NEW MEMBERS

We welcome the following new members:

Marion Berry
Pamela Burton
Delores Carson
Nancy Dickinson
Dennis Donaldson
Jeanette Evans
Judy Hart
Gloria Hicks
Noreen Horak
Diana Karo
Agatha Kalkanis
Tina Knebel
Sally Lackner
Sigrid Moore
Ronda Pretzlaff
Patty Rice
Julie Rich
Marie Roberts
Agnes Ronat
Anita Sharples
Sandra Stewart
Caroline Swiatek
Janine Zelasko

This brings us up to 94 members in 47 cities.

PRESIDENT’S MESSAGE

In our July meeting, a member told me she loves beads so much she feels that she should stand before the general Membership, introduce herself, and confess that she is a beadaholic. Ever since our meeting that thought has dwelled in my mind, for in reality, our guild is a “support group” for fellow beadaholics. Every meeting we beadaholics, if not attending a workshop, gather around and talk about (what else?) beads. What size seed beads is easiest to work with? What is the best bead store? These are common questions we often ask each other. I, personally, am waiting to see who has the most unusual “bead stash”.

The only difference between our support group and other support groups is instead of defeating our addiction we feed it. For example our upcoming September meeting is with Barbara Gash, who will show us how to run a bead business; in October we will be surprised with a bead technique, and in November we’re having a Beading Bee, at which we can bring our addiction out of the closet.

Another example of how we feed our addiction is our upcoming elections. Our support group looks for true beadaholics to serve on our board. We need these people to help us “boost our habit.” Right now we have vacancies on our board because some members have “gone straight.” Let’s support each other by voting for board members this month.

Not only does our support group feed our addiction, it flaunts it. For example we had a display at the Troy Library. We’d like to thank all of you who loaned pieces to be displayed. a special thanks to Gail Frederickson for loaning 26 pieces. We’ll also be flaunting at our demonstration at the Livonia Library on October 24th. We’ll be asking you to demonstrate your technique to “hook” others.

Yes, it is true we are beadaholics. There is no denying it. We get a “high” by learning new techniques, looking at beautiful beads, and comparing stories. This addiction, however, is beneficial. When we finish a project, we get a sense of self-worth. Our self esteem goes up a notch because we have something beautiful about which we can proudly say, “I made it myself”. By hanging around our “support group” we can learn new techniques to create beautiful artwork we can keep ourselves or give to others (like we will doing for the Festival of Trees [read on for details]). This is something we can use: a habit which can benefit us by giving us high self esteem. On that, I will close by saying, my name is Pattee Goodman, and I am a beadaholic.

—Pattee Goodman
President

BARBARA GASH
September Meeting

Barbara Gash who has written for The Detroit Free Press for the fashion section will speak at our September meeting on how to start your own small bead business; she’s an experienced lecturer on starting small sewing businesses. She encourages members to bring business materials such as cards or forms for her to critique; she also encourages calling ahead with specific business questions. Leave your question at our Guild number, 810/634-3649.
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
810/634-3649

BOARD MEMBERS:
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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 Quarterly will be mailed to paid members only.

GLBG QUARTERLY:
Your contribution counts! Send articles, comments or suggestions to the editor, Sylvus Tarn, P.O. Box 23327 Detroit MI 48223. 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 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 Quarterly will be the 1st of November, February, May, and August for the following issue.

The Quarterly is published in December, March, June and September. 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. Copyright 1994 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 (4 issues). Advertisements must be camera ready line art.
STONE LORE

Sylveus asked me to mention my rationale for which stones I choose to submit for this column and why, so here goes—the Ruby was chosen originally for the September (1993) issue in honor of Sylveus and Rob’s new daughter, Caitlin Margaret, as it is one of her birthstones; Turquoise is one of the December birthstones and a popular stone for beads; Bloodstone was suggested by Sylveus (for the March issue) as it is one of the March birthstones (thus, one of Sylveus’); Sylveus asked for Coral because she thought it would go with the seed bead theme of the June issue as it is popular with Native Americans; I decided on Agate because it is a very popular stone for beads, has many varieties (not all listed here), and has a lot of interesting legend connected with it—besides, it’s an underrated stone and I like it.

Agate

var. of Chalcedony, var. of Quartz

Name: From the Achates River in Sicily where, according to Theocritus, it was first found

Historical Notes: Symbolized health and longevity; may have been on the High Priest’s Breastplate; associated with the Zodiac sign Capricorn

Mineralogy: A cryptocrystalline form of Quartz, all Agate is translucent to some extent; the form non-translucent is Jasper; the banding of Agate is formed by interrupted mineral deposition in cavities, the bands being parallel to the walls of the cavity; it is frequently found lining a Quartz geode as part of the natural progression from Chalcedony to coarse crystallin Quartz.

Stone Lore: Used to cure insomnia and reduce fever; if powdered and held on the tongue it was thought to cure poison; relieved thirst if held in the mouth; used to breed caution and prudence, and to bring strength and victory in battle where it could also turn an enemy’s sword against him; it was believed to help one overcome perils and aid against adversities; it was also thought to make one pleasant, mighty, electable, and strengthen the heart;

In Arabia arrow-shaped amulets were good for the blood; Jewish lore held that it would prevent stumbling and falling and was, therefore, prized by horsemen, in Medieval Europe it was thought to protect against the bite of snakes and scorpions; the ancient Romans thought it cured snake and spider bites and scorpion stings; in ancient Persia burnt Agates were thought to avert storms, waterspouts, and dust-devils, and to stop the flow of rivers; ties to hyena hairs, they were thought to prevent household discord.

Variant Forms:

Moss—named for the two-dimensional inclusions which, to some people, resemble certain kinds of mosses

Tree—another name for Moss Agate, in reference to the two-dimensional inclusions which, to some people, resemble tree silhouettes. (Ed. note: What a lot of bead stores in the area are calling Tree Agate is an opaque white stone with green inclusions, whereas the true Moss Agate is translucent.)

© Pamela Sayre

Monograph

EARLY CONTACT:
GLASS TRADE BEADS IN ALASKA

The Bead Society of Central Florida is pleased to publish a research monograph by Polly G. Miller. Her work documents the introduction of glass trade beads to the Aleuts, Eskimos and Indians of Alaska, a many-faceted story involving some 300 years of Russian History, native trade across the Bering Strait, the Old China Trade, Northwest Coast Fur Trade and Arctic whaling. She has examined museum ethnographical collections and recoveries from archaeological explorations.

The 48 page book is a standard 8 1/2 by 11 inches, front and back color covers, color illustrations of native beadwork, a pictorial time-line, and orientation maps. Books are available from The Bead Society of Central Florida, 121 Larkspur Drive, Altamonte Springs FL 32701. Cost $15.00 per copy, less 10% to bead society members; less 1/3 discount on orders of 6 copies and more. Add $1.15 shipping for one, $2.40 for each 6 copy aggregate.

So, for all of you interested in the history of beads (and we know you’re out there) here is something to check out. The publishers have sent us a mini-sample including table of contents, black and white reproductions of some of the color pictures, and sample of the writing in chapter 1. This will be in our library for you to look over.

EYE BEADS

Egyptian, XVIII–XIX Dynasty, New Kingdom: 1400–1300 BC. At the Detroit Institute of Arts. Size: approximately 1/2 x 3/8 inch (gift of Frederick Stearns)
Eye Beads
from p. 3

Currently on display in the Egyptian gallery, these five eye beads (or, more specifically, eye pendants) are some of the oldest glass in the DIA, according to Curator William Peck. Originally purchased in the late 19th century by Frederick Stearns, a Detroit pharmaceutical manufacturer (and first person in the area to have a telephone), these are part of an approximately 1000-piece collection of mid- and far-eastern objects given to the DIA. Assistant Curator Penelope Slough recently re-examined these miscellaneous ethnographic and historic items heretofore considered study material, and identified these previously un-noticed eye pendants as fine examples of 18th-19th dynasty glasswork.

Three of the pendants are made of opaque yellow glass and two of opaque amber glass; they all have suspension loops of the body color. All five are core-formed on wire with the eyes trailed on and marveled flat. The eyes were formed by layering onto the body color a large brown spot which was then overlaid by an opaque white spot with a small brown spot impressed in the center of the matrix. Although the eye spot surface is flat, the beads have a slightly rounded back.

It is interesting to realize that even today (perhaps 3400 years later) the pervasive eye bead is still being manufactured in much the same way, ranging from simple single eye spot beads to more complex and intricate mosaic multiple eye beads.


—Gail Frederickson

is asking for your donation of a hand-made beaded ornament (your own design!) In exchange for your donation, your name will be entered into a raffle to win 2 tickets to the Festival of Trees Preview Party on November 19th, in the Riverfront Ballroom at Cobo Center.

It is our hope to have as many members as possible participating. Not only will we be displaying a beautiful tree that truly represents the talents and handwork of our Guild, this is also an excellent promotional opportunity for the Guild. We will be mentioned twice in the Festival program, which is handed out to everyone who attends (remember: last year, that was 36,000 people!) After the Festival, if anyone inquires about our tree or organization, the Festival Committee acts as a referral source and gives any inquirer our name and number. (Note: we are not permitted to display our own literature).

We are very excited about this project and encourage you to take part in this very worthwhile event. For more information on donating your ornament, please contact Mary Rae Olson, the Guild’s Festival Chair. Mary can be reached at 810/540–7795 (leave a message on the machine if necessary).

FESTIVAL COMMITTEE MEETINGS

All meetings are from 7:00–9:00 p.m. at The Baldwin Public Library, 300 West Merrill Avenue, Birmingham. See Map below. You are welcome and encouraged to come to a Festival Committee Meeting! Refreshments will be served.

Meeting Dates

Wednesday September 14
Thursday, October 27

—Mary Rae Olson
1994 CALENDAR OF EVENTS

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

Sep 20  Barbara Gash
   “Guest Speaker”/Sept Elections
Oct 18  Mystery Meeting
   “Come and Be Surprised”
Nov 15  Informal Beading Bee
   “Bring a project to work on!”
Dec NO MEETING!

We have ELECTIONS. The slate of officers is as follows: President, Pattee Goodman, VP, Diane Palmer, Recording Secretary, Irene Niksa (tentative), Corresponding Secretary, Diane Palmer & Tina Nelson, and Treasurer, Cindy Menlen, Pamela Sayre. Gail Frederickson and Mary Rae Olson turned down nominations. Please come and vote.

BEAD SHOPS

Perhaps the next best thing to working up beads is buying beads, so some mention of new sources seems to be in order. The Bag Lady, located in Hamtramck is Carla Hankins’ new shop, which grew out of her ceramic bead and button manufacturing business, which she formerly ran out of her attic. In addition to handmade ceramic beads, she carries glass, wood, and charm beads. Her shop, at 2952 Holbrook is open Monday through Saturday, 12noon–6pm. Call 313/871–0250 for more information.

Thomas R. Howard, President of T & T Trading, Inc. has sent us a full color catalog and price list of his many beads, mostly of (Hindi) Indian and Czech glass beads. There is a copy of it in our library, available for your perusal. He encourages us to visit his showroom, featuring an additional 60% of beads not listed in the catalog. Showroom hours are 11–6pm Tuesdays, Thursdays, Fridays, and some Saturdays depending on their show schedules. For more info, contact them at 1063 Grand Ledge Hwy, Grand Ledge, MI 48837 or call 517/627–2333.

Renee Piroeau, at 2400 16th St NW, ste. 329, Washington DC 20009 makes handcrafted polymer clay beads, and is a member of the Bead Society of Greater Washington. She requested a mailing list of our members, but as we do not give this information out (as determined from our member surveys) you might like to contact her at the above address or at 202/387–2136 to get a price list of her products.

LYNCH’S

Rocaille (Seed) Beads
Bugle Beads
Indian Beads
Glass or Plastic Faceted Beads
Glass or Plastic Drop Beads
Tri-Beads, Starflakes, & Oval Beads
Rhinestones
Sequins
Pearls
Nailheads
Acrylic Jewels
Fancy Sequins
Appliques
Aleene’s Craft Glues
Beading Needles and Thread
Costume Fabrics: satin, lycra, lame, chiffon, sequin material, lace & many more!
Feathers, Fringe, Boas & Much, Much More!!!

3 LOCATIONS TO SERVE YOU!

939 Howard 26752 Dequindre 3353 Third St.
Dearborn Warren Wyandotte
565-3425 751-1780 281-6108

MEMBERS IN THE NEWS

Gail Frederickson, who was featured in our member profile last month, also made an appearance in the June ‘94 Bead & Button, with her “mis-starts” brooch, a combination of her mistakes and false starts that Joyce Scott, her instructor, encouraged her to save for ideas. By putting them together, Frederickson not only saved them in a handy format, she made an inventive, playful piece as well.

The following month, Diane Hawkey, who has taught our very popular polymer clay classes, was featured in The Daily Tribune, as one of 95 artists participating in Royal Oak’s 24th Annual Outdoor Art Fair. Hawkey, a Royal Oak resident, featured totem figures, fetish figures and dolls. Her pieces, each one different, feature wood, clay, papier mache and, of course, beads.

NEW LOGO ADOPTED

By unanimous vote, the new logo featuring the letters G and L in a script style decorated with beads around a silhouette of the Great Lakes, was adopted by the members attending the September meeting. The new logo will take effect in January, and your newsletter editor, who meant for the current logo to be a temporary, first effort, profoundly thanks you for allowing her to get rid of it.
Members of the Board were invited to participate in a Troy Community Cable program. Sparked by the interest in the Guild Display at Troy Library members of the Guild were interviewed for the cable program, starting with the founder and current president. Chris Reilly explained her motivations and methods for founding our guild in May of 1992, which started with an informal meeting of just fourteen people. She said she decided to start the Guild after hearing many of her customers at her old shop, Rags, express an interest in a group. Pattee Goodman went on to detail current goals of our group, emphasizing its educational and warm social aspects.

The second segment of the show featured samples of actual beadworking. Sylvus Tarn demonstrated beadstringing on a multistrand garnet, malachite and cloisonné twist necklace; Tina Nelson, our Hospitality Chair, related how her childhood interest in such found objects as a beautiful piece of beach glass inspired her to beadwork. She worked on a loomed bracelet elaborately looped with seed, metal and small pony beads in aquas, greens, iridescent whites, and gold—quite an appropriate color combination for the sea.

Finally, to close, Cindy Menlen, our Treasurer, showed a progression of textile beading, from the simple exercises first learned in a class, to much larger appliques with sequins, thence to more complicated projects such as beaded collars, bags and earrings, to finally closing with the magnificent wedding dress she, her daughter, and Chris Reilly spent some 11 months beading, embroidering and stitching together, which combined all techniques in the other pieces.

This program should be airing throughout September on Channel 53 in Troy.
GLBG LIBRARY

10% of your dues are reserved for the library fund, which the Guild uses to purchase books, magazine subscriptions, or other publications of interest to Guild members. We also have newsletters from sister organizations and price lists from bead sellers. Members in good standing are welcome to check out materials at our meetings, which are then due at the following meeting. If you cannot attend then you must make other arrangements to return borrowed items.

BEAD BAZAARS

Or, How to Spend Yet More Money

Though our Guild's Bead Bazaar didn't come off this year there's plenty of opportunities to visit Bead Bazaars, which are put on by our sister organizations. Since most of them are bit of a ways, they'll give you an excuse to travel, too!

The Bead Society of Greater Chicago presents their Second Annual Bead Show & Sale, Sunday September 18, 1994 at Mother Theodore Guerin High School, 8001 W. Belmont Av., River Grove IL. Admission $2.00. For info, call 313/714-5455. This looks like it's right off the freeway.

The Bead Society (Los Angeles) is having their Annual Fall Bazaar Sunday October 9, from 10am-5pm, featuring the antique and contemporary works of their members. The show will be at the Veteran's Memorial Auditorium, 4117 Overland Avenue at Culver Boulevard, Culver City, CA.

The Bead Society of Central Ohio is having a Bead Show and Jewelry Jamboree Saturday September 24, 1994, at the Veterans Memorial West Hall, 9am-5pm, 300 W Broad Columbus, Downtown Columbus. Call 614/291-6565 for more info.

The Baltimore Bead Society will host their second annual Bead and Jewelry Bazaar Sunday, October 23rd, from 10am-6pm at the Maryland National Guard, Harry C. Ruhl Armory, 1035 York Road, Towson, Maryland. Admission is $3.50. For info call Dina Weavers at 410/647-9335 or Patti Lasover at 410/484-2491.

Madison Bead Society is having their first Annual Bead Bazaar Saturday, October 29, from 10am-5pm at the Madison Senior Center, 330 W. Mifflin, Madison WI 53703. Call Ellyn or Ramsey at 608/251-2583 for more info. Madison is a beautiful city, by the way, located on an isthmus between two lakes, and its capital is worth taking the time to tour—all those beautiful marbles and granites.

The Bead Society of Greater Washington is having their next Bazaar November 12-13, 1994. Contact them at p.o. box 70036, Chevy Chase, MD 20813-0036 for more information.

DISPLAYING YOUR BEADWORK THROUGH THE GUILD

Providing beadwork on temporary loan for our displays—such as the one just finishing in the Troy Public Library—gives our guild promotional opportunities, and gives you a chance to let the world know what you can do.

Because your pieces are special to you, and because we are getting more opportunities for promotional displays, the Display Committee has made a few modifications to the procedure. In the future, when you loan the Guild your work, you will receive a receipt with the current Display Chair's name and phone number on it, a description of your piece, and the location for which it's being used. It will also have the date when your work will come out of the display, and be available for pickup. You can pick it up at the next meeting, or make other arrangements with the Display Committee if you choose.

If however you do not pick up your piece(s) in 30 days then it/they will go into the permanent display—temporarily. All this means is that the piece may be placed in another display and not be available until that particular promotion is done. This policy should not only make it easier for the Display Committee to track the beadwork, but also for you to keep an eye on your treasures.

GREAT LAKES

REGIONAL SYMPOSIUM ON CRAFT

Saturday, October 15, 1994

The Great Lakes Regional Symposium on Craft, co-sponsored by the American Craft Council, the Center for Creative Studies and the Detroit Institute of Arts Friends of Modern Art, Modern Decorative Arts Group, is scheduled to be held on Saturday, October 15, 1994 at the Detroit Institute of Arts. This one-day symposium will deal with issues for all craft media interests and will offer open dialogue between craft makers, collectors, students, curators, etc., in an exploration of the cultural content of crafts. Guest speakers Ellen Dissanayake (cultural anthropologist and author) and Mary Douglas (metalsmith and scholar) will present papers for discussion and comment.

The registration fee will be $65 (general admission), $50 (American Craft Council members), and $30 (students: some student scholarships may be available), which includes a box lunch. Complete symposium information will be available mid-August at the DIA or contact Ms. Bonita La Marche, Office of 20th Century Art, DIA, at 313/833-1851.
Techniques:
SPIRALING BUGLES CHAIN

This is a striking yet very easy chain to make and can be adapted for use in necklaces, bracelets, or whatever.

Materials: Approximately 45 size #2 or #3 bugle beads per inch (be sure your bugles are a consistent length
Approximately 45 seed beads per inch;

Thread: Use as heavy a thread as possible; consider using a double thread. This is necessary to both protect against the sharp edges of the bugle beads but also to help maintain tension.

Needle Key: BB (bugle bead)
SB (seed bead)
NT (needle and thread)

The pattern which repeats is simply “one seed bead, one bugle bead.” Keep in mind that maintaining tension is of major importance to the success of your chain. To begin, put 1 SB, 1 BB, 1 SB, 1 BB, 1 SB, 1 BB on your NT (i.e., 3 repeats of the “1 SB, 1 BB” pattern for a total of 6 beads).

Bring NT around to the beginning making a loop. Pull it tight and tie with the tail end of the thread using a square knot so it won’t slip. It should look like a triangle now:

Next, insert your NT through SB “A” and put 1 SB (this will become your new “A” seed bead) & 1 BB on your NT.

Take your NT through SB “B.” Put 1 SB (this will become your new “B” seed bead) and 1BB on your NT and go through SB “C.” If tension is released, this is what the chain should look like at this point: see Fig. 5.

Put 1 SB (this will become your new “C” seed bead) and 1BB on your NT and go through new SB “A.” The second row is now complete and should be sitting on top of your first row, but slightly askew. The spiral effect will occur naturally as rows are added on top of one another as the triangular prism develops. Continue stacking rows until the desired length has been reached and finish off as you choose.

Hint: I find it easiest to hold this between the tips of my thumb, index finger and middle finger, pointed towards my face, as I work on this chain.

Design Options: Use three different colors of bugle beads, one on each side of the bugle prism, to enhance the spiral effect.

Use three different colors of seed beads (one color for the A beads, another for the B beads, and a third for the C beads) to enhance the spiral effect.

Try alternating seed bead colors to achieve a polka-dot effect.

For a more petite chain, use 2-cut beads instead of bugle beads.

—Gail Frederickson

UPCOMING EXHIBITS

Our features reporter, Gail Frederickson, reports on two bead related exhibits coming up at Sybaris Gallery, in Royal Oak:

JOYCE SCOTT:
BEADED JEWELRY AND SCULPTURE
September 10—October 8, 1994

Joyce Scott’s unique style is a merging of her wry humor, wit and keen sense of satire with an intense concern with today’s most volatile and profound social, political and economic issues. She combines glass beads and mixed media objects into three-dimensional assemblages and fantastical sculptural neckpieces often with a narrative content.

Internationally known for her politically and personally expressive jewelry and sculpture, one of Joyce’s neckpieces appeared on the cover of the Summer 1992 issue of Ornament. Karen Searle, writing the feature article entitled “Joyce Scott: Migrant Worker for the Arts,” describes her art as follows: At first, it is the interplay of color and light that attracts the eye to the glistening surface of translucent beads, soon, the innate humor of the forms, tumbling wildly about the neck draws you closer; then the messages begin to sink in—sarcastic, poignant, idiosyncratic—landing with the force of a lightening-quick karate kick.
BEADER READER

Joyce Scott's piercing vision has raised the level of beadwork to the best of any contemporary art. Her
jewelry forces the body into an arena for social commentary on the most powerful issues: racism, sexism,
cultural stereotyping, world politics, and urban unrest... By adding content to a decorative medium, she
has elevated beadwork to an artform to be reckoned with. Her gift lies in the ability to tell stories with a
skillful mix of humor and irony, allowing her to explore painful and controversial issues without being brutally
frontalional.

This upcoming exhibit is certain to delight Joyce Scott's local enthusiasts (who were last treated to her
work in Sybaris' 1991 "Beadazzled" exhibit) and guaranteed to intrigue, challenge and stimulate all gallery
visitors. The gallery will be showcasing about a dozen jewelry items (brooches, necklaces, earrings) as well as
several sculptural pieces.

JACQUELINE LILLIE
October 15–November 26, 1994

Jacqueline Lillie's art inspires awe on many levels including her use of the tiniest seed beads, precision of
execution, a preference for subtle color schemes, and attention to minute detail. Her beadwork characteristically is comprised of silver spheres, disks or other simple basic geometric shapes (fabricated by the artist) which are covered with, or provide a frame for, knotted bead textiles. She uses a silk thread that results in a very fluid and flexible textile. Her work was previously featured in the 1991 Beadazzled exhibit at Sybaris.

Arlene Selik from Sybaris Gallery provided the following description of Jacqueline Lillie's work: The
beaded designs of Jacqueline Lillie are thoroughly seductive. Form and surface are brought into an active and vital relationship through her use of strong geometric patterns and color fields achieved with individually knotted beads. Rather than concentrating on single repeated patterns, Jacqueline uses a practical form—such as a necklace as the foundation for an exploration of color sequences, pattern correspondences and textural choreography. These delights are offered to the viewer in the format that is, in the final analysis, intimate and understated. Jacqueline Lillie proves that monumentality can be achieved through intricacy and delicacy.

Both of what promises to be very fine exhibits may be seen at Sybaris Gallery, 202 East 3rd Street, Royal
Oak. Phone 810/544-3388. Gallery hours are Tuesday through Saturday, 11:00 am–5:00 pm.

Gail Frederickson

FROM THE EDITOR

Well, hi all. It seems as if I just finished the last issue. This is our longest issue to date, or it sure seems like it.
(I hate typesetting tables, even if Rob does all the work.) Thanks as always to the reporters who help to make
this possible. I'm still looking for someone to write the Member Profile column. I need four (or more) columns
a year so we're not talking onerous here. I'd also like to run at least one technique article or "Tip of the Month"
(or both) each issue, like the Spiraling Bugles that Gail Frederickson wrote and illustrated.

You need not know how to draw: send a sketch, and I'll clean it up. Since so many of you will be making
ornaments for our Festival of Trees exhibit (won't you?) perhaps you relate your experiences constructing them
to one of the newsletter staff: Debbie Zook, our meeting reviewer, Gail Frederickson, features, Tina Nelson, class
Calendar or me, of course, your intrepid editor. (Can you tell between T\TeX and those tables I'm getting punch
drunk?)

Tina Nelson has spent a lot of time assembling the info in Bead Classes chart. Let us know: is it helpful? Are you using it? Do you want to continue to see this feature in the future? Frankly, it's too much work if the membership can't take advantage of it.

I'd still like to get more feedback on this newsletter than I'm getting. So far I've had one rather strong
suggestion to place the schedule in the same place each time, but that's it, and so I'm working on regularizing
the format. What do you like? What can you do without? Send letters to editor or the guild box, or you
can even (gasp!) talk me to meetings. I don't bite. Hard, anyway. Hoping you've all had a great summer
and that I'll be hearing from you in the future.

—Sylvus Tarn

MAY MEETING

We were unexpectedly moved to the basement for this meeting due to a scheduling error. This was a bit
inconvenient but good for our budget as our room rental fee was refunded for the evening.

President's announcements:
• One of our members, Ghinda Marrich, a co-owner of beadwork, died of breast cancer only ten weeks
  after it was diagnosed.
• A photo of member Gail Fredrickson's work was published in Bead A Button magazine issue #3.
• The GLBG display at the Schoolcraft Sewing Seminar was a success. The raffle prize for loan of items
  for the display at Schoolcraft was won by Chris Reilly.
• We have been invited to have a display at American Stitches (Novi Expo, Oct 28-30).
- We will have a display, in three locked cases, at the Troy Library during the month of August.
- Membership flyers are available at the sign-in table. Take a few to pass out to interested people for bead research.

After the business meeting was completed members conversed, worked on projects and admired each others work. Among the completed and in-progress projects brought in were strung necklaces and bracelets, stick pins, woven collars, peyote stitch work both on and off a stick (being used for handles for the purse begun in Chris Reilly’s class); horn, bone, and oyster shell beads strung on tigertail, loom woven bracelets, and woven evening bags.

Contributors of ornaments for the tree will earn a chance for a ticket to the prestigious preview party (November 19 in the Riverfront Ballroom at Cobo Hall) for the festival. Ornaments must be delivered by October 31. They may be sent to the GLBG PO Box, brought to a meeting, or dropped off at some members’ homes, (unspecified at this time, inquire about where if interested in this option). The committee working on this project welcomes all GLBG members to attend committee meetings. They are to be held at the Baldwin Public Library in Birmingham. Dates are August 23, September 14, and October 27. For more information about this project contact Mary Rae Olson at (810) 540-7795.

Bead Bazaar
Cindy Menlen announced that the Bead Bazaar has been cancelled for 1994, but the committee will continue to work on a bazaar, now scheduled for October 8, 1995. The Guild mailed a letter thanking our vendors “as we do not want to run the risk of presenting a show which is less than our best effort.”

Bead Guild “Beadday”
The GLBG is two years old. Each chair had a balloon tied to it, we sang “Happy Beadday”, and had a special decorated Beadday cake made by Diane Palmer.

New Logo
Our proposed new logo is on display. We will vote at the August meeting on whether to keep the old logo or adopt the new one.

Member Recognition
Pattee made presentations of recognition certificates for perfect attendance (through May 1994) to: Debby Zook, Tina Nelson, Mary Jo Tetkowski, Pattee Goodman, and Cindy Menlen. GLBG tote bags were presented to members who had made outstanding contributions (time and labor!) to the GLBG: Gail Frederickson, Tina Nelson, Diane Palmer, Kathy Tountas, Chris Reilly, Cindy Menlen, Page Kaczynski, Sandie Stone, Mary Rae Olson, Susan Oswald, Sylvus Tarn, Diane Nuñez, Vickie Morton, Posy Macedonia, and Pattee Goodman. (The tote bags are available for purchase by members for $15.)

Workshop
After the meeting there was a bead embroidery workshop taught by Chris Reilly and attended by thirteen members. The class worked on a pin or applique project using rocaille and bugle beads, sequins, and set rhinestones.

Members not taking the class socialized and shared their projects informally.
Great Lakes Beadworkers Guild
Treasurer's Report
Year End 5-31-94

Because we voted to change the month in which our fiscal year ends, we are publishing the revised year end report:

<table>
<thead>
<tr>
<th>Description</th>
<th>Beginning Balance</th>
<th>Revised Year End</th>
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</thead>
<tbody>
<tr>
<td>Dues</td>
<td>$480.00</td>
<td>$1405.00</td>
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<tr>
<td>Workshop Fees</td>
<td>290.50</td>
<td>1719.50</td>
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<tr>
<td>Coffee Donations</td>
<td>4.65</td>
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<tr>
<td>Book Sales</td>
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<td>Advertisements</td>
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<td>177.00</td>
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<td>Raffles/Binders</td>
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<td>Photos</td>
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<td>0.00</td>
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<tr>
<td>Bead Bazaar/Fundraiser</td>
<td>495.00</td>
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Subtotal: $1302.15 $3295.62

<table>
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<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Beginning Balance</td>
<td>$4455.38</td>
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<tr>
<td>Revised Year End</td>
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Expenses

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<td>Meeting Room/Workshop</td>
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<tr>
<td>Promotional/Display</td>
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<td>Newsletter</td>
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<td>Administrative/</td>
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<td>Other Supplies</td>
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<td>Postage &amp; Mail</td>
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<td>Book Purchases</td>
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<td>Refreshments</td>
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Subtotal: $282.00 $1506.75

Current Balance

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<td>Undeposited Funds</td>
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<td>Checkbook Balance</td>
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<td>Petty Cash</td>
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<td>Library Fund</td>
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<td>Month $48.00</td>
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<td>Yr to date 140.00</td>
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Totals $4172.38 $325.52

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Great Lakes Beadworkers’ Guild Tote Bags!

GLBG Tote Bags are here—Get Them While They’re Hot

These Natural 22 x 15 inch bags, zippered along the top, also have a zippered inside bag for storing small items handily. We got a special deal on the zippered bags because the supplier was out of the regular ones.

Great for carrying bead purchases from bazaars and shows, and supplies to beads classes. Only $15.00! Show your support to the Guild, and Purchase one of your very own today!

---

Silk Stone Studios

- Jewelry - Beads - Gifts - Gallery-Supplies
2515 Alpine N.W. Grand Rapids, MI 49504 (616) 363-2090
Fine Art • HANDCRAFTED In Michigan
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<tbody>
<tr>
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<td># of wks</td>
<td>time</td>
<td>class name</td>
<td>instructor</td>
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<tr>
<td>Sep 12</td>
<td>3</td>
<td>6-9p</td>
<td>Beaded Embroidery</td>
<td>C. Reilly</td>
<td>Sew Special Store/Davison</td>
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<tr>
<td>Sep 21</td>
<td>3</td>
<td>6-8p</td>
<td>Fabric Beading &amp; Garment class</td>
<td>C. Caldwell</td>
<td>Southfield</td>
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<tr>
<td>Sep 22</td>
<td>6</td>
<td>7-9p</td>
<td>Tapestry needle weaving necklace</td>
<td>S. Tarn</td>
<td>S'fd Cultural Arts</td>
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<tr>
<td>Nov 1</td>
<td>1</td>
<td>?</td>
<td>Beaded Embroidery Workshop</td>
<td>C. Reilly</td>
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<td>Pearl Knotting</td>
<td>J. Oriold</td>
<td>B’ham Community ctr</td>
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<tr>
<td>Nov 14</td>
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<td>7-9:30</td>
<td>Bead Bracelet; braided and/or woven; semiprecious materials;</td>
<td>J. Oriold</td>
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<td>Nov 16</td>
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<td>Pearl Knotting</td>
<td>J. Oriold</td>
<td>B’ham Community ctr</td>
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Great Lakes Beadworkers Guild
P.O. Box 1639
Royal Oak MI 48068