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

Nov 19  Leftover Book Sale
         "Bead Book Bargains"
         "Bring Ornaments!"
Dec  NO MEETING!
         "Happy Holidays!"
Jan 21  Designing with Handmade Beads
       Marla Gassner
Jan 22-5  Stringing Workshops
          Marla Gassner
Feb 18  Breaking into the Art Fair Circuit
       Slide lecture by Sylvus Tarn
Feb 28  Beads & Bangles
Mar 1  "Two days of workshops"
Mar 18  Beaded Problem Solver/Book Sale
         "Bring Beading Bother to Network a Solution"
Apr 22  Ceramic Beads
        Carla Hankins, Bag Lady Beads
        Note: Meeting on 4th Tuesday!
May 2  Make-A-Watch
       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
        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:
Mildred D'angelo
Shirley Fischer
Nicolet V. Elert
Sharon Driscoll
Linda Francisco
Michelle M. Harris
Karyn Kechechian
Sophia C.G. Kho
Laura Lipson
Lynne A. Martin
Donald K. Miller
Celia Olivier
Nelda M. Rudolph
Rosalind Taylor
Leslie Vanhoose
Sandra Wuerfel

New and renewing members brings us up to 167 members in 77 cities.

PRESIDENT'S MESSAGE

Fellow Guild Members,

I hope things are going well! Many of you are probably knee deep in classes and holiday projects, but I hope you’ve had time to put aside for the great events during October—Bead Bonanza, Carol Wilcox Wells’ Gilded Cage and Hollow Beaded Bead workshops. I am so envious of those taking her workshop, and am looking forward to seeing the competed projects.

October 15 was our mystery meeting, and it was a mystery to me! Our last big event for the year will be Festival of Trees; please keep creating those beautiful ornaments. We still need many many more (about a hundred) to fill our tree.

Keep up the good work! I truly appreciate all of the help and input everyone has given me since I have taken office. I am glad to have your support—I look forward to working with all of you in 1997!

May the peace and joy of this upcoming holiday season be yours, and have a Beautiful New Year!

—Lisa.
BOARD MEMBERS
Officers
President ........................................ Lisa Grix
Vice-president ................................... Vicki Morton
Corresponding Secretary .................... Aliisa Brummer
Recording Secretary .......................... Gail Frederickson
Acting Treasurer ............................... Cindy Menlen

Committees:
Archive/Historian .............................. Debby Zook
Displays Chair ................................. Sandra Stewart
Hospitality Chair .............................. Alice Maciag
Librarian ....................................... Pan Nichols
Membership Chair ............................. Twana Frazier
Newsletter Editor ............................ Sylvin Tarn
Publicity Chair ............................... Kristin Kendall-Holliday
Programs Chair ............................... Barb Davis
Special Programs Chair ..................... Popsi Macedonla
Fundraising ............................... Pattze Goodma

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 Beadjeworkers 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, Sylvin Tarn, P.O. Box 23327
Detroit MI 48223 or e-mail me at sylvin@ixpress.net.
Please enclose a legal SASE for return of material.
If you handwrite your article, please print. If you
have questions, you're welcome to call me at 313/832-
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
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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 Sylvin Tarn, PO Box 23327, Detroit MI 48223.
For questions or contracts, contact Page Kaczynski at
810/545-9159

STONE LORE
Chrysoberyl
Name: From the Greek chryso “gold/yellow-green”
and berylos “beryli”; cat’s eye beryl is also known as Cy-
mophane from the Greek kyma “wave” and phainesthai
“to appear”
Historical Notes: Originally thought to be a form of
Beryl; its best known form is called “Cat’s eye” and has
been popular in the East for millennia
Mineralogy: Multiple twinning of crystals is common,
forming pseudo-hexagonal “sixlings” or flower-shaped
crystals; color ranges from clear to yellow, green, and
brown; it is the third hardest substance known
— Pamela Sayre
from p. 6, Stone Lore, ©1994

1996 GLBG YTD Financial Statement
Income:
Beginning Balance: $ 5540.85
Dues: 4781.00
Workshop Fees: 4764.00
Coffee Donations: 64.55
Items for Resale: 78.00
Advertisements: 199.00
Fundraisers: 252.28
Beads & Bangles/Bonanza: 20380.75
Library: 3242.54
Total $ 33732.12

Expenses:
Meeting/Workshop Rooms: $ 3468.07
Promotional/Display: 921.34
Newsletter: 455.73
Administrative Supplies: 199.25
Postage: 3400.90
Refreshments: 137.71
Library: 3325.23
Bead & Bangles/Bonanza: 12473.08
Fundraisers: 354.60
Total: $ 25288.47
All Over Profit: $ 13984.50

Breakdown by Category:
YTD Library Beads & Bangles Operating Total
Beg Bal 1767.40 7087.65 4092.84 12947.89
Income 1684.13 6345.00 1009.36 9038.49
Expense 1342.01 4624.55 2035.32 8001.88
End Bal 2109.52 8808.10 3066.88 13984.50

Undeposited Funds: $ 342.50
Checkbook Balance: 13602.00
Petty Cash: 40.00

—Cindy Menlen, Acting Treasurer

November 1996
CLASS COST INCREASES

A Defense

I have taken all sorts of classes—from practically every college in the metropolitan area, from shops, such as Shay Pendray’s Needlearts, and from Guilds, ours and others. I’ve also taught classes in a variety of environments. It’s been my experience that the Guild’s prices are on the lower end of the expected range for the type of specialized, small-class-size programs we offer. However, not everyone agrees with this assessment, and so I asked our Special Programs Chair to explain the costs associated. She has, and, like just about every other volunteer who donates time and other resources, will be happy to hand the sometimes thankless job to anyone who believes s/he can do better.

—editor

It has come to my attention there has been an ungodly amount of grousing, grumbling, and general complaining over the cost of classes. A breakdown, therefore, is in order. There are several factors that need to be considered and explained clearly for the cost of classes to be justified. Without further ado these are the facts:

First off there is the cost of the teacher, which unfortunately never seems to be a flat fee. Some teachers ask a “flat fee” per day which gives pause and makes me wonder how I’m not living right. Other teachers want a flat fee plus traveling expenses, room, and board. Other educators ask a per student fee; some of them want room and board too.

If a teacher flies in, the Guild bears this cost as well as the practical considerations of pickup/dropoff from the airport to lodgings, as well as ferrying to and from class site. The nicest thing can be to have our guest staying at a member’s home, though guests, as I’ve discovered, can be a double edged sword. Rotten houseguests are horrid and there has been a time or two when my favorite person was rather grumpy towards me, but on the whole I have made some wonderful friends and look forward to their return. Friendship has been the bonus of opening my home for the Guild. The alternative is hotel expenses, restaurant checks, and transportation fees, all of which end up costing the Guild, which in turn drives up the cost of classes.

The Guild was able to have Carol Wilcox Wells teach at such low cost because of several factors:

1. We split the cost of her plane flight with another Guild.
2. Eileen Kapalka graciously hosted Carol for three nights and drove her to the airport. Thank you, Eileen.
3. There was no kit fee.

If the participants of the Gilded Cage workshop chose to use the same materials Carol did for her original Cage they absorbed the cost, which retail runs about ninety dollars. Otherwise options ranged from about $10–25, depending upon one’s choices. A supply list is a hidden cost with prices varying just as they do on kit fees: anywhere from $5–30 or more.

4. The final factor: Rental of the Church was quite low.

As some are aware, the church has changed their room rental fees, more than doubling rentals while severely curtailing availability of space. This is one reason why prices for Beads & Bangles ’97 are higher. It is also the last year that the Guild will be able to use the church space for Beads & Bangles. Plans are currently in the works for finding a new home and probably an altered format for the annual teaching seminar. Since the church fees were so low, it seems no matter what, there will be price increases.

One factor that will not add to the cost of classes is the free time volunteered. It takes time and much effort to negotiate, network, organize, and co-ordinate big events. (And yes, I take it personally when I hear secondhand complaints—it must be the humanbead in me); hopefully this has cleared up some doubts and confusion. By the way, any help would be greatly appreciated.

—Posy Macedonia

Treasurer Resigns

Citing increased job pressures and poor health, Diane Palmer resigned as the Great Lakes Beadworkers’ Guild treasurer; her letter of resignation was officially accepted by the board Tuesday, November 5. Pending the selection of a new Treasurer, Cindy Menlen has resumed the duties.

President Lisa Grix will be calling upon the general Membership at the November meeting in an attempt to fill the position. If you have some record keeping experience and would like to help the Guild out, please consider volunteering.

2137TH INTERGALACTIC BEAD CONFERENCE
June 7, 1997 • 10AM-7PM and June 8, 1997 • 10PM-5PM
2138TH INTERGALACTIC BEAD CONFERENCE
Sept. 6, 1997 • 10AM-7PM and Sept. 7, 1997 • 10AM-5PM
Week Before Friendship
Dillsboro Civic Club, Dillsboro, Indiana
$4.00 ADMISSION
$1.00 OFF ADMISSION WITH CARD
$75 Per Table Set-Up
Leo Kraus 812-432-5537
January Meeting:
MARLA GASSNER Slide Lecture
Classes to be held in Conjunction

All right now, we've all got some of these beads. You know the ones, that jumped out from the array and just started talking to you. That bead, that breathtakingly beautiful bead you couldn't live without, the one if you didn't commit you would regret for the rest of your days, the one that left you with no choice; so, you handed over a ridiculous sum of money and took that bead home with you.

It's been sitting on its shrine, alluring with its secret promise of bead ecstasy. You worship this bead, hold silent communiques, and revel in the mystery of its beauty while yearning for the day when it will fulfill its avowal of radiant creativity. This bead probably has company and on bad bead days you wonder, what the heck am I supposed to do!

At the January general Meeting you can find out; ingenious jewelry designer Marla Gassner will present her slide lecture Designing with Handmade Glass Beads. She has presented this lecture at the third annual conference of the Society of Glass Beadmakers and most recently was invited to the Embellishment conference in Houston last February to give this same lecture and also teach.

The lecture is one fifty one-of-a-kind original beaded jewelry pieces using handmade glass beads that represent 28 different glass beadmaker artists. Marla's designs for "some reason or other" appear to be simply clever, the kind of jewelry that makes you think, hey, I can do this, it's so simple—why didn't I think of that? Her designs are the ones that get stuck in your head, the ones that seem the obvious solution to the big bead problem. Simplicity is often elegant and darn hard to achieve, but Marla, a master designer, produces them effortlessly. Her lecture will be one that won't want to miss. For those of you taking her classes, it is a prerequisite.

- Continuous Crystal Rope and Matching Earrings

Using a color co-ordinated kit you will learn new techniques to bead a triple length continuous strand of interesting beads, and then make matching earrings. Students will produce a set of jewelry with retail value of $80–100.

**Skill level:** Beginning

**Date:** January 22, 1997, Wednesday evening 6–9pm

**Cost:** $35.00

**Kit Fee:** $15

- Floating Fantasy Necklace

Using waxed censore thread in a prepared and color co-ordinated kit, you will make an eight (8) strand necklace floating the glass beads along the strings. The techniques involved are precision knotting and "Marla's Braid" on (included) knotting board. All, or at least 75% of the project can be finished in class. Slower students will know how to finish the project on their own. This is an original class. No-one teaches anything like this. It is an unique use of glass and bead and thread. This is one of my most popular and innovative pieces of beaded jewelry.

**Date:** January 23, 1997, Thursday afternoon & evening 2–9pm

**Cost:** $60.00

**Kit fee:** $30.00

- Button Pins with Crystal Dangles

Design a button pin with crystal beaded dangles. Use new materials and techniques. Two illustrated variations will be discussed in class. All work can be completed in class.

**Date:** January 24, 1997, Friday evening 6–9pm

**Cost:** $35.00

**Kit Fee:** $15.00

- Multi-strands through a Large Bead Necklace

Create this multi-strand beaded necklace (3 to 7 strands without a clasp) held by a large glass or carved bead. Majority of work completed during class. The finished necklace can sell up to $200, depending on materials used.

**Date:** January 25, 1997, Saturday, 10am–5pm

**Cost:** $55.00

**Kit fee:** $30.00

Call For Entries

International Miyuki Delica Challenge

This "first annual" contest calls for any technique evoking the theme "The Sea" using primarily delica beads. Miyuki Delicas of both sizes and all colors are acceptable, and other beads may be used for accents, embellishment, etc. except what are termed "imitation Delicas from other manufacturers which will disqualify the entry". Presumably this refers to the Antique beads manufactured by the Toho company.

Finished pieces must fit into a box 18x18x6 inches and shipped in their entirety for judging, accompanied by two photographs (front and back views). Entry fee is $10 for US entries, 15 for other countries, payable to Caravan Beads, Inc, and due by 6pm August 31, 1997.

The guild will have some entry blanks at the pinup board, or you may request one:

Caravan Beads, Inc.
449 Forest Avenue
Portland ME 04101

For more information, call them at 207/761-2503, or fax 207/874-2664, or email sales@caravanbeads.com or consult their web site, http://www.caravanbeads.com
UNDER CONSTRUCTION:

Beads & Bangles
In an effort to give everyone what they want, we have decided to expand upon our past program. Beads & Bangles has added a new, Friday evening session from 6-9pm, in addition to the regular Saturday schedule.

- WonderBeads
Hummingbeads Instructors Sue Jackson & Wendy Hubrik will teach tubular peyote with a unique decreasing method and surface embellishment to create self-supportive hollow beads—thus, WonderBeads. This class is an intermediate level and students should be familiar with basic peyote stitch. Two different shapes will be taught.

Supply list:
- size D thread
- #1 bugle (japs in tubes)
- 3 tubes in 1 or 2 colors of cylinder beads
- size 12 needles
- scissors
- small bead dish
- fat sharpie pen

About the Instructors: Hummingbeads has been teaching locally in the Chicago area. Owned by sisters, their work has been featured in Nicolette Stassin's Beaded Amulet Purses and on the covers of Bead & Button issues 11 and 13. Most recently they taught at Embellishments '96 and will also be teaching this class at the Sheperdess, a well known bead store in San Diego, California.

- Basic Wire-Wrapping
Basic Wirewrapping will teach students two ways to form a simple wire loop: the “jewelry school method” in which the student starts in the middle of the wire with a 90 degree bend and works out, and the “Peggy method”, starting at the end of wire and rolling in—through making head pins, two kinds of ear wires, and the all important “wrapped loop”, essential for secure dangles. You will leave this class with at least two pairs of earrings. This class is the prerequisite for anyone desiring to take either of the Necklace or Cascade Bracelet classes.

- Wirewrapping Cascade Bracelet
Cascade Bracelet: builds on skills learned in the basic wire class. Students will make a bead-chain and bead-charms and assemble them into a bracelet cascading with dangles. To finish, students will make a hook and eye clasp. If time permits, basic forging will be included. Bring tools.

- Wirewrapping Necklace
Necklace: Students will have the option of making one of three designs: a short “Y” necklace, a long necklace with chain segments, or a long necklace with forged elements. Students will construct bead segments with wrapped loops on either end attached to other bead segments, chain segments, or forged segments. Basic forging will be introduced. Students will also learn to make a hook and eye clasp to finish their necklaces.

Tool List: roundnose, flat or chainnose and flush cutter pliers; small jewlry files. (Some extras will be available to borrow.) Optional: ballpeen hammer and small anvil for forging.

About the Instructor: Prielozy has been making her delightfully eccentric wire-wrapped jewelry and teaching her peculiar techniques to enthusiastic beadfreaks and other assorted students for over a dozen years. She earned a degree in speech and theatre arts from MacMurray College. She studied lost-wax casting and silversmithing after graduation, with nationally reknown artist Natalie Paul. Prielozy has taught dozens of bead and wire wrapping classes.

- Cosmic Cross-Stitch
Students will learn to cross-stitch with beads, and will be able by the end of class to bead any cross-stitch pattern. Kit includes size 13/0 charlottes, needle, thread, beeswax, aida cloth, pelon, pin, backing, pattern, and instructions to make a cosmic moon brooch.

Skill level: Intermediate

Supplies: Scissors, a dish for beads
Kit fee: $15.00

About the Instructor: Barb Davis (Bent Needle) is a self-taught beadwork artist, adept in 17 different beadwork techniques. Her work is internationally recognized through awards, juried gallery exhibits and published books.

Also offered at the workshop will be the following:
- Beaded Beads taught by Sylvus Tarn; kit fee $5
- Beaded Cuff Bracelet taught by Tina Nelson; kit fee $12
- Beadstringing taught by Lisa Grix; kit fee $5
- Fimo by Mary Jo Tetzowski; kit fee—none
- Freeform Peyote by Gail Frederickson; kit fee $10

These classes have all been described in previous newsletters and will be fully covered in the January newsletter; if you need further information on them now, call the Guild at 810/977-5935.

SHOW & TELL
Wells’ Workshop Students
President Lisa Grix has made a special request that members taking either of Carol Wilcox Wells' workshops—Gilded Cage or Hollow Beaded Bead, bring the completed piece (what! you haven’t finished it yet?) or work in progress to the November Meeting and share it with the rest of the Guild. GLG was founded to spread knowledge of technique and creative expression; don’t miss out on the chance to make this important contribution to the educational process!
Members in the News

BEADWORK: BEYOND BOUNDARIES
October 1—November 16

This exhibit at the Contemporary Artifacts Gallery in Berea, Kentucky, features the work of 69 artists, three of whom are Guild members: Barb Davis, Susan Hoge, and Sylus Tarn. It also includes work by former workshop teacher Joanne Lassig and upcoming seminar teacher Marla Gassner.

Davis has two pieces in the exhibit, her completely beaded Indian Summer gourd brick-stitched in bands of amerindian motifs with her favorite traditional "greasy" colors of seed beads, and her Soup Can, also in brick stitch, which also appears in Carol Wilcox Wells’ new book Creative Bead Weaving. The latter piece typifies Davis’ humor, which has led her to bead chicken dolls, holiday themed necklaces, such as her Ghosts and most recently a Thanksgiving inspired piece, a scarecrow accompanied by ears of decorative corn.

Davis has pieces in two other exhibits: Yoruba Creation Story, her African skull, and Beadsphere, a geodetic sphere, are being shown in The Beaded Object at the Folk Art Center, in Asheville, NC, running from October 5 through January 15, 1997. Thunderskull and Madonna and Chick, the latter of which has been sold, are on exhibit through November 29 at the Sculptural Seed Bead Show at the Boston and Cambridge Beadworks stores in Massachusetts.

Hoge also incorporates humor in her elegant sterling cuff bracelets covered with delicas. One of a series, her Translator for Messages from Outer/Inner Space features three quotes, visually separated by bands of alternating 2mm sterling and delica seed beads: "MORE LIKE THE TRUTH"/"2 OVER EASY, OJ and TOA(ST)"/"FLEW INTO THE SUN." The words are spelled out in loom-woven transparent beads, which at certain angles melt visually into the background, which is the same value; when light hits at other angles, it pops the phrases out.

Hoge claims the phrases "signify messages from three planets...I have a feeling," the artist continues, "that if there is other life in the Universe, it is probably as holy and banal as our own life here on earth." She notes that she's been making jewelry for years. "I taught myself peyote stitch after seeing an earring on someone at a Grateful Dead concert. I worked for Patricia Woodbury when she first opened the Bead Gallery in Ann Arbor. I learned a lot more while working there, both from Tricia and from many of the customers..." "I started learning metalsmithing because I wanted to make some simple dividers for multi-strand necklaces. I still have never made those dividers, but I have continually tried to combine beadwork and metalsmithing in many different ways. I have been focusing on woven beadwork pieces framed in metal cuffs. I have done some conceptual works like the Space bracelet series but I generally focus on color ideas in these bracelets. The most recent ones are essentially monochromatic and use various textures to create pattern.

"I am currently trying to lose the separation between the beadwork and the metalwork and make more integrated work. This new work still has a long way to go before I can consider it successful, but I suppose that is what keeps me working." If Kentucky sounds a little far to go to see Hoge’s pieces, she has 2 of her cuff bracelets currently on display at the Yaw Gallery (550 N. Woodward, in Birmingham).

Sylus Tarn entered two pieces in the show, Blue Beaded Bead and Variation on a Bag by Chatt (necklace). The first she considers her first really successful piece in the beaded bead series. “Though I’ve made a lot of nice beaded beads since, I’ve never been able to recapture the quality of this first one. The irony is that I was tired of this rather shapeless blue ceramic bead from India that my partner had given me years ago. I thought it was ugly, so I decided to bead it to get rid of it. Every artist has the occasional experience when everything works out so smoothly she hardly knows how it happens. A philosopher I read about calls this state of mind ‘flow.” I had it, making that bead.”

The Chatt variation was exactly the opposite. Tarn decided to make the bag in the Beaded Amulet Purse book to teach herself the right angle weave stitch. “I dropped stitches like crazy, and my ‘square’ of fabric ended up being pulled in the center, like an hourglass. I had to completely redesign the piece, draping it over a metal armature, and adding a triangular section. I also changed the fringe, varying it from long and smooth to short and branched. I didn’t like the nubbly strap—I think an awful lot of amulet purse makers put those on as an afterthought—so I decided to string a real necklace, with beads ranging from 30nm to seed bead in size. It’s asymmetrical and multistranded, ending in a 16 strand braid.” She made a second bag, with “only about 5–6 mistakes”, and figured when she completed that one, she’d more or less learned right angle weave. “But I know why those purse makers do those boring straps. Combining a visually complex focal point with a fancy necklace and getting the whole thing to work seamlessly is difficult.”

Beyond Boundaries is doing well. “Blue Beaded Bead sold right away, so I sent them two more beaded beads, one green, one red. The green one sold right away, so then I sent them four more.” Then the artists received a notification that the Gallery (with their permission), intends to extend the show through the Holiday season.
CREATIVE BEAD WEAVING:
A Contemporary Guild to Classic Off-Loom Stitches


Large format bead books with a series of projects to hone your skills have been proliferating, but this one is so well designed, diagrammed, and organized that it's worth the money even if you have the information in other sources. As the title indicates, its focus is on bead weaving. Wells covers them all—peyote, brick, square, (single needle) right angle, helix, netting and chevron chain, with the greatest emphasis on the first four—and finishes with a chapter on combining stitches, which I thought particularly useful.

She's relatively new to beadwork, and for many years made her living as a graphic artist. It shows, both in the clarity of her instructions and her diagrams. Particularly good are her representations of three dimensional work, showing beads hole-on, very helpful for 3 dimensional stitches such as the African Helix. I missed the first day of Gilded Cage (included in this book) workshop, but was able to easily follow the diagrams. Each project comes with a supply list and names the techniques covered; other illustrations notes the techniques used to produce them. The projects range from beginner to advanced, with an emphasis on clean, classic design, though there are many examples in the text of the freeform approach to beadwork. An extra bonus is the book's handsome layout, which profits from modern graphic design.

The photography is generally very good, though a couple of the pictures seemed slightly out of focus—perhaps showing the enlargement limitations of the 35mm film typically used to photograph artwork—as is the printing, which is hardly surprising, given that it was done in Hong Kong.

In fact, just about the only beef I had was her selection of Homeward Angel for the cover. I didn't, when I first saw the book advertised in a tiny black and white reproduction, think it was a very strong piece. I still don't. Having made her name with Gilded Cage I can certainly understand the author's need to move on, particularly to a form besides the ubiquitous amulet bag. But I think the Angel series has a little ways to go yet.

But the book is wonderful, an excellent reference on its topic.

—Sylvus Tarn

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Reminder:
THERE IS NO DECEMBER MEETING!
✿✿✿ HAPPY HOLIDAYS! ✿✿✿
Bead Bonanza Thanks

We have received some letters from the vendors about Bead Bonanza which I excerpt here:
From Donna Dreher of Zemi Glassworks, "...a quick note telling all of the members how well run the bead show was!"

From Charlene Steele of Caravan Beads, "[A]ll the members who helped out were fantastic. I've never done a show before with so many people offering to help out. You've really got a great group there! We also were very busy, and our sales were fantastic—our best show ever!"

Finally, Jim Kuderna whose studio produces Art Glass & Lampworked Beads, wrote, "Just a few lines to say thank you for the warm, and friendly hospitality that all the members of Great Lakes Beadworkers Guild showed to me at the recent show. Many of them even laughed at my corny jokes! It would be impossible for me to name them all. Therefore, I am writing to you, and request that you please express my personal thanks for all that they all did (don't know if that last sentence was grammatically [sic] correct, but I hope you get the gist of it). The members of your guild all rate as tops in my book."

All of the writers cited the assistance they received as a factor in their decision whether to return. After sales, the treatment by show organizers is probably the single most important factor in a vendor's decision whether to return. All the members who have contributed to the effort to make Bead Bonanza '96 a success are to be congratulated.

The Bead Box

Our new Programs Chair, Barb Davis, has instituted the "Bead Box" for suggestions and comments from members. Here are the responses from the October 15th meeting. Please feel free to respond or give us your own thoughts—we value your opinion.

Lisa, Thank you for keeping the business part of the meeting moving along and being sure everyone is quiet during your talking. You gave us everything we needed to know quickly and...the rest of the meeting time to visit and share. —Kathy Peltier

I wish the meeting would start at 7:00PM as I can hardly make it because of [needing to] get home from work, eat, and drive in the awful traffic. —Anonymous

How about establishing a "junior membership" for children 18 and under? Get them while they're young!... How about looking into getting a booth at Detroit Festival of the Arts? We could show off our stuff, have a simple kit for kids, and advertise for the Bead Bonanza! I think it would be great PR for GLBG... —Eva Contoguris

The GLBG President ought to get up close and personal with seed beads. —Anonymous.

The Programs Chair wishes to note she had nothing to do with the last. Seriously, though, we appreciate your comments and suggestions. Keep them coming!

For Sale:

STORAGE CABINET, T-SHIRTS

As the Guild is no longer allowed by the church to store its possessions on-site, the Board has moved to sell the storage cabinet for the best offer received by the end of November meeting. The cabinet is 6' high, 16" deep and 34" wide. The purchase price new is believed to be $100.

Also for sale in addition to books will be t-shirts. Here's your opportunity to get the 1996 Bead Bonanza t-shirts. The front features the Guild logo, and the back, 5 drawings of handmade beads, each signed by the artist. We change the design each year, so get your '96 Bead Bonanza momento now, at a reduced cost of $10. Also for sale, the 1995 souvenir T-shirt, just $8, with irregulars for a mere three bucks!

BEAD TIPS

Polly Dines has volunteered to write some technical articles and also to write this new column for us. Send tips to the newsletter editor, PO Box 23327, Detroit MI 48223 or sylvus@inpress.net

I've been a bead freak for a good twenty years but only recently learned flat peyote stitch. The one annoying thing I noticed while learning this technique was that my fingers seemed to have grown to the size of cucumbers and holding onto the piece was difficult. This led to a bit of experimentation and the discovery of a neat trick.

I purchased a plastic frame, the type made of a single, folded piece clear colorless acrylic from a local craft store. I use peyote chart paper for my designs so the chart and finished piece end up the same size. I slip the charted design in the frame (where the photo goes). Then, after threading the needle and waxing the thread, I put on the first row of beads, leaving a 3" tail. I place the beads over the chart and tape the tail to the surface of the frame. The tape adds just enough tension to allow easy beading. When I feel I've completed enough rows and have a piece I can comfortably work, I take the piece off the frame and weave the tails in, knot it and continue to work the peyote stitch until the piece is finished.

What neat trick do you use? Share it with the rest of the Guild!

—Polly Dines

November 1996
**Festival of Trees**

**BEADAZZLED DREAM**

*Festival of Trees* is coming soon, Members! We need your ornaments! There will be opportunities at November meetings to collect the ornaments (the November meeting is just a couple of days before the tree setup at Cobo Hall). At the November meeting, the drawing will take place for the Festival admission tickets as the prize for donating your ornaments.

A reminder of the tree design: it’s called Beadazzled Dream, and it is based on the Nutcracker Suite’s dream sequence, so your ornaments could be little mice, nutcrackers, ballerinas or even ballet shoes, candy canes and other sugar plums, goodies, fairies, etc. We plan to create a vignette in the tree in which the character Clara will be resting in her lovely little bed, surrounded by the dreamy ornaments YOU make!

Diane Palmer has donated a tree skirt. Lisa Grix reports “excellent progress” on the nutcracker tree-topper. Barb Davis has donated a number of delicious striped white and pastel colored peyote stitched confections that look like old fashioned candy. But we still need many, many more. Please think about donating your ornaments and bringing them to the November meeting. If you cannot come to the meeting, contact Mary Rae Olson at 810/540-7795 or send them to her at 1489 Webster in Birmingham, 48009. Your participation in this very special project is encouraged and welcomed! You’ve done a great job with ornaments before—let’s do it again!

—Mary aka Schatzbell (meow!)

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**BEAD RETREAT**

**A Member Report**

Jo Ewald, Karen Beltry (also a member), Carry Bell, and I went to Beltry’s Cottage on Black Lake for a three day beading retreat. As she provided the cottage, we other three did the food, each doing meals for one day. Carry Jo and I each had a day, breakfast, lunch and dinner; all helped cleaned up. We tried to take make ahead, and do heat and eat.

Beltry’s husband offered to take us boating on the beautiful lake we looked out onto when not beading, but we preferred to bead. The project we selected, from the *Best Little Beading Book* was the necklace p. 62 by Wendy Simpson Connor, a woven strip choker with elaborate dangles.

We had a wonderful time in a beautiful setting where we were able to absolutely concentrate on just beading. Naturally not everyone has a cottage, but my Sewing Guild does something similar, with as many as 35 people in a room at Columbiare, a Jesuit School near Clarkston used as a retreat now. It’s very quiet, beautiful, with good lighting. We go once a year. We started 3 days, and now are up to 4 days. Meals are included, and the retreat, which some people only attend one or two days, works out to about $35 a day.

—Eileen Kapalka

*If this sounds appealing, let our Programs Chair know!*

—ed.

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**From the Editor**

Hi all.

As you may have noticed from the book review we now finally seem to have robust image reproducing capabilities. So, if you have a cute piece of art or a photograph you think should go into the newsletter, feel free to submit it. The major limitation is the size of the scanner, about 10x14”—exactly the width of Wells’ book, in fact. (Enclose an ease to get your goodie back). If you want to submit a disk, .jpg and .gif formats, written on pc-formatted disks (most modern macs will do this, by the way) are best. With the Holiday season coming up, it’s a good time as any to extend my thanks to the system administrator who makes not only this new (sort of) image capability, but also the newsletter itself possible—Robert Duncan.

In addition to hair pulling out sessions getting Windows 95 installed—and it does deal better with our peripherals better than 3.1, though it has the nasty habit of invading hard drives where it isn’t wanted—and coming up with cute macros like the one that offsets the odd and even pages of this newsletter so the hole punches won’t take a bite out of my deathless prose, Rob continually tweaks the system to make it easier to use. (It’s *almost* wswyg, now.)

I’m thankful too, to Linus Torvalds and the rest of the Linux community, (for the operating system) Donald Knuth (he wrote the font creation and typesetting software—metafont and TeX), Richard Stallman and Electronic Freedom Foundation (for Emacs, the text editor) and finally Hunter Goatley, who wrote the newsletter macro. These and countless others have donated their time and energy to the free* software that makes this newsletter possible.

What do a bunch of computer geeks have to do with beadwork, a low tech discipline if ever there was one? Improvements in technology have made it considerably easier for beadworkers to exchange information and techniques—first with books, inexpensive enough, with the aid of a computer, to produce for the relatively small audience beadworkers comprise—and now with sites on the World Wide Web. Though beads may be relatively straightforward, it is the dissemination of creative ideas that is really driving the beadwork renaissance, and that spread we owe directly to technological improvements.

Granted most beadworkers don’t bother with the Linux operating system or the freeware associated with
it, as it tends to focus on function over front ends (i.e. easy user interfaces), which it can make it devilishly hard for novices to use. They're working on that. Unfortunately the big software publishers don't write for the platform (yet), which is why I have window—for Photoshop, accounting, and so forth. However, they do provide competition thereby helping to keep the big guys' prices down.

And, reading the trade publications of both, the willingness of people to share their ideas, donate their time freely, and push themselves to the limit is what strikes me about both the linux and beadwork communities. I hope that the time and energy the Guild and others have donated has proved a worthwhile gift. Happy Holidays.

—Sylvus Tarn

*Actually, much of this stuff is copyrighted under the GNU public license, which means anyone can sell their version of it so long as they provide source code and do not limit that source code redistribution. But that's another story.

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**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 *Bead Reader* by the deadline.

**Beaded Ornaments Workshop #463** Learn to make beautiful ornaments with seed and bugle beads and wire. You will want to display these sparkling ornaments all year long. They look great on a tree or in a window and make unique keepsake gifts. Perfect for beginners.

$22; 2 Wednesdays beginning December 4, 1:30-3:30pm

**Snowflake Earrings Workshop New #464**

Using seed beads and faceted crystal beads, make a lovely pair of snowflake earrings. Using needle and thread, create stunning results from a simple technique in this two hour workshop. Perfect for beginners.

$15; 1 Wednesday, November 20, 1:30-3:30pm

Both classes meet at BASCC (Birmingham Area Seniors Co-ordinating Council and Center) in the former Midvale Elementary School building, 2121 Midvale, Birmingham, and are sponsored by Birmingham Community Education. Enrollment is limited. Call 810/203-3815 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.
Marla Gassner Workshops • January 22–25

Name
Street
City State Zip
Phone
Continuous Crystal Rope & Matching Earrings, $35 + $15 kit fee
Floating Fantasy Necklace $60 + $30 kit fee
Button Pins with Crystal Dangles, $35 + $15 kit fee
Multistrands through a Large Bead, $55 + $30 kit fee
Nonmembers, add $5.00 per class
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.

BEADS & BANGLES REGISTRATION
February 28 & March 1, 1997

Name
Street
City State Zip
Phone (____) Membership #

1. Choose your classes: Note that Friday “Wonderbeads” session is full and that Peggy Prielozy’s classes are now the same price as all the others, $35.00 per session. I realize this form is complicated, but please take a moment to fill it out carefully. This will save you—and our treasurer—a world of grief.

   Friday AM: Basic Wirewrapping (check box here) □
   Friday PM: Cascade Bracelet (check box here) □
   Saturday AM or all-day class,
   Saturday PM class,

2. Add course fees: $35 for one half day class; $ .00
   $30 each per 2 or more half days/$60 for each all-day session(s) except “Wonderbeads” $ .00
   $65 for “Wonderbeads” all day session $ .00

Find the kit fee for the class(es) for which you’ve signed up. Note that for Fimo Canes and Wonderbeads there are no kits, and you must bring to class the supplies listed in the class description.

   Basic Beadstringing: $5.00
   Basic Wirewrapping: $5.00
   Beaded Bead: $5.00
   Beaded Cuff Bracelet: $12.00
   Cosmic Cross Stitch: $15.00
   Free Form Peyote: $10.00

3. Add kit fee amount(s), $ .00

4. Nonmember, add $5.00 per class
   SubTotal $
   Grand Total $ .00

5. Members Only: You may pay half the total as a deposit now, and the Balance Due by January 14, 1997.

   Grand total $ .00

Whew. You made it.

Check #

Checks should be made payable to the Great Lakes Beadworkers Guild. The GLBG reserves the right to cancel classes. Refunds (including deposits) will only be given in the event the Guild cancels a class.

Mail to GLBG, PO Box 1639, Royal Oak MI 48068 (This form may be reproduced)