BEADER READER
The GREAT LAKES BEADWORKERS GUILD Bimonthly Newsletter
Vol. 4 No. 4 November 1995

1995/1996 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 are held the third Tuesday of the month at the Good Shepherd Lutheran Church on Campbell Road between 11 and 12 Mile Roads (just south of Gardenia). Parking lot is north of the church. Meetings begin at 6:30 PM.

MEETING SCHEDULE
Nov 21 Barb Davis
   “Peyote Workshop”
Dec NO MEETING!
   “Happy Holidays”
Jan 16 Susannah Worth
   “Art Deco Beaded Dress”
Feb 20 Linda Littelfield
   “Wirewrapping II”
   “Nomination Committee”
Mar 2 Beads & Bangles
Mar 19 Problem Solver
   “Bring your Beading Questions”
Apr 11-12 Joann Laessig
   “Lecture/Workshop”
Apr 16 Show & Tell
   “from Joann 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!”
Oct 10-11 Carol Wilcox Wells
   “Workshop”
Oct 15 Mystery Meeting
   “Come and Be Mystified”
Nov 19 Leftover Book Sale
   “Bead Book Bargains”
Dec NO MEETING!
   “Happy Holidays!”

NEW MEMBERS
We welcome the following new members:
   Dayle Agius
   Frederick Birkhill
   Jean Birkhill
   Eva Contoguris
   Dede Dezelski
   Rebecca Gonzalez
   Laura Grills
   Susan Hoge
   Doris M. Koehn
   Judy Kovl
   Carol Lieber
   Rob Lootens
   Susan Maiak
   Zakiya Misiza
   Christine Mueller
   Pam Nichols
   Kathy Peltier
   Susan Peterson
   Peggy Pielolzny
   Edna J. Shin
   Frances Thomas
   Sybil Williams
   Celeste Wojtczak

New and renewing members brings us up to 119 members in 60 cities.

PRESIDENT’S MESSAGE
Hi Beaders,
As we draw to a close of the calendar year, I like to reflect on the year. Thanks to you, we had a fabulous year. Our Beads & Bangles doubled due to the flyers you sent out. Our “Picnic” was fun—thank you for for the marvelous dishes you contributed. We had a hot summer but thanks to you our true “bead addicts”, we pulled through. Some of you brought fans to cool off our meetings, others ice. Our wonderful workshop leaders filled our classes, and everyone enjoyed them.

Finally, thanks to every one for your participation and other acts of kindness that made our first Annual Bead Bonanza a success. Members, you came and worked hard, and our vendors appreciated your kindness and help. Thanks to you we had over 600 people come. (continued p. 3)
GREAT LAKES BEADWORKERS GUILD
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PURPOSE AND OBJECTIVES:
The Great Lakes Beadworkers Guild is a nonprofit organization under Section 501 (c)(3) of the Internal Revenue Code of 1954. Donations, gifts and legacies are deductible. The Guild shall promote and encourage an interest in beadwork and related fields among its members and the general public. The objectives of the Guild shall be to network, to locate and publish information and to encourage and instruct in the field of beadwork through workshops, sharing, and other educational means. Membership is open to the public.

MEMBERSHIP:
Great Lakes Beadworkers Guild membership dues, payable in U.S. funds are $20.00 per individual; Canadian $26.00. Dues shall be due annually by May 31. The 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@inpress.net. Please enclose a legal SASE for return of material. I’m happy to accept copy in ASCII format on 3.5 floppies, high or low density, (specify ms-dos or mac operating system) but I strongly recommend accompanying it with hard-copy, at least till I’ve worked a few more bugs out of the system! If you handwrite your goodie, please print. If you have questions, you’re welcome to call me at 313/532-8320 between 10AM and 9PM. Deadlines for receiving contributions for the 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: $1.50 for the first 100 characters, including spaces and punctuation; $0.75 for each additional block or partial block of 50 characters. Payment must accompany all ads!

November 1995
STONE LORE

To celebrate our columnist’s engagement, we present Diamond this issue

Diamond

Name: From the Greek adamos “unvanquished” in reference to its hardness; it was also known as Adamant, Adamas. or Diamas

Historical Notes: This stone was probably not the Jewish High Priest’s Breastplate, though it is listed as being there; in heraldry, when blazoning by jewels, Diamond stood for the color sable (black); associated with the Zodiac sign Libra; Plato, who thought that minerals had souls, thought the Diamond’s was the most noble; it was the Medieval symbol of innocence

Mineralogy: This is the hardest known substance, hence its ancient name, and it has the simplest chemical composition of any gemstone—almost pure carbon; most Diamonds are used for industrial purposes; twinning of crystals is very common; colors range from clear to yellow, yellow-orange, and brown (all colored by Iron), to green and blue (colored by Boron), to pink and red (colored by Manganese)

Stone Lore: It was thought to repel phantoms and demons, and to prevent nightmares; protected against magic and in battle by giving courage, virtue, strength, and invincibility; bound to the left side, it protected the wearer against enemies, chiding, brawling, madness, and cruel or venomous beasts, poison, and cruel men; it was believed to protect against scurvy, gout and arthritis; a flawless Diamond, if swallowed whole, was thought to give health, energy, and long life; a flawed one gave the opposite; powdered, it was believed to be a deadly poison; Diamond would make the teeth fall out if held in the mouth; good stones were thought to lose their virtue if the owner sinned; they were thought to be thunderbolts and could only be found at night; it was believed that Diamonds were inhabited by spirits who resented being sold: therefore the Diamond must only be given;

The Persians thought it to be the source of sin and sorrow, the invention of evil;

The Hindus believed poor Diamonds brought illness, lameness, and misfortune;

The Romans believed that although neither fire nor iron could harm it, the Diamond could be broken with goat’s blood;

in Medieval Europe it was thought to make its wearer invisible

— Pamela Sayre

from p. 9, Stone Lore, ©1994

Reminder

THERE IS NO DECEMBER MEETING!

President’s Message, cont. from p. 1.

I heard nothing but wonderful things about the event. This is just a sample of what we can do with teamwork.

As 1995 comes to its close, I picture bigger things for our Guild: I would like to see a bead field trip to a distant shop; I would like to see an event in which we make items to be presented in a fashion show; I also envision a bigger Beads & Bangles with more workshops and demonstrations, complete with a Book Sale. I know this is my dream, and I sense it in other members. Together we can make the dream a reality; we must work together.

I also dream of our Guild’s celebrating its tenth year, a reality if we work together. 1996 will be a good year, because we are planning more exciting events. If you want to participate in them, be sure to come to our meetings so you won’t miss out. Until next year, Happy Thanksgiving, Merry Christmas, Happy Chanukah, and Kwanzaa, and, of course, Bead On!

— Pattee Goodman, President

January Meeting:

SUSANNAH WORTH

Susannah Worth, a costume textile historian, will be giving a slide lecture at our January Meeting about Art Deco beaded dress. This lecture is the result of many years of research and curatorial experience and will be illustrated with high quality slides. The audience is invited to bring beaded garments of the 1920’s which Worth would be happy to comment on at the end of the lecture.

The Birmingham resident has a BA from Schiller College, a Masters from University of Rhode Island and a Ph.D. from Ohio State. In addition to her expertise in the Art Deco period she has also concentrated her studies in Spanish regional dress, 19th and 20th century fashion, and shawls.

BEAD BONANZA THANK YOU

In excess of 600 people came to our Bead Bonanza on October 8th; some 350 signed up to be on the mailing list. Nearly 30 vendors participated; three glassworkers gave demonstrations of their craft. Plans next year include a sign-up table for new memberships “on the spot” and possibly a contest.

The vendors, who were uniformly impressed with our first effort, particularly commended the excellent organization and helpfulness of the volunteers. Give yourselves a pat on a back, everyone! The next one is scheduled for October 6, 1996…

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They help make our newsletter possible!
Members In The News

BARB DAVIS

Barb Davis, an avid seed beader, was selected amongst 116 artists from 30 states and Argentina to show her pieces, Indian Summer, a gourd covered in square stitch, and Lakota Blue, a cow skull beaded with applique stitch in the exhibit, Seed Dreams, Beaded Visions. These two were included in the 116 piece exhibit of work by 73 artists from 23 states out of the 199 pieces submitted by 116 artists. The show is juried by co-curators, Mimi Holmes and Gayle Liman, who commented on the artist's acceptance letter "wonderful, spirited work". That, according to Davis, is the most feedback she's ever received on an application.

Davis will be attending attending the opening and the Preview the night before at the Goldstein Gallery, on the U of M (Minnesota) campus. She used applique stitch, a single needle technique, beading on fabric mounted on a quilt loom. The fabric, a type of interfacing called pella, does not stretch, and is nonwoven, and serves merely as base; it's available at fabric stores.

Davis, who beads 12–16 hours every day, spent 13 months on the gourd piece, Indian Summer, using 13/0 and 14/0 size beads. Her modus operandi is to have one big piece going and perhaps several "little ones, that only take a couple of weeks to complete" simultaneously. Her inspirations come at night, however. "I dream in color, and I dream my best my best pieces of work; I keep dreaming them periodically until they're finished." Asked if she dreams the work in progress, she replied no: she sees only the complete piece. "I've been told that I was native American in a past life"—she's drawn to the colors and designs. Most designs she uses are traditional, from the plains, rather than woodland patterns, from the 1700-1800s. They're carried from quillwork. Though she very much enjoys the traditional beadwork, the porcupine quillwork that served as its precursor engendered an emphatic: "I hate it. Once was enough."

Though she was exposed to beads in early childhood, for many years she drew; then Davis got tendonitis, and stopped for three years. The doctor recommended something else. So she tried beading, as the permanency and durability of the beads appealed. "It's like drawing but much more permanent: it'll last unless it gets crushed. I bead as much as I used to draw but don't have any problems with tendonitis." She uses nymo (a combination of cotton and nylon) thread on her projects, the materials of which are generally not locally available. "I mail-order everything—13/0 beads, let alone needles." She's been beading 10 years now. "I gave up smoking 2 and a half years ago and I've been able do so much more beading because now I don't have to fiddle around with cigarettes."

Beaded Skulls

Davis' Trademark

Davis is perhaps best known for her beaded skulls, a trademark that, so far as she knows, is peculiar to her. As with so many things, she fell into it almost accidentally. "I like to go to these Roundveaux. There's always a trapper there, with things like claws and tails and stuff (in addition to regular merchandise, the pelts). I'm usually his best customer (for these unusual items)." She purchased some beaver feet, thinking they would make great pouches. She went to a taxidermist, to get instructions on how to tan the beaver feet and discovered that modern taxidermists use foam forms to mount animals and throw the bones away.

"Wow! Instead of throwing those heads away, give them to me." The taxidermist said all right, but told her she would have to clean them. So she agreed, though the neighbors are less than thrilled at the boiling pot that appears every autumn. A bear takes 5-6 hours, because they're pretty greasy—a deer, 2 or 3. Since then she's scavenged skulls from road kill, accepted gifts from hunters who drop off heads ("the neighbors have learned not to look too closely into bags on my porch...")), and, occasionally, purchased them, such as the African antelope which she feels is the most unusual in her collection. She's done all sizes of skulls—even one of a mouse.

Her first was 1989; "It took me awhile to get my technique down." After stitching the beads to the backing, she attaches it with that device so beloved by the crafter, the hot glue gun. When asked why she chose to bead the skulls, she paused to gather her thoughts, choose her words carefully. "I have a little bit of a problem. If people are going to kill animals for sport, then at least I can do something for those animals that have died. It's sort of a spiritual thing, to do those skulls." Asked whether she felt a special bond to the particular animal she happens to beading, she replies not; neither does she feel an especially psychic bond to her work. What does become clear is that Davis has a hatred of waste, particularly of living things. Hence the interest in discards, bones, tails and feet.

And what about those beaver feet? She learned how to remove the bones from them, degrease and tan them, and make them into wonderful little pouches. Which her dog then ate. That was the end of that project, though its intersection led her along paths she's still following. "I have 40 skulls mounted on my bedroom wall, waiting, waiting, each one saying 'do me next—no, do me!'

All of her pieces are one-of-a-kind, generated by a powerful creative force; externals such as custom orders, shows or deadlines are unnecessary, and in fact Davis finds them confining. She's happy to sell finished pieces, but completely uninterested in creating to rule.
Barb Davis—In the News

Bead & Button is featuring "The Apple Tree". Davis found a bunch of unusual beads, shank buttons really: hand-made glass apples, with little glass leaves, real cute. The artist found them, red ones, in an antique store, and scarfed them all up: "I probably got 300 of them for 15 cents a piece. Then I beaded all these little tiny leaves out of size 15/0, transparent green beads," and attached the apples and leaves to a copper wire tree her father made. Overall the piece is 9x9x9".

She reflects "I also sent them a couple of hairpipe necklaces—they might've featured those." She will be teaching for the first time this November, when she introduces students to peyote stitch.

CAN YOU TALK?

As you may have noticed inspecting our programs for '96, we have added many new special programs. Our current Programs chair, Posy Macedonia, wishes to concentrate her efforts on these. So, we need a Monthly Programs person. Most of the work has already been done, but Posy would like to start working with someone new, so that they have their contacts established by the May elections.

This job requires primarily the ability to call people on the phone. What? You thought it was complicated, difficult, impossible? No. Posy has achieved her wonderful programs for the last three years by talking on the phone—a good way to pass the time while doing the dinner dishes, she says. That's right: how to make dishes more fun to do.

As our guild is becoming well known to the informal network of other guilds, much of the groundwork for this job has been laid. If you have a phone and time to talk into it once every week or two (and we know that you all have telephones) speak to Posy about helping her maintain the contacts necessary to develop our Programs. Long distance calls are reimbursed and you will have the satisfaction of providing one of the most important services our Guild provides to its members. Call me, Posy says, while you're doing the dishes, at 810/643-7395.

Book Reviews

KUMIHIMO:
Japanese Silk Braiding Techniques
Catherine Martin
&
BRAIDS:
250 Patterns from Japan, Peru & Beyond
Rodrick Owen

It sometimes takes me awhile to get going on reviews. When I started reviewing Braids the first time, I discovered I was discussing Kumihimo as much or more, and so decided to do two for the price of one. There is no doubt that Catherine Martin's text is the classic on this subject, at least in English, and I was positively thrilled when I discovered it: I used to make three-strand braids from strips of torn sheets my exasperated Mother could not understand why I wished to preserve rather than simply undo and rebraid again. In that sense I perhaps do not have the proper Asian spirit of braiding, seen as a form of meditation by its serious practitioners. But the subject has fascinated me for years, and like the beadwork into which I incorporate most of my braids I simply lacked the knowledge to pursue the craft.

Martin's book changed all that. Following her occasionally obscure instructions, I managed, for my first effort, to rig a marudai out a soldering platform and the bobbins from stacks of chinese coins with holes in them. It didn't work very well, but I was delighted, and then began the frustrating search for a real marudai, and real bobbins. Eventually I found those too, and have been making braids in an erratic fashion ever since.

Martin, trained solely in Japan, is a traditional practitioner of the craft, not only braiding her silk in centuries old tradition, but dying it as well. She begins her slim volume with an introduction and history, and continues with equipment, materials and basic techniques. The middle section of the book details the patterns of 12 braids, starting with 4 strands and going up to 16 strand braids, for which she gives both the Japanese names and approximate English translations. Each braid is illustrated with a diagram, a drawing showing what the braid looks like from a top-down view, and a color photograph of the finished product, printed in what appears to be roughly life size.

The culture in which artist received her training is evident everywhere: in the subtlety of the vegetable colors used to dye the silk, in the understated layout, and attractively presented braids, the photographs of which appear at intervals as in old-fashioned books, and even the calligraphy which begins this small volume. At the
same time Martin is sensible of the Western mind-set, and incorporates among elaborate instructions for tying a bobbin advice such as “attach...in any way that will tie them together...” (p. 33) which I find refreshing and singularly encouraging. It’s nice to know that even the experts sometimes have to jury-rig sometimes.

In addition to the twelve basic braids the author undertakes to educate the reader on how to separate bulk, unwoven silk (called flat silk by Japanese embroiderers) in groups (winding) and attaching this stuff to the bobbins (warping). Though interesting it is perhaps not germane to any but the most authentic braiders, as most fibres available in this country are twisted already into threads. Some of the other instructions, though carefully described, were difficult to follow, such as making the knot to attach the bobbin leader to the warp threads—though I’ve tried many times, I still doubt I’ve really got it right. Other information, such as the relative height of the marudai to braider, or how the bobbins should be positioned in the hands when braiding, is vague or unavailable. Nevertheless, the book is certainly enough to get anyone with the interest and a little willingness to experiment started.

Precisely the answers to questions such as how to hold the bobbins are what led me to purchase Owen’s book, which just came out earlier this year. Like Martin, Owen roughly divides his book into three sections, a short one on History, followed by Equipment, Materials, and Methods, and concluding with the patterns for the braids themselves.

There are a remarkable number of similarities between the two, and I have no doubt Owen’s book was influenced by the earlier work, which he lists in the bibliography of Braids. They’re even printed in the same country, Hong Kong, which accounts for the reasonableness of cost and excellent sharpness and registration of the photography. Owen, though trained in Japan also, seems to have learned braiding principally, or at least first, in Peru, where it also a highly regarded form, particularly to make slings. Owen’s discovery that braids have evolved independently in at least three different places—Peru, Japan, and West Africa—result in a less insular approach. Peruvians—and the Africans as well, make the braids with “nimble fingers and toes”(p. 32) but Owen adopts a fellow teacher’s technique of using a slotted card, an inexpensive method which doesn’t require weighted bobbins. He also details how to make a cheap marudai and bobbins, using cardboard and 35mm film canisters. For those desiring the best of both worlds, he also provides plans for a slotted board with dowel rod bobbins, which combines some advantages of the card and marudai methods.

Though technically the book does indeed list 250 different patterns, instructions for only 56 different braids are shown; however, many variations are given for each. Though it is impossible to tell exactly, my guess is that the samples have been enlarged approximately double. This makes it somewhat difficult to compare them directly to Martin’s, which if anything are shown smaller than life size. Nevertheless it clear, that, despite similar training, the two have vastly different aesthetics. Martin’s braids are smooth, restrained as to color, with untidy ends out of sight, as the pictures of each run off the page, giving the illusion of infinite, perfect cords, whereas Owen freely uses synthetics, brilliant color and varying quantities of threads amongst the bobbins to achieve a fluffy or bumpy look to many of his braids. Since he used students to test the instructions and their samples are (I assume) included, this would account for the slight unevenness of technique in some of the pictures, whereas Martin notes she made all the braids illustrated in her book herself.

The assumption that seems to be prevalent amongst so many traditional practitioners of Japanese disciplines is that any other approach cannot possibly be as worthwhile as the Chinese systems. Nevertheless, I admit a sneaking preference to Martin’s quiet, elegant pieces, and even her understated approach. That said, there’s no denying that there’s vastly more information in Owen’s book—not only about Japanese techniques, but two alternatives as well. For those who do not wish to immediately invest $150-200 in equipment, this is a godsend. Moreover, there are all sorts of variations concerning methods for finishing braids with tassels, pompons and the like that can’t fail to intrigue anyone interested in the subject of cords. Interestingly enough, though, some of the effects in Martin’s books aren’t duplicated in Owen’s book: you’ll either have to get both, or, as both authors strongly urge, explore, and keep good records. Like the hero escaping the minotaur, a sense of adventure is not enough. One has to be organized as well, leaving behind samples and notes of one’s previous attempts, or attempting to recreate or even devise variations on an old braid will be as fruitless as retracing the maze without the tell tale string Hercules used to escape.

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BEADS

Books • Findings •
Classes •
Bead Parties •
Stringing Materials •
Restringing & Knotting •
Beads from around the World •

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November 1995
Member Profile
LISA GRIX

This month Ms. Grizz has kindly volunteered to tell us how her interest in beads has culminated in the opening of her shop, Beads SRO. For those of you wondering, SRO means “Standing Room Only” though a few wits have suggested “South Royal Oak” as well.

“The History of Beads SRO”

Well, where do I begin? Beads have been a part of life, forever! I have been stringing since I was about seven years old and well I’m thirty-something now.

My first professional beading related job was as a designer, sales associate at the Birmingham Bead Store. Shortly after working there awhile I decided to open up my first bead store. So I opened Accessorize... Art on the Alley in downtown Rochester Michigan. It worked well for awhile but due to partnership difficulties it ended. But, Beads were In My Blood!

What to do next? I decided to produce and sell my porcelain, beaded jewelry through art fairs. I participated in art fairs for three and a half years. One day, a friend of mine said, ‘You’re so talented, why don’t you open a store again?’ Matter of fact, I think you should meet my father, he owns a building in Royal Oak. He really would like a tenant in there that pays the rent on time!’ So, as they say, the “rest is history”.

Lisa Grizz has a bachelor’s degree in Fine and Applied Arts from Central Michigan University. She teaches basic bead stringing and jewelry design through the Royal Oak Adult Education Department.

Beads SRO is at 319 and 319 1/2 South Washington in downtown Royal Oak. Beads SRO features a variety of stone, bone and glass beads. It also carries seed and bugle beads, and a variety of beading books. The upper level of the store will hold a variety of finished beaded products, some produced by local Great Lakes Beadworkers’ Guild members. Stop by sometime! Fall hours are Monday 11-6, Tuesday-Friday 11-7, and Saturday 11-5. After Thanksgiving call for the holiday extended hours at 810/542-1348.

CONTEST WINNER.
TheThere were five entries for our Permanent Display Contest—among them, a multistrand freshwater pearl bracelet donated by Mary Rae Olson, a framed wall hanging of our logo embroidered with beads by Barb Davis, and the winner, an evening bag of light royal blue tricuts and silk, knitted by Posy Macedonia. She selected Art of Lesage as her book prize. As this busy beader was also running our Bead Bonanza, Programs, and in the middle of finding a new place to live, she especially deserves congratulations for taking time out to generously participate in the contest.

LIBRARY RULES

- Only 1 book and 1 other publication may be taken from library at a time.
- Items must be returned at next meeting. If you are unable to attend, you must make alternate arrangements. Please call 810/977-5935.
- If other arrangements have not been made and items are late, there will be a $5.00 late fee for each month items are overdue.

Effective March 21, 1995.

Vote on New Rules

At the November meeting, the general membership will be voting for one of the following suggestions for adoption as the new library Rules:

- The Librarian shall have the discretion, after one or more failures returning library materials, to revoke temporarily or permanently a member’s privilege to borrow library materials.
- The Librarian shall require a check for the amount of materials signed out. Should they fail to be returned on time, the Guild cashes the check and the borrowed materials become property of the borrower.
- The Librarian shall have the discretion to require a check for the amount of materials signed out. Should they fail to be returned on time, the Guild cashes the check and the borrowed materials become property of the borrower.

Owing to the long break between the November and January meetings, and the proposed changes in lending rules, there will be no loans at the November meeting. However, books due back must still be returned, or alternate arrangements made. Thank you.

—Sandie Stone, Librarian

GREAT LEFTOVER BOOK SALE

Well naturally though your Board was up till nearly midnight figuring out exactly which books would be the most ravishingly popular, desirable, and absolutely critical to the libraries in the Great Lakes’ area Bead Community... we still have some leftover from the Bead Bonanza. So, we are offering a special discount of 20% to members only on the books remaining. Take advantage of this marvelous opportunity, and bring to the November meeting your checkbooks, spare cash, grocery money...

Also for sale will be extra t-shirts, also at 20% off, and History of Bead posters. The Guild will be taking orders for the 1996 Bead Calendar. This full color wall calendar, normally $19.95 plus shipping, is available for $16. If you’d like to purchase one, be sure to order in November as the Board will obtain only that many, though you need not pay for the calendar until the January meeting, when we will have them available for distribution.
WINTER CLASSES

We have only five listings for classes this newsletter. If you or your shop is offering bead-related classes we'll list them free of charge, space permitting, so long as you send course listings to the Beader Reader by the deadline.

- **New Shaggy Bracelet Class #103**
  - Class Fee: $35.00 includes materials
  - Mondays, from 7–9pm, beginning January 22, for 3 weeks in Room F111

- **Beaded Earrings Class #105**
  - Class Fee: $30.00 includes all materials
  - Thursdays, from 7–9pm, beginning January 25, 1996, for 3 weeks in Room F111

- **Peyote Stitch Workshop Class #106**
  - Class Fee: $58.00 includes all materials
  - Mondays, from 7–9pm, beginning February 19, 1996, for 6 weeks, in Room F111

- **Beaded Miniature Purse Necklace Class #104**
  - Class Fee: $44.00 includes all materials
  - Wednesdays, from 7–9pm, beginning January 24, 1996, for 4 weeks (no class 2/14/96) in Room F111

- **Beadwoven Tapestry Necklace Class #107**
  - Class Fee: $44.00 includes all materials
  - Wednesdays, from 7–9pm, beginning March 6, 1996, for 4 weeks, in Room F111

All classes will be held at Seaholm High School, 2436 West Lincoln Road, Birmingham (Lincoln at Cranbrook) and are sponsored by Birmingham Community Education. Enrollment is limited and pre-registration, which begins Tuesday, January 2, 1996, is required. Call 810/203-3800 for more information. About the classes:

**Shaggy Bracelet**

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. All materials provided including a small loom.

**Beaded Earrings**

Have fun making your own beautiful earrings with seed and bugle beads enhanced with crystals and gemstones. Learn several basic techniques of construction, including Comanche/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 beaders.

**Peyote Stitch Workshop**

Peyote stitch is an ancient off-loom seed beadweaving technique, utilizing only needle and thread, which produces a bricklike structure. Particularly well 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.

**Beaded Miniature Purse Necklace**

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 purse necklaces convey the traditional concept of carrying small, personally significant treasures or tokens along with us. Here, using a simple off-loom vertical netting technique, the purse is given a contemporary treatment.

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

**Beadwoven Tapestry Necklace**

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

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

**About the Instructor:** Gail Frederickson has a Bachelor of Arts degree in Studio Arts, has been an avid beader since her childhood, and is currently a Board Member of the Great Lakes Beadworkers Guild.

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**Wanted:**

**PUBLICITY CHAIR**

We need a Publicity Chair to get the word out about our Guild! Please consider donating just a few hours of your time each month to inform the world at large who we are and what we’re up to! The publicity committee works especially closely with Display, Programs and Membership. If you would like to volunteer (and we really need you) please contact a Board Member. “The Board” may sound slightly ominous, but really is a friendly group of members who are working to give you the guild you want. Please help out by volunteering.

**FESTIVAL OF TREES UPDATE**

This year the Board made the decision to raffle off five pairs of tickets to the Festival of Trees to those donating
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ornaments for the Guild’s entry, a four foot tree, with the
hopes that a chance to see the finished product, as well as
many other fancifully decorated trees, would encourage
donations.

Four tickets were raffled at the meeting and one was
reserved for people donating ornaments later; meeting
winners included Mary Jo Tetowski, who donated a
bagful of her fimo faces, Alice Brummer, Barb Davis, and
Sylvus Tarn. Thanks also go to Alice Maciag, Gail Freder-
rickson, and Barbara Wehby for donating ornaments;
Susan Hoge, Catherine Brewster, Mary Olson and Lisa
Grix dropped ornaments off later; Gigi Mitchell won the
reserved tickets. Special thanks go to Sue Schmittroth,
one of the vendors at the Bead Bonanza who was so
impressed with the idea that she donated one her jointed,
glazed figures. Olson now figures she has about 60
ornaments.

Those of you wishing to receive receipts of your
donations should contact Mary Rae Olson at 810/540-
8543 or write 1489 Webster, Birmingham, MI 48009.

BAD WEATHER POLICY

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

November Meeting:
BARB DAVIS

PEYOTE STITCH WORKSHOP

Barb Davis, whose work has been widely exhibited,
will be giving a workshop on her favorite bead weaving
 technique, peyote stitch. This technique, independently
evolved in places as disparate as the Americas and
Africa, is extremely popular amongst seed beaders,
as it is strong, gives a solid fabric of beads, thereby
lending itself to intricate geometric patterns, and can
be increased and decreased readily, making it highly
suitable for covering three dimensional objects.

This is the stitch you need to know to make those
little amulet beaded bags of Japanese delicas that are
all the rage; this is the method you use to wrap a
crystal point or to make those tubular earrings with the
porcupine quill accents; this is what you use to make
all those adorable figures to make “people necklaces” or
cute ornaments.

Note: This class is full; if you’d like to take it,
courage Barb Davis to teach it again!

FROM THE EDITOR

Apologies to everyone for the lateness of this newsletter.
Because there is no December meeting I’ve attempted to
have the most up-to-date information available, and as
the year is changing there is a lot of it to arrange.

We have a lot of new and exciting programs on the
schedule for ’96. There are some other long term projects
that have been quietly circulating, such as suggestions for
small groups of people to get together once a week and
bead. Does this interest you? It does me. Perhaps we
can have some sort of sign up, via the pin-up board or
the newsletter. If you are interested, let me know.

As ever, we need people to serve on the board. We
will be setting up an appointment committee in January,
as well as posting the bylaws which need to be revised
(again). Posy wants a trainee to groom for Programs;
we need a display and fundraising chairs. At this point,
we seem to be doing most of our fundraising during
Beads & Bangles and Bead Bonanza; therefore anyone
volunteering for this job is going to be rounding up
support for these events—in other words publicity. But,
what ever you call it, we need someone to send out press
releases to local media when we have an event.

Much of the spadework for all of these jobs has
been done. It’s mostly a matter of setting aside a little
time and making a small commitment. We are now on
enough mailing lists, and exchanging enough newsletters
with other bead societies that many opportunities to have
speakers, workshops and other special events literally fall
into laps—that we must turn down because we don’t have
equal people to deal with them—so please volunteer.

And speaking of volunteers my thanks, as ever,
go out to the regular newsletter contributors, Gail
Frederickson (features), Pamela Sayre (Stone Lore) and
Debbie Zook (meeting report).

Finally, I have been reading some of those other
society newsletters. Are you interested in seeing excerpts
from them? There are some interesting articles, such
as how to put together a traveling case for seed bead
projects, information featured in another newsletter that
someone pulled off the Internet, which brings me to my
last request: Mary Rae Olson has volunteered to start
a column on bead tips from the Internet. But I don’t
want to ask her to do a lot of work if it isn’t going to
be appreciated. Give me some feedback, please. I
need to know what you like and don’t like, because the
newsletter has gotten to the point where I can’t put it all
in anymore. What do you want kept? What do you want
cut? I’m contemplating some major changes in material
and possibly layout, and I’d like some input. You can
tell me in person at the meetings (I’m that odd person
with the laptop), write me at P.O. Box 23537 Detroit MI
48223 or e-mail at sylvus@inexpress.net—my address
is always listed on p. 2 [the one with all that officer info
and whatnot]—or even send the stuff to the Guild box;
I’ll get it eventually. But I need to hear from you.

—Sylvus Tarn

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Great Lakes Beadworkers Guild

Questions: 708/328-4040
Sponsored by Chicago Midwest Bead Society
Evanston Holiday Inn
Sunday November 12, 1995
5th Annual Holiday Bead Bazaar

REMEMBER

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