NEW MEMBERS

We welcome the following new members:

Mahmoud Abbas
Sheila Ball
Robbie Best
Tammi Brandon
Carol Dodge
Twana Frasier
Yvonne Ham
Ellen Poletti Barning
Lori Shustha
Dawn Sinkovich
Carol Smith
Florine Wagner
Patricia Woodbury

This brings us up to 113 members in 49 cities.

PRESIDENT'S MESSAGE

The Great Lakes Beadworkers Guild started the year off right with our January meeting. Although the night was cold and slippery, the coffee was warm and our guest speaker wonderful! Russell and Peggy joined us from the Silver Fox Trading Post bringing tales and teeth and skins for a very nonbiological discussion of the role beads have played in history. The operative word was samples! Russell shared his broad collection of beadwork generously and we turned everything over for inspection to our hearts' content. Those who dared to venture out that night were certainly rewarded. We extend our thank you to Russell and Peggy for trekking our way to share the ways of those on whose shoulders we all stand.

We are happy to have relocated to the Good Shepherd Lutheran Church. If you've been unable to attend any meetings so far, please join us soon and take advantage of our warm and spacious meeting room. There is ample free and lighted parking with only a few steps to climb and a very accessible wheelchair ramp if you need it. The church is on Campbell road between 11 and 12 Mile Roads (just south of Gardenia).

Page Kaczynski will present a talk in March about recognizing authentic stones from faux. Pam Sayre will present a bead stringing workshop at the April meeting. And in May we plan to bead together for an informal beading bee. The showing and the telling is sure to be wonderful!

The dues period for 94/95 is now open. Members should renew before the May 31 deadline for the best programming value and to receive all four newsletters. Our programs for this year are schedule monthly and we have Sandy Schreier coming to speak to "Members Only" on August 16. So get rejuvenated and recharged by our programs by RENEWING TODAY!

Bead Glad It's Spring!
—Chris Reilly

STONE LORE

Bloodstone

var. of Chalcedony, var. of Quartz

Name: The name comes from the belief that water containing a Bloodstone and exposed to sunlight would turn the color of blood; in Christian lore, the flecks of red are thought to have come from the blood of Christ.

Birthstone Month: March

Mineralogy: Bloodstone is green Chalcedony with red spots or flecks

Stone Lore: Thought to guard against deception while ensuring that whatever its owner said was believed; preserved its wearer's health; had a calming influence, removed discord and assuaged a king's wrath; it was thought to break all bonds, open all doors, even rend walls if necessary to do so; it foretold the future and caused eclipses of the sun; caused rain, storm, thunder, lightning, earthquakes, and even turned the sun red; in ancient Persia it was thought to render a person invisible if it were put with a heliotrope flower and prayed over; in the Middle Ages it was thought to grant one fame, health and long life if worn on the person.

—Pamela Sayre

see pp. 3 & 7 for more on these beads...
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
313/634-3649

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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.
January meeting
Russell Robinson gave his talk about Beads of the Fur Trading Era, at our first meeting in the new location. He showed a wide variety of beads, ranging from loomed seed beads to some large "vaseline" beads, so called because of their slick texture. The latter, of molded red glass, were made in Russia about 100 years ago; the former, though modern, were loomed in traditional patterns. He and his partner, Peggy Bayer, who together own the Silver Fox Trading Co., had a representative sample of beads popular in America from 1750 to 1840.

Prior to European settlement, beadworkers used coquina shell to make beads, of which purple was particularly prized. This east coast work is commonly known as wampum; it was traded westward, and therefore is known in the Great Lakes area. Robinson had two strands of the cylindrical beads, one white, the other magenta, each measuring approximately 3x8mm. Another common form of ornament was porcupine quill work, typically sewn onto leather backings with sinew using bone needles. However, the advent of seed beads meant faster and easier decoration, especially after loom became common. The beads also were more resistant to fading than the dyed quills, and more durable.

"African trade beads", characterized by greater size and much larger holes, were also highly prized. These beads, made primarily on the great Italian glassworking island of Murano, derived their name as a popular trade good in Africa. The most popular pattern, the chevron, invented ca. 1500, is traditionally made of seven or more layers of red and white glass, extruded through a star shaped template, bounded with ultramarine blue with the ends ground to show the inner layers. Still being manufactured today, Bayer reported one bead of this type the size of a lime. Good quality antique chevrons can cost $1000 per bead.

Robinson also had samples of "feather" beads, in the traditional red, white and blue; large, roughly spherical "padre" beads, some cylindrical "cornaline d'aleppo" (whitehearts) about 8x12 mm. Actually the more yellow the core of these beads, the older: his oldest samples were made about 150 years ago. Some beads typically found at Mackinaw were "cross" beads, ovals of about 7x12mm, with longitudinal and equatorial stripes of either white or yellow, perhaps one and a half mm wide with hair thin bracketing stripes of red and blue on either side. Also on display some eye beads, red or black with white dots, about 80 years old.

Robinson's knowledge of beads grew out of his interest in muzzleloading; fascinated by the old guns, he learned to make them from Malcolm Lewis. In addition to bead collecting, Robinson also fabricates silver, sawing traditional cross and circle designs which he "walk" engraves in a zigzag pattern. Many pieces, especially the pendants, he leaves flat, but others, such as the circular brooches he daps using the traditional iron pitch bowl and sand pillow.

Book Review
BEADS AND THREADS:
A NEW TECHNIQUE FOR FIBER JEWELRY
by Diane Fitzgerald and Helen Banes
1993: Flower Valley Press
Rockville, Maryland

Fiber artist Helen Banes developed her characteristic bead and fiber needlewoven neckpieces about twenty years ago and has since taught to over a thousand students in classes and workshops across the country.

Helen Banes' neckpieces are woven on a small handheld shaped loom made of a lightweight board with pins supporting the warp threads. Beads and other perforated objects are incorporated into the actual design, not simply sewn onto the finished piece; they are slid onto the double warp threads and the weft is woven around them. Using this weaving technique, unique and special beads can be enhanced or serve as the focal point as they are an integral part of the necklace.

This new book presents her innovative technique in a simple, concise, easy-to-follow format. The lavishly illustrated book is replete with examples of her own work and that of co-author Diane Fitzgerald. Presented as well is an astonishing variety of student work, indicating that students are encouraged to be playful and to develop their own personal style of unique expression. After presenting such a tantalizing range of possibilities, design concerns and composition fundamentals, such as color choice, symbolism, texture, balance, rhythm, motif, bead selection, etc., are discussed. Chapter 3, "Weaving Your Necklace," actually gets into the weft-faced needleweaving construction of the neckpieces, describing supplies, tools and techniques of stringing the warp on the workboard. Also covered are supports and closures, finishing the neck edge, and adding beads. Nineteen necklace patterns are actually presented, ranging from simple to complex, with a diverse selection of designs, each with an adjacent photograph of a finished piece. Students are encouraged to explore new design horizons, to seek inspiration from other cultures (Pre-Columbian, Oriental, Native American, African, etc.), artists and a variety of sources in order to expand on this technique and arrive at a truly personal interpretation.

The book concludes with a chapter on finding, making, purchasing, collecting, storing, and displaying beads, and information on books and publications, bead societies and organizations.

—Gail Frederickson
WORKSHOPS ON MARKETING ARTS AND CRAFTS

Thinking of selling your beaded items at art and craft fairs? If you're like many artists, you'll find that marketing your creations is much more difficult than making them, challenging as that may be! Moreover, you'll need basic recordkeeping skills to manage your profitability and tax liability.

Many community continuing education departments offer workshops focusing on marketing arts and crafts, usually at a reasonable price. Taught by local artists who are also experienced exhibitors, these workshops are fun and informative, bringing together a diverse group of craftspersons seeking the same goal of marketing their art. Call your local community education office to see if there's one in your school district. Some of the area's offerings are as follows:

- Southfield Community Education (746-8700)
  Marketing Fine Arts and Crafts—Lee Watkins
  This is a beginner's workshop that will explore marketing ideas for your Arts and Crafts products. Topics will include potential markets, pricing, arts and crafts shows, legal aspects and more! Ms. Watkins has been designing and marketing jewelry and other arts and crafts products in state and local shows and businesses for sixteen years.
  Entering Craft Fairs for Fun and Profit
  Debbi Cooper
  Have you ever wanted to sell your craft item at an Arts and Crafts fair? This class will explore the steps necessary to be successful...will acquaint you with fair selection, the jury process and booth presentation. Explore this potential money-making opportunity. Ms. Cooper has studied weaving for several years and has been an exhibitor in many local and national Art shows for the last several years.

- Troy Community Education (879-7599)
  Marketing Arts and Crafts
  Designed to give the BEGINNER helpful information needed before selling one's work. Topics covered are getting ready, finding markets (with emphasis on fairs and shows), legal and tax considerations, pricing etc.

- Center for Creative Studies Extension (872-3118)
  The Business of Being an Artist
  Information on succeeding as a professional artist or designer. Teaches how to work with galleries, manage time, keep records, pay taxes, design a studio, attract clients and collectors, price work, get legal advice, write a résumé, prepare and present a portfolio, interview for jobs, and establish and achieve clear and effective goals. Examines issues of artistic integrity and maintaining growth. Time is provided each week to address individual needs and concerns of participants.

- Oakland Community College, Orchard Ridge Campus Continuing Education Program (471-7520)
  Marketing Your Arts and Crafts
  This class is all about art fairs, how to find them, how to price your work, how to build a display and how to find other outlets for selling your work. This course is based on professional experience and the book Dollars Sales and Sense.
  The instructor, artist/designer Saundra L. Weed, has over 25 years of teaching experience and has been selling her work through galleries and street fairs for the past 15 years.

REVIEW: New Publication
BEAD AND BUTTON magazine

December marked the premier of Bead and Button. As the title implies, this new periodical is all about making jewelry and accessories with beads and buttons, including sources, techniques, and projects. Editor Alice Korach, a former editor of Threads magazine, states that her main interest is in presenting clear, beautiful and useful projects and techniques, but is also committed to showing the work of artists and getting them to explain how they do what they do. Bead and Button offers step-by-step, colorfully illustrated projects (at a variety of skill levels) designed to highlight beads and buttons.

The premier issue features an artist profile on Virginia Blakelock, instructions for making a button bracelet, tigertail hoop earrings, Sioux-style bone hairpipe choker, and a netted purse constructed from a scarf and beads, as well as informational articles on designing jewelry around a centerpiece, basic polymer clay techniques, utilizing scarves as accessories and designing dynamic necklaces around a single, dramatic bead.

Continuing columns/departments are entitled “Tips and Techniques,” “News and Reviews,” and “Your Work” (which showcases work of bead and button artists). The next issue will feature necklaces for cats, filo faces, needlewoven Blackfeet earrings, Chinese frog closures and Victorian beaded purses. Bead and Button contains no advertising. It is published six times a year, costs $3.95, and is available locally at The Miners Den.

—Gail Fredericksen

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They help to make our newsletter possible!
Sorting Beads

Probably just about anyone who’s worked with beads for any length of time has experienced this scenario: “here’s a box of beads I’ve cleaned out of the attic that belonged to my (whomever), and since you work with beads I thought you’d like it…” So you smile and accept the dusty package, wondering whether it’s worth the effort to sort through Grandma’s old junk.

Sometimes, of course, there’s something special, but more often what you’re really facing is a chore and a bore: how to sort the beads that almost inevitably will be all mixed up. Here are several tips for speeding up the task. I’ll use a box of beads and sequins that comprised one old lady’s ornament making kit as an example.

The first thing is to determine the biggest contrast between the various beads. Usually, this is size, and these beads ranged about 2–15mm. So I picked out everything I could easily grab, say any bead 7mm and larger, sorting them roughly into piles by color. Why color? Because I store my beads first by material (stone, glass, metal, wood) and within that category, by color. When I had fewer beads than I do now, I mixed the glass and stone together, which I still do to some extent, because in my designs color is a more important criterion than material.

This left me with a pile still three-quarters or so of the size of the original, much of it comprised of steel pins for attaching the beads and sequins to satin balls. The pins were sharp and definitely not beads, and they made separating out the beads a much more tedious business.

Since the pins were smaller in diameter than even the smallest seed beads, I tried straining the pins out with a fine mesh strainer. It didn’t work: this is an example where the physical properties of the two types of items I wanted to separate came in handy. The pins were iron containing; the sequins and beads, plastic. I used a magnet. Much better. I was still left with a great many beads mixed with sequins, which for the way I work, was not a good mix. The (now) mostly glass beads were round, oval or cylindrical, however, which meant they rolled much better than the light plastic sequins. So then I put the mix on a box top with one corner clipped out as a channel to pour out the beads. By tipping the box top slightly and tapping it, I got the beads to roll to one end, whereas the sequins (more or less) stayed put. One can also use a credit card to facilitate this type of sorting.

This still left me with a great many small beads, ranging from seed bead size to about 4mm. Again I picked out the largest. When I was down to beads of similar size, then I picked out beads with the greatest contrast in color. It is infinitely easier to distinguish two hues of green if all the bright red beads are not a distracting presence.

Surprisingly enough, I sorted out thousands of sequins and beads within a few hours. Was it worth it? Well, I did discover some lovely blue crackle glass masquerading as plastic, but the truth is that I waited until I had a bad headache and couldn’t do anything really productive like design. The sorting served to take my mind off other things. (Cheaper and safer than taking painkillers…) Moreover, I didn’t worry about sorting everything perfectly: I still have several bags of mostly gold or red sequins, with lots very cheap seed beads I don’t need sorted out just yet. I also have some glass seed beads I can’t find anywhere else in the particular colors that I’ve sorted from a baby food jar sold for 25 cents.

To summarize, then, when sorting: first determine whether you’re in the mood for a task that probably won’t repay you in strictly monetary terms; second, pick out the most different from least—this usually means biggest from littlest, and then most contrasty colors to least; third, have plenty of bags or cups or whatever to sort into. Finally, keep physical properties such as “rollability” (friction), weight, magnetism, and so forth in mind when determining sorting strategies. Working on (or over) a fuzzy surface in good lighting is also very helpful.

—Sylvius Tarn
From the Editor

Well, gee, I'll get my quarterly whine out of the way: I still need your help. I need it to know what you want in this newsletter (come and talk to me at Guild meetings—I don't bite: Not hard, anyway) and I need contributions—art, articles, letters to the editor, opinions, info on local bead related classes... Even suggestions for subject matter would help.

On the subject of contributions, many thanks to Gail Frederickson (for four) articles and Pam Sayre for their 'tribs, and to Peggy Bayer for patiently answering my questions for the Fur Trading interview.

Coming up in future newsletters will be a report on our first Beads & Bangles, a special issue on loom-weaving, tips on decorating tassels with beads (if you have any, let me know!), an article on rose paste beads, as well as our regular features, Stone Lore and Member Profile, book reviews, and all sorts of other goodies I'll tell you about just as soon as I figure out myself what they are. (And, of course, to receive these magnificent upcoming publications, be sure to renew your membership...) I don't actually mind writing this stuff myself; however, it means you'll get my ideas and my opinions—all of which I naturally regard very highly. However, I joined this guild to exchange ideas with you, because it's by interacting with others that I find those aforementioned ideas and opinions. So, please join in, no matter how small or insignificant or unimportant your contribution may seem to you: to the rest of us, it will be fresh and wonderful.

Health, happiness and many beads to you.

—Sylvus Tarn

MEMBERSHIP RENEWALS

Yes, it's that time of year again! Renewals will be accepted now through May 31, 1994. Make life easier on the treasurer, don't wait till the last minute!

Silver Fox Trading Post
Russell Robinson & Peggy Bayer, Props.
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1994 CALENDAR OF EVENTS
Meeting Schedule

Mar 15 Page Kaczynski
“Stones: the Real Thing”

Apr 19 Pam Sayre
“Stringing Workshop”

May 17 Informal Beading Bee
“Bring a project to work on!”

Jun 21 Diane Palmer
“Collar Workshop”

Beginning Bead Stringing Class
Students will make two bracelets, one on tiger tail using crimps, the other on thread using bead tips. These basics are the foundation on which stone and pearl jewelry construction is based, and are essential to bead stringing. This $10.00 course will be held during the April meeting. There is a signup sheet enclosed with the newsletter. Limit ten students. Deadline is March 31.

The kit, which costs $6.00, 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.

The instructor, Pam Sayre, has been stringing several years, and is particularly experienced with Indian stone beads (garnets, for example) and tiger tail. She is also an accomplished teacher and lecturer, though usually her subject is Byzantine History!

Collar Workshop
Diane Palmer is going to be teaching a beaded collar class. She has been making these lacy adornments so suitable for dressing up a plain neckline for five or six years. She herself learned the technique from Chris Reilly during the Rags era, and started designing her own patterns “about two weeks” after completing the course. Still an avid collar maker, she says each collar takes 18–20 hours to do, but that, like much beadwork, it is relaxing.

Beaded collars have a long history, and the form is especially highly developed in Africa and the Ukraine. Especially fine local Ukraine examples are usually on display at the Old World Market, held every October at the Southfield Civic center. The collars can be dagged or fringed, made with one color or many, formal or informal, depending upon the use of say, shiny tricuts versus opaque seed beads. These crochet-like necklaces are lightweight and surprisingly sturdy, says Palmer, who’s never had a problem with breakage.

Palmer’s course will be covering the basic diamond pattern. She will also discuss how to add thread, finish off, and attach the clasp. The kit includes two hanks of seed beads, needle, thread, instructions, and a clasp. The kit fee is $25 and the deadline is May 31.

AFRICAN BEADWORK WORKSHOPS
Esther Ngwenya, beadworker from Swaziland, is teaching workshops through Dabi’s Gallery in Detroit. Call 964–4247 for more information.

At the DIA
Art of the American Indian Frontier: The Chandler Pohrt Collection will open March 27th at the Detroit Institute of Arts and run through June 26th. This upcoming exhibit is an incomparable collection of 19th century native American art from the woodlands, plains and prairies, and includes many items of clothing, woven textiles, beadwork, necklaces, rawhide painting, pipes, tools, vessels, pichtographs, et cetera. Call the DIA @ 833-7900 for more information.

—Gail Frederickson

BY-LAWS
The changes to the bylaws, primarily designed to bring our fiscal, membership, and officers’ term years into alignment—all three were originally different for historical reasons—passed at the February meeting by oral vote. Addendum 2, which extended the next officers’ terms to 18 months in order that their service end with the Guild’s fiscal year, also passed.

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ATTENTION BUSINESS OWNERS

We would like to compile a list of members that own a business (it need not be bead related.) This list will be for the benefit of our fellow members. If you're interested in having your business listed, please complete the following form and return it to a board member or mail it the GLBG box.

Name
Business Name
Business Address
Business Phone No.

Explain briefly the type of work your business does:

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

SHARING YOUR EXPERTISE

We get many inquiries from people needing various beading jobs performed (wedding gowns, bead [r]stringing, etc.). If you would be willing to help others by sharing your beading expertise, please fill out and return the following form.

Name
Field of Expertise
Phone

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

BEGINNING BEAD STRINGING WORKSHOP

Name
Street.
City State Zip
Phone (____)______ Membership #_______ Nonmember, add $5.00
Beginning Beadstringing @$10.00
Kit fee, $6.00

Total $

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

COLLAR WORKSHOP

Name
Street.
City State Zip
Phone (____)______ Membership #_______ Nonmember, add $5.00
Collar Workshop @$10.00
Kit fee, $25.00

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

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