal coating on a flat brush, then brush it back and forth on a bit of paper (like an index card). Brushing it will expose it to the air, which will evaporate the moisture and thicken the paint.



16. When the paint is thick, but not yet crumbly, swipe it over the highlights of the piece. This is a dry-brush technique (for obvious reasons – the brush uses paint that is much more dry than usual). This will put a coating of metal over the top of all the high spots and at the same time cover over some of grungy patina.



17. What do you think? It looks a lot better now, huh? Of course, the wonderful thing about working with 'Swelllegant' metal coatings and patinas is that you can coat and re-coat as often as you want to get exactly the right look. I love how these can add a whole new option of creativity to polymer clay. It definitely is one of those materials that is worth experimenting with! **B**

seemore

Explore more wonderful polymer designs and techniques with Christi in her book *Flourish* which costs \$20.95 (around £13) from her website www.ChristiFriesen.com



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bead soup!

**SAME BEADS,
DIFFERENT STYLE**

We gave three Bead readers a goody bag and asked them to put their unique spin on the selection. Take a look at what they came up with...

Kathy Lake



I stumbled into beading about five or six years ago after I was diagnosed with Fibromyalgia. It was a Godsend to me to have something creative to

focus on. I'm in the process of starting a new beading group in Letchworth GC, Herts. If anyone would be interested in coming along please get in touch (see page 90-91) you would be most welcome. I'm also a member of online groups on Facebook.

The beads were a lovely colour mix but really were a challenge for me as I don't usually choose gold. I had virtually no gold plated findings in my stash, so I had to adapt the findings I had. I rose to the challenge!

My first thought when I saw the beads was Autumn berries. I decided a full charm bracelet would show the beads off perfectly. I wire wrapped each bead and included seed beads on the links of the bracelet. I also stamped some antique bronze blanks from my stash with bird images to add something a little different. I complemented the Charm bracelet with a long hanging

necklace with a cluster of beads. I felt it was missing something so I found the love ring in my stash and decided to experiment. I think it worked very well. I used the remainder of the beads to make some cluster earrings.

Finally, as I had limited gold findings to complement the gold beads I beaded the Gold Memory wire bracelet. I did have a few jump rings and



Kathy used lots of the beads combined with seed beads for this memory wire bangle.



Simple but cute matching necklace and earrings.

The beaders were sent... a goody bag from Riverside Beads which included some glass beads, Chinese crystals, metallic beads, a triangular toggle clasp and Shamballa style beads.



Vicky Pritchard



memory wire so that worked out well. I have been beading for around 20 years. My Aunt was a lacemaker and taught me how to make lace. This involved 'spangling' the bobbins (adding beads to weight the bobbins to keep your tension even). I found that I enjoyed choosing the beads and making the spangles more than actually making lace! My friend told me about a local bead shop and the rest is history! I actually work for that same bead shop now, which was a dream of my 12 year old self.

I belong to bead group FAB beaders but sadly don't make it to as many meetings as I would like. I'm basically nosy and love to see what other people are making. I find that I take inspiration for new colour combinations, as well as new projects from other people's work.

My first reaction to the

beads was 'gosh! They are big'. I usually work with seed beads, so the beads I received were much bigger than I am used to working with. I loved the rich colours and the variety of textures. They are quite different from my usual style, but the challenge made it all the more interesting!

A colleague had been creating beaded beads from crystal bicones, so I saw the bicones in the pack as the perfect opportunity to try one out. The bead complimented the size of some of the other beads so the necklace worked up quite quickly.

The variety of beads screamed charm bracelet to me when I first opened the packet, so with the addition of a bag of headpins and some chain I worked one up nice and quickly. I got carried away making the dangles for the charm bracelet, so rather than undo my work I used them to make a bag charm. The



Vicky made a beaded bead with the crystals.

second bracelet using the wooden beads was an attempt to copy a bracelet I had seen my friend wearing.

The pieces all worked up quite quickly. The only thing that was more of a challenge was that the wooden beads had larger holes, which required a bit more thinking about than some of the other beads.

continued over ▶



Vicky took inspiration from her friend's bracelet here.

Matching charm bracelet, bag charm and earrings.





Heidi Summers



I have been beading since I was a teenager (I can't tell you how long ago that was!). I use to use broken jewellery to make new pieces with my Dad's pliers. I stopped for a few years whilst my children were very young, then started again in a small way, until I took a great beading class about 8 years ago with Riverside Beads and have been hooked since then.

I now run a drop in group called Beading Babes every 2 weeks at Riverside Beads. I always have loads of new designs to show the girls and new Bead magazines for them to look at, as well as tea and cake which is very important!

I absolutely loved the beads we were sent for the Bead Soup, the rich chocolate browns and the warm golds made me think of very earthy tones, which is one of my favourite colour combinations. I loved the large brown glass pearls and the fluted gold rice beads as well as the amber crystal bicones, which really catch the light and sparkle.

Gold and chocolate made me think

Barefoot sandals to fit in with Heidi's Aztec theme.

of the Aztecs, so after a little bit of research I decided that would be my theme with the addition of some turquoise beads as the Aztecs valued turquoise very highly.

The first piece I made was the collar necklace, as Aztec jewellery was very ornate and large, I decided on a collar. This was a very simple piece to do as it only required three strands of tigertail at different lengths, attached to hammered rings and then chain.

The second piece I made was the cuff, which can be worn on the wrist or upper arm. Cuffs were a big feature of Aztec jewellery. This was made using memory wire and extra long eye pins, which I beaded and then threaded onto the memory wire with beads spacing the eye pins. This piece is a little fiddly to do but is well worth the effort as the finished piece looks amazing.

The last piece I did is not something the Aztecs wore but one I thought fitted

Bead Soup provided by



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with the theme. As the Aztecs were barefoot people I thought these barefoot sandals would fit in nicely. I love the look of these on brown pedicured feet! **B**



A chunky cuff using extra long eye pins.

Heidi's three strand Aztec collar used up lots of the beads in the goody bag.



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- 1.2m x 7 strand 0.3mm satin copper Beadalon
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- Round nose pliers
- Side cutter pliers
- GS hypo Cement or super glue

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- All supplies from JillyBeads
- See page 89

time&money

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1. Cut the wire into three equal lengths. Take one piece and thread on 6 x 8mm pearls. Allow them to fall to the centre then pass one end of the wire back through the first pearl threaded (in the same direction) and pull the wire tight to form a circle of pearls.

2. Onto the same wire thread on another 8mm pearl then pass the wire through the 4th bead threaded (from the opposite direction to which it was originally threaded). Pull the wire completely through, laying the 7th pearl neatly in the middle of the circle forming the centre of the flower.

3. Next form this wire into a wrapped loop as follows. Grip the wire 2-3mm away from the beads with round nosed pliers using your right hand*. Bend the wire away from you by 90 degrees. Release the grip and rotate the pliers away from you by 90 degrees, but do not move the wire. Push the wire towards you around the top jaw of the pliers to form a loop. Re-grip the loop in your left hand with the round nose pliers and grip the end of the wire with your right hand using chain nose pliers.

4. Wrap the wire which is gripped with the chain nose pliers around the 'post' between the loop and the beads a few times to make the wrap. Maintain tension in the wire to ensure a tight wrap. Trim the wire using side cutter pliers and tuck in any sharp ends using chain nose pliers.

5. Wrap the other end of the wire tightly around the wire in between the beads and trim the wire close to the wrap, tucking in any sharp end.

6. Next make two more flowers, this time using 6mm Crystal Rose Gold rounds. Each flower requires two wrapped loops. Make one loop in the same position as on the larger flower, then instead of winding the other wire around, wrap it into a loop using the same technique.

7. Cut the chain into four lengths, each must have 22 links. Slightly open a 5mm jump ring by gripping with two pairs of pliers and sliding the edges away from each other. Take the large pearl flower and hook the jump ring onto the wire between the second and third bead away from the side of the wrapped loop. Hook the last link of one of the chain lengths onto the jump ring then re-close the jump ring by sliding the edges back together again.

8. Open another jump ring and slip it onto the last link on the other end of the chain and then onto one of the wrapped loops on one of the smaller crystal flowers. Close the jump ring.

9. Cut a 15cm length of Beadalon. Slip a crimp bead onto the end, pass the end through the jump ring attached to the large pearl flower and chain, then pass the end back through the crimp bead a short way (leaving a very small loop between the crimp bead and the jump ring). The tail will be hidden by the first couple of beads threaded. Squash the crimp bead using chain nose pliers.



*"Swarovski Crystal
Rose Gold works perfectly
for this project!"*

10. Thread 22 Xilions onto the Beadalon followed by a crimp bead. Thread the Beadalon through the loop on the smaller flower (the one with the jump ring attached) then pass it back through the crimp bead and the last couple of beads threaded. Pull through all the excess Beadalon, squash the crimp bead using chain nose pliers and trim away the excess using side cutter pliers. Attach another length of Beadalon threaded with 28 3mm pearls between the large and small flower in the same way.

11. Attach a jump ring and length of chain to the other side of the flower (between the second and third pearl away from the wrapped loop) using the same method. Next attach the other end of this chain to the remaining small crystal flower using the same method. Then, work this side of the necklace to match the first side.

12. Link the remaining wrapped loops on the small flowers to the book clasp using lengths of chains and beaded lengths of Beadalon (lengths to be the same as previously i.e. 22 Xilions, 28 pearls and 22 link chains). Crimp each Beadalon length onto a separate loop onto the clasp parts and attach the chains using jump rings onto the remaining loops.

13. Slightly open the 7mm jump ring. Slip it through the hole in the Cabochette pendant and the wrapped loop on the large pearl flower. Re-close the jump ring. Apply a tiny dot of glue to the joint on each of the jump rings. This will prevent the thin Beadalon loops and chain from slipping through the joints. Ensure that the joints don't touch anything until completely dry. **B**

toptips

- Step three is written for right handers. For left handers, reverse the process.
- To glue the jump ring joints, squeeze a small amount of glue onto a scrap of card. Dip a pin in the glue and use this to dab a tiny amount neatly onto the joints.



Jema Hewitt



steampunk and proud

Kelsey Stubbs meets Jema Hewitt to discover her secrets behind designing Steampunk jewellery so magical and vintage, it should drench the next Baz Luhrmann movie.

Jema Hewitt, has been a freelance creative for twenty years and specialises in making unusual jewellery. From beetle shaped pins, kraken rings to mermaid earrings, Jema's designs are enchanting and beautifully complex. Currently, she's creating several pieces for The Royal Greenwich Observatory and Maritime Museum's 'Longitude Punkd' exhibition running in 2014, in the heart of the Royal Borough of Greenwich, London. Jema is also working on her seventh book, regularly writes for craft and jewellery magazines and has created two tiara designing CD roms.

Born in the little fishing town of Hastings, a renowned location for pre-Raphaelite artists, Jema lived with her Mother a writer and her Father an

architect, who always supported her creative interests. She attended the Battle Abbey school, situated in a stunning medieval building, and then completed a foundation in art at the prestigious Hastings College. Jema went on to Nottingham Trent University to study a degree in Theatrical Design and has since designed costumes for film and theatre.

After leaving university Jema gained short-term jobs working in film, theatre and model making, as well as starting her own business Kindred Spirits Bridal Originals. Her love of mixed media has allowed her to work with inspirational polymer clay designers including Donna Kato and she is a member of the Polymer Art East Midlands Group who meet bi-monthly to learn new techniques and share discoveries. Jema's background in sculpting and making props has given her skills in sculpting, soldering and using resin meaning she can really get stuck into a piece.

Creative epi-centre

Jema now lives among the rolling hills of Derbyshire in a little cottage with her husband, a bunny, a hare and a cat. At the moment she writes craft books, teaches workshops on corsetry and millinery, conducts lectures on history of costume, designs and creates wedding dresses and costumes, as well as making jewellery/accessory pieces. "My jewellery making I tend to do at home on the

dining table where my cat can 'help', while the writing bit happens upstairs in my study where the bunnies can sit on my feet while I type."

Turning to teaching

Whilst working as a shop assistant for a bead shop in Nottingham years ago, the owner asked Jema to attempt teaching jewellery making classes, resulting in great success, and she now teaches her own courses regularly from her studio in Nottingham. Based in a large old Victorian hospital building, the place is covered in fabric, books, mannequins and trims, Jema describes it as an 'Aladdin's cave'!

The core materials Jema uses in her jewellery are polymer clay and filigree, plus she collects lots of vintage items to make new things from, sourced from junk shops and antique fairs. Newly bought items are manipulated and given a new 'old' look. "I'm a terrible hoarder and collector, so working in this way allows me to use up things in an unusual way".

Her inspiration for her work mostly comes from stories and Victorian art and crafts. She likes to look at original jewellery and take elements of the designs to re-interpret, drawing from designers such as Lalique and Mucha.

The latest book; Steampunk Apothecary is a how-to guide based upon creating enchanting jewellery and accessories. The reader

continued over ►



Kraken ring from 'Steampunk Apothecary'.

Photograph by Martin Soustevier



Photograph by Deborah Selwood



follows Jema's Steampunk alter ego, Miss Emily Ladybird, as she travels the world searching out artefacts for her employers Dickens and Rivett. Once the reader turns the first page they're inside a world somewhere in between Sherlock

Holmes, Pirates of the Caribbean and Moulin Rouge, full of deep colours, fairies, absinthe, and deeply stained imagery. The recipe-like guides describe the exact supplies, equipment, and steps, and include example photographs and character's tips. Each artistic piece of jewellery is told via a descriptive tale.

Jema's favourite piece from the book is the Mermaid Earrings. Made from brass, the pair are decorated with shades of blue over the tails and seed beads and chains draped over the mermaids, Jema explained: "Using a seaweed style fringe just worked so beautifully with the little brass charms, so simple but so effective".

Famous customers

The most popular item Jema has designed and made is her Absinthe Fairy Dress. It has featured in three exhibitions, four books and has had over 36,000 views on Etsy. All sorts of people have worn this creative's work, from Bond Girl Caroline Monroe to Warehouse 13 star Allison Scagliotti, and one burlesque artist has a collection of five of her mini tricorns.

Jema prefers to create her own beads and pendants which are usually focal pieces rather than tiny ones. She uses a large array of beads in her work, whether she is netting with seed beads, weaving with crystals or commissioning a glass bead from another artist, Jema ensures the design contains the perfect technique and bead.

Most of Jema's costume work is collaborative, because a bride will want input into a design or a set designer and director will need to have thoughts on costume too. She also takes on degree placement students to gain industry experience and encourages them to share their ideas and design thoughts on pieces.

Steampunk success

Jema has achieved plenty in her time and feels her biggest accomplishment has been successfully being a freelance creative for the past 20 years. She said: "It takes a phenomenal amount of effort to keep the work coming in and I'm very grateful to my husband who has been prepared to have a regular income job, to allow me to do so many exciting but low paid things."

The future holds plenty of excitement as Jema still has plenty to try. A one off class in glass beadmaking at Tuffnell Glass has opened up the world of lampwork and a kit and more time is next on the to-do list. A fanciful idea that Jema would love to do is a TV show where she'd 'go round the country cooking on steam trains and making beautiful art pieces'. For now Jema continues to be happy teaching groups and classes the wonders of Steampunk, jewellery making and corsetry, which allow her to meet new people and share her wealth of knowledge. **B**

SEEMORE

Visit Jema's website
www.steampunkjewellery.co.uk



Mermaid earrings from Steampunk Apothecary.

Photograph by Martin Soustealer



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Readers' CHALLENGE

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



LEFT: Ros White, Loughborough

"I made this pendant to try and break my symmetry habit and to use up some of the oddments in my stash. It's made with beads threaded with fine wire on to offset antique brass colour rings to give a golden sunshine effect."



ABOVE: Natalia Savastano, Italy

This is Natalia's stunning entry which uses gold seed beads and rivoli crystals.



LEFT: Jenny Argyle "Long length necklace inspired by the wirework Copper Autumn Leaves by Jean Power, published in Issue 25 of Bead Magazine. The gold leaves are complemented with autumn tone beads."

challenge themes

ISSUE	THEME	DEADLINE
51	Name badges!	Oct 30 2013
52	Love Me Do	Dec 2 2013
53	Music and Games	Feb 5 2014

BELOW: Carolyn Conway

"This bracelet is called Golden Silver Scrolling Aurae Bracelet."



ABOVE: Akemi Blackmore, Cheshire

"I've always wanted to use the dagger beads and Rivoli. The stitch of the rope is leaf and flower blossom braid. Making this rope was hard. I think this daisy looks like the autumn sunshine."

The Spellbound Bead Company

This issue each reader printed has won a lovely golden mix of beads from The Spellbound Bead Co. 47 Tamworth Street, Lichfield, Staffordshire WS13 6JW. 01543 417650 www.spellboundbead.co.uk



RIGHT: Jeanette Baranauskas, Nottinghamshire "For the Golden Days challenge I've created a square stitch flapper girl from a golden age on a pearl necklace."



ABOVE: Heulwen Price, Pembrokeshire "Here is my choker style necklace. I made the daisy from polymer clay, using the mica shift technique for the centre and mixing interference gold powder into pearlescent clay for the petals to give them a subtle golden sheen. The stringing technique for the beads is one that I have wanted to try for ages, and I'm very pleased with how the colours complement the flower."

SUBMITTING ITEMS

You can email photos to chloe@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.

LEFT: Loraine Davies, Llanelli "This is my 'Bees Necklace'; 4mm Swarovski bicones nestled in several layers of Ogala Lace in size 11 gold seed beads over a core of size 8 gold seed beads with 'Queen Bee' nestled in the recess of a lovely large flower shaped piece of honey jade which I have had for some time waiting for inspiration, finished with a magnetic clasp. I do enjoy wearing it."

BELOW Marina Garbo, Italy

Marina created this pendant in peyote stitch with white Delica beads, Swarovski crystals and a skull charm.



ABOVE: Trimarchi Ilaria, Italy "Collier Golden Air uses Swarovski, Delicas, Superduos, Rocailles, and daggers."



Visit our Facebook page to see more fabulous entries

This theme really captured your imagination! Unfortunately we didn't have space to print all the entries, so we have created an album on our Facebook page where you can see them all!





Designed by
Diane Fitzgerald



GEOMETRIC *golden triangles*

Graceful elongated triangles attached to a bar, are accented with centre crystals and a dangle for these dramatic beaded earrings.

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- 2 x Terracast: Links, 1/2" Distressed Slide with Loop
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- 4g x Miyuki Delicas DB031
- 8 x 4mm Swarovski Xilions Jet

toolbox

- Nymo D gold
- Size 10 beading needle
- Scissors
- Microcrystalline wax
- Lighter

supplyshop

- Delicas from Firemountain Gems or GJ Beads
- All other supplies from The Bead Store
- See page 89

time&money

Make in less than two hours and for under £10.



New beads are shown with a bold outline.

A single peyote stitch is adding one bead, skipping one bead in the previous row and passing through one or two beads as indicated in the pattern. A double peyote is adding two beads and, skipping two beads in the previous row, then passing through one or two beads as indicated in the pattern.

1. With 2m (2 yd) of thread in your needle, bring ends together with the needle in the middle, wax well, knot the ends together, clip the tails 1mm from the knot and melt the ends slightly with a lighter so that a tiny neat ball is formed.

2. Row 1: Add 3 Delica beads (DB). Push the beads close to the knot. Separate the strands between the beads and the knot and pass the needle between the strands. Pull tight so that beads form a ring. Do not allow the knot to slip into a bead (Diagram 1).

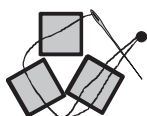


Diagram 1.

3. Pass back through last bead strung (Diagram 2).

Orient your work so you are working counterclockwise (lefties work clockwise).

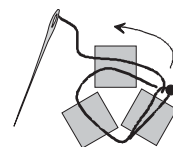


Diagram 2.

4. Row 2: Add 1 Xilion and 2 DB. Pass back through the Xilion and the next DB on row 1. Add 1 Xilion and 4 DB. Pass back through the Xilion and the next DB on Row 1. Add 1 Xilion and 2 DB (Diagram 3). Pass back through the Xilion and the next DB on row 1. Step up through next Xilion and first DB.

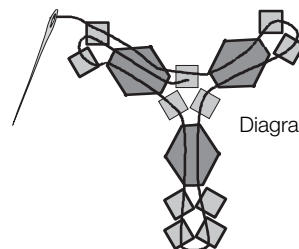


Diagram 3.





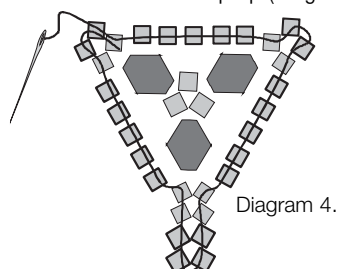
BEADnerd

Elongated triangles are also known as isosceles triangles.



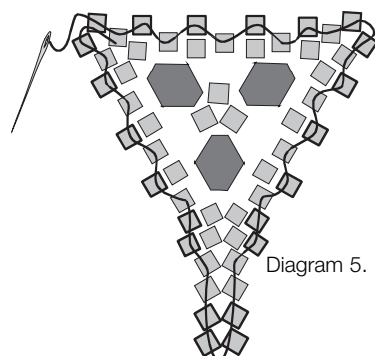
5. Row 3: Add 2 DB and pass through the next DB at this corner. Add 5 DB and pass through the first two DB at the bottom corner. Add 4 DB and pass through the next 2 DB at this corner.

6. Add 5 DB and pass through the first DB at the right corner. Add 2 DB and pass through the next DB. Add 5 DB and pass through 2 DB at the next corner - this is the step up (Diagram 4).



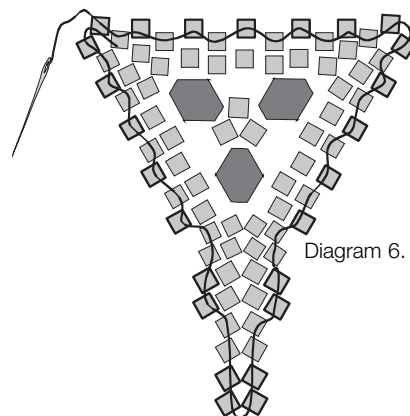
7. Row 4: Add 2 DB and pass through the next DB at this corner. Work 3 single peyote stitches. Work one double peyote stitch and pass through the next two beads.

8. Add 4 DB and pass through the next 2 DB at this corner. Work one double peyote stitch and pass through the next bead. Work three single peyote stitches. Add 2 DB and pass through the next DB at this corner. Work 4 single peyote stitches, then step up (Diagram 5).



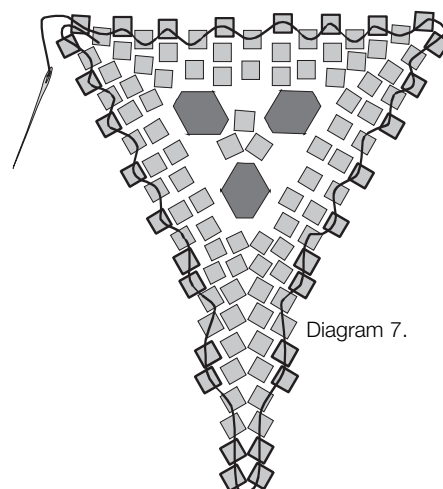
9. Row 5: Add 2 DB and pass through the next DB at this corner. Work 4 single peyote stitches, passing through two beads for the last stitch instead of one. Work one double peyote stitch and pass through the next two beads.

10. Add 4 DB and pass through the next 2 DB at this corner. Work one double peyote stitch and pass through the next two beads. Work four single peyote stitches. Add 2 DB and pass through the next DB at this corner. Work 5 single peyote stitches. (Diagram 6).



11. Row 6: Add 2 DB and pass through the next DB at this corner. Work 4 single peyote stitches, then work two double peyote stitches passing through the next two beads after each one. Add 4 DB and pass through the next 2 DB at this corner.

13. Work two double peyote stitches passing through the next two beads after the first one and one bead after the second one. Work 4 single peyote stitches. Add 2 DB and pass through the next DB at this corner. Work 6 single peyote stitches, then step up (Diagram 7).



toptips

- Make the earrings the colour of your eyes and your eye colour will intensify.

14. Row 7: Add 1 DB and pass through the next DB at this corner. Work 5 single peyote stitches, passing through two beads for the last stitch instead of one. Work two double peyote stitches passing through the next two beads after each one. Add 1 DB, 1 Xilion and 1 DB and pass back through the Xilion, the DB and the next two beads.

15. Work two double peyote stitches passing through the next two beads after the first one and one bead after the second one. Work 4 single peyote stitches. Add 2 DB and pass through the next DB at this corner. Work 6 single peyote stitches, do not step up (Diagram 8).

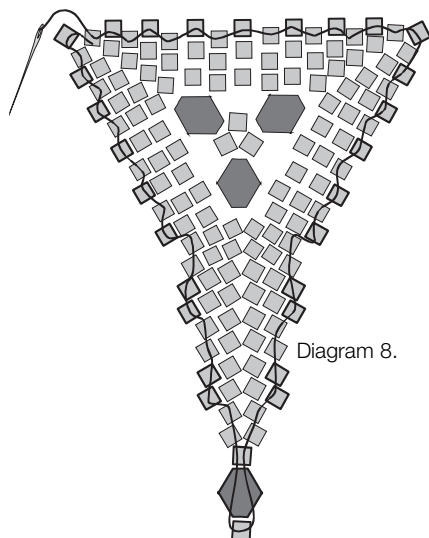


Diagram 8.

Begin the top tab

16. Exiting the bead next to the left corner bead, pass back through the next 3 beads. Row 8: Work 4 single peyote stitches (Diagram 9).

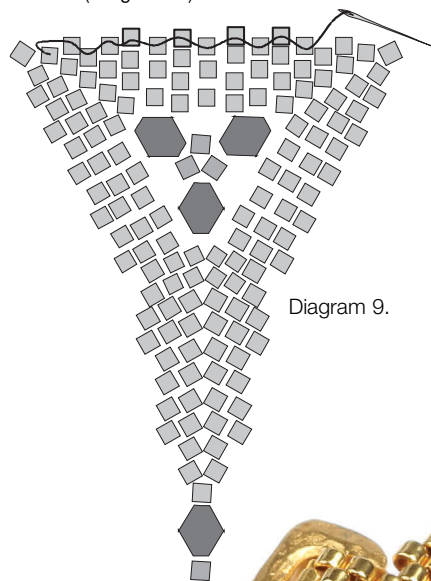


Diagram 9.

17. Row 9: Work 4 single peyote stitches. Add 1DB and pass the needle around the thread as shown in Diagram 10.

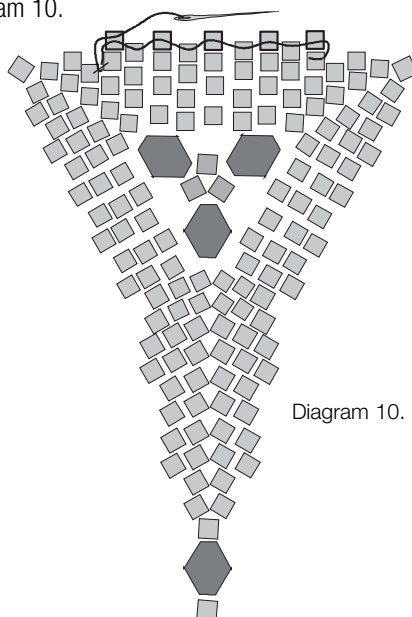


Diagram 10.

18. Rows 10-14: Work rows 8 and 9 two times and row 8 once. Pass the tab through the slide (see photo) and zip row 13 to row 6 aligning the beads. Weave in the thread and clip. **B**



inspiration

My inspiration? Crystals and geometry... two of my favourite things!



toptips

- Watch for spaces where two beads are added instead of one.
- The step-up will always occur at the same corner.
- Keep tension tight on row 3 so the Xilions extend outward.



Designed by
Janine McGinnies



Golden AGE COLLAR

This simple necklace creates a really glamorous vintage look. Learn the simple multi-strand technique that creates a collar type look, that's both vintage inspired and bang on trend.

beadstore

- 460 x 4mm metal beads gold plated
- 117 x 4mm Swarovski Xilion beads Dorado 2x
- 1 x 30mm round filigree box clasp gold plated
- 10 x bottom hinge calottes gold plated
- 10 x 3mm jump rings gold plated
- 6 x 5 hole dividers gold plated
- 10 x 2mm round crimps gold plated

toolbox

- Approx. 5m of Beadalon jewellery wire, approx. a metre each. This will be more than enough but it is better to have more than you need.
- 2 x chain nose pliers
- Wire cutters

supplyshop

- All supplies from The Bead Shop Manchester
- See page 89

top tip

The quantities described here will make a collar that is approx. 35cm (14inches).

time&money

Make in around two hours and for under £20.



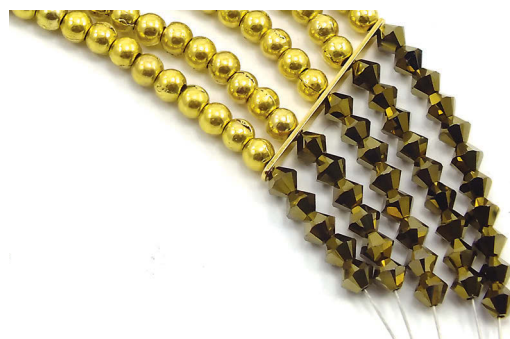
1. Start by cutting 5 lengths of Beadalon jewellery wire, approx. a metre each. This will be more than enough but it is better to have more than you need. Attach a calotte onto the end of each strand of wire by threading the wire through the centre hole of the calotte, adding a crimp and then flattening the crimp.



2. Close the calotte around the crimp, making sure these are firmly and securely closed. Next attach each of the calottes to one side of your box clasp with the 3mm jump rings.



3. Starting with the outside string, thread on 26 gold plated metal beads, 25 on to the next string in, 23 to the next, 21 to the next and finally 20 beads to the inner string.

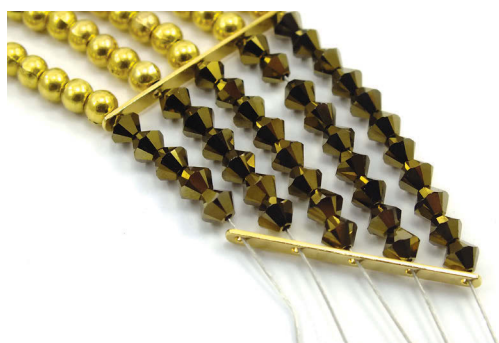


4. Now thread on a divider by stringing through each hole and pulling tight to see how everything hangs. Thread on your Swarovski Xilions; 11 beads to the outer string, 9 beads to the next string, 8 to the next, followed by 6 and finally 5 on the inner string.



colourtips

- Multi strand necklaces go beyond the vintage era Janine is referencing here. Janine refers to Golden Age, thinking of 30s/40s Hollywood but multi strand necklaces have been found from the 1st to 7th century in South America. Get the look by substituting the Dorado beads in this necklace for turquoise or green beads.



5. Add another divider and carry on with the same pattern until you have 4 sets of gold beads and 3 sets of Swarovski beads.

6. Make sure you pull everything tight, add a calotte to the ends of the wire, then a crimp bead. Flatten crimp, close the calotte and trim the excess wire. Do this one string at a time to make sure everything is pulled tight. Attach to the other side of your box clasp using the 3mm jump rings and your necklace is ready to wear! **E**



Designed by
Julie Holt



REGAL *chainmaille rope*

Weave jump rings to create a beautiful chain fit for a queen, in this intermediate spiral chainmaille project.

beadstore

- 200 x 5.3mm (i.d) jump rings - champagne (code 6_05)
- 1 x Clasp

toolbox

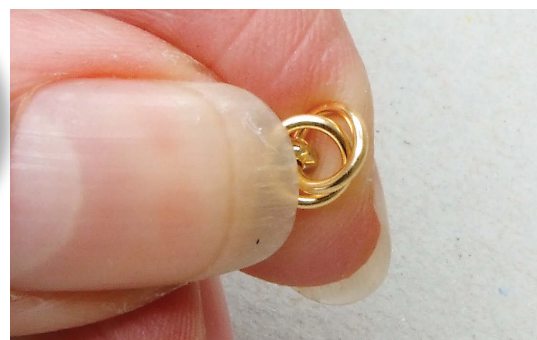
- Chain nose pliers
- Flat nose pliers
- Beading mat

supplyshop

- Jump rings available from Maille Addict
- See page 89



1. Open all the jump rings ready for weaving. Thread the clasp onto an open jump ring. Close the open jump ring.



2. Thread an open jump ring onto the closed jump ring. Close the open jump ring. Stack the 2 closed jump rings on top of each other, as if creating a Mobius.



3. Thread an open jump ring through the stacked rings. Close the open jump ring. The rings should look like the picture.



4. Thread an open jump ring through the last 2 closed jump rings. Close the open jump ring. The rings should look like the picture. You will now always work with the last 3 closed jump rings.

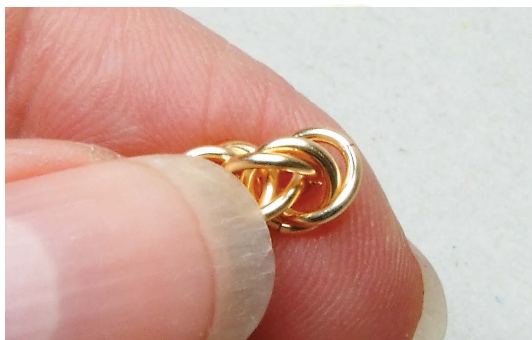
time&money

Make in around
three hours and
for under £20.





5. Hold the chain so that the last 3 closed jump rings are isolated. Thread an open jump ring through the last 3 closed jump rings. Close the open jump ring.



6. The rings should look like the picture above. Identify the last 3 closed jump rings. Hold the chain so that the last 3 closed jump rings are isolated.



7. Thread an open jump ring through the last 3 closed jump rings. Close the open jump ring. Repeat steps 6-7 until the chain is the required length. Finish with a single ring for the clasp to attach to. **B**

toptips

- The biggest issue people face with spiral weaves is always weaving in the same direction.
- Aspect ratio is really important for spiral weaves as the chain needs to be tight enough to see the pattern. The aspect ratio of the jump rings used for this project is 3.8 and as always, you can scale this design up or down, making it thicker or thinner as long as the rings you buy are the same aspect ratio.





Designed by
Marcia DeCoster



lavender earrings

Suspend golden crystal teardrops within oval frames of lavender cubic right angle weave for these stunning earrings.

beadstore

- 1g x size 15 seed beads dark gray (A)
- 1g x size 15 seed beads copper (B)
- 5g x size 11 seed beads matte lavender (C)
- 58 x 2mm crystal round beads, black diamond (D)
- 6 x 2x3mm dark silver faceted metal heishi beads
- 2 x 12x8mm crystal teardrop beads
- 2 x gunmetal ball-end headpins
- 15.2cm (6 inches) of 22 gauge gunmetal wire
- 2 x gunmetal ear wires

toolbox

- Thread
- Wax
- Needles
- Scissors
- Wire cutters
- Chain nose pliers
- Round nose pliers

supplyshop

- All supplies from Fusion Beads
- See page 89



time&money



Make in around 4 hours
and for under £10.

Contrasting beads - copper on one face as shown, dark silver on the other - form a checkerboard design. The difference is subtle. Choose a different palette, and everyone will spot the difference.

The Way It Moves

These fun earrings gyrate beneath your lobes while the dangles shimmy to and fro. Wear them with the copper beads facing the front - or flip the frame on the ear wire to show off the dark silver beads instead. Finished Size: Beadwork, 2.5x3.8cm (1 x 1 inches).

Base Strip

1. Bottom: Working with single thread, pick up three C beads and one D bead; tie an overhand knot. Weave through the beads to exit from the D bead.

Note: These four beads form the bottom of the cube (Diagram 1).



Diagram 1.

2. Wall 1: Pick up one C bead, one D bead, and one C bead. Pass through the last D bead exited and the next C bead on the bottom of the cube (Diagram 2).

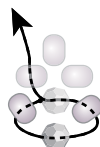


Diagram 2.

3. Wall 2: Pick up two C beads; pass through the side C bead of the previous wall, the last bottom C bead exited, and the next bottom C bead (Diagram 3).

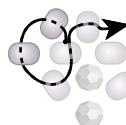


Diagram 3.

4. Wall 3: Pick up two C beads; pass through the side C bead of the previous wall, the last bottom C bead exited, the next bottom C bead, and the side C bead of wall 1 (Diagram 4).

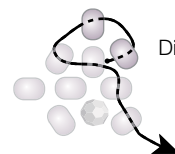


Diagram 4.

5. Wall 4: Pick up one C bead; pass through the side C bead of wall 3, the last bottom C bead exited, the side C bead from wall 1, and the D bead at the top of wall 1 (Diagram 5).

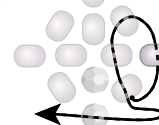


Diagram 5.

6. Continue working cubic right angle weave (Diagram 6), repeating walls 1 to 4 for a total of 29 units. Note: The tops of the walls just added become the bottom of your next cube.

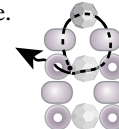


Diagram 6.

Join the Ends

7. Wall 1: Weave through the beads to exit from a D bead at the top of the final unit. Position the other end of the strip so a D bead is directly opposite the one you're exiting. Pick up one C bead; pass through the corresponding D bead. Pick up one C bead; pass through the last D bead exited at the other end of the strip, and continue through to the next C bead on the top of the next wall (Diagram 7).

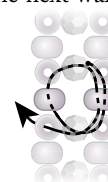


Diagram 7.



8. Wall 2: Pick up one C bead; pass through the next bottom bead at the other side of the strip, then continue to weave through beads to exit from the next top bead (Diagram 8).

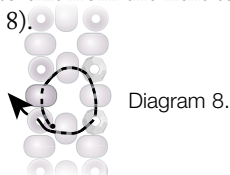


Diagram 8.

9. Wall 3: Repeat wall 2. Wall 4: All four beads are already in position, so just work a thread path of right angle weave to secure (Diagram 9). Weave through the beads to exit from an outside edge C bead on one side of the nearest D bead.

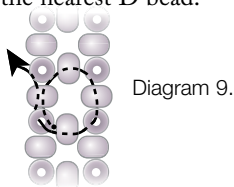


Diagram 9.

Embellish

10. Pick up one A bead and pass through the next outside edge C bead; repeat around for a total of 30 beads. Weave through the beads to exit from the inside edge and repeat (Diagram 10).

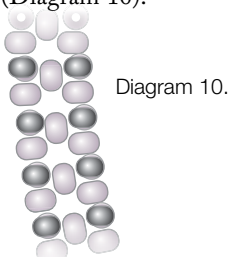


Diagram 10.

11. Weave through the beads to exit from the outside edge at the other side of the oval. Pick up one B bead and pass through the next C bead; repeat around for a total of 30 beads. Weave through beads to exit from the inside edge. Repeat (Diagram 11). Secure the thread and trim. Set the oval aside.

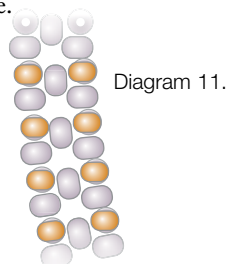


Diagram 11.

Wire Wrap

12. On a headpin, slide on one metal heishi bead, one crystal teardrop bead, and one metal heishi bead. Form a wrapped loop to secure the beads, creating a bead dangle. Cut a 7.6cm (3-inch) piece of wire; form a wrapped loop on one end that attaches to the wrapped loop on the bead dangle.

13. Pass the wire up through the center of the top cube structure from the underside. String one heishi on the wire and form another wrapped loop (Diagram 12). Attach an ear wire. Repeat all steps to make a second earring.



see more

Find more of Marcia's wonderful and dynamic designs in her new book 'Beads In Motion' published by Lark Crafts. ISBN 978-1-4547-0335-8



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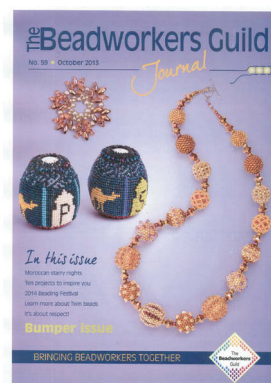
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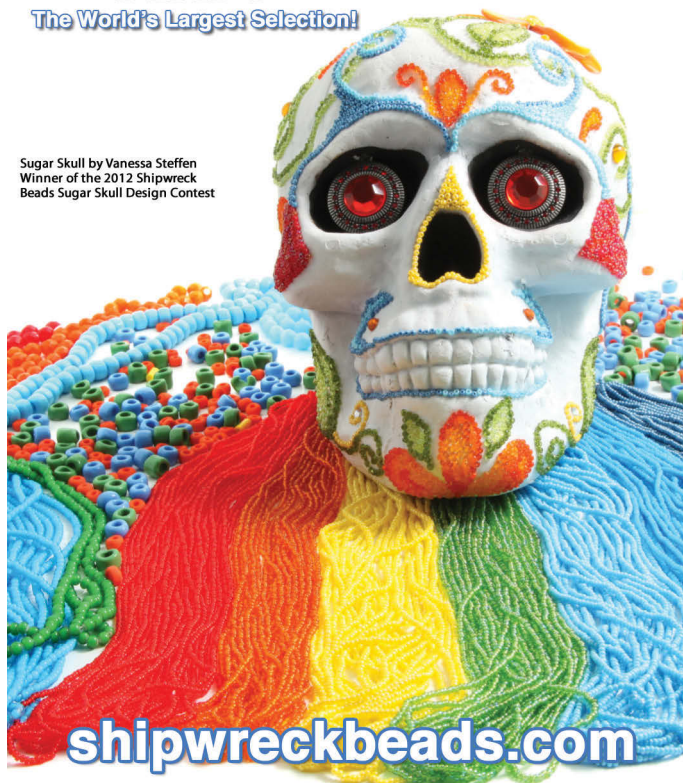
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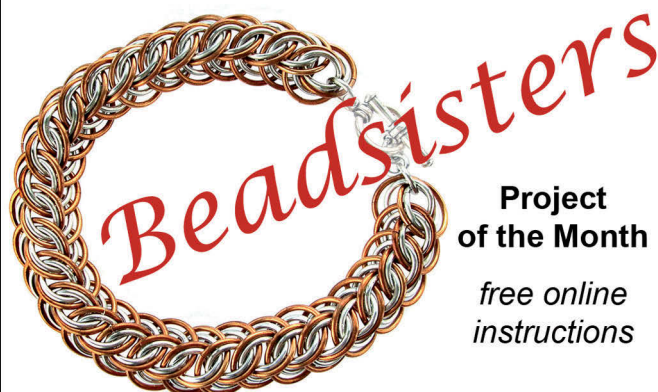
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Designed by
Gillian Lamb



ELEGANT *coronet pot*

Try your hand at this intricate beaded ornament, using seed beads, bugles and a variation of spiral rope, it's perfect as a gift or for decorating your home.

beadstore

- 20-25g of size 11 seed beads - I suggest 5 different colours
- 20g x size 8 seed beads - I suggest 3 different colours
- 20g x 3mm bugles - I suggest 3 different colours
- 2g x size 15 seed beads
- 5g x drop beads

toolbox

- Toning beading thread (K0)
- Size 10 and 12 beading needles

supplyshop

- All supplies from CJ Beaders
- See page 89

top tips

Each round is worked in a similar way. What is different each time is the size and number of beads picked up in the repeats.



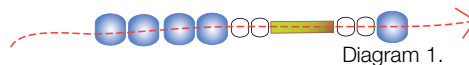
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and for under £10.

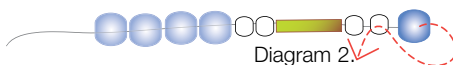


First round

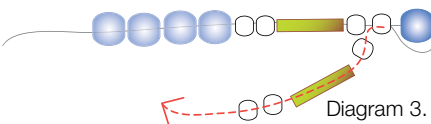
1. Pick up 4 x size 8, 2 x size 11, 1 bugle, 2 x size 11; 1 x size 8. See Diagram 1.



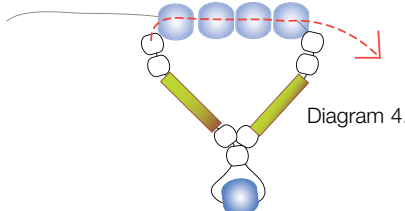
2. Pull the beads down the thread, but leave enough to bead the base later on. Thread through the second to last bead added to form a picot. See Diagram 2.



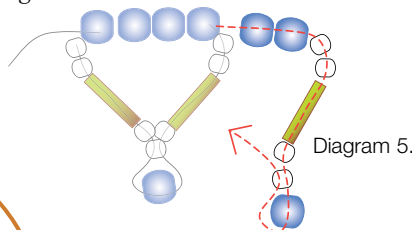
3. Pick up 1 x size 11, 1 bugle and 2 x size 11. See Diagram 3.



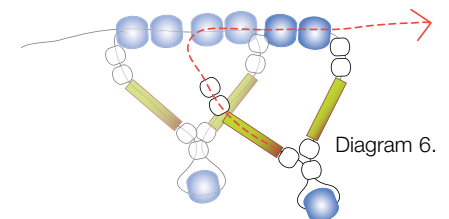
4. Pass back up the first 4 size 8 beads picked up - as if you were forming a circle. Arrange the size 8 bead in the picot to sit squarely. See Diagram 4.



5. Pick up 2 x size 8, 2 x size 11, 1 bugle; 2 x size 11, 1 size 8. Pass back through the last size 11 picked up to form a picot. See Diagram 5.



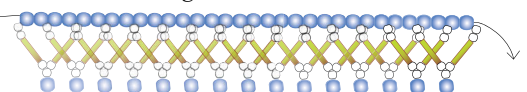
6. Pick up 1 x size 11, 1 bugle and 2 x size 11. From the working end, count back 4 size 8 beads and pass needle up all 4 beads, see Diagram 6. Pull everything together tightly.



7. Notice that the second set of beads is shown on top of the first. For the pots it is better for the beads to be sitting this way; making this the 'outside' of your pot. You can put them underneath if you would prefer, but once you have decided which side you want to put them, you must continue in the same way throughout. Repeats step 5 and 6 until you have used 42 size 8 beads in the base row.

Joining into a ring

8. Make sure that all your triangles of beads are correctly arranged on top of each other in order. Twist them around if necessary to get them into the correct order. See Diagram 7.



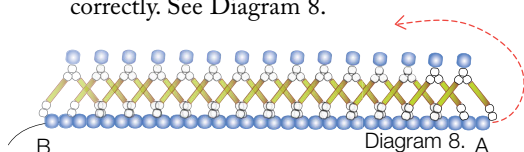
top tips

- This is a good project to get out all the odds and ends that you have and blend from dark to light from base to top (or reverse).
- It is good to have fun and experiment, colours of one side of the triangles show through from the back to front and create depth and new colours for the eye.
- Instead of drop beads you could use crystals or pearls in the picot of the 'decorative' triangle only.

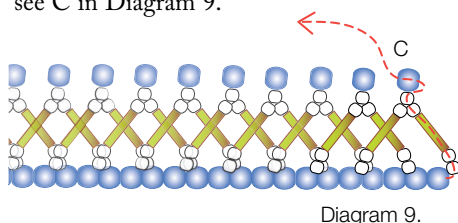
"To make a smooth pot like this one, simply omit the decorative triangle."



9. Join the end where your needle is (A) to the beginning (B) by passing through 2 size 8 beads. Bring your needle out at the back (inside) of the work. Make a triangle and when you go back through the 4 central core beads go from the front of the work, so that the triangle is worked from back to front, in line with the rest. You will be able to see if this is not done correctly. See Diagram 8.



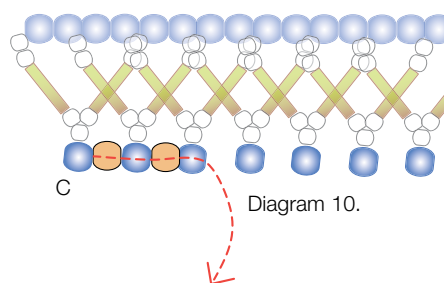
10. When you are happy that the join is correct, bring the needle up through the 'triangle' of beads to the size 8 bead in the 'picot'. This can be anywhere in the row, see C in Diagram 9.



Second round

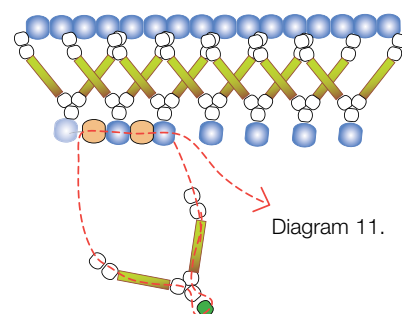
To hold and work the remainder of this pot, put one hand through the centre at the base to secure and control the work while you stitch with the other hand. For this round we will once again be working the flat spiral rope as in the first round but we will be using the 'picot' size 8 beads as our base row. In the first round we picked up 2 x size 8 before making the 'triangle'. This time we will fill the gap between each size 8 picot, with a size 8 and work the triangles off of these. Look at the diagrams carefully as you work.

11. The Start: Begin by exiting a size 8 bead at the top of the 'picot' C. Pick up one size 8, pass through a size 8. Repeat once. See Diagram 10.

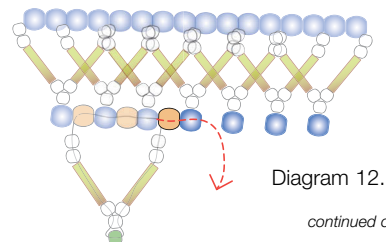


The triangle

12. Be careful; this time your pick up for the triangle will be as follows: 2 x size 11, 1 bugle, 3 x size 11. Make your 'picot' as in step 5 but by going back around a size 11. Pick up 1 x size 11, 1 bugle and 2 x size 11. Watch your tension. Count back 4 size 8 beads from the working end and pass needle through them. See Diagram 11.



13. The repeat: Pick up 1 size 8, pass through a size 8. See Diagram 12.



14. Pick up the beads for your triangle; 2 x size 11, 1 bugle, 3 x size 11. Make your 'picot' as before, going back around a size 11. Pick up 1 x size 11, 1 bugle and 2 x size 11. Count back 4 x size 8 beads from the working end and pass needle through them. See Diagram 13. Notice that as before the second set of beads is shown on top of the first, all in the same direction. Repeat steps 13 and 14 all the way around the circle.

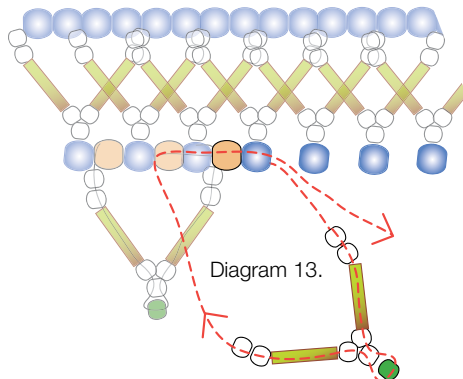


Diagram 13.

Joining

15. To close the round work step 13, come through 1 x size 8 bead on the inside of the ring, and then work step 14, make a triangle and join, but pass through 6 x size 8 beads (instead of 4). Exit on the inside, make a triangle and work the final triangle in the round from the back to front. (Look back to the first join if you need to refresh your memory.)

16. When you are happy that the join is done correctly, bring the needle up through the 'triangle' of beads to come out of the size 11 bead in the 'picot' - shown here as 'D', see Diagram 14. As before this can be anywhere in the row.

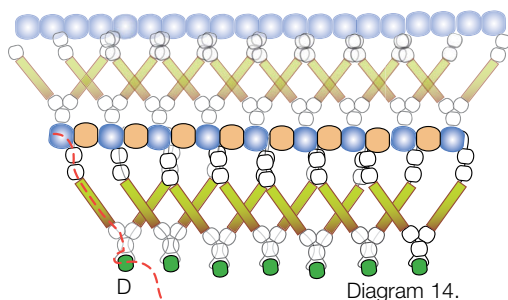
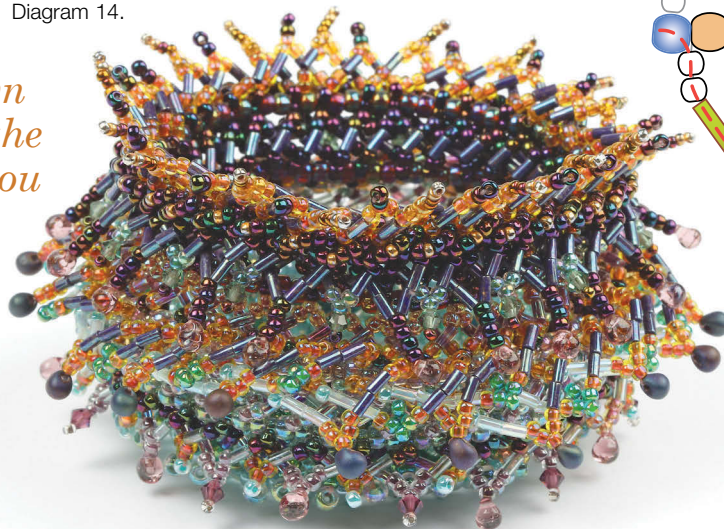


Diagram 14.

"The large crown pot is made in the same way but you start with a larger number of beads."



Third Round

Some things to think about from here on; which colour do you want to show the most? Do you want to use 2 colours of 3mm bugles?

17. Pick up 2 x size 8 beads and go through the size 11 bead. Repeat once for the start of this round only. Thereafter only fill one gap with 2 x size 8 beads each time, as you work the triangles. Watch your tension, tighten as you work. See Diagram 15.

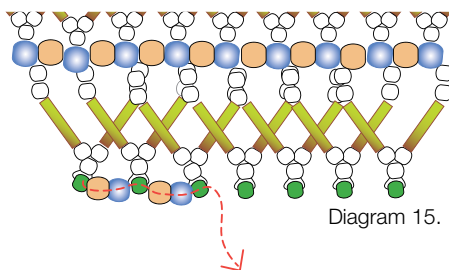


Diagram 15.

18. Make a decorative triangle: This hangs on the outside of the pot and the triangle is worked similarly to those previously worked, but with a different combination of beads. Pick up 3 x size 11, 1 bugle, 2 x size 11, 1 x drop bead. Make your 'picot' as before, going back around the drop bead. Pick up 1 x size 11, 1 bugle and 3 x size 11 beads. See Diagram 16.

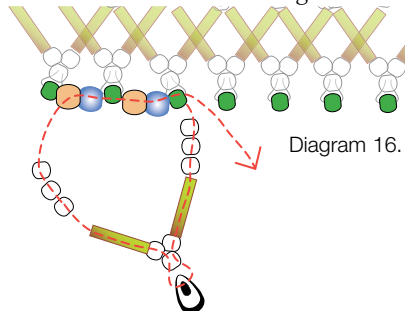


Diagram 16.

19. Carefully count back along the core beads from the needle end; identify (1 x size 11, 2 x size 8 beads)x2 then pass the needle through these beads from the opposite direction, as shown in Diagram 16. You do not go through the very first size 11 bead.

20. Push this triangle down onto the front of the pot. This is a 'decorative' triangle. See Diagram 17. Now you will work a second triangle for the side of the pot as on previous rounds.

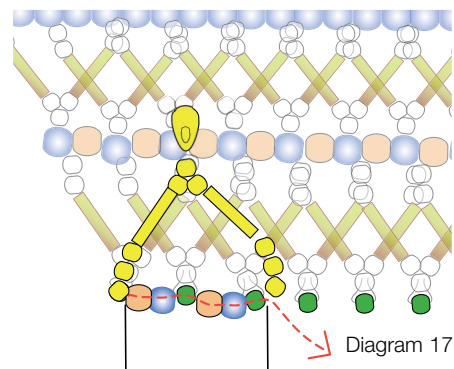


Diagram 17.

Make a side triangle

21. The working of this triangle is as before. Pick up 2 x size 11, 1 bugle, 3 x size 11. Make your 'picot' as before, going back around a size 11. Pick up 1 x size 11, 1 bugle and 2 x size 11. See Diagram 18. Then repeat step 19.

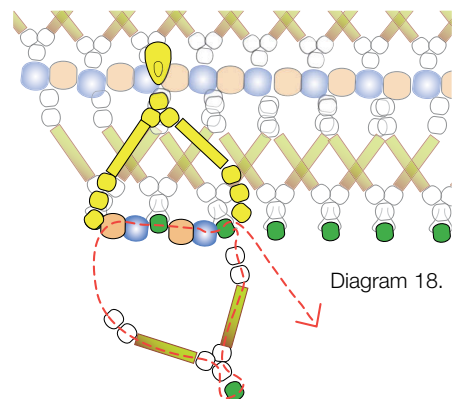


Diagram 18.

22. Repeat steps 17-21 all around as before.

23. To finish the third round make the join as before, but think carefully. You will join both the decorative triangle round and the side of the pot round. Check that it is correct. Move the thread on to come out of a side 'triangle' of beads and exit from a size 11 'picot bead' as before. See Diagram 19.

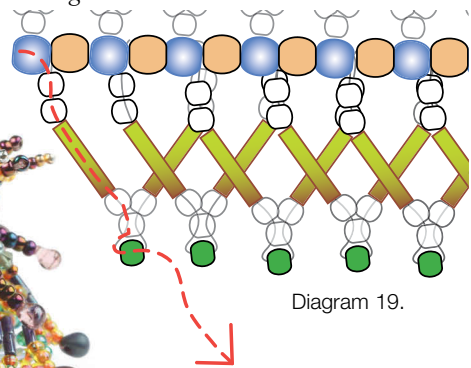


Diagram 19.

24. The fourth round is a repeat of the third round. Go back and work steps 17-21, repeating all the way around.

25. The fifth round is similar to the fourth round. Go back and work steps 17-21 for this round but we start to shape the top of the pot by alternating the number of size 8 beads in each gap. You will add for the first gap 2 x size 8. For the second gap pick up 1 x size 8 only. The repeat in step 17 alternates between 1 and 2 beads each time, and so the top of the pot gets smaller. (The last gap will have 2 x size 8 beads).

26. The sixth round is similar to the fifth round. Go back and work steps 17-21 for this round but the pick up of size 8 beads in each gap is just 1 bead each time. Also note the variations for the triangles. To clarify you will pick up 1 x size 8 in each gap. Then pass through the next size 11 core bead. Work a first top decorative triangle, coming out/laying down, using 2 x size 11, 1 bugle and 2 size 15, 1 x drop. Make a picot as before, going back around a drop. Pick up 1 x size 15, 1 bugle and 2 x size 11. Pass through the core beads. Finally work a second top decorative triangle, standing up. Pass through the core beads. Try this 'pick up' for your second triangle: 1 x size 11, 1 x bugle, 3 x size 11, 5 x size 15. Go back down 4 x size 15, 1 x size 11. Pick up 2 x size 11, 1 x bugle, 1 x size 11. Both triangles tend to stand up as shown, but gently arrange them by pushing them out a little to look like a crown.

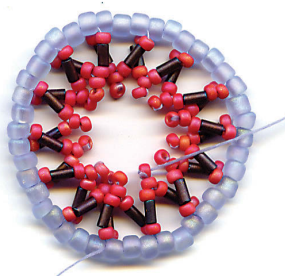
Base

Put your hand inside the pot from the top end and turn it over. We will now fill in the circle at the base with beads.

27. Put your needle on the long thread at the base and needle out of any bead in the base ring. Make a triangle by picking up 1 x size 11, 1 bugle; 3 x size 11. Make a picot. Pick up 1 x size 11, 1 bugle, 1 x size 11. Count back 3 x size 8 beads. Pass through these and on through another 3 (6 x size 8 beads in all).

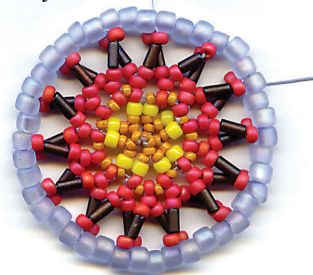


28. Make a triangle as before. Bring the needle back through 3 x size 8 and forwards through 6 x size 8s. Repeat all the way around. Needle thread to come out of one of the 'picot' size 11 beads. Arrange all the triangles carefully.



29. The next round varies and is dependant on the size of the beads you have used. This is where the size 15s come in handy and also a little luck! If your beads are cramped then adjust numbers and use fewer beads.

Try this: *Put 1 x size 15 between the next 2 picot size 11 beads. Repeat twice (3 times in all)*. Make a triangle: Pick up 3 x size 15s, make a picot. Pick up 2 x size 15. Pass back through the core beads between * and * (1 x size 15, 1 x size 11. 3 times in all). Do this all around, on the last repeat you may only have 2 gaps to fill. Do not worry just adjust it to fit!



30. Finally join all the centre beads together and fasten off the thread. Finish all your ends neatly if you have not already done so. **B**

top tips

There are many variations of the triangles. You can play with the numbers and types of beads that you use to get the effect that you desire. These notes give you only one recipe to make this little pot.





Helena Tang Lim



fine jewellery

Exquisite pieces, crafted with infinite care, these are the stunning designs of beader Helena Tang Lim. Chloe Menage finds out more about this award winning designer from Singapore.

Helena Tang Lim's extravagant and luxurious beadwork designs are truly a wonder to behold. Her talent caught the judges' eyes in the 2012 British Bead Awards when she scooped first place in the Crystals category with her stunning piece 'Maharani'. She has also taken part in the last two Battle on the Beadsmith competitions, each piece unbelievably topping the last.

Helena retired from the cut throat corporate world several years ago but quickly learnt that the quiet life didn't suit her and was soon looking for something to keep her occupied. She set up 'Manek Manek Beads' selling her unique beadwork patterns and kits online, and has never looked back.

Growing up in Malaysia, Helena

now lives in Singapore with her husband, two children and dogs. Manek, the name of her company, means 'beads' in the Malay language. Her second career allows her flexibility to spend time with her family and travel, while indulging her passion for tiny shiny beads. When she first decided to set up her business and follow her dream of opening her own bead shop, Helena briefly considered a brick and mortar shop but knew that this was not the path for her.

The beading path

Now Helena spends her time beading, coming up with new designs, entering competitions and occasionally teaching classes. Helena said: "I used to teach at a local bead shop, but as my business grew, I could not find the time to continue

teaching regularly. So now, I only teach at special events, I really enjoyed meeting other beaders and sharing ideas and imparting my craft."

Helena's pieces are unique in that her designs often imitate fine jewellery, and she works mainly in rich golds and bright silvers, adding in jewel tones for incredible pieces that are both works of art and also infinitely wearable at the same time. "I love seed beads, the smaller the better. I love blingy crystals too. I am fascinated by beads; I love the smooth feel of them and the beautiful colours that reflect light."

The biggest limitation that Helena faces is the lack of availability of beads in Singapore: "Almost all my materials have to be imported as there are no bead shops that carry what I need locally."

Although preferring to make smaller, detailed pieces of jewellery, occasionally Helena creates 'big' pieces, usually for competitions. Her Maharani was one such piece, and her exquisite entry into this year's Battle of the Beadsmith, the Phoenix Collar, remains one of her own personal favourites. "The Battle gave me the perfect excuse to make something that is very much a part of the Asian culture but with modern techniques and materials. I would say that it's the piece that gave me the most satisfaction."



Star Light Star Bright ornament pattern.

*"A fusion of
traditional Asian
culture with
modern materials."*



Phoenix Collar was an entry into the prestigious Battle of the Beadsmith 2013 competition.

All photographs by Eric Lim



Le Bijou Perle pendant uses sparkling crystal Chaton Montees and rich jewel tones.

She has been published in many books and magazines and although has no plans at the moment for a book of her own, it's something she certainly hasn't ruled out: "Perhaps when I can no longer see to bead, I will write a book!"

Inspiring forms

Helena draws inspiration from all around her and is most enthused by colours, cultures, shapes and fine jewellery. She often takes inspiration from the beads themselves too: "I love that with some imagination, we are able to transform these little balls of coloured glass into beautiful forms."

Not one for pre-planning or sketching a piece out, Helena prefers to

visualise her designs in her head and then commit them straight to beads. "I 'see' the piece in my mind. As I can't draw to save my life, that's all I rely on."

It was a love of beaded shoes (kasut manek) that lead Helena to her passion. "Way back in 1995, I came across an old pair of antique beaded shoes that are extremely popular with the Straits Chinese people of the then Malayan Peninsula. I was absolutely fascinated by the intricate details of individual hand beading using tiny size 13 charlottes (potong manek). I set myself the task to find out how this could be done."

Helena took a class in the technique and her own pair of hand beaded shoes came soon after. Since then she has attended a few workshops and retreats, but other than that has had no formal education in the arts or jewellery making.

Family time

Helena doesn't have a dedicated workspace or studio, but she does have several huge cupboards full of beads. She'll load her beading tray up and work wherever her

family might be hanging around in the house. Like many jewellery makers, her hobby is her therapy, and she claims that many a time whilst still in the corporate world her beading saved her sanity. Now, although technically her job, she continues to enjoy it at her own pace, and while she is excited for where it may take her in the future she has no definite long term goals, preferring to enjoy the ride. **B**

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Helena wearing her award winning Maharani collar.

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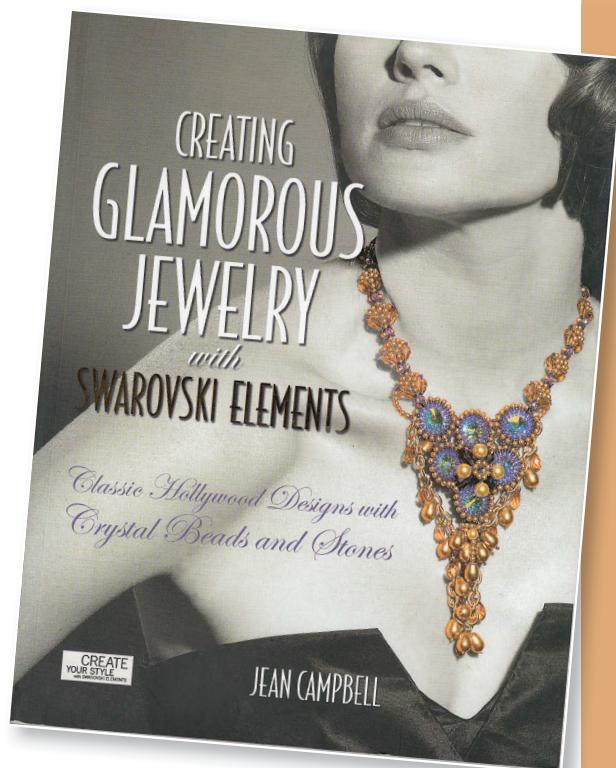
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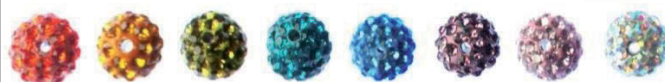
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supplyshop

- All supplies from Jencel
- Also available as a bracelet kit
- See page 89



1. On a 1.5 metre thread length, thread on 1 x size 11 seed bead and 4 x 3mm fire polished (FP) beads. Stitch through these beads again to form a circle and through the first fire polished.



2. Thread on 3FP and 1 x size 11 seed bead and stitch through these 3 fire polished again, to exit through the last FP.



3. Thread 1 seed bead and 3FP, and join them into another circle by threading through the FP at the edge of the last circle. Stitch up through the seed bead and the first FP. Continue making circles until you have seven, exiting through an edge FP. You will need to alternate the order you thread on the beads for each circle, first with 3FP and 1 x 11, then the next circle with 1 x 11 and 3FP.



4. To close the circle, thread on 2FP and thread through the edge FP of the first circle, add a seed bead and stitch up through the edge FP of the last circle.

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5. Stitch through one circle of FP beads to reach the inside row. Pick up 1 x size 15 and stitch through a seed bead and continue round this row, placing a 15 seed bead between each size 11.



6. Stitch through this inner row again for extra strength, and then up through a FP towards the outer row. Thread on 1 x 15 seed bead, 1 x 11, 1 x 15, 1 x 11 and 1 x 15 and stitch up through the next vertical FP, so that the seed beads sit diagonally across one of the circles.

continued over ▶



top tips

- You can make a bigger Riva wheel with 4mm fire polished or round beads, and size 11 and 8 seed beads.
- Use a medium tension to achieve a flat Riva wheel. A tight tension may cause the wheel to curl in on itself.
- These would look pretty on your Christmas tree. Or you can add a band in ladder stitch or peyote to make a ring.



7. Repeat Step 6 for the rest of the wheel.



9. Continue making these little crosses around the wheel and exit through a FP bead.

inspiration

I spend a lot of time playing with beads to see what may happen. Sometimes I have an idea in mind, which may work, or may evolve into something different. Or it may spend the rest of its days in the UFO box! Sometimes, I want to learn a particular stitch then see what I can create with it. Riva was a happy result of learning how to place the netted crosses on top of right angle weave.



8. Thread on 1 x 15 and 1 x 11 and, working in the opposite direction, stitch through the central 15 of the last beads added. Thread on 1 x 11 and 1 x 15 and stitch up through the next vertical FP, to form a cross across the circle.



10. Stitch through the next FP along the outer edge of the wheel, so that the thread is between an outward facing pair, thread on a 15 and stitch through the next two FP. Continue around the edge, placing a 15 between each pair of outward pointing FP. Stitch through this row again, and exit through the top of a FP bead.



11. To make the loop, thread on 1 x 15, 1 x 11, 4 x 15s, 1 x 11 and 1 x 15. Stitch through the two fire polished, and follow this thread path a couple more times. Add an earstud or hook. **B**

"Add a simple stitched band for a matching ring!"



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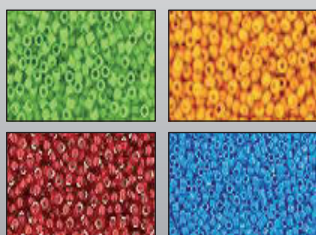
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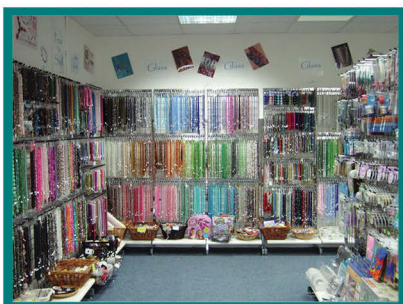
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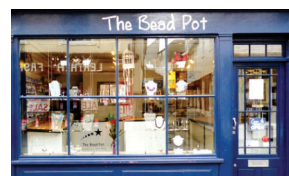
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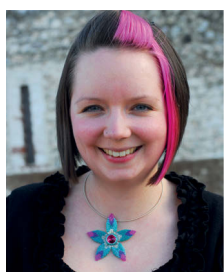
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Designed by
Judith Hind



DIAMOND *deco pendant*

Create a sparkling pendant using Tila beads, crystals and seed beads for an elegant piece reminiscent of the Art Deco era.

beadstore

- 1 x 18mm Swarovski rivoli Crystal Golden Shadow
- 10g x Tila beads TL457
- 3g x size 11 Delica beads DB0042
- 1g x size 15 seed beads silver lined gold
- 44 x 4mm Xilion beads Crystal Dorado
- 1 x toggle clasp gold

Dark Gold version:

- 1 x 18mm Swarovski rivoli Crystal Chilli Pepper
- 10g x Tila beads TL2006
- 3g x size 11 Delica beads DB1682
- 1g x size 15 seed beads silver lined topaz
- 44 x 4mm Xilion beads Crystal Topaz Dorado

toolbox

- KO toning beading thread
- Size 10 beading needle
- Scissors

supplyshop

- Delicas, seed beads and findings from Spellbound Bead Co.
- Xilions from Beads and Crystals
- Rivolis from Perles and Co.
- Tila Beads from Charisma Beads

time&money

Make in around 3 hours
and for under £20.



Bezel the rivoli

1. Cut 90cm (3 feet) of thread, and thread the needle. String 46 Delicas, move them to the centre of the thread, and tie them into a circle. Work one round of tubular peyote using Delicas.

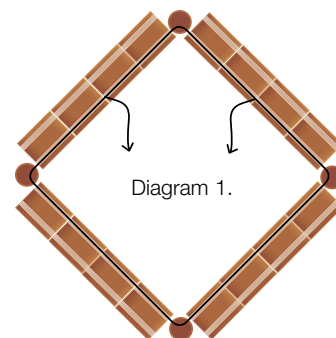
2. Step up, and switch to the size 15 seed beads. Work two rounds of tubular peyote (the switch to the smaller-sized 15s will make the bezel 'cup' as these rounds are worked). Go through the two rounds of 15s again to strengthen the bezel, then tie a half-hitch knot and trim the thread.

3. Attach the needle to the thread tail from step 1, and make sure that the thread is exiting one of the 'up' Delicas from step 1. Place the rivoli face up into the bezel, and hold it in place while working two rounds of tubular peyote with size 15 seed beads to secure it in the bezel. Go through the two rounds of 15s again to strengthen the bezel, then tie a half-hitch knot and trim the thread. Set the bezelled rivoli aside.

Make the diamond frame

4. Cut 60cm (2 feet) of thread and thread the needle. Pick up a Delica and 4 Tila beads, and repeat a further three times. Tie the beads loosely into a circle using a double knot, and leave a 15cm (6 inch) tail.

5. Retrace the thread path twice to tighten the diamond shape, and bring the thread out between the second and third Tila beads on one side of the diamond shape. Attach the needle to the tail from Step 4 and bring it out between the second and third Tila beads on another side of the diamond shape (Diagram 1). (These threads will be used in Steps 9-10 to sew the rivoli into the diamond frame).



6. Cut 60cm (2 feet) of thread and thread the needle. Insert the needle into the 'top' holes of the first Tila bead on one side of the diamond shape, and take the thread through the 4 Tila beads on this side of the shape, making sure that there is a 15cm (6 inch) tail emerging from the first Tila bead.

7. String a Delica, and Xilion and a Delica, and go through the 4 Tila beads on the next side of the diamond shape. Repeat until there is a Delica, a bicone and a Delica at each corner of the diamond shape. Retrace the thread path twice to tighten the diamond shape.





8. Work the thread through the shape to bring it out from a 'bottom' hole between the second and third Tila beads, on one of the two sides of the diamond shape that do not have threads emerging from them. Attach the needle to the tail from step 6 and work the thread through the shape to bring it out from a 'bottom' hole between the second and third Tila beads on the final side of the diamond shape (Diagram 2).

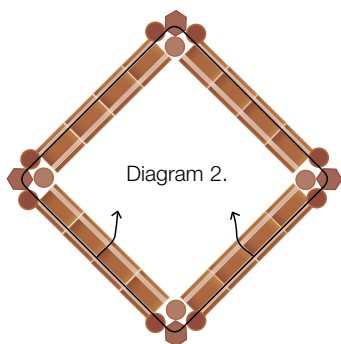


Diagram 2.

Sew the rivoli into the frame

9. Thread the needle onto one of the four thread tails from step 8. Place the rivoli into the frame – it should fit snugly. Carefully take the needle through one of the Delica beads on the bezel, and then take the thread carefully through the space between the second and third Tila beads, making sure that the needle passes between the 'top' and 'bottom' threads which keep the frame together. Repeat this once more, and then work the thread back through a couple of the Tila beads, on this side of the frame, tie a half-hitch knot and trim the thread.

10. Repeat Step 9 three more times to secure the rivoli to all four sides of the frame. See Diagram 3.

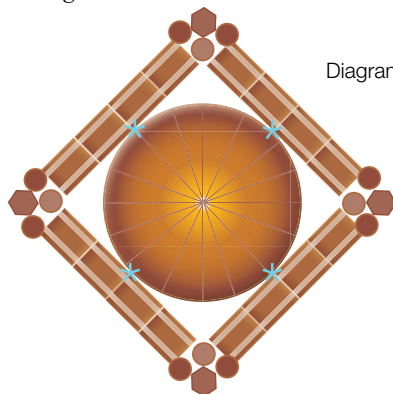


Diagram 3.

Make the neck strap

11. Cut 120cm (4 feet) of thread and thread the needle. Take the thread through a Xilion on one of the corners of the diamond frame and centre it on the thread. String 3 Delicas, 1 Tila and 5 Delicas.

12. String 1 Xilion, 1 Delica, 1 Tila and 1 Delica, and repeat this pattern a further 18 times.

13. String a Xilion, 11 Delicas, and one half of the clasp. Take the thread back through the first 5 Delicas strung, and the bicone. String a Delica, and take the thread through the free side of the next Tila. String a Delica, and take the thread through the next Xilion. Continue working in this pattern until the thread emerges from the first Xilion strung in Step 12.

14. Take the thread through the Delicas and the Tila strung in Step 11, work the thread back into the diamond frame, tie a half-hitch knot and trim the thread. This completes the first side of the neck strap (Diagram 4).

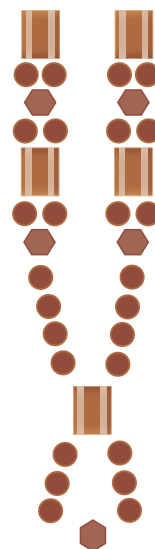


Diagram 4.

15. Attach the needle to the thread tail from step 11. String 3 Delicas, and take the thread through the free side of the Tila strung in step 11, and string 5 Delicas. Then repeat steps 12-14 to complete the second side of the neckstrap. **B**

top tips

These instructions make a pendant with a neck strap that is 23cm long on either side. It can be shortened or lengthened by using less or more Tilas and bicones in step 12.



Heart of GOLD RING

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- 7g of Art Clay silver
- Art clay gold paste
- Art clay silver paper type

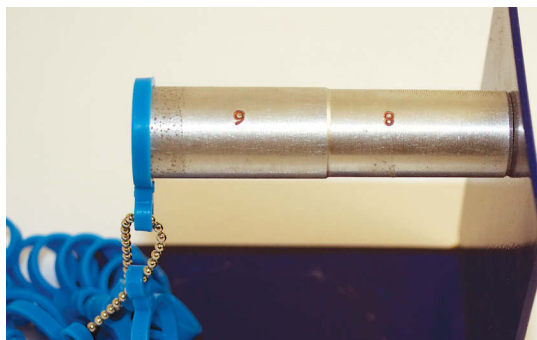
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- Tile or work surface
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- Playing cards
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- Waxed paper
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- Water and a fine brush
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- Steel block
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- Brass brush
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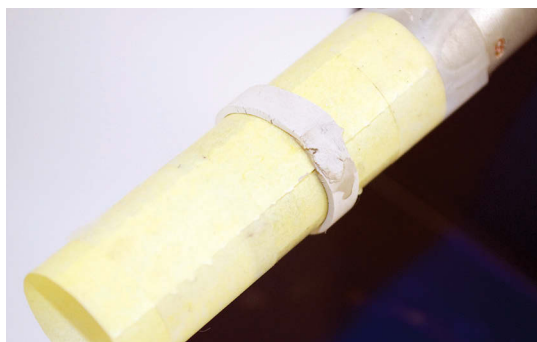
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- All supplies from Messams

Add a touch of gold to your metal clay designs. This simple project shows you how to create dainty gold hearts on an elegant ring.



1. Use a ring gauge to measure your finger of your choice then go up three sizes. To find the correct size mandrel place the ring gauge over the end of the mandrel until you have a snug fit. Wrap some waxed paper around the mandrel and tape in place



3. Pick the strip up and wrap it around the mandrel, 'smoosh' the first edge into the mandrel then wrap all the way around. Cut the clay so you have a 2mm overlap and wet that with water and smoosh that in too. Don't worry if it looks untidy we will clean the clay up once its dried.



2. Badger balm the work surface then roll the clay out between 3 cards or 1mm slats. (If you use cards make sure they are from the same pack as they are often different depths.) Roll the clay in to a long strip. Trim the strip with a tissue blade to approximately 4mm wide and 80mm long, the excess will be trimmed away.



4. Whilst the ring is drying use a small heart punch and punch out five little hearts from paper metal clay and place to one side. Once the ring is dry sand and refine, going through all the grades of sanding pad 180, 220 and 280.

time&money

Make in a day and for under £30.





5. Attach the hearts to the ring with a tiny amount of water, if you use too much water the paper type will disintegrate to a mush. Dry the ring once more, then place in the kiln at 780°C, hold for 30 minutes.



6. Do not brass brush the ring, you need to apply the paste while the ring is white. Paste 3 layers of gold paste onto each of the little hearts, leave them to dry between layers. Then fire at 800°C and hold for 10 minutes in the kiln. Once fired the gold paste will be matt, gently sand and refine, then burnish the gold to a high shine. **B**



Glass flower beads by Teresa Blofield.

We meet TUFFNELL GLASS

Chloe Menage talks to Teresa Blofield of Tuffnell glass and finds out more about the UK's biggest supplier of glass beadmaking supplies.

Established in 1998, Tuffnell Glass is Europe's largest suppliers of lampwork glass, tools and equipment. Based in East Yorkshire they sell online and attend bead shows most weekends, often demonstrating bead making at those shows.

Tuffnell sell everything needed to get started in the magical world of glass beadmaking, whether it's torches, rods of brightly coloured glass, tiny pieces of frit in a rainbow of colours or bead moulds. If you need it, you can pretty much guarantee they'll have it and they stock several types of glass including Effetre, CIM and Reichenbach, in a huge array of colours.

As well as selling bead making kits and supplies, Tuffnell Glass also offer a

wide range of workshops and courses in their purpose built studio, including one on one beginners, intermediate and advanced classes. Owner Teresa Blofield said: "Our studios are fully equipped with everything you will need and of course we are on hand to teach you techniques, offer advice and guide you through the process, so you can then enjoy glass bead making at home."

As well as their expert team of in house tutors, Tuffnell regularly invite glass artists from around the UK and the world to teach at the studio, and usually have a guest artist around once a month. Past guest artists include Di East from the UK, Claudia Trimbur Pagel from France, Bronwen Heilman from Arizona (USA), Jan Rigden Clay, a superb marble artist from Tasmania,

Sara Sally Lagrand another brilliant artist from the USA and Anouk Jaspers from the Netherlands.

Tuffnell Glass was founded by Martin Tuffnell, an experienced glass blower, and his partner, Teresa. At the time Martin was working mainly on scientific glass work but Teresa soon introduced him to beads. At first they made them for glass lace bobbins and attended many lace making fairs. Times and fashions do however change and it wasn't long before the beads took over completely. Bead fairs became very popular and they soon discovered that customers not only wanted to buy beads, but they wanted to have a go at making them too.



The beautiful purpose built studio is a wonderful place to spend a day.



Martin keeps crowds captivated with demos at bead shows.



Di East demonstrating at the Tuffnell Glass studio.

Flame fun

One of Tuffnell Glass' proudest successes has to be The Flame Off. Teresa explains: "The Flame Off is our annual event that gathers together hundreds of glass beadmakers under one roof, to offer demos from top international lampwork artists. You can find the best products, at the best prices and courses in everything you could want to try, as well as stunning creations from leading artists."

For anyone interested in melting glass it's an event not to be missed. It's a wonderful way to try new techniques, meet new people and see demonstrations from some of the best in the business. Plus you can have a go yourself at one of the many torches. Members of online forum Frit Happen are on hand to guide newbies through their first torch experience. Teresa said they couldn't do it without them: "These members often volunteer and happily give up some of their time to help others, making the whole Flame Off experience extra special for all who attend."

2013 was their 6th successful year of the show and saw them outgrow their previous venue at Towcester Race Course. The relocation to Silverstone Racecourse allowed for more space and proved the show to be every bit as successful as previous years, with glass

artists such as Leah Fairbanks and Lucio Bubacco running the popular masterclasses. The Flame Off takes place in April every year so keep an eye on the website for next year's date and info.

Leading the way

Tuffnell continue to be the leading UK supplier for all supplies related to glass bead making, but a passion for crafts in general may see them running some other exciting classes from their idyllic studio.

Rebekah Staples joined the Tuffnell Team in 2001. She was already a very talented felt artist and was looking for a job that would not only be challenging but fun. Since joining the team she has not only developed her own bead style but she has taught Teresa and former team member Emma how to felt using sheep's fleece and they can often be found washing and dyeing sheep's wool in the studio. This has lead to new avenues: "We recently ran a very popular wet felting class and plan on inviting other craft artists to run classes in the near future." **B**

contact them

You can visit Tuffnell Glass by appointment at:

Church House Farm, Rudston, Driffield, East Yorkshire, YO25 4UD

Visit the website
www.tuffnellglass.com
www.flameoff.co.uk

Email Tuffnell Glass on
tuffnellglass@yahoo.co.uk or call
 01262 420171.



Silver core beads created by Emma Green.





Designed by
Katie Dean



Miniature celebration cards

Use peyote stitch to create a beaded card blank that you can decorate for any occasion. Perfect as special gift or even as a Christmas ornament.

beadstore

- 12g size 11 Delicas (DB201) - white
- 1g size 11 Delicas (DB042) - silver lined gold
- 1g size 11 Delicas (DB157) - cream
- 1g size 11 Delicas (DB272) - Goldenrod lined topaz
- 1g size 15 seed beads in opaque black
- 10 x 4mm crystals in gold or yellow

toolbox

- Beading needle
- Scissors
- Crystal fireline 4lb or KO thread or Nymo

supplyshop

- All supplies from GJ Beads or Charisma Beads
- See page 89

designnote

The basic card is very simple to make, using even count peyote. The aperture is constructed from a mix of even and odd count peyote and introduces colouring to provide a surround, just as you might find on a real card. Once created, the card can be decorated in an endless number of ways and you can go as simple or complex as you like.

time&money

Make in over 5 hours and for under £10.



1. Using the size 11 white Delicas, stitch a strip of even count Peyote that has 20 beads per row (ie you will start by picking up 40 beads to create rows 1 and 2) and is 92 rows long. This will give the basic front and back to the card.

2. Now make the front aperture section. Continue stitching on your strip. Add 2 rows using all white beads. Add two more rows in which the first bead is white and the remaining 19 beads are gold. Stitch two rows in which the first 19 beads are white and the final bead is gold.

3. Now convert to working in odd count peyote. For the first row, add 2 white beads. Turn around using your preferred method (either the square stitch turnaround or looping under the thread to turn around). In the second row add 1 gold bead. Continue working this way until you have 34 rows of odd count, forming a small strip up one edge of your card. Leave your thread and put this section to one side.

4. Complete the aperture by making another section of peyote, starting with 6 rows of even count containing 20 beads per row and following the same pattern with the white and gold beads.

Rows 1 and 2: pick up 40 white Delicas
Rows 3 and 4: work in even count peyote and add 1 white Delica and 19 gold Delicas.
Rows 5 and 6: continue working in even count peyote and add 19 white Delicas and 1 gold Delica

5. Convert to the odd count Peyote and work 34 rows with 2 white beads in the first row and 1 gold bead in the second row, maintaining this pattern for all 34 rows.

6. Zip up the L-shaped section you have just stitched onto the strip to form your aperture. So the odd count strip on each piece will zip onto the other side of the full length strip to complete the frame. See Diagram 1.

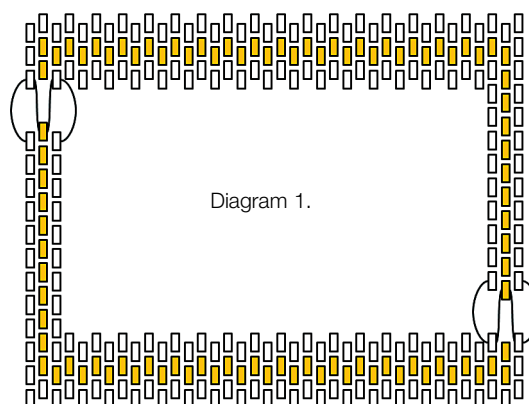


Diagram 1.

continued over ►



7. Fold your beadwork over to form the card and stitch it into place (see Diagram 2). You should be able to zip up the outer edge of the aperture to the middle row of the main section of card. Join the top and bottom edges of the aperture using an over stitch; pink beads represent the aperture and yellow beads represent the card in Diagram 3.

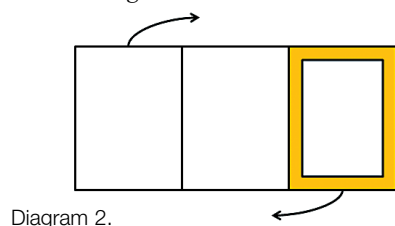


Diagram 2.

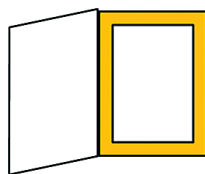


Diagram 3.

8. Make the decoration for the front of the card. Using brick stitch and starting from half way along the bottom of the aperture, stitch the '50' following the pattern in Diagram 4.

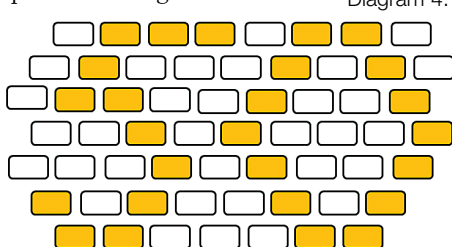


Diagram 4.

9. Work in peyote or brick stitch to make the little group of balloons, following the pattern in Diagram 5. I used a combination of the three shades of gold/cream for the balloons. When you have finished stitching, leave your tail thread so that you can use it to attach the balloons to the front of the card. Position them wherever you like and anchor the edges to the front section of the card, taking care to make sure your thread doesn't show.

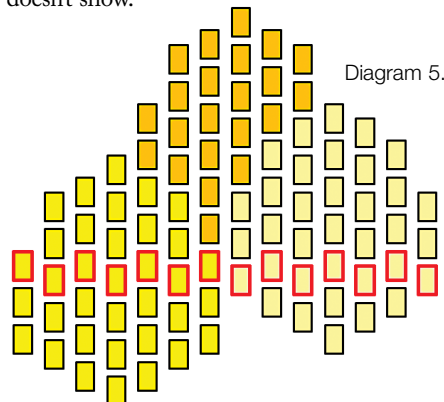


Diagram 5.

10. Use the size 15 black beads to add string to the balloons. Exit from the bottom of a balloon, pick up enough beads to stretch to the top of the '50'. Pass into a bead in the top row of the '50', exit from its neighbouring bead and pass back up through the string of beads. Weave through to the bottom of the next balloon and add the next string.

11. Finally, use some 4mm gold crystals (or a similar bead of your choice) and dot these around the front of the card. Pass your needle through the card beads until you are exiting from the spot where you want to add a crystal. Pick up the crystal and pass back into the card, entering a bead that will allow the crystal to sit as flat as possible against the card. You can use the crystals to anchor the edges of the aperture to the front card backing if you wish.

12. Make a greeting to go inside your card – this will help to stiffen the back of the card. I used the gold and cream beads to stitch 'Happy 50' following the pattern in Diagram 6. When you have stitched your greeting, stitch its edges to the back of the card.

13. Stiffen the edges of the card back so that it has sufficient stability to stand up. Begin by stitching an extra row of Peyote along the side of the back, using the white Delicas. Fold this over and zip it up to the row that would have been second to last in your card back originally.



toptips

- As you are working the balloon decoration, you may find it easiest to start working from the central rows (outlined in red) where the balloon shape is at its fattest. You can add the upper rows on one side of the strip and the lower rows on the other side.

14. Use a version of bead quilling to stiffen the top and bottom of the card. Exit from the end bead in the top (or bottom) row of the card back. Pick up 1 white Delica and pass into the bead from which you exited. If you exited from the top of the bead, then pass back in from bottom to top. The new bead should now be sitting on top of the end bead on the edge row. See Diagram 7 (new beads are shown in pink, existing card beads in cream).

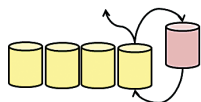


Diagram 7.

15. Pass into the adjacent bead in your card edge. If you are exiting from the top, then pass into the adjacent bead from top to bottom. Pick up 1 delica and pass through the bead from which you started, moving from top to bottom. Now pass into the first bead that you added (adjacent to your new bead), working from bottom to top. Pass back into the newest bead, working from top to bottom and then back into the card bead from which you started, working from bottom to top. You should find that each new bead you are adding is joined at top and bottom to both the card bead on which it is sitting and its neighbouring additional bead. See Diagram 8. If you prefer to use a different thread path to achieve this, then that is fine.

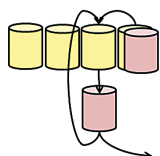


Diagram 8.



16. Keep repeating step 15 until you have added beads all the way along the row. Repeat the same process along the bottom edge of the card. Finish off any loose threads and your card is complete.

Variation

For the Christmas card, I stitched one half of the basic card (46 rows of 20 beads per row) and the aperture, using red beads for the aperture outline, instead of the gold. When you fold the aperture over, it will zip up to the first edge of the main card. I used brick stitch to make a Christmas tree (follow the pattern in Diagram 9), stitched this onto the card, anchoring the corners of the shape to the back of the card, and then dotted some odd beads at the base of the tree to represent presents and added a crystal to the top of the tree. I prefer to increase at the end of each row of brick stitch, so I like to work the tree from top to bottom. Note that as you reach the final row of each section, the first row of the next section is worked in square stitch so that the beads sit immediately under one another, not offset as with brick stitch. The tree trunk is also worked in square stitch (or herringbone if you prefer). **B**

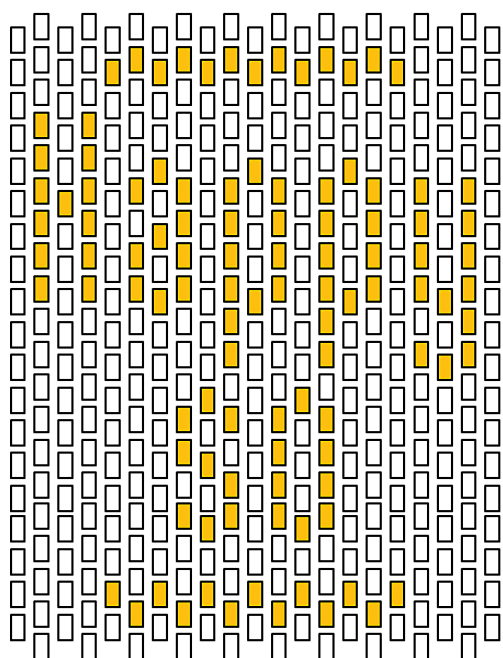
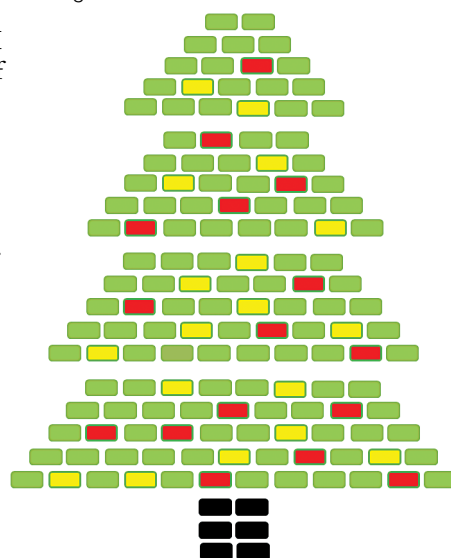
"Why not add a beaded loop to create a unique tree ornament?"

Diagram 6.

top tips

- Most of the decoration can be made in either Peyote or brick stitch. The patterns show Peyote stitch when viewed upright, but if you turn it ninety degrees it will become a brick stitch pattern. The inside greeting is worked in odd count Peyote, but if you prefer, you can work in even count - just omit the very left hand beads and then add this row using brick stitch at the end.
- You can really go to town on these cards, mixing up colours and designing different decoration for all sorts of occasions.

Diagram 9.





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

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SWEET AND SIMPLE JEWELRY

By Amiee Ray

ISBN 978-1-4547-0792-9

130 pages, £14.99

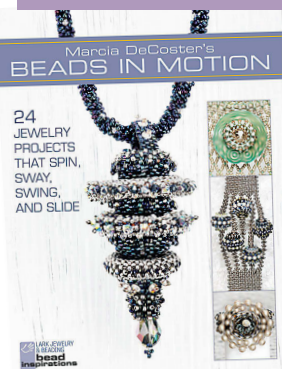
Best selling craft authors

Aimee Ray and Kathy

Sheldon, along with other top

independent designers, present 32 beautiful and on trend jewellery projects. Fast, fresh and innovative, the projects feature creative techniques across a range of mediums.

Have a go at needle felting with Aimee's tiny needlefelted terrarium necklace or use bold patterned fabric for a statement necklace. Other techniques include epoxy clay, shrink plastic and cross stitch. Includes a basic techniques guide so you'll be creating whimsical jewellery in no time! **B**



BEADS IN MOTION

By Marcia DeCoster

ISBN 978-1-4547-0335-8

£17.99, 128 pages, full colour

The newest book from popular beading teacher and blogger Marcia DeCoster includes a huge array of projects in different stitches, including CRAW, chevron, peyote and netting. The projects have a sense of

playfulness, sophistication and dynamism as they explore the art of motion. Includes step by step diagrams and there is also a handy guide to fundamental techniques.

Available from www.spangles4beads.co.uk or call

01638 742024. **B**

HOW TO MAKE SILVER CHARMS FROM METAL CLAY

By Sue Heaser ISBN 978-1-84543-508-0,

144 pages, full colour

New from metal clay master Sue Heaser, this book allows you to create beautiful one of a kind silver charms using metal clay. Includes 50 step by step projects suitable for beginners upwards. Learn to create wonderful and professional looking charms with whimsical designs such as Steampunk Turtles, Ballet Shoes, Birthday Cakes and much more! **B**



Dear Bead

Victorian elegance

I loved Issue 46 of the magazine so much! I had my eye on three projects: Twiggy Twosome, Swirling Tempest and Twisted Vines and couldn't wait to get started. I only started making jewellery in January this year and have had no tuition, so the latter projects were rather advanced for my skills but nothing ventured nothing gained! It would have been better to start with the Twiggy Twosome, but I so love wirework. I purchased the kit for Twisted Vines and ordered the beads for the Swirling Tempest from Elaine Thornton. The kit was available first, so I started there and thoroughly enjoyed making it. I started on the Swirling Tempest before I had the lentil bead (I'm impatient!) and took some time to work out where I had got to in the tutorial when I returned to the project. I could have done with three pairs of hands at one point. I was very pleased with the results and sent Elaine some pictures. She was very complimentary and encouraged me to send them to you. So here they are, along with the Twisted Vine necklace and Twiggy Twosome!

I so enjoyed the tutorials and have increased my skills through following them. I ordered lots of wood and Heishi beads because I love them and also have another set of handmade glass beads from Elaine so will be doing my own designs with those. **B**

Anne Watt



write in to win...

We love to hear from you! Send us your letters and pictures by emailing chloe@beadmagazine.co.uk or write to us at Bead, Unit 5E, Park Farm, Arundel, West Sussex, BN18 0AG

Please include an email address or telephone number or as this makes it easier to respond. For help with submitting pictures please see page 89.

The writer of our star letter this issue wins these bright packs of snowflake spacers from Riverside Beads.



Thrifty art

Here is a bag I recently made. Casting around for ideas I remembered the Klimt-esque pendant featured in your magazine some time ago. I thought you would like to see the results. Incidentally the back of the bag is made from a suedette cushion cover bought from a charity shop; cost 3 Euros. The chain was bought from the same source, off an evening bag. Do you know where you can purchase handbag chains of this type?

Eileen Harle

Editor Responds Thank you for your letter Eileen, your bag is very creative. We're glad you found the project way back in Issue 22 inspiring. It's hard to tell from your photo but I think the chain you are referring to is a thick snake chain. We couldn't find any stockists for one long enough to be a handbag chain, but if any of our readers can help then please get in touch. **B**

Right: Eileen's Klimt inspired beaded bag.



Anne's Twisted Vines necklace and below Twiggy Twosome bracelet and Swirling Tempest necklace.





Statement style

As we were so nicely encouraged to share our makes via Facebook, this is a pendant I have finished recently. It has a vintage glass cab of almost 5cm diameter in the centre.


Diana Coe 

Vintage glam

I'm very new to beading, but wanted to share a piece I made for my good friend using her Grandmother's glass buttons. It was my first time trying something like this but so glad I did... she loved it.

Gail Fernades-Marcos

Editor Responds

Wow this is spectacular, you really should be proud! Thanks so much for sending in your photo. The vintage buttons are really something! 



What are you beading?



You can talk to us on Facebook, Twitter and on our Bead Blog! Snippets of what our readers have been making lately include:

- **Vegan Sarnie via Twitter** I've been beading around bottles!
- **Kathy Lake via Facebook** Feeling very autumnal today... so I made some themed bracelets at bead club this weekend.
- **Joanne Passmore via Twitter** Tie backs I made for our newly decorated spare room, they match the pink and green theme of Issue 49.
- **Cécilia Zapata via Facebook** I'm dying waiting for the next issue, it seems like it's been 2 years since the last one was published. I guess I'm totally addicted to your magazine.



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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

BUCKINGHAMSHIRE

Milton Keynes

Milton Keynes. Monthly workshops with guest tutors from around the UK.
Also weekly evening classes with Sylvia Fairhurst.

Witch Beads - Tel: 01908 311243

or check website for details
www.witchbeads.com

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

Beaded Wire Jewellery for Beginners with Graham Halls, from March through to October.
Beadweaving Workshops with Jennifer Airs, Thursdays from March to December 2013 and Chloe Menage, Sundays in March and April.
Various other courses available.

CJ Beaders - 01425 279992
www.cjbeaders.co.uk

EAST SUSSEX

Brighton

Jane Lievens, our friendly, resident tutor, hosts our popular classes on Wednesdays and regular Saturdays covering everything from basics to wire and much more.

The Brighton Bead Shop - 01273 675077
www.beadsunlimited.co.uk/classes

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 chain-maille making on most Tuesday evenings 7pm - 9pm.

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

KENT

Sevenoaks

We hold workshops 4 times a week, check website for full details. Program changes monthly.

Beads Amore - 01732 740 925
www.beadsamore.co.uk

Folkestone

Regular bead-weaving workshops run by Lin Shields.

07766 531158. linshields@talktalk.net

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

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

NORFOLK

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

NORTH YORKSHIRE

York

Regular workshops with Sylvia Fairhurst.

Witch Beads - Tel: 01908 311243 or check website for details - www.witchbeads.com

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

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



BEADED *lockets*

Helen McLauchlan tells us about her day creating beaded keepsakes at Stitchncraft Beads.

It was an early start for a Saturday morning, but my husband and two boys were away at Cub camp, and I was excited to be off to Stitchncraft in Semley to learn how to make a beaded locket with my beady friend Jane. I had most certainly drawn the long straw!

We arrived in what should have been plenty of time to select our beads, but there is just so much to choose from! It was my first project using Delica beads, so my first trip to the vast Delica wall – which I will be visiting much more often from now on. The colours and finishes are all so lovely which makes choosing so much harder. Once our decisions were finally made (I chose Metallic Raspberry Gold Iris as my main colour) we met Chloe Menage, our tutor for the day, and I started to panic that maybe this might be a bit too tricky...

Luckily Chloe's notes are really easy to follow, so once she had shown us how to start peyote using two needles (very easy and much much neater) we were able to get on with the back of our locket. Chloe uses a combination of pictures showing bead placement and thread path and photographs, which I found really useful.

The back of my locket was a bit holey around the edges, but the inside is lovely and neat. I chose to bezel around a tiny picture of my boys, but some of the ladies used pretty patterned paper. I found it quite difficult once I got to the centre to zip it up, but Chloe is, thankfully, very patient! After counting numerous times she pointed out an entire row I had missed!

The front of my locket was almost finished, and much neater than the back, when it was time to leave Stitchncraft. I went home and carried on until it was complete and I had double vision! It was a brilliant day, as always at a Stitchncraft workshop. The staff are always so helpful, and everyone is friendly and chatty. Chloe was a great teacher and inspired

me so much that I even purchased a second tube of beads from the Delica wall for my next locket, I can't wait! **B**



MAKE A FRIEND SMILE WITH A PRESENT THAT WILL INSPIRE ALL YEAR ROUND

Give the gift that keeps on giving..

A subscription to Bead magazine makes the perfect present for anyone interested in beading and jewellery making.

Buy four issues or eight issues of bead inspiration for a friend, and they'll be thanking you long after Santa has hung up his winter boots.

It's quick and easy to buy a Gift Subscription to Bead magazine online.

Just go to our website www.beadmagazine.co.uk or call us on +44 (0) 1903 884988 (US: 507 634 3143).

FREE WIN A HAMPER OF BEADING TREATS WORTH £50 FOR EVERY READER SEE PAGE 57

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Prices subject to change

PS: Don't forget to put one on

your

Christmas list

WIN!

Bead supplies worth over £100

We've got this wonderful golden themed selection from Bead Stampede up for grabs for one very lucky reader! It includes Miyuki seed beads and Baroque beads, Czech glass shapes including spikes and Rizos, C-Lon threads, Tulip needles and more. It all comes in this amazing Bead Smith travel bag, with pockets a plenty for your beading on the go.

Simply answer this question: How many interior compartments does the Bead Smith Craft Tote bag have in total?

To enter this issue's competition please email your answer to chloe@ashdown.co.uk Put 'Competition' in the subject box. Competition closes 27th November 2013.

Read more about the latest bead news on page 8.



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 the digital form provided. 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** November 27th 2013. **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 letters page or Readers' Challenge?

You can email photos to chloe@beadmagine.co.uk

Please put Dear Bead/Readers' Challenge 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.

Do you want to be featured in our Readers' Workspaces? All you need to do is send us around 300 words about where you do your creating and 2-3 good quality photos, plus one of you!

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

supplyshop

The Bead Shop (Manchester)

www.the-beadshop.co.uk
0161 232 7356

The Bead Store

www.thebeadstore.co.uk
01726 844999

Beads and Crystals

www.beadsandcrystals.co.uk
00 44 (0) 1926 889966

Charisma Beads

www.charismabeads.co.uk
01462 454054

Christi Friesen

www.ChristiFriesen.com

CJ Beaders

www.cjbeaders.co.uk
01425 279992

Fire Mountain Gems

www.firemountaingems.com
(001) 800 355-2137

Fusion Beads

www.fusionbeads.com
(001) 800 781 3559

FruPärla

www.fruparla.se

GJ Beads

www.gjbeads.co.uk
01736 751070

Jencel

www.jencel.co.uk 0114 250 9565

JillyBeads

www.jillybeads.co.uk
01524 412728

Maille Addict

www.mailleaddict.com
07896 727798

Messam's/The Bead Cellar

www.messams.co.uk
01243 787829

Perles and Co

www.perlesandco.co.uk
(0)203 - 44 50 680

Riverside Beads

www.riversidebeads.co.uk
01778 346810

Spoilt Rotten Beads

www.spoiltrottenbeads.com
01353 749853

The Spellbound Bead Company

www.spellboundbead.co.uk
01543 417650



Noticeboard

Events

OCTOBER

Big Bead Show

Saturday 19th October

Sandown Park, Esher, Surrey, KT10 9AJ

Don't miss out on the UK's biggest all beading event, book your tickets now!

A massive array of exhibitors dedicated to beading, plus workshops, free demonstrations and free parking.

Call 01903 884988 or visit

www.thebigbeadshow.co.uk

See page 40 for more information

Saturday 19th & Sunday 20th October Gem 'n' Bead Show

at Newton Abbot, Devon, TQ12 3AF

Sat: 10am-5pm, Sun: 10am-4pm,
admission £4.00 Call 07817 511360 or
visit www.gemnbear.co.uk

13th-15th December

Handmade Christmas Fair

The O2 London

The Cornwall School of Art, Craft and Jewellery will be exhibiting at the Handmade Christmas Fair at The O2 in London on the 13th-15th December 2013. Two lucky readers can each win a pair of tickets to the fair, plus a set of handmade porcelain Christmas tree decorations which they can collect from stand 184 during the fair.

To enter email chloe@beadmazine.co.uk with your name and address, the closing date is 27th November 2013.

For more details on the event visit www.csacj.co.uk or call 01208 264155.

Sunday 20th October

North East Autumn Bead Fair, Holiday Inn, Newcastle Upon Tyne, 10am-4pm
www.beadyairs.co.uk

Saturday 26th & Sunday 27th October

Harrogate Bead Fair, Pavilions Of Harrogate, Great Yorkshire Showground, HG2 8PW
10am-4pm www.beadwork.net

NOVEMBER

Saturday 2nd November

The Hampshire Bead Fair, Basingstoke Country Hotel, 10am-4pm
www.westofenglandevents.co.uk

Sunday 3rd November

Cheshire Autumn Bead Fair, Culcheth High School Community Campus, 10am-4pm. www.beadyairs.co.uk

Saturday 9th & Sunday 10th November Rock Gem 'n' Bead Show

Prestbury Park, Cheltenham, GL50 4SH

Sat: 10am-5pm, Sun: 10am-4pm,
admission £4.00. Call 07817 511360 or
visit www.gemnbear.co.uk

Saturday 16th & Sunday 17th November Rock Gem 'n' Bead Show

Brighton Racecourse, BN2 9XZ

Sat: 10am-5pm, Sun: 10am-4pm,
admission £4.00 Call 07817 511360 or
visit www.gemnbear.co.uk

Sunday 17th November

Newmarket Beadwork Fair, Rowley Mile Racecourse, Newmarket, Suffolk, CB8 0TF
10am-4pm www.beadwork.net

Saturday 23rd & Sunday 24th November Gem 'n' Bead Show

Farnham Maltings, Surrey, GU9 7QR

Sat: 10am-5pm, Sun: 10am-4pm,
admission £4.00. Call 07817 511360 or
visit www.gemnbear.co.uk

JANUARY

Sunday 19th January

Sussex Beadwork Fair, The South of England Centre, Ardingly, West Sussex RH17 6TL 10am-4pm www.beadwork.net

Your Event Here

If you'd like your event details to appear in our new-look listings pages please email maria@ashdown.co.uk or ring us on 01903 884988.

www.beadmazine.co.uk

Big Bead Show

Dates for your diary

Next year's shows are
Saturday April 5th and
Saturday October 18th 2014

Sandown Park, Esher, Surrey, KT10 9AJ
www.thebigbeadshow.co.uk

This information is correct to the best of our knowledge, but please always check with the organisers before travelling to an event!



Don't miss next issue of Bead for all the exciting news from the Big Bead Show, plus a special gallery of this year's British Bead Awards.

By **Annie Watkinson**

Living with a Beader

Lets face it, non-beaders just don't get it. Read on to see the humorous trials and tribulations of living with our addiction.



Have you ever watched any of those TV programmes on hoarders? As a fairly neat and tidy person, I watch them with something approaching gruesome interest.

As a former mental health nurse, I watch them with compassion and concern. But I always wonder how they allowed the contents of their house to build up to such a degree that they cannot move without clambering over piles of 'rubbish'. It is often started by psychological trauma, but to their eyes, there is a reason for keeping every single bit of junk.

Then it suddenly dawned on me that I am not far off being a hoarder myself, only not on such a grand scale. As far as jewellery making is concerned, nothing, absolutely nothing, can be got rid of, as it always has the potential to be transformed or remade. Of course, as you all must surely know, your reputation for recycling spreads, and before long, you are the local waste disposal unit for all things beads, plus string and shiny bits.

Now I really do get those poor unfortunate hoarding folk, because even though most of what I store away in boxes and bags is in all probability junk, I cannot bear to get rid of any of it, for who knows when I might need that 4cm of damaged, tarnished silver chain? I might be able to repair that ancient broken brooch to its former glory, or use it in a necklace/tiara/work of art. So although my house may look fairly uncluttered to the casual observer, dig a little more deeply into the three rooms that now hold my craft stash (it used to be one purpose-built study) and you will see that it is clogged full of unnecessary rubbish. If you were to ask me to throw some away, I would of course come up with a good reason to keep it all!

I have always maintained that we are all just one degree away from madness, and for me I have succumbed fully. But that's what makes us beaders so interesting, isn't it?

So the next time a friend offers you some broken chain and odd beads, will you say no? I thought not! Now go away and consider your stash. Can you get rid of any of it? I have revisited mine, and made a tiny dent in the dross, but hey, it's a start!

Annie



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

Addicted 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 Laglad@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, Whessoe 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

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

Beadalicious Group Meets in Havant on the last Saturday of the month, 2.15-4.30pm. Contact Gloria Bastable gingerjive@yahoo.co.uk or call 077171 54621.

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 Basingbourn 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 Siggy 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 Nucleus Arts, Hight Street, Rochester. Contact Dee at medwaybeaders@yahoo.co.uk or call 07843230950.

LANCASHIRE

Fylde Coast Crafters Meets 1st Saturday of each month at Spencer Court Day Care Centre. See www.fyldecoastcrafters.co.uk or contact Jan Tilley at jan.tilleyuk@yahoo.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 Beaders 3rd Saturday of the month, 10.30am-1.30pm, Bring your own project. United Reformed Church Hall, Liverpool Road, Penwortham, Preston, PR1 0QB. Contact Beatrice 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 01724844993 or 07709129827 or dawncumming48@yahoo.com

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 9.30am-1pm at Hammond Hall, Bassingham. For more info contact Alison on 01522 789813 or alison.peacock@rogandal.force9.co.uk

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

Budding Beads Southport. Beading Social, Mondays 12.45pm-2.45. See www.buddingbeads.co.uk or ring Karen/Tracey 01704 808933 for further details.

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

Bridford 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

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. Also weekly classes. Vivien Macpherson on 01283 547887, emailvivien@jvnm.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 Swadford Centre, 32 Swadford St., Skipton, N. Yorkshire, BD23 1RD. 2nd Thursday of the month 7-10pm. New members of all abilities welcome. Call Harrie Lerman on 07768 050306.

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, Portlengone, 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 chloe@beadmagazine.co.uk or ring us on 01903 884988.



The group has grown surprisingly quickly but is eager for more members.

Bead Groups

We meet The Weaver Beaders of Nantwich and find out from Catherine Homer about their fast growing group.

My friend Laura and I decided that we wanted meet local beaders so we decided to start a bead group. The name - that was easy as Nantwich, is on the River Weaver! Laura found a free venue; a pub, printed fliers and went about annoying all the local craft shops etc, even handed out leaflets at the Nantwich Bead fair! We didn't know who, if anyone would come and were thrilled to meet 15 ladies as mad as us! Our success grew; 23 beaders plus 2 children desperate to learn meant we were getting a bit big for the pub. With a new venue, in exchange for draw prizes and an open door policy to the residents, we are now a fully fledged bead group.

We welcome all levels of jewellery maker, we all bring projects, but have group activities too, encouraging us to try new things by skills-exchanges.

We've tackled basic macramé (supplied by Absolute Beads); Kumihimo braiding (aided by Beadsaplenty); beaded spiral rope and flat peyote! This month Knotting Ways came with a selection of supplies; where there's beaders there has to be beads, to buy and swap!

It's lovely to meet all these lovely ladies with different talents, all ready to help each other. We love showing off our makes each month. We are hopeful that as we grow, we will invite other shops and experts. Maybe even have a spinoff children's group inspiring the next generation.

If you live in the North West and want to join; as a business, beader or because you would like to learn a new craft, come along. We wanted to meet beaders and have had an overwhelming response. **B**

Want to join The Weaver Beaders?

WHERE: Richmond Village Nantwich, Nantwich, CW5 6LZ

WHEN: First Tuesday of month, from 7pm

COST: £1 towards raffle prize and optional costs for group projects/kits.

WHO: Laura Gladwyn or Catherine Homer via Facebook group The Weaver Beaders. Email: catherine.homer@virgin.net or call Laura on: 07809 880025

There's always a huge variety of projects on the go.



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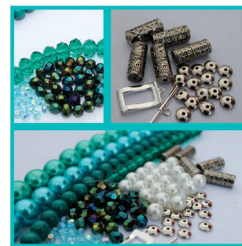
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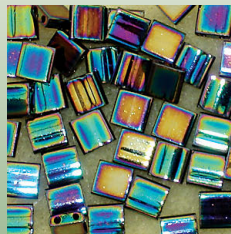
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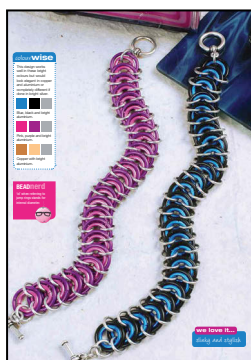
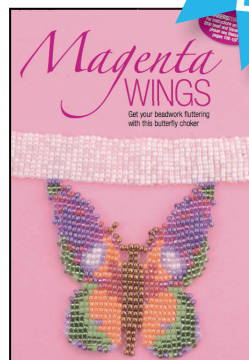
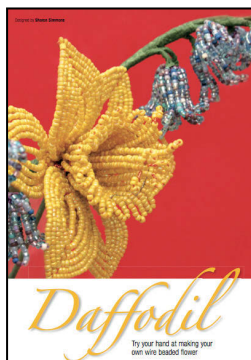
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- See page 89

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1 Take a length of elastic long enough to fit around your wrist plus an extra 10cm (4") to tie it at the end. For ease I sellotape one end to the table.

2 Thread your snowflakes onto your elastic, add your Shamballa beads followed by 3 snowflakes in-between each bead. 100 snowflakes and 3 Shamballa beads create a 16.5cm (6.5") bracelet.

3 Tie your elastic in a double reef knot and add a drop of E6000 glue to the knot. Once this is dry cut the surplus elastic off and move the knot inside the bead to secure.



Chloe Menage



An American ADVENTURE

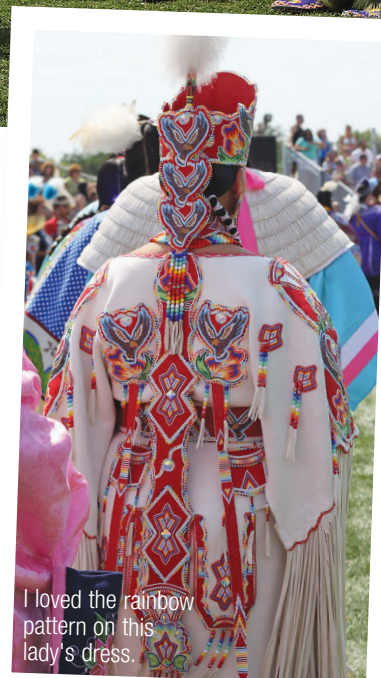
Editor Chloe Menage was privileged to see some colourful Native American beadwork up close and personal on a recent trip across the pond, we find out about her day at an authentic Pow Wow.

One of the exciting elements of my job is the occasional trips to our offices based in Minnesota, USA. As well as being hard work it's also great for catching up with my lovely US colleagues and beady friends. So when I knew I'd be visiting I got straight in touch with Diane Fitzgerald and Liana McGee who live not too far away. A beady adventure was called for and they knew just the ticket, so a sunny Sunday morning saw me making my way to a Native American reservation, just south of Minneapolis.

The annual Shakopee Mdewakanton Sioux Community Wacipi (Pow Wow) is veritable wonder of singing, drumming, dancing, colour, and most importantly (for us) beadwork. Held in a special arena of sacred ground, dancers come from far and wide to meet with friends and family, celebrate and enter the dance competitions.

There was an incredible array of beadwork visible on all of the dancers' costumes. From talking to some of the participants the art had been passed down to them from mothers and grandmothers, all of the detailed work had either been created themselves, or for them by a family member. One girl I spoke to had a beautiful bead embroidered ring which her sister had made her, and dramatic beaded ornaments on her braids which were stitched by her grandmother. There was so much to look at, which left me feeling completely inspired. It was fascinating to see the traditional mixing with modern, which could be seen in beaded Hello Kitty pendants on young girls and the vibrant neon coloured costumes of many of the dancers!

My day culminated in having a walk around the craft stalls, where there were beads and beadwork for sale, and I ate the best corn on the cob I've ever had! **B**



I loved the rainbow pattern on this lady's dress.



These men had beadwork all down their fronts, as well as beaded bags.

CSACJ

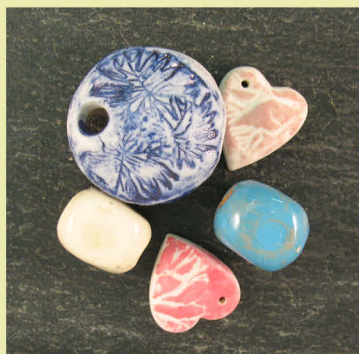
Cornwall School of Art, Craft and Jewellery

The Cornwall School of Art, Craft and Jewellery, based at Coldrenick Farm, near Bodmin in Cornwall, runs a wide variety of classes for all levels in a beautiful, countryside location close to beaches and tourist attractions.

Classes Running in November 2013

7th November - Beginners Metal Clay - £125

In this relaxed one day class, you'll learn how to work with silver metal clay. During the day you will make at least three items using silver clay, finish them and take them home to show everyone how well you did! Everything you need, including all materials and VAT are included in the price together with a pair of sterling earring hooks, jump rings and a chain or cord so you can wear them home if you wish.



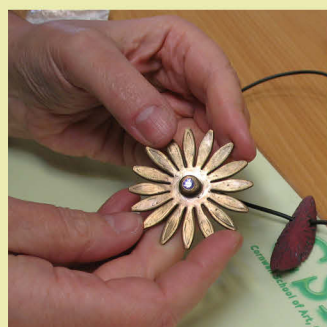
12th-13th November - Introduction to Porcelain Jewellery Making - £250

In this two day beginners level class you will be exploring porcelain with a particular emphasis on making small beads. Lots of examples will be on display and you'll have a few types of porcelain to experiment with. All materials and VAT are included in the price.



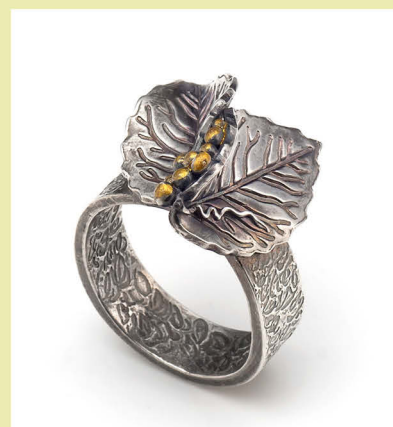
17th-18th November - Introduction to Sterling Silver Metal Clay - £250

This relaxed two day class is a great follow on from the beginners metal clay classes. During the two days you will make at least five items and fire and finish them to a good standard. This course is designed to take your skills to the next level and introduce you to the newest member of the metal clay family. Everything you need, including all materials and VAT are included in the price.



21st-22nd November - Introduction to Bronze and Copper Clay - £190

In this relaxed two day class, you'll learn how to work with bronze and copper metal clay. During the course you will make at least six items using base metal clays, finish them and take them home to show everyone how well you did! Our experience shows us that even complete beginners with no jewellery making experience leave the class thrilled with what they've made.



27th-29th November - Art Clay Level 1 Diploma Class - £465

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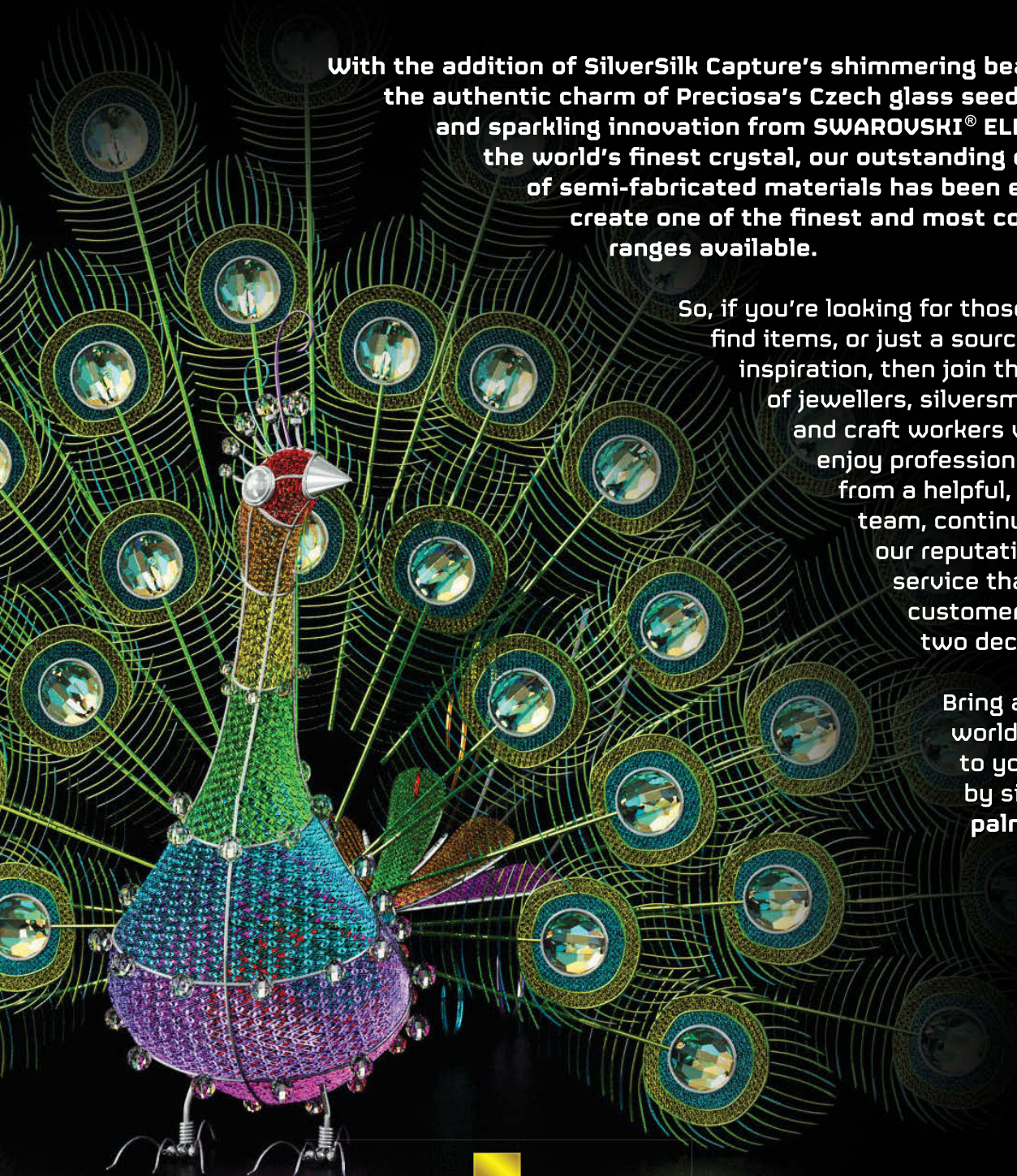
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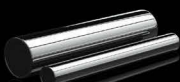
0845 6449343

email: sales@palmermetals.co.uk

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Findings



Tube



Wire



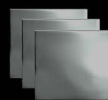
Chain



Chemicals



Tools



Sheet



PMC



Crystals