1995 CALENDAR OF EVENTS

We are pleased to present our schedule of programs for 1995! We have many new programs as well as old favorites, such as "Beads and Bangles", and look forward to your joining us.

Monthly meetings are held the third Tuesday of the month at the Good Shepherd Lutheran Church on Campbell Road between 11 and 12 Mile Roads (just south of Gardenia). Parking lot is north of the church. Meetings begin at 6:30 PM.

MEETING SCHEDULE

Jan 17 Linda Littlefield
"Basic Beadstringing"
Feb 21 Don Schneider
"Glass Beadmaking Demo"
Mar 4 Beads & Bangles
"Saturday Workshops"
Mar 21 Elepeth Gibbs
"Cluster Earring Workshop"
Apr 18 Bev Luther
"Costume Jewelry"
May 16 Bedlam Beadworks
"Field Trip—meet in Church basement"
Jun 20 Linda Littlefield
"Wire Wrapping I"
Jul 18 Dr. Patty Rice
"Amber Slide Show"
Aug 15 Picnic/Unofficial Show & Tell
"Location to be Announced"
Sep 19 Video Night
"Knotting"
Oct 8 Bead Bonanza
"Plaza Hotel, Southfield"
Oct 17 Bead Swap
"Bead There or Bead Square"
Nov 21 Barb Davis
"Peyote Workshop"
Dec NO MEETING!
"Happy Holidays"

Note that dates in bold represent extra meetings held in addition to the regular Tuesday schedule.

NEW PHONE NUMBER.
Please note our Guild’s New Number:
810/977-5935

NEW MEMBERS

We welcome the following new members:
Karen Beltry
Barb Davis
Beverly Gail
Zena Gordon
Lisa Grix
Irene Gromek
Misty Guard
Elaine Hotka
Rosemarie Lattimore
Deborah Laverty
Virginia Mann
Mary Ellen Rech
Marge Roach
Don Schneider
Natalie Tallon
Vici Tateyama
Sammie Taylor

This brings us up to 117 members in 53 cities.

SNOW DAY POLICY

Guild Meetings will be cancelled because of inclement weather whenever evening classes at the Royal Oak Campus of OCC (Oakland Community College) are cancelled. So if you’re concerned, please check your local radio station.

ALASKAN BEADWORKERS

We have received a letter from a small group of Alaskan Beadworkers who meet every Thursday afternoon, and who would like to have greater interaction with the rest of the beading world. So, if anyone would like to exchange letters, patterns, or beads, feel free to contact them at

Sandee Elvsas
Box 197
Seldovia, Alaska 99663

The original letter is on file in our library.

MEMBER DISCOUNT

Bedlam Beads is pleased to offer all GLBG members in good standing a 10% discount. Be sure to present your membership card.

HAPPY HOLIDAYS! from Pattee Goodman
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
810/977-5935

BOARD MEMBERS:
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FUNDRAISING

Alice Maciag
Tswana Frazier
Sylvus Tarn
open
Posy Macedonia
Vicki Morton
Sandie Stone
Debbie Zook
open

PURPOSE AND OBJECTIVES:
The Great Lakes Beadworkers Guild is a nonprofit organization under Section 501 (c)(3) of the Internal Revenue Code of 1954. Donations, gifts and legacies are deductible. The Guild shall promote and encourage an interest in beadwork and related fields among its members and the general public. The objectives of the Guild shall be to network, to locate and publish information and to encourage and instruct in the field of beadwork through workshops, sharing, and other educational means. Membership is open to the public.

MEMBERSHIP:
Great Lakes Beadworkers Guild membership dues, payable in U.S. funds are $20.00 per individual; Canadian $26.00. Dues shall be due annually by May 31. The Quarterly will be mailed to paid members only.

GLBG QUARTERLY:
Your contribution counts! Send articles, comments or suggestions to the editor, Sylvus Tarn, P.O. Box 23327 Detroit MI 48223. Please enclose a legal SASE for return of material. I'm happy to accept copy in ASCII format on 3.5 floppies, high or low density, (specify ms-dos or mac operating system) but I recommend accompanying it with hard-copy, at least till I've worked a few more bugs out of the system! If you handwrite your goodie, please print. If you have questions, you're welcome to call me at 313/532-8320 between 10AM and 9PM. Deadlines for receiving contributions for the Quarterly will be the 1st of November, February, May, and August for the following issue.

The Quarterly is published in December, March, June and September. The Editor and GLBG reserve the right to edit all contributions, and to refuse any material not in keeping with the guild's objectives. The opinions expressed by individual contributors do not necessarily reflect those of the editor or the Board of Trustees. Copyright 1994 by the Great Lakes Beadworkers Guild

ADVERTISING:
1/8 Page $10.00, (business card) 1/4 Page $18.00, 1/2 Page $32.00, Full Page $55.00 for one time ad. Discount of 15% for full year (4 issues). Advertisements must be camera ready line art.
STONE LORE
Alexandrite

Name: Named after Tzar Alexander II, on whose coming-of-age birthday it was found.
Birthstone Month: June
Historical Notes: Its colors, green and red, were the military colors of Tzarist Russia
Mineralogy: Red by natural light, green by artificial light; traces of Chromium may account for the changing colors

— Pamela Sayre
p. 2, Stone Lore, ©1994

AMERICAN STITCHES
The display committee would like thank the following people for the generous loan of their fabulous artwork for the American Stitches Conference in Novi:
Denise Danamer
Barb Davis
Dennis Donaldson
Pattee Goodman
Ilene Harris
Eileen Kapalka
Posy Macedonia
Alice Maciag
Jo Miller
Tina Nelson
Sylvis Tarn
Mary Jo Tetkowski
Debbie Zook

We would also like to thank the following for their generous support and donation of their valuable time to staff the display booth: Barb Davis, Pattee Goodman, Posy Macedonia, Alice Maciag, Cindy Menlen, Tina Nelson, and Diane Palmer.

Special Congratulations go to Jo Miller for winning the display raffle prize, a bag of beads valued at $60, for this event.

FESTIVAL OF TREES DISPLAY
“The Three Musketeers” (—or maybe the three stooges, depending upon whether it’s the beginning or the end of the day) Tina Nelson, Cindy Menlen, and Sandy Stone spent eleven hours decorating and arranging the Guild’s contribution. Gall Frederickson and Tina Nelson each won in the raffle for contributions of ornaments a pair of tickets to the black tie event at which the trees were auctioned. Bidding started at $375, and everyone agreed our tree, which your donations of ornaments made possible was “gorgeous”. The bulletin board will feature photographs of the tree, both in progress and completed. Stop by our January meeting to see them!

Member Profile
ILENE HARRIS
I read Sylvus’ request for some to do the members’ profile column and I wondered why we could not help her by writing about ourselves. With 94 members there have to be a lot interesting stories out there.

So in the spirit of our President Pattee, I too have a confession to make...

My name is Ilene Harris and I am a beadaholic.

I was lured into this addiction. About six years ago I took my first bead stringing/necklace making class. One class was all that was necessary. I was strung out. The allure of the beads, the feel as I caressed them with my hands, the sound as each bead settled next to the previous bead—I was hooked. Now there are beads everywhere. I cannot walk past a bead store without being drawn in and coming out with a new bead or two or three or...

I predominately make necklaces or bracelets for my own pleasure or for gifts. My chief assistant and design reviewer is Gheghis Kahn, my cat. He likes to sit on the bead board. One swish of a tail and I can have a whole new design. As a necklace progresses and starts to dangle, GK lets me know that it has passed his scrutiny by batting at it. That may also mean it is time for me to give him a little attention too.

To support my “habit” I am employed by the State of Michigan at the Wayne County Friend of the Court. I am the Supervisor responsible for the Tax Intercept Program. When the child support payor is behind in child support payments, it is my program that takes his income tax refund and applies it to his arrearage.

For the past three years, I have taken jewelry classes at the BAA (Birmingham Bloomfield Art Association). I have combined my metal work and beads to make necklaces and pins. I am currently taking a welding class. I hope to use my jewelry knowledge to make larger pieces.

Besides working, beading, and taking classes I love to ski. I never go on a ski vacation without a couple of bead projects. When there is time I also like to bake, read and do a very little knitting.

Please let me hear from my other sister and brother beadaholics. Let us know who you are. Looking forward to seeing your “confessions” in the newsletter and seeing you at the meetings.

REMINDER
There is no December meeting!
See you all again in January
The Guild is featuring a number of classes—
at our January and March meetings, as well
Beads & Bangles. We invite you to take one
or more!

JANUARY WORKSHOP: BEADING I
Linda Littlefield

Linda Littlefield will giving a Beading (bead-
stringing) workshop at our January meeting.
This class is very similar to her Beading I course,
and will cover basic beadstringing technique.
The kit of $5.00 covers only the findings, not
the beads. Students must bring three types
of co-ordinating beads in differing sizes (4mm-
10mm).

About the Instructor: I started with design
and beading about five years ago. I had spent
fifteen years as a legal secretary and one day,
when a lawyer threw a dictation tape at my
head and yelled, “Type this” I decided it was
time to change careers.

After getting tired of paying high prices
for what looked to me like simple beaded jew-
elry, I became interested in beading and jew-
elry design. I’ve always liked jewelry and the
idea of creating my own with the beautiful
gemstone materials available appealed to me.
Then came two years of frustration, making
mistakes, teaching myself the hard way, by trial
and error, learning about books and resources
slowly. Eventually, I managed to learn enough
and make enough to place my work in two
area gallery/boutiques and I have branched into
metalsmithing (that started when I needed a
certain pendant for a beaded necklace; see how
dangerous this beading business is? )

That is why I decided to give these classes.
I find that there are a lot of people who must
need someone to show them a couple of times
in a relaxed atmosphere and it makes beading
so much easier than trying to translate written
instructions, or, worse, no instructions! Also,
I have designed my program of classes so that
everyone gets good information and experience
and the skills learned in the previous class are
used in the next in a natural progression. We
have a fully equipped studio at our disposal and
keep classes small, six maximum, so everyone
can learn and work at her own pace. Class
periods are three hour sessions and are offered
day and evening, with some Saturday classes
available. I welcome questions from prospective
students. I’m looking forward to meeting some
of you at the January 17th Beading Class!

BEADS & BANGLES SEMINAR

You are cordially invited to attend a day of
beading on March 4, 1994 (a Saturday) at
the Good Shepherd Lutheran Church, 814 N.
Campbell Road from 9am to 6pm. The GLBG
has arranged a program of classes to cover a
broad range of beading techniques. This a
wonderful opportunity to gain new knowledge
or to brush up on a skill. The class times
are from 9am–1pm and 2pm–6pm with an hour
break for a brown bag lunch, with coffee and
dessert provided by the Guild. Most workshops
are half a day, and are offered both morning
and afternoon; you may attend either session
or both, except for the two all-day classes, for
which you obviously have to sign up all day.
Class sizes are limited, so sign up today. There
is a form enclosed with your newsletter.

Cancellations: The Guild reserves the right
to cancel classes. Minimum registration is
four students per workshop, or the teacher’s
discretion.

OVERVIEW

| 9a-1p | Beaded Collar | lunch | 2p-6p | Beaded Collar |
| 9a-1p | Cuff Bracelet | lunch | 2p-6p | Cuff Bracelet |
| 9a-1p | Brickstitch Ear. | lunch | 2p-6p | Brickstitch Ear. |
| 9a-1p | Beg. Beadstring | lunch | 2p-6p | Beg. Beadstring |
| 9a-1p | Beaded Hair Wrap | lunch | 2p-6p | Beaded Clothing |
| 9a-6p | Tapestry Beadwoven Necklace | (8hrs) | |
| 9a-6p | Miniature Purse Necklace | (all day) | |

Classes

- Bead Hair Wrap

Students will learn the basic knot techniques
to make professional looking beaded hair wrap.
You will first make a practice piece of wrapping,
then pair off and “wrap” one another.

There is no kit fee; however, students are
responsible for bringing the necessary materials:

- Three different color skeins of embroidery
  floss
- Charms for the ends of the beading (1-6
  pieces) with big enough holes to accommo-
  date one six-strand thickness of floss.
- Twelve inches of beads. Bead holes must
  be large enough to accommodate three six-
  strand thicknesses of floss, or more. Filler
  beads with a few larger beads work best.

Instructor: Vicki Koslen
Skill Level: Beginner
Kit fee: None. See above for supplies.
Class size limit: 10
• Beaded Tapestry Necklace

This class will cover the basic techniques developed by Helen Banes, including warping, dovetailing, interlocking, and slits, finishing off threads, and two methods of interspersing beads. Also discussed are some of the design limitations of this method.

Students must bring scissors, and a fork; they may also bring embroidery flosses or yarns (DMC #3 to 5 weight & thickness is best) and beads no more than 6mm in diameter with large holes in the color scheme of their choice. The kit includes instructions, pattern, board, pins, monofilament, tapestry needles, threads and beads.

About the Instructor: Sylvus Tarn has been interested in beads since about the age of three, and she became interested in Tapestry needleweaving after seeing articles about it in national publications, as it suggested a method for blending two of her favorite techniques, bead stringing and embroidery, in one piece. Though tapestry needleweaving has several limitations beading and embroidery do not, it balances richness of technique and speed of production while allowing the practitioner to incorporate a wonderful variety of “beads and threads” in a necklace format.

Instructor: Sylvus Tarn
Skill Level: Beginning
Class size limit: 12
Kit fee: $10.00

• Beaded Embroidery

This class includes sequinned fishscaling and beaded rows, such as is used on costuming, evening and daily wear. Students will not only learn the techniques but will complete an appliqué. Students should bring an 8" embroidery hoop and small scissors. The kit will include needles, fabrics, thread, sequins and beads.

About the Instructor: Cindy Menlen is one of the original organizers of the GLBG and is currently serving as the treasurer. Her interest in beadworking originated with her daughter’s involvement in the Royal Oak Ice Show. Many hours were spent on costumes. In 1986 she went to work for Rags Costume Shop. In her position there she learned the proper techniques of beading and went on to teach classes. Along with her daughter they beaded the wedding gown that the Guild has used for display at several events. Over the years she has taught not only the techniques class but collar and earring classes too. Her enthusiasm for beadwork is evident by the beautiful (and flawless) pieces she has created, and her continued and unyielding support of our guild.

Instructor: Cindy Menlen
Skill level: beginning
Kit fee: $7.00
Class size limit: 12

• Beginning Bead Stringing

Students will make two bracelets, one on tiger-tail using crimps, the other on thread using beadtips. These basics are the foundation on which stone and pearl jewelry construction is based, and are essential to beadstringing.

The kit includes beads, clasps, crimps, bead tips, thread, flexible wire beading needle, and tiger tail. Students are welcome to bring their own chain nose pliers and cutters.

About the instructor: Pam Sayre has been stringing several years, and is particularly experienced with Indian stone beads (garnets, for example) and tiger tail. Author of our “Stone Lore” column, she is also an accomplished researcher, teacher and lecturer, though usually her subject is Byzantine History!

Instructor: Pamela Sayre
Skill level: Beginning
Kit fee: $6.00
Class size limit: 12

• Beaded Miniature Purse Necklace

Make a beautiful miniature purse necklace using seed beads enhanced with bugle beads and gemstones. Various known as charm bags, amulet pouches, treasure pouches or medicine bags, these miniature purse necklaces convey the traditional concept of carrying small, personally significant treasures or tokens along with us. Here, using a simple off-loom vertical netting technique, the purse is given a contemporary treatment.

The kit includes thread, needles, wax, seed beads in main and contrasting colors, bugle beads in two lengths, gemstone beads, and carved gemstone centerpiece bead.

About the Instructor: Gail Frederickson has a Bachelor of Arts degree in Studio Arts from the University of Minnesota, teaches beadworking classes for Birmingham Community Education, has been an avid beader since her childhood, and is currently a Board Member of the Great Lakes Beadworkers Guild.

Instructor: Gail Frederickson
Skill level: beginning  
Kit fee: $15.00  
Class size limit: 12  

- Beaded Cuff Bracelet

In this class you will learn to make a beautiful bracelet for day or evening wear, using loom weaving technique for the bracelet's base, to which you will add accent beads in the form of looped fringe. Bring to class a small loom (Aleene's Bead-It Loom recommended, available at local craft stores), scissors and a small towel.

About the Instructor: Tina Nelson's beading career began about 20 years ago when she made a belt on an Indian beading loom. From there she became interested in beaded jewelry, making earrings, necklaces, bracelets, and pins. Recently she returned to beading on the loom and has found some wonderful and easy projects, of which the embellished beaded cuff bracelet that will be taught in this class is one.

The kit includes needle, spool of thread, cloth, crimps, clasp, approximately 1200 11/0 seed beads, 300 8/0 seed beads, 80 3mm, 20 4mm, and 10 6mm decorative beads. Instructor will also provide use of crimp tool, glue, and beeswax.

Instructor: Tina Nelson  
Skill level: beginning  
Kit fee: $8.00  
Class size limit: 12  

- Brick Stitch Earring

Learn to make the classic amerindian style earrings using the brick stitch. You will first make the triangle shaped base, then learn to attach fringe, using seed and bugle beads. After mastering the basic technique in this class, you will no doubt wish to explore the many variations of this popular earring style. Bring scissors to class. The kit includes needles, thread, beads, earring findings, and felt.

About the Instructor: Posy Macedonia's interest beads dates back to about six years ago, when she took up beaded embroidery and tambour beading to decorate her daughter Cassie's skating costumes. From there, she's branched out to beaded knitting and beaded earrings, such as the ones taught in this course.

Instructor: Posy Macedonia  
Skill level: beginning  
Kit fee: $5.00  
Class size limit: 12  

MARCH WORKSHOP:  
CLUSTER EARRING

Happy Gibbs will be teaching participants at our March Meeting Workshop how to make cluster earrings. This design, which resembles a grape cluster, has been a mainstay of costume jewelry for decades, and will give students a chance to perfect their loopmaking skills. The kit includes wire, findings, and pearl beads; students should bring cutters, roundnose and chainnose pliers, and a small towel.

Kit fee: $7.50  
Limit: 15 students  
Skill Level: Beginning

ON DISPLAY AT THE DIA
NDEBELE DOLL

South and East Africa (beads, button, vegetable fiber)  
acc. #78.8

Currently on display in the African galleries at the Detroit Institute of Arts, this doll is comprised of donut-shapes totally covered with beads. Although this small doll (approximately 9-10" tall) does not display the characteristic Ndebele patterns, it does show how such delight in the properties of glass beads can be applied to a predominantly utilitarian object and exemplifies the variety of uses other than personal adornment which can be found for beads.

- BEADS-

- PARTIES-

- RESTRINGING-

LISA L. GRIX
319 ½ S. WASHINGTON  
ROYAL OAK, MI 48067  
(810) 542-1348

ENGLISH TOILET CABINET & MIRROR

Artist: Anonymous; Date: Mid-17th Century (ca.1640–1660) acc. #51.147, #51.148

Although most beadwork on display at the Detroit Institute of Arts is located in the Native American or African galleries, the English Gallery on the 3rd floor contains these two wonderful beaded items.

Associate Curator Peter Barnett of the European Sculpture and Decorative Arts Department believes these are both very fine as well
as rare examples of Stuart Period Beadwork, dateable to the mid-17th century (i.e., 1640-1660) rather than the posted dates of 1650-1675.

Gifts of Mrs. Emmas S. Fechimer to the D.I.A. in 1951 (along with other important specimens of English textiles and needlework), these two objects were originally commissioned for use in someone’s home, although the artist is not known. The mirror is 36” high x 29” wide and is constructed of beveled glass in a double moulding of chestnut wood framing. The original glass mirror is still intact. Crystal beads arranged in a scrolled pattern form the background for the design motif of polychrome floral garlands (comprised predominantly of blue and yellow beads with leaves worked in several tones of green) wound around sticks.

The toilet cabinet is a rectangular box with a hinged lid on four round feet, measuring 6 5/8” high x 11 5/8” long x 9” deep. White satin is the ground for the beaded embroidery and gold braid that serves to outline the panels. The four sides show foliate patterns, floral swags and bouquets in blue and white vases. The elaborate scene on the cover portrays two figures in a landscape setting. A lady from a turreted castle is depicted presenting a large jeweled goblet to a warrior with a plumed helmet and spear who stands in front of a camp of tents. Their heads and hands are executed in raised work over padded satin and their hair is worked in knotted stitches of brown and yellow silk embroidery thread. The goblet, also worked in silk, has a border of seed beads to sharpen its outline. The warrior’s sword handle is highlighted with the application of pearls. The rest of the scene is worked totally in seed beads, with green and blue predominating and details in tones of yellow, brown and white.

The seed beads used are, in the main, translucent with the occasional use of opaque beads. The seed beads used on these items were imported from Venice, which held a monopoly on the trade of blown glass beads from the 13th to the 18th century.

—Gail Frederickson

JEWELRY CRAFTS
Magazine Discount

Jewelry Crafts Magazine is offering a 2 year subscription for the price of one (12 issues, bimonthly, for $12.00), for bead society members if six or more sign up.

Review

This magazine primarily suffers from poor design: it looks like (and is printed on paper similar to) those cheap women’s magazines seen at supermarket checkout counters. However, in many ways, the one issue I’ve seen so far (August 1994) competes successfully with Bead & Button which is probably its main rival. It certainly is more focused than Lapidary Journal on beads. I counted 9 projects, one for kids, as well a review called new products, which though they seemed to mostly be revamped press releases, looked intriguing, particularly from the crafter’s point of view. They also included two articles on jewelry (one about glass beads), which are written in a breezy style, a list of bead, jewelry and mineral shows, and an article on avoiding Show Burnout.

I’ve made one fairly involved project, a peyote stitched bag, from instructions published in this magazine, and found them clear and easy to follow. Another seed bead project, a six pointed star, looks worthwhile; other projects cover stringing, fimo and glass beadmaking. The projects, as well as the advertising, seem to be geared to the advanced amateur or beginning professional, and for the price above, are well worth a subscription.

—Sylvus Tarn
Book Review

STEP-BY-STEP BEAD STRINGING:
A complete Illustrated Professional Approach
Ruth Poris


As we are having bead stringing courses, both as a workshop during the January meeting, and as seminars during Beads & Bangles, I thought I'd review what I consider to be the best of the texts on this subject. As Ms. Littlefield notes in her interview (and has been my experience teaching beadstringing as well) most people find demonstrations vastly easier to follow than written instructions when attempting to learn beadstringing. However, it’s handy sometimes to have a reminder written down, and books serve this purpose very well.

Beadstringing has sort of a peculiar status conferred upon it by its historical roots: it isn’t really considered an art in this country, the way weaving or metalworking are, so it’s not taught in colleges or universities; therefore, there aren’t any texts written by college professors such as Tim McCreight’s classic Complete Metalsmith.

Yet until the last few decades, perhaps the 60s, the techniques of beadstringing (as opposed to other types of beadwork) were regarded by many as professional secrets. Whatever the reason, until fairly recently few books about beadstringing were written for the do-it-yourself crafter market either. Even now I know of no texts analogous with, say, Blakelock’s on loomed beadwork for completeness of detail, discussion of tricks for dealing with unruly materials and beads, and suggestions for pushing technique to its limits.

As beads, particularly handmade glass and polymer clay beads, seem to be gaining in status in the art world, it is to be hoped that other, related beadwork will also be appreciated, and more books will appear. In the meantime, beadstringing is one of those happy arts for which really only the basics, curiosity, and a willingness to experiment are required to achieve wonderful effects. Ruth Poris’ Step-by-Step Bead Stringing will supply the former.

This slim volume is divided into five chapters, Tools and Supplies, Plain Stringing and Restringsing, Knotting, Finishing with French Wire, Stringing on Chain, with additional Suggestions, an Introduction and Appendix.

Her discussion of tools is particularly complete, and still up to date, though some new stringing materials, such as Stringth, are not covered. (However, they’re not locally available anyway.) Though crude, the illustrations of tools and findings are certainly intelligible, and very helpful, especially if you’ve never seen any of these gadgets before.

The next chapter, which covers the most important techniques, is generally sound, though unfortunately contains some minor errors that might be confusing to a beginner: her drawing of a square knot actually depicts a granny, and the needles shown are sewing, rather than flexible wire beading needles. However, the instructions are sound, and cover endless necklaces, necklaces finished with bead tips, and necklaces strung on tigertail.

Additional chapters deal with knotting, briefly illustrating methods with just the hands, and with an awl; french wire, and chain. The student is left to discover the joys of dealing with unevenly drilled beads, sharp holed beads, overly heavy designs, or designs with beads of wildly varying hole diameters. Some basic variations on the plain strand necklace are illustrated, notably those popular during the earlier part of this century, as well as ideas for earrings.

The appendix includes a visual chart of metric bead sizes, tables on necklace lengths and how many beads, which are cut to metric sizes, may be found in a given number of inches, which is how both finished jewelry and temporarily strung beads are sold in this country (though the modern buyer is likely to be disappointed in her counts when she gets her "16 inch" strands home, as they’ve been shrinking of late, sometimes to as little as 14 and 1/2 inches).

The more recent hardbacks on this subject, with colorful pictures and a greater emphasis on types of beads and design, though glossier (and considerably more expensive) actually have less information on bead stringing techniques themselves. So, if you’re shopping for instruction rather than the coffee table, this book, though not perfect, is still probably your best choice.

—Sylvus Tarn

Thank you to Mary Jo Tetkowski for her wonderful donation of flat and round polymer clay face beads to our permanent display collection. Our thanks also to Barb Davis, Happy & Tom Gibbs, Diane Palmer, and Sandie Stone for their help and display donations made at the Dearborn Gem & Mineral Show.
MEETING REPORTS
August 16, 1994
Sandy Schreier presented a talk and slide show about her career and brought several beaded garments from her collection of couture garments. We were captivated by the techniques and workmanship in the garments.

September 20, 1994
The election of officers was held. Only the Corresponding Secretary position had more than one nominee and so was voted; the remainder of the slate was accepted by motion. The new officers are:

President—Pattee Goodman
Vice President—Diane Palmer
Recording Secretary—Gail Fredrickson
Corresponding Secretary—Tina Nelson
Treasurer—Cindy Menlen

Nine committee chairs are needed including fundraising and hospitality. We now have 105 members in 52 cities, including one from Hawaii. A drawing was held for contributors to exhibits. The prize was won by Dorothy Mazer.

Our speaker for the evening was Barbara Gash, who spoke on running a business. Gash has had a home business for eleven years. Points covered in her talk:

1. Where will you conduct your business? Home, shop? Is there a private area you can use in your home? Consider local ordinances: Usually not a problem unless you have customers coming to the house. Check your homeowner’s insurance. You may need an additional rider on your policy.

2. Decide on a name. Print business cards. Register the business as an assumed name (dba). If you are buying supplies that will be re-sold consider getting a tax exempt license so you can buy supplies without paying sales tax. You must charge tax when you sell your product. A tax license saves you money, legitimizes your business and allows you to get into shows not open to the general public.

3. How much time do you plan to devote to your business? Full time or part time? Businesses involve a lot of paperwork and time on the phone.

4. You need to write a business plan.

5. Networking. Suppliers will help you when you have developed a working relationship with them. You will need professional advisors such as an accountant and a lawyer. Customers will provide word of mouth ad-

vertising.

6. Setting prices can be tricky. Consider the value of your time, your materials, expenses, and overhead. Price your work competitively.

7. Look professional when working. Pay attention to detail. Wear your work. Make your business look like a class operation. Make your business cards distinctive. Craft products sell better with literature explaining the craft.

Gash recommended two books: Crafting as a Business by Wendy Rosen, published by Chilton, has stories, worksheets, pricing formulas, and discusses “product value”. Sewing for Profits by Judith and Allen Smith is advertised in Sew News magazine.

October 18, 1994
Business meeting announcements: Committee chairs for Hospitality, Membership and Archives were introduced. This was the Mystery Meeting. After the business was completed mysterious packages wrapped in orange and black were passed out with instructions on how to make spider stickpins using the contents of the packages. It was a lot of fun, and some of the spiders were quite stunning looking!

LAPIDARY JOURNAL
Adrienne O’Brien, editor of the newly formed section “Jewelry Journal” is looking for submissions for beadworking projects of all kinds. They should be written up as step-by-step projects, accompanied by illustrations, preferably one to each step. Though they prefer camera ready art, they will redraw for you. Submission guidelines and a sample article are on file at the library, or you can contact Ms. O’Brien care of Lapidary Journal, 60 Chestnut Avenue, #201, Devon, PA, 19333-1312, or at 610/293-1112 for additional information.

BEAD SHOPS
Currie Beads has Moved to
317 State Street
St. Joe, MI 49085
the phone number remains the same:
616/982-1948

Two of our new members also have businesses: Lisa Grix is owner of beads SRO, and Mary Ellen Rech heads Maryel productions. We’ll be featuring them and their goodies in future Member Profiles.
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**CLASSES**

**Bedlam Beads**

- **Bead Stringing I** Students will learn basic stringing techniques with nylon and tigertail.
- **Bead Stringing II** Students will learn hand knotting techniques for semiprecious round beads and how to make a claspless “endless” necklace.
- **Off Loom Weaving I** Students will learn how to design and weave their own pieces using peyote stitches; also how to make a ball and loop closure.
- **Off Loom Weaving II** Students will learn to use square stitch, and review ball and loop closure
- **Off Loom Weaving III** Students will learn how to make traditional Amerindian earrings using Brick Stitch

Note: For all offloom classes please bring a small pair of sharp scissors and your favorite colors in markers or pencils from home.

**SOUTHFIELD CULTURAL ARTS DIV. PARKS & REC.** 810/354-4717

- **Tapestry Needlewoven Necklace**
  Sylvus Tarn will teach students this technique which, combining tapestry weaving and beadstringing, allows for many and exciting ways to mix beads and threads. Weaving, dovetailing, interlocking, and slits, finishing off threads, and two methods of interspersing beads are covered, as well as varying methods of attaching necklace to pendant portions. Minimum 4 students. At the Art Center, corner of Berg (just E of Telegraph) & Civic Center Drive. The $6.00 kit fee covers all materials.

**BIRMINGHAM PUBLIC SCHOOLS COMMUNITY ED. PROGRAM** 810/433-8445

- **Beaded Collar** Learn to make your own elegant bead lace collar-type necklace with a simple off-loom netting technique using seed beads along with round glass beads in your choice of black or white with silver or gold accents.
- **Tapestry Woven Neckpiece** Create a stunning one-of-a-kind neckpiece with beads and threads in your choice of greys or blues. This is a simple, easy-to-learn welt-faced needleweaving technique. Using a small, handheld loom workboard with pins supporting the warp, beads are incorporated into the weaving. Materials provided include workboard, needle, warp thread, pins, several shades of cotton thread closure and enough beads to get started.

Both classes will be held at Seaholm High School, 2436 West Lincoln Road, Birmingham (Lincoln at Cranbrook). Class limits: 10. Materials included in class fee.
**JEWELRY CRAFTS MAGAZINE SUBSCRIPTION**

Name: ____________________________
Street: ___________________________
City ____________________________  State __________ Zip __________
Phone (____) Membership #__________ Nonmember, add $5.00
Jewelry Crafts subscription @ $12.00
Total $________

Deadline to receive the Guild discount is February 1. You must be a member in good standing to receive this subscription, which is twelve issues for 2 years.

**JANUARY BEADING I WORKSHOP**

Name: ____________________________
Street: ___________________________
City ____________________________  State __________ Zip __________
Phone (____) Membership #__________ Nonmember, add $5.00
Beginning Beadstringing @ $10.00
Kit fee, $________
Total $________

Note: Kit fee does not include the beads. The GLBG reserves the right to cancel classes. Refunds will only be given in the event the Guild cancels a class.

**MARCH CLUSTER EARRING WORKSHOP**

Name: ____________________________
Street: ___________________________
City ____________________________  State __________ Zip __________
Phone (____) Membership #__________ Nonmember, add $5.00
Collar Workshop @ $10.00
Kit fee, $7.50
Total $________

The GLBG reserves the right to cancel classes. Refunds will only be given in the event the Guild cancels a class.

**BEADS & BANGLES REGISTRATION**  
March 4, 1995

Name: ____________________________
Street: ___________________________
City ____________________________  State __________ Zip __________
Phone (____) Membership #__________
AM or all-day class, 1st choice, ________
2nd choice, ________
PM class, 1st choice, ________
PM class, 2nd choice, ________
Add course fees: $25.00 for 1 am or 1 pm class;
$45.00 for 1 am & 1 pm or 1 all day session $________
Add kit fee amount, $________
Nonmember, add $5.00
Total $________

The GLBG reserves the right to cancel classes. Refunds will only be given in the event the Guild cancels a class.

Check #__________  Grand Total ________

Checks should be made payable to the Great Lakes Beadworkers Guild
Mail to GLBG, PO Box 1639, Royal Oak MI 48068

(This form may be reproduced)
Linda Littlefield Designs 810/288-5777
512 W 13 Mile Rd

- Beading I Learn the simple steps to professional results: how to select proper materials, create a pleasing design and complete a necklace or bracelet. Class fee includes all materials except the beads. Bring three types of co-ordinating beads in different sizes (4mm–10mm); or you may purchase from the instructor.
- Beading II More complex beading: making patterns with offloom weaving, and making tassels for ornamenting earrings, handbags or christmas ornaments. All materials included, but as selection is limited, students may wish to bring 60 4mm and 10 co-ordinating 8mm beads to complete a tassel and one woven bracelet.

For descriptions of the Wirewrapping, Chainmaking and Glass Fusing classes, contact Littlefield Designs.

Linda Littlefield Designs
creative & original jewelry

BEADING CLASSES

Learn single and multistrand, tassles, off-loom weaving and clusters. Beginner, Intermediate and Advanced Classes Friendly, Professional Instruction!

ALSO OFFERING:
- Wire Wrapping
- Chain Making
- Glass Fusion
- Special Holiday Projects for each new Season
- Kits for Children's Birthday Parties

LEARN SIMPLE STEPS TO PROFESSIONAL RESULTS!
Call for more detailed information

512 W. 13 Mile Rd. • Royal Oak, Michigan 48073-2550 • Studio (810) 288-5777

Wishing you and your family the happiest of holidays and a joyous New Year
Great Lakes Beadworkers Guild
P.O. Box 1639
Royal Oak MI 48068