



Bead Society of Northern California

OCTOBER 2011

UPCOMING BEAD SOCIETY EVENTS

IVORY - IT'S EXPLOITATION ACROSS TIME AND PLACE, SUBSTITUTES, AND IMITATIONS:

A Visual Lecture by Jamey D. Allen
Sunday October 16, 2011 1:00 pm

As early as 12,000 BCE, people harvested and used the teeth and tusks of animals for decorative purposes, including beadmaking. Terrestrial and marine mammals have provided the greatest amount of dental material, but even a few reptiles may be included. The name "ivory" is intimately connected to the elephants—species still living, and those now extinct—and it is the external tusks of these largest-of-all land mammals that are considered the "most important" ivory.



A sad fact is that ivory lust had seriously depleted elephant populations in Asia and Africa. These animals are protected by international law, but the demand for and supply of ivory remains ongoing. In addition to elephants, the following animals provide large-scale teeth or tusks that are used as ivory for decorative purposes: sperm whales, narwhals, walrus, hippopotamus, swines, and dugongs. In point of fact, even the teeth of smaller animals can be regarded as "ivory"—since there is no catch-all name for artifacts made from them. A partial list of these animals would include: bears, lions and tigers, pigs, dogs, deer, and crocodiles.

In this stunning visual presentation, Jamey allen will take us on a world-wide tour of Ivory, from prehistory through modern times, showing all manner of ivory creations--focusing more on bead and jewelry. He will discuss how to identify various types, how to care for ivory, and will cover related non-ivory materials, substitutes (primarily bone), and a variety of interesting imitations.

TREASURES OF TURKESTAN:

a travelogue of jewelry/adornment by Nancy Hernandez
Sunday October 30, 2011 1:00 pm

Turkestan is a region of Central Asia, which includes not only Turkmenistan, but also portions of Kazakhstan, Uzbekistan, and Afghanistan.

The primary emphasis will be the jewelry of the Turkomen, or as they now call themselves, the Turkmen. Items shown and discussed will include those of the Turkomen, Kazakhs, Uzbeks, Tadjiks, Karakalpaks, and Afghans.



Just imagine, a Turkomen woman's costume tells her marital status, her age group, and the sex of her children.

NEW MEETING PLACE!

Courtyard Marriott,
5555 Shellmound,
Emeryville, CA 94605.

The Courtyard is further south in the same mall as the Four Points hotel. The parking lot is a gated surface lot around the hotel. Bring your parking ticket into the hotel, it will be validated after the meeting and BSNC will pay the parking fee.

Members free with membership card,
non-members \$20

Visit www.BeadSocietyofNorCal.org to become a member for as little as **\$20** a year.

BEJEWELED BODY PARTS: GEMS IN MEDIEVAL RELIQUARY ART – Erin Zion

On June 19, 2011, we were treated to an unusual presentation on the powers given to many gemstones throughout history. Many people today feel that giving “powers” to gemstones is “new age”; but Erin’s seminar, as well as her exquisite slide presentation, proved that investing meanings to stones actually goes back thousands of years and across many cultures in the western world, as well as back to the medieval period.



The giving of power to gemstones predates Christianity. Study of classical Greece and Rome show proof of this belief ~ where did they get these ideas? Documents from 11th century Spain list the meanings and virtues to various gemstones. Readers of the Bible find numerous verses that mention the attributes of various gemstones vs. the attributes of the persons and saints. It is assumed, in various cultures, that earth and water, animal and mineral ~ all are created by and through the powers of their gods. There is no corruption or decay and as such, so they are the earthly embodiment of perfection. The stone is not just a stone as it is something of the “wholeness of life – a spirituality”.

Hundreds of pages have been written on gemstones. Many of the “powers” were affixed through the physical appearance of the stone; i.e. the coloring of jasper (bloodstone) is the stone of the crucifixion where the blood appears to have fallen on the green earth, emerald is the water of life, garnets are related to the blood, etc.



Gemstones, such as pearls, coral, and lapis, have been documented in the “Medieval Cathedral and Royal Treasuries”. Gemstones were valued for their living vitality, as well as their rarity and beauty. They were considered the closest earthly substance from the heavens, and as such, were an intermediary between man and the gods. Many were assigned miraculous and healing properties. The special gemstones were added to many religious icons and sacramental containers of the bones of saints and martyrs to impart their powers to the religious item.

The Christian Bible lists gemstones from the Garden of Eden to Revelations: The 12 Disciples, the 12 Tribes of Israel, the 12 foundations of Jerusalem, the manuscript of the 12 Apostles. Each is equated to a special stone through powers and meanings. However, one major problem is that the names of these gemstones have changed over the years and throughout the various cultures. Ruby, topaz or peridot, beryl, turquoise or malachite, sapphire, emerald or garnet, jacinth or amber, agate, amethyst, chrysolite, onyx, and jasper...this is all very confusing.



There are three modes of “seeing” the powers of gemstones; there is the physical eye, through reasoning with the brain, and through faith in the heavens and miracles. In some cultures, many gemstones were ground and taken internally hoping that the powers of the gemstones would be passed on to the person taking them. However, this was often dangerous as many are poison to the human system. Stones and gems were also ground up to color the inks for ancient documents as well as on cave dwellers pictures.

Erin showed many slides where various gemstones have been given special powers. There is a statue of Mary with a rock crystal in her womb through which John the Baptist “sees” Jesus before the birth occurred. Saints and martyrs are believed to have their souls in heaven while their bodies, or body parts, remain on earth enshrouded in sacramental containers often studded with these special gemstones.

Priests use a form of reliquary to bless the congregation as if the gods invoked were doing the blessing. Jewel-encrusted statues depict the artist’s idealization of the departed saint, not how they looked in real life. The rich would often give the clergy gems and jewels in return for a special prayer in their behalf.

Continued on page 3.

Even today, the common man often wears talismans to protect their bodies and to cure illness; they tie talismans onto stock, and paint the images onto their property, homes, and buildings to evoke protection from their gods. The stones don't even have to be real...artificial examples are not a problem as it is the "thought" that brings the powers.

As beadworkers, we are familiar with the birthstones assigned to each zodiac period of the year (The American National Association of Jewelers list was established in 1912) but many of these have also been changed down through the years. Astrologers feel that the various stones have a certain vibration that resonates with the people born during each period of the zodiac year. Being in the San Francisco Bay Area, we are probably more in tune with their assigned metaphysical powers as well. Many people believe in healing crystals and the power of the chakras that delight the eye as well as strengthen the soul.

Many of today's beadworkers use gemstones to participate in the creation of an item of beauty and do so for the sheer joy of the creation. The bare gemstone is changed by inclusion in the making of the piece of jewelry, and the recipient of that creation is also blessed by their efforts.

Erin Zion is a Ph.D. student in Art and Religion at the Graduate Theological Union in Berkeley, CA. Her major interests in scholarship center on the affective devotion to the human body after death, seen cross-culturally and in both the sacred and secular realms. She has taught courses in cross-cultural studies of sacred art, relics, reliquaries (a container or shrine where relics such as the remains of a saint are kept) and funerary practices. She is the editor-in-chief of her own publishing house, an artist, sculptor, fashionista and jewelry-maker. To contact Erin: ezion@ses.gtv.edu or zion_erin@hotmail.com

CZECH GLASS-BEADMAKING A Tour with Jamey D. Allen



On April 19, 2011, Jamey D. Allen gave an information-packed presentation on the status of Czech glass-beadmaking. He spent days in and around the area exploring factories, galleries, their Glass Museum, and even junk stores with a tour of twelve people led by J'me and Guy (owners of Wild Things Beads).

He went briefly through the history of glass and the reasons why the Czech makers are located where they are now. From 1918 through and after WWI the country was called Czechoslovakia--and prior to this time Bohemia. From 1939 to 1945, it was under Nazi control. However, after World War II German nationals were expelled from the country--and many returned to Austria and Germany, and established factories there. (This explains why the beads of these countries can often be very similar.) From 1946 through 1990 the Czechs were under the control of the Soviet Union. Finally after 1993, the country became the Czech Republic. One may say "Central European" when a specific origin for these beads cannot be determined.

Jamey took us briefly through 500 years of European glass history beginning with Venice, Italy. The Venetians dominated glass beadmaking for over 300 years, though with some tendency to be somewhat limited in their production range. The artists made what they wanted to make and if you liked that item, you purchased it. However, the Czech beadmakers were enterprising enough to research the marketplace, to find out what beads were popular in different areas. The factories hired people to travel all over the world and bring back popular beads to serve as prototypes for reproduction. The Czechs also pioneered the use of glass-molding to vastly increase the numbers of beads that could be produced in a short time.

In the mid 19th century, the Bohemian glass makers moved to Jablonec, in the north near the border of Poland--and it was in this area that Jamey traveled and documented beadmaking. The Founder of The Bead Museum in Arizona, Gabrielle Liese, had requested that he investigate so-called "Hubbell" beads. They were reported to be Czech glass beads that imitated turquoise and estimated to have been made from about 50 to 100 years ago. So part of Jamey's quest was to gather information about this production.

Czech glass-beadmaking combines small-scale manufacturers ("cottage industries" often operated by farmers, particularly during Winter), and larger-scale factories, that employ many workers, who serve a variety of departments, and make large

quantities of products. Being supplied glass rods and canes from factories, the farmers make glass beads to supplement their income. Different sorts of beads can be made, but their molded beads are the most well-known and considered typical of the industry. At small-scale businesses, a heated glass cane is removed from a furnace, inserted into the jaws of a molding device, making as many as six to eight beads, until the heated part of the cane is used-up--whereupon another heated cane is selected, and the work proceeds.

In the larger factories, this has been automated. Jamey showed photos of each stage, where "tapes" of glass beads come out of the machine, are broken apart; dry-tumbled to take off the sharp edges, and wet-tumbled to smooth and polish them. The faceting of glass beads, once done by hand by a man holding them against a rotating wheel, is also now done by machines, that handle about twelve to twenty beads at a time. The beads then go into a hopper for quality control and other operations. Although bead sellers often speak of "fire-polished" beads, they are actually heat-polished. This demands careful heating, just to the point where the surface flows, but not so hot that the beads lose their shapes. The beads are sometimes fumed or otherwise embellished, and then carefully cooled.

Many factories provide a store or have established warehouses, where it's possible to buy their inventory. In Addition, Jamey showed us the beads and articles he acquired at galleries and junk stores. Great stuff!

One afternoon, he visited the Glass Museum in Jablonec. From 1904, the building was was a girl's school, then commissioned as a Museum of Technology. During the Communist years, it was difficult for Americans to have any contact with the Museum. Plus, the language barrier made exchanges of information complicated. Jamey found that the Museum consisted of four floors, of which three are galleries with different departments. Because of the importance of costume jewelry to the local populace and economy, the Museum presents an impressive array of beads, components, jewelry, and beadwork--not only of glass, but also locally made metal findings and mounts. The staff were very generous with their time, and allowed Jamey to photograph anything he wanted to document.

The earliest beads displayed are those popularly called "Russian" beads, used by fur-traders about 150 years ago in North America. Walking through the bead galleries, the first installation concompassed costume jewelry, displayed by color and type, consisting of glass beads and "stones" that



imitate various gem materials, and presented as necklaces, brooches, rings, and the like. Jamey was excited to have found "Hubbell" beads within the first few minutes of viewing the exhibits.

He was guided by a curator through the Museum for about forty-five minutes, and then was left alone to rediscover each of the displays and photograph to his heart's content. He showed us photos of fancy glass that imitated ribbon candy, hollow blown glass that imitated pearls, ornate orbs that were multi-faceted to reflect the light, millefiori beads, and glass seedbeads. Seedbeads were first created in Venice, then by the Czechs, and later in Japan. One type of hollow bead is metallized by the application of a mercury amalgam, that was sucked into a prepared glass tube. The resulting beads, like very small Christmas ornaments, are cheap substitutes for silver and gold beads--and can also be made to resemble pearls and other reflective materials. In adjacent galleries, collections of buttons, beadwork, jewelry in Egyptian and Chinese styles, and high-end costume jewelry were seen.

Another installation showed beads and beadwork from around the world that had been made with Czech beads--now displayed in the Museum of Glass. In a related case were locally made trinkets that had been exported abroad for international use. Jamey told us that he came away with over 1,000 photos taken in over two hours of personal exploration through the Museum.

Just prior to his arrival to the CR, Jablonex--the largest company of beadmakers, and jewelry design and construction-- had been bought-out by Preciosa (the second largest company). Competition from China has had a serious impact on the Czech industry, and one has to wonder or even suspect that a serious recession may be happening. Rumors circulated that the Chinese had bought a lot of old equipment--and Chinese workers were seen in factories (causing observers to suspect they might be "spies").

Continued on page 5

On another day, Jamey visited a glass-button factory, got to try performing some finishing tasks himself, and photographed the furnace workroom and equipment, workers painting and decorating, and dozens of sample cards. He returned to the Glass Museum with the other tour members, and photographed specimens in the other galleries, visited a very old church, an amazing castle (yes, with historical beads on display), and they all had dinner at a Medieval restaurant complete with archaic music, belly dancers, and fire-eaters.

Jamey showed us inside a major factory making large-scale glasswares, a cottage industry making fun rhinestone jewelry, distributors who sell the output of several businesses, warehouses full of inventory from floor to ceiling and rows and rows--and (the best place of all)--ANTIK, a huge store. , that sells beads, jewelry, cast-offs, junk, sample cards, watch parts, and lord knows what all. It was great fun to see all the stuff that Jamey documented and acquired. The historical importance of Czech beadmaking became very clear.

By Marilyn Peters

EXQUISITE OJIME - By Frederick Chavez

On May 17, 2011, Fred Chavez gave an exquisite powerpoint presentation on Ojime. Fred has been a self-proclaimed beadologist, bead dealer, collector and specialist in ojime for over thirty years. In Fred's personal history, he has probably handled most of the exquisite Ojime in existence today. He deals with most of the world's private collectors and most of the photos he has shown in these presentations have originally been in his personal collection.

He has made over sixty trips throughout Europe and the Orient studying, collecting, and lecturing about ojime. Because this exquisite beauty is so small, only 3/4" to 1-1/4" (with rare exceptions), more people today collect ojime and enjoy seeing the world in miniature. Most are not signed and it takes years of study to recognize the work of the various masters. Because humility was also a highly regarded attribute, a piece was rarely signed, but signatures were sometimes requested on commissioned pieces.

Ojime (oh-je-may) are exquisitely small – around the size of a cherry blossom or a seed pod – rarely larger. For any of you who did not view Fred's previous presentations on ojime, the term means 'slide closure' – the top bead created for the reason of keeping a pouch or departmentalized container closed. The multi-layer stacked container is called an intro. The three part ensemble (sagemono) was hung on a cord; the container at the bottom, on top of the container was a bead (ojime) sliding in the center of the cord that kept the container together and closed, and another larger bead (netsuke) was on the other, longer cord end and was slipped through the kimono sash (obi). Kimonos have no pockets, so this 'purse' as the modern world would call it, was devised to enable them to carry such items as keys, seals, medicine – even cheaper versions held a man's tobacco and pipes, etc. This was worn on the right side of the obi and taken off and

laid on the table for display when they sat or reclined to eat or drink. These containers showed the status of the owner, his wealth, as well as his artistic demeanor. It also gave him prestige, as only the very wealthy were able to own the finest ones or to personally commission the few specialized artists that carved them. Japanese women tucked their items into the sleeves or into the wide kimono sashes.

From 1573 to 1600, Japan held a time of peace and a great renaissance in artistry and creative workmanship that especially applied to sword making. However, from 1861 through 1878, in the Meiji period, the government outlawed swords and the samurai so the metal artists who had created the detailed work on the swords were out of work. These artists even had to reinvent their own tools in order to achieve the minute details in such small carvings.



To find use for their carving talents, they started to create the top (Ojime) and bottom (Netsuke) beads. The Ojime and Netsuke beads were created out of multiple metals, ivory, cloisonné (it is difficult to tell the difference between Chinese and Japanese artists), wood, gemstones, Satsuma, lacquer, glass, intricate inlay work and various stones...but mostly metals as this is what the sword artists knew the best. The Edo Period prohibited most forms of jewelry being worn, so these items were the only form allowed to men.

BEADING EVOLUTIONS - Jamie Cloud Eakin



On August 16, 2011, we were treated to a fabulous presentation by Jamie Cloud Eakin, world renowned bead artist. Jamie is recognized for her published books: [Beading with Cabochons](#), [Bugle Bead Bonanza](#), and her newest, [Dimensional Bead Embroidery](#).

As old as recorded time, man has had a profound desire to decorate the body, clothing, and his surrounding areas. Beads, once they had been established throughout the world, were even considered currency – remember the purchase of the island of Manhattan? And most beaders are familiar with African Trade Beads. Once beads were used as currency, but now we use currency for beads...

Beads evolved from shells and leather, to grinding holes into rocks – perhaps adding embellishment along the way, to metals, and then to glass bead making which evolved into the creation, in more recent times, to seedbeads. Seedbeads were created in the area of and around the Czech Republic, France, and Japan. The Czech Republic held the monopoly for many years of making glass beads, but Japan's modernization caused the explosion we are benefitting from today. The Czech beads have issues with quality, unregulated shapes/sizes, and limitations of the number of colors produced; they are better now; but there are still issues with conformity – especially with the hole size and shapes. The Japanese beads regulated the consistency of size, shape, colors, types, and especially the hole sizes. Most beaders are familiar with the Japanese delicas and Aiko cylinder beads. Jamie began to take us through her slides of the types and histories of beads.

Then she brought down the house with laughter with her description of "The Evolution of the Beader". First you are the "CASUAL BEADER" with no stash to speak of. You purchase a few beads, maybe a tube of seedbeads to work on a project or class. Then you become a "USER" where you have developed a stash of beads, are purchasing books and magazines, and are starting to take classes. T-h-e-n....you become a "BEAD ADDICT"! There is NO 12-step program for this addiction: beads are hidden from the family; you do without food or outside entertainment in order to purchase

these little gems. You have become a "BEADAHOLIC" ~ your friends are enablers who encourage you to buy – buy – buy; you join beading groups and bead societies (BSNC); and you quickly become a "PUSHER" by taking your friends around to your favorite bead stores, become a teacher, and then an author. You travel around, even out of your state and to other countries.

Jamie took us through her personal slides showing her evolution. Early on, she felt the need to decorate, individualize, and create objects around her – or if she couldn't find something to bead on, she created something new by working with beads, cabochons, pearls, etc. She reveled in making jewelry to work with each of her outfits. She was always thinking, "What if?" and looked for new ways to do



something better or faster. She developed the knowledge of the "ZEN" of beads, realizing that when you listen to them, they actually talk to you – telling you where they want to go, or not. It was hard in the beginning: as basically self taught, there were no bead stores, no books or magazines, no "on-line" resources to draw knowledge from. If you were going to play with beads back then, you were basically on your own. Most information out there was about the 'peyote' stitch ~ not one of Jamie's favorites, so she began to play with the beads and to develop new techniques. Out of chaos was found 'discovery' of pretties that she worked out herself. She discovered the "Love of Fringe" ...those wonderful dangles that hang down from your beaded focal piece....lots and lots of fringe is more and more better! "Too much fringe is almost enough" ~ it may look o.k. flat on the bead mat, but when you put it on the neck, you quickly realize that the more fringe, the more compliments you get.

Continued on page 7

She quickly realized that if she was going to sell her creations, they had to be made of the best of materials, by using the best workmanship possible, and the best, most luscious designs. The bottom line was and is: QUALITY – QUALITY – QUALITY ! If you make a mistake in your beadwork, you must agree to fix it or do it correctly the first time. You must use construction methods that last and last. *Continued on page 7* Jamie took us down the path of her beading history showing creation after creation. She started to pay attention to people on the street, to colors in fabrics, worn by TV personalities, and in magazines.

She started to pay attention to her beading techniques. She doesn't like using glue if it is as the primary attachment to the base. She feels that peyote, the most common stitch used to work around cabochons, tends to cover up the focal piece. She has developed her own technique to entrap the cabochon or focal piece. She uses products that are tried and true over the years of beading: Nymo and Silamide are her threads of favor; she rarely uses silver lined beads as they are known to tarnish over years of wearing. She prefers to use solid color seedbeads as the colors last the longest and bring the most to her designs.

The first book she found was Peggy Sue Henry's [Beads to Buckskins](#) that gave a lot of directions of how to bead around cabochons ~ a concept that Jamie is now famous for. She discovered lapidary people who love pretty rocks and love to cut them into slices to show off the distinctive colorations and patterns.



Beaders do their own thing and will often purchase a kit that contains items that catch their eye, only to add or subtract beads to give it their own personalization. It doesn't need to be elaborate, but it does need to be done right.

Jamie showed us numerous slides of her creations, many that were on the table for us to fondle and ooh and ahh over after

the presentation was over. She has developed methods to make her jewelry comfortable to wear as well as flexible and adjustable. She is branching out into making purses and hat bands to broaden her customer appreciation base. She also explained the engineering of her more elaborate pieces showing how a simple string of beads will balance an asymmetrical collar or bib so that it appears to symmetrically float on the body.

Her construction motto is: glue; she prefers Aileen's All-Purpose Glue when you only need to hold your piece temporarily until the beads themselves capture it strongly enough to last. For long term strong hold, she prefers "The Welder" glue: it is flexible, clear, and you can get the needle through it, but realize that it stinks, so work with good ventilation! Being aware of the ph factor of the glue you are using is important. The glue used in scrapbooking is probably one of the best as it has no ph.

You want your piece to last at least fifty years. You may not be around then; but your friends, customers, and/or your children will have inherited your pieces, and they will want them to last. She showed us her techniques that are in the books she has written ~ all of which were quickly grabbed up. She stressed the importance of little techniques like the finished edges and pointed out a couple of techniques that she uses. She doesn't work on leather, as it is not subtle; and when you stick the needle in making holes, it perforates the leather which causes it to tear apart = not good! She prefers to work with ultra-suede. It is getting more difficult to find, but she recommends <http://www.fieldsfabrics.com>.

Her life motto is: "Life is too short to wear ordinary jewelry". With, of course, the ancillary "Friends do not let friends wear ordinary jewelry."sounded good to all of us!

To contact Jamie for more information:

Jamie Cloud Eakin
Suite 16B – PMB 215
Modesto, CA 95350
209-521-4488
Jamie@studiojamie.com
<http://www.Studiojamie.com>

THE ROAD TO OPULENCE - Marcia Decoster

On March 15, 2011 the Bead Society of Northern California was gifted with a step-by-step "journey to get to where she is now" presentation by world famous bead artist and teacher Marcia DeCoster. Marcia started by telling us that she "did a lot in the corporate world"...and then found beads. "Beads, shiny little objects of desire, I love them! I love to collect them, fondle them, and turn them into jewelry" an excerpt from her blog. The rest of her life's journey was covered in her presentation

The following is a time line of her beading success:

1990 – First amulet purse made

Marcia and a friend walked into a local quilt guild and saw an amulet bag. She asked the owner of the bag if she could teach them how to make it....she did and the rest is history.....

NOTE: you can read all about Marcia on her blog:

1997 – First teaching at The Place to Bead

Marcia walked into The Place to Bead in San Ramon, CA. The owner admired the amulet bag that Marcia had made and asked her to teach the beading technique in the store...she said yes, and then freaked out as to what she had just done. They sat down and worked out the directions and her teaching history began.

1998 – The work

She started to play with making rings, working with freeform, and creating beaded beads.

2001 – Calendar – Her Rings of Saturn was on the cover of 2001 A Bead Odyssey. The rings on the "Saturn" piece spin around the center.

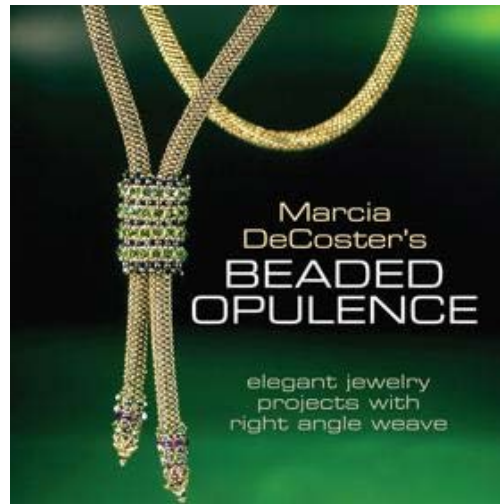
2005 – Transition into a full time bead teacher

MadDesigns has come into being and Marcia became a full time bead teacher (MAD = Marcia Ann DeCoster – also the initials of her husband and their darling dog)

2006 – Featured in Beadwork Magazine and in Step-by-Step Magazine

She started teaching classes at BeadExpo. Her work was also featured in Carol Wilcox Well's "[The Art and Elegance of Bead Weaving](#)", and Margie Deeb's "[The Beaders Color Palette](#)".

2008 – the [Masters: Beadweaving: Major Works by Leading Artists](#) book – her 'Urchin' lariat graces the cover.



2009 – The second book – "[Marcia DeCoster's Beaded Opulence – Elegant Jewelry Projects with Right Angle Weave](#)" published by Lark Books. Lark Books approached Marcia to write a book. She had been teaching and always wrote up her own directions and tutorials, but had never thought about the work that would go into a book. Beaded Opulence is second in Lark's Master Beadweaving Class series. Others include Diane Fitzgerald, Laura McCabe, Sherry Serafini, Rachel Nelson Smith and Maggie Meister.

2009 – One of Beadwork Magazines' "Designers of the Year"

2010 – Bead & Button - one of Top Ten Bead Teachers

2010 – Beading by the Bay – co-promoter with Susan Kazarian owner of the Beading Frenzy.

2011 – The next books.....Marcia has contracted with Lark book for two additional books to be released in 2013 and 2014.

2011 – Bead Cruise exclusive with Marcia DeCoster September 3-10 to Alaska on the Holland America Line's 5-Star ms Westerdam.

2012 - Beading by the Bay with Sherry Serifini and Rachael Nelson-Smith for March 9-11.

She then went into the important steps that she stresses in her classes:

Continued on page 9

The DESIGN process:

- Build the core **SKILLS** of all of the basic beading techniques.
 - Set up an **ENVIRONMENT** that is conducive to inspiration and beading. She leaves her beads out on the desk and hangs beads, by color through the rainbow, there are also little jars of beads by color or color story, etc.
 - **COMPONENT** designs – she will create a small piece that she calls a component. It can be based on something that she saw in architecture or in a magazine or in a fabric design. She creates multiples with variations that she also re-uses in multiple ways by changing the colors and types of beads. These she keeps for reference so that if and when it fits into an idea, she has the basic idea there to expand upon.
 - INSPIRATION** – She has a vast library of beading books and magazines. On her bulletin board she posts pictures of ideas, keeps a notebook of inspirational sketches – always keeping a small one in her purse, takes photos with her camera and with her cell phone, keeps fabric swatches for color combinations. She keeps binders with magazine ads for color and designs which can be anywhere from rugs, to coffee mugs, iron work on a gate, gingerbread on a house...the possibilities are endless.
 - **INFLUENCES** –a trip to a museum, paintings, anything that gets the brain cells moving in a new direction. She had photos of work by Miriam Haskell that she has used for design ideas. She created a piece called “Moonstone Landing” while in Cambria, CA while looking out the window at the full moon’s reflection on the ocean...
 - Always stay open to **EXPLORATION** of a new color combinations, bead techniques, and designs. Stay open to subliminal influences of the sunrise or sunset, Pantone™ puts out color stories by the season of the years and you can also use their pallet booklets for color ideas, flowers, jewelry in stores, fabric, yarn combinations, artist beads....
 - PLAY** with what you are making. If you have make a piece, stop and twist and turn it to see if you come up with a new idea. Most important is to always be OPEN to capture the moment.....no matter how trivial. She slowed a slide of a netted necklace she had created and then folded over in half creating more depth.
- Don't bead all the time as this will get in the way of your creativity as well as your body parts. Stop and take a break and play, work within your mistakes, re-engineer your pieces to create a new design.

Marcia listed her Bead Heroes, including master bead artists around such as Carol Wilcox-Wells, NanC Meinhardt, Kate McKinnon, Jeannette Cook, Rachael Nelson-Smith, and Carol Cypher. Buy their books, learn what techniques they teach and work with, pay attention to their choices of color and the designs they play with. The most important suggestion is to

-PRACTICE. Always push yourself to try to be better, to be different. Learn how to increase and decrease each of the stitches and work on their variations – either found in magazines or dreamed up on your own. These impulses can come at strange times and places so don't be afraid to stop and make notations in your notebook or get up in the middle of the night, go into your bead area, and work up what you have dreamt or at least sketch it out in colors.

Most important of all, be true to yourself. There is a small children's book that Marcia uses to explain how to find yourself. It is called “The Dot” by Peter Reynolds. A child makes a dot on a piece of paper, then starts to play and expand on it with other dots, where they are placed and expands with dots in different colors..... Make your own mark and pass it forward. Seek the influence of bead mentors and don't be afraid to pass the knowledge on by mentoring others.

After the year by year journey into how she got to where she is now, Maria answered questions from the members and guests who braved torrential rains to come to the meeting.

Marcia DeCoster teaches national and international workshops and classes and is known for working right angle weave, but creates other projects as well. “Everyone learns differently so she takes great care to provide clear, concise, comprehensive literature.” One of the members asked her what computer program she used for her diagrams. She uses Corel Draw but is starting to lean towards Adobe Illustrator. Although both have equivalent capabilities, it is easier to find support and documentation for Adobe Illustrator..

To contact Marcia directly, please direct your emails to: marcia@decoster.org and at her site: <http://www.marciadecoster.com> To keep up with Marcia's travels and bead projects you may read her blog at Maddesignsbeads.blogspot.com. Also check out: www.beadngbythebay.com

By Marilyn Peters

Be Colorful

with simply the best craft wire by Soft Flex® Company.



NEW Soft Flex® Craft Wire

18-28 gauge

Permanently colored copper wire

Resistant to scratching, peeling and marring

Can be tempered to half hard

100% lead and nickel free

Made in the USA



Blue Curacao Necklace

Design by Jamie Hogsett

Free Project Ideas
are available at
www.SoftFlexCompany.com



www.SoftFlexCompany.com

Toll Free Phone (866) 925-FLEX (3539) • U.S. Phone (707) 938-3539



Soft Flex® Glass Art & Bead Festivals ~ Honolulu, Hawaii: March 2-4, 2012 & September 21-23, 2012

BEADING FOR A CURE.ORG ~ LAYNE'S LEGACY

Layne's Legacy is an annual beading challenge dedicated to raising money for the National Colorectal Cancer Research Association in honor of our friend Layne Shilling, who lost her battle with colorectal cancer in November 2002. The premise of the challenge is simple: participants purchase a kit which contains a variety of beads. Each kit is identical. At least one of each bead type must be used in the finished project and the beader can only add one other type of bead to the project (but as many non-bead items as they wish). The completed works are as varied as the beaders who created them. In the past we have had jewelry, sculptural work, and decorative items.

When the projects are all finished, they are auctioned off on eBay and all of the proceeds (minus operating costs) go to the NCCRA, donated in Layne's name. This is our way of honoring the memory of a wonderful beader and good friend. Even those who never had the chance to meet Layne have joined into our cause. It's a wonderful feeling to be able to use your artwork to help find a cure for something as insidious and devastating as cancer.

Our goal with Layne's Legacy is three-fold. First, we want to keep Layne's memory and spirit alive in all of us. Second, we want to raise awareness about colorectal cancer and the need to fund research to find a cure for it. Third, we want to raise awareness of beadwork as a serious artform, and beaders as artists with skill and heart. As well, we all want to have fun with this! While we're doing this for a serious reason, we all love to bead, and it's a great challenge working with beads that someone else has picked out. It's very rewarding to see the various projects take shape. Usually, no two projects are anywhere near alike even though we all have the same beads!

Bidding is open to everyone. We will be listing our auctions starting in March. March is National Colorectal Cancer Research month. Any item created for Layne's Legacy would make a wonderful gift for someone special (including YOU), and you know that your money is going to a good place.



An example of an item created for Beading for a Cure's auction last year. BSCN member Marilyn Peters won the "Most Original" award for this piece!



AFRICAN BEADS

Large Selection - Quantity Prices – Fast Shipping

KILIM RUG CO.
PHONE: (310) 829-9967
EMAIL: kilimbeads@gmail.com

Free Strand Ghana Chevron Christmas
Beads w/ Any Order
COUPON CODE: freemas_BSNC

WWW.THEBEADCHEST.COM

Calendar of Events

October 8-9, 2011 10am to 5pm	Wild Things Beads will be at the Women's Expo. Pick your beads or pearls you want tied or stranded!	San Francisco Concourse 635 8th St (corner of 8th and Brannan) San Francisco, CA
October 8-9 and 15-16, 2011 11am-5pm	Rachel Nelson-Smith is Artist #175 in the Santa Cruz Cultural Council's Open Studios Tour	
October 11, 2011	Linda Baumgarten Mini-exhibit: 7:15 pm Lecture: 8:00pm Koret Auditorium, de Young Museum Details at: www.adafca.org/events/120/costume-accessories-from-head-to-toe-1 600-1840	Koret Auditorium, de Young Museum
October 15, 2011 from 9am to 2pm	Elaine Reuter's fabulous jewelry clearance garage sale --- fused glass earrings & pendants, sterling, vintage, beads, buttons, charms, chains, findings, fused pieces & other supplies	837 Everett Street, El Cerrito
October 15, 2011	Linda Benmour has wonderful vintage beads for sale. Vintage Swarovskis, German, Czech, Japanese glass, Lucite, Bakelite, celluloid, Italian seed beads and much more.	Fools Gold 34 A Polk Street San Juan Bautista
October 16, 2011	Jamey Allen, Ivory - It's Exploitation Across Time And Place, Substitutes, And Imitations: a three hour program on ivory and it's substitutes. starts at 1pm, free to BSNC members, \$20 guest fee (i.e. become a member for \$20)	Courtyard Marriott, 5555 Shellmound, Emeryville
October 16, 2011	Tamara Hill Studio Jewelry Designs will be participating in and showing her jewelry, rare costumes and textiles, at: The TEXTILE BAZAAR, sponsored by the Textile Arts Council of the Fine Arts Museums of S.F., FREE ADMISSION, 27 VENDORS, extensive selection of world textiles, jewelry, ethnic clothing and accessories. FREE PARKING IN CHURCH LOT. PAYMENT BY CHECK OR CASH ONLY. (convenient ATM's nearby)	Anne of Sunset Church, 1300 Funston at Judah, S.F.,
October 18, 2011	BSNC program; Hayley Tsang will present an overview of the basics of working with silver glass as well as a brief introduction of the types of silver glass available. She will then share how she incorporates silver glass in her beadmaking and hope to entice some of you to join her in exploring this enchanting and yet sometimes unpredictable journey.	Courtyard Marriott, 5555 Shellmound, Emeryville
October 21-22, 2011 Friday - 12pm-6pm Saturday - 10am-4pm	Soft Flex Gallery Open House Event	22678 Broadway, Suite 1 Sonoma, CA 95476 (Broadway is HWY12. Go down the long driveway. Turn right at stop sign.)
October 22 & 23, 2011 Saturday and Sunday 10 am to 5 pm	N.C. Nagle GemStones & Beads will be exhibiting at 4th Annual Peninsula Gem & Geology Society Gem Show. http://pggs.org/show.htm If there is anything in particular that you would like me to bring to the show, please let me know at least a few days in advance of the show you plan to attend. I'll bring it if I have it. nancynagleca@earthlink.net (415) 897-1732	Civic Center, One San Antonio Rd., Los Altos, CA
October 30, 2011	Nancy Hernandex Treasures of Turkestan: a travelogue of jewelry and adornment, starts at 1pm, free to BSNC members, \$20 guest fee (i.e. become a member for \$20)	Courtyard Marriott, 5555 Shellmound, Emeryville
November 11- 13, 2011	50 Bead, wire, resin, etc classes at BABE!, Friday Nov 11 through Sunday Nov 13 at the oakland Marriott city Center Hotel. Full description and costs at www.BeadExtravaganza.com BABE! 2011 - The largest West Coast Bead show with over 150 exhibitors is Sat & Sun, November 12 & 13 at the Oakland Marriott City Center Hotel, 10th and Broadway, Sat 10 am - 6pm, Sun 10 am - 5pm. \$2 discount slip and listing of vendors, etc at www.BeadExtravaganza.com	Oakland Marriott City Center Hotel, 10th and Broadway
November 19-20, 2011 Saturday 10am to 5pm Sunday 10am to 4pm	Wild Things Beads will be at the Livermore Valley Gem & Mineral Society Gem & Mineral Show. Bring the whole family!	at Pacific Ave at South Livermore Livermore, Ca
December 3-4, 2011	Linda Benmour will be having a trunk show at Frenzy Wonderful vintage beads, affordable prices.	Frenzy, San Mateo
January 21 & 22, 2012	N.C. Nagle GemStones & Beads will be exhibiting at the 56th Tule Gemboree 2012 Tule Gem & Mineral Society	Exeter Memorial Building 324 North Kaweah Exeter, CA 93221

Calendar of Events submissions are free for active members! Send your name with the event name, date, location and a website or contact info to newsletter@beadsocietyofnorcal.org **no later than June 20 for the July 2011 issue.** Please include your BSNC membership expiration date; it's located at the bottom of emails sent to you from the Bead Society or on your mailing label.

SUBMISSION DEADLINES & ADVERTISING RATES

Our newsletter is published in January, April, July and October. Advertisements, articles, announcements, etc. must be received by the 20th day in the month prior to the publication month. Advertisers receive a 20% discount for paying the entire year (four issues).

	SIZE	ONE ISSUE	ONE YEAR
Business Card	3-1/2" x 2"	\$15	\$48
1/4 Page	3-3/8" x 4-1/4"	\$25	\$80
1/2 Page	7-1/8" x 4-1/4"	\$75	\$240
Full Page		\$150	\$480
Classified Ads: \$2.50 / line			

Electronic format is preferred for all ads.

Photos must be in JPG or EPS format.

Make checks payable/mail to: BSNC
PO Box 9401, Berkeley, CA 94709

Contact newsletter@BeadSocietyofNorCal.org for more information.

BRAGGS & BOUQUETS

Tamara Hill has written a feature article about the 'Balenciaga and Spain' exhibition showing at the De Young Museum, S.F. through July 5th. 'FASHION AS REFINED ART' appears in the current (June, Vol. 43:4) issue of *ORNAMENT MAGAZINE*, pages 52-57 Also available online, but with some differences in the layout at: www.ornamentmagazine.com/features_34_4_Balenciaga.php

Rachel Nelson-Smith's: *Bead Riffs* is now out and receiving excellent reviews like, "Multiple clear, bright, and beautiful photos of each project with large, instructional photo-realistic drawings interspersed, provide guidance and inspiration" from Lani Smith of Booklist.

Early notice! Sharon Peters has been selected as Artist of the Month at the Alameda Art Association Gallery for March 2012. The Gallery is located in the South Shore Center, and Sharon is displaying her jewelry (both glass and polymer clay) and acrylic paintings. The dates and location of the Artist Reception (with munchies!) will be in the January BSNC newsletter calendar.

Marilyn Peters won the Beading for a Cure 2011 Competition, Best Use of Kit award. For more info on Beading for a Cure and to see Marilyn's submission, visit www.beadingsforacure.org

COMMUNITY BOARD

First Wednesday Bead Salon in Rachel Nelson-Smith's studio offers beadweaving instruction. Only \$10 to reserve a seat. More information at www.rachelnelsonsmith.com/bead-salon

Linda Benmour offers private trunk shows. *We buy bead collections.*
Contact: Linda at 510-919-8435 or Lbenmour@yahoo.com

Workshops in Freeform Wirework, Polymer Clay, Bronze Clay, Crystal Clay, and Mixed Media/Resin are offered on weekends at *The Spirited Bead & Klews Gallery*. Check our website for current schedule. The Spirited Bead, 435 W J St. Tehachapi. exit 149 off hwy 58, turn right, then right on w j street. 661-823-1930



Bead Society of Northern California

Announces their Annual Spring Bead Bazaar 2012

April 21, 2012 10 am - 6 pm
Oakland Marriott City Center Hotel

Every BSNC member will receive a contract in late November, 2011. Those who are interested in being vendors should return them quickly, since **this show fills up quickly.**

This terrific show is the largest bead society sale in the Us, with over 110 artists/exhibitors. All of the work to put is on is done by member volunteers. When the e-mail asking for volunteers is sent out, please respond and help put on this terrific show. Volunteering is a great way to meet other BSNC members.

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

ANTIOCH

Gee Jay's Beads & Rocks
416 W 2nd Street Tel: (925) 757-4752 10% discount

BENICIA

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

BERKELEY

Baubles & Beads www.baublesandbeads.com
1676 Shattuck Avenue Tel: (510) 644-2323
15% discount except 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) 682-6493

DANVILLE

Best Bead Shop www.bestbeadshop.com
294 A Railroad Avenue Tel: (925) 314-0337

Cottage Jewel www.cottagejewel.com
100 Prospect Avenue Tel: (925) 837-2664
10-15% of everything not marked net

PENN VALLEY

Wild Things Beads www.wildthingsbeads.com
P.O. Box 1990, Penn Valley, CA 94546 Tel: (530) 743-1339
20% discount on Czech pressed beads & Fire Polish

SAN JOSE

Sew Bedazzled
1068 Lincoln Avenue Tel: (408) 293-2232
10% discount except classes

SAN RAFAEL

Baubles & Beads www.baublesandbeads.com
1104 4th Street Tel: (415) 457-8891
15% discount except classes, books & sale items

SANTA CRUZ

Kiss My Glass
660A 7th Avenue Tel: (831) 462-3077 15% discount

SELMA

Cederquist Art Glass www.vickicederquist.com
Tel: (559) 896-5788 10% discount

VALLEJO

Beads in Pomegranate Seeds
538 C Florida Street Tel: (707) 557-3337 10% discount

INTERNET STORES

CBA, Inc. www.chinabizaccess.com
Tel: (916) 873-6230 Fax: (916) 983-9128
15% discount; cannot combine with other discounts. Whichever is greater. Type member code BSNC in comment area.

FireweedBeads.com

10% discount; no restrictions. Type BSNC on order form under special instructions.

If you own a store and would like to join the list of stores that gives discounts to BSNC members, send your information to newsletter@beadsocietyofnorcal.org.

When does my membership expire?

- Email subscribers: your membership info is at the bottom in the BSNC Membership box.
- Snail mail subscribers: check your address label for the month and year your membership expires.
- Your membership info will be highlighted if there is a couple of months left or your membership expires this month.
- Be sure to mail your renewal ASAP, renew online, or at the next BSNC meeting. We don't want you to miss any newsletters or meeting reminders.

Check your label today!

BEAD \$\$\$

Bead Dollars may be used to pay for:

- Your BSNC membership dues
- Raffle tickets at the meetings
- Ads in the newsletter
- Bead Challenge kits
- Tables at the Bead Bazaar

P.O. Box 9401
Berkeley, CA 94709



First Class

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

BOARD OF DIRECTORS

President TRARIE KOTTKAMP	BeadSocietyofNorCal@yahoo.com
Program Chair TRARIE KOTTKAMP	BeadSocietyofNorCal@yahoo.com
Treasurer LISA CLAXTON	lisaclaxton@earthlink.net
Program Secretary MARILYN PETERS	mpeters185@gmail.com
Membership LAUREN OSHER	lauren1111@comcast.net
Newsletter Editor DEBBIE SHARP	newsletter@beadsocietyofnorcal.org
Member-at-Large TERI DANNENBERG	teridann@gmail.com

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. ***New meeting location for 2011 - see page 1.***

Annual Membership Dues, which include mailings and meetings, are \$25 per year. The year begins on the month you join. Dues are accepted at monthly meetings or can be paid online using PayPal or with a Membership Application printed from our website.

Newsletter Advertising, Community Bulletin Board items and other Contributions are welcome and should be sent to the Newsletter Editor, Debbie Sharp at newsletter@BeadSocietyofNorCal.org. For more information, refer to ***Submission Deadlines & Advertising Rates.***