If you play with seed beads ~ and if they are a passion in any way ~ and if you missed the presentation by Beki Haley on April 16, well, you messed up royally!

In 1986, when her kids were little, Beki needed to come up with a method of survival where she could still be around their home to raise their children. With $1,200, she bought some beads and literally opened the doors to their first bead store! She (Shawn was still working a “regular” job at this stage) started selling at every craft show and admits to having beads all over the house.

Beki’s #1 love was color and these little bits of glass are the ultimate in that category. Her #2 love was a grandmother who did every possible craft possible, with beading being one of them. “Her foot was always nervously moving up and down except when she beaded.” As a small child, Beki noticed this and asked her why. “The beads have a little hole and when I am beading, I climb into that hole and there is no room for my worries.” Does that sound familiar to many of us who start to play with seedbeads, and the time, and all our concerns, just fly away!

The primary seed bead factories are located in Japan and Czechoslovakia. Beki commented that seed beads and beads in general are being made in the Far East and in India but the quality is just not reliable, so let the buyer beware.

Seed beads come in thousands of colors and over 20 different finishes, so the interplay is endless. Shawn handed out their Color & Finish Guide, showing color photos of the 24 most common finishes and explanations: silverlined, silverlined AB, silverlined matte, silverlined matte AB, transparent, transparent luster, transparent AB, transparent matte, transparent matte AB, opaque, opaque luster, opaque matte, colorlined, shimmering (a new finish), fancy (cased), goldluster, ceylon, giltlined, metallics, metallic matte, galvanized, permanent galvanized & duracote, and marbled & picasso.....

- **OPAQUE** – most common and least expensive. This glass is not as pure as transparent glass and does not show imperfections. Most people are drawn to opaque glass, as the color is most intense.

- **METALLICS** – please be very careful working with this finish. The surface can easily be scratched or removed by solvents or even your body’s ph. They are most expensive due to the various layers of manufacturing required. The Japanese companies have perfected the most durable, but there are still a few issues with even these new “permanent/durable” finishes.

- **FANCY** – this category includes most other finishes: color lined, cased, AB (aurora borealis), luster, and many special finishes which are more expensive.

Beki’s presentation then took us on a different pathway: How do you interact with seed beads’ colors and finishes to show your personality? The problem in this interaction is that your decision on colors and/or finishes either works or it doesn’t! Beki discussed the interaction, good vs. bad, of different types of seed beads and their color finishes.
and then showed a number of slides that certainly proved her point.

When you work with seed beads, ask yourself: “Do these colors work? Do I like these colors together? Would others like my choice of colors? What emotion am I trying to evoke?” Colors are very personal, and it is best to not use too drastic a color story unless that is the design plan. Just don’t force the issue!

Beki started showing slides with examples of what works and doesn’t work by using different beads in a diamond pattern in a solid strip of peyote:

- **Tone on tone** ~ nothing going on with slight variations of the same color it is bland, you can barely see the pattern.

- **Add a little contrast to one of the bead’s finish** ~ hey, you can see the pattern, but not really distinct at a distance.

- **Add some flair** ~ you can see the pattern, but seems out of balance to the panel color when the “pattern” bead is too strong. If the pop of color is too strong or too stark, all you will see is the pattern beads, as it is too extreme.

- **But** ~ when the flare is added with a perfect contrast, like the complementary color on a color wheel, the pattern is balanced!

When you are going to work on a piece, and if you wonder if the beads you have chosen are “right”, lay out the beads you want to work with on a tray and take your glasses off or squint. You will be able to see the one(s) that don’t work with the mix and the smooth transition of those that do. A rule of thumb is to use odd numbers of colors/finishes ~ don’t know why this is a “rule” in beading, but it seems to work most of the time. When you are working with multiple colors, be careful of their values! Easiest check and balance is to use Pantone™ color chips (they can flair out like a fan) and work across on the same line from color to color.

Note: One color/finish that always seems to work for Beki is to add a contrast rich bead such as a metallic bronze (#157). This seed bead color/type adds just enough richness to bring out the quality of your pattern.

Then Beki did a “show and tell” with examples of various bead artists and designers showing designs that they made that did not work, versus the same design that did work by just changing the color value of the beads, which then clearly showed each step and detail. More is not always better! Maybe keep an “Avatar” color story vs. using every color in the Crayola™ Box of 64. Watch the interplay of finishes: too much silver/lined is not as good as using a variety of finishes to create texture and distance:

- **Cynthia Newcomer Daniel**: jewelrytales.com
- **Martina Nagele**: mariposa8000.blogspot.com
- **Melissa Grakowski Shippee**: mgsdesigns.net
- **Florence Turnour**: beadinfinitum.com
- And our own **Teri Dannenberg Lawson** as well as a necklace that Beki was wearing.

A question came up about “metallic” and “dyed” finishes. If you want your piece to be gorgeous 200 years from now, these are issues you need to be aware of. The dyed finishes will always be a problem, especially noticeable in pinks, reds, and purples. The surface dye fades, bleeds out, or comes off on your hands or on the garment you are wearing especially if it gets wet. Even using a fixative like Krylon™ is not permanent, as it eventually wears off and the spray can clog the holes. If you wonder if a bead is dyed, put it in your mouth; you will “taste” a Rit Dye™ smell. This sounds weird; but you do smell with your taste buds, and this is a bad one. If you personally have a high ph value, rub some of the beads in your hands to see if the finish comes off; or put them into a small jar of bleach or acetone overnight, or lay them out in the sun ~ the end result will be a grey or white bead!

If you want to use galvanized beads (metallic finish), use your nail or an emery board to see how ‘permanent’ the finish is. Japanese seed bead companies are getting better on these finish techniques (e.g., Duracote for galvanized finishes), but they still make 100% of the dyed beads on the market, so they don’t have all the problems answered.
There is also an issue about silver lined and gold lined beads. The natural air will cause the metallic finish inside the beads to oxidize over the years leaving a blackish finish and the movement of the threads can wear this finish off. Never use rubber bands to hold your seed bead tubes together ~ as something in rubber causes the beads to oxidize while still in the tube!

If you get a “block” on what colors to use together, use the internet, fabric stores, fashion magazines, even nature to get inspiration. People in these fashion areas have a lot of schooling and are paid a lot of money to put the right colors together, so ask if you can get a little snippet of a fabric that catches your eye, or take a digital photo with your camera – just be careful, as your camera will not always catch the colors the same way that you are seeing them and variations in store lighting can also be a factor.

Beki is co-owner with her husband, Shawn, of “Out on a Whim” ~ a wonderful local bead store located in Cotati, Ca. She is a greatly admired teacher and seed bead artist. Beki writes a great blog and they have a seriously informative web site: www.whimbeads.com.

Now, being in that position, you would figure she knows a whole lot about seed beads ~ well, she does!! She also warned us that if you are planning to come over, to call first! Any time there is a big show (and they attend most of them), they can literally clean out most of the store to enable their awesome booth set-ups. But do come over ~ Beki and Shawn would love to meet you!

Remember, no matter what others say, the bottom line is: “If it makes you happy ~ just do it!”

Out on a Whim
121 E. Cotati Ave.
Cotati, CA 94931
707-664-8343
800-232-3111 (orders only).

IVORY – THE GEM OF THE AGES – David V. Horste

Let me start this article right off with the most interesting part: Why humans like ivory so much!
- It is harder than bone or wood
- It is easier to work than stone
- It takes a beautiful polish
- It is strong and can be cut very thin
- It can be intricately carved
- When soaked in water, it can be bent
- It is easy to etch and engrave
- It can be stained or darkened in color
- The burned dust gives it a very dark pigment
- It is accessible through hunting
- And the best part throughout the years, is that it comes with meat attached to it

OK ~ now did any of those points catch your interest? On May 21st, David V. Horste gave a wonderful presentation on ivory. Not one that was filled with technicalities but with the information that we were interested in knowing. Especially informative and legally confusing was the laws stipulating that elephant ivory is no longer allowed to be sold internationally, but can be sold within the United States if it’s already here in the States, EXCEPT here in California, where all ELEPHANT ivory sales are illegal, but fossil ivory IS legal. eBay stopped all sales of ALL kinds of ivory in 2009. The New York Times did an article on poaching in Africa. Obviously the severity of this issue is finally reaching global attention. 1985 was the
last year that David worked in elephant ivory, doing some scrimshaw.

With all the fake-ivory products on the market, there are many questions as to what ivory is ~ ivory is primarily the teeth or tusks that protrude from the mouth of any animal. It is dentine of calcified tissue made by the animal’s body that in some situations continues to grow throughout their life. Antlers are different in that they are the fastest grown bone and are shed yearly, while horns are made of keratin. Ivory is much harder than bone.

Ivory has been used throughout human history. They have found a carved mammoth ivory figure dated at approximately 25,000 BCE. Ivory has been used throughout modern history for such common items such as billiard balls, piano keys, handles for purses, combs, boxes, ornaments, chop sticks, and ladies personal accessories. Not so common were the photos of full sized thrones carved for royalty.

In 1970, the world finally noticed the drastic decline in the number of elephants. 1975 brought a ban on the sale of Asian elephant ivory but it wasn’t until 1990 that the same ban was enacted for African elephant ivory. Records show that in 2003, the Chinese claim to have “lost” 121 tons of ivory over a ten year period. 2007 records showed 10 tons seized illegally, but the Chinese were still buying ivory as late as 2008. In 2011, 40 tons of ivory were noted and 25,000 elephants were killed.

Throughout history people in Africa have traded elephant ivory but poaching and habitat loss are an extreme threat to elephant populations across Africa and most nations have strong anti-poaching laws but often don’t have the means to enforce the bans. To prove their “no-poaching” point, the governments now burn stockpiles of illegally poached ivory that has been taken into custody – and by this destruction hope to prohibit further poaching of elephants. What many governmental, environmental, and conservation groups now are trying to do is to re-educate those people and find ways to sustain their livelihoods without poaching. Today, the officials and rangers in Africa collect ivory from dead elephants. Some nations will still have a once a year sale to China and Japan to pay for park rangers, anti-poaching, and conservation programs.

The rules and laws around the sale of elephant ivory are very confusing. As an example, “Tusks purchased before 1989 are legal but after that date they are illegal”, but it is easy to have the necessary papers forged so what good is a law that cannot be enforced. There are even “At a Glance Ivory Guidelines” ~ but to what avail when they are too confusing to be followed. The penal code of the State of California #653-o says that it is illegal to import certain critters; a dead body or any part or to possess with the intent to sell, but doesn’t take into account stores of elephant ivory already here in the form of antiques and jewelry. It is also very difficult for antique dealers as what do they now do with antique pianos, billiard balls, jewelry ~ items that they already have purchased for sale but are made of ivory.

Many of these laws don’t specifically mention “ivory” but they do mention “elephant”. People can no longer import elephant ivory, but it doesn’t state that they cannot dig up old “fossil” mammoth or “fossil” walrus ivory tusks. In this case fossilized doesn’t mean turned to stone, but rather dug up and not hunted. Fossilized ivory has been mineralized but it is still ivory through and through.

Now to switch tales we come to whale ivory. Man has been hunting whale for their ivory as well as other by-products for over 3,000 years. It started in the 17th century from Norway to the Olympic Peninsula to Japan and by the 1800’s there were national fleets throughout the world. All parts of the whale was used but especially prized for fuel during the Industrial Revolution as it was a very efficient and long lasting lubricant. This practice was finally banned in 1986 throughout the world except for in Japan. Whale hunting has also diminished by the discovery of oil in the ground which was easier and cheaper to obtain.
The Sperm whale teeth were valued for doing scrimshaw. Only the male of the species have the massive teeth, possibly to impress the ladies of their kind. Orcas were also prized for their teeth. Narwhales, which are known in the olden days as sea unicorns were cherished for their twisted hollow horns which could reach 8’-10’ in length. Science has no idea as to why the males have these massive horns as they appear to be totally for show and are not even used for fighting.

Fossil mammoth ivory is being found in Siberia, Alaska, Europe, western Canada and even the northern United States and fossil digs in South Dakota. The change in climate is melting the permafrost displacing more of the skeletons. Mining in Alaska has also displaced the bones through usage of high pressure water. The woolly mammoth tusk can run 15’ in length and it’s estimated that there may be over 5 million located in Siberia alone. Fossilized bones of mammoth are also collected and sold, so it is not just the tusks that are of value.

David then went into different “ivories” used throughout the world such as the Suidae Boar’s tusk which ‘comes with a side of bacon’ (joke), and hippo ivory. Hippo ivory at 90% hydroxyapatite is the densest ivory. More people are killed in Africa by hippos than by any other mammal. There is proof that George Washington’s teeth were not made of wood but of ivory. There was one slide showing a set of his false teeth that showed one hole where his one remaining tooth fit to stabilize the plate’s fit. Apparently it was a common practice back then where (poor) people were actually paid to have their teeth pulled to insert into the real ‘choppers’ of the rich and famous. David then took us on a brief journey around the world through slides showing the usage of teeth throughout history from head hunters to tooth fairy jewelry found on Etsy.

Then David gave us pointers on one way of how to tell elephant ivory from mammoth ivory. Mammoth ivory has ‘cross-hatching’ marks of less than 90° on the inside while elephant ivory has ‘cross-hatching’ of 115° and wider. (Cross-hatching looks like a chain saw has cut into the bone from two different directions.) In the very center you can still see where the nerve ran. Cross hatching, or Schreger lines, only occur on the outer layers of the mammoth or elephant ivory. Both kinds of tusk can have a dense ‘bark’, or rippled surface, on the outside;

It is difficult to impossible to determine the age of ivory, even fossil ivory: you can’t tell if it is 10 – 100 – or 1,000 years old. One way to tell walrus ivory from other ivory is if one sees the combination of the dense outside dentine next to the inside secondary dentine that looks like applesauce or oatmeal and is very translucent.

Now for good news, a sustainable form of vegan “ivory” on the market that is vegetable ivory called Tagua. It can be worked up in the same manner, can be dyed beautiful colors, and carves like a dream.

To see more of David’s site, check out www.dvhdesigns.com and visit his ETSY store! David V. Horste: Lapidary Artist, Bead Maker, and Jet Mourning Jewelry.

~Marilyn Peters
Tambour Tools / Tambour Beading

On June 18th, we were amazed with an unusual presentation by Robert W. Haven. Tambour embroidery is taught on a one-to-one basis where the artist’s hands holding beads, pearls, or sequins are blindly moving on the underside of the fabric to achieve a fanciful design moving across the top of a fabric that is woven so fine that you can easily see your hand through it. Using a fine sharply pointed hook, it is a type of crochet, but not crochet as we commonly know it.

Tambour beading is a rare art form known by a few, and taught by even fewer. It is perhaps best described as a blind “dance of the hands executed with the precision of the tango and the grace of the waltz”. This French beading technique, the method of choice for the ateliers in the Paris Couture Fashion Industry, dates back to the 16th Century. The name derives from the French word for “drum” as the fabric is stretched drum tight. When mastered, this technique is much faster than applying beads and sequins to fabric with a needle in the basic embroidery method.

If any of you own, have seen, or even admired in a historical museum the vintage dresses from the turn of the century where the beads, sequins, and pearls seem to float on sheer organza or chiffon ~ well, that technique is called “tambour beading and embroidery”. This technique reached its heyday in the “Roaring 20s” with all the dresses that were beaded from top to bottom and often included a fringe as well. The tools and techniques are unique to tambour work. The art has been passed on from one practitioner to another, and as such, is in serious danger of becoming a lost art. This is the principle method of embroidery in couture fashion. This form of surface work is faster than standard embroidery ----- once you get it, that is! There are no directions, few photos, and the little of what had been written was in French. Up to Robert’s time, nothing at all was written in English. The sad part is that most of the little old ladies who are skilled at this technique are getting ready to retire. This means that unless more people learn how to do tambour beading and embroidery, the art will be lost forever.

Much tambour work on the market today comes from China, where it possibly started thousands of years ago. It left China via the Old Silk Road, and traveled into India, then Persia, and then Europe. European women have made lace for hundreds of years, with the tambour hook. Machines began creating lace in the 1800s, when mechanization came to the world, which put the lace makers out of work. When the “Roaring 20s” saw flappers fall in love with intricately beaded dresses, their delicate expertise was again needed; and thousands of European women began beading dresses. This continued for almost ten years, until the 30s, when the styles changed again and embellishment became a declining art.

In a nutshell, here is a crash tutorial: The top hand holds a very fine sharply pointed hook straight up and down. The bottom hand, out of sight on the underside of the fabric, holds a spool of thread holding pre-strung beads, sequins, or pearls. The hook is plunged into a cross square of threads of the fabric which is stretched tightly on a wooden frame. The under-
thread is wrapped around the hook, which then twists 180°, is pushed back against the thread of the fabric square freeing the hook, and brought up to the topside. Somehow, each of the stitches locks itself into place, unless you end up on the underside, where if you pull on the thread, the entire thing comes undone!!

The big question is: How did Robert Haven become interested in a lost art of embroidery that is done primarily by little old ladies who live in Europe? Robert’s presentation began with, “How I got from there to here.” It started while he was 8th grade English teacher and got interested in the school plays and children’s theater, which led to sewing the costumes, and finally, making the patterns so the costumes actually fit the students in these productions. He admits that he is not a designer, but can usually figure out a pattern from a picture (check out his website). Through the years, this led to an advanced knowledge in tailoring, and receiving his MA in School and Community Theater and later an MFA in Costume Production. He is now working with graduate and undergraduate fashion students interested in the soon-to-be-lost art of “tambour embroidery stitching/beading” Through his many years of investigation into this technique, he has formulated written directions, accompanied by 75 photos and a DVD, which will give the student good results.

The Academy or Art University Fashion School in San Francisco is the only fashion program in the world where tambour is currently being taught. Over ten hours of daily instructions, covering seven and a half weeks, the students might become proficient enough to work at “Lesage” ~ the leading house of haute couture in France. Lesage has no standardization; and day-to-day, the students there could be taught these techniques differently by each of the teachers. Each may teach the students a technique, but not how or why. Robert dissects each of these techniques, explaining them from top and bottom (literally!).

Robert then gave each group a hands-on quickie-instruction on tambour embroidery. He did it step by step in slow motion, and explained that a good technician can put on 1,000 sequins at a stretch, with each stitch holding a sequin or a bead. Most of today’s sequins are put on by machine, using a special presser foot for the exact computer-configured spacing required for either a sequin or a bead. By examining a piece of tambour embroidery, Robert can discern the piece’s origin. If the stitches are close together, they are done by hand. If it contains one thread, the piece was created in Europe or China, which means much finer work. If it contains two threads, the work was stitched in India.

Based in his Bead Embroidery and Design Studio in Lexington, KY, Robert has provided tambour beading classes in the US, Mexico, and Canada. He has classes planned in Oslo, Norway; Marseille, France; and Rome, Italy this August. Every summer he also offers beginner and advanced classes at Lacis Museum of Lace and Textiles in Berkeley, CA.

You can also see a sample of the technique being worked by Robert on Youtube, http://www.youtube.com/watch?v=ctallL88NMqM

All of the events and techniques that preceded his studies of tambour at Lesage in Paris can be seen at www.roberthaven.macmate.me/lecture/INTRO.html. You will find it a circuitous journey indeed!

Some of his students’ works can be enjoyed at www.roberthaven.macmate.me/AAU_2011/Intro.html

~ Marilyn Peters
**BRAGGS & BOUQUETS**

Linda Thompson-Mills submitted a piece to Bead Magazine UK for their "Under the Sea" Reader's Challenge, and, among a few other lucky beaders, a picture of her totally bead encrusted mermaid doll, Lola, along with the printed description of her process were in there. She received a lovely package with sea-related beads a few days later. A week later she was contacted by the editor of their "sister" e-magazine, Bead It, which will premier later this summer, asking her to be the focus of the "Bead Room" section of their first issue!

Sharon Peters glass and polymer clay collab piece with Christi Friesen, 'H.G. Wells Time Machine Pocket Watch' has the cover and an article in The Polymer Arts, summer 2013 issue. They collaborated on the piece for the ISGB's Convergence 2 exhibit. It toured the U.S. and Japan, and now it's on a cover! Linda Garbe wrote a great article on multi-media collaboration with an emphasis on polymer clay - it's a great read. You can get a copy at [www.thepolymerarts.com](http://www.thepolymerarts.com).

Sharon Peters has more wonderful, amazing news - one of her pieces will be exhibited as part of the ISGB's Presidential Collection at the Corning Museum of Glass! It's a great honor - to be asked, to have her weird, wonky design in a permanent collection at the **best glass museum in the world**, and to join such a great group of beadmakers in the exhibit. Now she's going nuts trying to decide what to send!

A beautiful YOU TUBE video has been created for Tamara Hill by Jill Coursin, media designer -- to feature her work as a jewelry designer and photographer. Please visit [www.youtube.com/watch?v=80K66ZO4BuI&feature=player_detailpage](http://www.youtube.com/watch?v=80K66ZO4BuI&feature=player_detailpage) to access it (or just enter Tamara Hill Jewelry into the YOU TUBE search) Also, an array of her original necklace designs are on display for sale at the KRIMSA Gallery, Union Street near Fillmore, S.F.

Deborah Anderson, long time BSNC member and one of the founders of the South Bay Polymer guild has one of her Japanese Paper Bead necklaces on the August, 2013 cover of PolymerCAFE magazine. Check it out at [www.polymercafe.com](http://www.polymercafe.com).

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**COMMUNITY BOARD**

Deborah Anderson will be teaching two polymer clay workshops:
"Leaf Pendants" Fee: $55.
July 9 and July 23, 2013 10am to 4pm
Workshops will be held at 265 North 13th Street, San Jose, CA 95112
Email or call Deborah Anderson 408-286-6030 or maraha@aol.com
[http://athousandcanes.wordpress.com](http://athousandcanes.wordpress.com)

Cottage Jewel Antique & Vintage Boutique is having special events Thursday nights including a Sale, pirate's booty, workshop and art/wine stroll.
Check website for details: [www.cottagejewel.com](http://www.cottagejewel.com)

Linda S. Lewis has beaded jewelry for sale crystal, precious and semi-precious stones, etc. Prices $8 and up. -510-647-8412
## Calendar of Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Location</th>
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<tbody>
<tr>
<td>July 12-13, 2013</td>
<td>Vintage Swarovski and Bakelite trunk show at Beads of Sharon beadsofsharon.blogspot for details.</td>
<td>Beads of Sharon</td>
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<td>San Luis Obispo, CA</td>
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<td>July 12-14, 2013</td>
<td>KAHN- FAGAN will be at the My Favorite! Bead Show at San Mateo County Exposition Center. Admission is $6.00. For Free admission send an SASE to: KAHN- FAGAN, PO Box 892, San Marcos, CA 92079-0892 ASAP</td>
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<td>San Mateo Event Center</td>
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<td>2495 S Delaware St.</td>
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<td>San Mateo, CA 94403</td>
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<td>July 12 - Aug 11,</td>
<td>Annette Rigel will be exhibiting at the Orange County Fair In the Village for Cave Man Lapidary. <strong>Closed Monday &amp; Tuesday.</strong></td>
<td>Orange County Fairgrounds</td>
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<td>2013</td>
<td></td>
<td>88 Fair Drive</td>
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<td>Costa Mesa, CA</td>
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<td>July 13-14</td>
<td>Judie Mountain and Wayne Robbins will be at the PALO ALTO CLAY AND GLASS SHOW, booth #32. <strong>Free Admission!</strong></td>
<td>Palo Alto Art Center</td>
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<td>Saturday &amp; Sunday</td>
<td></td>
<td>1313 Newell Rd.</td>
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<td>10am-5pm</td>
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<td>Palo Alto, CA</td>
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<td>July 14, 2031</td>
<td>Special BSNC Sunday Seminar: Cord &amp; Thread + a Tour of Bead &amp; Fiber Jewelry Presented by Marion Hunziker-Larsen</td>
<td>Courtyard Marriott</td>
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<td>Sunday 1pm</td>
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<td>5555 Shellmound Emeryville, CA</td>
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<td>July 16, 2013</td>
<td>BSNC Monthly Speaker: VENETIAN GLASS TRADE BEADS: Where did they come from, and how did they get in my necklace? Presented by Rosanna Falabella</td>
<td>Courtyard Marriott</td>
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<td>Tuesday 7pm</td>
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<td>5555 Shellmound Emeryville, CA</td>
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<td>August 9-11, 2013</td>
<td>The Bead &amp; Boutique Arts Show at the Hilton Concord will be happening! BSNC Members get in FREE with their bead society membership card. NC Nagle Gems &amp; Beads and the Garden of Beadin’ will be there. BeadandBoutique.com</td>
<td>Hilton Concord</td>
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<td>Friday-Sunday</td>
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<td>1970 Diamond Blvd.</td>
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<td>10am-6pm</td>
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<td>Concord, CA 94520</td>
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<tr>
<td>August 9-11, 2013</td>
<td>NC Nagle Gems &amp; Beads will be at the Bead &amp; Boutique Arts Show at the Hilton Concord. <a href="http://www.BeadandBoutique.com">www.BeadandBoutique.com</a></td>
<td>Hilton Concord</td>
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<td>Friday-Sunday</td>
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<td>10am-6pm</td>
<td>Members Day for BSNC members and families.</td>
<td>Hilton Concord</td>
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<td>August 18</td>
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<tr>
<td>Sunday 1pm-4pm</td>
<td>Members Day for BSNC members and families.</td>
<td>Albany Veteran’s Building</td>
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<td>August 24-25, 2013</td>
<td>NC Nagle Gems &amp; Beads will be at the San Francisco Gem &amp; Mineral Society’s 59th Annual Golden Gateway to Gems show. New date &amp; new location! At the San Francisco County Fair Building: Hall of Flowers. Note: this show is accessible by Bart &amp; Mun. <a href="http://www.sfgms.org">www.sfgms.org</a></td>
<td>San Francisco County Fair</td>
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<tr>
<td>September 2, 2013</td>
<td>Cottage Jewel Antique &amp; Vintage Boutique will be at the Heartland Danville Antique &amp; Art Faire.80 booths, appraisal clinic, live music and Anniversary SALE at Cottage Jewel . <a href="http://www.cottagejewel.com">www.cottagejewel.com</a></td>
<td>Heartland Danville Antique &amp; Art Faire</td>
</tr>
<tr>
<td>Monday 9am-3pm</td>
<td>Tamara Hill will be giving a lecture on &quot;Color Symbolism in Himalayan Sacred Arts: As seen through costumes, textiles and jewelry&quot;. The focus will be on costumes and jewelry.</td>
<td>Asian Art Museum</td>
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<tr>
<td>September 5, 2013</td>
<td></td>
<td>200 Larkin St.</td>
</tr>
<tr>
<td>6:30pm</td>
<td></td>
<td>San Francisco, CA</td>
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<tr>
<td>September 6-8, 2013</td>
<td>The Garden of Beadin’ will be at the San Mateo Intergem show with seedbeads, Czech glass, stringing material and beading supplies. BSNC Members get 10% off with their card. Call 2 weeks ahead of the show with any special orders. Send a SASE to: PO Box 1535, Redway, CA 95560 for free entry tickets.</td>
<td>San Mateo Event Center</td>
</tr>
<tr>
<td>Friday 12pm-6pm</td>
<td></td>
<td>2495 S Delaware St.</td>
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<tr>
<td>September 17</td>
<td>BSNC Monthly Speaker: Jeannette Cook will take members on a tour of Japanese seed bead factories.</td>
<td>Courtyard Marriott</td>
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<tr>
<td>Tuesday 7pm</td>
<td>Tamara Hill will be giving a lecture on “Down to the Bone: Duality, Mortality and Impermanence in Tibetan Buddhist Arts and Ritual”, a visual exploration of the transformative symbolism in deathly motifs. Call: 415-581-3701 &amp; check website for exact times, admission fees and registration: <a href="http://www.societyforasianart.org">www.societyforasianart.org</a> ( lunch included in fee).</td>
<td>Asian Art Museum</td>
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<td></td>
<td></td>
<td>200 Larkin St.</td>
</tr>
<tr>
<td>September 21, 2013</td>
<td>The Quilt, Craft &amp; Sewing Festival will be held at the Alameda County Fairgrounds. We are encouraging all guilds to organize a bus load and come to the Festival. This year, all guild members will get in for FREE to the Festival with their membership card. For more info visit <a href="http://www.rustybarn.com">www.rustybarn.com</a></td>
<td>Alameda County Fairgrounds</td>
</tr>
<tr>
<td>10:30am-3:30pm</td>
<td></td>
<td>4501 Pleasanton Ave</td>
</tr>
<tr>
<td>Sept. 26-28</td>
<td>The Quilt, Craft &amp; Sewing Festival will be held at the Alameda County Fairgrounds. We are encouraging all guilds to organize a bus load and come to the Festival. This year, all guild members will get in for FREE to the Festival with their membership card. For more info visit <a href="http://www.rustybarn.com">www.rustybarn.com</a></td>
<td>Pleasanton, CA</td>
</tr>
<tr>
<td>Thru - Sat. 10am-5pm</td>
<td></td>
<td>Monterey County Fairgrounds</td>
</tr>
<tr>
<td>Sept. 28-29, 2013</td>
<td>NC Nagle Gems &amp; Beads will be at the Carmel Valley Gem &amp; Mineral Society Gem Show. <a href="http://www.cvrgms.com">www.cvrgms.com</a></td>
<td>Monterey County Fairgrounds</td>
</tr>
<tr>
<td>Saturday 10am-6pm</td>
<td></td>
<td>2004 Fairground Road</td>
</tr>
<tr>
<td>Sunday 10am-5pm</td>
<td></td>
<td>Monterey, CA 93940</td>
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</tbody>
</table>
Jamey Allen has been stringing beads for over forty years, and teaching bead-stringing for over thirty years. However, many of his classes have not been local, but more often were arranged elsewhere, by other Bead Societies and organizations, and privately.

Now, in conjunction with YonéSF Gallery in San Francisco, Jamey will be offering intensive two-day classes--geared to teach you everything you need to know to become an adept necklace-maker. Classes, begin with basic information concerning Design Theory (what makes a design successful or not successful); Cord Theory (selecting the right line to string your beads, from the hundreds of choices that may be available—and how to deal with unexpected problems, such as “cord stretching”); Making wire needles; Knotting Theory (beginning with simple overhand knots, advancing to macramé and crowning, and other strategies and knots).

This is a hands-on class, but not a project-oriented experience. Participants learn the most effective ways to string beads, through demonstrated techniques, and practicing what is taught on-site. Participants depart with skills, rather than finished pieces.

Jamey provides all the materials you will require for the classes (except for some tools that are recommended), and these are included in the cost of the classes.

For more information and to receive information on class schedules, contact Sandra Fish: 415-606-3234--or find her at: www.yonesf.com

Jamey is also presenting free lectures on bead study and collecting, through November, at the Yoné Gallery auditorium, at 1606 Stockton St. (corner of Union St.) Suite 300. Lectures begin at 6 pm and finish at about 7 pm. The first series will cover glassbeadmaking from antiquity through modern times, and begins on July 19th. This will be fun and educational.
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COUPON APPLIES TO BEAD PURCHASES ONLY • EXCLUDES CLOSEOUT ITEMS AND DOES NOT INCLUDE SHIPPING COST
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01/2014
DISCOUNTS FOR BSNC MEMBERS!

The following stores offer discounts – show your current membership card

ALAMEDA
Bead Inspirations  www.BeadInspirations.com
1544 Park Street  Tel: 510-337-1203
10% discount except class fees, books, consignment jewelry & instructor material kits.

BENICIA
Beading Around the Bush
126 East E Street  Tel: 707-747-9094
15% discount except for classes, books & sale items.

BERKELEY
Baubles & Beads  www.BaublesandBeads.com
1676 Shattuck Avenue  Tel: 510-644-2323
15% discount except for classes, books & sale items. If shopping online, use coupon code NCBS15.

CONCORD
Just Bead It!  www.JustBeadItConcord.com
2051 Harrison Street, Suite C  Tel: 925-682-6943

DANVILLE
Cottage Jewel  www.CottageJewel.com
100 Prospect Avenue  Tel: 925-837-2664
10-15% off everything not marked net.

FAIRFIELD
KimberlyKate Beads
720 Texas Street  Tel: 707-426-2003
10% discount when you show your membership card. No discount on consignment items.

GARBERVILLE
Garden of Beadin’  www.GardenofBeadin.com
752 Redwood Drive  Tel: 800-232-3588
Fax: 707-923-9160  Email: Beads@asis.com
10% off for all BSNC members, in our store or at any of our shows. Does not apply to already discounted merchandise.

OAKLAND
Blue Door Beads  www.BlueDoorBeads.com
4167 Piedmont Ave  Tel: 510-652-2583
10% discount.

PENN VALLEY
Wild Things Beads  www.WildThings.com
PO Box 1990  Tel: 530-743-1339
20% discount on Czech pressed beads and fire polish.

SAN JOSE
Sew Bedazzled
1068 Lincoln Avenue  Tel: 408-293-2232
10% discount except on classes.

SANTA CRUZ
Kiss My Glass
660A 7th Avenue  Tel: 831-462-3077
15% Discount

VACAVILLE
Beads on Main  www.BeadonMain.com
313 Main St.  Tel: 707-446-1014
10% discount at our bead store. Does not apply to finished jewelry, magazines/books, class fees, already discounted merchandise & Swarovski crystal packs. or if member is eligible for our wholesale customer discount.

VALLEJO
Beads in Pomegranate Seeds
538 C Florida Street  Tel: 707-557-3337
10% Discount

INTERNET STORES
Beadshaper  www.Beadshaper.com
coupon code is: BSNC58713coupon
10% discount on handcrafted items bought directly from Beadshaper through the Beadshaper web site and at the Beadshaper booth at shows in Northern California. This does not apply to Beadshaper items sold at art galleries, boutiques, or through another vender. The discount only applies to items created by the Beadshaper. It does not apply to Beadshaper classes or items purchased by the Beadshaper for resale. It cannot be applied together with any other discount.

Tel: 916-873-6230  Fax: 916-983-9128
15% discount except for on already discounted merchandise. Enter member code BSNC in comment area when ordering.

Natural Touch  www.NaturalTouchBeads.com
Tel: 707.781.0808
NCBS members receive 10% off their Resin Bead Purchases. Put note in comments section of checkout or call 707.781.0808 Discount does not apply to sale items or markdowns.

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Bead Society of Northern California
A nonprofit organization whose purpose is to promote the study of beads and share information about beads.

www.BeadSocietyofNorCal.org

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Monthly Program Meetings are held on the third Tuesday of each month (except December). Meetings are free to members. Guests are welcome for a $5 donation.

Annual Membership Dues, which include digital mailings and meetings are $20 per year. Memberships with snail mail and meetings is $30 per year. The year begins on the month you join. Dues are accepted at monthly meetings or can be paid online using PayPal or a credit card, or with a Membership Application printed from our website.

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