



Bead Society of Northern California

JANUARY 2011

HEARD ON BEAD STREET

Happy New Year! Does anyone still make resolutions? My list seems to get shorter with each year but this year has a few bead-related things including organize beads by color so I'll be inspired to finish projects I started last year (or so...). How about you?

IMPORTANT!

New meeting location for 2011 BSNC monthly programs will be held at the Courtyard Marriott
5555 Shellmound, Emeryville 94805
Tel: 510.652.8777

It's just a little further into the same mall area that the Four Points Hotel where we've been meeting is located. The Courtyard has a parking gate and a parking fee - members should get their parking ticket stamped at the hotel registration desk and BSNC will pay for the parking fee. We'll usually be meeting in the **Treasure Island** meeting room on the first floor of the Courtyard Hotel.

Anticipation...Trunk shows and bead shows in addition to our monthly BSNC meetings, present opportunities: meet the artist, view their craft, and make a purchase (beads, the finished product and sometimes tools). Check our **Calendar of Events** for **Nicole Anderson's** trunk show in February. To entice you, Beaded Bliss sent a short bio of Nicole and some pictures, all included in this issue.

Long a favorite of beaders everywhere, the **BSNC Bead Bazaar** is early this year - **March 5**. The success of the Bazaar and the financial survival of our members who exhibit depends upon getting lots of great customers to the show. And don't forget that as a BSNC member you have **FREE ADMITTANCE** to the BSNC Bead Bazaar.

The Bazaar also needs your help with set-up, taking tickets at the door, etc. Volunteers will receive **\$5 bead dollars for each hour** and are usually scheduled for 2 hours. Interested members should contact LisaClaxton@earthlink.net. See the list on page 3 to see what bead dollars can do for you.

If you are a studio artist or have a small bead business (e.g. a bead store, button shop or antique store that sells beads, buckles, etc.) then think ahead to your special events **though June 2011**. You can include any special sales, trunk shows, open studios, craft shows that you will be exhibiting at.

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 March 20 for the April 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.

Got something to share with our readers? Send bead-related news to newsletter@beadsocietyofnorcal.org. Non-bead news will be subject to suitability of content and space availability.

Happy beading!

Nicole Anderson

In 1985, Nicole Anderson departed for Europe with a one-way ticket. Having graduated from St. Mary's College of Orchard Lake, MI in 1984 with a B.A. in Communication Arts, she yearned to see all the art history that she studied for years. During this adventure, she met



a man in Venice, Italy, and got married. The marriage was short-lived but she decided to stay in Venice because she was spellbound with the charm of the city.

Nicole's first job in Italy was painting masks for Carnival. This job lasted four years and gave her the language
con't on page 3

ANOTHER GIRL WHO PLAYS WITH FIRE

written by Marilyn Peters

On October 19, **Heather Trimlett** held us spellbound describing what it means to play with fire and glass – not just for making a living, but exploring the myriad of possibilities in this medium to create beads that capture her vibrant personality with full enthusiasm. She has been working in glass for more than 30 years, the last 18 years as a bead maker. Her early glass work specialized in commissioned stained glass windows for restaurants, synagogues, and private homes.

Her work is initially recognizable through her use of vibrant contrasting colors and crisp designs; but as you continue to examine each of her beads, their intricate designs begin to expose themselves to you. She has garnered both national and international attention, with her work recognized, praised, and featured in numerous publications such as magazines as Robert Liu's 'Ornament' 'Bead & Button', and 'Glass Art'. Her work has also been featured in **Making Glass Beads, Beads of Glass - Formed of Fire, The Brightly Colored Beads and Vessels of Heather Trimlett**, and in **The History of Beads**. Her beads and jewelry are also featured in galleries across the United States. After attending a seminar at ISGB (International Society of Glass Beadmakers), a demonstration of button making inspired her to include that technique in her vast repertoire, as well as teaching this to others.

She gave a brief history of glass making - describing how the bellows were originally operated by pedal-power down through the years. When she started, however, she used to hold the tank between her thighs! Now, that must have made for great exercise... one that undoubtedly eluded both Richard Simmons and Jane Fonda!

She spoke of her personal history of glass making, and described "a day in her life in her studio". In the past, the propane and oxygen tanks were heavy, dangerous, and expensive. Today, Heather uses a giant machine made by Unlimited Oxygen that supplies the oxygen and the propane comes from the basic bar-b-que tank. She works under bright halogen lights so that she is able

to really discern the colors. Her raised table has special articulating arm rests to ease her glass bead making, as well as minimize fatigue and damage to her body. Each piece of her equipment is placed where it will be used: those pieces that are used with her left hand are on the left side and the same for the right side. This eliminates any crossover movements which can be very dangerous.

Heather took us through "Flameworked Beadmaking 101". She illustrated how the glass is heated with a special torch, what bead release she uses (made by Fusion), as well as her techniques in touching and wrapping the glass. Every step was described clearly and concisely. She explained her use of mandrels, showing us some of their many sizes and shapes.

When she makes a series of beads, she duplicates each step as she works to insure their consistency. This is very difficult if you do not focus on the details for which her beadwork is famous. The glass rods she works with come from Italy, America, and Germany. To enable the duplication of style, she makes her own twists and stringers.

Her kiln is located near the table so the glass temperature is maintained from start to finish. The temperature is kept between 955° - 960° throughout the day. The kiln's computer ramps down the temperature very slowly, so that the beads are annealed in a slow controlled cool-down. Once they are cold, Heather places

them in a bowl of water to remove the bead release. When she creates the large colorful discs, she does one final phase: the three steps to the final polishing - performed first with water and a disc covered with diamond dust; next, with a rubber disc; and finally, a felt pad brings them to a high shine.



As we watched her glass bead making ability evolve from year to year, and progress from design to design, most evident was her love of DOTS! Her beads

also feature a plethora of SPOTS, TWISTS and SWIRLS. She specializes in clear glass casing over the top of the bead to both enhance the colors and add depth.



To create her new larger discs, she needed to use a larger mandrel. However, the 1" mandrel is heavy and tends to be clumsy to work with. If you look carefully, the holes of her beads are also decorated.



As if all this design, experimentation, and production isn't enough, she also teaches, exhibits and sells at shows, writes tutorials, creates jewelry with her beads, and even designs her own special-use tools. Her classes average 10 – 14 students, and are usually held in her studio, although she has taught all over the United States. Classes are two days with occasional classes lasting a week or more...for example at Penland Craft School or The Studio at Corning, giving lots of time for the students to learn, as well as encouragement to play, at each stage.

Heather brought many of her designs to sell, and to offer as an up-front and personal look at what she does, and what we had just seen throughout her presentation.

Visit her site at www.heathertrimlett.com or email her directly at beads@heathertrimlett.com

...Nicole Anderson

skills she needed to pursue a career in the glass industry. She later held jobs in beautiful glass stores in the historical centers of Venice—St. Mark's Square and the Rialto Bridge area, as well managing a glass lighting store on the island of Murano. It was during these first jobs that Nicole fell in love with Venetian glass beads and soon discovered that she had a natural talent for selling an article that she truly adored. She invested time and money in collecting beads, making jewelry, buying books on beads, studying the history of Venetian beads, and eventually taking this passion to the U.S. to share and export the beads.

Nicole lives full-time in Venice, Italy, speaks fluent Italian and has Italian citizenship. She comes to the U.S. every year to embark on a 10,000-mile trunk-show tour. All the beads she carries have been handcrafted by Murano artisans. Nothing is imported. She carries beads from the 1920s, vintage beads from the 60s, new chevrons, old chevrons, blown beads, lamp-worked beads, and contemporary beads and pendants—all originating from the island of Murano where the art of blowing glass began in the late 1200s.

Nicole is currently writing a book on the history of a glass and bead factory of Murano—the Società Veneziana per l'Industria delle Conterie (1898-1992). She won several grants from the Northwest Bead Society and the Bead Society of Greater Chicago. The book should be completed by 2012.

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

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POLYMER CLAY AS A FINE ART JEWELRY MEDIUM

Written by Marilyn Peters

On November 17, **Lynne Ann Schwarzenberg** demonstrated how she has approached working with polymer clay over the last twenty years. Often faced with the prejudice of polymer clay not being a natural material, she and others have brought this medium from being thought of as a child's toy or craft material into a fine art medium. After 80 years, today polymer clay is featured in juried art shows, in museums, and even in the Smithsonian Institute. Polymer Clay is certainly on the way to being an accepted and respected form of artistic expression.

Lynne started with polymer clay by making figurines of friends and family but soon realized that the realism of "nature" held the examples she sought. Her flowers are so realistic, people often walk up to them and bend over to smell their scent. One of the most striking is the Tiger Lily Fairy Collar....where every little dot found on this flower's petals in nature is present and in the correct placement.

The well-known polymer clay, FIMO, got its original name from "Fifi's Modeling Compound". Yes, it was originally used in doll and toy making; but today's artists such as Lynne Ann Schwarzenberg use polymer clay to duplicate the nature of wood, stone, ivory, flowers, leaves, and seed pods to such a degree that they certainly do "fool Mother Nature".

Lynne displayed three color boards that illustrated the progression from the base clay to examples of the finished items. She showed slides of these three color-ways and demonstrated all the beads and items she created from each board - each similar, but with different results of the various canes.

Lynne stressed the good and bad points of working with polymer clay. The most important aspect is that it **MUST** be baked correctly. She works primarily with KATO® clay, which allows for a higher and longer baking period. She often bakes her pieces in multiple twenty-minute steps, at between 300°-315°, much higher temperatures than other brands. She creates her pieces in a systematic manner over a 1 to 1-1/2 hour period. The resulting pieces are strong and durable. KATO® clay is a combination of ground PVC + plasticizer (to make it soft and pliable) + color. Shrinkage

is less than 1/2% with this clay, an advantageous point with creating pieces that are more detailed.

One drawback that people worry about is the presence of fumes at the baking stage. She explained that you can safely bake polymer clay in your home oven if you cover your pieces with the top of a Pyrex® dish, or the other half of a foil pan simply clamping the two tins together. You can also use a turkey roasting bag that has no print or dyes. It is important though to leave them in place until they totally cool down. She did stress the importance of ventilation while they are baking, as well as afterward, as some people are affected by the fumes or don't like the scent of the baking clay. If you want to buy and use a separate oven, convection is better than a standard toaster oven as the temperature remains more constant. In addition, using a larger oven is better, as the clay pieces will be further from the heat source. Her assistant and teaching/business partner, Tommie, has done extensive research on the safety of this medium.

Lynne went through the various steps of creation: how to condition the clay, how to create various blends – especially the importance of learning how to make a "Skinner Blend", and how to make a "mud" colored clay from totally blending turquoise and orange. This strangely colored base is used to tone down and soften the initial colors that come directly from opening new



blocks of clay. Her display boards showed the difference in the blends before and after the addition of this "mud" - it certainly brought a more natural coloration to the clay in the pieces she created.

To obtain a nice gloss to the pieces, many polymer clay artists use a very fine gauge sanding paper, but Lynne uses her leg when wearing denim jeans. To minimize your work and make your piece look more finished and professional, make sure your pieces are totally smooth and free of fingerprints, tool, or fingernail marks that are not intentional to the design.

To attach finished parts to each other as the work evolves, she recommends using a standard two-part epoxy, as it works well with repeated heatings. She also works with a new Epoxy Clay to add special effects. This clay product has pigment, can be dyed, and is cut 20-25% with polymer clay, so it bonds perfectly. However, you do NOT bake this clay - use it only at the end to attach the various parts.



The best part came at the end of her presentation when they passed out small tiles, polymer clay in two colors, and a single-edge razor blade. Lynne took us through the creation of a darling heart. We were encouraged to take additional tiles and clay to try our skills at additional creations. Then, we were introduced to various tools and their uses, as well as her DVDs and instructional material. Additional instruction was free and available, and a good time was had by all.

Lynne is featured in numerous books and magazines and published two instructional DVDs about floral millifiori caning. She has taught students across the US as well as internationally. When she is home, she lives with family and pets in New England.

Contact Lynne at riverpoet@comcast.net
www.riverpoetdesign.com
www.polymerclayproductions.com

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Submission Deadlines & Advertising Rates

Our newsletter is published in January, April, July and October. Advertisements, articles or announcements 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.
 PayPal payments accepted online at
www.BeadSocietyofNorcal.org
 Contact newsletter@BeadSocietyofNorCal.org
 for more information.

CALENDAR OF EVENTS

January 29	Vintage Loot Tent Sale with guest artists sharing their overstock of supplies, projects, antique bits and grab bags. 925.837.2664 www.cottagejewel.com	Saturday at Cottage Jewel Antiques 100 Prospect Avenue, Danville
January 29	Simma Chester will be selling her jewelry in the "White Elephant Sale". 707.763.3515 www.simmachester.com	11 am - 5 pm Dimensions Galleria 115 Petaluma Blvd., NorthPetaluma
February 10 - 13	Murano Glass Bead Trunk Show - Join us for this very special and exclusive Trunk Show. Venetian Bead Historian and Collector, Nicole Anderson , will be exhibiting gorgeous, authentic, Venetian glass beads made by Murano artisans of Italy. Nicole's bio is on page 1. To continue the "From Venice with Love" theme into Valentine's Day..... there will be a huge collection of vintage and antique micro mosaics and Victorian Valentines, also at CottageJewel. www.beadedbliss.com	Thursday & Friday at Cottage Jewel 100 Prospect Avenue, Danville Saturday & Sunday at the old Beaded Bliss location 222 Railroad Avenue, Danville
February 18-20	Calvin Orr of Aiea, HI will be at the Whole Bead Show www.wholebead.com Admission \$7	San Jose Scottish Rite 2455 Masonic Drive, San Jose
March 5	Bead Bazaar is the largest and most successful bead show in the US. This year's show will have 120+ vendors. More details are available at www.BeadSocietyofNorCal.org FREE ADMITTANCE TO BSNC MEMBERS!	Marriott Hotel 10th & Broadway, Oakland
March 12-13	Tamara Hill will be at the Contemporary Crafts Market. Consult the on-site show map for Tamara's booth location and get your advance FREE pass at: www.craftsource.org Admission: \$8; children under 12 free.	10am - 6 pm Ft. Mason Center, Festival Pavilion Buchanan at Marina Blvd., San Francisco
March 26-27	Wild Things Beads will showing at the Roseville Rock Rollers Show	Placer Fairgrounds 800- All American City Blvd., Roseville
April 8-10	Wild Things Beads will showing at the Lost Coast Gem Show	Redwood Acres Fairgrounds 3750 Harris Street, Eureka

When does my membership expire?

Email subscribers: your membership info is at the bottom in the **BSNC Membership** box.

Paper newsletters: 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!



Murano Glass Beads - Nicole Anderson

Editor's Note:

The list of stores and vendors who give discounts to BSNC Members was omitted this month due to space limitations. No new vendors have been added. See our website at www.BeadSocietyofNorCal.org for the July 2010 issue.

P.O. Box 9401
Berkeley, CA 94709

First Class

Northern California

Bead Society of



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. *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 and 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.***