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SPRING SPECIAL 2020

ISSUE 102

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La Belle

The art of beading
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necklace



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DESIGN BY HELENA CHMELÍKOVÁ

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PRECIOSA Candy Oval

ART No.: 111 01 388

Sizes: 4 x 6 mm; 6 x 8 mm; 10 x 12 mm

Color: 23980





'Lavender Crown'

Designed by Starman TrendSetter Penny Dixon

For more of her work visit www.PennyDixonDesigns.com

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

8



Welcome



Spring is officially here! A couple of weeks ago, I was driving back from a weekend away with my family and saw the cutest little newborn lambs running around the fields and so many pretty spring flowers popping up. There is something so wonderful about seeing all the new life that constantly surrounds us in spring. Also, after my spring clean that I talked about in our previous issue, my mats are clean, and I'm ready to start lots of fabulous projects to see me through warmer months. I don't know about you, but I find that jewellery in spring tends to be lighter, brighter and super cute. With spring still firmly on our minds, we decided to focus on colour and whimsy for this issue, and when you see all the amazing designs our designers came up with, I think you will be spoilt for choice on what piece to start first.

Spring has sprung

What a treat the front cover piece is for this issue. I'm so excited to introduce you to Ronel Durandt's 'La Belle' necklace. This embodiment of spring is made completely in seed beads, Delica beads and crystals and is reminiscent of old school beading but the shape and colours give it a more modern twist. Overall this stunning necklace is just magic. Theodora Seimeni

joins us again, and boy does she knock it out the park when it comes to her amazing tealight design. This is our second design that is made completely of Delica beads and crystals, and we're finding that having the balance between new and old beads is making us increasingly happy. This perfect home wear piece will be adored by all you peyote lovers out there as it's made using rick rack strips and tubular peyote. Up next is Tereza Soukupová's dreamy Right Angle Weave bracelet using RounTrio beads and ribbon. This delightful piece will be a firm favourite right through spring, into summer and no doubt for the rest of the year. Amanda Connell has brought us a project that can either be for the home or jewellery. Interesting I hear you say and you'd be right. If snowdrops are your favourite flower and you miss them once they're out of season, then this is the project that'll keep them blooming all year round. Last but not least for bead weaving, Hannah Walker is pretty in pink with her cherry blossom necklace and Debora Hodoyer has designed more earrings for our expanding collections.

Moving away from bead weaving and we start with Deb Underhill's UV resin necklace. Deb shows us how to set flowers into the resin and once you've got the technique down, imagine the possibilities, shells for summer etc. Alison Tarry's beautiful con-

temporary bracelet has a vintage feel with a major dose of elegance. Taking it back to basics is Tracey Spurgin with her introduction to metal clay earrings. Quick, easy, but as always, fabulous!

Favourites

Take a bit of time for yourself and have a read through our awesome articles. Tina from Bearhouse Beads tells us all about her handmade beads and how she gets to play with fire all day long. Ronel Durant chats about all her wonderful creations and how she spends her days between beadwork and dressmaking, and we catch up Tereza Soukupová to see Where it all began for her. We've also added in some of our regular favourites. Fruit jewellery is massive for this season, and you can find yourself ahead of all the fashionistas with your very own cherry bracelet in 'Hot on the High Street'. 'Colour Crazy' is a delicate looking CRAW bracelet, and 'We're Talking About' Compass Stones and how you can use them. You can also catch up on all the latest must-have products to hit our stores in 'beadStash'. I hope that you enjoy this issue and that we've inspired you.

Vicky X

Vicky Roberts, Editor
email: editor@beadmagazine.co.uk



17



26

72

beadStash

THE TRENDS, THE INNOVATIONS AND THE MUST TRY BUYS



What a Delite

The Delite Rivolis are now available at Jencel in 6 colours. This new effect is inspired by our natural landscapes, and it gives a beautiful shimmery depth to gaze into. Prices for a single Rivoli are £1 for 12mm, and £1.30 for 14mm, and we offer a discount if you buy 6 or more. Have a look the Delites, and the other lovely colours on the Crystal pages at www.jencel.co.uk 0114 2509565.



Vibrant Villa beads

The PRECIOSA Villa™ Pressed Bead with the PRECIOSA Traditional Czech Beads brand has the shape of a slender pyramid. The bead with dimensions of 6x13mm has a square base and a diagonally placed hole. The very low placement of the hole enables the connection of individual beads and their simple edging with small seed beads and beads from the PRECIOSA Traditional Czech Beads™ range. The bead supplements the range of fashion and popular costume jewellery accessories. It is suitable for all types of surface finishes, and we offer it in 49 colours and finishes.

The edges of the pyramid especially stand out in opaque colours or with the use of all-over surface finishes.

www.preciosa-ornela.com



Humpty Dumpty sat on a wall

Humpty is an egg-shaped gift box the size of a hens egg and is priced at £27.50 for the full Kit (Components and Instructions). For those beaders who like to repeat the project then a component pack will be available at £19.50. For those people who like to choose their own colourway then the price for the "Instructions Only" will be £11.50 (the wooden gift box for this option will be needed and can be purchased separately at £4.50). www.oaktreecrafts.com



Step into spring

Spellbound Beads have introduced two new designs to their popular range of floral brooch kits. The Rose Brooch Kit (available in Red, White or a super soft Pink), and the Shamrock Brooch Kit have arrived to join the Daffodil, Thistle and Poppy designs in the range. As always



Swarovski sale

Don't miss out - this clearance sale of all Beadsisters' Swarovski bicones is whilst stocks last - their small and larger quantities are all 20% off. We have a variety of colours in 3mm, 4mm, and 6mm bicones.
www.beadsisters.co.uk



Cymbal Clasps

Following the successful launch of the Cymbal Elements last year, BeadSmith have greatly expanded the range. You can see these lovely clasps, and many more new designs at www.tanzeedesigns.com



with Spellbound kits everything you need is included in the kit - fabulously illustrated step-by-step instructions, a beading needle, and all of the beads and findings you need to make a brooch ... and all of the brooch kits are an amazing £9.95 each.
www.spellboundbead.co.uk



Beaded box

Easter is all wrapped up with a bow in this delightful box pattern from threadabead.com. Attached to the lid are colourful Easter eggs and a hatching chick. A landscape scene of Easter eggs and flowers feature around the sides alongside the bow. Pattern available from threadabead.com for just £8.40. A component pack is also available.



New Beads

These new beads are called Piros and we'll have them in 27 colours. They are a bar that measure 5x3x2mm and cost from around £3 per 10g pack - a really versatile shape and we'll have lots of free patterns for them on the website. www.spoiltrottenbeads.co.uk



Cutest charms ever

The cutest SWAROVSKI ELEMENT Charms have arrived at the Stitchncraft Beads Studio. They are perfect to hang as dangles off your beadwork, wear them on a simple leather or ribbon necklace or add to charm bracelets. These versatile charms all contain Swarovski crystals, pearls or both and are perfect to add that little something extra to your beadwork. Sold individually. Available from Stitchncraft Beads www.stitchncraft.co.uk Tel: 01747 830666

Beautiful backlit drops

Have you seen our backlit drops? They measure about 9x11mm with one hole across the top of the beads. They have a flat, foiled back which is textured and gives an interesting effect on the front of the drops. They come in seven colours - Backlit Menthol, Backlit Peach, Backlit Petroleum, Backlit Periwinkle, Backlit Tequila, Crystal Heliotrope and Crystal Volcano. They cost £1.05 for 15 beads.
www.oldbicycleshop.co.uk



Lotus path BRACELET



You will need:

For 16cm long bracelet (9 segments) with adjustable length thanks to the ribbon, you will need:

- 72 x RounTrio beads Metallic Emerald (A)
- 5g Size 8/0 Toho Demi Round Permafinished Green Tea (B)
- 5g Miyuki Seed Beads 15/0 Crystal Labrador Full (C)
- 36 x RounTrio beads Crystal Labrador Full (D)
- 2g Miyuki Seed Beads 15/0 Matte Metallic Blue Iris (E)
- 36 x Dragon Scale beads Metallic Emerald (F)
- 36 x Miyuki Drop Crystal AB (G)
- 36 x Miyuki Seed Beads 11/0 Duracoat Galv Sea Foam (H)
- Satin double-sided ribbon 1 cm wide - 1m
- Beading needle size 12
- Beading thread (Miyuki thread, One G, Sonoko Nozue thread, ...)
- Scissors



Elegant bracelet with a romantic twist

DESIGNED BY TEREZA SOUKUPOVÁ * * * * *

What a dreamy bracelet! Made using mainly Right Angle Weave this is a piece you will want to make in several different colours. The challenge of using the RounTrio makes this an interesting design to bead up, and the use of the ribbon as a clasp is just divine. If you're not a fan of ribbons, switch to a clasp of your choice and attach it instead of the beaded ribbon openings. You can also choose to attach three clasps to the unused outside RounTrio holes. This piece will take you roughly a day to make and costs around £25. Tereza has included three different colourways for inspiration, but this bracelet will look gorgeous in any colour.



1

Needle up a wingspan length of thread. Through one of the outside holes, pick up 4(A), 4(B) alternating them. Slide them towards the end, leaving a 15cm long tail. Go through all the beads again creating a circle, finish in a (A).



again through the outside (A) hole. Go once more through (B), (D), (B), (A) to strengthen the connection and continue, so that you finish in the newly added (D).

**2**

Step up to the middle hole. Pick up 1(C), 1(B), 1(C) and go to the middle hole of the next (A). Repeat three more times, finish in the (A) you started from.

**3**

Step up to the outside hole. Pick up 1(B), 1(D), 1(B), circle around and go

4

Step up to the middle and then the third hole. Go through one of the outside holes, add and alternate 4(B) and 3(D). Go through all the beads again creating a circle, finish in the (D) you started from.

5

Step up to the middle hole. Pick up 1(C), 1(B), 1(C) and go to the middle hole of the next (D). Repeat three more times, finish in an (D).

TOP TIPS

HOLE CHECK Always check that all the holes of your multi-hole beads are clear and unclogged before you start using the beads.

SPARKLE Add a bit of sparkle – switch smooth RounTrio beads for Faceted RounTrios.

BEAD WEAVING



6

Step up to one of the inside (D) holes. Pick 1(E), 1(F), 1(E). Skip the second (E) and return back through (F) and the first (E), and go to the inside hole of next (D).



10

Pick up 1(H) and go through next (G). Repeat three more times. Finish in a (G).



7

Repeat step 6 three more times and then go up through the first (E), (F) and (E) you added.



11

Go down through the closest (F) and (E). Get through beads to the outside hole of the third (D) to add another RounTrio segment in line.



8

Connect all four (E). Reinforce once more.



12

Pick up 1(B), 1(A), 1(B), circle around and go again through the outside (D) hole. Go once more through (B), (A), (B), (D) to strengthen the connection and continue, so that you finish in the newly added (A).



9

Pick up 1(G) and go into the next (E). Repeat three more times, step up and finish in the first (G) you added.



13

Step up to the middle and then the third hole. Through one of the outside holes,

add and alternate 4(B) and 3(A). Go through all the beads again creating a circle, finish in the (A) you started from. Then repeat step 2.



14

Get to one of the RounTrios on the side. Pick up 1(B), 1(A), 1(B), circle around and go again through the outside (D) hole. Go once more through (B), (A), (B), (A) to strengthen the connection and continue, so that you finish in the newly added (A).



15

Repeat steps 13 and 2.



16

Get to the outside hole of the RounTrio facing the centre of the bracelet.

◀ DESIGN NOTE ▶

Using a mixture of bead weaving stitches, mostly right-angle weave, you can create this elegant bracelet with easily adjustable length using ribbon bands as clasp.



17
Repeat step 3.



20
Step up to the middle hole. Pick up 1(C), 1(B), 1(C) and go to the middle hole of the next RounTrio. Repeat three more times, finish in the (C), (B), (C) group of the inside ring.

circle to reinforce and then exit through a (D) middle hole.



23
Get to a (D) in the segment line and repeat step 12.



18
Repeat step 4 and finish in the (D) neighbouring with the (D) from the previous segment.



21
Pick up 1(C) and go into the next (B).



24
Repeat step 13.



19
Connect the (D)s with 1(B) on each side passing through the outside holes of both beads, then circling through all the beads once more to reinforce, finishing in an (D) from the new segment.



22
Pick up 1(C) and go through the next 1(C), (B), (C) group. Repeat steps 21 and 22 to fill in the circle.

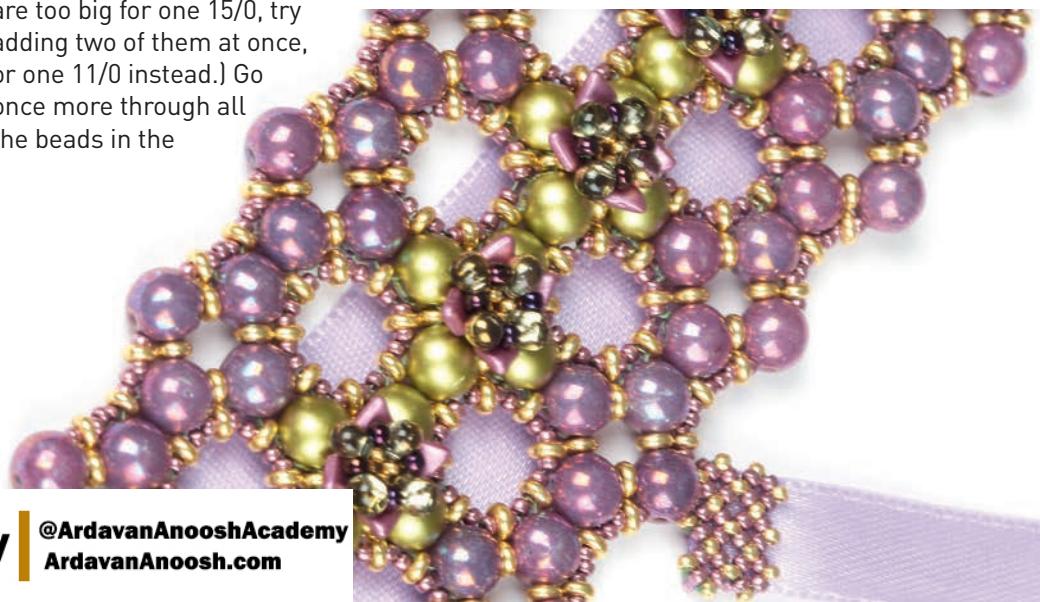
(TIP: If you feel that the gaps are too big for one 15/0, try adding two of them at once, or one 11/0 instead.) Go once more through all the beads in the



25
Repeat step 2 and finish in the (A) neighbouring with the (A) from the first segment. Repeat step 19. Finish in an (A) of the new segment.

COLOURWISE

- 72 x RounTrio beads White Iris (A)
- 36 x RounTrio beads Pastel Lime (D)
- 36 x Dragon Scale beads Metallic Lila (F)
- 36 x Miyuki Drop Crystal Amber (G)
- 5g Toho Demi Round Permafinished Starlight 8/0 (B)
- 36 x Miyuki Seed Beads 11/0 Metallic Dark Plum Iris (H)
- 5g Miyuki Seed Beads 15/0 Duracoat Galvanized Eggplant (C)
- 2g Miyuki Seed Beads 15/0 Duracoat Galvanized Gold (E)
- Satin double-sided ribbon 1 cm wide - 1m



COLOURWISE

72 x Faceted RounTrio beads Jet
 Bronze (A)
 5g Toho Demi Round Olympic Bronze
 8/0 (B)
 5g Miyuki Seed Beads 15/0
 Black Bronze (C)
 36 x Faceted RounTrio beads Jet
 Capri Rose Full (D)
 2g Miyuki Seed Beads 15/0 Duracoat
 Galvanized Pink
 Blush (E)
 36 x Dragon Scale beads Jet Bronze (F)
 36 x Miyuki Drop Crystal Capri
 Gold (G)
 36 x Miyuki Seed Beads 11/0 Duracoat
 Galvanized Magenta (H)
 Satin double-sided ribbon 1 cm wide
 – 1m

**26**

Get to the (C), (B), (C) group of the inside ring.

**28**

To embellish the bracelet on the edges, get to the second (C), (B), (C) group on the side.

**30**

Pick up 2(C) again and go through the 2(C), (B), (C) groups and the (A)'s middle hole between them. Repeat until you reach the other side.

**27**

Repeat steps 21, 22 and 23 to create the inside ring. Get through beads to the outside hole of (A) sitting on the side, so you can add more segments. Add as many segments to reach the desired bracelet length (seven more).

**29**

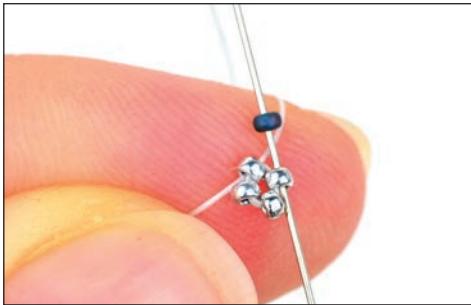
Pick up 2(C) and go through the (B) between the neighbouring (A)s.

**31**

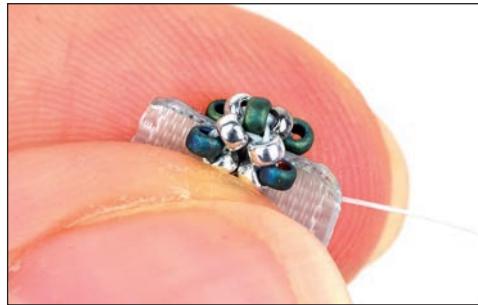
Turn around the corner and repeat steps 29 and 30. Finish in the first (C), (B), (C) group of (D). Pick up 5(C), 1(B) and 1(C) and circle back to create a loop.

**32**

Go through the loop beads one more time to reinforce. Head through the (C), (B) and (C) groups and (D) between them to the other side and step 32 to create a second loop.

**35**

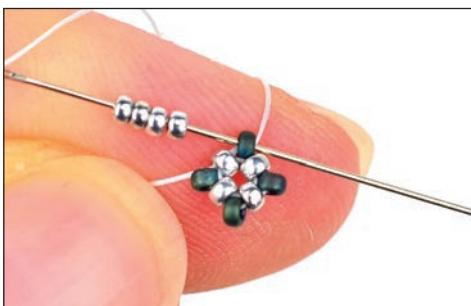
On a new piece of thread, add 4(C). Go back to the first bead to create a circle. Pick up 1(E) and go to the next (C). Add three more (E) and step up to the (E).

**38**

Place the beadwork in the middle of the ribbon and fold it over the edge, having two segments on one side and one segments on the other one.

**33**

Continue through the beads, turn around the corner and repeat steps 30 through 33 to embellish the other edge and create loops on the other end.

**36**

Add 4(C). Go back to the first bead to create a circle.

**39**

With your thread coming out of the (E) in the last segment, sew through the ribbon and through the (E) connecting the first and second segment, and come back again.

**34**

Cut 2 x 50cm of ribbon and insert it into the loops. Treat the ends with fire to stop them from fraying. You can also use a little bit of glue.

**37**

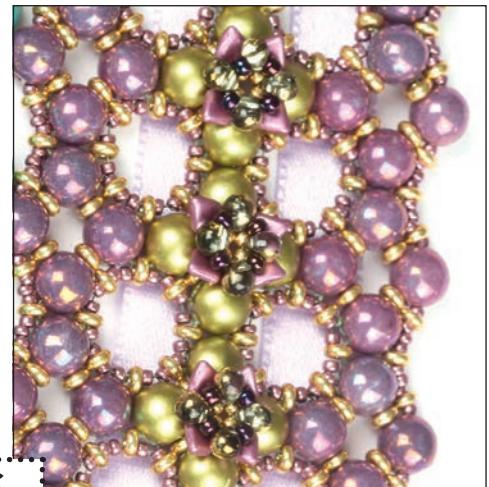
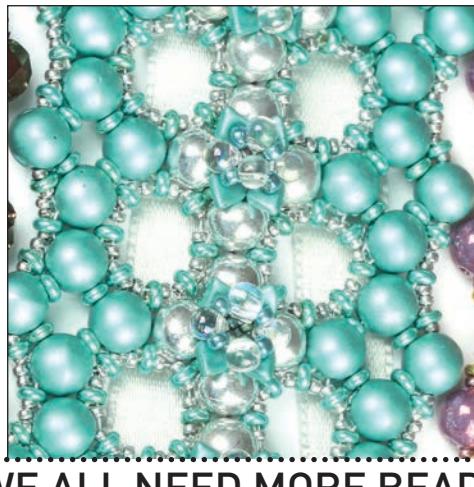
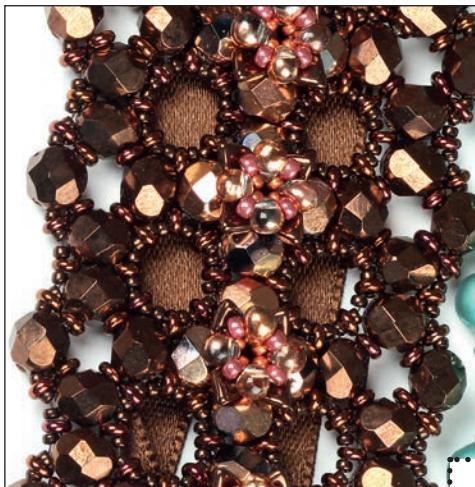
Pick up 1(E) and go to the next (C). Add three more (E) and step up to the (E). Repeat steps 36 and 37 one more time to have three little segments.

**40**

Repeat steps 36 and 37, then sew together through the ribbon the first and last (E), securing the beads in the middle. Exit through an (E) on a side.

Inspiration

I was inspired by the beads themselves. Firstly, I felt that the three holes of RounTrios are quite a challenge and wanted to create a design that uses all of them. Secondly, I really love the look of Faceted RounTrios, so this design was a great opportunity to mix both.



WE ALL NEED MORE BEADS



41
Add again 4(C) and then 3(E) in between them. Exit the (E) closest the ribbon edge.



43
Add again 4(C), fold over the edge. Connect them with the two (E)s on the left and right and add one (E) in the centre. Repeat step 39.



45
Go through the beads to the other side and repeat steps 41 to 44. Knot off the thread ends, hide them in beads and cut them off.



42
Add again 4(C) and then 2(E) in between them. The third (E) comes from the neighbouring segment. Exit the (E) closest to the ribbon edge.



44
Add again 4(C). Connect them with the two (E)s on the left and right and add one (E) in the centre. Sew together through the ribbon the first and last (E), securing the beads in the middle.

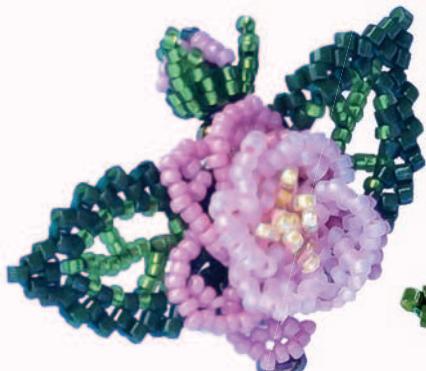


46
Cover remaining ribbon ends with beads, and the beadwork is done.

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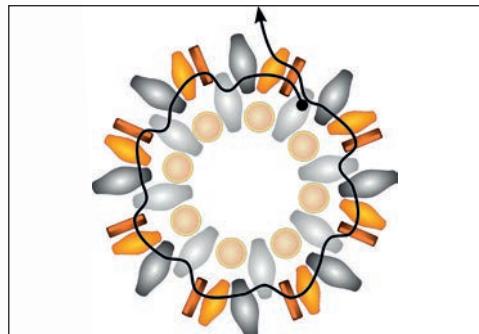
funky FASHION



Use beads in funky colours to form these fun to make earrings

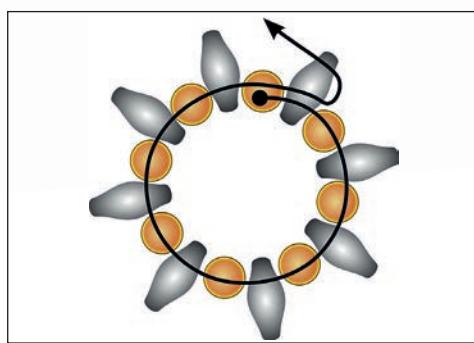
DESIGNED BY DEBORA HODOYER * * * *

BEAD WEAVING



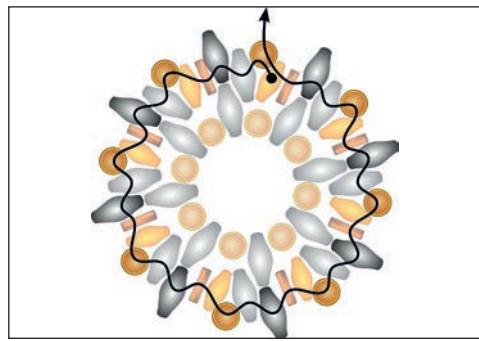
3

Repeat Step 2 seven more times to complete the round, then retrace previous thread path to exit from the top hole of first (D) added in this round. At this point you can also repeat the thread path from the beginning of this round to secure the beads in position. The beadwork must be flat, so you'll have to flatten it on your working surface once in a while.



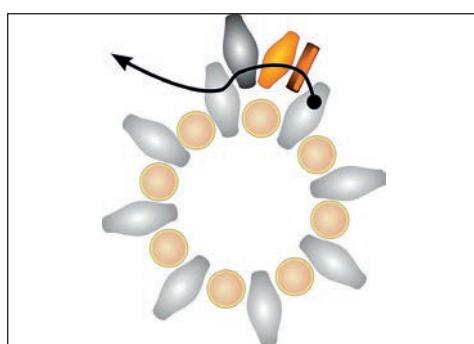
4

String 1(A) and sew through the top hole of nearest (B) from previous round, then string 1(B) and sew through next (C) and through the top hole of following (D).



5

Repeat Step 4 seven more times to complete the round, then retrace previous thread path to exit from first (A) added in this round.



2

String 1(C), 1(D), 1(B) and sew through the top hole of next (B).

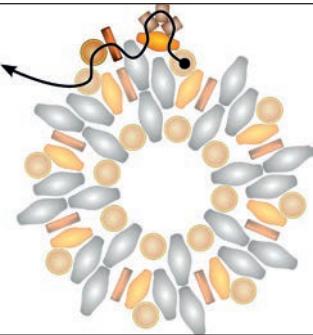
There is one thing we can always say about Debora's projects, they're fun to make and always look cool when on. These earrings are no exception to that. The lovely pinwheel effect using seeds, and two-hole beads are perfect for when you don't want to use crystals or a bit of bling, and just want something that can be worn all day long. They're also quick to make, and with three colour choices recommended by Debora, there is no excuse to not add these to your collection.

You will need:

- 48 x Minos Par Puca beads (opaque lumi amethyst) (A)
- 48 x Superduo beads (pastel lime) (B)
- 1g O beads (dark bronze) (C)
- 32 x Miniduo beads (gold shine medium orchid) (D)
- 0.5g seed beads size 11° (Miyuki matte blue grey -301) (E)
- 14 x 3,4 mm Drop beads (Miyuki opaque funky lilac -402) (F)
- 1g seed beads 15° (Miyuki metallic matte gunmetal -2011) (G)
- Beading thread C-lon size D in purple
- Needle size 12
- 2 x 21mm ear wires with spring and ball in silver tone
- Scissors

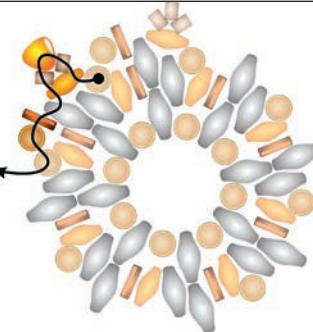
BEADLINK: www.etsy.com/shop/CrownofStones

COLOURWISE

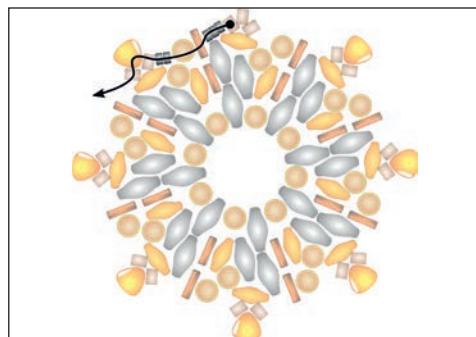
**6**

String 1(D), 3(E) and slide them to the end of the thread, then pass through the left hole of this same (D) and sew through the top hole of next (B) from previous round.
String an 1(C), 1(A) and sew through next (A) from previous round.

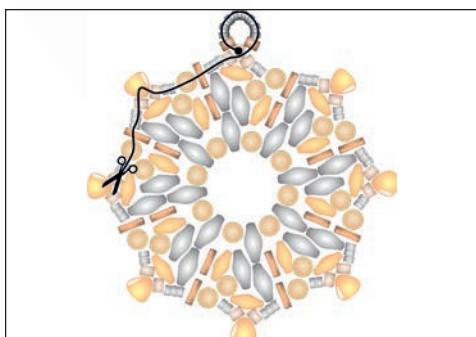
- 48 x Minos Par Puca beads (bronze gold mat) [A]
- 48 x Superduo beads (pastel silver) (B)
- 1g O beads (jet sunset) (C)
- 32 x Miniduo beads (gold shine minium) (D)
- 0.5g seed beads size 11° (Miyuki matte blue grey -301) (E)
- 14 x 3,4 mm Drop beads (Miyuki opaque funky copper topaz -402) (F)
- 1g seed beads 15° (Miyuki metallic matte gunmetal -2011) (G)
- 2 x 21mm hook earwires with spring and ball in golden tone
- Beading thread C-lon size D in beige
- Needle size 12
- 2 x 21mm earwires with spring and ball in golden tone

**7**

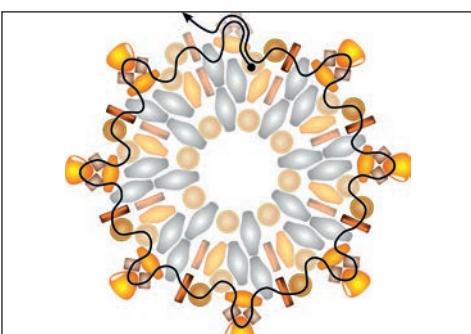
String 1(D), 1(E), 1(F), 1(E) and slide them to the end of the thread, then pass through the left hole of this same (D) and sew through the top hole of next (B) from previous round.
String an 1(C), 1(A) and sew through next (A) from previous round.

**9**

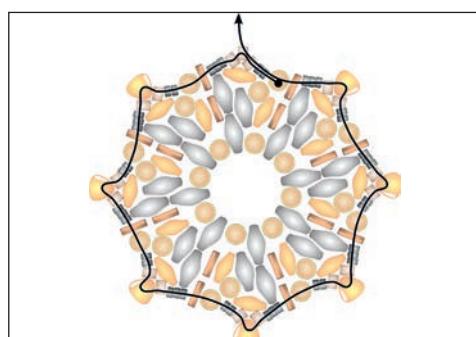
String 3(G) and sew through next beads: a (C), an (A). String 2(G) and sew through following beads: an (E), a (F), an (E).
*Depending on the brand or even between beads of the same brand or type, there may be differences in thickness or size, so if the beadwork shrinks, string 2(G) instead of three.

**11**

String 1(E), 8(G), 1(E) and go back into the (E) you're coming out of from the opposite direction. Reinforce and then weave through to secure the thread and trim.

**8**

Repeat Step 7 six more times to complete the round, then retrace previous thread path to exit from first three (E) added in this round.

**10**

Repeat Step 9 seven more times to complete the round, then retrace previous thread path to exit from central (E) of a set of three beads added on Step 6.

**12**

Add an ear wire to your beadwork and then repeat all steps to make a second one.



HOT ON THE HIGH ST.

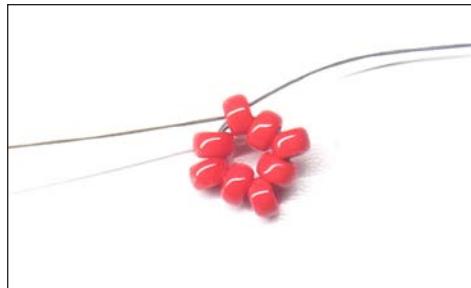
Welcome to our feature of projects that have been inspired by what's available on the high street

On a recent shopping trip, I just happened to notice how fruit jewellery is everywhere. I couldn't have been more excited! I love cute, but wearable pieces and fruit seem to be the next big trend to follow on from the cactus, llamas and flamingos that have dominated the high street for the last couple of years. I saw everything from lemon slice earrings to cherry necklaces to pineapple charm bracelets, and my mind quickly went to how I could recreate my version of these fabulous little pieces.

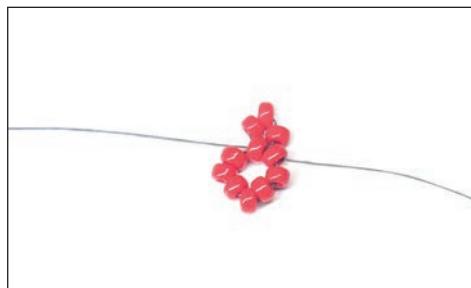
I decided to go with cherries as I've seen a cute cherry t-shirt I want and figured this would go perfect. Using PRAW (Prismatic Right Angle Weave), I quickly made up my first red ball, added on a couple of silver lined green stems and then made a separate red ball to attach. I think a single cherry took me about 10 minutes and the whole bracelet I made in around an hour. Addicted wasn't the word. How many cherries can one person wear before it becomes weird? If like me you're thinking more than a bracelet, why not try earrings, a necklace or even a sweet little anklet. Whatever you choose to use your cherries on we hope we've inspired you. Enjoy!

You will need:

- 3g Size 11 Seed Beads - Red (A)
- 3g Size 11 Seed Beads - Green (B)
- 2g Size 11 Seed Beads - White (C)
- Jump rings
- Clasp
- Needle
- Thread



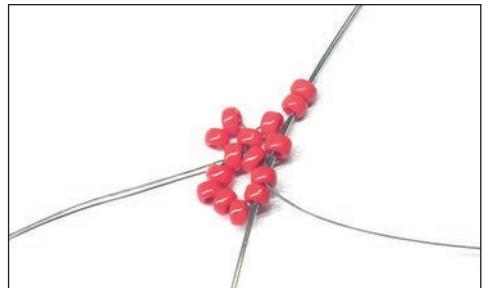
1
Pick up 8(A) and go through them all again to create a ring. This is your base row



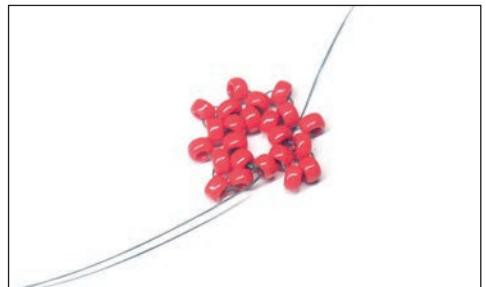
2
Pick up 3(A) and go back into (A) you're coming out of from the opposite side. Move forward into the next (A) on your base row.



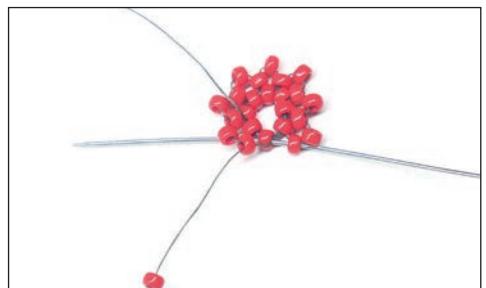
3
Pick up 2(A) and come down the first (A) of the set of 3(A) you just added in previous round and the one you're coming out of on the base row. Weave forward to the next (A) on the base row.



4
Pick up 2(A) and come down the first (A) of the set of 2(A) you just added in previous round and the one you're coming out of on the base row.



5
Repeat step 4 four more times. Weave forward into the last (A) on your base row.

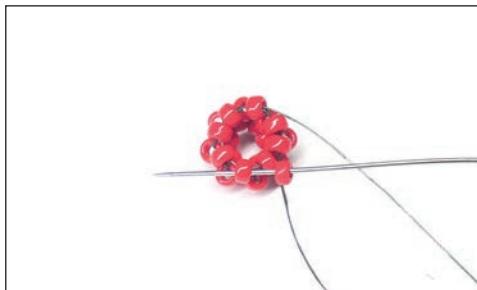


6
Go up the (A) that would have been the first one of the set of 3(A) from step 2, pick up 1(A) and go down the first (A) from the last set of 2(A) you added.



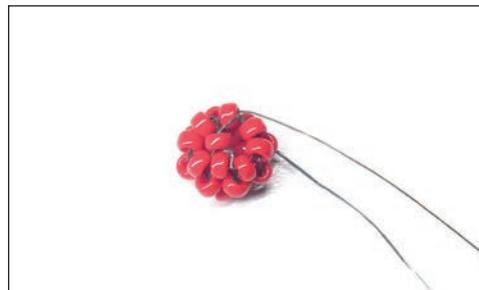
7

Weave back up the (A) from the set of 3(A) you've just gone up in the last step and through the eight (A) beads that are loose on the top of your cube.



8

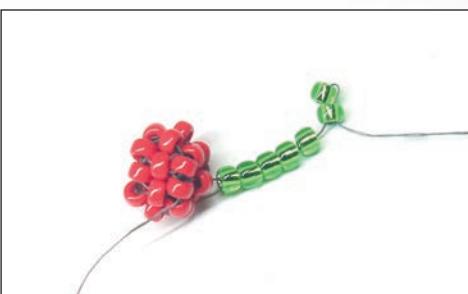
Coming out of an (A) on the top (the (A) beads you just joined together) pick up 1(A) and go into the (A) opposite the one you're coming out of into the same side.



9

Go back through the new (A) you just added in the previous step and back into the (A) you originally came out of from the opposite side. Go back into the new (A).

How many cherries can one person wear before it becomes weird?



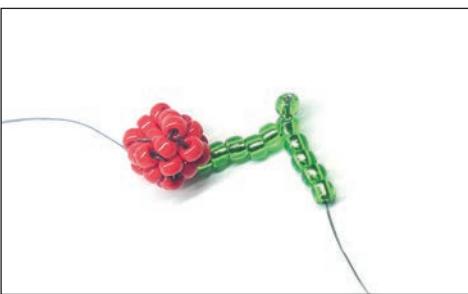
10

Pick up 7(B) and come back down the second to last (B) you picked up.



15

Continue adding cherries and 15(C) until you get to the end of your bracelet. Pick up another 5(C) and come back down your bracelet to the opposite side. Add 5(C) on the other end. Weave back and forth until you're happy and then finish off by adding in knots.



11

Pick up 4(B) and put this to one side leaving thread available to use.



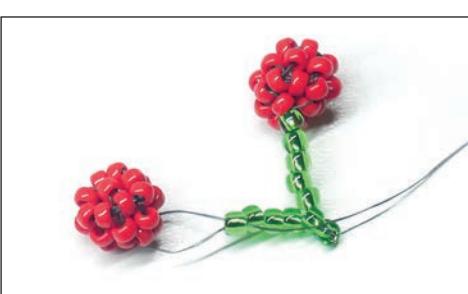
13

Weave back around the (B) beads until you get to the first cherry ball and go back into the middle (A) from steps 8 & 9 from the opposite side. Make another 4 full cherries using steps 1-13.



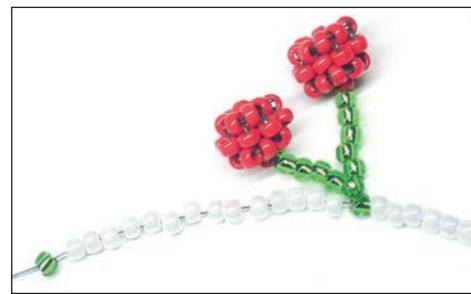
16

Add jump rings and a clasp to the loops on both ends of your bracelet.



12

Make a second cherry ball using steps 1-9 and weave off threads. Go back to your stalk on the first cherry and go through the middle (A) you added in step 8 & 9 on the new ball. Go back up the (B) beads.



14

Using a new thread add a stopper bead. Pick up 15(C), a cherry (through the top (B) bead) and 15(C).

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Necklace by Leslie Rogalski



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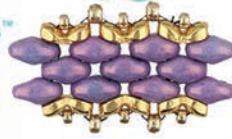
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CONTEMPORARY *pearls*



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- Antique bronze coloured copper 1.0mm wire
- Antique bronze coloured copper 0.4mm wire
- 1 x 17mm coin shaped Pearl
- 1 strand 2-4mm seed pearls
- Bailing pliers
- Flat nosed pliers
- Fine flat nosed pliers
- Flush cutters
- Bracelet mandrel

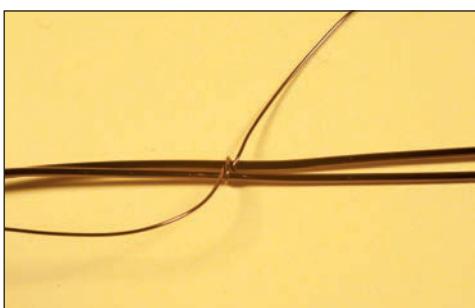
Just when I think we've seen all the fab designs Alison could do, she comes back again and again with another amazing piece, and I think this beautiful contemporary designed bracelet is proof of that. Using a coin pearl and seed pearls, Alison captures them perfectly in antique bronze wire, which almost has a vintage look to it but the design is so modern that even the most fashion-forward of us would love it. The piece is an advanced design, and we would recommend that you have some experience of wire wrapping

before trying, but that shouldn't put you off if you would just like to try to follow the instructions. This would make an excellent weekend project that you can take your time on as it takes roughly five to seven hours to make and costs about £20. As we've already discussed Alison has made her piece in antique bronze and ivory, but this would look amazing in peacock pearls and gunmetal coloured wire. Alternatively, you could have a total change with a gemstone coin and 2-3mm beads.



Sepia tones and ivory pearls make up this contemporary design

DESIGNED BY ALISON TARRY

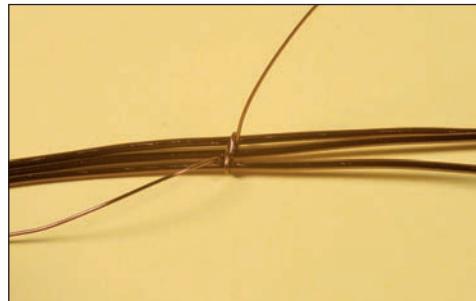


1

Cut 5 pieces of 1.0mm wire (core) each 40cm long. Using the 0.4mm wire, wrap once around one of the core wires (C1),

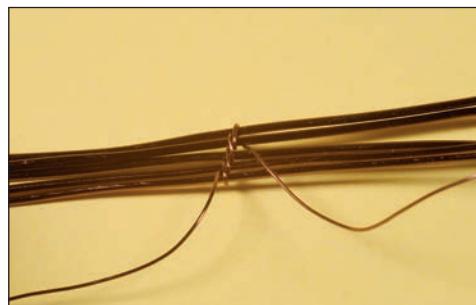
WIREWORK

add on another core wire (C2) and wrap once around both wires finishing with the wire between them.



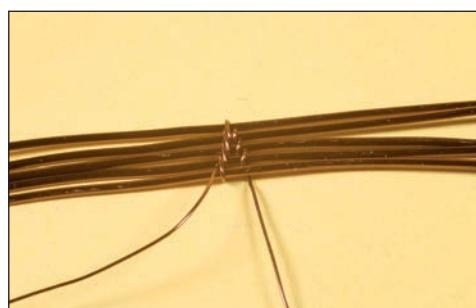
2

Add another core wire (C3), wrapping around C2 and C3 finishing with the wire between C2 and C3.



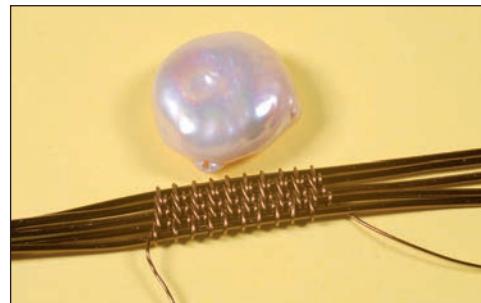
3

Add the last 2 core wires (C4 and C5) in the same way but instead of coming between C4 and C5, continue one wire further coming between C3 and C4



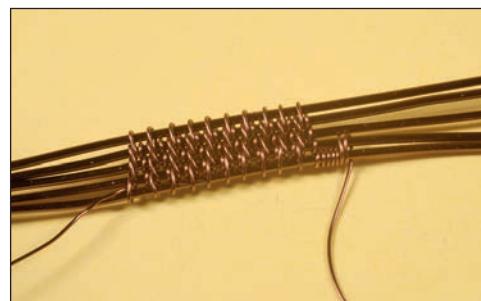
4

Wrap around C4 coming back between C2 and C3. Then round C3 and between C1 and C2. The around C2 finishing with the wire coming below C1.



5

Repeat the wrapping from step 1 to 4 until you have enough wrapped to cover the back of your focal pearl.



6

Starting at C1, wrap 0.4mm wire 5 times around C1 then twice around C1 and C2, be careful not to pull the wire too tight.

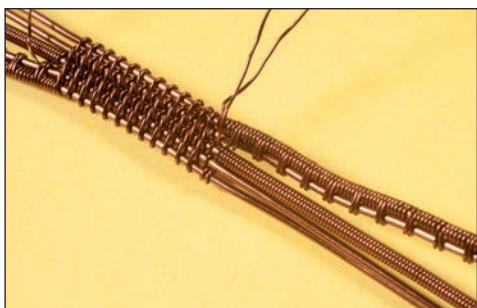


7

Repeat this 5:2 pattern creating enough sets to come around the side of the central pearl to the other side with 6 or 7 sets overlap. Leave a 15cm tail of 0.4mm wire to allow for adjustment if needed later. Repeat for the diagonally opposite side.

► DESIGN NOTE ◄

When designing a contemporary piece of jewellery, don't be afraid to take classic components and use them in a contemporary way.



8
Leaving a 15cm tail at the start, coil 0.4mm wire around C3 next to the 5:2 section until it is the same length. Use a 1.0mm mandrel if you don't want to hand coil. Repeat on the other side.



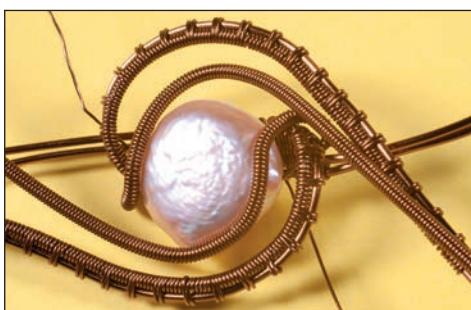
9
Using one of the 0.4mm start tail wires, thread on the coin pearl then secure it to the other end of the 5 core woven section.



10
Bend one of the 5:2 sections over the other core wires and follow the curve of the pearl to the other side, leave a 3-4mm gap around the pearl. Take care that the woven section stays flat.



11
Pull the coiled wire around the edge of the 5:2 wire and curve around the pearl.



12
Repeat steps 10 and 11 on the other side. Keeping the spacing as even as possible but it will be possible to adjust it later.



13
Wrap the 5:2 wire around the 2 remaining core wires (RC) then around again forming an extra loop. Gently squeeze the wires slightly to flatten them a bit but not so tight that they grip the 2 RC wires.



14
Ensure that the 5:2 wires are now following the direction of the extra loop. If there is any wire wrapping showing beyond the extra loop, unwrap it.



15
Thread one of the start tails through to the front of the piece coming out between the 5:2 section and the coiled section. Add on enough seed pearls to follow around the pearl to the outer edge of the 5:2 extra loop.



16
Add the pearls to the other side. Wrap the end of the pearl wires around the coil wires to secure the pearls in place. Bend the coil wire around the 2 RC wires then follow the line of the seed pearls at the back for support.

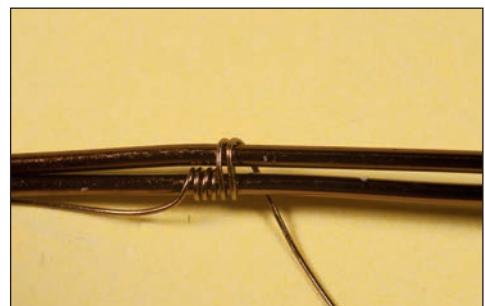
The design is so modern that even the most fashion-forward of us would love it.

**17**

Thread the end of the coiled wire under and back over the 2 RC wires near the 5 core weave, trim and tuck the end away. Repeat for the other side.

**19**

Be careful to push down regularly to ensure that tidy wrapping. Squash the bound wires with flat nosed pliers to get a uniform flat finish. Repeat for the other side.

**20**

Cut 3 x 40cm lengths of core wire. Using 0.4mm wire, starting about 8cm from one end, wrap 4 times around the first core wire (CA). Add in the next core wire (CB) and wrap twice around both.

**18**

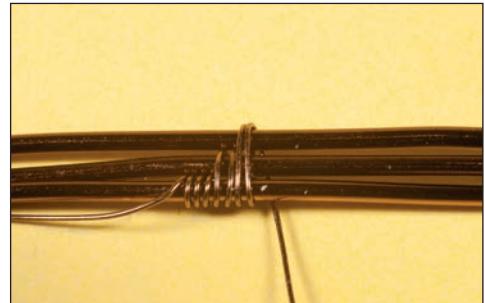
Using 0.4mm wire, wrap tightly around the core 5:2 wires, starting as close to the extra loop as possible. Continue until there is enough wrapped wire to follow around the pearl and overlap the 2 RC wires at the opposite side.

TOP TIPS

TENSION When hand coiling around either 1 or 2 core wires, keeping an even tension on the coiling wire will give the best results.

FAKE IT If you don't have a bracelet mandrel, use a jar or rolling pin. Once the shape is formed, it's fairly easy to adjust the size.

MAKE IT SMALLER For a smaller wrist, use a smaller coin pearl as your starting point.

**21**

Add in the third core wire (CC) and wrap twice around all 3 core wires. Take care when wrapping around multiple wires to insure that the 0.4mm wire will still fit between the cores.

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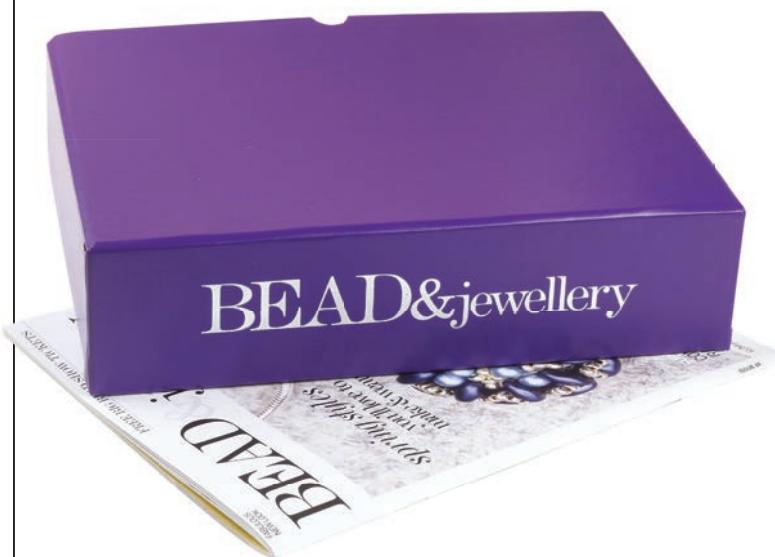
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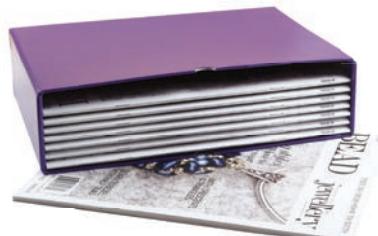
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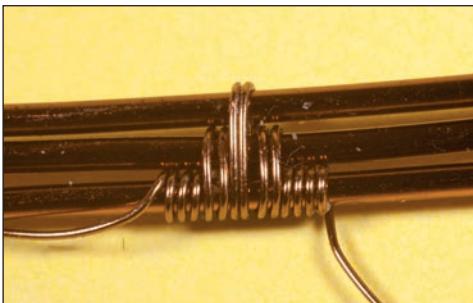
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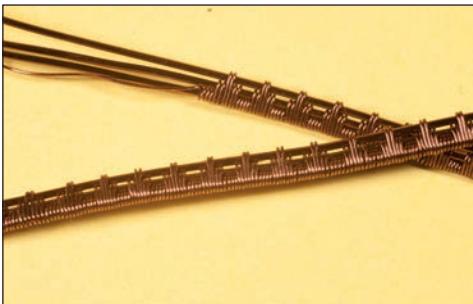
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WIREWORK



22

Wrap twice again around CA and CB then 4 times around CA only. Repeat this pattern until you have woven approximately to within 8cm of the other end. Leave approximately 12-15 cm of 0.4mm wire at the end of the weaves to allow for adjustments.



23

Repeat steps 20 to 22 to create a second lengths of spikes. Squash along both lengths to flatten the wire.



24

Curve one of the spike lengths so that it has the same curve as the main pearl section. Place it under one side of the 2 core wrap section and over the other. Temporarily bind it in place.



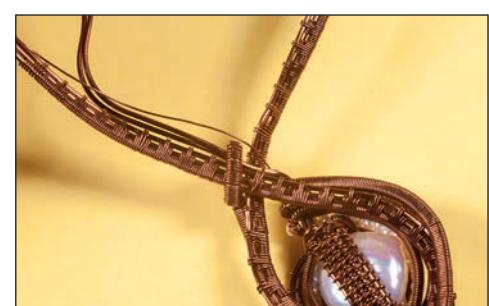
26

Using a bracelet mandrel, gently curve the sections. Support the main pearl and ease the other sections into the start of the shape. You will now get a better idea where the outer wires need to sit.



25

Repeat with the other spike length so that it is over where the first is under and vice versa.



27

Undo the temporary wrap on one side. Bend the 2 core wrap section, wrap it around the RC wires and the bottom spike length. Trim the ends then tuck them underneath. Repeat for the other side.



**28**

Bend the upper spike length around the other wire sections and pull the RC wires tight and back to the centre to anchor the piece.

**31**

Shape the RC wires so that they form a soft S shape through the centre of the 2 spike lengths. Channel set enough seed pearls so that they reach the place where the 2 spike lengths meet.

**34**

Trim the remaining 2 wires to about 1cm. Using the bailing pliers, make 2 parallel loops that curl inwards. Repeat steps 27 to 34 for the other side.

**29**

Open the RC wires slightly to channel set enough seed pearls to cover the ends of the other wires. Bring the RC wires around the back alongside the spike length.

**32**

Place the channel set section under the top spike length. Fold the top spike length backwards over the bottom spike length and the channel set section. Take one core wire from the other spike section and pass over the folded wires and then forward.

**35**

Although this bracelet is strong enough to hold its form, as a finishing touch, create a simple hook clasp to attach to the loops and a small jump ring extender chain for the other side.

**30**

Ensure that the 2 spike lengths have equal number of spikes, add in extra if needed. Then create an open curve on each towards the centre line meeting at the end of the woven section. Bend these around the mandrel.

**33**

Continue with the single wire over the bottom spike length, fold around the back alongside the original folded wires. Trim and tuck out of the way. Fold the channel set wires over the back, trim and tuck out of the way.



inspiration

I was never a pearl fan until I started work at Jewellery Maker and discovered the amazing array of colours and shapes of pearls, now I can't get enough of them. So using what is a classic, timeless material and designing a contemporary piece of jewellery is always an inspiration to me.

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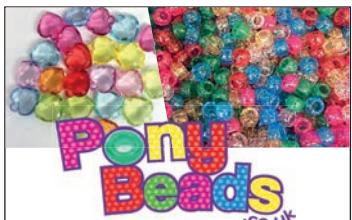
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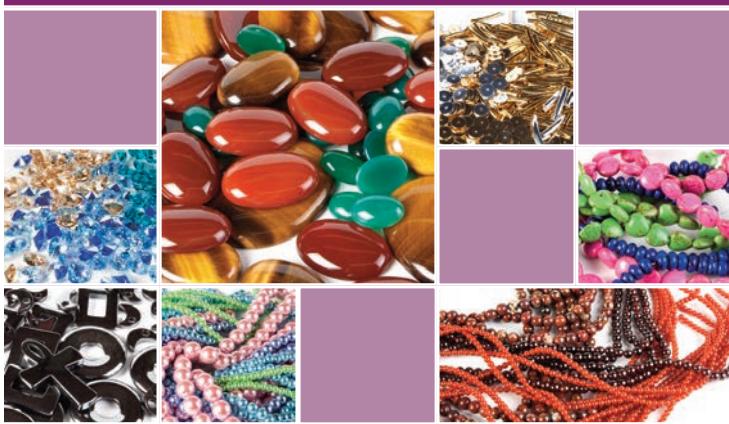
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BEAD PROFILE

Creativity begins with a foundation of knowledge

Vicky catches up with Ronel Durandt to chat about her wonderful designs and what inspires them

BY VICKY ROBERTS

Hi Ronel. Can you start by telling us a bit about yourself? I was born in Pretoria (now named Tswane), South Africa and grew up there. I currently live in the South Western Cape. I have three grown-up children, two of them still completing their studies. I work from home, spending my time between dressmaking and creating beadwork.

What materials/techniques etc do you commonly use in your work? Bead weaving is my favourite technique, although I have played a little with bead embroidery and soutache as well. I find that bead weaving is the most versatile and I love creating geometric and dimensional pieces. I mostly use seed beads in size 15° and 11° as well as Delica beads in size 11°. Although some of my work includes shaped beads, I like to challenge myself to design with the basics. Pearls, Swarovski crystals and faceted

beads from semi-precious stones are my favourite additions to the designs I create.

Have you formally studied any relevant courses? I studied fashion design and pattern making, but I am a self-taught beader and started off buying a few kits to familiarise myself with the descriptions of the various bead shapes and techniques. The two beading books that I learnt the most from are: "The Art and Elegance of bead weaving" by Carol Wilcox Wells and Diane Fitzgerald's "Shaped Beadwork".

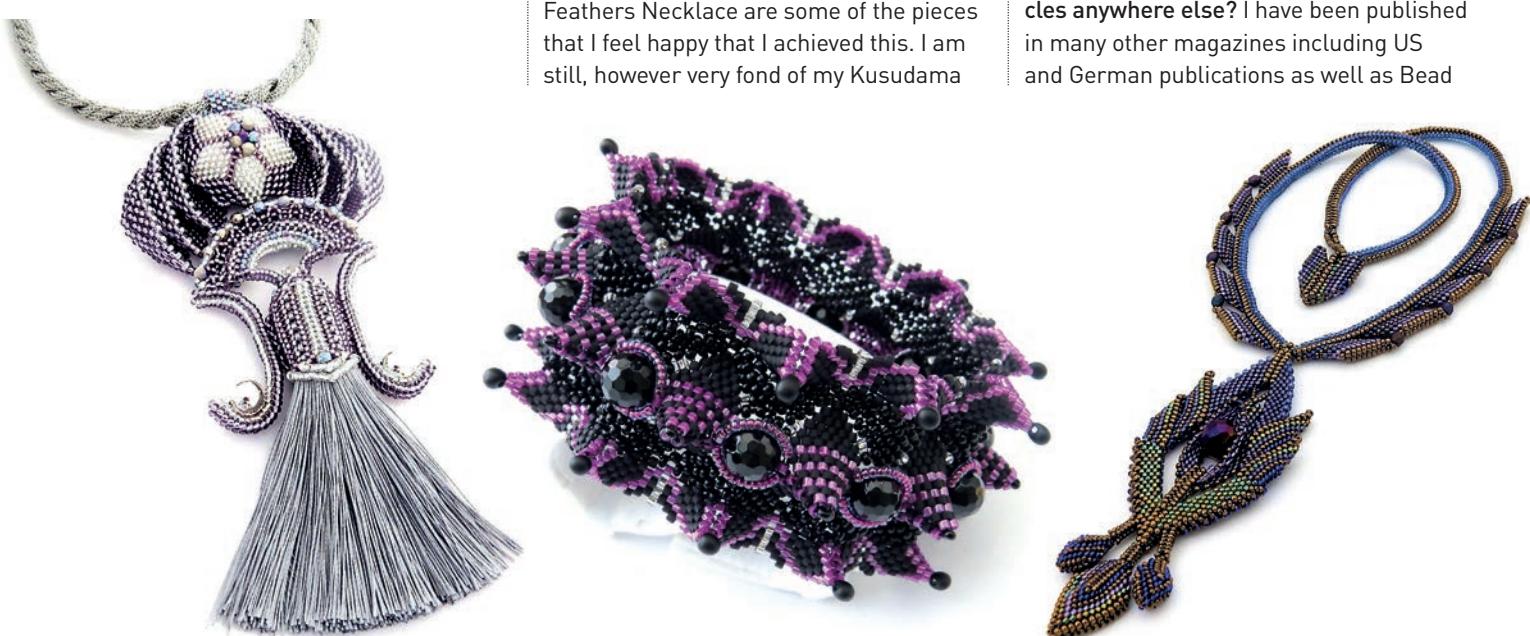
What is (are) your masterpiece(s) or pieces that you are most proud of? Is there anything you do that's 'uniquely you' or that you're specially known for? I have always liked to make more geometric pieces and recently started focusing on including softer lines in my designs. My Serenity Pendant, Cocoon Necklace and Fancy Feathers Necklace are some of the pieces that I feel happy that I achieved this. I am still, however very fond of my Kusudama

Bracelet and Wings and Waves Cuff, which are quite geometric.

Where do you get your ideas? What styles, subjects do you like to do most and why? What is your favourite design (of your own) to date? Inspiration comes to me from everywhere, nature, architecture, furniture and even wallpaper and gift wrap. Antique jewellery and Art Deco style design also influence many aspects of my designs. My current most favourite design is Aztec Dancer - a pendant that includes a tassel. It gives me a feeling of movement.

Do you teach your craft at all? I used to have a small bead group, but do not actually teach classes.

Have you written any books, or are you working on any at the moment? Have you had any of your work published? Any articles anywhere else? I have been published in many other magazines including US and German publications as well as Bead





Art by the Japanese Bead Society. My first publications were of two of my bracelet patterns. I also contributed to the Contemporary Geometric Beadwork Vol II.

Can you describe your workspace? My home studio is where I design and work on my creations. I use Inkscape to write all my tutorials.

What are you working on at the moment? Any particular piece of work or exciting project? Most of the time I have at least three projects that I am working on, as I interrupt myself to "quickly" bead something as a new idea takes shape while I am working on something.

Do you have any goals related to bead making/ beadwork/jewellery making/ designing that you would like to see become a reality within the next 5 years? I am beading for fun and expression. Beading is a very therapeutic hobby and I would like to keep evolving and improving my ideas and designs and keep on sharing them with other beaders.

What have been your biggest challenges,

and accomplishments. Learning how to use computer software to write my own patterns. When I started doing this, I didn't have any previous experience.

Anything else you wish to share that might be of interest, or inspiration for any bead makers, beaders or jewellery makers who may read the finished article? Thinking back on the first time I shared my bead work online, I remember how scary it was. Putting something I have created out there for all to see, meant first of all that I had to be prepared for the negative as well as the positive feedback. Over time, it became easier and I learnt a lot from all of the feedback I received. Some of the most important things I learnt, is that creativity begins with a foundation of knowledge, learning to be disciplined, and mastering a way of thinking. My most creative results were achieved by experimenting, exploring and asking the "what if" question. Using imagination and integrating a good knowledge of techniques are two crucial elements that supported me in the construction of elements. Most of all, for me, it takes courage.

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"Creativity is the process of bringing something new into being. Creativity requires passion and commitment. It brings to our awareness what was previously hidden and points to new life. The experience is one of heightened consciousness: ecstasy."

*– Rollo May, *The Courage to Create**

SUNSHINE & sparkles

In this feature, we're going to be focusing on colour combinations. Sometimes it can be quite hard to work with multiple colours or to work outside of our comfort zone. With this in mind, I've decided to test out colours that we might not necessarily put together.

Since this is the spring issue, I thought we'd go for the most gentle of colours with an elegant twist. Perm Finish Silver Lined Milky light Peridot seem to shine from within, and the addition of the Crystal AB and the new Rose Peach AB bicones had us swooning with the romantic look this bracelet took on. The crystals also gave this an elegant, but still wearable look that would work perfectly dressed up or down.

This is quite a simple design to make once you've got the Cubic Right Angle Weave stitch ingrained in your mind and works up pretty quickly if you need a last-minute bracelet for a night out. Alternatively, you can keep going and have a stunning necklace. There are so many options when using this stitch. One of the ways I've made this bracelet before makes the cubes in 11/0° less and having more cubes of crystals with gaps between them. Try making three sets of the crystal parts for an extra sparkly look.

I would love to see what you create from this inspiration and to hear what some of your favourite colours are. Please send a high-resolution photo of your work to editor@beadmagazine.co.uk. Happy Beading!



- 1**
Pick up 4(A) and go through them all again to create a ring. This is your base row.



- 3**
Pick up 2(A) and come down the first (A) of the set of 3(A) you just added in previous round and the one you're coming out of on the base row. Weave forward to the next (A) on the base row.



- 2**
Pick up 3(A) and go back into (A) you're coming out of from the opposite side. Move forward into the next (A) on your base row.



- 4**
Pick up 2(A) and come down the first (A) of the set of 2(A) you just added in previous round and the one you're coming out of on the base row.

You will need:

- 5g Size 11 Toho Seed Bead - Perm Finish SL Milky Light Peridot (A)
- 35 x 3mm Swarovski Bicone - Crystal AB (B)
- 20 x 4mm Swarovski Bicone - Rose

- Peach AB (C)
- Needle
- Fireline
- 2 x Jump Rings
- Clasp

**5**

Weave forward into the last (A) on your base row.

**6**

Go up the (A) that would have been the first one of the set of 3(A) from step 2, pick up 1(A) and go down the first (A) from the last set of 2(A) you've added in step 4.

**7**

Weave back up the (A) from the set of 3(A) you've just gone up in the last step and through the four (A) beads that are loose on the top of your cube. Repeat steps 2-7 to make 14 more cubes.

**8**

On your next cube we're going to add in our first 3mm crystals (B). When you pick up your first three beads (as in step 2) we're picking up 1(A), 1(B), 1(A) and go back into the (A) you're coming out of on the base row. Move forward into the next (A) on your base row.

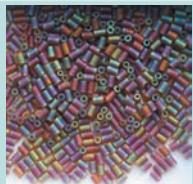
Try making three sets of the crystal parts for an extra sparkly look.



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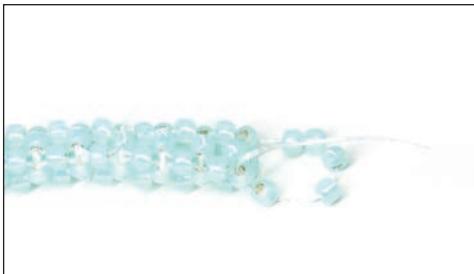


**9**

Pick up 1(A), 1(B), come down the first (A) of the set of 2 beads you just added in the previous round and the one you're coming out of on the base row. Weave forward to the next (A) on the base row.

**11**

As in step 6 add in your last (B) bead. Weave back up to the top of this cube and weave through all the (B) beads. Make another cube using (B) beads

**14**

Once you've matched up your crystals to the other side now go back to (A) beads and make 15 cubes. Come out of an (A) on your last cube and pick up 5(A). Go into the adjacent (A) (same side) to the one you're coming out of. Now go through the 5(A) again and back into the (A) you originally came out of through the opposite side.

**10**

Repeat step 9 and weave forward into the last (A) on the base row.

12

Repeat steps 8-11 using 4mm crystals (C) instead of (B).

**15**

Repeat step 14 on the opposite end of your bracelet and then add a jump ring and clasp.

**13**

Make another cube using (C) beads and then go back to using the (B) beads to match the 3mm crystals other side of your bracelet.

TOP TIPS

GENTLY DOES IT Be aware that crystal can cut your threads and to pull gently when going through them.

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La Belle NECKLACE



Peyote and tubular Herringbone come together to make this stunning necklace

DESIGNED BY RONEL DURANDT * * * * *

On the cover: This is the necklace that beading dreams are made of. Made completely of seed beads, Delica beads and 3mm crystals, it's everything a seed beader could want and more. Each part of the necklace is constructed separately. The flowers are each made using Peyote and Herringbone stitch in three sizes, the curved section of the necklace is made using peyote ovals, and all joined together once each one is made, and the necklace

part is twisted tubular herringbone. The clasp is well thought out and just adds to the magic of this piece. All in all, if you're looking for a project to sink your teeth into then look no further. On average it would take about a week to make this piece and roughly about £30. Ronel has offered three different colour choices, but whatever colourway you choose to go for would look amazing in this piece. Read all the instructions carefully as you go and enjoy!

Inner stem for the bell flowers:

NB: throughout the instructions tubular herringbone is abbreviated to tHB.

1

On 2m of thread pick up 4(A), 1(G), 4(A), 1(G). Leave a 15cm tail and go through the 1st 2(A) added. Figure 1.

2

Pick up 2(A), go through the next A in the same direction - fig 2 i. Skip the next 3 beads, go through the next (A)- fig 2 ii. Repeat from * to * in this step, step up through the 1st (A) added in this step. Hold onto the tail end and pull on the working thread to bring the 2 pairs of (A) just added, towards each other. Figure 3.

3

Pick up 2(A), go down through the 2nd (A) added in the previous step - Figure 4i - ii, black thread path. Go up through the 3rd (A) added in the previous step. Pick up 2(A), go down through the 4th



You will need:

- 7g Size 15 Beads - Duracoat Galvanised Champagne (A)
- 7g Size 15 Beads - Duracoat Galvanised Eggplant (B)
- 6g Size 15 Beads - Duracoat Galvanised Dark Seafoam (C)
- 1.6g Size 11 Delica - Duracoat Galvanised Dark Seafoam (D)
- 2.3g Size 11 Delica - Duracoat Galvanised Champagne (E)
- 0.5g Size 11 Delica - Duracoat Galvanised Eggplant (F)
- 3.5g Size 11 Seed Beads - Duracoat Galvanised Champagne (G)
- 40 x 3mm Bicones - Pacific Opal Shimmer (H)
- 2 x 6mm Round Bead
- Size 12 Needle
- Fireline
- Chain

(A) added in the previous step. Figure 4, red thread path. Continue up through the 1st (A) added in the previous step. Step up through the 1st (A) added in this step. Figure 4 iii, blue thread path. This step completes 4 rounds of tHB.

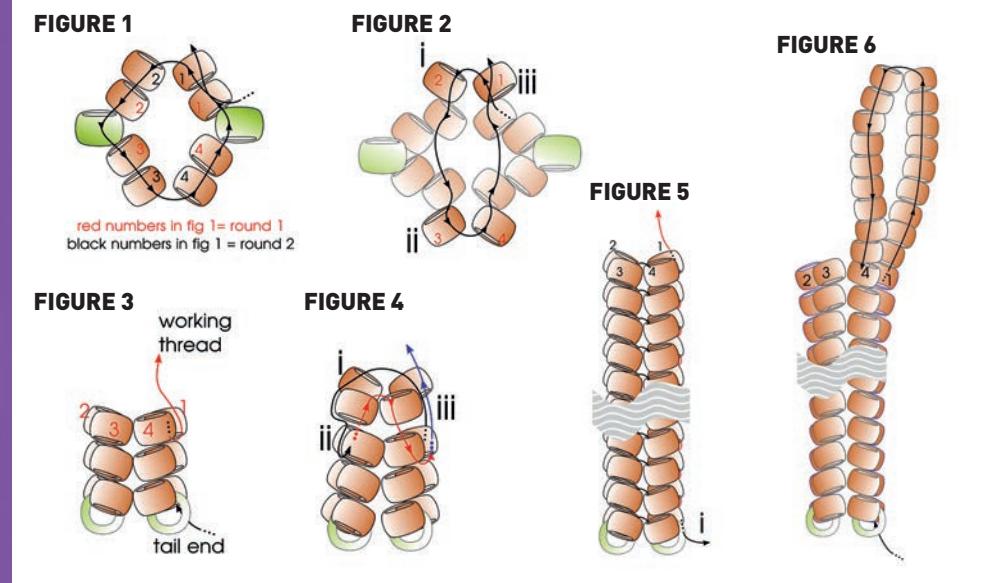
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Following the same instructions as in step 3, complete another 12 rounds of tHB for a total of 16 rounds. The working thread and the tail end are now exiting from the vertical row formed by the 1st (A) bead added in each round of the stem

Figure 5. The remaining 3 vertical rows are formed by the 2nd, 3rd and 4th beads added in each round. To simplify instructions, VR1 refers to the vertical row formed by the 1st (A) bead added in each round and VR2, VR3, VR4, will refer to the corresponding vertical rows formed by the remaining 3 beads added in each round.

5

Starting round for the petal: Pick up 18(A), go down through the last (A) added in VR 4. Figure 6, black thread path. Align the beadwork so that the 2 sides of the loop formed by the beads just added, are side by side. Figure 7. The beads just added count as the 1st 2 rounds of the petal. In the following round, work back along the beads of the loop from VR 4 towards VR 1.



BEAD WEAVING

FIGURE 7

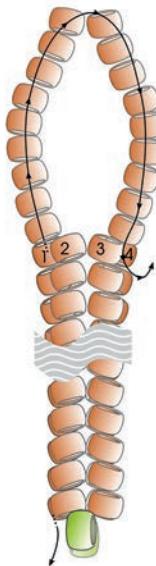


FIGURE 8

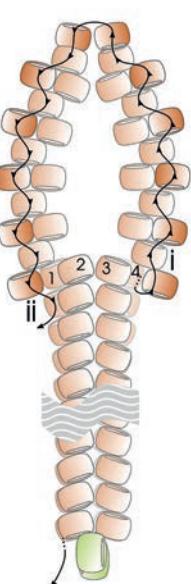


FIGURE 9

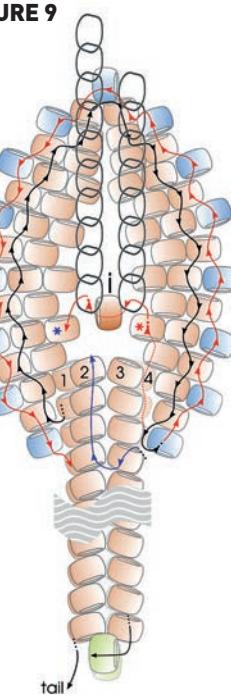


FIGURE 10

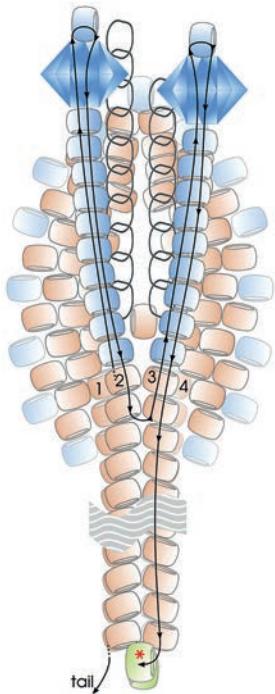


FIGURE 11A

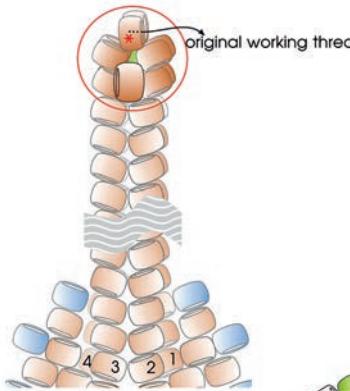


FIGURE 11B



6

Round 3: Exiting from the last (A) in VR 4, pick up 1(A), turn, go back through the last (A) added in step 5 - Figure 8 i. Peyote 4(A), pick up 2(A), go through the next (A). Peyote 4(A), pick up 1(A), go up through the 2nd last (A) of VR 1, Figure 8 ii, black thread path.

7

Round 4 of the petal: Work in the opposite direction towards VR 4 along the edge of the petal: Peyote 6(A), pick up 2(A), go through the next (A). Peyote 5(A), pick up 1(A), go up through the 3rd last (A) of VR 4, Figure 9, black thread path.

8

Round 5: Work towards VR1 along the edge of the petal. Peyote 7(C), pick up 1(C), go through the next (A) at the tip. Peyote 6(C), pick up 1(C), go up through the 4th last (A) of VR 1, Figure 9, red thread path.

9

Go down through the adjacent (A) of VR 4. Weave to the inner edge of the petal to exit from the 1st (A) that extends along the inner edge, below VR 4, Figure 9, red asterisk, red dotted thread path. Add a 2cm piece of chain by passing through the link at one end. Pick up 1(A), add

another slightly longer piece of chain, Figure 9 i. Go up through the 1st extending (A) along the opposite inner edge of the petal - fig 9, blue asterisk. To prepare for the stamen of the flower: Weave up through 5(A) in VR1, go down through 1(A) in VR 4. Go up through 1(A) in VR 3 and weave all the way down through VR 2, Figure 9, blue thread path.

10

Pick up 10(C), 1(H), 1(C). Push the beads back up to the last (A) of VR 2. Go back through the (H) and 10(C) and continue up through 2(A) of VR 2. Continue down through the adjacent 2(A) - of VR 3. Pick up 9(C), 1(H), 1(C). Push the beads back up to the last (A) of VR 3. Go back through the (H) and 9(C) and continue up through all the (A) of VR 3. Continue through the (G) above VR 2 and VR 3, Figure 10, red asterisk. Leave the thread.

11

Add 2 extensions above the tHB stem to utilise later for connecting the completed bell flower to the curved part of the necklace, Figure 11a: Pick up the tail end of the thread that is exiting from the starting end of VR 1. Pick up 5(A), go down through 2(A) of VR 4 and up through 2(A) of VR 3. Pick up 5(A), go down through VR 2. Weave down, secure the thread and trim.

Starting round for the outer layer of a small bell flower:

12

Continue with the original working thread currently exiting from the (G) at the tip between VR 2 and 3, Figure 11b, red asterisk. *Pick up: 1(G), 2(E), 2(B), 2(A), 2(B), 4(C), 2(B), 2(A), 2(B), 2(E), 1(G)*. Go through the (G) at the tip between VR1 and 4. Repeat from * to * in this step. Go through the (G) where the thread exited at the start of this step, in the same direction. Step up through the 1st (G) added in this step, Figure 11b, red thread path. The 2 loops of beads just added, form the 1st 2 rounds of the outer layer of the small bell flower.

Round 3 of outer layer for a small bell flower:

The stem and petal previously completed, are not shown in the following diagrams.

13

Continue along the 1st half of the 1st loop: *Peyote 1(G), 1(E), 1(B), 1(A), 1(B). Pick up 2(C), go through the next (C), Figure 12, black thread path. Continue along the 2nd half of the 1st loop: Peyote 1(B), 1(A), 1(B), 1(E), 1(G)*. Go forward through the 1st (G) along the 1st half of the 2nd loop. Repeat from * to * in this step, for this loop. Continue through the 1st (G) of the previous round and step up through the 1st (G) added in this step. Keep tension snug, to hold the 2 halves of the structure tightly together, allowing minimum thread to show between the (G) beads at the centre of the front and back.

14

Round 4-13 of the outer layer of the small bell flower: *Peyote 1(G), 1(E), 1(B), 1(A), 1(B). Pick up 2(C), go through the next (C), Figure 13a, black thread path. Peyote 1(B), 1(A), 1(B), 1(E), 1(G)*, Figure 13b, black thread path. Go forward through the 1st (G) along the 1st half of the 2nd side. Repeat from * to * in this step, Figure 13a, red thread path. Pick up 1(G), continue through the 1st (G) of the previous round, Figure 13a, black asterisk, red thread path. Step up through the 1st (G) added in this step, Figure 14

shows the completed structure at the end of this step.

15

Final round along the edge of the small bell flower: After stepping up from the 13th round in the previous step: peyote 1(C) in each space along the edge all round; placing 1(C) above the 2(C) placed at the increases in the previous round, Figure 15i,ii. After adding the last (C), pick up 1(C) - fig 15, black asterisk, go through the 1st (G) of the previous round. Step up through the 1st (C) added in this round, Figure 15 iii. To secure the petal to the back edge of the bell flower: Weave to exit from the 2nd (C) added in the last round along the edge, Figure 15, red asterisk. Continue diagonally through the beadwork to exit from the corresponding (C) along the left side of the back edge of the bell flower, Figure 15 iv. Go up through the 2nd extending (A) along the inner edge of the petal (below the (A) from which the chain is attached). Continue up through the next (C) along the edge of the bell flower [closest to the inner corner]. Continue through the 2(G) in the inner corner, to exit from the 1st (C) along the next edge along the back of the bell flower. Go down through the 2nd extending (A) along the opposite inner edge of the petal and continue through the 2nd (C) along the back edge of the bell flower. Weave up through the beadwork to exit from 2(A) along the side of the (G) at the tip of the stem (added in step 11). Leave the thread to utilise for connecting the completed component to the curved neck section.



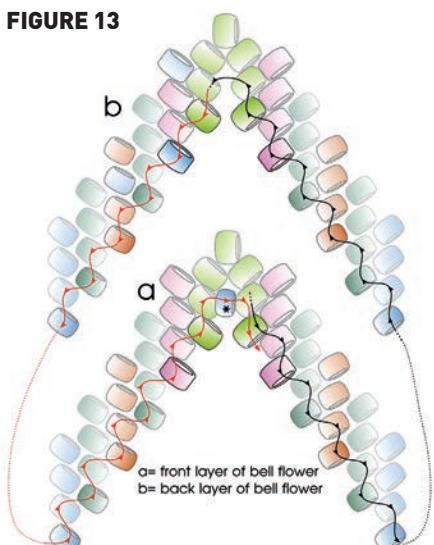
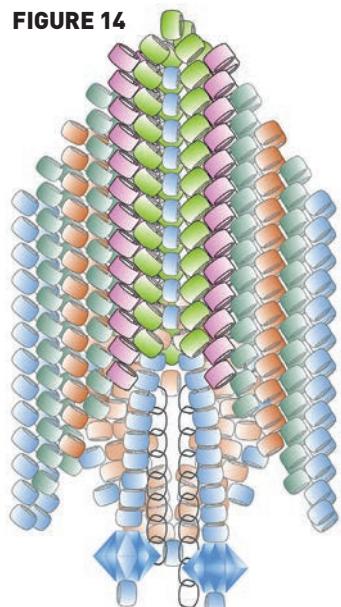
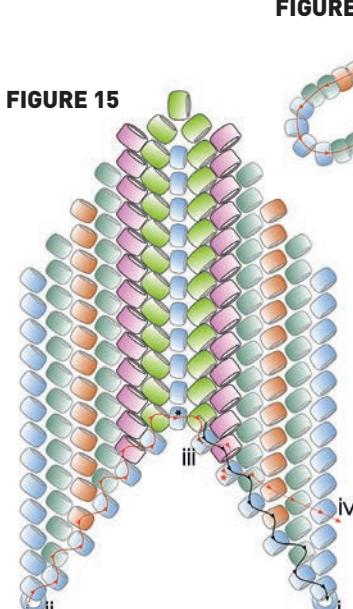
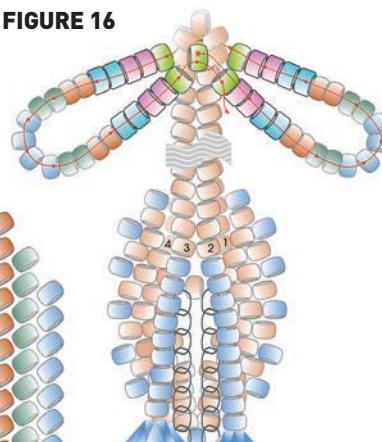
This step completes one small bell flower. Follow the same instructions as described in step 1-15, to complete a 2nd small bell flower.

Construct 2 medium sized bell flowers:

Complete the stem and petal with stamens as for the small bell flowers following the instructions as described in step 1-11.

Starting round for the outer layer of the medium bell flowers:**16**

Continue with the original working thread that is exiting from the (G) between VR 2 and 3, Figure 16, red asterisk. *Pick up: 1(G), 2(E), 2(D), 2(A), 2(B), 4(C), 2(B), 2(A), 2(D), 2(E), 1(G)*. Go through the (G) at the tip between VR1 and 4. Repeat from * to * in this step. Go through the (G) where the thread exited at the start of this step, in the same direction. Step up through the 1st (G) added in this step, Figure 16, red thread path. The 2 loops of beads just added, form the 1st 2 rounds of the outer layer of the medium bell flower.

FIGURE 12**FIGURE 13****FIGURE 14****FIGURE 15****FIGURE 16**



COLOURWISE

Green Colour:

7g Size 15 Seed Beads - White Pearl Lustre ~ 1748 (A)
7g Size 15 Seed Beads - Frosted Chartreuse ~ 143F (B)
6g Size 15 Seed Beads - Lime Green Matte Silver Lined ~ 5514-74 (C)
1.6g Size 11 Delica Beads - Opaque Lime AB ~ 0169 (D)
2.3g Size 11 Delica Beads - Opaque White Lustre ~ 0201 (E)
0.5g Size 11 Delica Beads - Light Celery Silver Lined ~ 1431 (F)
3.5g Size 11 Seed Beads - Opaque Frosted White ~ 402F (G)
40x 3mm Swarovski Bicone: Crystal (H)
2x 6mm Round Beads
Chain

Blue Colour:

7g Size 15 Beads - Pale Blue Silver Lined~6819 (A)
7g Size 15 Beads - Dk Sky Blue Ceylon (B)
6g Size 15 Beads - Sapphire AB Silver Lined ~ 6842 (C)
1.6g Size 11 Delica - Op Blue Lace ~ 1137 (D)
2.3g Size 11 Delica - Opaque Light Blue AB ~ 0201 (E)
0.5g Size 11 Delica - Opaque Powder Blue ~ 1497 (F)
3.5g Size 11 Seed Beads - Pale Blue Ceylon ~ 6524 (G)
40x 3mm Swarovski Bicone: Air Blue Opal (H)
2x 6mm Round beads
Chain

FIGURE 17

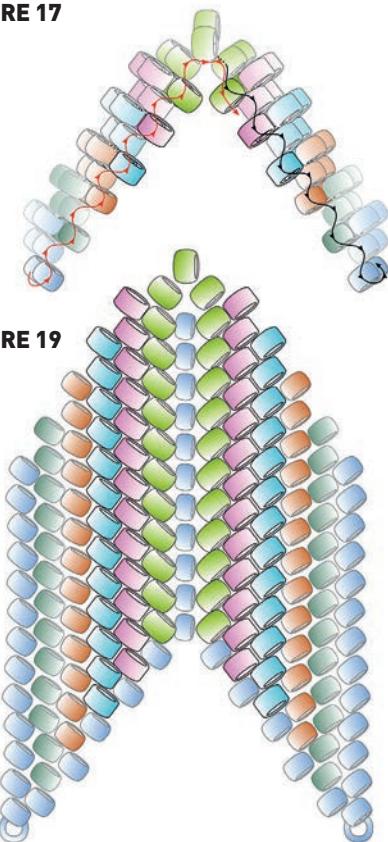


FIGURE 19

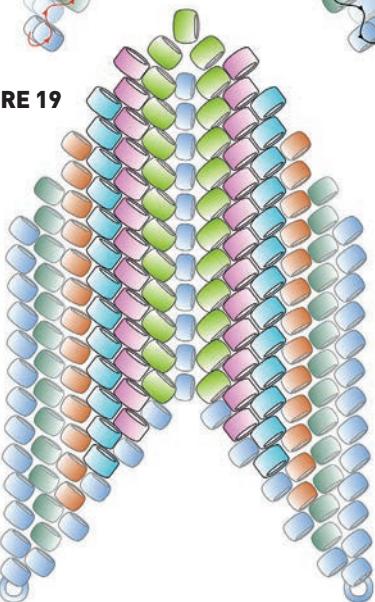
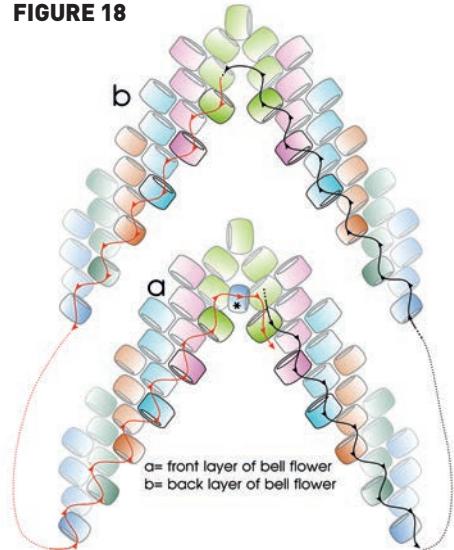


FIGURE 18



1st (G) added in this step.

19

For the final round along the edge: Repeat instructions as described in step 15. This completes one medium sized bell flower, Figure 19, showing the front layer of the medium bell flower. Follow instructions as described in step 1-11 for the stem and petal and step 16-18, to complete a 2nd bell flower of the same size.

Construct one large bell flower for the centre of the necklace.

20

Construct the stem and petal with stamens as before. Follow the instructions as described in step 1-4.

21

In step 5: pick up 22(A) for the starting round of the petal.

22

Round 3 of the petal: Exiting from the last (A) in VR 4, pick up 1(A), turn, go back through the last (A) added in step 21. Peyote 5(A), pick up 2(A), go through the next (A). Peyote 5(A), pick up 1(A), go up through the 2nd last (A) of VR 1.

23

Round 4 of the petal: Work in the opposite direction towards VR 4 along the edge: Peyote 7(A), pick up 2(A), go through the next (A). Peyote 6(A), pick up 1(A), go up through the 3rd last (A) of VR 4.

24

Round 5: Work towards VR1 along the edge of the petal. Peyote 8(C), pick up

BEAD WEAVING

1(C), go through the next (A) at the tip. Peyote 7(C), pick up 1(C), go up through the 4th last (A) of VR 1.

25

Starting round for the outer layer of the large bell flower: Continue with the original working thread that is exiting from the (G) between VR 2 and 3, Figure 20, red asterisk. *Pick up: 1(G), 2(F), 2(E), 2(D), 2(A), 2(B), 4(C), 2(B), 2(A), 2(D), 2(E), 2(F), 1(G)*. Go through the (G) at the tip between VR1 and 4. Repeat from * to * in this step. Go through the (G) where the thread exited at the start of this step, in the same direction. Step up through the 1st (G) added in this step, Figure 20, red thread path. The 2 loops of beads just added, form the 1st 2 rounds of the outer layer of the large bell flower.

26

Round 3 of the outer layer of the large bell flower: Continue along the 1st half of the 1st loop: *Peyote 1(G), 1(F), 1(E), 1(D), 1(A), 1(B). Pick up 2(C), go through the next (C) - fig 21, black thread path. Continue along the 2nd half of the 1st loop: Peyote 1(B), 1(A), 1(D), 1(E), 1(F), 1(G)*. Go forward through the 1st (G) along the 1st half of the 2nd loop. Repeat from * to * in this step, for this loop. Continue through the 1st (G) of the previous

round and step up through the 1st (G) added in this step. Keep tension snug, to hold the 2 halves of the structure tightly together and allow minimal thread showing between the 2 adjacent (G) beads at the centre front and back.

27

Round 4-13 of the outer layer of the large bell flower: *Peyote 1(G), 1(F), 1(E), 1(D), 1(A), 1(B). Pick up 2(C), go through the next (C) - fig 22a, black thread path. Peyote 1(B), 1(A), 1(D), 1(E), 1(F), 1(G)*. Go forward through the 1st (G) along the 1st half of the 2nd side, Figure 22b, black thread path. Repeat from * to * in this step, Figure 22b and a, red thread path. Pick up 1(C), continue through the 1st (G) of the previous round, Figure 22a, black asterisk, red thread path. Step up through the 1st (G) added in this step.



28

Repeat instructions as described in step 15. This completes the large bell flower.

Construct the curved section of the necklace:

Each scallop of this section consists of a double pointed oval, which is folded in half. Six scallops are connected to each other to create the completed curved section. The first and last scallop includes a peyote band along the outer edge, through which the rope is attached.

29

First 2 rounds of the 1st open peyote oval: On 1m of thread, pick up: 3(A), 17(B), 4(A), 17(B), 1(A), leave a short tail, tie a double knot. Step up through the 1st (A) added in this step, Figure 23.

30

Round 3: *Pick up 2(A), go through the next (A). Peyote 10(B)*. Repeat from * to * in this step. Step up through the 1st (A) added in this step, Figure 24.

31

Round 4: *Pick up 2(A), go through the next (A). Peyote 11(D)*. Repeat from * to * in this step. Step up through the 1st (A) added in this step, Figure 25. The oval will become more curved after this round. Fold the structure in half lengthwise, to facilitate the placing of the beads added in the next 2 rounds.

32

Round 5: *Pick up 2(A), go through the next (A). Peyote 12(E)*. Repeat from * to * in this step. Step up through the 1st (A) added in this step, Figure 26, black thread path.

FIGURE 20

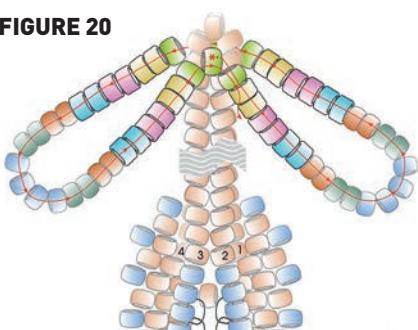


FIGURE 21



FIGURE 22

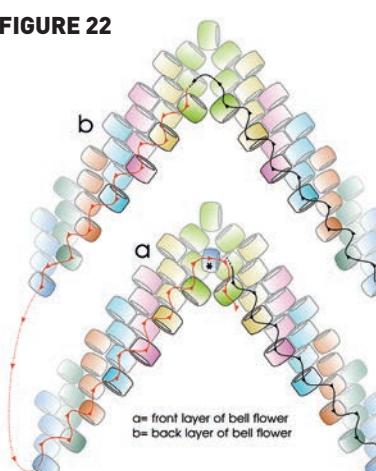


FIGURE 23

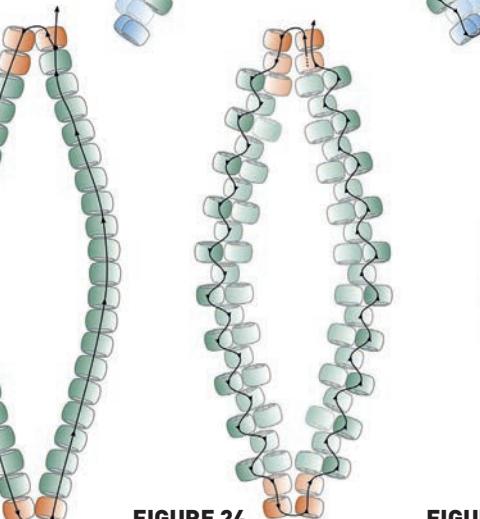


FIGURE 24

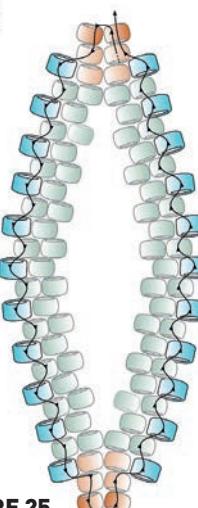


FIGURE 25

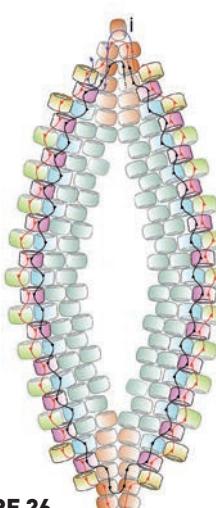


FIGURE 26

BEAD WEAVING



33

Round 6:

- Pick up 2(A), go through the next (A). Peyote 2(F), 9(G), 2(E).
- Repeat step 33i. Step up through the 1st (A) added in this step.
- Pick up 1(A), go down through the 2nd (A) added in this step, Figure 26i. Continue down through another 2(A).
- Go up through 1(F) along the outer edge, Figure 26 ii, blue thread path.

Add a peyote band for the rope:

- Pick up: 1(A), 1(E), 1(A), 2(E), Figure 27 i- ii, blue thread path. Push the beads back up to the beadwork. Turn and go back through the last (A) just added. Peyote 1(E) - fig 27 iii. Weave down and turn to exit from the 2nd last F along the opposite edge from where step 33 v started - fig 27 iv, red thread path.



- Peyote 3(A). Pick up 3(A), go through the next (A). Peyote 3(A), Figure 28 i- iii, black thread path, photo above.

- Turn, peyote 4(B), Figure 29.

- Turn, peyote 4(A).

- This edge of the peyote band now has 3 peyote rounds. Repeat step 33 vii and viii another 7 times, for a total of 17 rounds. Add one more repeat of step 33 vii.

- Line the end of the peyote band up with the (A) beads along the opposite edge of the extension added in step 33 viii.



v- vi. Weave back and forth between the 2 edges, to bring the (B) beads along the edge of the band, into the spaces between the (A) beads along the edge of the extension. Secure the last (B) along the edge of the band, to the last F along the upper end of the extension using a square stitch - photo above. Leave the thread.

34

Complete a 2nd open peyote oval following the instructions described in step 29-32.

35

First half of round 6 of the 2nd oval: Pick up 2(A), go through the next (A). Peyote 2(F), 9(G). Connect the current oval to the previously completed oval. Secure and trim tail ends of thread on each oval, before connecting to the previous oval.

36

Pick up the 1st oval and align the 2nd tip of this oval with the 2nd tip of the current oval as shown in diagram 30. Bring the 4(F) beads added just before and after the 2nd tip of the 1st oval to align with the corresponding 4 spaces of the 2nd tip of the current oval.

37

Weave back and forth to bring the 2(F) that are on the same side of the 1st oval into the next 2 spaces along the 1st half of the current oval, Figure 30, black asterisks, black thread path.

FIGURE 27

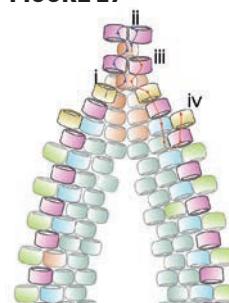


FIGURE 28

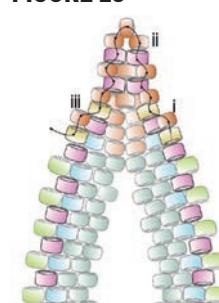
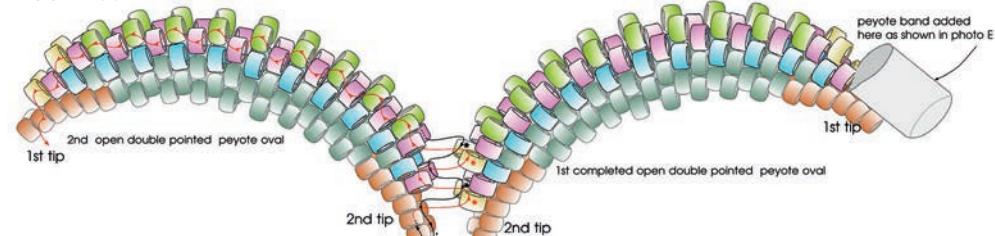


FIGURE 29



FIGURE 30



38

After exiting from the last (A) along the first half of the 2nd oval, pick up 2(A). Go through the 1st (A) along the 2nd half of the current oval, Figure 30 i.

39

Weave back and forth between the 2 ovals to bring the next 2(F) along the edge of the 1st oval into the 1st 2 spaces along the 2nd half of the current oval, Figure 30, red asterisks, red thread path.

40

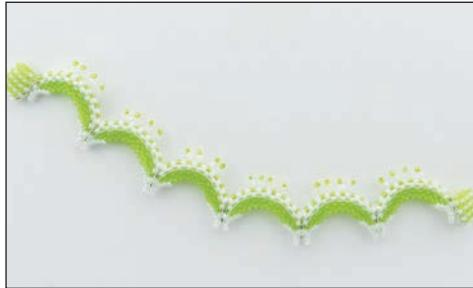
Continue along the 2nd half of the current oval: Peyote 9(G), 2(F), Figure 30, red thread path. Do not step up; leave the thread for completing the upper edges, once all the ovals are connected.

**41**

Complete and connect another 4 ovals as for the 2nd oval following the instructions as described in step 35 - 37. The curved section now consists of 6 connected ovals, with the 2 upper open edges of the completed structure, edged with (G) beads.

**42**

Follow the instructions as described in step 33v - x, to add a peyote band to the 1st tip of the last oval added - photo above, showing all ovals connected, upper edges still open. Finish upper edges of the connected ovals: Utilise threads left over after connecting the ovals. Pick up a thread at one end of the structure, exiting from an (F) after completing the connection of one of the peyote bands at the tip. Continue along the same edge of each oval for the next step.



Connect the completed bell flowers to the curved section:

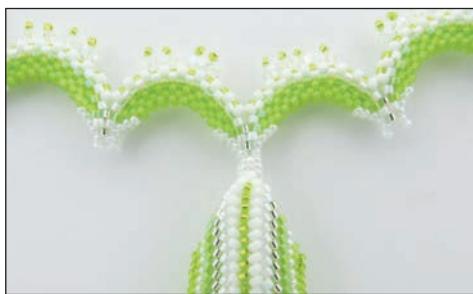
**43**

- i. Peyote 3(C).
- ii. Pick up 1(C), 1(H), 1(C). Push the beads back up to the beadwork. Go back through the H and continue thru the 1st C in the same direction as before. Go through the next G along the edge.
- iii. Repeat step 43 ii another 3 times.
- iv. Peyote 2(C). Go through the 1st (G) along the same edge of the next oval.
- v. Peyote 2(C). Repeat step 43 ii -iv.
- vi. Repeat step 43 v for the next 4 ovals.
- vii. Repeat step 43 ii-iii. Peyote 3(C). Utilise other leftover threads as necessary Photo above shows all of the ovals with the beads added, as described in step 43.

Closing the edges of the ovals:

44

Bring a thread out from the corresponding F along the opposite edge of the last oval after adding the last 3(C). Weave back and forth between the (G) along the remaining edges of the ovals and the (C) beads added between the (G) in step 43.

**45**

Secure and trim all thread. This step completes the curved sections.

**FIGURE 31**

Utilise the thread left at the top end of each completed bell flower. The large bell flower is attached at the centre of the curved component with the 2 medium and 2 small ones on either side. NB: Ensure that the bell flowers are all facing in the same direction- the central petals face toward the back and the stamens towards the front.

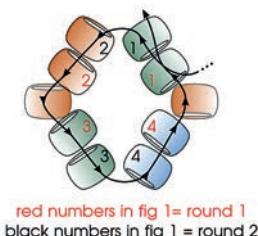
46

Pick up the large bell flower and thread the needle with the saved thread end exiting from 2(A) along the side at the tip. Align the flower with the 4(A) at the tips where 2 curved components were connected at the centre of the curved structure - photo above.

- i. Go up through 1(A) corresponding with the (A) from which the thread exits - fig 31 i, black thread path. Go down through 1(A) adjacent to the current A, Figure 31 ii, black thread path.
- ii. Pull the thread to bring the flower component directly up to the tips of the 2 curved components. Keep the tension snug.
- iii. Go down through 2(A) adjacent to the 2(A) where the thread exited at the start of this step, Figure 31 iii. Continue up through 2 adjacent (A) at the top of the flower, Figure 31, red asterisks.
- iv. Repeat step 46 i, Figure 31, black asterisks, red thread path.
- v. Go down through 2(A) at the top of the flower that are directly below the A where the thread now exits, Figure 31, blue asterisks, red thread path.
- vi. Retrace the thread path to reinforce the connection. Secure the thread and trim.

BEAD WEAVING

FIGURE 32



red numbers in fig 1= round 1
black numbers in fig 1 = round 2

FIGURE 33

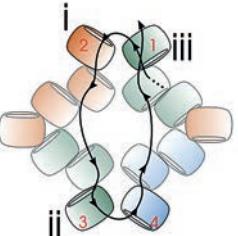
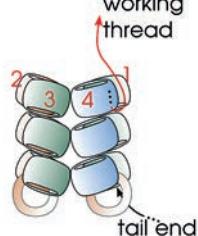
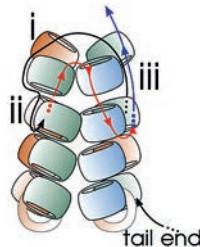


FIGURE 34



rows are formed by the 2nd, 3rd and 4th beads added in each round. As before, VR1 refers to the vertical row formed by the 1st B bead added in each round and VR2,VR3,VR4, will refer to the corresponding vertical rows formed by the remaining 3 beads added in each round. Leave the working thread and continue with the tail end. Bring the thread to exit from the A added in the starting round between the 1st (B) of VR 1 and the last (C) of VR 4, Figure 36.

FIGURE 35



added in this step. Hold onto the tail end and pull on the working thread, to bring the 2 pairs of beads just added towards each other, Figure 34.

50

Pick up 1(B), 1(A), go down through the next (A) added in the previous step, Figure 35 i-ii, black thread path. Go up through the next (B) added in the previous step. Pick up 1(B), 1(C), go down through the (C) added in the previous step, Figure 35, red thread path. Continue up through the 1st (B) added in the previous step and step up through the 1st (B) added in this step, Figure 35 iii, blue thread path. This step completes 4 rounds of tHB.

51

Following the same instructions as in step 50, complete another 5 rounds of tHB for a total of 9 rounds. The working thread and the tail end are exiting from opposite ends of the vertical row formed by the 1st (B) bead added in each round of the tHB. The remaining 3 vertical

52

Starting round for the pod: *Pick up 1(A), 2(B), 2(A), 2(B), 4(C), 2(B), 2(A), 2(B), 1(A)*. Go through the (A) added in the starting round between the 2nd (A) and the 3rd (B), Figure 37 i-ii, black thread path (at the tip between VR 2 and 3). Repeat from * to * in this step. Go through the (A) where the thread exited at the start of this step. Step up thru the 1st (A) added, Figure 37, red thread path. Align the tHB rope so that the 2 loops just added, are situated on the left and right of the tHB, Figure 38. The beads added in this step constitute round 1 and 2 of the pod.

53

Round 3 of the pod: Along the 1st loop of beads: *Peyote 1(A), 1(B), 1(A), 1(B). Pick up 2(C), go through the next (C), Figure 39, black thread path. Peyote 1(B), 1(A), 1(B), 1(A). Go through the 1st (A) added for the 2nd loop in the previous step*. Repeat from * to * in this step for the 2nd loop, Figure 39, red thread path. Step up through the 1st (A) added in this step.



47

Follow the same procedure as described in step 46, to attach the remaining bell flowers to the curved structure, ensuring that the flowers face the same way.

Pods, ropes and closure:

The 2 ropes of the necklace are constructed in twisted tubular herringbone. Both have a small pod at one end to prevent the rope from slipping through the peyote bands added at the ends of the curved section. At the opposite ends of the ropes, a MRAW loop and toggle is added for the closure.

Construct the tHB rope:

48

On 3m of thread pick up 2(B), 3(A), 2(B), 2(C), 1(A). Leave a 55cm tail and go through the 1st 2(B) added, Figure 32.

49

Pick up 1(B), 1(A), go thru the next (A) in the same direction, Figure 33 i. Skip the next 3 beads, go through the next (B). Pick up 1(B), 1(C), go through the next (C) in the same direction, Figure 33 ii. Skip the next 3 beads, go through the next (B) - fig 33 iii. Step up through the 1st (B)

FIGURE 37

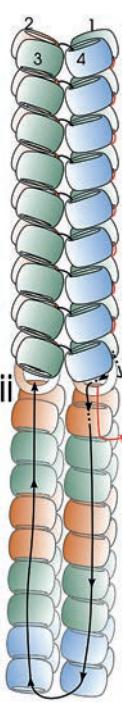


FIGURE 36

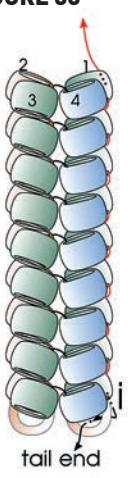


FIGURE 38

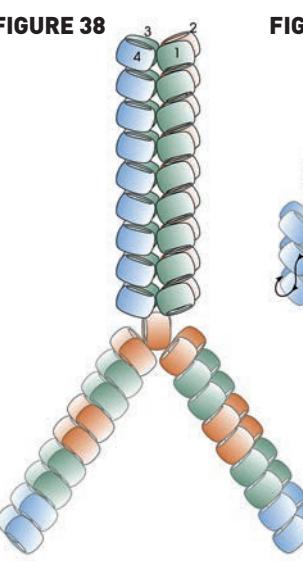


FIGURE 39

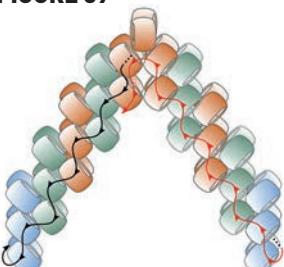
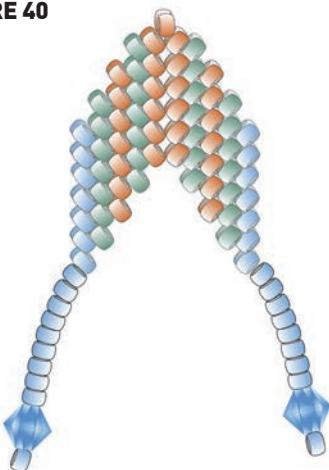


FIGURE 40**54**

Round 4 and 5 of the pod: Complete these 2 rounds as described in step 53.

55

Round 6 of the pod: *Peyote 1(A), 1(B), 1(A), 1(B)*. Pick up 9(C), 1(H), 1(C). Go back through the (H) and 8(C). Pick up 1(C), go through the 2nd (C) added at the tip, in the previous round. Peyote 1(B), 1(A), 1(B), 1(A). Go through the 1st (A) added for the 2nd half, in the previous round. Repeat from * to * in this step. Pick up 8(C), 1(H), 1(C). Go back through the (H) and 7(C). Pick up 1(C), go through the 2nd (C) added at the tip, in the previous round. Peyote 1(B), 1(A), 1(B), 1(A), Figure 40. Step up through the 1st (A) added in this step.

56

Final round: *Peyote 1(A), 1(B), 1(A), 1(B). Pick up 2(C), go through the next (C), placing the 2(C) so that the stem of beads added in the previous step is placed towards the outside of the structure. Peyote 1(B), 1(A), 1(B), 1(A).

Closing the pod:

**57**

Go through the 1st (C) along the 2nd half of the pod. Weave back and forth between the beads added in the previous step and the beads along the 2nd half

of the structure. At the tip: Go through the 1st (C) added in step 56, add a 3.5cm piece of chain so that it hangs off centre as shown in the photo. Go through the next (C) added at the tip in step 56. Place a 6mm acrylic bead inside the pod and continue to weave back and forth between the beads along the remaining 2 edges. Complete a square stitch on either side between the (A) beads along the open sides of the pod to secure the bead inside the pod. Secure the thread and trim.

58

Continue with the original working thread, exiting from the 1st (B) of the 9th round of tHB completed in step 51. Add the same beads as in the 1st 9 rounds of the tHB rope, adjusting the step up to create a soft twist in the rest of the rope: Step up through 3(B) of VR 1, after adding the 4th bead in each round.

59

Complete 17cm of twisted tHB.

60

Continue above the 1st 2 beads of the rope to add a flat 2 - bead herringbone band. Using only (A) beads complete 12 rounds. Construct a toggle for this end of the rope. The toggle is constructed as for the open double pointed peyote oval, used for the curved section of the necklace.

61

First 2 rounds of the open peyote oval: On 1m of thread, pick up: 3(A), 19(B), 4(A), 19(B), 1(A), leave a 25cm tail, tie a double knot. Go through the 1st (A) added. Follow instructions as described in step 30-32, adding one more bead in each half of each round along the sides of the oval.

Inspiration

I am often inspired by fine and delicate jewellery pieces and this design resulted from a diamond studded necklace. While working on another design, the shape of the components I was busy constructing, reminded me of the shapes in this piece and I could immediately see how I was going to put it together. I played around with the sizes of beads that combine to create the bluebell shapes, before I was happy with my final little bell shape....and Ta-Da ! La Belle!



**62**

Round 6:

- Pick up 1(A), 1(H), 1(C) go back through the (H). Pick up 1(A), go through the next (A). Peyote 14(G).
- Repeat step 62 i. Step up through the 1st (A) added in this step.
- Go down through the 2nd (A) added in this step. Peyote 15(F).
- Go back through the adjacent (A) along the 2nd edge of the oval. Weave back and forth between the (G) along this edge and the (F) beads just added along the 1st half of the oval.

**63**

Weave the thread to exit from one of the innermost (A) beads added in the starting round. Continue from the 2 adjacent A beads to add a flat 2-bead herringbone band extending towards the inner edge of the oval. Using only (A) beads,

BEAD WEAVING

complete 12 rounds. Secure and trim the tail end of the thread.

Attach the toggle to the rope:

NB: Thread the tHB rope through one of the peyote bands at one end of the curved section.

64

Attach the flat herringbone band just added to the inner edge of the toggle to the 3rd and 4th beads in the last round of the THB rope. Secure the thread and trim. Attach the end of the flat herringbone band added to the end of the rope, to the remaining inner corner of the completed toggle, working through the corresponding (A) beads. Secure threads and trim.

2nd pod and rope with loop:**65**

Follow the instructions as described in step 48-59, to complete a 2nd twisted tHB rope and pod.

Add a MRAW loop:

NB: Thread the rope through the remaining peyote band at the end of the curved section.

66

Add another round to the end of the rope: Pick up 2(B), 1(A), go down through the next (A). Go up through the 2nd (B) added in the last tHB round. Pick up 2(B), 1(C), go down through the (C) added in the last tHB round. Go up through the 1st (B) added in the previous round and the 1st (B) added in this round.

67

Pick up 1(C), 3(B), go through the 2nd (B) added in the previous round, in the opposite direction. Skip the (C) just added and continue through the 1st (B).

68

Pick up 1(C), 3(B), turn, go through the (B) at the side of the previous unit, in the opposite direction. Skip the (C), continue through the 1st (B) just added.

69

Repeat step 68 another 20 times.

70

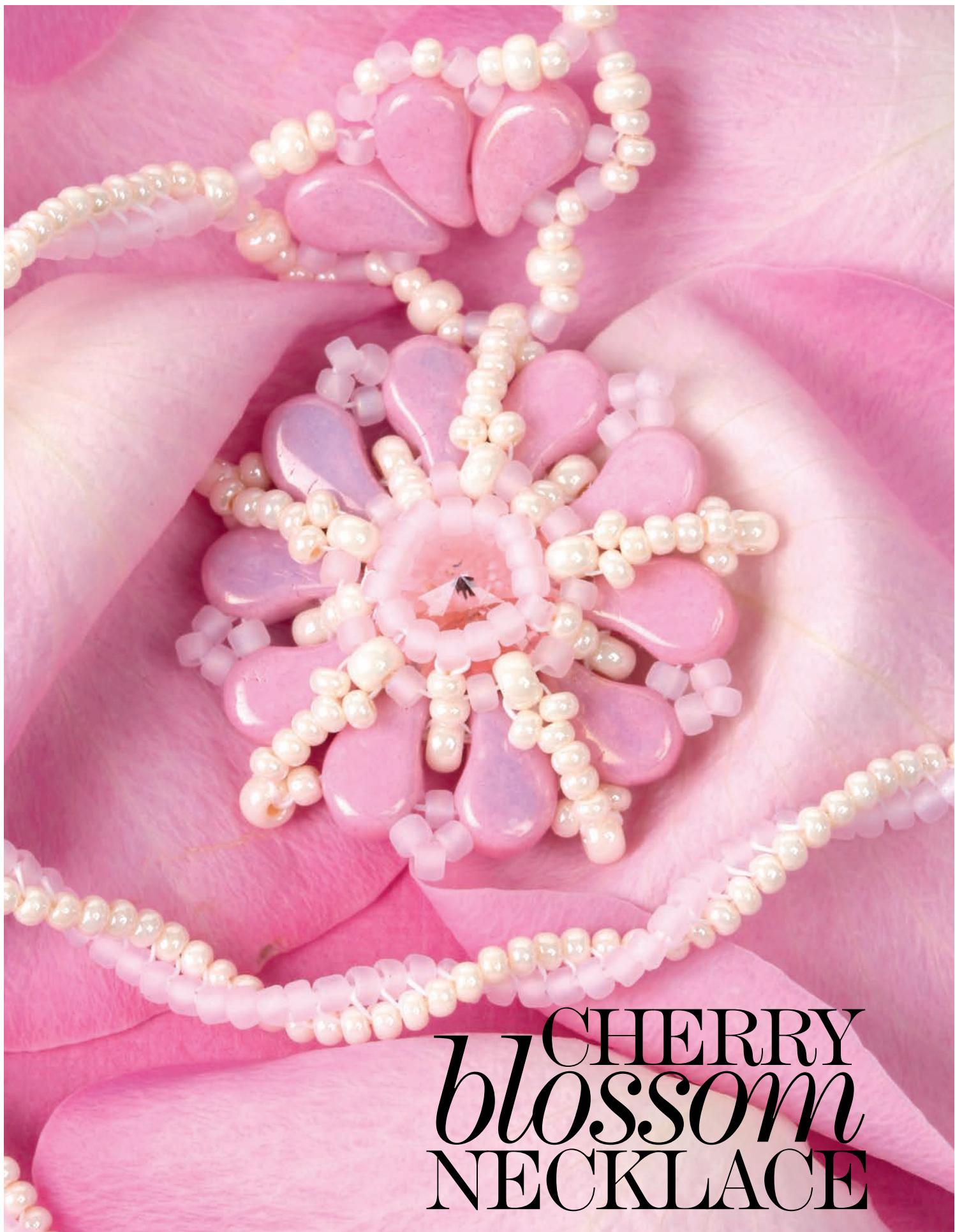
Pick up 1(C), 1(B). Align the end of the MRAW band with the (B) above the 3rd and 4th bead of the tHB rope. Ensure the MRAW band does not twist. Go through the (B) at the end of the rope, pick up 1(B), go through the B along the side of the previous MRAW unit. Skip the (C) and continue through the 1st (B) just added. Pick up 1(C), go through the next (C) of the tHB rope. Follow the tHB thread path, weave through the next 3 beads of the same tHB round. Exit from a (B) needle pointing towards the MRAW band. Peyote 1(A) in each space along this edge of the MRAW band to correspond with the (C) added along the opposite edge of the band. Retrace thread path through both edges of the band. Secure threads and trim.

SUPPLY SHOP ✓

★ **Stitchncraft Beads**, Shop Tel: 01747 830666,
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www.stitchncraft.co.uk



This is the necklace that beading dreams are made of.



CHERRY *blossom* NECKLACE



Step into spring with this delicate blossom pendant with a twisted rope necklace

DESIGNED BY HANNAH WALKER * * * * *



Is this not the most romantic cherry blossom inspired necklace that you've ever seen? The mix of the pink PaisleyDuo's with the frosted and pearl seeds gives this piece a delicate feel, and the twisted rope is delightful. This would make an ideal piece for a wedding guest or a bridesmaids gift. Equally, if you were to make this in blues, creams and silvers, it would be fab for a summer piece that looks like the sea or blacks and reds for a more gothic look. Whatever your style, this piece would be the perfect one to add to your collection. Also, if you wanted a more dressed down necklace, you could just add a loop to the pendant part and add to a chain or a piece of ribbon.

You will need:

- 10g Size 11 Preciosa Pearl Cream Seed Beads (A)
- 5g Paisley Duo Chalk Lilac Lustre (B)
- 5g Size 8 Preciosa Pearl Cream Seed Beads (C)
- 10g Size 11 Matsuno Baby Pink Frosted AB Seed Beads (D)
- 1 x 10.5mm Swarovski Rivoli in Light Rose
- 2 x Silver Plated Split Rings
- 2 x Silver Plated Jump Rings
- 1 x Lobster Claw Clasp
- 0.15 Wildfire Thread in Frost
- 2 x Needles
- Scissors



- 1**
Pick up 1(A), 1(B), 1(C), 1(B) and 1(A). Make sure the curve on the paisley beads (B) are facing each other.



- 4**
Take needle into the next (A) along in the beaded circle and then back up through the last (A) added in step 3.



- 2**
Carry on with this pattern until there are 10(B) alternating with 5(A) and 5(C). Tie the thread in a knot leaving a tail thread to be weaved in later.



- 5**
Pick up 1(A), 1(C) and 2(A) and take needle into the next (A) along in the beaded circle.



- 3**
Move the needle through the beadwork to until it exits out of an (A). Pick up 2(A), 1(C) and 2(A).



- 6**
Repeat steps 4 – 5 all the way around until the last set. From here pick up pick up 1(A), 1(C) and 1(A) and take the needle up into the first (A) added in step 3. This completes the circle.



7
Continue moving the needle up and through the bead work until it exits from a (B) which has a (C) as its next bead along. From here pick up 2 (A) and 1 (D).



8
Take the needle back down the 2 (A) added in step 7 and pull the thread to tighten.



9
Take the needle into the next (B) along and through the beadwork so it exits out of the next (B) near to a (C).



10
Repeat steps 7 – 9 all the way around. Move the needle to the first set of beads added in step 7 and exit the needle from (D).



11
Pick up 2(D) and take the needle into the next (D) along in the circle.



12
Repeat step 11 all the way around the beadwork. Add the rivoli to the centre and pull the thread to tighten.



13
Exiting the needle from one of (D) added in step 7 take it down through 1(A) and pick up 1(D), 1(C) and 1(D).



14
Take the needle up into the next corresponding (A) around the rivoli.



15
Take the needle up into the (D) and then back down into the same (A) as in step 14.



16
Repeat steps 13 – 15 all the way around the bead work.



17
Move the needle down the bead work and through the lower hole on a (B). Step up the needle to the top hole on (B) so that the thread sits on the outer curve of the bead.

TOP TIPS

TWIST IT When beading the rope necklace, it will start twisting on its own.

GET KNOTTED Tie any knots nearest the beads with the biggest holes. It will help hide the knots, and in the case of the pendant, allow for more passes through the beads.

BEAD WEAVING



18

Pick up 3(D) and take the needle into the next (B) along.



19

Next pick up 1(A), 1(C) and 1(A) and take the needle into the next (B) along.



20

Continue in this alternating pattern all the way around the outer edge.



21

Move the needle so it exits out of one of a (C) that was just added and pick up 5(A).



22

Take the needle through the (C) around the rivoli. From here pick up 1(A) and take the needle through the top 4(A) added in step 21.



23

Take the needle through the (C) that you exited out of in step 21 but from the opposite direction. This will force the (A) beads to sit in the centre of the (C).



24

Move the needle through the beadwork so it exits out of (B) and pick up 1(D). Take the needle through the next (B) along.



25

Move the needle through the beadwork so that it exits out of the next (C) around

the outer edge. Repeat steps 21 – 24 all the way around.



26

With the needle exiting from one (C) around the outer beadwork pick up 1(D), 1(A), 1(C), 1(A), 1(D) and 2(B) both with the curve facing the newly added beads.



27

Pick up another (B) but this time facing the other direction. From here pick up 1(D), 1(A), 1(C), 1(A), 1(D) and take the needle into the (C) you originally exited from but from the other side.

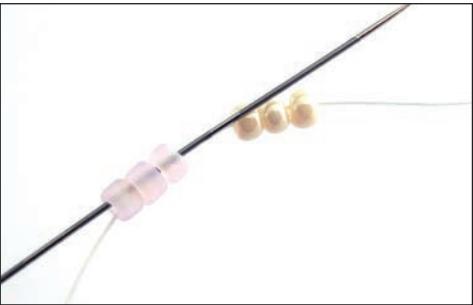


28

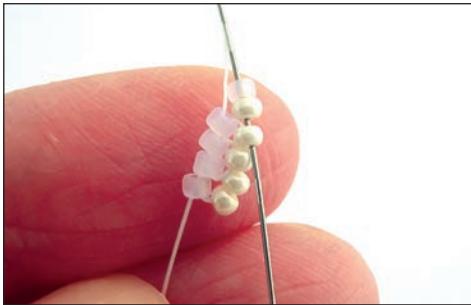
Weave the thread back into the pendant, knotting as you go and cut off any excess threads.

DESIGN NOTE

The two strand twisted rope gives a lovely delicate finish to this necklace and contributes towards its light and airy look.

**29**

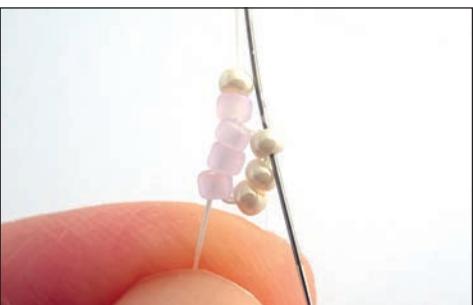
On a new long length of thread pick up 3(D) and 3(A). Take the needle through the (D) again to make the beads sit side by side. Leave at least a 14" tail thread.

**30**

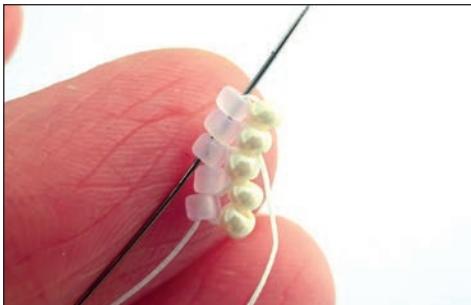
Repeat step 30 by picking up 1(D) and 1(A) and taking the needle down through the top (A) on the opposite side.

**31**

Take the needle down the (A) on the opposite side and pull the thread. This will form a loop with the beads and split ring. Weave in and knot this end only.

**32**

Exiting out of the top of (D) pick up 1(D) and 1(A) and take the needle down 1 (A) on the stack of 3 beads next to the (D) beads.

**33**

Pull to tighten and take the needle up the top 3(D) on the opposite side. Continue with steps 30 – 33. The twist will start to form after the first 5 or 6 rows of beading.

**34**

Repeat steps 29 – 35 again for the second side.

**35**

Pull the thread down to tighten the beading and then take the needle up the top 3(D) beads.

**36**

Once the rope is 7.5" long pick up 3(D) and 3(A) and a split ring.

**37**

Using the tail thread on one of the beaded ropes (the tail thread should be exiting out the (D) beads) pick up 1(C), 1(D), 1(A), 1(C), 1(A), 1(D) and take the needle into the outer hole on (D) on the pendant bail.

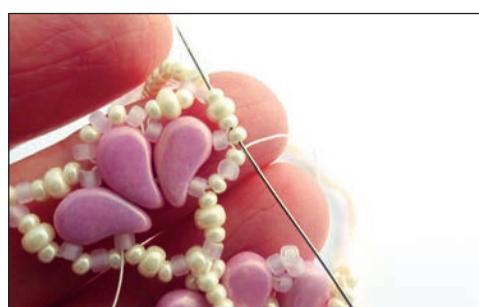
In Japan, Cherry Blossom symbolises clouds due to how they bloom grouped together.

**38**

Pick up 1(D), 1(A), 1(C), 1(A), 1(D) and up into the (C) first added in step 37. Continue up into the (A) on the beaded rope.

**41**

Pick up the second rope and repeat steps 37 – 40 to attach the rope to the other side of the pendant bail.

**43**

Move the needles through the lower holes on all three (B) and up through the beads added in step 42. Pick up 1(A) before continuing up through the outer beadwork.

**39**

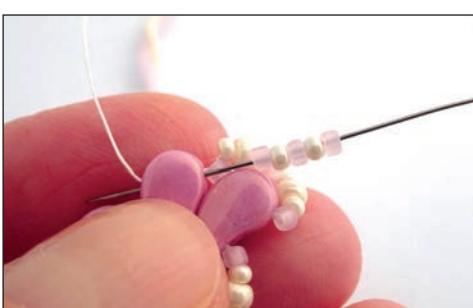
Go up 3 (A) on the rope and then bring the needle back down the beaded rope in the (D) beads. Work the needle through the beadwork so it exits through the (B). Take the needle up through the 1st (D) added in step 37 and into the top hole of the next (B) along.

**42**

Move each thread through the beading on its corresponding side so that it exits out of the top hole on the outer (B) on the bail and into the first (D). Pick up 1(A), 1(D), 1(A) and take the needle up into the (D) before the lower hole on (B).

**44**

Weave the tail threads into the beadwork reinforcing and knotting as much as possible before cutting off any excess thread. Attach the clasp.

**40**

Pick up 1(D), 1(A), 1(D), 1(A) and 1(D). Take the needle through (B) but on the opposite side so that the beads sit on top on the (B).



SUPPLY SHOP ✓

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No two beads are the same

We chat to Tina Smith from Bearhouse Beads all about her gorgeous handmade beads

BY VICKY ROBERTS

Hi Tina, can you start by telling us more about your current business? As a lamp-work bead maker, I get to play with fire all day long! I have been making beads for nearly 11 years, initially as a hobby but then realising my dream and going full-time two years ago. Every day is different. Some days I make glass beads for my online Etsy shop, others I might be working on commissions for customers. In 2018 a friend and I plucked up the courage to open a bricks and mortar shop in our local town. She is a designer/maker too, so our tiny shop is full of both my finished jewellery and her beautiful creations.

How do you choose the products you stock? Being very near to the coast in Pembrokeshire, West Wales, there is a definite bias towards sea-themed creations. I am lucky enough to have a torch set up in the shop where people can watch me work. Between my friend and I, we create items in glass, ceramic and graphic design as well as adding a bit of paper crafting, crochet and knitting in the mix. My priority is always the glass beads, and there are so many colour combinations and possibilities that I could never be bored.

Do you have anything that makes your

business unique? No two beads are ever the same. I love the fact that even using the same glass 'recipe' there will be subtle differences that make each one unique. Because we make everything that we sell, our shop is also constantly evolving as we develop new ideas. Customers can come in and commission us to make something, and some of my best ideas have evolved from customer requests for beads to match a certain outfit or idea. This is also the case with my Etsy store, where customers can commission me to make beads in a particular colour or size. An interesting example was a gentleman involved in historical reenactment who commissioned a replica of a historic bead from the 4th Century to go with his costume now that was a challenge!

Do you run classes/workshops at your shop? Away from the shop, I have a purpose-built teaching studio where I teach beginners lampwork. I offer either two-hour taster sessions or full-day tuition. I have had several people combine that experience with a short break in beautiful Pembrokeshire.

Do you interact much on social media? Facebook, Instagram, Twitter? As a collec-



SHOP PROFILE



tive, we post regularly on Instagram and Facebook. Posting more on my accounts is definitely on my 'to do' list for the coming year!

What have been your biggest hurdles in setting up/running your business? What have been your proudest moments/successes? As one of the many people selling lampwork beads on Etsy, it is sometimes a bit difficult to stand out from the crowd. The High Street presence has helped to spread the word about my work, and as more people understand how special handmade glass beads are my customer base has grown. I was particularly pleased when a local Bridal jewellery designer commissioned me to make some glass flowers, which now appear on her bespoke head-dresses. These are now reaching a whole new audience at Bridal Fairs.

Have you any upcoming news to tell us about? As I continue to expand my skills, I'm never short of ideas. Over the next few months, I am hoping to work more on my glass cabochon designs. I love making them, and they lend themselves beautifully to beadwork.

SUPPLY SHOP ✓

★ Bearhouse Beads

www.etsy.com/uk/shop/bearhousebeads

Email: bearhousebeads@gmail.com

You can also find my finished jewellery in our High Street shop: Saltwater Studio Pembroke at 25 Main Street, Pembroke, Pembrokeshire www.saltwaterstudiopembroke.co.uk



"There are so many colour combinations and possibilities that I could never be bored."



we're talking about* COMPASS STONES



You will need:

- 8g Toho Size 11 Seed Beads - Nickel 711 (A)
- 2g Toho Size 15 Seed Beads - Nickel 711 (B)
- 2 x 11 x 8mm Swarovski Pear Shaped Pearl - Crystal Cream (C)
- 90x 3mm Swarovski Bi-cones - Silver Night (D)
- 2 x 18mm Compass Stones - Vitrail Light
- 1 x 27mm Stone - Ultra Blue
- 2 x Bead Caps big enough to fit in the pearl
- Needle
- Fireline
- 2 x jump rings
- Chain
- Clasp

There is a lot of talk about all the new beads currently on the market. Some people love the idea of working with new beads, but it's not everyone's cup of tea. There is always the question of - What can I do with them? In this feature, we're going to pick a bead each issue to test and talk about. If you haven't seen the Compass stones that Spoilt Rotten Beads have in stock at the moment then run, don't walk to the shop or the website as these little pieces of gorgeousnesses need to be seen to be believed for how fabulous they are. They feature a high shine clear glass top that looks down into a stunning sea of colour, which is created by dichroic glass and etched design. They are equally beautiful front and back and can be used both ways. It was quite

hard to decide how I wanted to use them but settled on the front for this particular design.

Now when the lovely Juliet from SRB got in touch to ask if I wanted to try out the new stones, the hardest part was picking what colour I wanted to test as they are all equally gorgeous. From Crystal Green Sphinx to Crystal Volcano, there is a colour for everyone. I finally decided on the Crystal Vitrail Light, and I wasn't disappointed. The pictures do not do these stones justice as they are just divine. Now, what to make? Instantly I decided on earrings as that's my go-to when it comes to something I want to wear, but I couldn't seem to make a design that showed the stones off to the best of their potential. After messing around in my Swarovski box, I put the 27mm stone next to them, and the colour just seemed to pop. Add in the 3mm Silver Night Bicones and the Nickel seeds, and I knew this was going to be something I'd love.

Now, if you decide not to use the 27mm stone, the compass stones are available in a 22.5mm, and you could match them up to the two 18mm ones. All you'll need to do is change up the number of RAW stitches you use on your first row. We hope that you love these stones as much as we do and now I'm not off to make a second pair of bezelled stones for earrings to match my necklace.

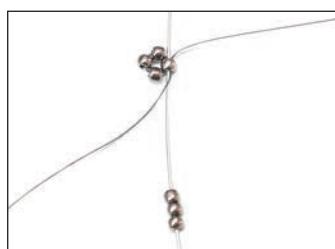
As always I'd love to see what you do with this design and if you want to be featured on our facebook page, send in your version to editor@beadmagazine.co.uk. Have fun!

Bezel of compass and 27mm stones



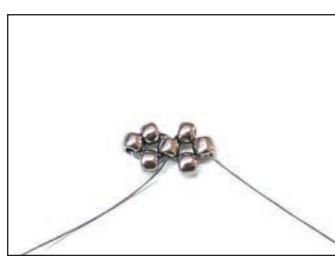
1

We're going to start with the bezel of the compass stone. Pick up 4(A) and go back through them all again.



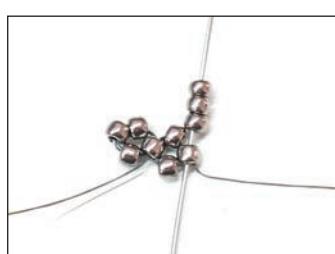
2

Pick up 3(A) and go back into the one you're coming out of from the opposite side.



3

Move forward through 2(A).



4

Pick up 3(A) and go back into the one you're coming out of from the opposite side. Move forward through 2(A).



5

Continue steps 2-4 for 18 RAW stitches. To add our 19th stitch we will join the two ends together. Coming out of the end (A), pick up 1(A) and go through the first (A) on the opposite side of your piece. Then pick up 1(A) and go back into the (A) you originally came out of. Reinforce the join and step up into an (A) on the edge row.



6

Pick up 1(B) and go into the next (A) along on the edge row.



7

Continue adding (B) beads all the way around and then step up into the first (B) you added. Pick up 1(B) and go into the next (B) along. Continue adding (B) beads all the way around again.



8

Weave through to the other side of your bezel and coming out of an edge (A) pick up 3(A). Go back into the (A) you're coming out of from the opposite side and up the first (A).



9

Pick up 2(A) and go through the next (A) on the edge row towards your first new RAW stitch.



10

Weave up into the (A) you originally came out of in the last step and the two new (A) and go forward into the next (A) on the edge row.



TOP TIPS

GENTLY DOES IT Be aware that crystals can be sharp at times and can cut thread, so pull gently when going through them.

**11**

Pick up 2(A) and go down the second new (A) from the last step and around through the edge row (A) and the first of the new (A) you're just adding. Continue step 9-11 all the way around. When it comes to the last stitch you will join the first RAW and the last RAW together by just adding 1(A).

**12**

As in steps 6 and 7 add in two rows of (B) beads on this side. Repeat all steps to bezel your second compass stone

**13**

We're also going to bezel our 27mm stone in exactly the same way as the compass stones, but you will need 28 RAW stitches to start with (this includes the joining one).

Beaded tassels**14**

Pick up 1(A) and go through it again to make a stopper bead. Then pick up a bead cap, 1(C) and then 15(A), 14(D) alternated, 3(B).

**15**

Miss the last 3(B) and go back up all your beads except for the stopper bead. When you come out of the bead cap, pick up 3(A) and go back into your cap, the (C) and the first (A).

**16**

We're going to use the first (A) as the first bead on our next row of tassel. Pick up 14(D) and 14(A) alternating them and 3(E). As before miss the 3(B) and go all the way back up your beads and around until you're coming out of the (A) under the (C).

**17**

Add another row of (D) and (A) beads and then 3 rows of just 35(A) beads with the (E) beads on the bottom. Weave in your threads and put to oneside. Make a second tassel.

**20**

Weave around your 27mm stone and do the same on the other side. Now weave around to the top of your compass stone on the same row as before and add in 1(A) just off to the left hand side.

**21**

Step up into the new (A) you've just added and pick up 5(A) and a piece of chain long enough to fit around half your neck to your desired length.

**22**

Go forward into the first of the new (A) beads and add 1(B). Continue adding three more (B) beads in this way. Repeat the last two steps on the other side of your necklace. Weave off threads and add a clasp to your chain.

**19**

Coming off the same row on your 27mm stone, go into an (A) on the same row on the compass stone.

SUPPLY SHOP ✓

★ Spoilt Rotten Beads,
www.spoiltrottenbeads.co.uk

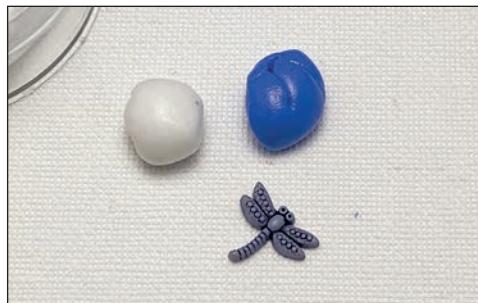
Dragonfly earrings



If you have never tried working with silver clay, these sweet dragonfly earrings deliver on learning the basic foundation skills of working in silver clay

DESIGNED BY TRACEY SPURGIN * * * *

H ave you ever wanted to have a go at silver clay but not known where to start? Well, look no further as Tracey takes it back to basics with these fabulous dragonfly earrings. Tracey goes through each step with precise detail and gives excellent tips to help you decipher the world of metal clay, and once you've got these under your belt there will be no stopping you. Costing roughly £12 and taking a couple of hours to make, these lovely little earrings will become your go-to pieces to wear daily. If this has whetted your appetite for metal clay, why not join Tracey on her online distance learning courses. With full detailed instructional videos, support documents and you can even interact with her to ask questions. A whole world of metal clay at your fingertips.



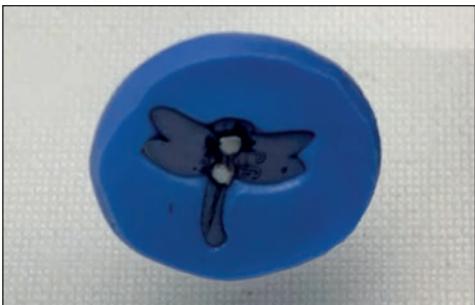
1

The dragonfly is a paper crafting card making embellishment. Using a two-part silicone moulding compound such as Siligum, mix equal amounts together until the mixture is even in colour with no marbling.

You will need:

- 7g Art Clay Silver
- A small embellishment
- Oval cutter
- Wallpaper textures
- Silicone moulding compound
- Paste pot
- Work surface
- Work mats
- Roller
- Graduated spacer bars
- Tweezers
- Water brush
- Drill
- Polishing equipment
- Firing equipment

METAL CLAY



2

Place the embellishment right-side facing up onto a transparent surface. Glass, Perspex or even a plastic bag will suffice. Gently press the compound over the embellishment. Flip the plastic over. This will allow you to check you have captured the embellishment correctly with no undercut. Leave this to cure or harden for about 20 minutes.



3

Once the moulding compound has hardened, remove the embellishment. Open the packet and push a small amount of silver clay into the mould. Remove the excess clay with a tissue blade and place the remaining clay under a small pot. This will help prevent the clay from drying out. The piece can be popped out of the mould but if you find it a little tricky, then leave the clay in the mould to dry. It will pop out easily once the silver clay is fully dried.



4

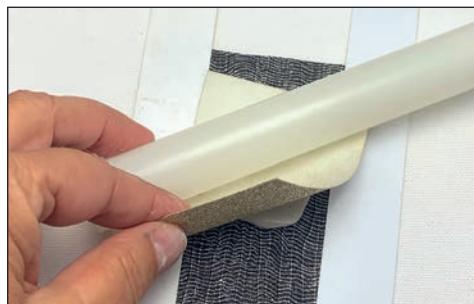
Select some texture plates to create the backing to mount the dragonfly on. Textured wallpaper samples work really well. Use a little Badger Balm on the

paper and the work surface to prevent the clay from sticking.



5

Place 1.5mm spacer bars onto a work surface and begin to roll out the silver clay.



6

Transfer the clay onto the wallpaper texture and replace the 1.5mm spacer bars for 1mm spacers. Place a second piece of paper on top of those. Roll once, firmly.



7

Use a small cake decorating cutter to cut out a shape with which to mount the dragonflies. Place these to dry. Drying options include allowing the piece to dry naturally overnight or place in a warm dry place such as on top of a radiator, airing cupboard or Aga. Pieces can be dried in a domestic oven at a maximum temperature of 120°C for a minimum of 20 minutes.



8

Once all the pieces are fully dry, use a sanding grit such as a 400 grit gently around the edges of the ovals. Place the dragonflies flat and sand in a circular motion. This will remove any excess silver clay from around the edges.



9

Use a small pin vice drill to make a hole to accommodate the ear wires. A cork mat placed under the piece helps while drilling.



10

Begin to assemble the pieces together using a little water on one section and syringe or paste on the other section. Hold for several seconds while the clay sticks. Wick off any excess clay that may have oozed out with a rubber tip tool. Dry the piece thoroughly once again.

METAL CLAY

TOP TIPS

STASH IT When you're not using your clay, keep it stashed under a small pot. Spritz a little water inside the pot but shake off the excess. You don't want the clay sitting in a puddle of water or the water to be dripping onto the clay. This will just make the clay sticky and difficult to manage.



11

Firing can be done with a blow torch. Place the piece onto a fibre brick, light the torch and gently keep the flame moving over the piece. You will quickly begin to see a little smoke and flames; this is normal. You may also see the piece begin to curl a little which is also normal. Maintain the flame to the point where the piece is glowing orange. This is sintering temperature when all the silver particles fuse together. The piece on the right is correct, but the piece on the left is not sintering as it is not getting hot enough. This "glowing" sintering needs to be maintained for a minimum of three minutes.



12

Once fired, the pieces can be quenched or cooled down rapidly in cold water. The next step is to begin polishing. A brass wire brush used with washing up liquid and water will brush your piece up well. However, if you have additional polishing equipment such as polishing wheels,

tumblers or handheld rotary tools, these will speed up the polishing process.



13

Oxidation is completely optional. You may wish to keep your shiny silver piece. However, placing a few drops of liver of sulphur into some hot water will help add some colour to your pieces.



14

Finally, finish with an impregnated jewellers' polishing cloth to remove any excess patina. You can remove as much or as little as you choose, but the patina really pops out the definition of the details.



15

Gentle tapping with a raw hide mallet will reshape the piece.

16

Finally use a pair of pliers to loop the pieces onto a pair of sterling silver fish hook ear wires.

DESIGN NOTE

Getting the foundation skills in place before you get ambitious will save you time and money so get them right first and your designs will flourish.



BEADLINK: www.caftworx.co.uk

The versatile elements of this project are fabulous. You can make several of the snowdrops and put them on stems to give yourself a lovely all year round bunch of flowers. Alternatively, you can make a pair of earrings with the extra instructions that Amanda has supplied. These would also look amazing woven into a pretty brides headdress for a spring wedding or why not treat a friend to a pretty gift. You can make each snowdrop in about an hour for under £1, as packs of beads will make a bunch and once you've started, we have no doubt you'll be addicted.

You will need:

For each snowdrop

- 0.5g Green 15° seed beads (Op Pea green Miyuki 411) (A)
- 0.5g White 15° seed beads (White Pearl Ceylon Miyuki 528) (B)
- 3 x White 2 hole Czech dagger beads (5mm x 16mm) (C)

For stem

- Florist wires
- Florist tape (green)
- Hunter Green florist ribbon (or green paper works) for leaf

Per pair of earrings (in addition to two snowdrop flowers)

- 2 x Green 11° seed beads to tone with 15° beads used (D)
- 8 x Green 15° seed beads used for flowers

Pair of earring hooks

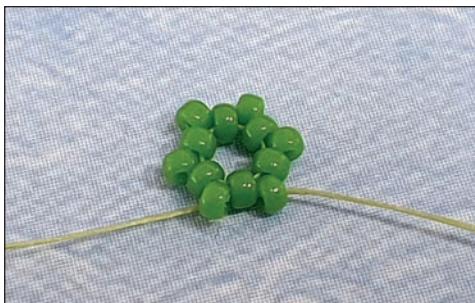
- 2 x Jump rings (optional)
- 2 x Header pins (at least 3cm long)
- 2 x 4mm pearl or equivalent sized beads (preferably green or white)
- Beading thread of choice (Green and white)
- A size 12 beading needle
- Scissors or Thread Zapper
- Jewellery pliers (round nosed)

Snowdrops



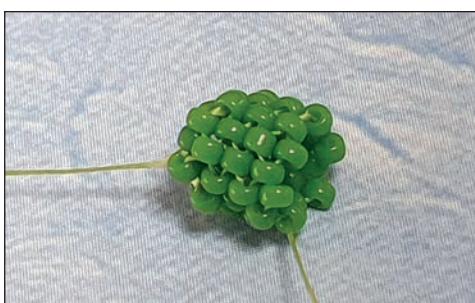
A sign that spring has sprung, these delicate snowdrops are quick and fun to make

DESIGNED BY AMANDA CONNELL * * * *



1

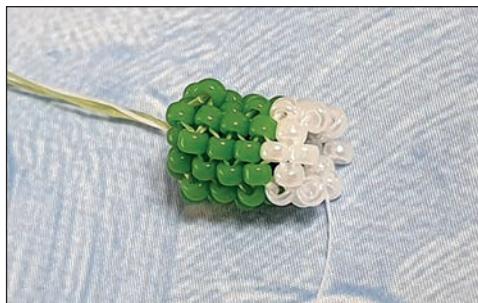
On a about 60cm of green thread and leaving a short tail thread, pick up 6(A) and form into a circle, passing through the circle and the first bead again to reinforce. Pick up 1(A) and pass through the next bead. Repeat five more times and step up to emerge from a point.



2

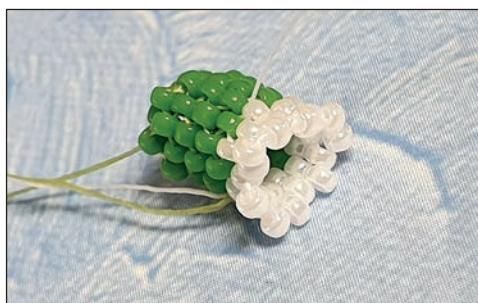
With (A) beads and keeping your tension good, peyote 6 rows – remembering to step up at the end of each row. Because there is no increase, the work will immediately curve and form a good shape for the top of the snowdrop flower.

TIP – Count out 6 piles of 6 beads as it is easy to get lost when working on a small piece.



3

Join in about an arms-length of white thread for the rest of the work. Peyote 3 rows of (B) beads, stepping up at the end of each row.



4

In the next row, you will increase to 9(B) beads, as follows – Peyote 2(B) beads into the next space (this is the increase) then peyote 1(B).

Repeat this twice more to complete the row and then step up between the (B) beads of the first increase. Nine beads added.

SUPPLY SHOPS ✓

★ CJ Beaders, 15 Williams Industrial Estate, Gore Road, New Milton BH23 6SH
Tel: 01202 798151 www.cjbeaders.com

★ Stitchncraft Beads, Shop Tel: 01747 830666, Mail Order Tel: 01747 830666 www.stitchncraft.co.uk



“What a long time it takes!
What a long time it takes!” said
the Flower. “I feel a stirring
and striving within me; I must
stretch myself, I must unlock
the door; I must get out, and
must nod a good morning to
the summer, and what a happy
time that will be!”

Hans Christian Anderson



Once you have started, you will want to make a whole bunch.



5

Peyote 4 more rows of (B) beads, stepping up at the end of each row (so make 4 piles of 9 beads to use). Remember to add a bead between each of the increases (of the previous row) when you make the first of these rows.



6

For the next row, peyote (with no increases) 1(A), 2(B), 1(A), 2(B), 1(A), 2(B) and step up through the first (A) bead.



7

For the last row of the flower centre, peyote (with no increases) 1(A), 1(B), 2(A), 1(B), 2(A), 1(B), 1(A) and then work your thread to the top white row of peyote. Make sure you emerge from a (B) bead immediately before one of the vertical lines of (B) beads that reaches right to the bottom.



8

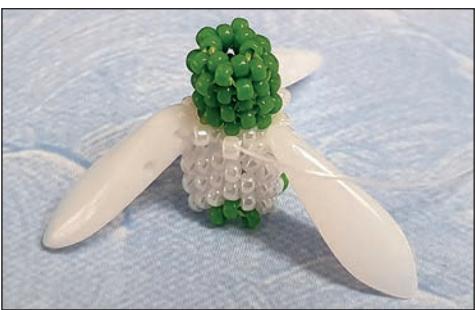
Fasten off and sew in all but the working thread but avoid doing this through the top row of six (B) beads as you will need to pass through those again. *Pick up 1(B), 1(C) (top hole), 1(B) and pass through the next (B) bead of the top peyote row. Pick up 1(B) and pass through the next (B) bead of the top peyote row.** Repeat from * to ** two more times.

TOP TIPS

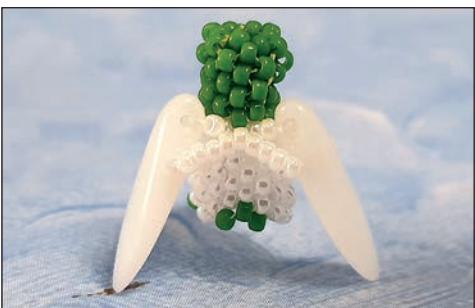
TENSION Keep your tension firm when making the snowdrop.

WRAP THEM I have found that wrapping the wire with florist tape works best when your hands are warm.

RIBBON Florists will often sell you ribbon for just a few pence per metre - which would make LOADS of leaves! This saves buying a whole roll.

**9**

Pass on through the row you have just created to emerge from one of the (B) beads you added that lies between the (C) beads.

**10**

Pick up 4(B) and pass through the bottom hole of the next (C) bead then pick up 4(B) and pass through the next (B) bead that lies between the (C) beads. Repeat two more times to complete the row and then, keeping a firm tension, pass through the whole row again to reinforce. Fasten off, sew in and trim off your working thread.

For the flower stem

**11**

Cut a narrow leaf of about 5cm from your green ribbon/paper and wrap a florist wire with florist tape, catching the leaf in about 4cm from one end. You may want to secure the leaf with sticky or double sided tape before reaching it with the florist tape.

Inspiration

I was considering a little project that was something other than jewellery and started thinking about Spring flowers. It struck me how much the Czech dagger beads leant themselves to becoming snowdrop petals.

**12**

Poke the leaf end of the wire through the snowdrop and using round nosed pliers, turn a loop big enough to hold the flower onto its stem.

**13**

Using a former (a bead tube works well) or a finger, curve the stem around (near

the top) to drop the flower down as a snowdrop hangs.

**14**

With the blade of your scissors, curl the ribbon/paper as shown.

For each earring

**15**

Thread a pearl onto a header pin. Push the pin up through the flower to leave the bead inside the centre. Thread your (D) bead and then 4(A) beads onto your header pin then trim it if necessary and make a loop at the top of the pin. Attach to an earring hook, with a jump ring if desired.



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

TIARA tealight HOLDER



Garden party or wedding reception this beaded tealight holder will take centre stage

DESIGNED BY THEODORA SEIMENI * * * * *

As much as we all like to adorn our bodies with the beautiful beaded creations we make, we also like to adorn our homes, and this tealight holder is perfect for doing just that. Soon spring will be turning to summer, and that often means al fresco dining so why not place them on the garden table to light up the night whilst having a bbq. Alternatively, these stunning pieces would make excellent table decorations at a spring wedding. But let's be honest wherever you choose to put them they will sure to be a talking point when visitors come calling.

You will need:

Materials For the Montee option:

- 3.5 g Miyuki Delicas 11/0 DB0034 - 24kt Light Gold Plated (C)
- 3.5 g Miyuki Delicas Duracoat 11/0 DB1831 - Galvanized Silver (D)
- A few Miyuki Delicas 11/0 any colour (E)
- 10* Swarovski chaton montees (or rose montees) Crystal AB size 4 mm
- Fireline 6lb
- Beading Needles size 12
- Scissors

Now for the technical bit.

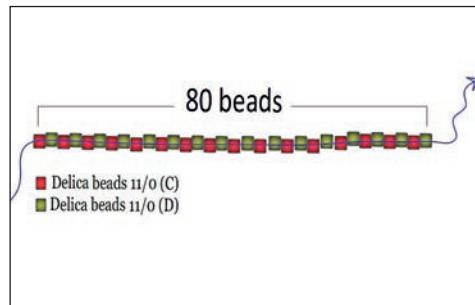
The tealight holder is woven in peyote stitch. It's composed of two circular rick rack strips of different heights, attached to a circular base. The base is a ring, woven in tubular peyote stitch. The last rows, woven in peyote stitch with increases, make the ring curve outwards and downwards forming 10 wings. The rick rack strips attached to the base form the sides of the tealight holder. The bottom part is slightly larger than the diameter of the candle and the top part gets narrower to fit the candle perfectly. The tealight holder can be embellished with chaton montees (steps 3-4) or with bicones and seed beads (step 46). Embellishing with bicones changes slightly the geometry of the piece which becomes cylindrical.

This tealight holder can be used either way up. A detached ring (woven as per the base of the tealight holder) placed either to the top or to the bottom of the tealight holder can complete the look. Combine 2 holders together to make a statement piece).

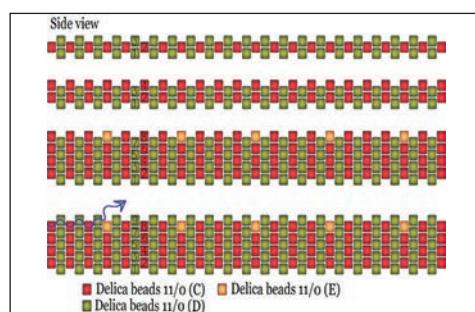




A.1 Work the base ring - Work even count tubular peyote stitch to weave a ring (part 1)

**1**

Rounds 1-2: Use a comfortable length of thread to string 80 delicas. Starting with 1(C) alternate with 1(D) to string a total of 80 delicas. Tie a square knot to form a circle, leaving a 30cm tail (to be used later for the embellishment with the chatons. If you choose to do the embellishment with bicones instead, the tail is not required). These beads will shift to form rounds 1-2 as the next row is added. Pass through all the beads just strung and exit a (C).

**2**

Weaving Rounds 3-9:

Round 3: Work 1(D) in each stitch for a total of 40(D). Step up through the first (D) added in this round.

Round 4: Work 1(C) in each stitch for a total of 40(C). Step up through the first (C) added in this round.

Round 5-7: Work rounds 5 & 7 as per round 3. Work round 6 as per round 4.

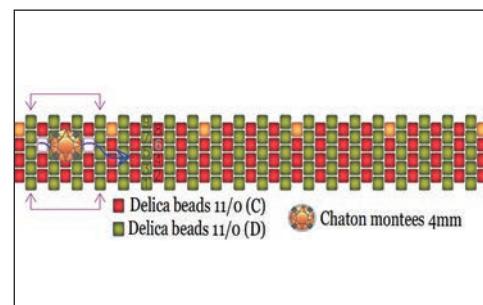
Round 8: *Work 3 stitches using 1(C) in each stitch. Work the 4th stitch using 1(E). Repeat from * 9 more times. Step up through the first (C) added in this round. These 10(E)s added in this round will be marks for the 1st round of the increases (step 6).

Round 9: Work 1(D) in each stitch for a total of 40(D). Step up through the first (D) added in this round.

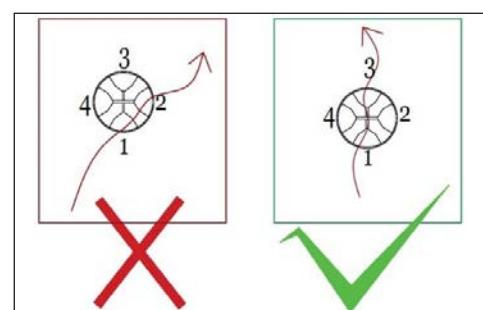
Weave through the next beads to exit a (D) located before any of the marks (E) as

per diagram. Leave the thread attached, we will use it later in step 6. If you choose to embellish with bicones instead of chatons, then use this thread and skip the steps 3-5.

A.2 Embellishing with chatons (or see alternative way of embellishment with bicones in step 46)

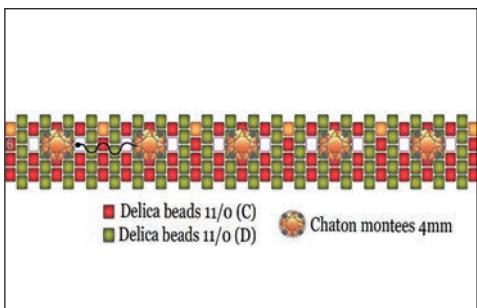
**3**

Thread your beading needle with the tail left in step 1 in order to start the embellishment. The 10(E)s added in round 8, are marks that divide the peyote strip in 10 tabs. Each tab is made up of 7 vertical columns. To add and centre the 1st chaton we need to exit the 3rd (C) (counting from the bottom) on the 2nd column of the 1st tab. This bead is marked in diagram as a blank bead and it's located in the 6th row. Pick up **1 chaton and skipping the next (C) on the 6th row, pass through the next (C) on the same row.

**4**

** The crystal is placed in a four-prong setting that features two sets of small holes in the back for threading. Please note that in order to add the chaton correctly you need to pass through 2 opposite holes (1 & 3) as per the green diagram.

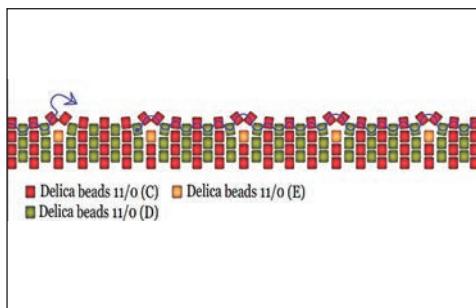
BEAD WEAVING



5

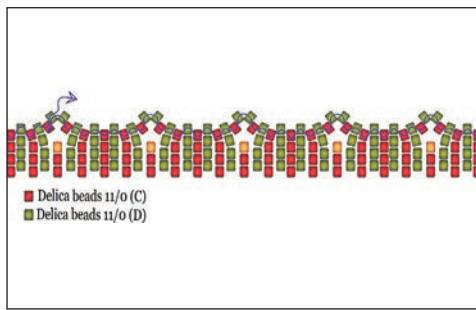
Weave through the next 4 beads following the black thread path to exit the 2nd column on the next tab. Repeat to add a total of 10 chatons. Secure and end the tail.

A.3 Weaving the wings- work even count tubular peyote stitch with increases (part 2)



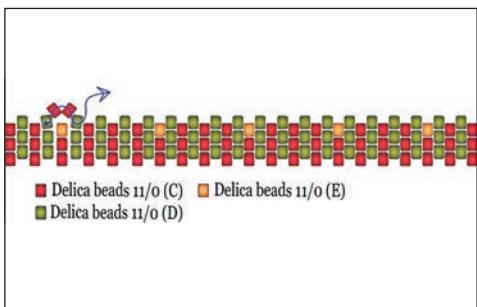
8

Repeat from * on step 6 & step 7, 9 more times to complete this round. Step up through the first (C) of the pair of (C)s added in this round.



9

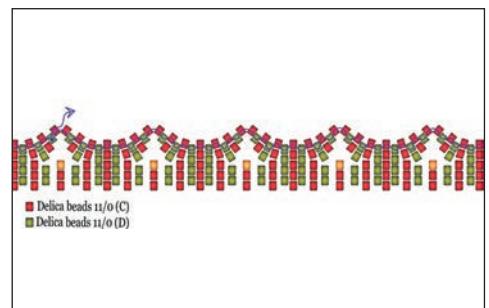
2nd Round of increases: *Pick up 2(D) and pass through the 2nd (C) of the pair of (C)s added in the previous round (this is a point stitch). Adjust the pair of (C)s just added so they sit nicely. Work the next 4 peyote stitches with 1(D) in each stitch. Your thread is exiting the 1st (C) of the pair of (C)s added in the previous round. Repeat from * 9 more times to complete this round. Step up through the first (D) of the pair of (D)s added in this round.



6

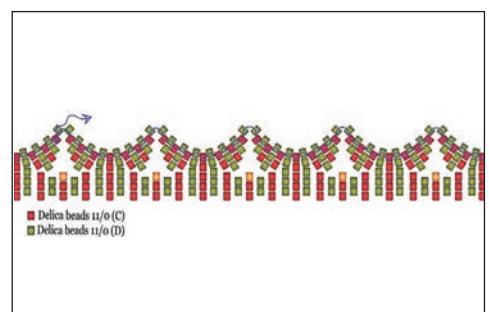
Thread your beading needle with the thread left in round 9 (step 2). Please care not to trap your thread with the crystals as you weave the wings.

1st Round of increases: *Work 1 peyote stitch using a pair of (C)s (this is a point stitch).



11

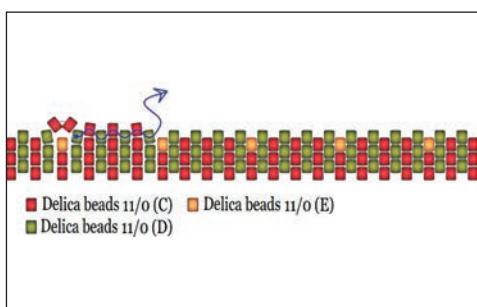
3rd Round of increases: *Pick up 2(C) and pass through the 2nd (D) of the pair of (D)s added in the previous round. Work the next 5 peyote stitches with 1(C) in each stitch. Your thread is exiting the 1st (D) of the pair of (D)s added in the previous round. Repeat from * 9 more times to complete this round. Step up through the first (C) of the pair of (C)s added in this round. Adjust the wings with your fingers so they sit nicely.



12

With the thumb of your non-working hand push the wings gently towards the ring whilst working rounds 4-5.

4th Round of increases: *Work 1 point stitch with 2(D). Work the next 6 peyote stitches with 1(D) in each stitch. Your thread is exiting the 1st (C) of the pair of (C)s added in the previous round. Repeat from * 9 more times to complete this round. Step up through the first (D) of the pair of (D)s added in this round.



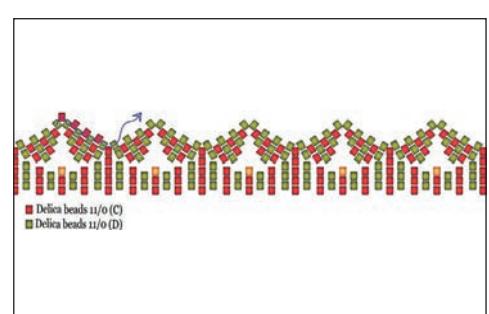
7

Work the next 3 peyote stitches with 1(C) in each stitch.

10

The beadwork begins to curve downward and outward.

Please care not to trap your thread with the crystals as you weave the wings.

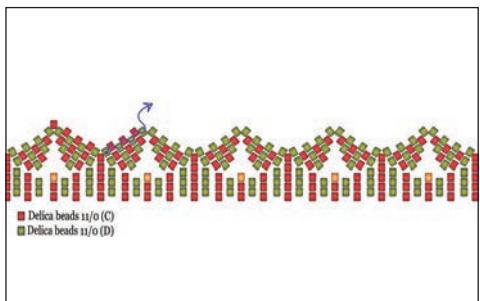


13

5th Round of increases: *Add 1(C) between the pair of (D)s added in the previous round. Work the next 3 peyote

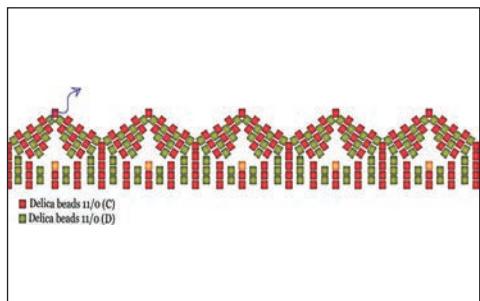
BEAD WEAVING

stitches with 1(C) in each stitch. Without adding any beads pass through the next (D) on the adjacent side pulling your thread and adjusting the wings so the (D)s come closer together.



14

Work the next 3 peyote stitches with 1(C) in each stitch. Your thread is exiting the 1st (D) of the pair of (D)s on the 2nd wing, added in the previous round.



15

Repeat from * on step 13 & step 14, 9 more times to complete this round. Step up through the 1st single (C) added in this round. Your thread is exiting the tip single (C) at the top edge of the 1st wing.



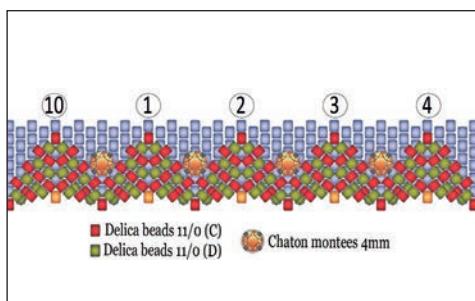
16

The base ring is now complete



17

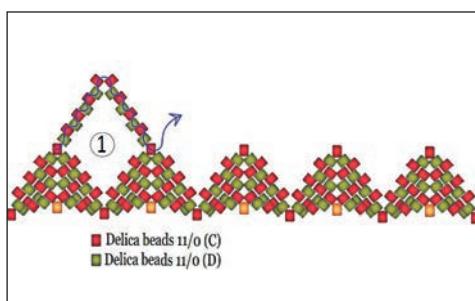
To start weaving the rick rack stripes place the ring as per the picture.



18

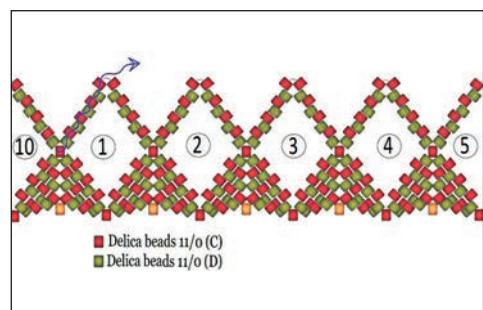
The plain peyote part of the ring, which is the internal layer, appears in the diagram in grey beads.

B1. Weaving the 1st rick rack stripe of the tealight holder



19

With your thread exiting the tip single (C) on the 1st wing, *pick up 16 beads as follows: 1 set of 7 beads (start with 1(D) and alternate with 1(C)), 2(C)s and again 1 set of 7 beads (same as per the 1st set). Pass through the next tip (C) on the next wing.
Please note that the internal layer of the ring is not shown in the diagram for clarity.



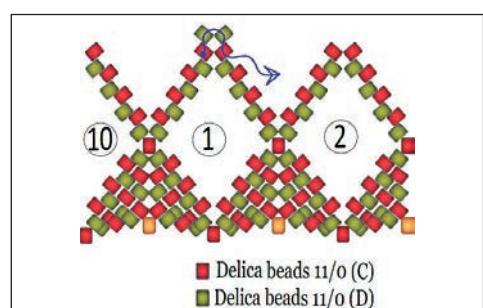
20

Repeat from* on step 19, to add 9 more strands of 16 beads. These beads will shift to form rounds 1-2 as the next round is added. Step up through the first 8 beads on the 1st strand added, so that your thread exits the 1st (C) of the middle pair of (C)s on that strand.



21

The strands are floppy but they will tighten up and stand vertically as the next rounds are added.



22

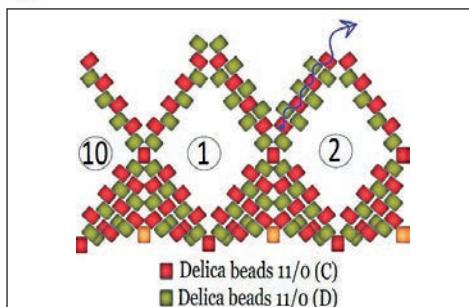
Adjust the strand of beads ensuring that the tip pair of (C)s sit almost parallel to each other. Pick up 2(D) and pass through the next (C) (point stitch). Adjust the beads added with your fingers if needed.



COLOURWISE

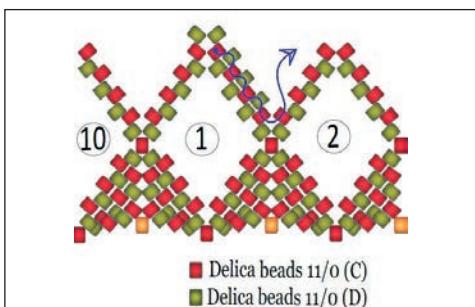
Materials for the Bicone option:

A few Miyuki Seed beads Duracoat 15/0
4205 - Galvanized Zest (A)
3.5 g Miyuki Delicas 11/0 DB0419 -
Galvanized Dusty Orchid (C)
3.5 g Miyuki Delicas 11/0 DB0430 -
Galvanized Dark Lilac (D)
A few Miyuki Delicas 11/0 any colour (E)
10* Swarovski 5328 Crystal Bicones -
Yellow opal ShimmerX2 size 4mm



23

Work 3 peyote stitches with 1(D) in each stitch. Your thread is exiting the last (C) on the right side of the 1st strand. Without adding any beads pass through the next (C) on the adjacent side (left side of the next strand) pulling your thread so the (C)s come closer together.



24

Work 3 peyote stitches with 1(D) in each stitch. Your thread is exiting the last (C) on the right side of the 1st strand. Without adding any beads pass through the next (C) on the adjacent side (left side of the next strand) pulling your thread so the (C)s come closer together.

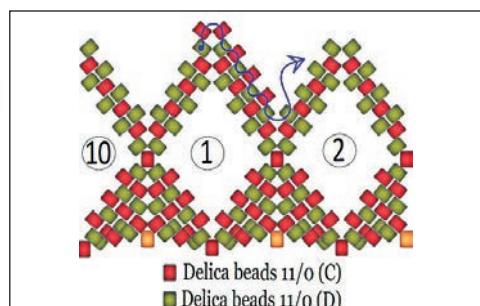
25

Repeat steps 22-24, 9 more times to complete this round. Step up through the 1st (D) of the pair of (D)s added in this round.



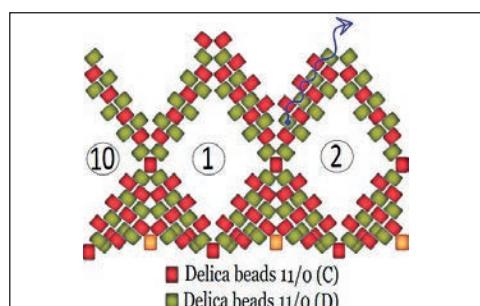
26

Please note that the ring diameter is smaller than the perimeter of the tealight because we want it to stand on the ring and not inside it. That will make our holder a bit taller.



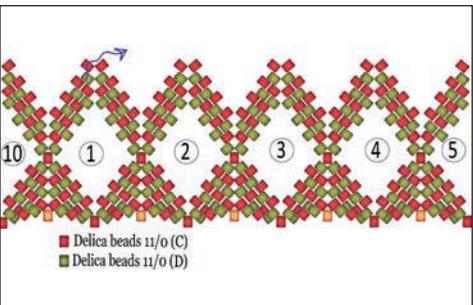
27

Work 1 point stitch with 2(C). Work 3 peyote stitches with 1(C) in each stitch. Without adding any beads pass through the next (D) on the adjacent side pulling your thread so the (D)s come closer together.

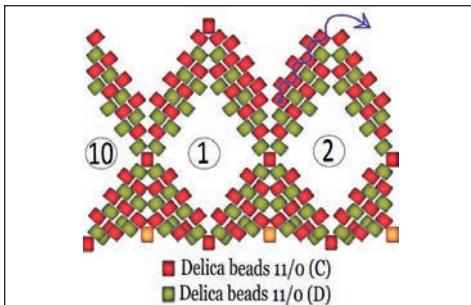


28

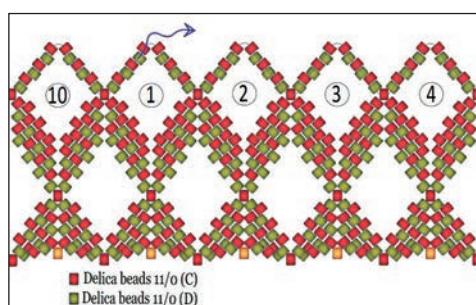
Work 3 peyote stitches with 1(C) in each stitch. Your thread is exiting the 1st (D) of the tip pair of (D)s on the 2nd chevron edge.

**29**

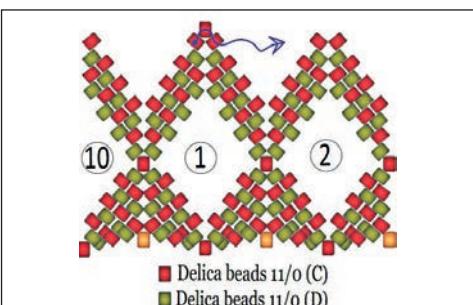
Repeat steps 27 & 28, 9 more times to complete this round. Step up through the 1st (C) of the pair of (C)s added in this round.

**30**

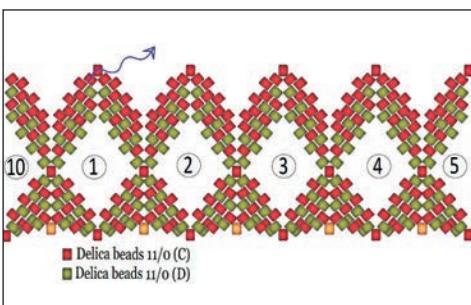
Work 3 peyote stitches with 1(C) in each stitch. Your thread is exiting the 1st (C) of the tip pair of (C)s on the 2nd chevron edge.

**31**

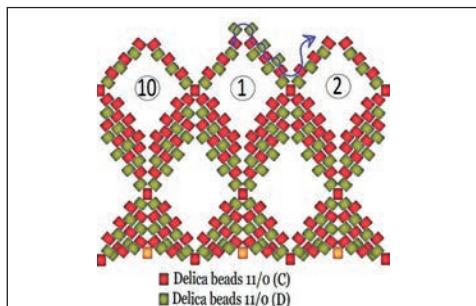
Repeat from * on step 34 to add 9 more strands of 12 beads. These beads will shift to form rounds 1-2 as the next round is added. Step up through the 1st (C) of the middle pair of (C)s on the 1st strand added.

**32**

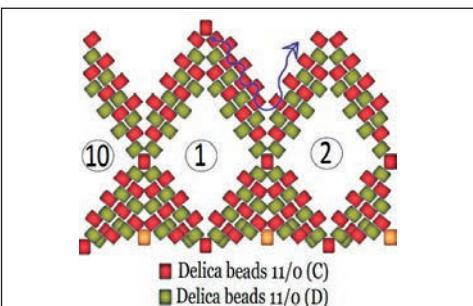
This is the last row of the 1st rick rack stripe. Using (C)s, work this round as per the previous rounds but add just 1 single (C) between the tip pairs of (C)s at the edges.

**33**

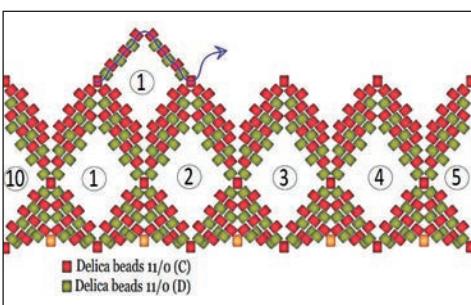
Repeat steps 30-32, 9 more times to complete this round. Step up through the 1st tip (C) added in this round. We are now ready to start weaving the 2nd rick rack stripe.

**34**

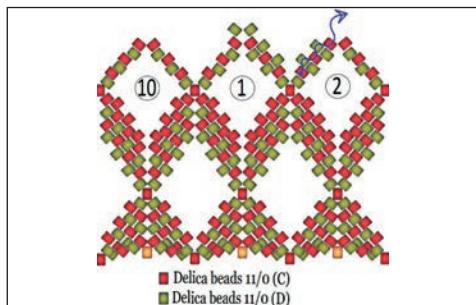
Work 1 point stitch with 2(D). Work 2 peyote stitches with 1(D) in each stitch. Without adding any beads pass through the next (C) on the adjacent side pulling your thread so the (C)s come closer together.

**35**

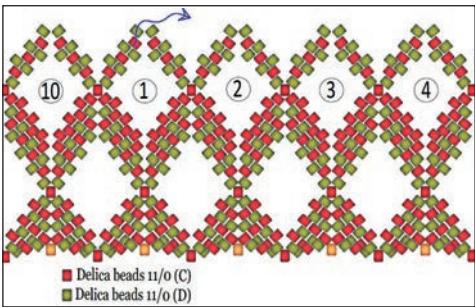
Work 3 peyote stitches with 1(C) in each stitch. Without adding any beads pass through the next (C) on the adjacent side pulling your thread so the (C)s come closer together.

**36**

The 2nd rick rack stripe is woven as per the first one, what differs is the amount of beads on the strands. With your thread exiting the tip single (C) on the 1st chevron, *pick up 12 beads as follows: 1 set of 5 beads (start with 1(D) and alternate with 1(C)), 2(C)s and again 1 set of 5 beads (same as per the 1st set). Pass through the next tip (C) on the next chevron.

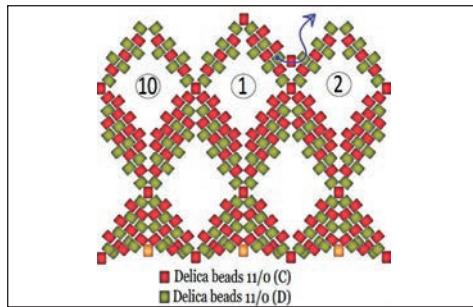
**37**

Work 2 peyote stitches with 1(D) in each stitch. Your thread is exiting the 1st (C) of the tip pair of (C)s on the 2nd chevron edge..



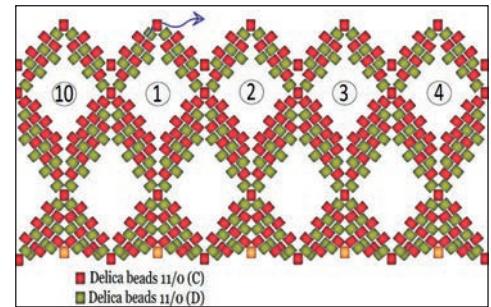
38

Repeat steps 36 & 37, 9 more times to complete this round. Step up through the 1st (D) of the pair of (D)s added in this round.



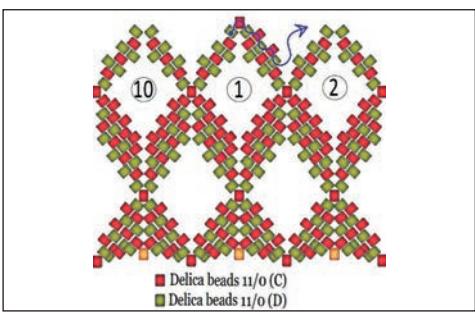
40

Pick up 1(C) and pass through the corresponding (D) on the adjacent side on the next chevron.



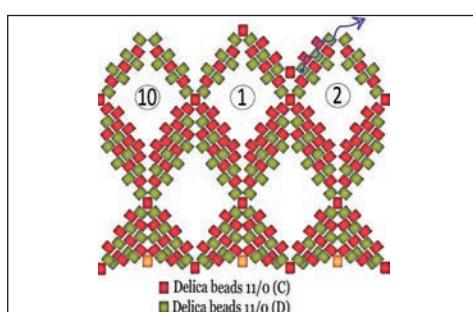
42

Repeat steps 39-41, 4 more times. Insert the tealight inside the holder and continue weaving until you complete this round. Keeping the tealight inside the beadwork will help us adjust the tension so the beadwork fits the candle exactly.



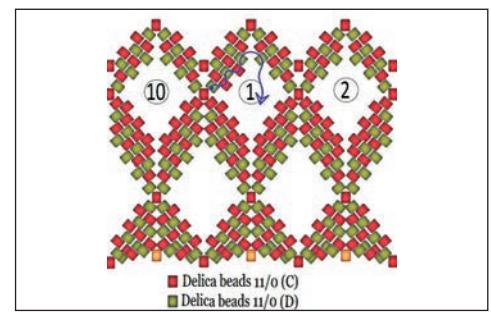
39

This is the last row of the 2nd rick rack stripe. Add just 1 single (C) between the tip pair of (D)s at the edge of the 1st chevron. Work 2 peyote stitches with Cs. Your thread is exiting D.



41

Work 2 peyote stitches with (Cs). Your thread is exiting the 1st (D) of the tip pair of (D)s added in the previous round on the same chevron.

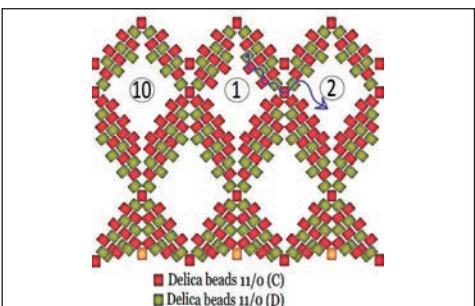


43

To complete the 2nd rick rack stripe, we need to add 2 beads per side on each chevron internally.

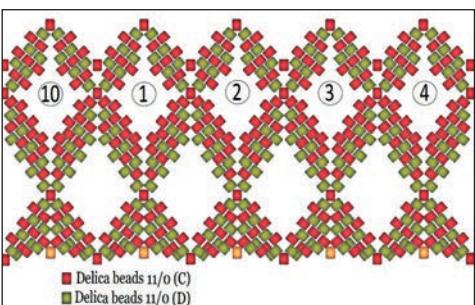
Remove the tealight and weave through beads to exit the lowest (D) on the left side and following the thread path *add 2 peyote stitches with 1(C) in each stitch (don't pull the thread too tight). Without adding any beads exit the next tip (D) (on the right internal side of the same chevron).





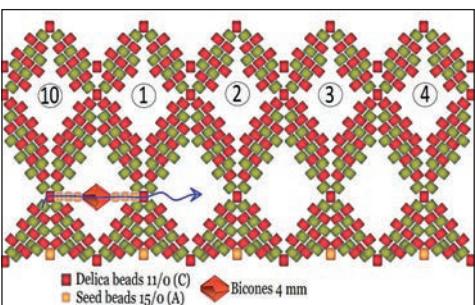
44

Work 2 peyote stitches with (C)s (1). Weave through beads as per diagram to exit the next lowest (D) on the next chevron (2).



45

Repeat from* on step 43 & step 44, 9 more times to complete this round. Before you complete the round, insert the tealight back in the beadwork just to make sure that the tension is right and that the tealight still fits right in. Then remove it and continue weaving. Repeat this before you complete the last chevron. Secure and end** the thread.
*if you choose to embellish the tealight using bicones instead of chatons then don't trim the thread. Follow the instructions on the following steps to complete the embellishment.

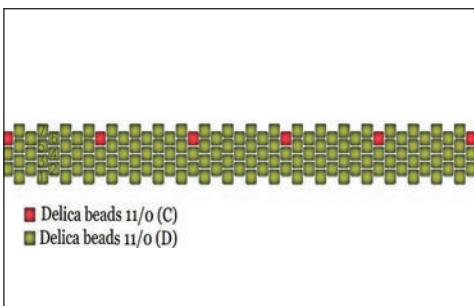


46

If you choose to embellish with bicones instead of chatons, weave through beads to exit the tip (C) on a wing as per the 1st diagram. String 3(A), 1 Bicone, 1(A) and pass through the next tip (C) on the next wing.

DESIGN NOTE

Please note that a flameless tealight should be used and under no circumstances should a live flame be used near this tealight holder.

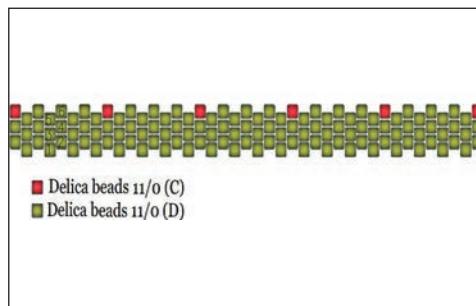


47

Repeat step 46, 9 more times to complete the embellishment. Secure the thread and trim.

Note: Seed beads with a different finish than the beads this tutorial uses, might be slightly bigger/smaller. Add or omit seed beads per section if needed.

C. Weaving the detached ring (optional)



48

Rounds 1-5: Use a comfortable length of thread to string 80(D)s. Tie a square knot to form a circle. Pass through all the beads just strung and exit a (D). Working in tubular peyote stitch with a step up at the end of each round and using (D)s, weave a total of 5 rows. Round 6: *Work 1 stitch with 1(C). Work the next 3 stitches with 1(D) in each stitch. Repeat from * 9 more times. Step up. The 10(C)s added in this round will be marks for the 1st round of the increases.

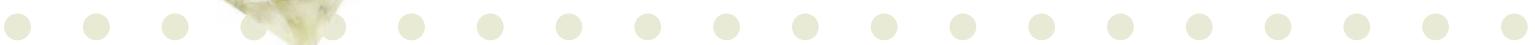


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GYPSY ENCHANTMENT



If UV resin has been on your list of things to do, but you didn't know where to start well now is your chance with this simple beginners tutorial using pretty flowers. Deborah takes us through step by step, giving lots of hints and tips on how to get the perfect piece. Once you've made your pendant, you can choose to make the fab wrapped loop wire necklace using sari silk and Czech beads or just add to a simple chain. Depending on what flowers you choose to put in yours, will determine what colour beads you will use. Try pink rose petals mixed in with silver wire and cream and pink beads for a romantic look. This piece will take you roughly two to three hours and costs around £10.



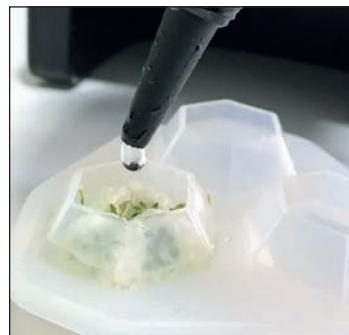
Mix up flowers and resin to make this lovely necklace

DESIGNED BY DEBORAH UNDERHILL * * * * *



1

Choose your mould and make sure the flowers fit into it. Make sure your mould is clean and dry.



2

Fill your mould ¾ full with UV resin and then place your flowers into it. Manipulate the flowers into position using a toothpick.



3

When you are happy with the position of the flowers, fill the rest of the mould with resin.

If there are bubbles, try to burst them by poking with the toothpick or leave your resin to sit for a couple of hours to give the bubbles a chance to rise to the surface. I left bubbles in mine because I felt it added to the design.



4

When you are happy with the resin in the mould, balance your eye pin over the top of the mould with a toothpick or thin stick. Make sure the eye of the eye pin doesn't get filled with resin. Don't overfill the mould as the resin will shrink during curing, and you will need to fill it in for a second time.

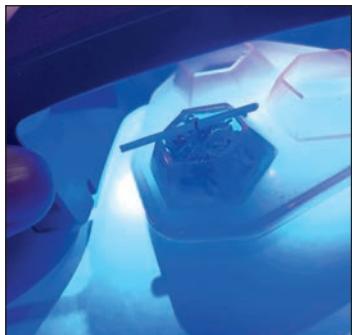
You will need:

- | | |
|----------------------------|----------------------------|
| ■ UV resin | ■ Eye pins |
| ■ 22 Gauge wire | ■ Flowers (fresh or dried) |
| ■ 20 x pressed Czech beads | ■ 2 x needle nose pliers |
| ■ 3 x metal spacers | ■ Side cutters |
| ■ Sari silk | ■ UV lamp |
| ■ Clasp | ■ Resin moulds |

TOP TIPS

NON STICK Leave your resin cast in the mould for a couple of hours after curing it as this will allow the sticky residue that remains on the outside to dry.

SHRINKAGE When curing, your resin will shrink so do not overfill the mould to start with. You will have the opportunity to top it up.



5

Once you like the placement of the eye pin, place your mould carefully under the UV lamp.



6

If you have tightly packed your mould with flowers or petals, you will need to turn the mould over and cure from underneath as well. Repeat steps 5 and 6 several times and then leave to cool. Do not rush to remove your resin from the mould, giving it time to rest and harden will eliminate the sticky residue that is left on the outside. Add a chain or necklace of your choice when your piece is ready.



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Your colour way depends on the colour of the flowers or petals you are using in your resin.

Where it all began..



We catch up with beading sensation Tereza Soukupová to chat about how she became the beader she is today.



What was your first ever beading project? My first ever beading project was a little beaded crocodile made with fishing line and Czech seed beads, which I

learned to make when I was 10 years old at a summer camp. For some years, I continued to make only beaded animals. I remember not being interested in making jewellery at all at that time, but that changed when I spent a few months studying in Vienna, which influenced and shifted my view on fashion and accessories. I went from wearing jeans

and sweatshirts to wearing pretty dresses and necklaces instead. I was always creative and tried many things like crochet, traditional embroidery, painting, decoupage, and so much more. In the end, I decided to be clever and stick mostly with one thing only, and finally, I chose beads.

So where did you go from here? A few years later, I discovered a Czech beading forum with beading inspiration and easy bead weaving tutorials which pushed me to search for more shopping options than just local hobby shops with a poor selection. I was a teenager back then with a more than mild interest in computer gaming, when I realised one day that I could actually use the computer for something else and search for beads on the internet. And that was when I ordered my first Czech glass shapes, pliers and findings to start bead stringing and wire working. A few years later, I

moved over to jewellery only, trying various techniques, including bead weaving, polymer clay, wire working, bead embroidery, and finally soutache embroidery which became my most favourite technique. I am mostly a self-taught beader. I learned bead weaving on my own as there were no classes I knew of, and at the same time, I didn't have the need to search for any with other available resources. I had a couple of books and that was enough. Concerning soutache embroidery, I remember being super interested in this technique and was also super scared to try. My friends were nagging me to start doing it for a long time while sending me pictures of pieces by international beaders to tempt me. Eventually, I tried and I succeeded, and since it was a few years ago and this technique wasn't so popular and widely spread, I learned everything on my own using the standard trial and error approach. I find the technique challenging and relaxing at the same time, giving great opportunities to create big whilst also making delicate jewellery pieces which are feather-light, which is amazing for huge earring fans like I am.

I continued beading through my

grammar school and my university years. I taught beading and soutache embroidery classes in the Czech Republic, entered both national and international contests with my pieces and created my own tutorials. Finally, in 2017, I was at the point where I didn't want to do science anymore, so I quit university and started to look for a job, that was when I was given the opportunity to join the PotomacBeads team. Since then, I produce video tutorials for our YouTube channel, stream on Twitch.tv live bead designing and I am the person for everything at potomacbeads.eu with the warehouse in my hometown.

What advice would you give to other people who are just starting out in the world of beading? Have patience and don't start buying beads without a purpose. Choose a project first, and then buy the supplies. Don't be afraid of failing in the beginning, everybody is different and learns at their own pace, so try again. If you have the chance, visit a class – that will speed up your learning curve.



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