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
May 21 ELECTIONS!
"Please Vote: Your Beads Need You!"
"Bead Swap—bring some beads to Trade"

Jun 18 Albert Young
"Field Trip: Pulling Cane"

Jul 16 Christmas in July
"Ornaments for Festival of Trees"

Aug 20 Esther Nygwa
"Part I: Coil Necklace"

Sep 17 Esther Nygwa
"Part II: Coil Necklace"

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

Oct 10-12 Carol Wilcox Wells
"Workshops"

Oct 15 Mystery Meeting
"Come and Be Mystified"

Nov 19 Leftover Book Sale
"Bead Book Bargains"
Dec NO MEETING!
"Happy Holidays!"

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

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

NEW MEMBERS
We welcome the following new members:
Kathleen Edgar
Donna Goldberg
Maribeth Isenhour
Anita Kaminski
Perilyn Patton
Irene Petrina
Jackie Richardson
Judith Wyche
and the following renewals:
Pamela D. Burton
Gloria Hicks
Deloris Newell
Diane Palmer
Nelda Rudolph
Barbara Yoffee

New and renewing members brings us up to 159 members in 72 cities.

PRESIDENT'S MESSAGE
Hello to all! As my term comes to an end, I like to reflect on certain things. I hope you will vote in our upcoming elections and participate in the Guild bead swap. This is the perfect opportunity to give the new Board your input, and trade beads you have to excess for a sample of some that looked interesting but you just couldn’t quite bring yourself to buy. But first I want to thank you for your support, be it physical, spiritual or vocal. I especially appreciate words of encouragement—from all of you. Those words gave us a reason to all strive for higher goals. Believe it not, I also have accepted your criticisms, because they made me take a closer look at our direction.

I also want to thank you for giving indirect, yet perhaps the most important encourage through the medium of your beadwork. I often said “We inspire each other!” There are bead workers whose expertise in one area was complemented, and whom were introduced to another area—for example, our beadstringers who are now dabbling in beaded embroidery—and vice versa. I look around at each meeting and see the fun and joy you share in your work. It is my hope this will continue long after I am gone.

And I want to thank those who volunteer in making our events a success. I bugged and begged you, and you didn’t say, “Go away”. Your efforts have made us a success. Keep on doing this, and we will always “Strive high”. Finally, I want thank the present board members as well as the past, for being there for me.

—cont. p. 3
**BOARD MEMBERS**

**Officers**

President ........................ Pattee Goodman
Vice-president ........................ Diane Palmer
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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 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@inxpress.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. ©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 Sylvus Tarn, P.O. Box 23327, Detroit MI 48223. For questions or contracts, contact Page Kaczynski at 810/545-9159

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**STONE LORE**

**Ametrine**

Name: From Amethyst and Citrine, the two components of the stone

Mineralogy: The colors come from Iron

— Pamela Sayre

from p. 4, Stone Lore, ©1994

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**President’s Message, cont. from p. 1.**

I know, I could be a little obnoxious, but supported me, no matter what. When I first became President, I admit I was a little nervous, but with your guidance and support it made the terms easy. Thank you so much.

As the new board starts its tenure, it is my wish that we will keep striving high. We must give the new board the same support as you gave the present one. I am confident the new board will bring the guiding principle I believe—whatever is best for the Guild, we are for! So please, always continue to Bead On!

—Pattee Goodman, President

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**Beads and Embroidery:**

**JOANNE A. LÆSSIG**

Læssig, dressed in a flowing dress in the brilliant colors she enjoys working with her beads—reds, oranges, turquoises and olive greens—enticed attendees with workshops, samples, and photographs of pieces, all worked in seed beads, easily drawing everyone into *Historic, contemporary, compulsive*; the name of Læssig’s talk. The following two days she conducted a workshop detailing her approach to bead embroidery, which combines traditional techniques with modern sensibilities.

Looking for a way to revitalize your creative spirit and you missed this workshop last month? I was originally going to write about her lecture, but as she considers it proprietary information and was therefore concerned with content, and as I can’t accompany an article with the slides (which I thought the best part) I’ve decided to write about my impressions of the seminar instead.

Different students carried different experiences away from the class. One found very helpful the idea of pouring little piles of beads onto sticky paper, which holds them neatly, separately, yet in a readily accessible form for travel—and, she says, they pop right onto the needle just as if on a dish. Macedinia, who arranged the workshop, liked making small works on triple thick pelon (no-woven interfacing), which “doesn’t require an embroidery hoop”. Læssig, dedicated to her beadwork and teaching despite a bad back that made it nearly impossible for her to move her equipment and tunnel carpsel syndrome that prevented her from shaking hands with the Guild president at her presentation, was a
generous teacher who covered techniques spanning her career. I found two aspects of the workshop particularly intriguing. Both deal with interests I've had for many years, but Lessig's slant on them I found helpful: one was her bead reference and the other her blend of traditional embroidery techniques with academic artistic aesthetics. I'll start with the bead samples.

1. Organizing Your Beads or Samples Thereof

At some stage early in a project, any beadworker must choose the beads, and how you store/display your beads can have a direct effect on the combinations you generate. Lessig illustrates this vividly with her stockpot concept, in which she mixes many different seed beads to make a blend—reds, or transparent blues, or example. The easiest way to choose beads is to have them collected together in one place, all visible at once, and organized in some fashion; Lessig hangs hers in the window, where they have the secondary function of decor; Barb Davis keeps racks and racks of sparkle jars in her hallway; I hang my stone and large glass beads, sorted by material, and then by color. This is enormously helpful in keeping me apprised of what I've got, and just looking at my beads suggests combinations and projects.

But what if you can't or don't want to hang your beads in plain sight? I don't hang my hanks of seed beads, because I suspect they'd soon break and be on the floor—so I keep them in those handyman bins with the transparent drawers. Unfortunately the only place I have for them is on the floor between my filing cabinet and desk and it's hard to see what is in there. Enter the second best thing, a reference or index. Just as a card catalog can cue you to a library's collections, a bead reference can inspire your imagination.

Saving samples of your experiments, as any of you who have taken "craft" courses in the academic tradition know, is a first principle. What this translates in the bead world is saving samples of your bead inventory in a convenient, portable format. Such an index serves several purposes: it keeps beads out of sight still in mind; it can suggest design possibilities; and it can help with restocking or replacement. Of course, like so many chores this one tends to creep, because after all it's not so difficult to keep track of a few or even a few dozen beads. When the numbers start creeping into the hundreds, and certainly by the thousands, it becomes important if not critical to have some sort of inventory tracking system.

I kept a sample of my favorites on long loops of fishline, the theory being that I could tie descriptive tags on, or cut the monofilament, remove beads while searching for replacements, and retie. This proved impractical. The fishline tangled, and the beads hung at all different distances, making it hard to compare them to each other, let to other beads while on buying trips.

Since I hang my stone beads on nails in rows, they're relatively easy for me to track. However, when a local vendor decided to start carrying czech faceted and fire polish glass in (seemingly) every color and I bought a strand in (seemingly) every color, some of which overlap similarly colored indian glass (which I've had for years and don't need any more!) I realized I'd reached the limits of dependable memory.

Seed and bugle beads are worse. Even though they make up a relatively small proportion of my stock, I have close to 300 varieties. That is a lot of sizes and colors to remember when confronted with an unexpected bounty at a garage sale, let alone walls and walls of choices presented to one after making a (naturally) unplanned trip to a new bead store. And it's always those unusual purchasing opportunities that getcha, because it's at those one makes unexpected finds.

Having a set of samples to compare is a godsend— it's easy to tell if the beads you're certain are perfect (and are about to plunk down money for) are too large, too yellow or just right by comparing them to your samples. Even if your samples are at home, just by the virtue of having made them and looking over them every now and then you'll have a better idea of your stock. Those of you who work primarily with small beads will probably already long since figured this out, but for those of us just entering the edge of insanity, here are some conclusions I've derived over the years.

Since you're tracking, rather than manufacturing the beads, you don't need elaborate documentation. That is the single biggest problem with my original scheme: I put an inch or so seed beads on long fishline leaders, so I could tie notes on, or cut the knot to remove a few beads for a sample and retie or... the loops crossed over each other on the ring so the colors got out of order, and samples were all at different levels, so it was difficult compare them to each other, let alone something else. In fact, you need usually to look at a suite of colors to see where the holes in your collection need filling up.

So keep your classification method neat and compact. I have notes of prices and stock numbers of seed beads I bought nearly ten years ago. Though interesting for nostalgic reasons, usually one of two situations with regard to seed beads apply: a) you buy them all the time, and know where to get them or b) you find a great bead and when you go back to get more of it the vendor claims never to have heard of the item in question let alone stock it. Either way, knowing where and when you bought isn't going to be of much help, especially as dye lots, let alone new bead manufacturing technology is changing the landscape of available beads all the time. As for removing a few beads from your samples, it's easier (and more likely), when you start getting low, to start sending out samples from the end of your stock. If
you need to keep actual beads together with written data such date and place of purchase, then glue a few beads onto a 3x5 card with a low-temp hot glue gun or epoxy.

There are good ways to store beads, however, and I’ll detail some of them here. There are probably as many ways to store samples as there are beadworkers, but here are three: One, particularly useful if you do a lot of loom weaving, is to make a small sample in your favorite stitch (e.g. peyote or brickstitch).

According to Lessig, Diane Fitzgerald makes a small peyote stitch square of each of her seed beads. If you work primarily in an off-loom technique, this adaptation of a knitter's gauge in your favorite stitch may be for you. It will show how the beads look worked up, and a small thread tail will give you an idea how big the holes are.

If you make the carrying loop at one corner of beads, you get the extra bonus of seeing how they lay on a string, as well. The down side is that it takes awhile to make each sample, and if you’re cheap, like me, you wince at how many beads it takes.

Lessig, who claims to have upwards of a thousand samples, has been remarkably consistant since her beginnings with beads; she threads a loop of about four inches doubled over on wire, which she then put on a ring. After a few experiments I imitated the effect in the following way.

Using 24 guage white craft wire I strung one and half inches (because I’m cheap—for a more authentic look, put on about 4") but don’t cut yet.

Wrap the loose end of the wire around a dowel, nail or chopstick approximately 1/8th inch in diameter.

To close the loop comfortably with your fingers, you will need to allow the end project about a quarter of an inch. For a shorter shank, use pliers to form a tail 3mm or so.

Holding the beads even with the tail bring the spool end of the wire even with it, and wind it around the shank to cover—3 times is plenty for security, but if you’ve gone with the longer shank, till you get to the loop will give a tidy and attractive finish. Clip at the loop.

The biggest downside to this method is that the wire makes it difficult (for me at least) to distinguish transparent glass from rocailles (silver lined) beads. Lessig doesn’t like rocailles, as they tarnish, so the issue doesn’t come up for her.

Being lazy and possessed of hundreds of cheap brass headpins, I put whatever beads that would fit (primarily seed and rocailles) on those, as it’s faster. It’s not a good idea to put transparent, unlined glass beads on yellow brass, however, because it warms the color of the beads. Such headpins immediately tell me the beads in question have nice big holes. For years, however, I put my samples on monofilament, which I’m more likely to have on hand since I use it for layout of complex designs. The following directions include all the time saving tips I discovered while making dozens; if it sounds too complicated, look at the diagrams and make a few; then read the directions, which will likely make more sense.
This method starts out the same way as for the wire: pull out a nice long piece of monofilament out of the box (don't cut yet) and string your desired quantity of beads (in my case, about 1 and half inches, to match my headpins) on.

Then loop the end back through the last bead (add on a white or other neutral colored bead if the samples don't have large enough holes to double the mono thru one). The loop should be about 3mm and the end sticking out of it about half an inch.

Snuggling the beads gently against the loop, make a large loop on the spool end of the mono and put the beads thru it a couple of times to make a surgeon's knot and tighten against the beads.

Clip near the knot and remove excess mono from the other end, if needed.

If you have a lot of these to do, light a candle; otherwise, use a match to make your stopper. Melt about a quarter of an inch of the mono, and yank it away from the flame or blow on the mono to put out the flame.

Pull the loop open; the soft blob should attach, securing the loop. Samples made this way are lighter and cheaper, and you get a single strand (which I prefer—it goes with the headpin samples better) but they don't lay as neatly as the wire samples. However, you can get more on the ring, and colorless monofilament doesn't distort the color of transparent beads as much as the wire does, which admittedly is only important if you're using extremely fine gradations. I also can string the mono faster, though the wire loops are quicker to make than the mono kind. In all these two techniques take about the same time to make. I use 10# monofilament, which is fine enough for the samples of 18/0s I happen to possess.

Sorting your samples

No matter what method you use to make your samples, how you sort them will make a difference about how you think about your beads. I discovered tricuts I've had for roughly a decade were not a blue-purple, as I'd thought, but an ultramarine blue with a luster coating that gives the beads a purplish cast in certain lights. In fact, almost all my tricuts have a luster. Divorced from their original packaging, arranged in the same manner, it becomes easier to focus upon differences inherent to the beads themselves. I've read—and I'm sure you have too—the various treatments for seed beads for years. Making consistent, easy-to-compare samples allowed me to really understand them for the first time.
Just for review, I'll mention some of them again: beads are opaque (chalk), satin (long threads—actually bubbles, gives a chatoyant effect), translucent (greasy) or transparent (cathedral glass); they may be smooth (seed beads), like little bugles (two-cuts), faceted all over (tricuts) or hex-cuts (which means hexagonal in cross section—similar to 2x in appearance). The surface can be smooth or frosted. Additionally, a pearly lustre, or rainbow colored ab; aurora borealis or metallic coating can be put on. Similar in appearance is another type of metallic coating that looks like colored aluminum and is extremely fugitive.

Other fugitive treatments include painted beads (often done on pearly lustered ones) and colorlines, in which a second color is painted on the inside of the hole. Obviously it only makes sense to do this with transparent beads; another method to increase the sparkle is to line the hole, often (but not always) square in cross section, with silver, making the bead a rocaille. Many bugle beads are treated this way. For a more complete discussion, see Virginia Blakelock’s Those Bad Bad Beads.

Nowadays several treatments may be done to one bead—such as a frosted blue bead with a purple colorline, or frosted ABs those clever Japanese are always coming up with cute new variations. If the preceding paragraphs sound like gobbedygook, merely lay out all the samples in good light, and start grouping them together. You will likely make some interesting discoveries, such as the fact that you do indeed have lustred opaque beads (I always wondered why those opaque green beads looked so odd...)

II. A New Slant on a Traditional Craft

Lassig uses three basic stitches to make her pieces: a modified backstitch that Goodhue describes as a 4-bead overlay (in the Rosette embroidery section) which she shortens to three beads on curves; a one or three bead seed stitch (exactly the same as the embroidery stitch, except with beads), either spread out to show the underlying fabric, or tightly packed; and a two bead brick stitch. This is also very similar to the canvas stitch—sew on two beads, then another pair at right angles to make a T; continue until the area is filled. When making tight circles she couples the beads, but instead of the typical double needle technique, she first lays down the curved line of beads and then she stitches every third bead or so down. This is more permanent and secure than either couching or tambour hooking, neither of which Lessig uses in work she intends to last.

Lessig, trained in the academic artistic tradition, brings these sensibilities to her work, and this is what differentiates it from traditional bead embroidery and makes her approach special. To generate her luscious colors she takes advantage of optical mixing, a technique refined by the pointillist post-Impressionist painters such as Georges Seurat. The painters would mix small dots of color, which at a distance would blend to make a completely different color—a favorite example is the traditional red and blue yielding purple at a distance. In fact if you have some white seed beads finely striped red and blue, the hank of beads itself will look violet at a distance. It will also appear eye-vibratingly bright, which is why artists like to use optical mixing.

But in traditional bead embroidery, one doesn’t mix 10 or 50 shades of blue seed beads together. Moreover, by blending opaque, smooth, tricut, transparent, and color lined beads, texture is additionally added to make visual interest—the slightly different sizes and surfaces of the beads act as mosaics, which were set at slightly different angles to catch the light and sparkle. Lessig emphasizes the fine art aspect of her work in other ways. Not wishing for her work to “be a pretty picture in a frame” she started making odd shaped pieces that she stretches over wood cut to shape, often an organic, egg-like silhouette.

After stretching the pieces over the wood, she extends the beadwork to the half or three-quarter inch thickness of the board. This, she says is the most technically difficult aspect of producing the works, and after trying something similar, I can believe it. I broke a good many needles before I finally got smart, heated a needle red-hot over the range to remove the temper, and bent it into a curve like a darner. By extending the embroidery to the side edges of the piece, she depresses the importance of the boundary between piece and wall, much as many of the color field painters did in the 60s with their shaped canvases, on which they also often painted the edges.

Interestingly enough, in her small brooches she often makes a “frame” of gold or white gold coated glass beads, as if the small scenes were tiny pictures or enamels, the discipline which originally inspired her interest in beadwork. Though she has started to add larger beads—up to 12mm—to her work, for the most part is flat, almost smooth in appearance. There is no reason, of course, why those interested in more richly developed surface texture couldn’t modify these and other embroidery techniques for greater texture.

Call For Vendors:

CHICAGO: 4TH ANNUAL BEAD SALE

The Bead Society of Greater Chicago announces the Fourth Annual Bead and Book Sale, Sunday, September 8, 1996 from 10-4:30 at Mother Guerin High School, 8001 W. Belmont Avenue, River Grove, Illinois.

They note that “Our previous sales have been very
successful, and to insure continuing success; we always try to attract new vendors. Our vendors come from across the country, and have included glass, porcelain, other ceramic, and polymer clay beadmakers, distributors, importers, reps and merchants. The Bead Society itself sells an impressive selection of bead books."

Vendors should contact the society now for reservations or information. Tables are $95 for non-members and $85 for BSGC members. To participate in the sale call Judith Schwab at 847/699-7959 or write:
The Bead Society of Greater Chicago
P.O. Box 8103, Wilmette, IL 60091.

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

Members In The News
DON SCHNEIDER

Don Schneider will be demonstrating his borosilicate glass beadmaking techniques from 10-4; May 19; as a part of Family Day at the Detroit Institute of Arts. Though normally a donation of $4 is suggested, admission is free on Family Day.

WINTER 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 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 dangles, 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 beadset.
  $30; 2 Wednesdays beginning May 29, 1996

- Beadwoven Tapestry Neckpiece Class #108
  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 needle-weaving 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.

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.

MARK YOUR CALENDARS NOW!
Carolyn Wilcox Wells Workshops

October may seem a long way off but now is the time to reserve the 10th, 11th and 12th exclusively for beading. Spend one, two or all three days in the GLBG workshops taught by none other than the famous graphic-artist-turned-beadwork Carol Wilcox Wells, who will be imparting "Hollow Beaded Bead" and "Secrets of the Gilded Cage Amulet Purse" (in which she used 22K gold-plated delica beads, as pictured on the cover of Bead & Button magazine, No. 4, and on p. 63 of Nicolette Stassin's book, Beaded Amulet Purses). Wells will reveal the construction techniques for this popular cylindrical amulet purse which is stitched with even count tubular Peyote, tubular netting, surface embellishment and features the stepped decrease method which she has perfected. Unlike most amulet purses which highlight surface patterning, this creation emphasizes form and surface interest. In Well's own words, "When making amulet bags, color and pattern play a large role in the finished product. My concerns during the birth of the Gilded Cage were with form alone—a monochromatic bag enhanced by shape and surface texture." This promises to be a revealing experience. Enrollment will be limited. There is a form to sign up for this $100 class at the end of the newsletter. As the Guild is throwing this limited to fifteen student class open to the general public after one month, and you will need some time to get the base of the bag (about 2/3rds of the total) finished before
the class, we urge you to sign up now—you’ll receive your partial instructions for the part that has to be done before the seminar as soon as you do. The purse is 80 count around, and 60 on the diagonal; Wells notes that though there’s graphing the count must be absolutely correct, or the decreases and netting will be thrown off. Materials for “Secrets of the Gilded Cage” include the following: 50g 11/0 cylinder seed beads—Delicas or Antiques (Tohos) size 12 beading needles nymo, size D dish to hold beads small scissors cardboard toilet paper tube tape This class is being taught from 9-4 with a break for lunch (which you must provide) on Thursday, the 10th, and Friday the 11th of October. Don’t be disappointed; there is a form to register with the membership renewal form.

Hollow Beaded Bead

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

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

There will be color xerox copies at the next meeting of a necklace of these beads, strung upon a rope of tubular peyote. This class is limited to 20 students and slots are reserved for Guild members for one month; then it will be thrown open to the public. The cutoff date for both classes is July 15. Please note that Wells will not be selling supplies (the Bead Bonanza is the week before, so stock up!) though she does hope to have copies of her new book Creative Beadweaving: A Comprehensive Guild to Classic Off-loom Bead Weaving. It is hard bound, 144pp. in color, out this fall, for a projected cost of $24.95.

Exhibit Review:
Axel Russmeyer—“Perlenkugeln” Yaw Gallery, March 27—April 24

(More) Respect at last! Once again, the world of fine art and jewelry has accepted and embraced the work of a seed bead artist. And what a fabulous body of work has been presented by Hamburg, Germany’s Axel Russmeyer at the Yaw Gallery’s recent one-man show, thanks to the keen eye of Nancy Yaw.

Mr. Russmeyer’s beaded beads and spheres are far more lush in color and rich in texture than they appear in the photographs of his work in The New Beadwork (pp. 78–79). The beads/spheres are meticulously constructed of a peyote-stitched covering over a wooden or acrylic core which occasionally has been painted to heighten or alter the perception of color. The seed beads he prefers to use are generally minuscule Venetians, and may required 2000 beads to cover a single sphere. The beaded beads/ spheres are of all sizes (ranging from approximately 1/2" to 5" in diameter) and some necklaces are constructed of a series of beads in finely graduated sizes. The beaded beads are featured either singly or in groupings in rings, stick pins, hair ornaments (the picks being African porcupine quills), cuff links, necklaces, etc. Some beaded necklaces are strung on silk ribbons, others assembled on a wire. Using a wide variety of subtle colors, he utilizes a broad ranged of bead types and finishes: opaque, satin, transparent, translucent, faceted, metallic, silver-lined, etc., even unique tiny porcelain seed beads. Crafted with the perfectionism of a goldsmith, the color changes from one bead to the next in a series are quiet and subtle while not diminishing the impact. He also plays with the effects of variously colored threads used on transparent or translucent seed beads. Unique to Mr. Russmeyer is his use of his “running man” logo either enameled in sterling silver disks or stamped onto wax disks on the ends of the necklace ribbons.
"Axel Russmeyer is a perfectionist. He uses only the finest materials to bring his unique concept of adornment to life. At a glance his jewelry seems deceptively simple, but be aware that each beaded bead, each necklace, and each hairpin represent the careful planning of an accomplished designer. He has chosen tiny glass seed beads with their distinctive ability to transmit, reflect, and in some cases absorb light, as the primary structural elements of his jewelry. He searches throughout Europe and the United States for just the right beads, those with the richest colors and finest finishes. Most are rare antiques made early in this century. By creating with seed beads, Russmeyer has chosen a demanding and laborious medium, one which he builds his concepts of color and texture. The colors of his highly tactile beaded beads may be reminiscent of the subtle earthtones of a cobbled street or of the opulent frostiness of bonbons rolled in sugar. Whether his jewelry is a single bead floating in elegant simplicity on a golden cable, or a group of beads nestled in lush proximity on a silken ribbon, Axel Russmeyer's unique creations delight the senses and charm the mind." —Kathlyn Moss, co-Author of The New Beadwork.

"...the richly ornamental, yet sublimely unpretentious beads of Axel Russmeyer...with technical proficiency and visionary originality adroitly elevated the commonplace to the breathtaking. Russmeyer's beaded orbs are beads in a double sense—beads made from beads. The diversity of his bead supplies, his raw materials, if you will—19th century Venetian glass; contemporary Japanese, antique, metal Franch—engenders the multiplicity in the finished product...indeed, Russmeyer meticulously orchestrates the structure, texture, and colorations of his designs. The foundations on which he forms his beads and the colorations of the threads he employs both influence and alter the completed sphere. Hence, some soothe with an ethereal blush of pigment...others inspire with an opalescent gentleness. All are to be cherished, whether assembled as a necklace, displayed as a spray of quill-stemmed blossoms, or offered in a vessel as a ravishing mound of fruit. Each compliments its neighbor as readily as each stands alone...It is Russmeyer's supremely masterful hand of his artful ingenuity that brings such subtle variations and opulent isimplicy to his œuvre." —Ruth J. Katz, former Crafts Writer, The New York Time.

Many thanks to Nancy Yaw of The Yaw Gallery, 550 North Woodard Avenue, Birmingham, for providing me with information on Axel Russmeyer.

—Gail Fredericksen

Your Beads Needed at May Meeting
Don't forget that the Display Committee needs to borrow beaded pieces, especially textiles.

Ava Motherwell at Beads SRO

Ava Motherwell brought her collection of vintage glass to Beads SRO, Sunday, April 21. Generally ranging in size from about 4-25mm, the trunk show consisted of some 20-30 trays sorted by color of molded, fire polished, and frosted glass beads, typically on looped strands about 8-9 inches long.

Beads usually were one or two colors—green and black, for example, or orange and white—and served as both an opacifying agent with often just enough to make the base partially solid, subtly striped from translucent or even transparent to opaque. This could be particularly striking in the molded flower blossoms.

Many of the unusual colors reflected the era of manufacture, recalling 50s kitch that is currently all the rage among collectors—lemon yellow, chartreuse green, brilliant orange, pine green & black—which have been making a comeback in the past 2-3 years in everything from car colors to bikini bathing suits.

Most of the glass I found interesting was in the $18-22 range; I've purchased strands very similar to some available at this show for approximately half the cost. I'm no expert in vintage glass, and I'm not certain whether that means I got a really good deal at the Bead Bonanza last year or whether Motherwell's prices are high.

But there's no question her selection is fabulous. The short strands strike me as a reasonable compromise between inventory control and quantities useful to the retail buyer. I'm looking forward to the return of Blue Heron Beads to the Metro Detroit area.

—Sylbvs Tarn

1996 Beads & Bangles Financial Statement

Income:

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Expenses:

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**All Over Profit:** $ 1008.99

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

—Cindy Menlen, Treasurer
From the Editor

Hi everyone. I hope, in addition to bringing renewals, beads to swap and samples for the display committee, you will vote. —We do accept nominations from the floor, but even if the slate runs unopposed, I believe it important to show your support. The Board, as ever, will certainly be asking members of the Guild for contributions. I’ve mentioned a few times before that I’d like articles, and I certainly appreciate the efforts of this newsletter’s regular contributors.

I like writing the articles, and have concluded that is probably my most valuable contribution. But I just can’t seem to do it all in a timely manner. So, I now have decided to look for someone else to typeset and keyline the newsletter. This is a fancy way of saying, get it down on paper in black in white. I’ve hesitated in asking before, because I currently input the material using the Emacs text editor, typeset it with Hunter Goatley’s newsletter macro for TeX, preview it with xdvi, print it with ghostscript (a postscript printer emulator), all running under the Linux operating system with the X-window gui. Though I would be happy to tell anyone where to get these freely available programs, I can’t, unless your computer has a Unix operating system, easily “give” them to you.

Keylining, thanks to computers, has become something anyone with reasonable patience and typing skills can achieve. So, though you need a word processor, or better yet a desktop publisher, it need not (in fact, probably can’t) produce exactly what we have, though we must be able to publish financial data and forms on a regular basis. There are samples of both of these types of things in this newsletter. Gail Frederickson and I can put articles on disk, which should shorten the inputting. So, if you have a computer and would like to help out your guild, please contact me, at 313/332-8320, or at sylvus@inexpress.net! I’ll be happy to go into more detail.

—Sylvus Tarn

New Hotel

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

Library Additions

Bead Box’s “Bead Buddy” and High Lonesome Plunder wooden loom price sheets will be on the bulletin board and are being added to the library.

MEMBERSHIP RENEWALS!

That’s right, it’s time to renew, if you haven’t already—the year ends May 31! Send your check in now to receive the maximum benefit from programming and the

newsletter subscription, sent only to paid members. Our new slate of officers has already given hints of many new and exciting changes, so don’t miss out!

Call For Entries:

THE BEADED OBJECT
October 5 1996–January 15 1997

The deadline for this exhibit sponsored by the Southern Highland Craft Guild is August 7, and is open to “all expressions of both traditional and innovative beadwork from jewelry to sculptural wall pieces...Works are limited to those which utilize seed and bugle beads as their primary medium with the bead subordinate to the whole of the piece—i.e., work which does not focus primarily on individual beads.” A few applications will be available at the bulletin board or write to receive your prospectus:

The Beaded Object
Folk Art Center
P.O. Box 9545
Asheville, NC 28815

DABL’S
RARE-OLD AND NEW
BEAD GALLERY
Thousands of items out of Africa
1257 Washington Blvd.
Detroit, Michigan 48226
(313) 964-4247
12-6 p.m. Mon-Sat. * 1-5 p.m. Sun.

TRADE BEADS
Red, Black &
Green Beads
Perhaps Detroit's largest selection of African beads.
Carol Wilcox Wells:
SECRETS OF THE GILDED CAGE WORKSHOP • October 10–11

Name ___________________________  State ________________  Zip ________
City ____________________________  ____________________________
Phone __________________________  “Carol Wilcox Wells” Workshop (October 10 & 11, 9–4) $100.00
Nonmember, ______________________  add $15.00

Important: You will receive instructions and a supply list to begin your bag when payment is remitted—the workshop focuses on its completion. There is an hour break for lunch, which you must provide.) Total $________

Carol Wilcox Wells:
HOLLOW BEADED BEAD • October 12

Name ___________________________  State ________________  Zip ________
City ____________________________  ____________________________
Phone __________________________  “Carol Wilcox Wells” Workshop (October 12, 9–4) $50.00
Nonmember, ______________________  add $15.00

Important: You must provide all the materials for this class—the teacher won’t be bringing any. See newsletter article for a complete list. There is an hour break for lunch, which you must provide.)
Total $________ Make checks out to the GLBG. The GLBG reserves the right to cancel classes. Refunds will only be given in the event the Guild cancels a class. First Come, First Serve.

Membership Expires May 31—RENEW NOW!
MEMBERSHIP FORM

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

Name ___________________________  State ________________  Zip ________
City ____________________________  ____________________________
Phone (_____) ____________________
☐ 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
Mail to GLBG, PO Box 1639, Royal Oak MI 48068
(This form may be reproduced)
Albert Young will be opening his Michigan Hot Glass Studio to our Guild for the June meeting. He will give a tour of his studio, which includes equipment for nearly any kind of glass production, including blowing, sandblasting, and casting glass. Young's work is also very textured. The studio will be open for viewing and members are welcome to tour it. The address is 412 Woodward Drive, Royal Oak, MI 48067-3448. Phone number is 810/323-5865. The studio is housed in a former church building, and the main entrance is located at the rear of the building.