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, 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

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 MEMBERS
We welcome the following new members:
Pam Alexander
Phyllis Ann Barber
Renee Gilmore
Michelle Nelson
Bette Rose
Cheryl Vaugier

And apologies to Barbara Webby, whose name was misspelled last time. New and renewing members brings us up to 70 members in 41 cities.

PRESIDENT’S MESSAGE
Happy New Year! Well, fiscally speaking, that is. We closed the fiscal year with 129 members; we had a great year: double the attendance at Beads & Bangles from the previous year, numerous displays, including those at American Stitches. Our public service event was decorating a tree for the Festival of Trees, and I might add, ours was one of the first trees sold. Yes, it was great, but the best is yet to come.

We are holding a picnic in August, a Bead Swap in October. For those who do not know what that is, well, it’s the opportunity of those of us who have beads that no longer thrill us as they did when we first bought them to gather up these beads and swap (exchange) them for some that do thrill us.

In September we are having a Permanent Display Contest. Make a wonderful beaded something, donate it to the permanent display, and enter the contest; the winner will have a selection of prizes. For those who don’t know what the Permanent Display is, it is a collection of items used as fillers around those spectacular pieces you are expected to loan us temporarily when there is a display going. Everyone is expected to participate; this is our Guild’s best advertising!

Oh Gosh, there is so much going on this year that I can’t cover it all. Oh bead, I guess we are going to have to find out as we go. I will tell you this, we do need your help to make sure these functions go, or we won’t be able to do them. It is good to volunteer once in awhile. For those of you who have volunteered and continue to do so, yay! Good job. Keep up the good work and thanks from the bottom of my heart. Well, that’s all for now. Until next time—

Bead On!

—Patee Goodman, President
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
810/977-5935

BOARD MEMBERS:
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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 Bimonthly will be mailed to paid members only.

GLBG BIMONTHLY:
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 strongly 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 Bimonthly will be the 1st of April, June, August, October, December, and February for the following issue.

The Bimonthly is published May, July, September, November, January, and March. 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. ©1995 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 (6 issues). Advertisements must be camera ready line art.
Classified Advertising: $1.50 for the first 100 characters, including spaces and punctuation; $0.75 for each additional block or partial block of 50 characters. Payment must accompany all ads!
STONE LORE

Tanzanite

gem form of Zoisite

Name: From Tanzania, the country in Africa where this blue-violet gem is found; Zoisite named after the Czechoslovakian baron, Zois van Edelstein

Historical Notes: Discovered in 1966 by a tailor and itinerant prospector, it was first thought to be Sapphire until chemical analysis proved it otherwise; named by Tiffany and Company; the only known mine is becoming depleted, making Tanzanite one of the world's rarest gemstones.

Mineralogy: Colors range from apple-green to bluish or purple; it is essentially iron-free Zoisite.

— Pamela Sayre
from p. 22, Stone Lore, ©1994

Book Review

HAUTE COUTURE EMBROIDERY
The Art of Lesage

White, Palmer, Lacis Publications, 1994, $60.00 (retail), hardcover. 171 pp.

Originally published by Editions du Chene in 1987 for about $80, Lacis, which has made something of a specialty of printing textile-related books, has done all bead embroiderers a favor except the lucky few who picked up this book the first time around. I passed it up then, unable to justify a book with so little technique for that price tag.

This oversize volume contains hundreds of full color photographs, both complete pieces and closeups, as well as black and white historical reproductions of such famous personages as Marlene Dietrich, Mae West, Audrey Hepburn, and Queen Farida of Egypt. The pictures are its principle strength not only for the illustration of Lesage’s wonderful technique, but also for the inspiring documentation of evolving couture dressmaking for the last hundred years or so.

The House of Lesage is perhaps the most famous embroidery atelier in the world, and they certainly have developed demanding, exquisite techniques. Of particular interest is their vertical use of densely packed sequins and bugles, over which the embroiders have such control that they vary from completely upended, to lying at 45° or so, to the conventionally flat. Another trademark technique is the use of thin metallic strips, folded back and forth in a tight zigzag pattern. Even with life size closeups it is impossible to see the couching stitches that presumably hold the foils in place.

Though there is a short section on the back detailing workroom practices, illustrated with photographs of work in progress, much of the fabulous technique must be deduced from pictures of the finished pieces and White’s loving descriptions of trials encountered in producing the embroidery.

Beginning with tributes from designers such as Marc Bohan from Christian Dior, Christian LaCroix and Karl Lagerfeld (of Chanel) the tone is admiring throughout, almost so much so that one wonders what crimes of temperament are being ignored. Nevertheless the author does detail some of Lesage’s more spectacular failures, such as the client who called up in the middle of the night to complain that her gelatin sequin dress has dissolved into a puddle of beef bouillon at a hot opera house!

Indeed the difficulty of keeping thousands, sometimes hundreds of thousands of beads and sequins from ripping apart the clothing with their weight provides a constant technical challenge for which plastic has provided a real boon, thereby mixing the cheapest of materials with the most expensive of fashion design, as even a rather typical piece may take up to 2,000 hours to embroider. Other innovative solutions include glass balls filled with wax to keep the weight down, and, reading the material, it becomes clear that such practical considerations as cleanability are low on the list.

Though I found myself disagreeing with the color sensibilities of many pieces, particularly the later ones, the technique demonstrated is superb throughout. Moreover, the photography is sharp and crisp, and though the use of bold initials in typography is irritating, the layout is inventive and attractive, as befits a book on this subject.

—Sylvus Tarn

TWO CREATIVE CONTESTS

Unleash your creativity! American Stitches is sponsoring a Wearable Art Contest and Fashion Show Friday October 6. Entrants are encouraged to break traditional sewing rules by making a sewn garment using any fabric technique such as quilting, weaving, dyeing, painting, piecing beadwork etc. First prize is a New Home Serger.

A second opportunity, the Sew Inspired Contest and Fashion Show will take place on October 7. Enter a traditionally sewn garment using any technique such as tailoring, smocking, etc. It also offers a serger as first prize.

Contest entry is $10, with a September 25 '95 deadline. For complete contest details, call 800/594-9029.

AMERICAN STITCHES

If you plan to attend the American Stitches Sewing Conference during October 6, 7, and 8, be sure to stop by and see the GLBG's display!
Call for Entries
PERSONAL ORNAMENTS


Beadworks in Boston invites all artists to enter a national juried show of contemporary polymer clay jewelry. This show will be shared between Beadworks’ two Boston stores, which are centrally located in the premier shopping and tourist destinations: 349 Newbury Street (Boston, MA, 02115) in Boston, and 23 Church Street in Harvard Square, Cambridge (MA 02138). Both stores are renowned on the East Coast for the enormous range and variety of beads, and for the knowledgeable staff and fanatically loyal customers.

Artists must agree to maintain price and entry for the duration of the exhibit. Submission of an entry constitutes permission to photograph it for publicity purposes and agreement with all conditions set forth in the prospectus. All entries must be of original design and personal execution, and completed in the last two years. All works must be received ready to install with appropriate hanging device or installation instructions if necessary.

Up to four pieces may be entered for the $10 fee. All works must be for sale, with 50% going to Beadworks; Beadworks assumes liability from time of reception through exhibit; Artists are responsible for insuring works during transit via UPS.

**Deadlines**

Sept 9 Final postmark date for entries.

Sept 30 Non-accepted work returned.

Oct 1 Exhibit opens, and runs through Jan 15. Reception for artists, press, and invited guests 6-8pm Sunday October 1.

If you would like to enter this show contact Beadworks at either of the addresses above, or at 617/247-7227 or 868-9777 for more information or an entry blank. A copy will be displayed on the pin up board.

**MAY DISPLAYS**

The Display Committee would like to thank the following people who graciously donated their beautiful items for temporary display at the Schoolcraft College and Dearborn Gem and Mineral Show displays during May:

Denise Danaher
Barb Davis
Gail Frederickson
Pattee Goodman
Alice Maciag
Cindy Menlen
Vicki Morton
Mary Rae Olson
Sylvus Tarn

and at the Farmington Branch Library during June:

Gail Frederickson
Elspeth Gibbs
Pattee Goodman
Posy Macedonia
Cindy Menlen
Vicki Morton
Sandie Stone

We would love to display your items too, so give Vicki Morton (Display Committee) a call at 313/345-4486 or see her at the next meeting to arrange for display of your beadwork.

**SUPPORT OUR ADVERTISERS!**
They help make our newsletter possible

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**Third International Bead Conference VENDOR DEADLINES EXTENDED**

The Third International Bead Conference announces that the Sheraton Washington Hotel has generously made available more space for exhibits, which will be held November 17–19, 1995. Conference organizers have therefore extended the deadlines for receipt of vendor applications for the International Bead Bazaar and Designer Showcase until September 1, 1995. Applications will be judged individually and notification sent within two weeks of receipt.

Participation in the Designer Showcase is limited to Conference Registrants. Eligible items include jewelry using beads, beaded handbags and belts, and artist-made beads. Entries will be judged on creativity, design and workmanship. Call Ann Citron at 703/768-6741 with questions, or the address below for applications and conference brochure.

See your March 94 newsletter for more details on the Bazaar or contact the Conference at

P.O. Box 2666
Fairfax VA 22031
Fax: 703/273-2864 Ph: 410/987-1884
for recorded messages.

**MEETING ACTIVITIES**

The GLBG needs your input! On the nights classes are scheduled, we want to know if you would like to participate in alternate activities, or if you are satisfied with mingling with other members and admiring each other’s beadwork? That is where you come in. What would you like to do? Let us know your preference for the status quo or a schedule of alternate activities by contacting any of the GLBG Board members with your written response.
MEETING REPORTS:
April

Announcements: Mary Rae Olson, chair of the Festival of Trees project, is looking for a theme and color scheme for this year’s tree. The theme for the entire Festival is “A World of Friends”.

We will have a display at the Dearborn Gem & Mineral Show May 19–21 and at the Schoolcraft Sewing Seminar on May 13. If you have items you wish to loan for display please contact Vicki Morton.

Contributions of refreshments for meetings are needed. Please see Alice Maciag or the sign-up sheet located on the refreshment table at meetings.

Program: Bev Luther

Our program for this meeting was a presentation by Bev Luther on costume jewelry. Bev has a stall at the Royal Oak Farmers’ Market. Bev talked about the history of costume jewelry and how the jewelry reflects the history of a region. For example, diamonds were not popular as jewelry until the 1840’s.

In earlier eras only the wealthy and upper class wore jewelry. During the 18th century it was declared that only nobility should wear gold. Pinchback, a less shiny metal that looks a bit like gold or brass but does not tarnish, was used for about 50 or 60 years. The recipe for this alloy was a secret that died with its creator and still has not been reproduced.

Though paste dates back to the late 1700’s, costume jewelry really only started to make its appearance towards the end of the 19th century, when women began working and buying jewelry for themselves. During the Victorian era there was a costume jewelry explosion, which began with mourning jewelry. (Queen Victoria was in mourning for thirty years) Mourning jewelry was made of jet which comes from anthracite; petrified wood was also substituted; such “Irish logwood” was even then called jet, and now nearly is as valuable as genuine jet. French jet is glass, and can be differentiated from true jet which is less glossy, weighs less than glass, and has less well-defined facets on it because it is a softer material.

During the first part of the century Frederick Strass made straps, paste stones of glass with foil added to reflect light. Rhinestones were so named because the originals were crystals from the Rhine River. Coco Chanel was the first designer to do a lot with costume jewelry. She put artificial jewelry on the garments, hence the name “costume jewelry”. Cubic zirconia is the latest in a long line of entries in the pseudo diamond market, which also include white sapphires, garnets, and zircons.

The flapper era saw long earrings and necklaces, which segued into flamboyant pins in the shapes of flowers during the Depression. In the 1930’s people couldn’t afford new clothes so they updated wardrobes with costume jewelry. Famous names in costume jewelry such as Kobe, Krementz, and Trifari started their businesses during this era.

Bakelite was the first man-made plastic and was popular in the 1920’s and 1930’s. Prices for Bakelite jewelry depend on the popularity. Coming in vivid colors, it is often carved. In order to recognize Bakelite you need to become familiar with the feel and look of it as it is now so highly prized by collectors that it is faked; there are no other good tests. Now, many modern artists are working with lucite, an acrylic which also can be dyed vivid colors, and molded or carved into a variety of shapes.

During World War II little jewelry was made, particularly that of metal; what little that was produced tended to patriotic themes, such as eagles and flags. At the end of the war West Germany marketed a lot of plastic jewelry, which is primarily valued for its origin.

During the 1950’s costume jewelry was more playful and gaudy. The 1970’s brought hippie beads. Ethnic, Indian and African trade beads have become very popular. If you collect costume jewelry Luther suggests that you not restrict yourself to one name.

This part of the country has the lowest prices for vintage and antique jewelry because we have a large supply. Except for beaded purses. We have the highest prices for these.

Luther brought a wide and very interesting sampling of her costume jewelry to illustrate her presentation. She had some quite unusual and attractive pieces. You can find her at the Farmer’s Market every weekend.

MAY

The topic for this meeting was a field trip to Bedlam Beadworks, a bead store on Nine Mile Road just West of Woodward Avenue in Ferndale. We met in the basement of the church, signed in, and left in staggered shifts to go to the store. Some people car-pooled and others drove individually. A lot of people found many interesting beads to buy and also enjoyed the ten percent discount they were given. The store carries finished jewelry, findings, and glass, semi-precious, and other types of beads sold individually and by the string. The ten percent discount is given to GLBG members any time. Just be sure you tell them you are a member.

—Debby Zook
Bead Museum
SALE & SILENT AUCTION

The Third International Bead Conference, sponsored by the Bead Society of Greater Washington is requesting contributions. All proceeds of this fund-raising event go directly to the Bead Museum, to expedite its move from Arizona to Washington D.C.

Each and every Contribution will be appreciated!
They can be

- A finished creation from your own hand
- Beadwork from some far-off realm
- A Treasure from your own collection
- Beads that are beautiful or curious, rare or numerous
- anything that might tempt a collector!

Donors’ names will be recorded in the Museum’s Archives, and upon request donors will be given receipts to document their donations. Unsold items will go to the Bead Museum for accession, sale in its Shop, or sale/exchange elsewhere at the Museum’s discretion.

To receive a form or more information, contact Mimi Wolford at 202/362-0532 or Jane Beeder at 703/506-9341 in the evening. A copy of the form will be featured on the pin-up board at the General Meeting.

At the DIA
FLAMING SKELETON #3
Joyce J. Scott, American, b. 1948
Necklace “Flaming Skeleton #3
Glass beads and thread, 16” x 10”
Acc. #1994.104
Founders Society purchase with funds of the African-American Art
Respect at last! Finally, jewelry utilizing predominantly seed beads has taken its long-deserved place within the sphere of 20th century contemporary decorative arts at a major art institute. Currently on display at the D.I.A. in the contemporary decorative arts gallery is Flaming Skeleton #3 Necklace by Joyce Scott. The acquisition of this necklace represents an important aspect of jewelry making—that of bead use—a technique that goes back to extremely ancient times and that also has roots in the African tradition as well as the African-American tradition, thereby showing the relationship between the two. Perhaps some of you saw her work exhibited last September 10–October 8 at Sybaris Gallery in Royal Oak, which was reviewed in the September 1994 issue of the GLBG Beader Reader.

Joyce J. Scott is one of the greatest jewelry artists working today and certainly the most famous American bead artist working today. She was born in 1948 in Baltimore, Maryland, and her mother is an acclaimed quiltermaster. Her choice of materials is an expression of her African-American heritage. Scott has stated that “my grandparents were descendants of slaves. Craft and handwork were forms of communication for slaves and are also traditionally African. Within those communities there were no artistic echelons. Everybody was engaged in some kind of art activity, whether they were musicians, singers, dancers or visual artists, as a normal aspect of their everyday life. I didn’t want to forget my heritage; I wanted to extend it.”

Scott received her B.F.A. degree from the Maryland Institute College of Art, Baltimore, Maryland in 1970 and her M.F.A. degree at the Instituto Allende in Guanajuato, Mexico, 1971. She has received many prestigious awards including NEA Fellowships in 1988 and 1989, the Maryland State Arts Council Fellowship in 1981 and 1987, and Artist in Residence Grant in 1987, and an Art Matters Inc. award in 1992. Her work is in the Baltimore Museum of Art, the Mint Museum, the American Crafts Museum, the Museum of Modern Art, etc.

She has been a guest artist, artist in residence, lecturer, juror, teacher, and has been in exhibitions too numerous to mention. She loves to provoke. Since beadwork expresses only part of what she sees out there that needs comment, she creates performance pieces, one of the most famous called The Thunder Thigh Revue of 1988. She wants to wake people up and slams up against the issues of race and gender daily. Consequently these are the issues that concern her. In her performance art, she vigorously confronts the stereotypes on all fronts. In these works she is a brilliant writer, performer, costume creator and an excellent singer with a keenly theatrical sense of timing.

Her works are stories with the beauty of the beads seducing with their intricacy and artistry. She strings together thousands of beads into works that are soft, stiff, rigid, or serpentine, depending on the story being told, but the work is subversive. It messes with the traditionally-held notions of beadwork as being women’s work: pretty, one-dimensional, purely decorative.

Joyce Scott’s art emanates from a deeply-inspired, complex wellspring that can only be the result of an examined life. And what she demands from us is that we scrutinize our own lives as well. In Flaming Skeleton #3, she depicts the cycle of life, death and rebirth. On the left side is a white ghost type female figure with a skull for a head who is being pulled down into the life forces represented by the green and blue intertwining forms. The second figure, also upsidedown but now formed into a fetal position, will soon be cremated in the fire of the skeleton. Emerging from the skeleton’s head is the yin/yang life force, the force of opposites or black and white of beginning and ending, in which the spirit of the person merges with the cosmic forces and
begins the cycle all over again to become matter. Life. Death. Rebirth.

Many thanks to Bonita Fike, Associate Curator of the 20th Century Art at the D.I.A. for providing much of the above information and for enthusiastically promoting beadwork in this area.

There is lots of personal attention from the instructors, Toby Upton with Albert Young, and demonstrations weekly of at least two different techniques.

Plans for fall session are to offer both beginning and advanced classes and possibly an open lab option. Call Michigan Hot Glass Workshop, 29 West Lawrence, Pontiac, at 810/338-3455 for more information.

—Gail Frederickson

CONTEST! CONTEST! CONTEST!

There will be a friendly competition among members. You will be donating an item for the contest to be judged by a jury of your peers, the attending members of the September meeting. The winner will receive her/his choice of a magnificent book on beads. Only one entry is to be submitted per member so start sorting through your beaded items for entry into the contest.

The rules are as follows:

1. All entries must be some form of beadwork, i.e. jewelry, embroidery, beaded “inanimate” objects, etc.
2. All entries are to be graciously donated to the GLBG Permanent Display Collection.

GLBG BEAD BONANZA
October 8 1995
at the Plaza Hotel

Our Guild is sponsoring a Bead Bonanza on Sunday, October 8, from 10am-5pm at the Plaza Hotel, 16400 J.L. Hudson Drive, in Southfield, MI. Exhibitors will feature new and old beads, beading supplies, glass beadmaking supplies, findings, and books. Adult admission is $2. Admission for students of all ages with I.D. is $1. Parking is plentiful and free.

Don Schneider, who has been making beads nearly two decades, will share his expertise as he demonstrates borosilicate glass beadmaking. The show will also feature a display of beaded handwork done by guild members entitled Can You Beadlieve It! The prime directive of the Guild is education and exposure of beadwork in the Great Lakes region. Annual membership is $20.00 per person. For further information, contact GLBG at 810/977-5935.

Bead Happy!

RENEWALS

The dues period for 95/96 is now open. Members should renew now for the best programming value and to receive all six newsletters. Please complete and return your Membership Renewal Form today!
DISPLAY WATCHERS REQUESTED

As most of you are probably aware, *American Stitches* is coming up in October (the same weekend as our Bead Bonanza). We need your help in setting up and maintaining a display table(s) for the GLBG. Meet new people craft-minded like yourself • Get into this show absolutely free of charge* • Show off our Guild’s wonderful creations! • See your name in print • Best of all, earn the undying appreciation (or at least a note of thanks in the newsletter) from the Display Committee. So call Vicki Morton now at 313/345-4486 to volunteer your time and to help represent the Guild. That number again...

*Well, almost. You’ll probably have to pay parking. But we’ll pay you back.

p.s. We also need your donations to show off.

SUMMARY:

APRIL BOARD MEETING

Present: Pattee Goodman, Tina Nelson, Cindy Menlen, Twana Frazier, Sylvus Tarn, Posy Macedon, Sandie Stone, Gail Frederickson, Alice Maciag, Vicki Morton. Absent: Debbie Zook. Meeting called to order at 7:40 pm, April 7th at Diane Palmer’s Mail bag opened; of particular concern was a check returned for NFS funds. Discussion focused on policy to cover this situation, which has never come up before. Cindy will call bank, find out what they charge, and double it. Sylvus will put notice regarding this in newsletter. Also received was a notice of Third Int’l Bead Conference. Because this conference will include a Bead Society Round Table, a forum for exchange of information on how to run a better bead society, the Guild will discuss the viability of sending a representative to this event at a future meeting. Other mail items to be posted on bulletin board, and included in newsletter.

The March minutes were accepted as read; Treasurer reported YTD balance of $3859 and library fund of $160.

President: Pattee summarized major items from Officer’s Meeting held on March 23 to Board: topics included library donations, children’s participation guidelines, paying Beads & Bugles workshop teachers for next year. Major concern is difficulty filling Publicity Chair, especially with Bead Bonanza approaching. To help publicize, Posy will write news release, which Tina and Sylvus will put on Prodigy and Internet alt. news. Publicity: Too difficult to get people to commit to such big project, should be broken down into smaller, focused projects, e.g. press releases to newspapers, radio stations, magazines; fliers to libraries, etc.

Regarding need for permanent display items, perhaps a contest offering a major publication, paid for out general funds.

Display: Vicki reiterated need for more permanent display. Discussion whether Guild will display at American Stitches (because it’s the same weekend as Bead Bonanza) tabled to further meeting. Vicki has reserved showcase at Farmington Library for June; Guild will again display at Schoolcraft’s sewing seminar on May 13. Logistics for setting up and taking down displays covered, with Vicki, Happy, Diane and Alice.

Programs: Posy will co-ordinate with Bedlam Beads the field trip and make maps. Guild hopes to have 10 person shifts of 30 minutes each after a short business meeting. Also suggested a $10 hourly rate for Beads and Bangles instructors, with minimum and maximum enrollments. Continued discussion of topic tabled to May meeting.

New Business: appreciation tokens, input from general members on Festival of trees. Meeting adjourned at 9:55pm.

NOTICE TO BEAD VENDORS

GLBG Bead Bonanza

The Great Lakes Beadworkers’ Guild Bead Bonanza is October 8, from 10-5 at the Plaza Hotel 16400 J1 Hudson drive, Southfield Michigan, and we invite you to apply. Exhibitors’ tables are $65 for first table and $35 for each additional table. Electricity is limited; it will be assigned on a first come, first served basis as determined by postmark.

For travelers, the Bead Society of Central Ohio’s show is the day before; Southfield is about 180 miles as the car drives from Columbus, Ohio.

Many bead people and bead embellishers from outside the metro area will be in town, as there are other big wholesale shows in Southfield, as well as the American Stitches sewing conference the same weekend as Bead Bonanza. Besides the usual important notices in Ornament, Lapidary Journal, Jewelry Craft, and other trade journals, invitations are being sent to the art department students of all metro area high schools, colleges, and universities to attend at half price. Naturally we will also have notices in all the metro papers, in radio stations, as well as relying upon the GLBG grapevine!

Call the GLBG at 810/977-5835 for additional information or an application.

BEAD EXPO ’96

March 6–12

Bead Expo is featuring a bazaar, symposium, and workshops. The symposium, “Stone Beads: from the Heart of the Earth” features a number of talks concerning stone beads in particular: sourcing, manufacturing techniques, identification of imitations and improvements, as well as their influence in several cultures. The workshops
include bead identification, making clay, fimo, glass, etc, jewelry design, professional advancement and more.

The Bead Expo is currently soliciting people in the following categories: wholesale buyers, vendors interested in booths, workshop instructors, advertisers (for Bazaar directory), as well as participants. If you would like additional information or to register early (there’s a $25 discount until August 31) contact them at:

c/o Recursos de Santa Fe
826 Camino del Monte Rey A3

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The Bead Business
by Penny Diamanti de Widt


79pp – 5 1/2 x 8 1/2 – copyright 1990 – revised 1994

Send $10.50 ($9.00+$1.50 postage) to: Diamanti, Inc., 716 Kennebec Ave, Takoma Park, MD 20912

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MEMBERSHIP FORM

Yes, I want to be a member of the Great Lakes Beadworkers Guild

Name: ____________________________
Street:____________________________
City:______________________________
State:____________________________
Zip:______________________________

Phone ( ) new member ( ) renewal (if renewing) Membership # ______

Check #_________ to Great Lakes Beadworkers Guild

Checks should be made payable to the Great Lakes Beadworkers Guild

Mail to GLBG, PO Box 1639, Royal Oak MI 48068

Great Lakes Beadworkers Guild
P.O. Box 1639
Royal Oak, MI 48068
810/977-5355

(Grand Total)

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