1997 CALENDAR OF EVENTS

We are pleased to present our schedule of programs for 1997. 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 pm on the first Tuesday of each month at Beads SRO, 319 S Washington, in Royal Oak. We urge you to get involved!

MEETING SCHEDULE

Mar 18 Beaded Problem Solver/Book Sale
   “Bring Beading Bothers to Network a Solution"
   “Nominations!”

Apr 22 Ceramic Beads
   Carla Hankins, Bag Lady Beads
   Note: Meeting on 4th Tuesday!

May 20 Make-A-Watch
   Elections: Please Vote!
   Details in Spring Newsletter

Jun 17 History of Native American Beadwork
   Lecture by Pamela Burton

Jul 15 Christmas in July
   Ornaments for Festival of Trees

Aug 19 Photo Shoot
   Work professionally photographed by Matt Davis

Sep 16 Wire Wrapping Workshop
   Kristin Kendall-Holliday & Alisa Brummer

Oct 5 Bead Bonanza
   Van Dyke Park Hotel

Oct 21 Book Critiques & Member Profiles

Nov 18 Book Sale
   “Bead Book Bargains”
   Note: Workshops require prepayment and are limited registration. Dates in bold represent events held in addition to regular Tuesday schedule.

NEW MEMBERS

We welcome the following new members:
   Roberta Chevaller
   Ann Hopwood
   Lydia Hultgren
   Barbara Machesney
   Shirley Rosenzweig
   Judy Fledge

New and renewing members brings us up to 199 members in 85 cities.

PRESIDENT’S MESSAGE

Fellow Guild Members,

With Spring approaching fast I hope all of you are working hard finishing those winter projects! Please bring pieces with you to the general meetings. I would love to see those Marla Gassner pieces. Her lecture and workshop was quite a success.

Speaking of workshops Beads & Bangles looks like quite a success too! With three days of classes, many of you must have new and quite wonderful examples to show. Bring them to the meeting! Remember we’re having our Problem Solver, so if you didn’t quite get your Wonderbead completed, then bring it to the meeting for help finishing it.

Look for many more interesting projects and lectures to come. As always, happy beading,

—Lisa.

Nominations

The Board will be accepting nominations for elected positions—President, Vice President, Treasurer, Recording Secretary and Corresponding Secretary—from the floor during the March General Meeting. As the Vice President and Corresponding Secretary do not plan to run again, it is especially important to nominate individuals for these positions. Moreover, the current Hospitality Chair intends to resign at the end of this term, so we need a volunteer for that also. Please consider volunteering!
BEADER READER

BOARD MEMBERS
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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 BEADER READER:
your contribution counts! send articles, comments or suggestions to the editor, sylvis tarn, P.O. Box 23327 Detroit MI 48223 or e-mail me at sylvis@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. Other Guild questions should be directed to the guild phone, 810/977-5938. Deadlines for receiving contributions for the Bimonthly will be the 1st of the month previous to 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. ©1996 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. Please send your prepaid ad to Sylvis Tarn, PO Box 23327, Detroit MI 48223. For questions or contracts, contact Page Kaczynski at 810/545-9159.

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

Minerology: 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
from p. 7, Stone Lore, ©1994

Editor's note: Though occasionally sold individually on strands, more usually bloodstone beads are found in strands of "fancy mixed jasper" or "india agate", common names for translucent to mostly opaque green and mauve quartz-like beads that take a high polish, are accented with about every color except blue, and tend to be flecked, spotted, or striped in subdued patterns. Particularly handsome are the larger sizes, 8mm and up, which show the color mixes in individual beads: they cost roughly the same as black onyx or tiger eye.

Call for Entries:

BOTANICAL IMAGES & SMALL EXPRESSIONS

This competition for Michigan artists, juried by E. Jane Connel, runs from April 1 through May 11, 1997, and is sponsored by the Lansing Art Gallery. Of particular interest to Guild members is the small expressions portion of the exhibit, for which works must not exceed 15 inches. No deadline is listed on the application, but since the exhibit opens in a month, they'll need the application, works (this is juried by actual piece) soon, so members with botanically themed work should call or write for an application immediately:

Lansing Art Gallery
425 South Grand Avenue
Lansing, MI 48933
517/374-6400

Entry is $10 for up to two pieces.

March 1997
January Meeting:

MARLA GASSNER Slide Lecture

Marla Gassner's lecture, Designing with Hand-Made Glass Beads, was one of the most popular ever, with close to a hundred people attending. Gassner, whose signature butterfly often pops up in many of her pieces, is self-taught, using many techniques to design and create jewelry for the last quarter of a century. In the last five years, she taught 300 students.

Specializing in Czech molded glass, the artist sent out 30 letters to midwestern glass beadmakers, whose work she wanted to emphasize for a lecture on strung work featuring handmade beads; the 11 beads she got back, she observed, all came from women. "When the men saw my pieces, though, they sent beads also," the artist notes. Like many stringers, Gassner sorts her beads in drawers, by color; when she's ready to string, she pulls out beads she thinks will work together, piling them on the floor in a technique for evaluating their potential she calls "puddling".

Carrying the theme further, she explained that objects puddled on the floor ebb and flow, as she uses some beads up in a piece; typically she gets 6-8 pieces out of a puddle, the latter pieces being more interesting, as the decreasing pile forces greater creative challenges in using up the remaining beads and accent pieces.

Perhaps the bead artists whose pieces Gassner incorporated most familiar to the Guild are Don Schneider and Peggy Prielozy. Gassner uses Prielozy's snail-shells almost exclusively, and is particularly fond of the iridescent ones—perhaps because that nacreous quality, like the technique “puddling” and the shells themselves all evoke the sea, and its shifting colors, light, and tranquility, the concept to which, if not the ocean itself, Gassner seems drawn.

Beadingstringers tend to focus either on shape and design, or color; Gassner freely admits her interest in color, especially rich, subtly shaded and iridescent colors. In addition to large handmade beads, she includes Czech and seed beads assembled, often in long multistranded pieces (which are strongest), emphasizing lustrous, luscious color combinations. One particularly fine piece featured Mimi Alper's eye beads mixed with small jade pendants.

Schneider's beads, she said, presented a particular problem in that the holes are extremely large, and the ends of the beads are colorless and transparent; however, she finally hit upon the technique of using multiple strands of cream colored seed beads with fancy dangles on the end, making the focal bead, in effect, a sort of bolo slide.

In contrast to Gassner's rather organic pieces, she also presented Karen Flower's bead crochet. These monochromatic or subtly shaded ropes of seed beads, usually made into lariats with one or more large accent beads, were finished with knots, some quite intricate. Prielozy, Schneider, Karen Onington, Mary Curtis, Diane Carman, and Lekathra Koler were among the artists whose beads were featured this way.

With the exception of one piece, all of Gassner's pieces were exhibited on a textured dummy, which, along with multiple, harsh shadows and some underexposure, some people found distracting. Gassner was also unable to identify a few of the beads and had some misconceptions about glass bead making technique. Aside from these minor flaws, the lecture was well presented, —and received.

Member Profile: CHARLOTTE HUDACK

Gassner's classes in Review

Ms. Hudack has been beading for almost a year, and took all of Marla Gassner's classes. What follows is her introduction to beading, and her most recent involvement, culminating in Gassner's instruction.

Charlotte Hudack originally trained in watercolors, and has painted for years, loving opportunities to fluidly mix and exploit color. She encountered a dry spell with her painting, which worried her, because, she says, "I always like to be creating things." Though she realizes she's always loved beads, a television program featuring some beads sparked her interest. That was in April of 1996.

She took down the address; then went to the yellow pages, tracking down bead stores, locating in short order Beada Beada, Miner's Den, Birmingham Bead, the Franklin Bead Store, and finally, Beads SRO. A world traveler who actually bought an amulet purse for her sister on a trip, Hudack found her initial researches frustrating at times. She scoured the area for books, buying them and borrowing them from the library; talked to the clerks and other patrons at bead stores; and finally purchased Carol Perronau's video on peyote stitch. "It was really awkward at first, because I had never even held a bead before." This was May, or perhaps June of 1996.

Yet she feels the challenges of teaching herself because she couldn't find any classes, though it made her knowledge hard won, also inculcated it more thoroughly. "I was so thankful the day I found Beads SRO," she says, "because I knew there had to be other people out there as interested in beads as I am, and that's where I got my application to the Guild."

Now the avid peyote stitcher has made 20 peyote bags, preferring still to work with delicas, which she purchases in wholesale lots from General Bead (in California), though she's branched out into seed beads as well. She was the first to complete her gilded cage—in lavender—from Carol Wilcox Wells' course, from whom she also took the hollow beaded bead class. She still
Charlotte Hudack, cont.
prefers to make her bags from patterns, and has made
at least one project from every book she’s purchased.
“I always personalize the design, usually by changing
the strap, or the fringe.” Since it is generally the color
scheme that initially attracts her to a project, she often
follows its basic parameters, though adjusting it to her
tastes and the bead colors she has available. “I’m still
trying to get a good selection of delica colors together,
so I’ll have what I need when I start a project.”

Marla Gassner’s classes, which feature beadstring-
ing, were therefore a bit of a change, since there were no
graphs or charts to follow. In fact there were no written
instructions at all; instead, Gassner demonstrated each
piece, breaking the presentation into a series of steps
given at intervals students could easily follow. They
took notes on points of interest to them. “This wasn’t so
bad,” Hudack observed, “because everyone understands
their own [notes].”

Each class was unique, so it was difficult for her
to choose a favorite, though she said the Continuous
Rope—her first subject—was perhaps the most calming,
“because you didn’t have to concentrate but could
almost meditatively chose your favorite beads.” Gassner
made that choice of favorite beads possible in a couple of
ways. Excepting Continuous Rope, which was available
only in two colors (topaz or blues), each kit was unique,
and a different color from the rest. To give her students
additional freedom, she made a pile of beads available on
a separate table, so that people could substitute favorite
beads for ones in their kits they liked less well.

Czech glass ranging from 4-12mm and 10/0 seed
beads made up the bulk of most projects. Both of these
types of beads have relatively large holes, which, along
with the monofilament, made the stringing easy and fast.
a plus for beginners. In fact, students could pull the
10/0s off the hanks directly onto monofilament, thereby
decreasing even further the handling of the smallest
beads.

“Each subject (class) had its wonderful portions.”
Hudack noted, but the Floating Fantasy was another
favorite, again owing to its simplicity of approach, as
well as its uniqueness. Students started this piece with 8
strands of standard 18 weight conso upholstery (nylon)
thread, which they tied around a long (2") strong pin
pushed into a board (which shed!). Like the continuous
strand, this piece had a strong meditative aspect: the
cont. next page

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Charlotte Hudack, cont.

students split the strands and tied them in continuous half square knots to make the braid; then separated them and spaced 6/0 seed beads and Czech glass on the individual strands of conso by knotting around them.

Most students, Hudack included, simply slipped the large-hole beads on the thread, clipping it whenever the ends frayed too much; optionally, the students could stiffen the ends by putting a little cyanoacrylate adhesive on them to make a self needle. After knotting the beads on the thread, the students gathered the conso together to complete the necklace by braiding the second half of the piece.

Although Gassner noted in her class descriptions that the pieces could usually be completed during the course, most students, once they felt they had the technique down, preferred to spend time socializing, completing their projects at home. Hudack was one of these. “I loved working with like minded people, sharing ideas with them. Marla was so helpful, always going around to help. Another thing I really liked about the classes: she’d tell you technique and then allow your own creativity to come forward. So many times you get so many don’ts. She didn’t limit us that way. She was also very generous with her time, coming around and making herself available to individually assist anyone with questions.”

In “Through a Large bead”, students used monofilament to make a five strands over-the-head necklace. Gassner reports a 1% breakage and return rate for this material, which most beadstringers regard dubiously at best and suitable only for temporary design layouts at worst. Mono does have some advantages: it’s very inexpensive, unobtrusive (it’s colorless and transparent), and unlike tigertail it can be securely knotted, especially if cyanoacrylate adhesive is used to melt the knot together.

As with other projects, students could exchange beads, which, judging from conversations between them at the last general meeting, was very popular. To finish off the stands, Gassner had her students tie the ends of each strand into a square knot, next to a bead with a large hole, pull gently until tight, let the knot slide into the bead (with large hole) weave threads down sides, clip and glue (i.e. melt the knot) with the superglue.

Gassner provided students with spools of the twelve pound test she recommends for stringing, along with the following instructions for care: “can’t wet; preferably, hang pieces up. In a pinch, stretch them out and lay out long ways, then roll in fabric, if necessary.”

The Antique Button Brooch, again made with monofilament, was twelve strands total. Hudack began by running six strands of mono through button shank and tying them around it, yielding 12 ends which she then strung with beads to make the dangles. The teacher glued the pin backs on for her students.

Thus, by January 1997, Ms. Hudack not only brought some new bags, with which she’s been wowing members for the past several meetings, but strung pieces, as well, both from the class and her own variations. The woman who wishes everyone would bring in their pieces “because it’s so inspiring” certainly has been doing her share to encourage the practice.

Member Profile:
LINDA FRANCISCO.

Francisco has been a knitter for a long time (she seems to wear a different, handmade, striking sweater to every meeting) and branched into ceramic jewelry for 6–7 years ago, when her son’s class in the subject sparked her interest to such an extent that he suggested she take the class.

Afterwords, came metal jewelry—some casting, some fabrication—five years ago, and about 2 years ago, she started using seed beads on ceramic pieces by epoxying beads on to give a richer, more embellished surface. During the summer decided she wanted to get more involved with beadwork, so she took stringing classes from Lisa Grix at Beads SRO. “I also got very interested in seed beads. Early on I went to Bead Bonanza, last October, 96, and became obsessed.

“I wanted to do one of my metal pieces with bead straps. I still haven’t finished it; when I do, it will be with a fossilized nautilus and agate—matching agate. I found luster beads at Lisa’s shop with very similar glaze to the one I use on my ceramic low-fire white clay—so I made a brass bezel piece, to give it strength and stability, then made a wire wrap chain with (stone) beads for it. That, along with the seed beads glued onto ceramic piece, combines in one piece my techniques, which I think is very exciting.”

Francisco’s first project entirely of beads was an amulet bag with 3 layers of fringe. She’s worked peyote with both seed beads and delicas, taking the basic technique class at Bedlam, already haven purchased Carol Wilcox Wells new book, then used that to learn how to do the variations. “I wanted to take the upcoming Hummingbeads [Wonderbeads] class, at Beads&Bangles and I thought this would be good preparation.”

“I really feel this organization needs to be here; that’s why I volunteered to be treasurer.” In fact, Francisco volunteered at her very first meeting and expressed the hope that others would step forward as well to help. In the same spirit she wanted participants in Marla Gassner’s Floating Fantasy class to know that her shop carries the No. 18 Conso nylon, which is actually nylon hand sewing upholstery thread. There are 12 colors available, and the shop, Fabric Fair Interiors,
BEADER READER

Linda Francisco, cont.
carries all of them in 2 oz. spools, for $7.00 each. "We've
sold more of that thread in the past month than we have
in the previous year, and the students reported having
a difficult time finding it."
The store, at which she's been working 20 years,
actually belongs to her parents, and is located at 3003
North Woodward (Royal Oak) on West side between 12
1/2 and 13 mile. For more information, call them at
810/288-5270 days Monday–Saturday, 10–5:30. Thurs
still 8.

BEAD TIPS
Conso nylon (in my admittedly limited experience—
I've only ever used two different spools of the stuff)
is somewhat stiffer, comes in subtler colors and seems
to be slightly less strong than comparable rod-winding
(Gudebrod brand) nylon threads typically available at
bead stores. In fact, I purchased both spools because
they were colors not otherwise available, making a nice
complement to the sometimes garish rod-winding.
The flip side of the coin is that if you are using
saturated colors (as many seed and czech beads are),
the rod winding might make a nice experiment for
the floating fantasy necklace, which essentially is a
multistranded piece with large 6/0–8/0 seed beads and
czech glass spaced with knots so the thread shows, and
the ends macraméd (or you could braid) together.
Other experiments that readily suggest themselves
are using silk, which has a very nice hand for knotting,
or mixing two or more contrasting colors to thread the
beads. In that case it goes without saying that you must
select thinner threads. Really and truly it doesn't take
that long to test a short length of thread with a few
beads to check whether the thread goes on too easily (in
which case your knots won't hold the beads in place) or
too hard (in which case the beads fray the thread and the
stringer becomes frustrated by the stringing process).
It's the same kind of preparation as when knitters make
a test swatch, and just as important!
For all of these suggestions you should probably
either make a self needle by gluing the end of the
thread(s) to stiffen (and attach together, if there are
more than one of them), or actually break down and
thread the strands on flexible wire beading needles. For
those of you familiar with Gudebrod conventions, 18
Conso appears to be roughly equivalent to EE weight
nylon or F weight silk.
If you have a lot of scrap yarns in beautiful colors,
mix those in with beaded threads for a fiber necklace, a
look I've seen gaining popularity on the Art Fair circuit.
—Sylvus Tarn

What are your secrets? Send in your Bead Tips!

February Meeting:
BREAKING INTO THE ART FAIR CIRCUIT
Part I of a Series
Sylvus Tarn gave a slide lecture with tips for selling work
via Artdoor Art Fairs. Several people asked for addresses
mentioned during the lecture; what follows is a written
transcript, including that information.

Hi, my name is Sylvus Tarn. Though I thought, as
a pre-adolescent, that art fairs might be something I'd
like to do, I always envisioned myself selling paintings,
and in fact my original artistic training was life drawing
and waterbased painting—the latter of which perhaps
quintessentially defines American art fairs. Fortunately,
art fair promoters are slowly starting to recognize that
other media, formerly dismissed as mere "craft", can
constitute equally vibrant expressions of the artistic
(whatever the hell that means) drive. Beads, though
still often low on the totem pole, are slowly gaining
recognition, making art fairs a viable way to sell your
work.

All kinds of beadwork is represented at art fairs,
with perhaps fimo (polymer clay) being the most highly
accepted; however, I've seen bead embroiderers, bead
fabric makers (ie peyote and the like), glass bead
makers, as well as my particular interest, beadstringing,
exhibited at top level shows.

Like many people I fell into doing and selling
beadwork by accident; I started at Science Fiction
Convention huckster rooms and at SCA (Society for
Creative Anachronism) events, such as the Pennsic War,
one of that organization's biggest annual events. Though
I enjoyed the ambiance at these venues, I discovered
that most SCAers wanted period work (boring!), and most SF
con attendees were, odd as it sounds, too conventional,
(and too broke) to buy my designs. I needed arty types,
unafraid to express themselves with unusual or striking
adornment. That left art fairs. (Or meant galleries,
which is a whole 'nother topic.)

Since I started my business sometime around May
of 1988, I'd already missed many show deadlines, and I
didn't really get going until 1989. My first real show was
a Joe Smetanka Craft Show, put on by a promoter who
mainly worked on the East side, and it was at a marina.
I had no canopy or umbrella; my display consisted of
a folding table covered with suedecloth, with earrings
to rectangles of grey computer packing foam. At the
time I thought it intriguing and very high tech; looking
back, I just shudder. The day was hot, the sweat on my
forehead carrying the sunblock into my eyes: so there
I sat, weeping tears and smiling cheerfully at potential
customers, whom I assured most enthusiastically that I
was fine, just fine. I made $300.

cont. next page
Art Fairs, cont.

This story, silly as it sounds, illustrates two important points: the first is selling requires what I call considerable psychic projection: a warm, friendly, nonpressuring attitude no matter how bored, tired, or uncomfortable one is; physical stamina, to withstand the long days, which start with a drive, setup, the fair itself, breakdown, and either another long drive or a stay in unfamiliar surroundings, followed by another day or two of the same; and flexibility, to deal with the inevitable frustrations of misassigned booths, bad weather, rudeness (from the promoters, the other artists, the customers...)! In other words, art fairs are not for everybody, and many art fair artists, by the time they are fifty, either are looking for other ways to market their work, or have become successful enough to hire strong young backs.

The second point is to start small and add in increments, as you learn what works and doesn’t. I remember quite vividly reading in Sunshine Artist about some woman who wrote that she’d signed up for a fairly expensive show, rented a premium canopy, (and car and trailer to transport everything) and all in all racked hundreds in expenses. And then, of course, she didn’t sell anything. My display, horrible as it was, cost very little—I borrowed the table, bought a few yards of cheap fabric, and the foam packing was free. Like most beginning artists, I underpriced my work, only doubling the cost of materials, but even so I made money, if not much. A good thing too, because it was months before I reached that sum again.

It takes time to develop a line of work that sells and a display that works for you; moreover though an unprofessional display and sales inexperience certainly had something to do with my poor sales, I was convinced my biggest problem was that I needed better shows. In the eight years I’ve been doing shows, that has become my (and seemingly every other artist I meet) holy grail. How bad a show is always a favorite topic amongst artists (they’re too busy to chat during the good shows).

Finding good shows, therefore, is the first step.

For bead artists, persuading juries that one’s work is worthwhile is the next hurdle. Actually selling the stuff, though still hard work, is, I believe, a little easier for beaders (or jewelers of any kind) than say, those poor slobs who do black and white pencil drawings. Back when I started the Michigan Council for the Arts put out a little booklet with the names and addresses of many Michigan art fairs. It was extremely helpful in getting me started, but funds for that sort of thing were cut years ago. I therefore began to rely upon professional publications, which add the advantage of rating shows.

As with beads and beadwork, finding a show is as much a matter of fit as quality. Therefore, even a highly rated show may not do well for you. Nevertheless, asking other artists (preferably ones with related, but not identical media) about shows is a time honored method; so is asking your customers. Many of them attend art fairs regularly, and, especially if you’re from out of town, will be able to tell you the best ones in their locale. In fact, they’ll often ask whether you plan to exhibit at the best shows! That still leaves getting started, though, and the easiest method is to subscribe to a show-listing service.

For beginners, and certainly most helpful to me when I started, I recommend The Network. This unassuming little mag focuses on the Midwest, and lists many smaller, entry level shows beginners have a more likely chance of successfully-jurying into, and are budget priced in addition to many of the bigger shows. The print is small, and at least back when I subscribed, they listed the promoters’ estimates of attendance, one way of evaluating a show. Other methods include looking at the quality of the application—yes, the better shows do tend to be printed on colored, heavier, often textured stock, with fancier layout—and some of the best are often slick, glossy, four color brochures: looking at the booth fee (a handy rule of thumb is that you hope to make ten times the table fee, and as the promoters spend more on advertising, they charge more for space), and jury requirements.

I don’t bother with unjuried shows. Those are the ones populated by sales of shampoo, hand-knitted baby clothes and mass produced cheap jewelry, and the patrons of these affairs, worthy as they may be, are looking for cute, inexpensive doodads—as an artisan, you simply cannot compete with imported goods. You have to sell your creativity, your uniqueness, and that product is not what $25 table fee church bazaar patrons are looking for. So I’m looking for shows with reasonable table fees (usually $70—400 for outdoor, higher for indoor), jury (preferably by slides, not photographs), a requirement that work be hand crafted (admittedly a very nebulous term).

Unfortunately there are no absolutes. I’ve done shows with crowds of 20,000—100,000 with very classy applications (and even are highly rated!) that were duds, and some Christmas Church Bazaars, besides being...
Art Fairs, cont.

almost impossible to find (they don’t typically bother getting listed) and equally impossible to get into, have fabulous sales. All those little strawberry festivals and Bazaars, though small scale, are a good way to get your feet wet. As soon as you can, however, you want to get into the art fairs.

Sunshine Artist

Sunshine Artist lists higher quality art fairs on a national scale; they also publish (or used to publish) an annual Audit Book, available for an additional charge, for each of several regions, such as the Midwest which included notes and ratings of shows on a scale of 4–10 (3 and below being not worth the bother). If you really want to blow money, you can purchase a subscription to The Artfair Sourcebook. Initial cost is $150 for the printed version which purports to list the “top 300 shows in the US”, and $195 for the disk, which adds another 100 shows, and is available for windows or mac OSes. Thereafter, the cost is $95 and $75 a year, respectively. This is a product geared to the working artist who is serious about the Circuit.

It will sort shows by State, Name, Deadline, Showdate, or Sales (sort of: they sort alphabetically, instead of numerically, which means the $10,000 shows come after the 1000 dollar shows instead of the $9000 shows); lists Name, contact information, deadline, notification date, last cancellation date (the latter two are important if applying to multiple shows simultaneously), average sales, booth and jury slide fees, and notes about the show. One feature I would’ve found very helpful that is not included is a better map, one that would illustrate the location of the city of each show listed, not just the state. Written in Foxpro, it’s not particularly beautiful, and somebody was awfully sloppy about editing out the printer codes from the screen version. But it sure is convenient.

Another excellent publication for the serious craft professional is The Crafts Report. Though it does indeed review shows (mostly big indoor shows, such as the Rosen, ACC, and the like), its value lies in its inclusive coverage of issues important to the crafts professional. Regular columns cover photographing your work, tax advice, and analysis of traffic patterns at shops. I should note here that its readership also comprises gallery and boutique owners, and they usually interview at least two every issue, so this is excellent magazine to get if you want to market your work that way.

But they also cover all aspects of marketing your work, strategies for balancing economic realities with the creative impulse, legal questions, —in short, every aspect of making your living from craft. After Ornament I consider this the most important professional publication I receive, and I feel it is a must for anyone who wants to market their craft. (End of plug).

Addresses:

The Crafts Report
P.O. Box 1992
Wilmington DE 19899
Ph: 800/777.7098

Sunshine Artist
422 West Fairbanks Ave. Ste 300
Winter Park, FL 32789-9672
800/597.2373

The Network
P.O. Box 1248
Palantine IL 60067
708/934.1511

The ArtFair Sourcebook
800/558.2045

Sylvus Tarn

Next time: Canopies & Display

Search Committee to Form?
BEADS & BANGLES needs a new Home

The Church agreed to let Beads & Bangles ’97 go ahead at the old location, as we had already printed and distributed literature for it, but has made it clear we must move. Special Programs chair, Posy Macedonia, claims that, for now “we need to find another dusty church basement, preferably in Oakland county, where we have press connections.”

The Guild itself may need to move its General Meetings to another location. The board is soliciting the General Membership to form a special search committee. Please consider helping out!
Hummingbeads Thank You

Dear Posy and Members of the Guild,

Thank you so much for inviting us to teach our Wonder Bead Workshop at Beads & Bangles. Everyone was so warm and friendly! We found the general level of expertise in the classes very high, making it a joy to teach. We always learn from our students, and the helpful suggestions were much appreciated.

Special thanks to Delores Newell for so graciously opening her home to us.

And Posy—Your help with shipping our beads made life so much easier!

We had a wonderful time. Please keep us in mind for future events. We'd love to come back any time!

—Sue & Wendy
Hummingbeads

Get Your Work Photographed!

Matt Davis, who has shot Barb Davis' internationally acclaimed work for six years, (see below) now offers this service to interested Guild members. Package #1 is 24 4x6 prints (with negatives) for $40.00. Package #2 is 24 35mm slides, for $35.00. All items are shot twice, for a total of twelve images, on aza 200 film with photofloods. Since the charge for a partial roll is the same as for a full roll, Davis recommends clubbing together if you don’t need a whole roll. (You can also donate images to the Guild archives!)

Davis offers his services during meetings on a first come, first serve basis. Please call to get an appointment, and to specify slide or print film. He offers two backgrounds, black velvet and neutral beige; beadworkers must come prepared to arrange their work.

Call 313/283-8796 for more information.

One of Bent Needle’s gourd pieces, in the same series as Indian Summer, which was written up in the November ’95 Beader Reader, here photographed by Mr. Davis

A wire wrapped bracelet, using techniques taught in Prielozy’s wire-wrapping class, with the clasp worked into a Beaded Bead. (That’s the glob at the top.) We’ll have a complete round up of Beads & Bangles in the next issue.
From the Editor

Hi all.

You may have noticed that your last few mailing labels had a number printed on them. This is not randomly generated by my computer. It’s your membership number, and if you’ve lost your card, you can now use your newsletter to determine it. If the previous few sentences look like deja vu that’s because I lifted them directly from our last newsletter. I’ve recently upgraded to a 1200dpi printer, which should’ve resulted in an overall improvement in both the printing of the newsletter and labels.

Unfortunately, it didn’t.

In both cases, the new printer technology has outstripped our methods for generating labels and newsletters: to wit, high-speed copiers do not reproduce (accurately) 1200 dpi output; in fact, not even offset printing does so. To make matters worse, the technician at the trusty OfficeMax tried putting a screen over the output to make the photos reproduce properly. But that made the text really nasty. After some phone calls and initial research, I’ve discovered that the analog technology and coarser toner particles in high speed copiers are capable of reproducing somewhere between 400 and 600 dpi. Future newsletters will reflect experimentation, so please bear with me.

PC-Label, though it makes very nicely centered labels, is actually quite old software, and its one escape code is not something our fancy new printer, with 17 modes, postscript and heaven knows what else, really understands. We went through some contortions, printing the labels first to a file, and then to the printer, to spit them out, and in the process, the membership no. was lost. However, I’m passing the job, along with an old computer, dot matrix printer, and the PC-File software, along to Polly Dines, who has agreed to take over the job of maintaining the Guild database. The labels won’t look quite as nice, but at least all the technology should work together amicably. (And Polly: Thank you, thank you, thank you...) She hopes to have more time to devote to it than I currently do. I hope now, once I don’t have to do that, to work with Judy Kovl, to really make a bang-up web page. I believe that the World Wide Web is going to be one of the ways for educational organizations like ours to disseminate information. But it takes time and thought to design web pages above the “click here for x” variety—time I haven’t had up to now.

Thus, starting with this newsletter will be the new form for your interests: please put some thought into this, because for the first time we hope to really start using this information to design our monthly and special Programs.

The Guild, with the one exception of the Educa-
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.

- Glass Beadmaking
  Jewelry Artist Peggy Prielozny presents an exciting 2-day workshop, Monday, May 5th & Wednesday the 7th, 7–10 pm, focusing on design and technical process of creating handmade glass beads. All materials and equipment are supplied through a Hot-Head torch beadmaking kit which includes a torch head, bead separator, heat proof work surface, 2 pieces of fiber blanket, 1 scrubby pad, 1 bead rake, 1 marver, a table top torch kit, 1 pound of 15 assorted colors of Moretti glass rods and a Mapp gas canister. Additional materials and the book You Can Make Glass Beads by Cindy Jenkins available for purchase. Kit cost: $100. Class cost: $68 for members and $75 for nonmembers of Ann Arbor Art Center, 220 Fitch Street. Registration begins March 28, 313/994.8004. To register, contact Kim Roberts, x114 or Jenna Meaney x113.

For more specific information about class content, contact the artist Peggy Prielozny at 847/965.6717.

- Freeform Peyote Stitch Bracelet and Earrings
  Class #402
  Continue to release your creativity with this freeform peyote stitch bracelet and earring class. Using seed and bugle beads of many different sizes and finishes, you will design your own unique bracelet and earrings highlighting special focal beads. Textural variations and color blocking of peyote sections will create a 3-dimensional tapestry effect. This is an organic, sculptural project which builds on techniques learned in the Freeform Peyote Stitch Beadwork class.
  $30; 3 Wednesdays beginning March 26, 7–9 pm

Fees include materials. For information on the above classes, taught at either Seaholm High School, or BASCC (formerly Midvale School), contact Birmingham Adult Enrichment at 810/203-3800.

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.

MEMBERSHIP FORM & MEMBER INTEREST SURVEY

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

Title (Ms/Miss/Mrs/Mr/etc) _____________________________
Name ______________________________________________
Street ______________________________________________
City __________________ State __________ Zip __________
Home Phone (____) __________________ Business Phone (____) __________________

Please take a moment to fill out the following survey: it will help our Programs Chairs design meetings and special events, and give us an idea of what you do and where your interests lie. Thank you!

Mailing List: do you want your address passed out to bead-related organizations?
Yes/No ___________. Do you have a bead related business? If so, is the name different from yours?
Name _____________________________________________ Phone (____) __________________

Email address: ________________________________ Website: ______________________________

What are your 3 favorite kinds of beads? (e.g. czech glass, delicas, artist-made glass, semiprecious)
1. __________________ 2. __________________ 3. __________________

What are your 3 favorite techniques? (e.g. bead embroidery, sculptural peyote, beadstringing, fringing, freestyle beadstitch)
1. __________________ 2. __________________ 3. __________________

What are your 3 favorite kinds of beadwork? (e.g. strung necklaces, amulet bags, beaded quilts, bead covered beads)
1. __________________ 2. __________________ 3. __________________

Sign(X) _______________________________ Date ____________

☐ new member ☐ renewal (if renewing) Membership #__________
☐ dues $20.00 ☐ Canadian dues $26.00

Check# __________________ Grand Total ______

Checks should be made payable to the Great Lakes Beadworkers Guild, PO Box 1639, Royal Oak MI 48068 (This form may be reproduced)
September 1994 Beader Reader. She will also have beads for sale.
Perhaps the next best thing to working up beads is buying beads, so some mention of new sources seems to be in order. The Bag Lady, located in Hamtramck is Carla Hankins’ new shop, which grew out of her ceramic bead and button manufacturing business, which she formerly ran out of her attic. In addition to handmade ceramic beads, she carries glass, wood, and charm beads. Her shop, at 2952 Holbrook is open Monday through Saturday, 12noon-6pm. Call 313/871-0250 for more information.

Note: Because the 3rd Tuesday falls on April 15 this year, the meeting has been scheduled on the FOURTH Tuesday of the month, April 22.

May: MAKE-A-WATCH
For a nominal fee of $5, the Guild is offering this do-it-yourself workshop in two versions, one with small seed-type beads (to be stitched) and one with larger beads (to be strung). Participants have the opportunity to make a handsome timepiece worth $80 retail. Instructions will be included. The Board (aren’t we nice?) will be making samples, available for your viewing pleasure, at the April meeting. Unlike our usual workshops, no pre-registration is required; bring tools, enthusiasm, (extra beads, if you like), and prepare to have a good time.

UPCOMING MEETINGS:
MARCH: Books & T-Shirts for Sale
That’s right, get your Great Lakes Beadworkers’ Guild Bead Bonanza t-shirt now. For a mere $8, you can get either the two color (black and blue ink) ’95 design or the violent violet ’96 pattern, featuring the bead artistry of attending Bead Bonanza vendors. Irregulars for a mere $3! Snap up these bargains at the 20% off March Meeting Book Sale!

April: CARLA HANKINS
Carla Hankins is giving our April lecture, so we’re rerunning this article, which originally appeared in the

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