1996 CALENDAR OF EVENTS

We are pleased to present our schedule of programs for 1996. We have many new programs as well as old favorites, including lectures and workshops by nationally known Beadworkers. Sign up early, don't miss out!

Monthly meetings, beginning at 6:30 pm, 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. **Board Meetings**, to which all members are invited, start at 7:15 on the first Tuesday of each month. We urge you to get involved!

**MEETING SCHEDULE**

Aug 20 Esther Ngwena
   “Part I: Coil Necklace”

Aug 25 Osiris Trunk Show
   “At Posy Macedonina’s”

Sep 17 Esther Ngwena
   “Part II: Coil Necklace”

Oct 8 Bead Bonanza
   “Please Volunteer!”
   New Location: Van Dyke Park Hotel

10-13 Carol Wilcox Wells
   “Workshops”

Oct 15 Mystery Meeting
   “Come and Be Mystified”

Nov 19 Leftover Book Sale
   “Bead Book Bargains”

Dec NO MEETING!
   “Happy Holidays!”

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

Please note that pre-registration is required for the workshops, as there are a limited number of slots available.

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**NEW MEMBERS**

We welcome the following new members:

Barbara Altwerger
Susan Andersen
Lucinda Baker
Kathleen Bolan
Mary Branch
Melanie Brooks
Evelyn Carnes
Laurie Christianson

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Eleanor Y. David
Polly Dines
Amy Farnum
Cynthia Fogliatti
Janice Goldstein-Wanetick
Charlotte Hudack
Sheila Jackson
Kristin Kendall-Holliday
Territha Kinney
Denise Knight
Susan Krucki
Sonja Lee
Lisa Muir
Arlene Mulcare
Janet Naylor
Leslie Ogleby, Bead Bohemia
Barbara Parker
Jaynmarie C. Reddie
Michele Reynolds
Ellen Rose
Gina Savoie
Denise Victor
Michele Winkler
Mary Kay Witwer

New and renewing members brings us up to 116 members in 60 cities.

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**PRESIDENT’S MESSAGE**

Fellow Guild Members,

I would first like to Thank You for electing me as your President; it’s quite an honor! I hope to live up to your expectations as well as my own.

I forsee some changes to the internal workings of the guild, creating new committees, sub-committees and more educational opportunities. Please inform me of any events that we would be interested in. I am easily accessible at Beads SRO: 810/542-1348, 319 South Washington, Royal Oak. Call or stop by if you have any questions or information to pass on.

As with any group, the sum of the parts create the whole. Let’s do our part to make this the Guild’s best year yet!

Thank you for your support,

—Lisa.
BOARD MEMBERS
Officers
President ........................................ Lisa Grix
Vice-president ................................. Vicki Morton
Corresponding Secretary .................. Alisa Brummer
Recording Secretary ....................... Gail Frederickson
Treasurer ..................................... Diane Palmer

Committees:
Archive/Historian ........................ Debby Zook
Displays Chair ............................. Sandra Stweart
Hospitality Chair ......................... Alice MacIag
Librarian .................................... Pam Nichols
Membership Chair ......................... Twana Frazier
Newsletter Editor ......................... Sylvinus Tarn
Publicity Chair .............................. open
Programs Chair ............................... open
Special Programs Chair ................. Posy Macedonia

PURPOSE AND OBJECTIVES:
The Guild shall promote and encourage an interest in beadwork and related fields among its members and the
genral public. Membership is open to the public.

MEMBERSHIP:
Great Lakes Beadworkers Guild membership dues,
payable in U.S. funds are $20.00 per individual; Cana-
dian $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, Sylvinus Tarn, P.O.
Box 23327 Detroit MI 48223 or e-mail me at
sylvus@inexpress.net. Please enclose a legal SASE for
return of material. 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
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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. Please send your prepaid
ad to Sylvinus Tarn, PO Box 23327, Detroit MI 48223.
For questions or contracts, contact Page Kaczynski at
810/545-9159

STONE LORE
Carnelian
var. of Chalcedony, var. of Quartz
Name: From the Latin carne “flesh” in reference to its
color; its older name was Cornelian.
Birthstone Month: May, June, July, August
Zodiacal Sign: Virgo
Historical Notes: This stone has been popular in
Egypt since the earliest days of the Pharaohs and is
very popular among the Moslems; it was probably in
the Jewish High Priest’s Breastplate; associated with
the Zodiac sign Virgo
Stone Lore: Believed to cure respiratory ailments, stop
bleeding, and strengthen the voice; protected against
sorcery and drove away evil spirits and dreams; gave
courage and protection in battle; protected against
injury from falling walls;
Moslems believed it preserved tranquility and kept
the wearer happy and blessed;
the Arabs used it as a remedy against loose teeth;
the Australian Aborigines believed it was a potent
remedy against all diseases.
—Pamela Sayre
from p. 8, Stone Lore, ©1994

1995 Financial Statement

Income:
Dues $ 3025.00
Workshop Fees 2659.50
Coffee Donations 52.22
Items for Resale 50.00
Advertisements 181.00
Fundraisers 252.28
Beads&Bangles; Bonanza 10248.75
Library 1585.01
Subtotal: 18053.76

Expenses:
Meeting/workshop rooms $ 1847.00
Promotional/display 913.84
Newsletter 333.17
Administrative/Other supp. 1564.18
Postage 648.60
Refreshments 90.07
Library 1710.48
Beads&Bangles/Bonanza 6868.80
Fundraisers 334.60
Subtotal: $ 14310.74

All Over Profit: $ 9283.87

The profit of $1008.99 to be left in the Beads and Bangles
Bead Bonanza Fund.

—Cindy Menlen, Treasurer

July 1996
OSIRIS TRUNK SHOW
at Posy Macedonia's
Sunday August 25, 10–3
Once again the beads will be coming to us! Sue Oseland of Osiris Beads will be bringing her seed beads, from approximately size 14/0 to 6/0 as well as other beads and ends. As she imports direct from the Czech Republic, her prices are very competitive. This is your opportunity to get beads not available locally, at good prices, without having to go through the hassle of mail order. See below for map to Posy Macedonia’s house, located in Troy.

NEWS * NEWS * NEWS
Bead Bonanza
Sunday October 6, 1996 10–5
Van Dyke Park Hotel
Demonstrations by Michigan Glass Artists:
Don Schneider
Fred Birkhill
Albert Young
Bead Auction
All proceeds donated to the Bead Museum

The Great Lakes Beadworkers Guild is pleased to present.....
VOLUNTEER NOW:
Bead Bonanza '96

This is it! Get in on the ground floor for Antiques, Bone, Seeds, Ceramics, Spacers, African, Hand-blown, Beaded Beads, Findings, Books, Czech, French, White Hearts, Crystals, Delicas, and more....

Without your support Bead Bonanza '96 is just a seed bead dream. Volunteer your time NOW! Two hour shifts available. Don't miss out. Grab life by the Beads.

Positions Open To All Members in Good Standing.
Call 810/977-5935 and tell the machine your name, phone number and the committee you wish to bead with.

Membership Table: Twana Frazier
Auction: Ilene Harris
Admittance Table: Diane Palmer
Library: Pam Nichols
Publicity: Kristin Kendall-Holliday
Hospitality: Alice Maciag

Going Once,
Going Twice,
SOLD!

Bead Auction Donations

What the heck is this bead auction about anyhow? The story begins at the February meeting when the board decided to send a check to help the Bead Museum, currently located in Arizona, to move to their new home in Washington, DC. And why would we be sending them a check you might ask? Because the Bead Museum begged us to and it is the politically correct bead thing to do. (Their mission statement is to promote the knowledge and interest in beads, something that directly benefits us!)

At the February general meeting Don Schneider proposed that instead of sending cold cash (which is limited at best) that we request donations from the Bead Bonanza vendors, which we would then raffle off, with all auction proceeds going to the museum's moving fund. This, by the way, is not a direct quote from your March newsletter. Donations to the bead auction are being solicited from guild members.

So, we need
Necklaces • Amulet Pouches • Earrings • Books • Beading Supplies • Pins • Seed Beads • Bugs • Semi-Precious Beads • Glass Beads • Findings—we will accept anything you wish to donate.

The Great Lakes Beadworkers' Guild will be hosting a Bead Auction at the Bead Bonanza to raise funds for the Bead Museum. 100% of the money raised from the auction will be donated.

The Guild is asking ALL members to donate at least one (1) piece of their artwork or some beading supplies for the auction. Please label each donation with artist's/donator's name, value, materials used, and title or description, that is D weight Silamide thread, 4 oz or Blue Necklace No. 5. Please bring your donations to the September meeting. If you haven't finished your contribution we will gladly accept it the morning of the Bead Bonanza, October 6, 1996.

Questions should be directed to Ilene Harris or Don Schneider. [] These donations would be more than welcome (we will positively fall upon your neck with joy!), and add to the fun. In fact, these donations will make the difference between having a great auction or a mediocre one. See, I too can humorously beg.

Ilene Harris graciously volunteered to organize Don's proposed bead auction. He will help with the marketing and organizational ideas. As the committee chair of Bead Bonanza '96, I have already been on the horn to all the committed and accepted vendors and sold them on the idea of the proposed bead auction. Their response was overwhelmingly enthusiastic. All donations are tax deductible. We even supply receipts that prove you have donated. So, what's not to like?

Now, we need our Guild members to help Ilene, Don and myself catalog the incoming information, set up the auction display table, answer beady questions at the Bead Bonanza about the donated pieces, help fill out forms for the silent auction that will precede the live auction at 2:30 p.m. (If I can find a caller), and help distribute the auction pieces. How can I stress the importance of this bonanza and the bead auction? Unless these two fund-raisers are staffed by you, members of this Guild, they won't happen. We won't help ourselves as a Guild because the Guild won't be financially solvent and we won't be able to help the Bead Museum. Once again, I am asking each person of this Guild to donate a small block of time to make a big difference. Remember how much fun last year's Bonanza was? Well this year holds the promise of being one big bead blast. Please help make it happen. Call 810/977-5935 to tell the machine your name, phone number and how you would like to help.

Leave a Message!

The Guild phone has an answering machine, but don't let that stop you from calling! Someone will get back to you! We're sorry that a human being can't always answer, but often the information to your questions has to be found. So please be patient.
AMERICAN PRESIDENTS:
A Beaded Installation
Liza Lou

May 24–July 29, 1996. Center Galleries, 15 East Kirby, Detroit MI.

This spectacular exhibition by 27-year-old San Diego bead artist Liza Lou features 35 beaded portraits of the U.S. Presidents from George Washington through John F. Kennedy. This is the third major environment created by the artist, who is well-known for creating the 12x14 foot life-size, totally beaded kitchen which has been featured in several national publications and is currently on tour in Minnesota at the Minneapolis Institute of Art.

Designed especially for the Center Galleries' marble-floored, wood-panelled galleries, this “environmental installation” is on view for the first time here in Detroit. The portraits take advantage of the elegant, formal space as an appropriate setting for the likenesses of such eminent and distinguished Americans. Black, white and grey seed and bugle beads are used to create the portraits. Even the frames are completely beaded in gold bugles, which provide a deep border for these uniformly 14”x17” sized portraits. The somber and limited color range belies the witty, humorous portraits of the Presidents we have seen in our school textbooks. We are reminded, too, of the glitter, glitz, surface hype and showmanship of American politics in this election year.

Following the exhibit here, the American Presidents will travel to New York's Yoshii Gallery in September where they will be joined by the remaining seven Presidents (Lyndon B. Johnson through Bill Clinton). Liz Lou’s next project: a totally beaded backyard.

—Gail Frederickson

June Meeting:
ALBERT YOUNG

Since the church can't rent the room to the Guild in June, that is our month for field trips. This year the Guild visited the Michigan Hot Glass Studio, owned and operated by Albert Young, a nationally known glass artist. Young is particularly known for his large, cast pieces; he had several of these large concrete, frosted greenish glass and rusted iron sculptures on display at Michigan Hot Glass. They give a sense of age, of industrial objects excavated by some future paleontologist. Young says he blows "several hundred pieces a year." One of his other teachers, Toby, who teaches beadmaking, was to demonstrate this, but since he didn't get to the demonstration until it was nearly over, Young pulled cane and made some lampworked beads, demonstrations all the more impressive since neither of these are his specialties.

He and an apprentice gave the cane pulling demonstration first. Like most furnace work, this kind of glass work is done in teams. The Hot Glass Studio consists of a suite of rooms in the basement of a large, warehouse-like building in Pontiac's cultural center. (Habatat Gallery and 7th House are a few doors away.) A large, continuously running furnace, two glory holes, and various smaller warming/annealing ovens make up the equipment in the room where the demo was given.

Young began his demonstration with a couple of questions, asking did any of us know the origin of the word marver (the steel table on which he rolled and smoothed the gathers of glass), and Don Schneider said, yes he knew: from the Old English for marble, the material glassworkers originally used to flatten or smooth their glass. Young didn’t hear Schneider's answer over the roar of the furnace, and said, when members echoed the question back, that he didn’t know.

He didn’t seem to have a clear idea of the chronology of glassmaking discoveries either: glass was first molded he said, then blown. Don Schneider interpolated that ancient glassworkers came up with quite a few sophisticated techniques in between, not to be sneered at. Glassblowing, Schneider continued, was developed around the time of Christ, not merely several hundred years ago.

First, Young made a clear colorless cane with twisted ridged surface by taking a gather of glass, blowing a hold into it, and then forcing the glass into a steel conical, notched mold to make the gather ridged. His assistant attached the gather to another tube and the men twisted and pulled the gather to make a long tube, which they laid on the floor, (though more usually canes are placed on wooden blocks to prevent their picking up any grit from the floor.)

After querying the membership whether they would prefer a red cane with blue threads twisted around it or a blue cane with red threads and, agreeing with the second choice, Young picked up a pipe (a steel tube) and once again gathered clear colorless glass from the furnace.

The studio has a number of vase or curvy cone shaped molds, which are heavy, steel objects with fluted conical (circular at the top) holes. A few had variations on this theme, such as the one with very rounded, almost semicircular notches. They open larger at the top, of course, so that the glass can be easily removed. Though the beads look as if the blue core was laid down first (canes are built from the inside out), first Young gathered clear glass out of the furnace and blew a hole in it. Then he added some more glass, marvered and otherwise played with it (I think mostly to get the gather distributed evenly around the hole); then he retrieved
a lump of heated blue glass sitting in a kiln, waiting, melted that onto the end, marvared and rolled, added more clear glass.

As this point his assistant put 4 thin quarter inch or less rods, (that Young claimed to have made from the bulk boules they purchased their colored glass in) on each side of the mold, one to each notch or flute. The assistant had a propane torch with a self-starter which he used to heat the mold and red glass. Then Young mashed the gather into this mold, marvared, added more glass and marvared some more to smooth the cane. Then once again Young attached a second pipe. His assistant held one end, and Young gave Schneider the other end. The men twisted their rods in opposite directions while Young cooled the cane in the middle by batting at it with his hands.

The molds, however, can also be used to make fluted cane (such as that used in making chevrons, quite famous murano beads)—in fact, Young demonstrated this first. After fluting the cane, he and his assistant twisted and pulled it, much like I imagine taffy pulling would be like. Even though it was just plain clear colorless glass, the refractive effects were quite striking. It made me wonder what would happen if one combined stripes and fluting.

Though rods with twisted threads of glass are called Latticino in this country, when made in one of four traditional families of patterns, are known by the term San Fierco—"hand like fist" in Murano, where the technique was refined and jealously guarded for centuries, so called because the practitioners' hands looked like fists grabbing the pipes. The cane Young made is apparently not one of these traditional patterns, but Schneider's hands aptly illustrated the origin of the Italian term. Traditionally San Fierco is made by two men twisting the cane, as was demonstrated at Hot Glass; but Charles Savoie, who specializes in San Fierco uses a more efficient method. He gathers and blows the glass; meanwhile an assistant lays and warms rods in a long notched tray laid upon the marvar, so the glassblower merely rolls his gather over the tray, easily picking up (for example) 24 rods at a time; of course, the glassworker must gauge the gather's circumference so the rods will be evenly spaced in this method. Then, after attaching the gather to a second tube, Savoie rolls his tube along the marvar, which allows him to put many more twists on the cane in the same amount of time (critical because as the glass is pulled and drawn out its surface area is considerably increased so it rapidly cools and hardens).

They made an ultramarine blue cane with two series of four red stripes spiralling around it. Unfortunately the cane cooled too quickly for as tight a spiral as Young really wanted, but once cut, yielded still quite handsome, if unfinished, beads. While Young told us all how difficult pulling cane was, Donald Schneider, who specializes in borosilicate (pyrex) glass and makes all his own (much smaller) canes added his own running commentary, which provided an interesting perspective. "These techniques," he observed, "have been around for centuries, and actually are fairly straightforward to master. Any competent studio, such as Fineline (who is perhaps best known for making this type of high-tech looking bead, though they have competition now) can churn out hundreds of these things in a day." What made this demo so impressive was the furnace, with 500 pounds of molten glass. Most beadmakers are lampworkers, using a small torch and quarter inch diameter rods (additionally tubes, if they work with the borosilicate, as Schneider does).

Since many guild members had never seen cane pulled before that was the high point of the evening for many. Toby was supposed to demo the lampwork but as he didn't show up in time, Young undertook to make a soft (soda-lime) glass bead with a torch. This technique is called lamp-working because originally people (again, on the island of Murano) used alcohol lamps, possibly with those little concentrating blow-pipes, to make these beads. Typically one starts by covering a mandrel, usually steel, with kiln wash, and winding a rod of glass onto it—hence the term wire-wound beads. Such beads are still made this way, with two colors of glass alternating (to make stripes) in their thousands today—but from India, rather than Italy. The bead can be enclosed in a portable mold, such as a "leaf tool", which looks rather like a garlic press, and forces the glass into a pointed, ribbed leaf shape. Or, the artist can make the bead more elaborate with other techniques. One of the most popular is trailing (decorating the surface by melting thin rods of glass), which Young demonstrated. There are many variations: by briefly touching a rod of glass to the bead one can make bumps—dotties. By heating the bead such that the bumps retract into the base and using alternating colors, "eyes" are produced. Thin stringers of glass, also called trails, can be wound gracefully around as well.

Another technique dating back centuries is fuming, utilizing metallic powders or grits, in which the bead is rolled. After they’ve melted in, the flame is changed to a reducing flame, which causes the metal (typically copper or silver) to float to the surface, creating a metallic or fumed coating that is quite durable.

Young claimed he liked glass because of its immediacy, but even so there is some finishing to do. After snapping the canes into pieces for us (Don said they’d break easier if wetted first, and that a tube cutting tool was much more efficient that the tungsten carbide cutter Young used) they have to be smoothed. One uses
cheap tools and a lot of time, or expensive tools (such as commercial polishers) and not much time. Young gave
all the attending guild members a piece of cane as a souvenir and offered other cane he had cut into beads as well.

While checking some web sites listed in other bead Society newsletters (most of which were disappointment
) I stumbled up the Chihuli.com homepage. Ab
solutely, for sheer beauty, the best site I think I've ever encountered. It's thorough, well laid out, and remarkably complete, though some parts are still under construc
. I downloaded lots of pieces from the "bowls", "seaforms" and "persian" series, all those striped, fluted pieces that are my special favorites. Though not beady, definitely worth checking out.

Member Profile:
Esther Ngwenya

Ngwenya describes the coil necklace as (not surprisingly!) a coil going round and around. It's hollow on the inside and you can see holes throughout: it is in effect making a netting and turning it into a tube.

A Hands-On Course
August 23-25

The University of Michigan-Dearborn is offering Flame
working Techniques—A Hands-On Course conducted by Sally Prasch on August 23, 24, and 25. This is an introd
ucatory course which will emphasize developing and expanding basic flameworking techniques using soft and bore silicate tubing and rod. Bulbs, straight seals, side seals, bends, beads, ring seals, blind seals, and silvering are a few of the techniques that will be incorporated into finished works of art. Also covered in this workshop: composition and properties of different types of glasses, and setting up a flameworking studio. The class will provide participants with basic flameworking knowledge, enabling them to create visions in glass. Individuals with little or no experience are encouraged to attend. The course is appropriate for any beginner aged 13 and older. Class size is limited to 20 students. Friday's session meets 12:00 noon–5:00 pm; Saturday and Sunday sessions are held from 9:00 am–5:00 pm. Cost is $200 per person, which includes all instructional and lab fees as well as basic materials. Registration deadline is August 16th. Call Saundra Mull 313/271-0909 for more information.

Fall Classes

If you or your shop is offering bead-related classes we'll list them free of charge, space permitting, so long as you send course listings to the Beader Reader by the deadline.

Birmingham Public Schools is offering several beadwork

ing classes during the Fall 1998 Community Education program, beginning on Monday, September 23. Sev
eral new classes, such as Freeform Sculptural Peyote Stitch, Freeform Peyote Bracelet and Earrings, Beadwoven Tapestry Pendant and Beaded Ornaments, as well as favorites from past terms will be offered. As details are not available, contact the Community Education office at 810/203-3815 to be put on the mailing list (indicated interest in beadworking). All classes will be held 7-9 pm at Seaholm High School except Beadwoven Tapestry Pendant, which will be held at B.A.S.C.C. (formerly Midvale Elementary, 2131 Midvale, Birmingham) and which will meet Wednesday afternoons, 1:30–3:30. Reg
istration begins Monday, August 25.

About the Instructor: Gall Frederickson has a Bach
elor of Arts degree in Studio Arts, has been an avid
beader since her childhood, and is currently a Board Member of the Great Lakes Beadworkers Guild.

New Magazine:
Interweave's BEADWORK
Interweave Press, "as the publisher of a number of acclaimed craft magazines and books, we... have watched the recent growth of the beadwork market with great interest... we've been waiting for the perfect opportunity to create a special magazine issue devoted entirely to this exquisite handcraft.

The time is at hand and we are excited to announce that Interweave Beadwork will be available October 1996. Our seasoned editorial staff is skilled at producing eye-catching project-oriented magazines and Interweave Beadwork is no exception. Appealing, manageable projects and technical information by first-rate designers will be beautifully photographed and superbly illustrated. And because we regularly include beadwork in our other magazines, we know what beadworkers want."

The tentative table of contents on the brochure sent to the Guild includes "A Serpent in the Round" (I wonder if this is Lassig's piece?), "Crochet a Beaded Edging for a Scarf", "A Master Beader Graphs 3-D figures", "Beadmania for Sportswear", "Symbols and Memories" and "A Braided Cord for a Special Bead". The cover shows several beaded amulet bags, shot close up in blues, violets and browns, mostly in delicas.

It looks as if the perhaps defunct Bead & Button may have some competition, as the focus appears to be very similar in every way but one: since this promotion was primarily aimed at advertisers, I think it's safe to assume it will have ads. They claim they'll have 75,000-90,000 copies (depending on the blurb) at $4.95 out in distribution, so it should be easy enough to find—if the next newsletter is late as this one, I'll have a review!

—Sylvius Tarn

Festival of Trees Kick-Off Dinner
It seems everyone is celebrating Christmas in July, even the Great Lakes Beadworkers! We started with our July meeting on the 16th, making Christmas ornaments. The next evening Mary Rae Olsen and I had a wonderful dinner down at the Roostertail on the Detroit River, sponsored by the Chidren's Hospital and the Festival of Trees.

We walked snack dab into the giant nutcracker which obviously is the theme of this year's festival! We stepped up the stairs to receive our name and were graciously greeted by Santa and Mrs. Claus wishing us a very Merry Christmas.

We had one more thing to encounter before sitting down to dinner and a brief presentation. We actually got to see a shrink wrapped, decorated Christmas tree. They really wrap those trees tight! Finally, we went into the dining room, beautifully decorated with nutcrackers, a tree and foil wrapped tables and packages. The buffet was wonderful, a traditional Christmas dinner! Turkey, stuffing, cranberries, mashed potatoes, salad and yes, pumpkin pie. Yum!

The presentation started after dinner, commending all of those putting all of the events together. They raffled off prizes—2 tickets to fly anywhere in USA on Southwest Airlines, dinners for four, and tours of Greenfield Village, and through it all kept thanking people like you: the volunteers and designers that helped make the Festival so successful. And after all, isn't that what Christmas is all about, giving? Last year people gave generously. Children's Hospital received 3.7 million dollars from the Festival of Trees. I'm sure this year will be just as spirited!

Once again, our tree will consist of Clara in her bed dreaming of the events taking place in the Nutcracker ballet. We need pastel colored ornaments, things like stars, flowers, gum drops, candy canes, angels, mice, and anything related to the ballet. To top it off will be a beaded nutcracker on top, made by yours truly.

—Lisa Grix

Hollow Beaded Bead
This workshop is for those of you wishing to take advantage of Carol Wilcox Well's expertise in three dimensional peyote, but can't get the time off Thursday and Friday, or don't want to make quite as involved a project as a complex purse. In this workshop students will construct a bead approximately 2" long by 1" in diameter using beads—without a base bead. Familiarity with basic peyote is required, for students will expand upon that knowledge to learn how to follow a patterned graph using even count tubular peyote. Though started upon a dowel, which Wells provides, the end product is a completely hollow bead, supported solely by its fabric of peyote stitched beads. The emphasis, therefore, is upon maintaining tension while increasing and decreasing, the basis of sculptural off-loom bead-woven work. Wells claims most students can complete their bead during the workshop, so students will be able to take home a finished souvenir of the course.

Materials include:

3 7.5g packages of delicas
size 12 and 13 needles
1 strand size 15/0 beads
size D nymo
dish for your beads
small scissors
lamp and extension cord, optional

July 1996
COIL NECKLACE I • AUGUST 20

Name ____________________________________________

Street ____________________________________________

City __________________ State _______________ Zip ____________

Phone _______________________________ “Ester Ngwenya” Workshop (at August Meeting, Aug 20) $10.00

Nonmember, _______________________________ add $5.00

Important: This course is being taught in two sessions, one during the August meeting, the other during the September meeting. You must take both. There is no kit fee: bring 2 hanks seed beads, appropriate English beading needles and thread.

Total $ ______

HOLLOW BEADED BEAD • October 12

Name ____________________________________________

Street ____________________________________________

City __________________ State _______________ Zip ____________

Phone _______________________________ “Carol Wilcox Wells” Workshop (October 12, 9–4) $50.00

Nonmember, _______________________________ add $15.00

Important: You must provide all the materials for this class—the teacher won’t be bringing any. See newsletter article for a complete list. There is an hour break for lunch, which you must provide.)

Total $ ______

Make checks out to the GLBG. The GLBG reserves the right to cancel classes. Refunds will only be given in the event the Guild cancels a class. First Come, First Serve.

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 # ____________

☐ dues $20.00 ☐ Canadian dues $26.00

Check# ____________

Checks should be made payable to the Great Lakes Beadworkers Guild

Grand Total ____________

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

(This form may be reproduced)
There will be color xerox copies at the next meeting of a necklace of these beads, strung upon a rope of tubular peyote. This class is limited to 20 students and slots are reserved for Guild members for one month; then it will be thrown open to the public. Please note that Wells will not be selling supplies (the Bead Bonanza is the week before, so stock up!) though she does hope to have copies of her new book *Creative Beadweaving: A Comprehensive Guild to Classic Off-loom Bead Weaving*. It is hard bound, 144pp. in color, out this fall, for a projected cost of $24.95.

*From the Editor*

I have pointed out in past newsletters that this Guild doesn’t run itself. I will do so again, more forcefully: the reason your newsletter is more than a month late is that we currently have no-one to write up upcoming events, which I consider to be the single most important function of this publication. The deadline for newsletters, which theoretically are published and mailed the first week of January, March, May, July, September and November is the first Tuesday (ie the night of the board meeting) of the previous month. I had perhaps three-quarters of a page of material at the beginning of July. Most of the contents of this newsletter weren’t given to me until a few days ago.

Aside from a small section of the bead auction article and *Stone Lore* all of the material was written by board members. Moreover, owing to the lack of a programs chair, there was no-one designated to contact and write up the Coil Necklace class. Folks, we can’t do it all. It is with thanks and rejoicing that we welcome Sandra Stewart and Pam Nichols to our ranks as Display Chair and Librarian, respectively. Though much of the Programs for 97 has been developed, we still need someone to confirm dates, workshop fees, write up blurbs for the newsletter and so on. We still need a publicity Chair. And all of the committee chairs could use committee members, if only to show up at the meeting as proxies when they can’t make it.

This support is particularly critical with the approaching Bead Bonanza. Conversations with bead shop owners as far away as Chicago confirm that our Bonanza, though small, has a favorable reputation. If we do not pitch in, distribute postcards, and help at the event itself to make it a success, that reputation is not going to last. And, once lost, it will be much harder to regain. The metro Detroit area has great potential for bead networking but without your support that’s all it is—potential, a dream. The Board has been kicking around some wonderful ideas for years that we’ve never had the chance to put into practice for lack of a few helpers. Don’t wait for someone to ask: sign up for a committee now. Besides helping your Guild, your Chair can serve as a wonderful resource: even if s/he can’t tell you where to buy size 20 greasy seed beads, chances are s/he can and will be happy to direct you to someone who can. If you let your Guild make use of your talents and a little of your time, then, and only then, do I believe you will really be able to make the fullest use of the Guild.

—Sylvus Tarn

“Bead Workshop in Paradise”
to be taught by Carol Wilcox Wells,
Lydia Borin in February, 1997

The first annual 5-day Bead Workshop in Paradise will be led by internationally noted bead teachers, artists, and authors Carol Wilcox Wells and Lydia Borin, according to Marty Montague, owner of Beads, F.O.B., Inc., sponsor of this major beading event.

The Bead Workshop will be held Feb. 23-27 in the historic Phillippi Estate Mansion, Sarasota, Fla. Montague said. Classes will range from beginning peyote to advanced techniques, resulting in at least three major completed bead projects.

The fee for the workshop is $395 and covers all instruction during the five days, plus lunch each day, a picnic on Siesta Key Beach, and other events. Montague said that since attendance will be limited to be sure each attendee gets the maximum personal instruction, those interested are urged to register as early as possible to avoid disappointment.

Detailed information is available by writing to *Bead Workshop in Paradise*, Beads, F.O.B., Inc. 2312 Gulf Gate Dr., Sarasota, FL 34231, or email to Beadsfob@aol.com, or via the Internet at http://www.sungate.com/beadsfob, or by Fax to (941) 346-2562.
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New Hotel
Bead Bonanza will be in a new location this October, the Van Dyke Park Hotel.

Royal Oak Wednesday Night Shopping
Royal Oak bead store Beads SRO, along with many other local shops are open till 11pm Wednesday nights. If you've never had an opportunity to check out this city's nightlife, here's your chance, with the added inducement of beads too!

Postcards
Bead Bonanza postcards for distribution will be available at Beads SRO during regular business hours.

NEW COMMITTEE CHAIRS
We wish to welcome two new Committee Chairs to the Great Lakes Beadworkers' Guild: Pam Nichols will be chairing the Library Committee, and Sandra Stewart is now responsible for Display. Welcome!

Great Lakes Beadworkers Guild
P.O. Box 1639
Royal Oak MI 48068
810/977-5935

Debbie Zook
412 Woodsboro Drive
Royal Oak MI 48067-4348

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