



Bead Society of Northern California

JULY 2012

THE HISTORY OF JET & JET MOURNING JEWELRY - David Horst



The B.S.N.C. meeting on April 17th brought a real surprise ~ basically, “all that we have been told about “jet” is probably incorrect”.... Now that comment really got our attention.

What is JET: Technically it is “gem-grade coal”, black in color, not translucent, is a very soft 2.5 on the m.o.h. scale and cold to the touch. It ranges from dark brown to black and often has brown streaks. It is naturally shiny and has conchoidal (rings that gradually whirl out from the center, also called ‘oystering’) fractures. Plus, it smells strongly of sulfur when it is burned. There are a number of inconsistencies in determining what is jet from the point of view of ‘earth science’ and modern geological study. David’s talk tried to explain the various types of jet and where it can be located throughout the world as well as the history and present day usage.

Jet averages 60-300 million years old from the Paleozoic Era. It is not a true mineral but a mineraloid, is organic and related to lignite coal the same element that is used as fuel for electric power, primarily in Europe and on the east coast in America, and as we all know ~ it is extremely dirty when burned! The dust often caused disastrous explosions in the mines. The additional cause was that pieces were lit a fire and used as candles. No one knows exactly how it is formed as it has been found and worked all around the world. The seams of jet have been found to contain ammonite fossils. When the earth crust was moving, these same seams were divided up and moved across the planet. David is trying to locate a company that can carbon date the pieces he has collected from around the world.

Jet is mostly fossilized Monkey Puzzle Tree. This grotesquely spiky tree gained its popular name when first viewed, “It

would puzzle a monkey to try to climb this tree” and if you have ever seen this tree, you would have to agree with that statement.

This will give you some idea of what is out there.... The most information quoted today is about the jet found in Whitby, England, which was the center of Victorian jet production. There was a book written in the 1920’s about jet from this location, which has been quoted, incorrectly, since the publishing. David showed a number of slides of the jet workshop in Whitby from the 1860’s. The conditions were terrible; death came early to many of the workers due to the dust. Secret formulas were developed for special glues and polishes for the jet pieces created there. The seams still are open and small pieces can be found washed up on the coast. Whitby jet and Asturian jet have been dated at 180 million years old which is contrary to the fact that lignite coal averages 60-100 million years. It has been found in the Northwest area in the U.S. and in the Andes of coastal Peru as well as in New Mexico where it was used by Zuni and Pueblo. Azabache Jet, found in northern Spain, has been supposed to from cypress trees and old ferns and has been dated to 120-140 million years old. The oldest jet jewelry from there has been dated at 17,000 BC. Germany has pieces dated at 10,000 years BC. Ancient Romans were crazy about jet. The Roman Eunuch Priests loved jet and accredited it to their goddess Cybele who was created with a black face made from a meteorite. To honor her, they created much of their



jewelry out of jet. In Greece, Jet is called GAIA ~ which translates, even in current times to ‘mother earth’. This love and honor of jet spread throughout Greece, Turkey, and Rome. The Moors created a famous talisman for protection to ward off the ‘evil eye’ using a piece of jet which is a fist with the thumb tucked between the thumb and first finger ~ this form has been called a ‘figa’, ‘higa’, and ‘gigua’ in various cultures. Similar talismans are used throughout the world for

protection. Medieval Persian pieces were inscribed with verses from the Koran. Jet has also been found in Asia and China as proved when a member brought pieces for David from that location. One strange point is that pieces found in Russian and in Tennessee are of the same hardness and today

are found in larger chunks. Amber and jet are both organic “gems” that have been used throughout the world to create jewelry, especially pieces for the hair due to their light weight. Black amber is often called jet although it is very rare. Monks use it to create prayer beads for this very reason. Many old, broken pieces have been repaired by mixing the jet dust with epoxy to disguise the break and then resold so be very careful when purchasing, especially old, jet.



Here are some dates that elevate jet in the more modern eras:

1649 – Jet was the color of jewelry worn when a person was in mourning.

1800's – Pieces of jewelry gathered from around the world were located in the collection of a retired navy captain.

1850 – Thomas Androus was appointed the maker of jewelry to Queen Victoria.

1851 – His jewelry made of jet was featured in an exhibit in England.

1861 – Queen Victoria chose jet as the color of jewelry upon the death of her beloved Prince Albert. This period of mourning went on for 20 years.

1870 – Because of the popularity of jet, the factories in Whitby, England employed 1,500-2,000 workers which is amazing as the total population of Whitby was only 4,000 people.

1880 – French Jet which is actually glass and other simulations came into vogue.

1887 – Queen Victoria decided to wear silver and the sales in jet slumped drastically.

By 1921 – only 20 workers remained in the Whitby factories.

History aside, David showed a number of slides of his pieces ~ one in particular holds special memory for him, a set of dog tags done in jet and petrified wood. So many artists and collectors are using his carved jet pieces now, especially the

donuts, which he drills with the holes going either up/down or side/side, and often both. One design that was long in coming has become his most desired ~ the heart, called “broken hearts” as a very close friend who requested this shape over and over died before seeing them come to fruition. These pieces are intentionally not uniform or totally smooth. He calls this design “bilateral symmetry”. Most noticeably being that one part is left rough and broken on purpose. Some of the hearts come with a skeleton key.... He has become a muse to many jewelry makers as his pieces are personal for him but they also openly relate to others.

Over the years, jet has been called by many names ~ mostly incorrectly and often with fraud at heart: Anthracite, Bakelite (phenolic resin), Bog Oak (usually carved with an Irish theme), Cannel Coal (a silvery green), Enamel, Epoxy Resin, Glass – French Jet / Vauxhall Glass, Horn, Lignite, Quartz/Black Onyx (treated by soaking the quartz in sugar water, and then burned in sulfuric acid to cause the intense black color), Shale, Vulcanite or Ebonite (rubber + sulfur heated to 115°), and even Wood (stained/painted with black enamel).

This is why it is very important to know your vendors when you want to purchase real jet. Go to shows, speak with reputable vendors who carry jet, read, look at pictures in mineral books, ask questions, study earth science, and practice ‘hands on’ to gain the knowledge.

David V. Horste is one of the only lapidaries in North America who actually has worked with a variety of kinds of jet from around the world. He has a unique perspective and offers a new definition of what actually constitutes genuine gemstone jet. He started cutting stone when he was ten years old and has been a full time lapidary artist since 1992 with a specialty in larger, one of a kind, centerpiece and focal beads, along with some unique, free form cabochons. His current work focuses more on working in gemstone jet, reviving the Victorian tradition of genuine jet mourning jewelry to help the bereaved, as well as to promote environmental and energy education.

To contact David and learn more about JET:

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Lapidary Artist, Beadmaker,
Jet Mourning Jewelry 503-
680-8566
www.dvhdesigns@gmail.com



The Golden Age of Costume Jewelry - Deanna Doering

Pretties, pretties, pretties.....all that sparkles cannot be anything other than wonderful! On June 19th, Deanna Doering, past President of the bead society, gave a dazzling presentation of only some of her collection of rhinestone jewelry.

The term "rhinestone" comes from crystals that were originally found in/around the Rhine River in Germany. In the late 1780's, occasions of state arose where it was almost mandated to wear your finest "jewels" when making an appearance at court or private parties. Naturally, not everyone was of the financial status to be able to afford to wear real gems, especially diamonds, so jewelry set with rhinestones became the next best thing. A century later the Czech artisans devised and perfected the high sparkle of artificial crystals - glass - which, when cut and set in good settings it was hard to tell the difference.

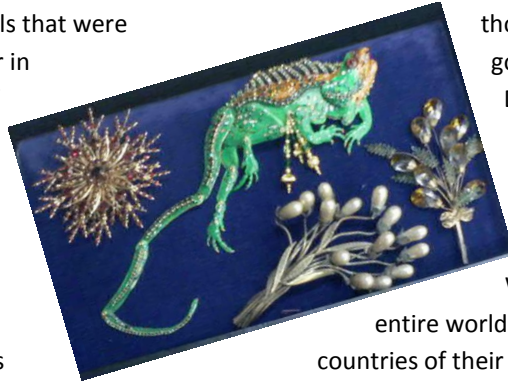
Of course, with fine jewelry, there is the issue of cost and naturally the security of the owner/wearer was of utmost importance. "French Paste" now sometimes referred to as "Diamante" was made of clear glass and the styles were usually with a 'pave' set design resulting an increase of facets to throw off more sparkle. Zsa Zsa Gabor was beaten up badly by thieves trying to steal her jewelry when they were simply French paste copies. Most of the really good pieces, as those worn by actresses and people of wealth, are sitting in bank vaults while the pieces worn are "paste" copies. One of the rhinestone finishes we take for granted today, Aurora Borealis or A.B. was not invented until 1955. With modern rhinestones, it would seem unusual to not have that additional touch that adds so much more to a design.

>From Victorian times on, there was an extensive influence of decorative metalwork. The war in Europe changed everything for most of the population. In Europe, the preponderance of jewelry artisans were the Jews. Their influence was felt across all aspects of life; from flat wear, silver-plate, handbag handles, umbrella handles, to table settings ~ the artisans were all at work. There were fabulous

pieces coming out of "costume" houses which is what the fashion industry was called in those years....when a woman dressed to go out, she put together a costume...it became her "look".

Pre-

Depression, women wore fine jewelry even though they may have been small items like a good set of pearls or a gold watch. The Art Deco period had a few designers who created large impressive pieces but most were still small items but reflected the new geometric designs.



World War II began, affecting almost the entire world and rationing started. The artisans fled the countries of their birth and most came to the eastern United States. After the war, the fashion/costume houses went all out to celebrate. Many people couldn't afford gold and diamonds, but copies of real jewelry abounded. Costume jewelry companies like Coro and Trifari knocked off the real items creating high demand and other costume houses followed suit. Advertising boldly read, "these designs are attributed to....". It was not cost effective for the hundreds of costume jewelry makers to try to sue in court over design infringement, so they just moved on to new designs. To maintain that "look", many of the 'knock-offs' were plated with real silver and gold plate on top.

After the war, women took over jobs that were previously closed to them and they started to earn real money.

One of the major areas of employment was in the costume companies' factories where operation of punch and stamp machines was good employment paying \$35-\$60 per week or in today's dollars \$433-\$743. That was BIG money considering the average annual wage was \$2500! A gallon of gasoline was 15¢ and a house cost \$5,600 vs. \$70,000 today. This industry brought in \$150-200 million per year and in the 1940's it ranked right up there with other major industries.

With their ability to earn their own money, women started to buy pretty clothes, went out to dinner and dancing, and of course, wanted pretty jewelry to decorate those suits and dresses. They went to movies to escape daily life and wanted



to dress up like the movie stars they saw on the big screen. Pins designed as nosegays of flowers abounded, as did clowns, ethnic styles, dancers, animals, birds, etc. How many of the pins in our mother's and grandmother's jewelry boxes reflected this influence. The financial difference is really noted in the prices of jewelry from those days today. Alfred Philippe of Triffari created pins that sold for \$10. Now they're valued at \$500 and up. In 1945-1946, the famous Gimbals of New York advertised "The Little White Lie" to push their collections of rhinestones and glass vs. the real diamonds and gems. Costume jewelry had in a sense "arrived" and it was no longer considered 'vulgar' to flaunt it.

Our jewelry, like our lives, is influenced by the world events around us. In 1925, Coco Chanel is credited with starting us down the yellow brick road of wearing all things pretty and especially sparkling. She was in position to use whatever she wanted to put into her creations and was not adverse to mixing plastics with rhinestones. Her designs were so popular that Verdura knocked off her 'Maltese Cross' pin and is now currently showing a cuff bracelet costing \$49,500! In 1927, Coro, the biggest company at that time, had their high end line, 'CoroCraft' and was greatly influenced by antique Russian designs and styles. In 1937, Chanel and Scapparelli were influenced by the British coronation and 'crown' pins took off. By the 1940's, American companies developed great 'colored' glass rhinestones, but the Czechs still excelled in the clear. Foil backing was added to enhance the flash but you need to be very careful of the foil so that it doesn't get scratched off. Many manufacturers of that time covered the entire piece with lacquer for protection and it is this fact that collectors look for when purchasing old pieces. After the war, Czechoslovakia shipped cases and cases of glass, buttons, etc. to New York where they could, at one time, be purchased at \$1/cup!

Today, museums have displays of jewelry past and present. In 1979, Avon purchased the famous blue box company Tiffany. Elsa Peretti's open heart and tear drop styles, and Paloma Picasso's XOX 'hugs and kisses' have been knocked off by everyone. Pamela Anderson has a new line of "Pladium" jewelry. Deanna had never heard of that metal so looked it up ~ it is based on platinum, can be repaired in the same manner as good jewelry and does not tarnish and does cost less. eBay has an entire division set up to monitor some jewelry sites for knock-offs and seriously guards the name brands of the good fashion houses from around the world.

Ralph Lauren recognized the world's shift in wealth and now caters to Asians and Russians who have a great spending ability. Kenny J. Lane first designed for Dior and created copies for Liz Taylor's famous gems and eventually created his own design house. His enamel 'garden' pieces with bees is one of his 'signature' designs, with knock-offs using butterflies and lady bugs and are all over the market. He also designs for Avon. His 54,000 copies of Princess Diana's sapphire and diamond ring sold out on TV within 48 hours at \$20. Many big design houses still do not go into litigation when their styles are knocked off. With the overseas market, and so many companies into the knock-off business, it would not be cost effective. Instead, they choose to change the designs and move on to newer and better. Even the companies who do get their styles manufactured in countries such as China, Pakistan, and Korea have their design items going out the front door and immediate knock-offs with slight changes going out the back door.

Today, names of fame such as Paris Hilton, Beyonce', JayLo, and even our local girl Laurel Burch have their items made overseas and yes, they also have knock-off problems. At first the items coming over are of good quality but then the quality goes downhill which is self-defeating at best. Beyonce' jewelry line is on top partnering with Carol Lee. Her specialty is copies of the Duchess of Windsor's jewelry and maintaining the high quality that she wants to stand for. Laurel Burch started out selling handmade jewelry items to her co-workers at Cost Plus and was the first to go to China for manufacturing. Now she is gone and the resulting quality is low and sales are reflecting that personal touch.

Deanna passed around some of her collection while she explained what was on each tray and why the pieces were special in their own right. She noted that it is important to keep fingers, hair spray, lotions, and perfume off the jewelry and especially off the stones. Clean the pieces gently with a clean Q-tip. Be aware of air pollution. Store the pieces in 100% cotton or in acid free containers – and with the anti-moisture packets.

And when you buy costume jewelry you buy it because you like it and will wear it, and not as an investment. The market is fickle and what's popular and in demand today may not be when you tire of it.



DESIGNER AND MAKER: HANDS ON - Allison Antleman



On May 15th the bead society received a real treat by local artist Allison Antleman who has her studio in Berkeley, Ca. So many people do beautiful work with beads or metal or other crafts but really do not call themselves artists. She set down some pretty definite rules for how to make the bridge into becoming an artist. Her primary goal and question was for every person to ‘what does it mean to become an artist – look at yourself from the outside of your mind and work through the steps it will take to gain the finished product’.

Originally from the east coast, when she and her husband arrived at the Richmond Bridge and saw San Francisco and the Gold Gate Bridge they knew they were home. She combed the beaches during the 1990’s picking up interesting driftwood and debris ~ then would go back to her studio and play with those pieces enriching their natural designs with polymer clay, metal, and beads. She took a course in Metal Arts at San Francisco City College to learn the basics. By roaming the waterfronts of Berkeley/Emeryville she discovered the beauty of ocean glass and started to work those pieces into her art wear. But she also realized that those pieces, though beautiful, were extremely heavy to wear.

She took time off for additional classes and five years of learning where she wanted to go and how to accomplish it. She returned to her artistry in 1995 ~ ready to go into business. At the Berkeley Artisans Studio complex on Hollis Street in Berkeley, she was introduced to Susan Brooks ~ another accomplished local artist. She joined with that group and worked for four years in a small exquisite upstairs showroom. Twenty-one years after that original class in metal working, she finally realized that she needed to move

into a larger showroom space. Now she is in position to sell out of her studio, open the doors to craft shows, and also to teach. She has also spent the past four years as President of the Metal Arts Guild.

Then came the real treat for all who attended that presentation. Allison took us through steps of How to Exercise your Design Mind.

How to work with conscious vs. subconscious. Art doesn’t always have ready answers. You need to step back and look around you, let your inner child come out to play like we used to freely do. She gave an example of the passion flower tree that used to grow outside of her smaller old studio. The interplay of the light filtering through the leaves as well as the gorgeous flowers lent inspiration to many of her pieces...she just needed to carry out her vision. The new building gave inspiration to her “metro” series inspired by the view of the local buildings being reflected in the water late at night. ALWAYS be open to recognize that “a-ha” moment and to develop it, play with it, until it becomes something new and wonderful on its own.

She went through the equipment she uses on a daily basis and how she stretched the mundane directions in the booklets that came in the boxes to expand her artistry to heights she never imagined. Her initial pieces were made from solid pieces of metal ~ again, the same problem of weight. So she played with thick acrylic plastic to create her own templates and forms. She looked around again at nature and carved the acrylic plates to mimic the shapes that she discovered. By playing around with what she had, she ‘learned’ new techniques to gain the end results of hollow metal shapes that give her pieces their structure and yet their lightness.

She learned that by using the real stuff, real gems, real silver and gold; that her workmanship would blossom to a higher degree. Frustration with what was on the market made her develop her own clasps ~ gorgeous ones that continued the design and concept of each piece to the very end.

Her studio is filled with notebooks of sketches. She lets her mind expand each design to see where it could go ~ how would it look with carnelian, or citron, and what gems would best interplay with those natural colors. She enjoys using unusual stones and shapes in her designs. She went back to

the naturally soft colors of the beach glass found in her early morning walks, letting her mind flow with the waters and grasses as she roamed.



Of utmost concern to Allison was that the piece must be wearable, must feel good on the body, and there is also the concern of how the wearer would put it on, as well as how it moves with her body movement. It is also fun to make pieces that can be worn many ways.

She passed out a paper that outlined ways to exercise the mind.

- 1) Have a room or space of your own on which to develop your ideas. It doesn't have to be a large area, maybe just a rolling cart, but it must be totally yours with no intrusions.
- 2) Schedule time. Open your daily planner and literally schedule time for exploration and development ~ force yourself to take the time just as you would to go to have your nails done.
- 3) Practice. Nothing worth doing comes easily or quickly. Any artist working in any medium needs to practice over and over until it comes naturally. Only then can your mind expand outside of those norms to create its own play field.
- 4) Failure is success. Don't be afraid to fail at an idea, this only means that you were successful in learning that the particular method didn't work for you. Only then are you free to explore to find other ways that will bring success.
- 5) Play. If you are stuck on one idea or method, put it away. Frustration builds walls. Pick up something else to play with. Don't force an idea to come because that will guarantee that it will stay hidden. Often, late at night, when your body is at sleep; the mind will wander and discover a solution on its own. You may be doing something as mundane as washing the dishes when an 'a-ha' idea will just pop out! Give yourself permission to put those dishes down, and immediately run to your area to work out that concept. Play time is more important than brainstorming which is probably why all these big think tank companies have extensive gyms and play areas.

- 6) Push yourself into unknown territory by taking risks. Look at a tutorial, play with what is written and then say, "but, what if I do this....".
- 7) Work on several projects at the same time. If you get bored with one, it will lead to making mistakes and frustration. Put that away for the time and pick up something else to play with, something that will not take as much concentration or development. Make a basic pair of earrings or a quickie bracelet with lots of glitter and bling to bring a smile to your heart. Then go back to the original project with a lighter spirit.
- 8) Come up with your own ideas. Carry that notebook with you all the time. Make sketches of designs and colors that you see in fabric, in ironwork, in advertising. Look at ideas in books and magazines and take them one step farther. Those little cells in our mind are always working. While you are sitting having a cup of coffee or tea, have that sketchbook out and doodle. The design mogul "Vera" made millions on her sketches. She kept sketch papers all over her desk, in the bathroom, in her car, by her chair, by the bed....get the idea?

Alison took us through slides of her work station. She showed slides of the acrylic forms she created to enable her development of the hollow beads that have now become her trademark. She also had them on display so we could gain physical knowledge of her genius. Then we were in for a real treat; slide after slide of her creations while she talked through the development of each piece and how she made modifications of previous pieces to gain the design for the newer one. She wore the necklace that is featured on one of her postcards and it is as light as a feather.

To see more of what Alison and other artists in her area are doing, check out Pro-Arts – www.proartsgallery.org. and www.berkeleyartists.com The Metal Arts Guild can be accessed at www.metalartsguildsf.org. or visit her new Metal Arts and Jewelry Design studio at 2599 Eighth St. # 45 Berkeley, Ca 94710 510-704-1905 www.antelman.com and info@antelman.com



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Calendar of Events

July 7, 2012 Saturday 11am-5pm	Tamara Hill Studio is having a TRUNK SHOW: a fabulous jewelry inventory sale clearance. It will feature turquoise, semi-precious gemstones, 'faux' ambers & many unique designs at discounted prices (Tamara will not be present on the 7th, due to a broken arm-- but owner Kaeti Bailie will be featuring her work)	ARTIFAX on Sonoma Plaza 450-C First Street East Sonoma, CA 707-996-9494
August 3-5, 2012	Adrienne Leifer is an enamelist and will be showing her cloisonne enamel pendants at the American Craft Council Show. For more details about this exciting event, please go to craftcouncil.org/sf .	Fort Mason Center (Festival Pavilion) Booth #621
August 4 & 5, 2012	San Francisco Gem and Mineral Show. Treasure Island should make it much easier for people to get to. There will be plenty of free parking!! The building is the historic control tower/administrative building located at the entrance to the island. For those taking public transit the Muni #8 stops right in front of the building. The SF club has on their website(www.sfgemshow.org) additional information about bus availability and comments on features for the show.	Treasure Island
4 Weeks Beginning Aug. 6, 2012 Mondays 1:30-4:30pm	Delia Munoz will be helping you learn simple techniques for stringing, wiring and knotting, as well as easy to master techniques for more complex projects. Class will cover: intro to Beading Basics, Jewelry Strung from Beads, and Wired Bead Jewelry and Earrings, and Woven Bead Jewelry. CLASS FEE: \$70 members \$80 non-members & \$35 payable to D. Munoz. For more info visit www.sharonartstudio.org	Sharon Art Studio www.sharonartstudio.org for directions
4 Weeks Beginning Aug. 6, 2012 Mondays 10am-1pm	Delia Munoz will be helping you Take creativity to even greater heights with beads by making original, one-of-a-kind jewelry pieces anyone can learn how to create! Class will expand on topics such as intro to wire basics, beading, jewelry strung from beads, wired bead jewelry and earrings. This course is designed for advanced students, and previous knowledge of basic bead work is needed. CLASS FEE: \$70 members \$80 non-members & \$35 payable to D. Munoz. For more info visit www.sharonartstudio.org	Sharon Art Studio www.sharonartstudio.org for directions
3 Weeks Beginning Aug. 7, 2012 Tuesdays 10am-1pm	Delia Munoz will be helping you learn simple techniques for stringing, wiring and knotting, as well as easy to master techniques for more complex projects. Class will cover: intro to Beading Basics, Jewelry Strung from Beads, and Wired Bead Jewelry and Earrings, and Woven Bead Jewelry. CLASS FEE: \$53 members \$63 non-members & \$35 payable to D. Munoz. For more info visit www.sharonartstudio.org	Sharon Art Studio www.sharonartstudio.org for directions
August 18, 2012 Saturday 11am	Tamara has been invited by the Collector's Council of the Bowers Museum of Art, Santa Ana and the Orange County Bead Society to give a lecture on "Significance of color symbolism in Himalayan Textiles, Costumes and Jewelry" She will also do a jewelry trunk show there in the Fleur Gallery, on Friday, August 17th from 11 am - 7 pm, and again after the lecture on Saturday, Aug. 18th.	Fleur Gallery of the Bowers
August 18-19, 2012 Saturday 10am-5pm Sunday 12pm-5pm	Kathy Getty's August Studio Bead Sale! Preview sales appointments are available from the 13th of August. Please call me at 510-654-5420 or e mail me at kgjewelrydiva@comcast.net .	Kathy Getty's Studio Emeryville Artists' Cooperative 420 45th St . Emeryville, CA 94608
September 7, 2012	Carol Tanenbaum will be participating in Art murmurs. Visit my website www.caroltanenbaumdesigns.com .	Uptown Body and Fender 401 ~ 26 Street Oakland, CA
September 7-9, 2012 Friday 12pm-6pm Saturday 10am-6pm Sunday 11am-5pm	The Garden of Beadin' will be at the International Gem & Jewelry Show, Booth 922. They will have Czech & Japanese seed beads, Findings, Beading Supplies & much more. Bead society member get 10% off.	San Mateo Event Center 2495 S Delaware St. San Mateo, CA 94403
October 5, 2012	Carol Tanenbaum will be participating in Art murmurs. Visit my website www.caroltanenbaumdesigns.com .	Uptown Body and Fender 401 ~ 26 Street Oakland, CA
October 12-14, 2012 Friday 12pm-6pm Saturday 10am-6pm Sunday 11am-5pm	The Garden of Beadin' will be at the International Gem & Jewelry <i>Bead Show</i> . They will have Czech & Japanese seed beads, Findings, Beading Supplies & much more. Bead society member get 10% off.	San Mateo Event Center 2495 S Delaware St. San Mateo, CA 94403

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
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HOW TO "CHECK-OUT" ANY OF FIVE MILLION BOOKS IN CALIFORNIA

If you attended Deanna Doering's fun and breezy program on costume jewelry in June, you may have been motivated to see more gorgeous examples of faux jewelry by checking out some books on the subject from your local public library. Or perhaps you'd like to research information on African beads before visiting the Picard museum and want to examine a copy of "*Beads Body and Soul: art and light in the Yoruba Universe*" before actually buying a copy of the book. If your local public library doesn't have what you're interested in, what can you do?

In California – you have a wealth of resources available, with the most generous borrowing privileges of any state in the U.S.

The first is a program call "reciprocal borrowing." Nearly every public library in California has agreed to issue cards to any resident of the state and to loan most materials, including media and digital items, to the new card holder. This means that as a resident of Berkeley, I can apply for a card from the Alameda County system, from the San Francisco Library system or even from a southern CA library if I'm working on a project in that area and want to use library resources while I'm there. Most libraries now have their full catalogs on-line, so if you suspect that a library might own a specific title or have items on a subject you are interested in, you can check their card catalog out online and then apply for one of their library cards so that you can borrow it.

In California we also have another fabulous resource for getting books. It's called LINK+ (Link Plus) and you can use it through any of the member libraries. LINK+ represents over 30 California libraries that created a shared database showing all of the titles owned by all

libraries. Then they agreed that anyone holding a card to any of the libraries could borrow any of the circulating books (books only, not media or digital items), for no fee or interlibrary loan charge. This makes over 5 million books available to each of us. You just need to have a library card to any of the member libraries. In the Bay Area this includes San Francisco, Alameda County, Berkeley Public, Contra Costa County, San Jose, Santa Clara, Richmond and many more.

All of the CSU libraries are members as are many other college libraries.

A complete listing is at:
knowledgecenter.unr.edu/services/linkplusfaq.html

Then these wonderful libraries agreed to expedite every loan request and they have a daily , weekday delivery system between the 30 member libraries. So most requested books are available and sent to the library or branch you requested them from in four working days. It doesn't matter that your local library may not be a member of LINK+, with reciprocal borrowing you can get a library card from a local library that is a member, and you can use their online catalog to search for the book and place the request for borrowing it online. You do have to pick it up and return it to that LINK+ member library.

One caution, the overdue fine for LINK+ books is \$1/day and the fine for a lost book is very high (\$150), so be sure you use these items responsibly and return them on time.

Trarie Kottkamp
President, Bead Society of Northern California (and yes, a retired librarian!)



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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.

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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

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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 \$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 a credit card, or with a Membership Application printed from our website.

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