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

Mar 19 Problem Solver
   “Bring your Beading Questions”
   “Leftover Book Sale—20% off”

Apr 11-13 Joanne Laessig
   “Lecture/Workshop”

Apr 16 Show & Tell
   “from Joanne Laessig’s students”

May 21 ELECTIONS!
   “Please Vote: Your Beads Need You!”

Jun 18 Albert Young
   “Field Trip: Pulling Cane”

Jul 16 Christmas in July
   “Ornaments for Festival of Trees”

Aug 20 Esther Ngwena
   “Part I: Coil Necklace”

Sep 17 Esther Ngwena
   “Part II: Coil Necklace”

Oct 6 Bead Bonanza
   “Please Volunteer!”
   New Location: Van Dyke Park Hotel

Oct 10-11 Carol Wilcox Wells
   “Workshop”

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.

NEW MEMBERS

We welcome the following new members:

- Bonnie Barber
- Barb Carpenter
- Carolyn Collins
- Linda Columbus (renewal)
- Kristen Dudask
- Lois Ekelman
- Jeanette Isernour
- Clara Kocziha
- Cassie Koslen
- Janet Parks
- Margaret Mazur (renewal)
- Lorraine Sievers
- Michele Silberhorn

New and renewing members brings us up to 147 members in 71 cities.

PRESIDENT’S MESSAGE

Hi Beaders,

Happy Spring! Okay, so I am a little early (Spring starts officially March 20) but I want winter to leave. I am ready to bead by natural light. I want to see what my pretty new beads I bought from Osiris’ Trunk Show last February 3rd look like in sunlight. The trunk show was a huge success: Many people came and many spent a lot. Needless to say Sue [], the owner, was extremely happy at the response. Many thanks to all our members who supported the trunk show. A special thanks to our Program Chair, Posy Macedonia, who not only lent us her hoe, but fed us as well. Posy, you must give us that cilantro and bean soup recipe! Thanks to her family who generously gave up their home to the bead invasion for the day.

Our February meeting was a success; thanks to all who brought a heart project or a book to share. We’re glad all of you who couldn’t bring a project or book could still attend. Your presence is always welcome! By the time you’ve read this the third Guild event since last letter will have ended: Beads & Bangles. I know without a doubt it too will have been a success; therefore I’m thanking all of you who participated and supported it. I remind you this month is our “problem-solver”; if you have a question about a beading technique, particularly one from the Beads & Bangles seminar, bring it to the March meeting—someone will be able to help.
BOARD MEMBERS

Officers
President ............. Pattee Goodman
Vice-president .......... Diane Palmer
Corresponding Secretary ... Tina Nelson
Recording Secretary ... Gail Frederickson
Treasurer .............. Cindy Menlen

Committees:
Hospitality Chair ....... Alice Maciag
Membership Chair ........ Twana Frazier
Newsletter Editor .... Sylvus Tarn
Publicity Chair .......... open
Programs Chair ........... Posy Macedonia
Displays Chair & Librarian ... open
Archive/Historian ....... Debby Zook

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

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

GLBG BIMONTHLY:
Your contribution counts! Send articles, comments or suggestions to the editor, Sylvus Tarn, P.O. Box 23327 Detroit MI 48223 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 of Trustees. ©1995 by the Great Lakes Beadworkers Guild.

ADVERTISING:
1/8 Page $10.00, (business card) 1/4 Page $18.00, 1/2 Page $32.00, Full Page $55.00 for one time ad. Discount of 15% for full year (6 issues). Advertisements must be camera ready line art. Classified advertising available, contact Page Kaczynski.
Please send your prepaid ad to Sylvus Tarn, PO Box 23327, Detroit MI 48223. For questions or contracts, contact Page Kaczynski at 810/545-9159

STONE LORE

Name: From the Latin fluere “to flow” due to its properties as a flux
Zodiacal Sign: Cancer
Historical Notes: Used in jewelry and to carve vases, goblets, and relief work by the Greek and Romans; Native Americans carved fetishes from this stone
Mineralogy: Its chemical composition is CaF, calcium fluoride; it has a vitreous luster, and is fairly soft (Moh's hardness of 4); its pure form is colorless; also yellow, green, blue, pink, purple or even black. It may be transparent or translucent, the color even distributed, or more commonly, banded.
Occurrence: Mainly from India; also from Soviet Union, Brazil, Australia, and Germany.

—Pamela Sayre from p. 4, Stone Lore, ©1994
Additional information freely borrowed by your editor from Simon & Schuster’s Guide to Gems and Precious Minerals, Gemstones of the World

President's Message, cont. from p. 1.
Finally, I would like to announce officially that I will not run again for President. It is not because I do not like being President (because I do) but in an organization of 134+ it is not fair to the Guild for me to run a third time. We have a large body of members who have just as great—or even better—ideas than mine. I believe fresh ideas—and new people to espouse them—are critical to the continued growth of the Guild. I implore you, therefore, to think of our future as a Guild by considering nominations for officers. We need new officers—many of the current ones have been on the board since the Guild's inception 4 years ago. It is fair neither to them nor you to continue. Please give the GLBG another four years of success; give us your nominations! Bead On!

—Pattee Goodman, President

If you sell or use beads you need this book!
Over 750 Bead Styles
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4432 Sandhwy Way, Irvine, Ca. 92715
Tel: 714-762-4571 Fax: 714-762-7081 MC/VISA

March 1996
Beads and Embroidery:
JOANNE A. LÆSSIG

"Beadwork" is not the kind of reply people expect when asking "What sort of art do you do?" There are very few artists working exclusively with beads as their media, fewer still who have been doing it as long as Joanne Læssig. From a childhood love of beads through the first Master of Fine Arts degree to be awarded on the basis of a body of work in beads, Læssig has explored the possibilities of beads as a tool for personal expression more thoroughly than most bead artists. The context of her work has much to do with the textile movement, little to do with Native American beadwork. The path to choosing beadwork came from the love of beads.

The bulk of her work consists of wall panels of bead embroidery, irregularly shaped and more object-like than picture-like. Though some do show a picture plane, other panels are abstract. The glowing quality of the beadwork shows the perfect fusion of embroidery and glass properties: technical qualities of both have to be considered.

The lure of beads as a material extends beyond the glass, and the chance to make beads of her own was too good to resist: in 1985 she started bead making with polymer clay. This makes the spectrum of her work rather broad and very hard to categorize. There is some incorporation of polymer clay beads with stitched panels or jewelry, some handmade beads making up jewelry pieces, some embroidered panels with just glass beads, some jewelry with just bead embroidery. The permutations are endless, but it all comes down to beadwork.

Læssig’s beadworks have been shown at Chicago New Art Forms in various publications including The New Beadwork, Fiberarts, and Threads magazines, and in juried shows from local exhibitions like the “May Show” to international ones like “Needle Expressions”. There is no one else doing this range of beadwork in the U.S. at this time. Læssig also teaches bead embroidery, bead making, and lectures on the beadwork of the world.

Artist’s Statement:
ABOUT MY WORK...

The foundation of my work is an optimistic world-view. Creativity brings happiness—and for me, joy is the proper state for the artist. My recent pieces have grown more poignant, with their contrasting harshness of reality with the beauty of the image (and spirit) that triumphs over it. My work now shows sadness, pain, regret, skepticism, caution...all within the context of a (usually) benevolent universe.

I've worked with beads since childhood. I have been exploring bead embroidery since 1972, and panel embroidery since 1986. Although beads are expected in couture, decorative arts, and tribal culture, my penels (on sealed wood, for longevity) are unique departure for art materials. This approach began during my MFA studies as a way to take my work in the realm of recognized fine art—and away from the second-class citizenship of "pretty embroidered pictures".

I came of age during the cresting of the textile-arts movement, but embroidery missed the American wave of interest. To research embroidery techniques and history, I turned to English sources, which have always honored this art. After reading The Subversive Stitch, I started to see that a response to embroidery is, in many cases, based on a view of it as a feminine activity—and therefore less worthy. (Embroidery is also hostage to the eternal debate of arts versus crafts.)

Ultimately, though, my love of bead embroidery is more personal than political. I chose this medium for artistic expression because of my own resonance with the materials, and a facility with the needle that arose in my teenaged years. I also relish the permanence of the medium; the colorful brilliance of a well-made bead is intrinsic to the material.

At its best, my work expresses my love for life, delight in beads and respect for strong art and fine craftsmanship.

About the Artist

Joanne Læssig has an MFA in Textiles from Northern Illinois University and a BS in Art Education. She also has an abundance of the three most valuable teacher’s qualities: knowledge, patience and enthusiasm; her energy and enjoyment of personal expression are infectious. A nationally known instructor, offering classes for beginning and experienced bead embroiderers in groups from grade school to graduate school, Ms. Læssig is also knowledgeable in the full range of textile techniques and construction, and this background yields a wealth of innovative approaches for bead embroiderers of all skill levels. Læssig shares her ideas generously and is flexible in adapting lessons to fit individual needs. She has a deep knowledge of the ways of beads, having worked exclusively in the medium since 1988. She has been lecturing and teaching beadwork since 1979, leaving many enthusiastic beaders in her wake.

ABOUT THE WORKSHOP
April 11, 12, & 13

On Thursday, April 11, Læssig will present a slide lecture entitled “Bead Embroidery—Historical, Contemporary, Compulsive" at the church at 7:00pm for approximately two hours. In addition, she will present actual pieces of her beadwork, explaining the techniques employed, stitches, beads, and function. The slides will include sketches of her work as well as works in progress, showing how pieces progress from vague ideas to fruition.
admission fee is $2 for GLBG members and $5 for nonmembers; workshop registrants will attend free of charge.

On Friday and Saturday she will teach “Embroidered Adornments”, from 9am-12noon and 1-4pm (six hours of instruction per day) with an hour break for lunch, for which students will be responsible. Students will make (or begin!) a small (or large!) jewelry piece, learning techniques of basic embroidery, edgings and backing. Lessig’s approach to design and this method of construction provides something for everyone from basic beginner to professional skill level. Students need to bring the following: sketching materials, beads, sharp scissors, beading needles, thread, a dish or something in which to put beads. If you bring a lamp, don’t forget to bring an extension cord as well. Lessig will also have available beads and beading supplies for sale, as well as her book (for $20)

This class is a bargain! Contemporary Artifacts Gallery is presenting the same lecture workshop October 12–13 in Berea, Kentucky—for $125, in conjunction with the exhibit Beadwork: Beyond Boundaries. If you’re interested in taking the GLBG’s class, see your newsletter for an application; the Kentucky workshop number is 606/986-1096.

Call For Entries:

Beadwork: Beyond Boundaries

Contemporary Artifacts Gallery is calling for entries for this second National juried Exhibition of Contemporary Beadwork, which will showcase the wide variety of techniques and ideas. The exhibit will showcase bead constructed works, individual beads and works that incorporate beads. The exhibit runs from October 1–November 6, and the deadline is May 1. To obtain an application, a copy of which will be posted on the bulletin board, write or call:

Contemporary Artifacts Gallery
128 N. Broadway
Berea, KY 40403
606/986-1096

They will accept up to five slides for the $10 entry fee. Because there is such a long lead time between the time slides are submitted and the works are actually exhibited the gallery is willing to work with you should a piece sell in the meantime.

SUPPORT OUR ADVERTISERS!
They help make our newsletter possible!

New Hotel
Bead Bonanza will be in a new location this October, the Van Dyke Park Hotel.

Members In The News

SEED DREAMS/BEADED VISIONS

There were a total of 199 entries from 116 artists from 30 states, Washington DC, and Argentina. The jurors selected 116 works by 73 artists, representing 23 states and Argentina. Included in the selections were two pieces of mine, Lakota Blue, the picture on my business card and Indian Summer, my beaded gourd.

There was an enthusiastic moral and financial support from the beadwork community throughout the country, including bead shops, mailorder bead and supply [firms], a bead organization, conference and publication. (Inquire for list.)

There were a number of pieces I recognized from Bead & Button: Evening Bag by Sara Lamb, Vivid Summer Vision by rebecca Starry, Through the Looking Glass by Jenny Ratcliff, Fable Vessel I and Evening Bag by Nan C. Mienhardt. There were also pieces by Mimi Holmes, Christy Puetz, and Carol Wilcox Wells.

Pictured in (the volume) Beaded Amulet Purses was Flying Shaan Bag by Mary Hickman, a favorite of mine in the show. Among the invited artists were Carol Perrenoud whose The Other Side of the Garden was also in Amulet Purses, Virginia Blakelock, Robert Burningham, Davide Chatt, Tismal Crow, and Joyce Scott.

There were also a number of selected works and artists that weren’t famous or known (myself included), some of whom had been beading for only a couple of years. But the one thing we all had in comon is our love of beads. This was evident in that there was no “bead snobbery” from anyone. It didn’t matter who you were or what you beaded: everyone shared, respected and admired all the work and artists there.

So, if you ever think your beadwork is as good as someone else’s, just remember if you love beads [and your work] must come from the heart; others will see it in your work even if you don’t.

—Bent Needle
“Barb Davis”

DENVER DOINGS

Eight gem and lapidary shows, including Gem & Lapidary Wholesalers will be putting on a co-ordinated event in September from roughly the 11th–15th. See the bulletin board for more details. The Bead Renaissance Shows, retail and wholesale, are exhibiting at this and several other events. They enclosed several flyers, also available at next meeting.

March 1996

Page 4
FESTIVAL OF TREES

The 1996 Festival Theme is “Dreams Can Come True” highlighting the Nutcracker Dream sequence. Music from the nutcracker suite will be playing throughout the show to enhance the mood.

- We must choose a name for our particular tree by July 5th. Like the music, it should blend with the overall Festival theme, while also emphasizing our Guild’s interest in beads: this is after all not just a charitable contribution by our Guild, but a publicity effort as well; we want the public to know what we do!

  Suggestions include:
  - Beadiful Dreams
  - Clara’s Dream
  - Beaded Boughs
  - Beaded Sugar Plum Fantasy
  - Beadazzled Dreams

  Suggestions for tree decorations from the dream sequence include:
  - The Waltz of the Flowers
  - Dance of the Toy Flutes
  - Clara set into the tree as Vignette—things floating around her on the tree be nutcracker related items: nutcrackers • flowers (e.g. from Barb Davis’ class) • mouse kings • toy flutes • sugar plum fairies • stars • candy canes

  Color suggestions are for frosty, dreamy, pastel colors, or gumdrop colors.

  As the name for the tree will influence to some extent what we want on it, it is important to consider what to call it now. Please give the committee chairs, Mary Rae Olson and Lisa Grix, your input. More volunteers needed for the tree skirt committee, which currently includes Diane Palmer, Denise Danaher, A. Forrest, Barbary Johnson and Debby Zook.

Eastside Bead Store:
STRING BEADS

Hurray! A bead store on the east side. String Beads is on 1853 Fleetwood at Mack 4 blocks south of Vernier in Grosse Pointe Woods. Phone: 313/882-8989. Lisa Klida has been in business 11 years—she started her business April 22, 1985. Since I’m a relatively new beader, I am always looking for different beads. She has semi-precious stone and glass beads, beading supplies and findings; Klida also conducts classes—call for a schedule. She also has custom jewelry for sale. “Seed beads,” she says, “are not my thing,” so she does not have very much of a selection.

Klida has 2 small children and on numerous occasions they are with her at the store. Check it out: hours are Tues-Fri 10-5; Sat 10-4.

—Eileen Kapalka

RADIANT STRUCTURES:

Contemporary American Beadwork

I am writing you to let you know about an exhibition we are planning to mount at the American Craft Museum in 1997. Tentatively titled Radiant Structures: Contemporary American Beadwork, the exhibition will stress the pictorial and sculptural approaches currently being taken to the medium by many artists. Giorgio beyond adornment, beadworkers today create large paintings, freestanding objects, and even room size installations constructed entirely of colored light in the form of beads.

As a resource for beadworkers, you are in a unique position to help us spread the word about the exhibition, which we hope to travel to other venues around the country and perhaps the world. Any other kind of support—facilitating or financial—would of course be most welcome. Exhibitions are expensive to organize and circulate as you are undoubtedly aware and even $500 can make a big difference in the quality of the catalogue and the installation. If you profit from the sale of beads, a contributions of $1500 or more might be a good investment as your name will be given sponsorship credit in all publicity and promotional materials including announcement mailings (which go to 10,000 people), gallery handouts and press releases. Everyone involved with beads will benefit from making this most spectacular exhibition it can be.

Please feel free to contact me for additional information, though I will keep you apprised of the exhibition’s progress. I would be immensely grateful for any thoughts you have the subject or ideas you might have for publicizing and raising money for this project.

Sincerely,
April Kingsley,
Curator
American Craft Museum
40 West 53rd Street
New York, New York 10019
212/956-3535; fax: 212/459-0926
SPRING 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.

- **Beaded Needlecase Necklace Class #103**
  Peyote stitch seed beads to cover a wooden needle case with a charming pastel Victorian floral pattern for this pretty yet practical needle case necklace. Complete by adding a beaded neck chain and tassel with fringes, highlighting with semi-precious and crystal beads. For students with experience in peyote stitch beadweaving.
  $40; 4 Mondays beginning April 22, 1996

- **Shaggy Bracelet Class #104**
  This three dimensional bracelet is constructed with seed beads on a loom with row after row of looped beaded fringes highlighted by a variety of accent beads. Like a fuzzy caterpillar, the rows of moving fringes sway with your every movement.
  $35; 3 Tuesdays beginning April 23, 1996

- **Beaded Miniature Purse Necklace Class #105**
  Make a beautiful miniature purse necklace using seed beads enhanced with bugle beads and gemstones. Various known as charm bags, amulet pouches, treasure pouches or medicine bags, these miniature purses 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.
  $44; 4 Wednesday beginning April 24, 1996

- **Beaded Earrings Class #106**
  Have fun making your own beautiful earrings with seed and bugle beads enhanced with crystals and gemstones. Learn several basic techniques of construction including Coache/brick stitch with dangling, Spanish Lace, and square stitch. A variety of earrings will be made in this class and variations will be presented for further exploration. Perfect for beginners as well as more experienced beaders.
  $30; 3 Wednesdays beginning May 22, 1996

- **Peyote Stitch Workshop Class #107**
  Peyote stitch is an ancient off-loom seed beadweaving technique, utilizing only needle and thread, which produces a bricklike structure. Particularly suited for tubular objects, this stitch offers a multitude of design possibilities. Learn the basics of both tubular and flat peyote stitch while creating three progressively more challenging projects: earrings, key chain, and miniature purse necklace. Skill level: intermediate; prior beadweaving experience necessary.
  $58; 6 Thursdays beginning April 25, 1996

- **Beadwoven Tapestry Necklace Class #108**
  Create a stunning one-of-a-kind necklace with beads and threads in your choice of predominantly greys or blues. This is a simple, easy-to-learn wet-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 with the weft 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.
  $44; 4 Mondays beginning May 20, 1996

All classes will be held at Seaholm High School, 2436 West Lincoln Road, Birmingham (Lincoln at Cranbrook) from 7-9pm and are sponsored by Birmingham Community Education. Enrollment is limited and pre-registration, which begins Monday, March 25, 1996, is required. Call 810/203-3800 for more information. Materials included in all course fees.

**Beaded Miniature Purse Necklace** (see above for course description) will be offered during the day on Thursdays, 2:30-4:30pm starting April 18th at the Creative Art Center, 47 Williams Street, Pontiac. Call 810/333-7849 for registration information.

**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.

LUNA GALLERY CLASSES

Classes cost $35 each; beads and supplies included. Payment 24 hours prior to class ensures your reservation. Contact Luna Gallery, Summit Place Mall 315 N. Telegraph, Waterford, at 810/861-4753. All classes 6-8pm.

- **Lariat Necklace** Thursday March 14
- **Double Strand Necklace "String like a Pro!"** Tuesday March 19
- **Chain & Bead Necklace with Dangle Thursday March 21**
- **Beaded Eyeglass Chain** Thursday March 28

University of Minnesota:

**SPLIT ROCK**

Split Rock is an opportunity to completely immerse yourself in an art away from the distractions of daily life as part of a community of people with similar interests and values. Workshops begin Sunday evening and end the following Saturday morning. Apartments in UMD’s newest complex are reserved for Split Rock participants. Tuition at Split Rock is based on each workshops enrollment limits and ranges from $364 to $394. Programs of interest to beadworkers include
created beaded tapestries: a culturally inspired approach july 7-13, taught by marcie mcintire
improvisational beadworking july 14-20, taught by joyce scott
created beaded figures: an advanced workshop july 21-27, taught by joyce scott
beadworking: a master's circle july 28-august 3, taught by david chatt
polymer clay: beadmaking and beyond august 4-10 taught by lindy huinan. on-campus housing and food services are available at reasonable cost. to request your catalog, available march 1 (registration begins april 1) by phone call 612/624-6800, fax 612/625-2568 or write, split rock arts program, 306 westbrook hall, 77 pleasant street s.e., university of minnesota, mn 55455 or e-mail srapt@mail.cee.umn.edu

new library additions
the library has added the copper coyote and merchants of venice price lists and rio grande tool catalog to the collections.

march meeting:
beads & bangles recap
once again it's time for glbg's spring teaching seminar. this year's line up appears to be very basic-basic this i, basic that, and that's what it is. at first, when this year's b&b began shaping up was immediate reaction was one of major stress—oh no! what about everyone else? as it is with real life, so it is in the bead world; things have a way of working themselves out.

spring is a time to brush up on or learn new skills, so as to better enjoy the best of the year's programming. in april joann lassen will teach two classes, one on beaded imagery and another on a treasure pouch. in august and september charter member esther ngwena will offer the african coil necklace. these classes require a familiarity with seed beads and a comfort zone with threading needles and knots, or not to know.

any of the basic needleweaving courses at beads & bangles will help to achieve levels of proficiency helpful for the more advanced classes. speaking of which, in october, carol wilcox wells, the grand dame of peyote stitch, will be on hand to share her secrets of the golden cage. this is two-three day class for those who are quite comfortable (read: experienced) with peyote stitch and its uses in construction. the basic peyote with furious practice or amulet bag offered at beads & bangles should help ready one to learn and apply those secrets.

there is something so wonderful about a day of beading. combining energies and enthusiasm can bring forth a feeling of wellness for the beader or feelings of great frustration. with these polarities in mind, we have dedicated the march general meeting as a touchstone for beads & bangles. all participants, members, and non-, are invited to bring their projects to either seek help, or give it to a fellow beader, or just revel in beaded abandonment.

the bead museum
seed bead fund
those of you who attended the last meeting are aware of the board's decision to send a check to the bead museum, to help with their moving fund. at the meeting donald schneider proposed instead that we request donations from the vendors at bead bonanza, which we would raffle off, with all proceeds to the museum's fund. the general membership attending the meeting agreed to the scheme, and the board isn't opposed to it.

however, the board is currently stretched to the limits of its resources, currently being without fundraising, display or publicity chairs. moreover, our president, treasurer, and programs chairs are stepping down in may and no replacements have appeared. therefore, the board will likely return to its original plan unless someone steps forward to organize the raffle. the board welcomes volunteers for this or any other tasks.

judging by the stack of literature the bead museum has forwarded to your newsletter editor, they consider societies and guilds such as ours a major resource. i excerpt some of the mailings below.

"with proceeds of nearly $100 000 from the third international conference hosted by the bead society of greater washington, the fund drive... was given a jump start. nearly 850 conference registrants, 4 000 bazaar goers, 200 vendors, a silent auction... and bead fantasy strands raffle all contributed to this remarkable kick-off donation.

'the bsed is elated that we accomplished our two-fold mission with the conference,' said joyce diamanti, conference chair. 'we set out to provide a scholarly conference to educate the public about beads and their impact on our lives and to raise money to establish the bead museum in washington. now it's time to move to the next phase... .'

the core of this collection comes from gabrielle liese, who, as an interior designer in the 70's, ordered some trade beads which she thought would make interesting pulls for custom window shades. when they arrived, in the form of a necklace and unsuitable for the purpose, she began wearing them instead.

as people noticed the beads, they began to question her. at a loss for a response, she began searching for information. as her knowledge increased she bought other beads, particularly ancient glass beads.
“My first intent was to become a super in-demand bead stringer whose necklaces would be the most desirable pieces ever seen,” said Liese. At the end of the first day, recalled Liese, she had beads on and off the string a hundred times with nothing that would startle the world. Realizing that her most serious problem was her inability to part with her treasures, she hoarded them instead.

Closets, drawers, boxes and even an addition to the house were not enough to hold her overflowing collection. With assurances that the collection was of “museum quality”, the idea of museum was conceived, and 1985 non-profit status was approved. The Museum grew with gifts from other collectors and gradually it has become world-renowned with visitors from many countries.

As space became tight, members from BSGW contacted Liese, suggesting that the Museum could continue its mission and attract a larger audience if it were located in the nation’s capital. If she were willing they would undertake the project to establish a new museum and relocate the collection to Washington D.C.

The Bead Museum has established the “Seed Bead Fund” to help with this expensive undertaking. Your tax-deductible charitable donation, whatever its size—$5, $50, $500 or even $5000—will help to firmly root the Bead Museum in its new home. Make checks out to the BSGW, with the notation “moving the bead museum to Washington” and mail to:

The Bead Museum
P.O. Box 23480
Washington D.C. 20026-3480

Note: Guild policy prohibits the distribution of the mailing list to potential advertisers. However, after some consideration, the Board has decided to make our mailing list available to the The Bead Museum/GWBS.

FROM THE EDITOR

This month seems to be our begging month—we have requests from not one but two organizations requesting funds for national bead-related causes. Beadwork, from my point of view, is in a funny kind of limbo: it’s becoming accepted enough in the “art world” that galleries—our own local Sybaris Gallery in Royal Oak, to its credit, has mounted two bead exhibits I know of—have started to mount exhibits and even fine art museums have started to purchase recent works (kudos to the DIA for acquiring one of Joyce Scott’s pieces) yet still has a long ways to go before most universities—and therefore many art fair jurors and the art buying public—accept it as a medium. (Never mind the man on the street.)

Joanne Lassig touched on one of the problems, its perception as a woman’s decorative craft. Another, I believe, is the relatively low cost of the materials and particularly of the equipment required to bead. Money confers status, no question. Never was this more vividly illustrated to me some years ago when reading the derisive comments of a (male) glassblower who looked down on women for making stained glass, or worse, jewelry. “They don’t have the strength to blow glass,” he said. As a poor student then and the receiver of bitter comments by women artists who find even half way articulate spouses able to outsell them since, my irritated reaction was that it is not the strength but the cash that keeps women out of glassblowing. It takes considerably more to start such a studio and (admittedly anecdotal) evidence would seem to indicate that women get paid less once they do manage to exhibit.

How to combat these prejudices? Education is the key. By supporting bead exhibits and the Bead Museum you (yes, I sent checks) can help beadwork make the transition from merely “decorative art form” to “serious art”. The work itself may remain the same, but if we change the perception of it, then the heart and soul of its creators will reach a larger audience. And it seems to me, with so much frenzy, violence and despair in the world, we could use inspiration celebrating calm, color and light.

—Sylvus Tarn

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87/90. These are your peak for lunch, which you must provide.

Important: Workshop participants must attend the lecture, the cost of which is included in the workshop fee of

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