1995 CALENDAR OF EVENTS

We are pleased to present our schedule of programs for 1995! We have many new programs as well as old favorites, and look forward to your joining us.

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 19  Video Night
   "Knotting Night"
Oct 8  Bead Bonanza
   "Plaza Hotel, Southfield"
Oct 17  Bead Swap
   "Bead There or Bead Square"
Nov 21  Barb Davis
   "Peyote Workshop"
Dec  NO MEETING!
   "Happy Holidays"

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

DISPLAY WATCHERS REQUESTED

As most of you are probably aware, it American Stitches is coming up in October (the same weekend as our Bead Bonanza). We need your help in setting up and maintaining a display table(s) for the GLBG. Meet new people craft-minded like yourself • Get into this show absolutely free of charge* • Show off our Guild's wonderful creations! • See your name in print • Best of all, earn the undying appreciation (or at least a note of thanks in the newsletter) from the Display Committee. So call Vicki Morton now at 313/345-4486 to volunteer your time and to help represent the Guild. That number again...

*Well, almost. You'll probably have to pay parking. But we'll pay you back. p.s. We also need your donations to show off.

NEW MEMBERS

We welcome the following new members:
   Terri Brown
   Gerry Dimond
   Mary Lou Gaiser
   Donna Monticello

New and renewing members brings us up to 92 members.

PRESIDENT'S MESSAGE

My favorite time of the year is here. Seeing the trees turn color and their apples ripen. Getting ready to witness the Lions going to the Superbowl. Anticipating the exciting events going on in the GLBG. This month we are having a video night. Next month is our Bead Bonanza, and vendors are coming to sell their beads. Imagine not having to spend extra money for gas (and for shipping and handling for mail orders) because they will be here within your reach—Zuma beads and Don Schneider Beads to name just a few. It is going to be an exciting day. So mark it on your calendars now. Remember in order for the Bonanza to be a success we need you. We need help passing out flyers, acting as runners, watching the Guild’s tables and so on.

Also keep in mind this month Permanent display contest pieces are to be submitted to the display Committee as filler at displays and for use for multidisplays at the same time. Not only is it a great way to promote the GLBG but also a way to introduce your work to the public. Members' work is asked about and one member is working in Troy Public School System as a result of her displays. The prize of the contest is one of two books: The History of Beads or Africa Adorned. So hurry and join us.

Finally, I want to give specialCongrats to our members who have put forth their best efforts to keep our Guild afloat: Eileen Kapalka, Don Schneider, Denise Danaher, Barb Davis and Mary Jo Tetkowskig. Thank you for your support. Keep doing the good work. To all you until next time,

Bead On!

—Pattee Goodman, President
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
810/977-5935

BOARD MEMBERS:
OFFICERS:

PRESIDENT
VICE-PRESIDENT
CORRESPONDING SECRETARY
RECORDING SECRETARY
TREASURER

Pattee Goodman
Diane Palmer
Tina Nelson
Gail Frederickson
Cindy Menlen
Alice Maciag
Twana Frazier
Sylvus Tarn
open
Posy Macedonia
Vicki Morton
Sandie Stone
Debbie Zook

COMMITTEES:

HOSPITALITY CHAIR
MEMBERSHIP CHAIR
NEWSLETTER EDITOR
PUBLICITY CHAIR
PROGRAMS CHAIR
DISPLAYS CHAIR
LIBRARIAN
ARCHIVE/HISTORIAN
FUNDRAISING

open

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. 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!
STONE LORE

Beryl

gem form of beryllium ore
Name: Its name comes from the Sanskrit through the
Greek beryllos "cat's eye"
Birthstone Month: October
Historical Notes: May have been one of the stones of
the Jewish High Priest's Breastplate; symbol of purity
in the Middle Ages
Mineralogy: Gem quality variations of Beryl include
Aquamarine, Emerald, Heliodor, and Morganite; crys-
tals can be very large, weighing up to 100 tons; color
comes from Beryllium, of which it is the primary ore
Stone Lore: Thought to prevent disputes, including
marital discord, and to protect against malicious thefts
and poison; seen as a remedy for gas, liver problems,
convulsions, and asthma; a defense against foes and
litigation; detected thieves; quickened the intellect; cured
laziness and stone amiable; used against eye diseases
and throat ailments; when worn or carried by a person, it enabled the bearer to win all
debates; made him or her well mannered; it would
also make his enemies meek and/or drive them away;
if engraved with a frog, it promoted friendship and
reconciled enemies; engraved with Poseidon, it would
protect sailors; engraved with a hoopoe holding tarragon,
it would dispel the evil spirits and the dead
—Pamela Sayre
from p. 5, Stone Lore, ©1994

BEAD BONANZA NEEDS YOU!

Owing to the heat, our August meeting was poorly at-
tended. I have, therefore, taken the liberty of reprinting
Posy Macedonia's speech, a remarkably passionate
entreaty for your assistance. I can't reproduce, except
poorly, her vital requests for your help. But as one who
has been a vendor in events of this type, I can say that it
is vitally important we get the warm bodies through the
doors, or the vendors will not come back. And you must
be sure they'll spread the word. Many of them are coming
from out of state. We owe it to them, and ourselves, to
make this event a success.

Look here Ladies—I am willing to speak frankly to this
group because it is obvious that the people present in this
room really care about GLBG and have an interest in its
continuing. The Guild has committed itself to this Bead
Bazaar Event. We have more than money involved—
our reputation is at stake. This is a turning point in
our evolution as a Guild. There is a real live thriving
bead world out there and if GLBG is going to survive
and grow it is imperative that we become a part of this
world.

We do this by becoming involved. By being aware of,
and participating in other [bead] Societies' events, going
to Bead Conferences and bead shows, and by sponsoring
our own events to showcase these bead merchants, their
wares and these bead artists and their amazing talents.

I am one person and I can not pull off this Bead
Bonanza by myself. Nor it is possible to do it with the
help of 1 or 2 key people. We as a Guild are not part of
some huge conglomerate such as Conde Nast—we are not
part of some large national guild such the TKGA where
it would be possible to appeal to the powers that be for
funding and people power. We are just us, 92 members,
and we must help ourselves.

Every member, every person sitting in this room will
either make or break this event. We need everybody
to help. We need a person to be in charge of our book
table. We need people to be a part of the hospitality
committee—to meet 'em and greet 'em—we need every
member to contribute a piece or pieces of beadwork for
our display of Beadlieve It or Not! We need people to
help set up and break down this display. We need hand
stampers and smilers.

What we really need at this point is people to
advertise this event. What happened at Beads &
Bangles this spring was truly wonderful. 1000 pieces
of advertising went out the door with general Membership
and our enrollment doubled. Statistically speaking that's
very impressive—be proud. So, what each one of us
doesn't do, or does do makes a big difference.

We need an intensive advertising blitzs six weeks
prior to the event. Right now we have eight weeks until
the Bead Bonanza. In other words, we have two weeks
to pull this all together and believe me, with everyone
helping just a little bit, it is more than possible, more
than probable. It's doable. But only with every one
doing one single possible deed instead of one person
attempting the impossible will it happen.

Someone needs to keep our local bead businesses
supplied with handbills. One person needs to get
information about this event to the local papers (If you
haven't noticed, they're crying for copy, which would
be great for us). Another person needs to call or fax the
same information to the local radio stations. Everyone
will put flyers in their community, in their local PTA
newsletters, church bulletins, or their workplaces—or
their gyms, or the internet, or wherever you hang out.
Now is the time to become excited. Now is the time
to start talking up this Bead Bonanza to all and sundry—to
everyone. Now is the time to do a small job, and make
a large difference.

Here I am, with my infamous canary yellow [legal
pads], ready to take down names and numbers. Put
your name down on one. Thank you for patience
and consideration.
THINKING OF MARRIAGE?
For those of you who may be contemplating marriage (or want to evaluate your present spouse), here’s a checklist of the qualities you should look for in the ideal beader’s spouse:

1. The spouse must be obsessed about a hobby of his/her own, preferably one that is more expensive than beading. If your significant other does not have a hobby, suggest antique coin collecting, metalworking (handy for making findings), hobby trains, rearing the children, etc.

2. The spouse must be trained to look forward to your frequent absences. (S/he can train the children.) This is due to the amount of time spent at Bead Guild meetings, bazaars, and shopping.

3. The spouse must be willing to have separate checkbooks.

4. The spouse must be very predictable. This is critical when planning the best time to bring the new beads into the house. If s/he gets into sports, then you have it made!

5. The spouse must be willing to work around the beading projects when they are in the design and working stage on the dining room table. It would be nice if s/he could also run interference with the pets and small children.

6. The spouse must be able to thread a needle.

7. The spouse has to be willing to take directions to bead shops in unfamiliar cities.

8. The spouse must promise to suppress the urge to say, “What are you going to do with those beads?”

9. The spouse must not possess the capacity to remember how many times you’ve been in the bead store the past week.

(Reprinted with slight adaptations from the Tucson Bead Society Newsletter with permission of Gwenn Yaple, who adapted this article from one published by Jean of Precious Hands Needleworks Quilt Shop.)

FESTIVAL OF TREES
Festival of Trees is coming up fast, and we need ornaments. In contrast to last year’s white tree the coordinator, Mary Rae Olson says this year “I’d like to do something different, something that can be easily seen from a distance. Last year’s tree was very popular, in fact it was one of the first to sell, but you had to get up close to see the detail. I’d like something with impact from a distance as well.”

To this end we are soliciting ornaments. The theme for the festival is “A World of Friends” and our Tree will be “Friends Around the World”. Following suggestions made by members, we’re asking that a people theme and bright, saturated colors be used—in other words, face beads, or little beaded people, or beaded mittens, or other person related subjects. This is your chance to let your imagination run wild and to use your brightest, gaudiest beads!

We need 80–100 ornaments. Keep in mind that the tree is only 4’ tall, so ornaments should be no longer than four inches. They should have a loop of some sort on top; we will once again be providing the ribbon to tie them onto the tree (and tie the ornaments together visually.) Because it’s difficult for any one person to make garlanding long enough to easily use, please make ornaments instead. We also need a volunteer to sew the fringe onto the tree skirt.

Festival of Trees is in November, so we need the ornaments dropped off by the October meeting. For each ornament donated, we will put your name in the drawing for one of 10 pairs of general admissions tickets to Festival of Trees, so start on your ornament today.

SUPPORT OUR ADVERTISERS!
They help make our newsletter possible

CONTEST! CONTEST! CONTEST!
There will be a friendly competition among members. You will be donating an item for the contest to be judged by a jury of your peers, the attending members of the September meeting. The winner will receive her/his choice of a magnificent book on beads. Only one entry is to be submitted per member so start sorting through your beaded items for entry into the contest.

The rules are as follows:

1. All entries must be some form of beadwork, i.e. jewelry, embroidery, beaded “inanimate” objects, etc.

2. All entries are to be graciously donated to the GLBG Permanent Display Collection.
MEETING REPORTS:
July

Announcements:

Guild phone is out due to storms; back in about a week. Farmington display was very successful; thanks to everyone who donated; please pick up your stuff if you haven’t already.

Josh Simpson, president of Glass Artist Society will be keynote speaker at Glass show in Evanston.

Program: Amber, by Dr. Patty Rice

Dr. Patty Rice, who organizes and exhibits throughout country on amber, and author of Amber: Golden Gem of the Ages was our speaker for the July meeting. Wearing several necklaces of beads made from the material she’d come to discuss, she struggled with warm temperatures and evening light to make a fine presentation only somewhat marred by slides washed from the sun.

Amber wear reached its peak during 1890s-1920s, culminating, during 1920s, with necklaces containing insects in every bead, popular because it was thought to bring good luck. During the 1890s, amber was even made into mouthpieces for pipes for smoking because it was thought (incorrectly) to purify smoke, though usually reconstructed amber was preferred, because it held up better. In East Prussia, faceted beads were especially prized, and the most common. Faceted bright red beads will turn out to be bakelite; Rice described how she bought a golden necklace for the one red bead, and the gold was indeed amber, but upon testing with specific gravity and refractive index showed the single red to be bakelite.

As frauds are prevalent, testing for authenticity is of paramount interest to all collectors. First, check amber under bright lights and check holes for signs of wear: bakelite doesn’t wear, but amber will have often worn a little, if it hasn’t been carefully stored in a box; “older” amber will have tiny crazes, whereas bakelite won’t. Newer necklaces won’t have the tiny scratches, but I have found that a year or two of fairly consistent wear will cause significant crazing. Amber darkens with age when worn, because of skin oils; older amber develops irregular color, but bakelite stays consistent. Have the dealer sign a paper stating you’ve purchased genuine amber; that way, if it turns out not to be the real thing, you can take it back.

When you get your amber home, you can do additional tests. Make a solution of warm water, with lots and lots of salt, to saturation, and place your beads in it. Bakelite will sink right to bottom but amber will semisubmerge, though string will cause it to sink. Modern plastics will float in saltwater, so another test you can make is to take a hot needle and put it by hole and see if the resulting puff of smoke gives a resinous odor. If you have a chunk of rough amber test that first for comparison; bakelite gives acrid odor, and won’t get softer, as amber does.

Gem dealers, Rice notes, use electric “hotpoint” tool to make performing this test easier. The string of melted material pulling off, sticking to the needle, is called a thread; horn beads, not surprisingly (as horn is basically matted hair) touched with hotpoint yield a hair smell. Though similar in color to the reddish amber, they typically are less transparent and do not take as high a polish. Also, large horn beads are often made by gluing slabs of horn together, and careful inspection will reveal these seams.

Sometimes your treasure may be amber, but not in its original form. Reconstructed amber is bits in vacuum, put under pressure and heat; it’s extremely uniform, commonly found in Russia and Poland (where the gift shops catering to tourists often neglect to mention this process), and is less expensive. It can be either yellow or a brownish color. Sometimes chips are poured in a mold with plastic; or in Mexico recent resins are molded, and sold as genuine amber. But this stuff won’t polish.

The Chinese are experts at imitating amber; cherry reconstructed Burmese amber may not have any amber at all! Chinese sell amber from rivers in coal mining region, but they have a lot of fakes—mold lines are a dead giveaway in carvings. African “amber” from Morocco is usually plastic—the so called copal beads, made from a long broomstick-shaped piece, cut and polished, and heated at the ends to darken.

All of these items, Rice notes, may be of intrinsic worth in themselves, particularly the bakelite, which is becoming very collectible in its own right. The trick is to pay for what in fact you’re getting. The African copal beads are also prized for their origin and connection to the African bead traditions for example.

During 1800s in the old amber industry Germans used amber as prizes (for between 1890-1920, amber was very popular); in 1920s bakelite in faceted beads became very popular and similar sicilian amber was also made into these long faceted necklaces. Old necklaces were knotted; modern beads are sometimes faceted, but not as uniformly. Older Baltic necklaces used thread, with different shaped beads, but not metal beads; modern Lithuanian necklaces do have a lots of metal beads however.

Origins

The most famous amber comes from the Baltic sea: during 19th ca collectors came along shore to collect material formed during prehistoric times about 50 million years ago. Most amber being sold today, however, comes from the Domican Republic; sometimes quite elaborate frauds, in which Domican amber is shipped to Japan and then sold as Baltic, are practiced. Baltic Amber
can be verified, however, by testing for the presence of succinic acid, which distinguishes it. Additionally, amber is found in New Jersey (from Cretaceous period) also New Mexico, and Kansas, but not in glaciated areas, because glaciers grind it up.

If air bubbles can’t escape, as for example in material collected in a pocket, the resulting amber is opaque yellow. It should be noted that, contrary to common misconception, that all amber comes from resin, not sap, which is water soluble. Baltic amber comes specifically from Pinus sibirica which is extinct. The Arcadia tree is modern species most similar; Domenican amber, comes from Hyman corboli. Beckerite is a dark amber named after Becker makes the very dark resin. Poland has very dark amber called “black amber”, a result of lignin, fossilized plant matter; sometimes this is jet, another organic substance. Black coral is also strung with, or as, dark amber, though it is easy for the experienced collector to differentiate. Amber typically falls into the yellow and brown shades though reddish, greenish, blue florescing amber also exist.

Amber was thought magical, because rubbing it against fur would cause straw to stick; Prehistoric peoples would carve little animals. In Lithuania they try to keep pieces, especially big chunks, natural, retaining the rough, mottled surface. Early Balts were sun worshippers, and amber they thought was rays, solidified when they hit the water for amber stays warm, like the sun, and it is often a similar color to early morning and late afternoon sunshine.

Amber was a popular grave good for it was thought to protect, and facilitate journey to afterworld. Originally amber forming around twigs came with premade holes; then early weavers learned to carve the soft material; the Balts used amber as incense along with pine needles and juniper berries; like amerindians they had carved totems outside their homes. Later, the city of Gdansk shipped amber all over the world, especially rosaries which were traded down the river with Dutch merchants during 1600s and 1700s.

Teutonic knights took over amber industry, controlling output to guilds. Amber was highly valued, and the knights took their monopoly seriously: they hung offenders. Amber was prized especially as sacred jewelry by both Christians and Moslems, who treasured amber rosaries or worry beads: also, white amber was thought to heal.

Amber is commonly worked up in old designs; in Lithuania bits are made in mosaics, as an example of the virgin Mary shown in a slide, a practice apparently peculiar to this region. In Poland flowers are popular subjects for carving, for people in north Poland wear amber, southern Poles tend to favor coral. Sometimes amber is carved on the back to make a scene. Latvian earrings often were made with pairs of dangles hanging off circles to symbolize sun; and amber beads were given as dowry, as they were a symbol of wealth.

Amber is soft, so you can shape and polish it yourself, with a minimum of equipment required for harder substances like quartzes and jasper. To carve in the old-fashioned way, use sandpaper and files, but a dremel is easier; felt wheel with cerium oxide for final polish; or what dentists use for plastic teeth. Blue amber can be from inclusions; or domenican can have a blue florescence—care must be taken not to polish it off! Sun spangles are exploded air bubbles: they created by placing in autoclave and raising pressure and suddenly reducing it: the process also clarifies, but weakens amber. Green amber has picked up chemicals from ground in which was buried. Beads can be artifically darkened by heating them in the oven: do not go higher than 180° F., because at 280° or so it decomposes into varnish!

Polish artisans prefer silver to set amber off; they can’t export it with the gold preferred by americans. Poles will alternate with big and small beads; or string chips when making beaded pieces. Pieces from the Domenican republic typically are semifaceted with wire through beads, and wired together.
At the DIA
COLLAR OF FAIENCE BEADS

Egyptian (Room N201, Balcony)
Acc. #F1989.51 Gifts: The Egypt Exploration Fund, Frederick Stearns, and Dr. Henry Gillman

This broad collar or "wesekh" has been reconstructed from authentic faience beads and pendants to suggest the type of collar which was popular throughout much of Egyptian history. Though a characteristic item of dress from the Fourth Dynasty (2613–2494 BC) through Roman times, these multi-layered collars were not intended as everyday wear. Tomb paintings illustrate similar collars being worn by both men and women at banquets and other significant and/or festive events.

It is no wonder that such elegant collars were chosen to accompany the deceased into the afterlife in royal burials as well as those of nobility and other wealthy and powerful individuals. Indeed, the excavation of the tomb of Tutankhamen at Thebes yielded many faience collars and other beaded funeral pieces. Evidently, the materials from which the beads were made and the size of the collar were indicative of the power and prestige of the wearer and the quantities of beads buried were undoubtedly dictated by the wealth and importance of the family. Simple strings of faience beads (often strung with shell and stone beads) have been found in the most humble burial sites as well, indicating a most widespread acceptance and usage in ancient Egypt.

Faience beads were mass-produced in enormous quantities in ancient Egypt, most commonly in cylindrical tubes (such as one this collar) and disks although some were made in the forms of naturalistic flowers, fruit, insects, leaves, buds, dates and seed pods which imitated actual woven garland collars.

Faience was produced before true glass was discovered; it is a type of ceramic paste (a powdered quartz sand body with lime and a copper compound added to produce the familiar blue color) containing its own color and glaze which migrates to the surface during the kiln firing, and vitrifies.

"The greatest number of Egyptian beads were made of faience, an inexpensive substance generally considered to be the forerunner of true glass...Invented in either Mesopotamia or Egypt by 4000 BC, faience was the first mass produced synthetic material to simulate precious stones such as turquoise and lapis lazuli. The development of faience and eventually glass satisfied the desire of the general populace to wear beads that emulated the precious stones of the wealthy".

Although produced in a range of colors (browns and blacks to yellows and creams as well as the characteristic turquoise blues and greens), much of the color variation we see now is due to fading and the actual wearing away of the outer glaze layer.

This particular collar was reconstructed of loose faience burial beads from multiple sources by the talented staff in the Department of Ancient Art at the D.I.A. (Assistant Curator Penny Slough under Curator William Peck's direction). Note the semi-circular terminal spacers and the leaf or petal shaped pendant drops. The Middle Kingdom (2135–1786 BC) began using spacers as a structural component to keep the multi-layered necklaces hanging properly and often became an elaborate design element.

Many thanks to Penny Slough for providing information on this piece.

—Gail Frederickson

1 p. 43, The History of Beads, by L.S. Dubin
Admission $4 recommended, $1 for students with ID, children under 3, free; Founders' society members, free

Bead Bonanza Hotel Rooms
For those of you from out of town attending our Bead Bonanza, rooms are available for $45 plus applicable taxes per night provided you mention Bead Bonanza when making reservations.
FALL CLASSES

We have only four 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 *Bead Reader* by the deadline.

- **BEADED EARRINGS** Class #105
  
  Class Fee: $30.00 includes all materials
  
  Tuesdays, from 7–9pm, beginning October 10, 1995, for 3 weeks (no class May 17) in Room F111

- **PEYOTE STITCH WORKSHOP** Class #104
  
  Class Fee: $58.00 includes all materials
  
  Limit: 10 students
  
  Mondays, from 7–9pm, beginning September 25, 1995, for 6 weeks, in Room F111

- **BEADED MINIATURE PURSE NECKLACE** Class #103
  
  Class Fee: $44.00 includes all materials
  
  Wednesdays, from 7–9pm, beginning September 20, 1995, for 4 weeks in Room F111

- **BEADWOVEN TAPESTRY NECKPIECE** Class #106
  
  Class Fee: $44.00 includes all materials
  
  Limit: 10 students
  
  Wednesdays, from 7–9pm, beginning October 18, 1995, 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 is required. Call 810/203-3800 for more information.

About the classes

**Beaded Earrings**

Have fun making your own beautiful earring 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 Neckpiece**

Create a stunning one-of-a-kind neckpiece with beads and threads in your choice of predominantly greys or blues. This is a simple, easy-to-learn welt-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:* Gall 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.

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.

—Sandie Stone, Librarian

FROM THE EDITOR

Hi all. Probably the most important article in this newsletter is Posy Macedonia's report on the status of our Bead Bonanza. Putting something like this together requires much effort, organization, time and a high tolerance for frustration. Owing to the fact that we have no Publicity Chair, Posy has been stuck not only with organizing the Bonanza, but promoting it as well. As she says, she can't do it all: therefore, we'll have to help her.
To that end, I’ve agreed to act as co-ordinator for fler
distribution. If your school or church or senior citizen
center has a bulletin board, if your local craft shop puts
flers on the counter, if your community civic center has
a list of upcoming events… then we need to be included.
Like Posy, I’ll have a sign up sheet at the meeting, for
places to take flers, particularly postcards. We’re having
10,000 of these beauties, in Guild colors, printed. We
need to get them all out, and to interested eyes. If you
can’t make the meeting, then send the form at the end
of newsletter in. If you don’t have places in mind and
want suggestions, then tell us what geographical area is
convenient, and we’ll suggest some.

You need not take postcards everywhere (though I’ve
managed to hand out quite a few by always having some
in my purse, just in case the subject comes up)—one or
two or three places, even, will be a big help. So please,
volunteer!

—Sylvus Tarn

NOTICE TO BEAD VENDORS
GLBG Bead Bonanza

The Great Lakes Beadworkers’ Guild Bead Bonanza
is October 8, from 10–5 at the Plaza Hotel 16400 JL
Hudson drive, Southfield, Michigan, and we invite you to
apply. Exhibitors’ tables are $85 for first table and $35
for each additional table. Electricity is limited; it will be
assigned on a first come, first served basis as determined
by postmark.

Many bead people and bead embellishers from out-
side the metro area will be in town, as there are other big
wholesale shows in Southfield, as well as the American
Stitches sewing conference the same weekend as Bead
Bonanza. Besides the usual important notices in Orna-
ment, Lapidary Journal, Jewelry Craft, and other trade
journals, invitations are being sent to the art department
students of all metro area high schools, colleges, and
universities to attend at half price. Naturally we will also
have notices in all the metro papers, in radio stations, as
well as relying upon the GLBG grapevine!

Call the GLBG at 810/977-5935 for additional infor-
mation or an application.

Elizabeth Harris

July 10

Gabrielle Liese, Director of the Bead Musuem, reports
with great sadness the death of Elizabeth J. Harris on
July 7 1995 at her home in Los Angeles. One of five
founding board members, Harris was strongly instru-
mental setting our objectives to provide safe repository
or the preservation of beads and beaded objects of all
nations and ethnic groups, prehistoric to modern.

Since our beginning in 1985 Elizabeth has con-
stantly added to collection, supported it financially,
contributed serious research to The Quarterly, and the
library. Her faith in importance of bead study and
delight in performing she kept us motivated to develop
a public interest in beads and lore.

Retired from Museum Board of Directors in 89, she
moved to Advisory Board due to health problems. The
Bead world has lost one of its truly important members
highly respected for her knowledge.

Peyote Stitch Pattern Book
by Diane Fitzgerald: 50 counted
and charted patterns with the
Bead-Line Guide and instructions
to make your own patterns.
$19.95 plus $3.00 P&H from:
Beautiful Beads
115 Hennepin Avenue
Minneapolis, MN 55401
612-333-0170

The Bead Business
by Penny Diamanti de Widt

Comprehensive guide to making money from your
beadstringing: Buying, Pricing, Advertising & Promotion,
Wholesale & Retail Selling. Plus appendices of Books, Shows,
Suppliers, Services & Bead Societies.
79pp - 5 1/2 x 8 1/2 - copyright 1990 - revised 1994
Send $10.50 ($9.00+1.50 postage) to: Diamanti,
Inc., 716 Kennebec Ave, Tahoma Park, MD 20912
- Wholesale Inquiries Welcome -

Shop By Mail w/ Bead Sample Cards
Universal Synergetics’ Beads
16510 SW Edmondson Rd; Wilsonville, OR 97070
Glass Seed Beads size 11 to 24, Bead Sample Cards,
exclusive Czech Molded Beads, Books, Videos,
& innovative beading supplies
Catalog $2.00 - Mail Order - Wholesale or Retail

GLASS BEAD
by Jana Burnham
BOARD MEETING

June


Executive Report:

Treasurer: Linda Littlefield’s class exceeded 10; she agreed to teach again in fall; refunds issued to those not interested in September make up session.

President: requested feedback from Bedlam Beads, but no board members attended.

Programs: suggested some ideas: Suzanna Worth, costume historian, Overflow session of Linda Littlefield, Switch Show and Tell with Polymer Clay Guild, Beaded Flower class, by Barb Davis, howto photo session for jewelry and beads, beaded chain and ball closure workshop, 2 day workshop taught by Marla Gastner, May Field trip, perhaps to DIA, field trip to another local bead store, Tim Gibbs demo on Facetting, perhaps during Beads & Bangles, Silent Auction as fundraiser; reminded board program must be set by October.

Tapestry Neckpiece and Amulet Purse to be offered at Beads & Bangles; demos and a book table for noon break?

Bead Bonanza: decision to go ahead; check hotel for electricity; press releases to be sent to major (bead) publications; decision for tables for Guild Book sales; Guild display of beadwork, photo album, Don Schneider’s demo to be organized.

New Business: 1000 new brochures and schedules ordered.

Old Business: tokens of appreciated determined; Sylvus to provide art; Pattee to contact printer. Tina will measure space for storage; Diane will design locker and estimate costs.

Meeting adjourned at 10:55 pm with no loose ends July


Mail Bag: Note regarding member in car accident; (card sent), Lapidary Journal, for October Bead Issue, feedback from member about workshop (thank you note sent); slides and cumed of Illinois Bead Artist (given to Programs); info from Baltimore Bead Society about a Nov program deadline extension; clarification requested for raffle contest.

Executive Board Reports:

Treasurer: 6/01/95 starts new fiscal year, with a balance of $5988.57 in general fund and $266.28 in library fund. Board also provided with breakdown of projected expenses through December of ’95.

President: Summertime discussions from recent Officers’ meetings; reported contacts with t-shirt printer and lack of same with accountant. Decision to find a new accountant or file paperwork on our own.

Membership: Half of renewal notices have gone out; remainder to go shortly. 81 have renewed so far.

Displays: two in Oct, at In Stitches and Bead Bonanza. Farmington library requested display for next year.

There were no loose ends and meeting was adjourned at 9:08pm.

---summarized from minutes, submitted by Recording Secretary

Note: September 12 at Cindy Menlen’s, October at Sandie Stone’s; November 7 at Diane’s If you would like to get in on the action early, and find out how your Board makes all those decisions, by all means, attend a Board meeting. Directions are available from Board members at General Meetings, or contact the Guild.
The GREAT LAKES BEADWORKERS GUILD
CORDIALY INVITES YOU TO JOIN US

BEAD BONANZA

Don Schneider will be showing his 20 years' experience in a
FREE GLASS BEADMAKING DEMONSTRATION
Handmade & Imported Glass Beads • Polymer Clay Beads • Books
Antique Beads • Seed Beads • Stone Beads • Findings & Supplies
Ethnic Beads • Complete Line of Glass Beadmaking Supplies

OCTOBER 8, 1995
10am—5pm
at the PLAZA HOTEL, SOUTHFIELD, MI, behind Northland.
N. of 8 Mile off J.L. Hudson Drive, just east of the Lodge (U.S. 10)
General Admission $2    Plenty of Free Secure Parking

Guild Phone: 810/977-5935
FLIER DISTRIBUTION SIGN-UP FORM

Yes, I want to help the Guild by passing out fliers for the Bead Bonanza!

Name ________________________________
Street ________________________________
City __________________ State ______ Zip ______
Phone (____) ________________

Locations, or your area of choice, ________________________________
(so we can avoid duplication of effort) ________________________________

Quantity, postcard size __________________
Quantity, half-page size __________________
Quantity, full-page size __________________
Quantity, poster (8.5 x 11) size __________

Enclose a SASE for your fliers
Mail to Sylvus Tarn, PO Box 23327, Detroit MI 48223-0327 (This form may be reproduced)

Great Lakes Beadworkers Guild
P.O. Box 1639
Royal Oak MI 48068
810/977-5935