1995 CALENDAR OF EVENTS

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

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

MEETING SCHEDULE

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

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

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

SUPPORT OUR ADVERTISERS!
They help make our newsletter possible

NEW MEMBERS

We welcome the following new members:
   Kay Brady
   Louise Martin
   Nelda G. Rudolph
   Jean Stanwick
   Charlette Taylor
   Barbara Williams

This brings us up to 128 members in 61 cities.

PRESIDENT’S MESSAGE

Happy new year. Yes, this is a time for renewing. Spring is coming soon; renewals for our membership is also starting this month. We are all still keeping up with our new year’s resolutions.

Speaking of promises, I enjoyed our November meeting. For you, who didn’t attend, the ones who did and your truly had a chat about the Guild. You spoke and I listened. We made promises for the New Year. For example, you told me if the Guild had special Events meetings during the General Meeting, instead of hearing them outside the meeting, more of you will participate. Our first one (for Bead Bonanza ’95) was held in January. You kept your promise by participating. It was a good meeting; keep up the good work. Thank you, especially to those of you who signed up for duties in our Beads & Bangles. Your help is greatly appreciated.

Speaking of Bead Bonanza, for those of you who have no idea what I am talking about, listen: close your eyes and imagine you are in a room the size of a high school gym, filled with bead vendors—at least 30—all selling their wares. Glass beads. Semiprecious stones. Costume beads, seed beads, ceramic beads…

Does it sound too good to be true? Well, guess what? On October 8th, it will be a reality. In order to make our Bead Bonanza a success, we are going to need help. Have you ever heard of the phrase, “a little bit goes a long way?” That is how I am describing your help. If each of us gives a little bit of our time and talent, then our work will be measure long in success.

For more info, call the Guild. And until next time, Bead On!

—Pattee Goodman
President

Page 1
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
810/977-5935

BOARD MEMBERS:
OFFICERS:

PRESIDENT: Pattee Goodman
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NEWSLETTER EDITOR: Sylvus Tarn
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DISPLAYS CHAIR: Vicki Morton
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FUNDRAISING: open

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

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

GLBG QUARTERLY:
Your contribution counts! Send articles, comments or suggestions to the editor, Sylvus Tarn, P.O. Box 23327 Detroit MI 48223. Please enclose a legal SASE for return of material. I’m happy to accept copy in ASCII format on 3.5 floppies, high or low density, (specify ms-dos or mac operating system) but I 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 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.
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!

March 1995
STONE LORE
Aquamarine

var. of Beryl
Name: From the Latin aqua marina “sea water”
Birthstone Month: March or October
Historical Notes: Symbol of everlasting youth, courage, hope, and wealth; to the Christians this stone symbolized harmony, youthfulness, innocence, purity, and hapiness; associated with the Zodiac sign Gemini
Mineralogy: Crystals can be very large; color comes from traces of Iron
Stone Lore: To dream of one meant new friends; wearing one brought love and affection; it also made one amiable, but still unconquerable; it gave one power over the Devil who had to answer any question posed by one who asked it while holding an Aquamarine in his or her mouth; it was thought to help establish a happy marriage or restore marital harmony; it quieted stomach disorders; it gave ocean travelers a safe voyage and prevented seasickness.
Greek sailors carried it to ensure Poseidon’s good graces

— Pamela Sayre
—p. 4, Stone Lore, ©1994

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

Book Review
BEADY EYED WOMEN’S GUIDE TO EXQUISITE BEADWORK:
A Peyote Primer
Star, Vicki, and Jeannette Cook. 1994, $14.95 (retail), softcover.

A new publication already in its second printing, the Beady Eyed Women’s Guide to Exquisite Beadwork is a short booklet containing ten pages of peyote stitch instructions. The booklet begins with a friendly greeting: “Welcome, beady-eyed women… and beady-eyed men, too.”

Each author writes an introduction and offers her own “thread theories,” i.e., suggestions regarding their respective recommended techniques for choosing thread, needles, tying off and adding new thread. The peyote stitch techniques covered are flat peyote, the curl, tubular peyote, flat spiral, peyote flowers, increasing, decreasing, fancy spirals, ruffles and frills (zig-zag edges, picot fleur-de-lis, three-bead netting, ruffles/Ogalala Butterfly), peyote beads, peyote pouch, and peyote daisy chain.

The instructions are easy to follow and clearly illustrated with computer generated graphics. Although only the cover is printed in color, it offers us a brief glimpse of the authors’ beautiful peyote stitch beadwork. The booklet, printed in black and white, concludes with two useful pages of peyote stitch graph paper which can be altered on a copier for various size seed beads.

Although the booklet starts with the basic peyote stitch, the peyote techniques which follow are more advanced; also, it outlines some of the most innovative techniques which are not currently available in other beadwork publications. Instead of graphing out patterns for specific projects, this booklet teaches techniques. This concept serves to stimulate creativity and inventiveness rather than requiring the reader to follow a detailed, prescribed patterns. Personally, I favor this style and immediately sat down with my beads to try the authors’ version of peyote violet flowers and their technique of constructing a peyote stitch pouch complete with flap from the bottom up.

A Beady Eyed Women’s Guide to Exquisite Beadwork truly provides the reader with some useful tools as well as unlimited options in the use of the peyote stitch. For these reasons, I really appreciated the booklet even though I was initially dismayed by its short length.

Jeannette Cook, in her introduction, reminds the reader that “beading is an addictive art… the more techniques you learn… the more you want,” and I hope the authors will continue to publish their innovative peyote stitch techniques.

—Gail Frederickson

Gail Frederickson has donated a copy of Beady-Eyed Woman’s Guide to Exquisite Beadwork as reviewed above to the Guild Library, so you can see for yourself!

Beady Eyed Women’s
BEAD RETREATS

Dying for a Bead Vacation? Consider these intensive workshops, all held in much warmer parts of the country.
“Nuts for Netting” is being held March 11 & 12 in Santa Fe, NM, and “Peyote Stitch Intensive” will be in Big Bear, California April 29 and 30. All retreats include Workbook, Beading Kit, Meals, and two full days of “Delightful Discussion and Bodacious Beading” (Room and Transportation extra.) This brochure actually features two earlier seminars in January and February, so if the events listed don’t give you enough time to plan, you might want to consider contacting

Jeannette Cook
P.O. Box 60691
San Diego, CA 92166
Phone: 619/221-0328

for more information, as these mini-vacations seem to be offered on a regular basis.
Book Review:
THE NEW CLAY:
Techniques and Approaches to Jewelry Making by Nan Roche

Publisher: Flower Valley Press, 144 pages, 24.95 (soft cover), color photographs

I found this book on the shelf at Border’s Books. It looked pretty interesting, so I took it home and started reading it. I loved it! It just pulled me along from cover to cover. Everything is presented in a manner that’s easy to read, while providing a useful degree of depth of coverage of the topics. I think one of the things that makes this book such a pleasure to read is that Nan Roche’s enthusiasm and excitement are obvious and contagious.

Roche begins by discussing how she came to work polymer clay, its basic properties and the tools used to work with it. In the fourth chapter she discusses color in general and strategies for color mixing. The last preliminary topic to be covered is aspects of design. Then she begins on the specific techniques used with the clay. She includes preparation of the clay, making balls, snakes, logs, beads, surface decoration, checkerboards, canes, sheets, chevrons, splicing, color shading, feathering, Mokume Gane (“wood grain metal”), seminole patchwork, and wrapping. Chapter eight describes making complex canes and leaves to make such things as faces and flowers. A chapter on surface treatments includes descriptions of texture, chasing, stamping, paints, glitters, metal foils, transfers, and molding. The final chapters deal with using the clay in collage, sculpture, and other applications.

Throughout the book there are beautiful color photographs of work by many artists. The pieces are beautiful, astonishing, and peculiar, and clearly demonstrate a vast range of possibilities in working with the clay. Even if you don’t like the works shown they offer a myriad of stepping-off points for your own projects. The pieces in the photographs are specifically referred to in the text when the techniques used in the pieces are discussed. I found it to be very helpful to turn to the picture of the completed project after reading about the technique. Roche also makes liberal use of drawings to show the techniques described in a step by step fashion, which makes it much easier to understand the instructions.

This book makes working with polymer clay sound very inviting—I just wanted to get my hands on that clay and try these techniques as I read about them—and it really shows that the uses of this material go far beyond simple bead or button-making. If you’re interested in trying out working with polymer clay, or you already like using it, I would strongly recommend that you take a look at this book.

—Debbie Zook

March Workshop:
CLUSTER EARRING

There are still spaces available for this workshop! There is a sign up form at the end of your newsletter.

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

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

The Bead Museum

Located at 140 S. Montezuma, Prescott, Arizona, 86303, The Bead Museum’s purpose is “to collect and preserve, identify, document and display beads… from ancient, ethnic and contemporary cultures, covering all periods of history. Its goals are to educate the public, promote and publish research…and to act as a permanent repository for beads and ornaments and related books and publications.”

The museum features both permanent and rotating exhibits from all parts of the world; its store sells books on beads, jewelry, and other pertinent objects; its Reference Library and Bead Study Collection are available by appointment. Though established only six years ago, it has already undergone one expansion, and now seeks to permanently relocate to Washington, D. C. where greater support and a larger pool of knowledgeable bead-lovers is available.

Despite a limited budget and staff, the director, Gabrielle Liese has nonetheless drawn worldwide attention to her institution.

Individual memberships are $25.00, student $15, and benefits include a free subscription to the Bead Museum Quarterly, 20% off books, exhibit notices and free visits, of course. If you are interested in joining, contact them at the above address or at 602/445-2431. Additional information on the Museum and International Bead Conference will be posted on the Bulletin Board.

WANTED—SALESPERSON bead lover to work at local bead store. Will train. Call Priya Imports @ 810/851-3400.
Third International BEAD CONFERENCE
November 17, 18, & 19, 1995
This three day symposium, Beads through the Eye of the Collector will be held at the Sheraton Washington Hotel in November, on the 17th, 18th, and 19th. Robert K. Liu, co-editor of Ornament magazine, will be keynote speaker; Gabrielle Liese, Director of The Bead Museum, to which the proceeds of the symposium will be donated, is Guest of Honor. The Seattle based Northwest Bead Society recently contributed $2000 for the relocation of the Bead Museum, making theirs the first by a bead society. The Washington Society estimates 3–5 million dollars will be required to complete the move.

The symposium features speakers on a variety of topics, including the Heide African Collection, Beads of Central Europe, Pre-Columbian Ornaments, American Glass Beadwork, Aesthetics of southeastern Asian Beadwork, (by Valerie Hector) Iroquois Beaded Whimseys, Beads in South Asian Archaeology, Chinese Ornament, Beads in Indian Jewelry (by Oppi Untracht, author of Techniques for the Metal Craftsman,) and Zulu Beadwork.

Also included are workshops on nearly every aspect of beadworking, including glass beadmaking, polymer clay techniques, seed beading, metalworking, fiber techniques, gemstones, ceramic beads and more.

Panel discussions will cover collecting, conservation, African traders, business, bead history, photography and bead materials.

Conference Registration is $200, plus (optional) $10 per session for each seminar or workshop, with a limit of five per registrant. There is also a Designer Showcase, a sale and exhibition of the “work of premier artists” of Bead Jewelry, Beaded Accessories, Beads, and Beadwork. Participants must be Conference Registrants.

The application deadline for the showcase is May 15, with a $10 nonrefundable Application Fee, and notification on July 15. For bead sellers, there is a retail show, to complement the theme “Beads through the Eye of the Collector”: Collectors’ Cornucopia. This is also juried, with a $500 Booth fee.

Of particular interest to Guild members is the Bead Societies Round Table, a forum for the exchange of information on “How to Run a Better Bead Society”. The brochure for this event will be posted on our bulletin board, or you can contact directly:

3rd International Bead Conference
P.O. Box 2666-0666
Fairfax VA 22031
Fax: 703/273-2864
Phone: 410/987-1884

April Meeting: BEV LUTHER

Bev Luther, owner of Designs by Bev, has been designing and making beaded “wearable art” in the form of necklaces, earrings, bracelets and pins for over twenty years, as well buying, selling and trading antique and vintage costume jewelry. What started as a part-time “hobby sort of thing” has become a full-time “avocation”, supporting her and her daughter for the past half dozen years.

She will touch on history of costume jewelry, some of the well-known designers as well as values of “unmarked” jewelry, how to discern quality, and other facets of enjoying this fun jewelry. If you have one or two pieces of jewelry you would like her to identify and appraise (at no charge), please bring them along!

CALL FOR ENTRIES

The Goldstein Gallery invites entries for Seed Dreams, Beaded Visions, a juried exhibition from January 14–February 25, 1996, showcasing originality, innovation, and technical excellence in contemporary work being done in seed beads. We invite entries from new talent... We encourage artists to push for new interpretations and innovate within traditional ethnic forms using seed beads.

Functional or non-functional works with a surface area comprised of approximately three-quarters seed beads will be accepted. Pieces must be original, created within the last two years, and largest dimension cannot exceed 40”. Slides due 12 September '95, along with a $5.00 entry fee per artist. Mail to

The Goldstein Gallery
1985 Buford Ave, 244 McNeal Hall
St. Paul, MN 55108

or contact Suzanne Szostak at 612/624-7434 for more information.

THE COPPER COYOTE
Japanese Seed Beads • Czechoslovakian Pressed Glass Beads • Beading Supplies • Our Own Personal Design Graph Paper

For free price list send No. 10 SASE to: Gwen and Steven at The Copper Coyote, 9430 E. Golf Links, #286C, Tucson, AZ 85730
(520) 722-8440 FAX (520) 886-5214

(Send resale no. for wholesale list.)
SPRING CLASSES
We have only two listings for classes this newsletter. 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.

- **Beaded Miniature Purse Necklace**
  
  Class #104
  
  Class Fee: $44.00 includes all materials
  
  Mondays, from 7–9pm, beginning April 24, 1995, for 4 weeks

- **Beadwoven Tapestry Neckpiece**
  
  Class #103
  
  Class Fee: $44.00 includes all materials
  
  Limit: 10 students
  
  Wednesdays, from 7–9pm, beginning April 26, 1995, for 4 weeks

Both classes will be held at Seaholm High School, 2436 West Lincoln Road, Birmingham (Lincoln at Cranbrook) and are sponsored by Birmingham Community Education. Call 810/433-8445 for more information.

About the classes

**Beaded Miniature Purse Necklace**

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

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

**Beadwoven Tapestry Neckpiece**

Create a stunning one-of-a-kind neckpiece with beads and threads in your choice of predominantly greys or blues. This is a simple, easy-to-learn weft-faced needleweaving technique, developed by fiber artist Helen Banes in which beads are complemented by threads in a variety of colors and textures. Using a small, handheld loom workboard with pins supporting the warp, beads are incorporated into the actual design, being slid onto the warp threads and the weft is woven around them. Special beads and other perforated objects can be added to personalize your unique creation.

Materials provided include workboard, tapestry needle, waxed linen warp thread, pins, several shades of cotton thread in predominantly blues or greys, closure and enough beads to get started.

*About the Instructor:* Gail Frederickson has a Bachelor 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.

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MEETING REPORTS:

**November Meeting 11/15/94**

President's announcements: Thanks to all who worked at or loaned beaded articles for display at American Stitches and the Dearborn exhibit, and to Gail Fredrickson for her demonstration of loom beadwork at the Livonia library. A new bead store, SRO Beads, has opened in Royal Oak at 319 S. Washington (upstairs). Lisa Grix is the proprietor.

In her informal “chat”, our President noted the year has gone well: we have had several displays; we had 114 members at the end of the membership year in May and have 118 members as of November. Our current goals are to keep functioning; hold a bead swap, a bead bazaar, the third annual Beads & Bangles, and a Night Out.

Pattee then asked the members how they felt about the GLBG, what they want out of it and what they are getting. Are we moving in the right direction and providing members with what you want?

Several members contributed their ideas. We are developing friendships with people who share our interests, making contacts that help us with our businesses, learning new techniques, and sharing project ideas, they said.

Pattee appealed to members for more help with club activities. Volunteers are continually needed to help at events such as American Stitches, to serve as committee chairs, and to help with the Bead Bazaar. We also need new donations for the permanent display collection. Members are reminded that items may be given to the collection or contributed as a long term loan. It was suggested that Bead Bazaar meetings be held after general membership meetings to promote more participation.

**January Meeting 1/17/95**

Bead & Bangles will be held March 4 at the Church. Dessert and beverages will be provided, but participants must provide lunch. Members are needed to help during the event to set up rooms in the morning, work during the day, and help with cleanup at the end of the day. Baked goods for the lunch break are also needed.

The Festival of Trees project was a great success. Our tree was one of the first sold. Several members attended the event and reported our tree and the others were beautiful. If you missed it, try to see it in 1995. There was discussion of whether we want to do a tree again this year.

The Bead Bazaar is set for October 8 at the Plaza Hotel in Southfield. We've signed a contract with the hotel and 200 invitations to vendors are being sent. Members not attending the bead stringing workshop being taught by Linda Littlefield helped with folding flyers and stuffing envelopes for the Bazaar. So many hands made short work of this task.
Classified Advertising

In addition to our regular display advertising, which is geared to shops and businesses, the Beader Reader will start offering classified advertising in the May issue for individuals with odds and ends, (i.e. those orange and purple beads you bought five years ago and can’t figure out how to use), or specialized skills, or anything you want (well, almost anything—this is a “family” publication, after all) to say or sell. Rates are $1.50 for the first 100 characters (including spaces and punctuation); $.75 for each additional block of 50 characters. Ads can be sent to the box; be sure to enclose your name and phone number (and payment!)

FROM THE EDITOR

Well, hello there, everyone. Our Guild has been doing very well, adding new members, advertisers, and a broader base of information as we get on more mailing lists. It also is going to have more newsletters: we will be going bimonthly at the beginning of new fiscal year, in May of ’95. Naturally, as the editor, I’m very pleased about this, for several reasons. First and foremost is that with a more frequent publication schedule we’ll be able to get information to you in a more timely manner; also, lead times are shorter, which makes submissions easier. The bimonthly schedule means the newsletter will be published in May, July, September, November, January, and March, with deadlines remaining the first of the previous month (postmarked) or the board meeting (hand-delivered) of the previous month.

If you think this is a hint for articles and reviews, you’re right. Though the newsletter does have regular contributors (and I appreciate them very much!) it is a real pleasure to receive material from the general membership. Tell us about yourself, your favorite bead place to shop, a clever technique, an interesting bead-related experience. Let us know about upcoming exhibits or opportunities to show our beaded goodies. The point of this Guild has always been to exchange information, but if you dismiss your knowledge as too trivial, too dull, or too much trouble to share, it defeats the whole reason for belonging to this organization.

If you have ideas about ways to improve the newsletter, then you need to let me know. Though obviously I use a template, I’m always experimenting and fiddling with it. In addition to going to a bimonthly schedule, I hope to scan in and make printable photographs to illustrate not-too-distant editions of the Beader Reader. It’s going to take awhile to learn how to use the equipment, but you might start considering what interesting pictures—and the stories behind them—you’d like to share.

—Sylvus Tarn

Bead Society of Central Ohio’s 7TH ANNUAL BEAD BAZAAR

The Bead Society of Central Ohio is planning their bazaar for October 7th, and is soliciting information from potential vendors. If you are interested in selling at this event, help them out by consulting their flyer (it will be posted on the bulletin board) or contact Jack Kangas, its chairman at 294-1171(b) or 481-1724(w), or the Bead Society Headquarters, 249 King Avenue, Cols, OH, 43201. Ph. 291-6565. (Sorry, no area codes listed). At this point they plan to send out the actual applications in mid-April. They are also toying with the idea of trying to set venues for “bead jewelry craft people” though this seems more strongly geared to locals.

CZECH BEAD EXHIBIT UPDATE from Diane Fitzgerald

This project, a traveling exhibit to bring a collection of turn of the century bead sample cards of glass beads made by skilled Bohemian workers and bead jewelry from the Museum of Glass and Jewelry in Jablonce nad Nisou, Czech Republic, is to tour the United States in ’95 and ’96. Fitzgerald reports that several bead societies have made donations, ranging from $50–1000, as well as individuals and Czech cultural groups.

Moreover, David Hopper has agreed to produce a 10 minute videotape to accompany the exhibit, based on tapes he’s taken while traveling and researching beadmaking in the Czech Republic. The displays have also been designed, and will consist of 8 panels, 36x72”, covered with plexiglass, which mount on four tables, and will contain 70-80 display cards and 50-75 pieces of jewelry made from old beads. Building the displays and the two special packing/shipping crates will cost about $10,000.

Still in progress is the development of a catalog, promotional materials, additional grant applications, insurance and shipping estimates, and an itinerary.

Fitzgerald seeks your continuing support for this project. She is looking for display sites (two Czech cultural groups and the Bead Society of Greater Washington have reserved dates for June/July, and November [for the 3rd International Bead Conference—see elsewhere in the Newsletter for details]) and, of course, donations. Her progress report will be available for your inspection on the bulletin board, or you can contact her c/o Beautiful Beads, 115 Hennepin Ave, Minneapolis MN 55401 or ph. 612/333-0170 or fax 612/333-8122 for more information.

GEMSTONE BEADS & some accent pieces for sale at my cost. Call Page at 810/541–8514 for appt. or see you at the March Meeting.
SUMMARY:

JANUARY BOARD MEETING

Present: Twana, Alice, Sandie, Cindy, Posy, Diane, Gail, Debbie, and Pattee. Absent: Tina, Sylvus, Vicki. Meeting called to order at 8:00 pm, January 3rd at Sandie Stone's. Mail bag opened; items to be posted on bulletin board, and included in newsletter. Also for bulletin board is a notice from Suburban Fine Arts Center Bead Center in ll. There was also a Mary Maxim catalog for Library, and subscription information for Crafts and Things.

The December minutes were accepted as read; Treasurer reported YTD balance of $2797 and library fund of $368.

Hospitality reports no problem with treats for next general meeting (!) but concerns for Beads & Bangles, for which beverages will be provided before program, at mid-morning, noon, and mid-afternoon.

Historian will begin to label photos in album, though many are unidentified. Festival of Trees photos will be added, and Diane Palmer will provide more sheet protectors.

Programs Chair discussed Beads & Bangles and Bead Bonanza. Publicity for former will be in place by January, and include handbills (without registration information) and brochures that do include registrations, to be mailed to all current and past GLBG members and others on mailing list.

On December 19, Cindy and Posy met with Laura Geenger at the Plaza. Contract for the ballroom is 7 am-7 pm Sunday October 8, for $1500, to decrease to $1000 with 50 room rentals. Vendors to be offered a discounted room rate. $500 deposit becomes non-refundable 90 days prior, and event insurance will be required. Posy motioned, seconded by Diane for Pattee and Cindy to sign contract, which was approved and passed. Diane will provide mailing labels to bead societies for event.

She will also make up membership rosters for sale next summer, following renewals; price to cover copying. Suggestion box, to be provided by Pattee to be set up at General Meetings. Sandie Stone made motion, seconded by Diane, approved and passed by board to join 1995 Festival of Trees. Pattee will call Mary Rae Olson and see if she will serve as Chair for this event again. Meeting adjourned 10:10.

—summarized from minutes, submitted by Recording Secretary

Note: March 7th meeting will at Cindy Menlen's; April 4th meeting at Diane Palmer's; the May 2nd at Vicki's. If you would like to get in on the action early, and find out how your board makes all those decisions, by all means, attend a board meeting. Directions are available from Board members at General Meetings, or contact the Guild.

BEADS ON THE INTERNET

For those of you who do high tech, as well the millenia old art of beadwork, you can now combine the two. If you have access to the newsgroups on the Internet, you can check out alt.beadwork. So far, most of the postings seem to be questions from lost souls, but every once in a while there's an interesting one. And it's kind of fun to see addresses from all over the country (the world, even.)

If you subscribe to Prodigy, it features a Beading Area on its "Craft Bulletin Board" as well.

THAT'S NOT MY JOB

This is a story about four people named Everybody, Somebody, Anybody, and Nobody. There was an important job to be done and Everybody was sure Somebody would do it. Anybody could have done it, but Nobody did it. Somebody got angry about that, because it was Everybody's job. Everybody thought Anybody could do it, but Nobody realized that Everybody wouldn't do it. It ended up that Everybody blamed Somebody when Nobody did what Anybody could have.

—from the Upper Midwest Bead Society Newsletter; Author unknown. Submitted by Cindy Menlen.

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HELP US SERVE YOU

March 1995
RAFFLE! RAFFLE! RAFFLE!
Once again it is time to solicit donations for the one
day display at Schoolcraft College. Please contact
Posy Macedonia at 810/524-2924 or Vicki Morton at
313/345-4486 or bring items to the March 21st meeting.
It is also possible to spend the day at Schoolcraft
promoting the Guild, getting a free lunch and unlimited
beading time. This too will earn you a ticket for the
fabulous bead raffle taking place at the May Meeting.

ROYAL TOMBS OF SIPÁN
at the DIA
As we were going to press I saw this national, touring
exhibit, currently at the Detroit Institute of Arts. It
consists of the excavations of three tombs of high ranking
Moche, who lived in what is now Peru, and primarily is
jewelry of gold, silver, turquoise, and shell. Originally
discovered when some grave robbers disposed of much
of the contents from the first tomb on the international
art marketplace, this is your opportunity to see the body
ornamentation of “high ranking males”. (Oddly enough,
no “high ranking females” are ever mentioned.) For $5
you can see such items as 2 pound solid gold fanny flaps.
Levity aside, the exhibit is fantastic. The beaded
collars and cuffs, somewhat similar to the Egyptian
style in appearance, but composed of tiny, 11/0 seed
bead sized beads of turquoise and shell are testimony
that bead insanity has been around for a long time.
Beautifully worked gold beads, some several inches in
size, typically double strung in collars, are also worth
the visit.

The exhibit starts out somewhat pedantically with
a heavy handed attempt to castigate the grave robbers,
which while laudable, was just a bit preachy for my taste.
For the most part, however, the curators wisely let
the artifacts and backlit photos of them in situ speak for
themselves, accompanying the exhibit with a minimum
of verbiage.

There is a catalog ($37.50), a recorded tour (free
with admission) and the usual posters, refrigerator
magnets, Moche inspired jewelry, and whatnot available;
I noticed, that unlike the Toledo museum, the DIA
seems to be taking a relaxed approach towards strollers,
thereby allowing parents to bring small children to the
exhibit—an important policy, in my opinion, if they wish
to build support among young patrons. I went on a
Thursday, and found the exhibit well attended but not
overcrowded.

Special Exhibit: Royal Tombs of Sipán—February 12
through April 30. Admission (includes museum admis-
sion) $5 adults; $2 students with ID, children 3–12;
children under 3, free; Founders’ society members, free

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BEDLAM BEADWORKS

Located at 263 West Nine Mile, in Ferndale, this small retail shop aims to provide "a little bit of many different things to the bead community." Owners Kelly Siegle, Rowan Morgan, and Devin Bardelski say their focus is on diversity rather than quantity. Therefore, their inventory of beads consists of many varieties of beads from around the world—semiprecious stone, bone, horn, brass and silver castings, Fimo, Indian and Czechoslovakian glass, vintage European glass, lead crystal (swarowski), and even glass and ceramic beads handmade by local artisans.

They also carry earring and necklace findings, as well as finished pieces by the owners and other Michigan beadworkers. They include restringing and custom design (including wirewrapping) among their services, but perhaps of more interest to Guild members is their classes.

There are six Sunday afternoon classes, a different one each week, such as bead stringing or loom weaving, for $10 (plus a modest material fee) taught by Rowan Morgan. Each session is two hours long. (See your previous newsletter for a more complete description.) Also offered by Cheryl Mitchell is fimo beadmaking. Mitchell, who specializes in "portrait beads", is a member of the Polymer Arts Guild, and her work has appeared in the Polymer Guild's calendar. About the owners: Kelly Siegle is a founding partner, who learned her trade at a large local beadshop. She designs and creates most of the Bedlam line of jewelry, and "hers is the face you'll see most often in the store."

Rowan Morgan, "Bead Dynamo", teaches the beading classes, creates off loom pieces such as collars and amulet bags, as well as semiprecious beaded jewelry, also on display at Beadlam Beads.

Kevin Bardelski, another founding partner, did much of the initial interior shop design and currently finds "time to fill a few orders for wirewrapping work, since he is our resident wire wizard."

Their hours are Monday–Friday 10–8, Saturday 10–6, and Sunday 12–4. Call 810/541-8827 for more information, and be sure to check them out during our Guild "field trip" in May.

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

MEMBERSHIP FORM

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

Name ____________________________________________
Street ____________________________________________
City __________________________ State ___________ Zip ______
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☐ new member ☐ renewal (if renewing) Membership # __________

☐ dues $20.00
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Checks should be made payable to the Great Lakes Beadworkers Guild
Mail to GLBG, PO Box 1639, Royal Oak MI 48068

Grand Total__________

(This form may be reproduced)

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