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

Sep 17 Esther Ngwana
   “Part II: Collar Necklace”
Oct 6 Bead Bonanza
   “Please Volunteer!”
   New Location: Van Dyke Park Hotel
   10-13 Carol Wilcox Wells
   “Workshops”
Oct 15 Mystery Meeting
   “Come and Be Mystified”
Nov 19 Leftover Book Sale
   “Bead Book Bargains”
Dec NO MEETING!
   “Happy Holidays!”

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

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

Volunteers Needed for
BEAD BONANZA ’96
October 6

The Guild needs volunteers to man the Admission Table, Membership Sign up table, Library Tables, the Auction area, to act as runners for the Vendors, etc. Each of these areas requires anywhere from 2-6 people during each shift. Again and again, the vendors mentioned the helpfulness of our volunteer staff last year. It was good fun, too! Sign up now.

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PRESIDENT’S MESSAGE

Fellow Guild Members,

Fall is approaching fast! I hope all of you had a wonderful, productive summer. I hope you made as many beaded items as possible! Please bring them to the general meetings and share them with us.

I personally would like to receive a member profile from everyone. Just start with who you are and what you do, what got you into beadworking, and if there is anything else you do related to beadworking such as teaching, lecturing, etc. Mail it to our P.O. Box or give it to me.

We also need volunteers for the Bead Bonanza, October 6. Sign up and help this be the best Bonanza yet. Please keep making your ornaments for the Festival of Trees. We are gathering some great pieces.

So with all that in mind, please keep up the good work. If you have any ideas you think would help the Guild out, please let me or the other Board Members know.

—Lisa.

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.

Per student requests, we are bringing in instructors from out-of-town. Wendy Hubick and Sue Jackson of Hummingbeads will be teaching, and so will Peggy Prielazny of Glass Gardens. Though currently best known for her beautiful dichroic glass beads, Prielazny started out assembling jewelry and still makes a great many wirewrapped pieces. She will be teaching wirewrapping basics Friday night, and two half day sessions: Cascade bracelet and Chain Y necklace. These more advanced classes require basic wirewrapping experience (ie you must know to make a wrapped loop) or you can take the basics class the evening before to satisfy the requirement.

Old favorites such as Fimo Canes, Bead Embroidery, Basic Techniques, and Wire-Woven Beaded Bead will also be on the schedule.

In fact, the biggest change is that registration for Beads & Bangles will start at Bead Bonanza. Classes will fill up fast, so we urge you to plan accordingly.
BOARD MEMBERS
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Vice-president ............................ Vicki Morton
Corresponding Secretary .......... Alisa Brummer
Recording Secretary ............... Gail Frederickson
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Newsletter Editor ..................... Sylivus Tarn
Publicity Chair ......................... open
Programs Chair ......................... open
Special Programs Chair ............ Posy Macedonia

PURPOSE AND OBJECTIVES:
The Guild shall promote and encourage an interest in beadwork and related fields among its members and the
general public. Membership is open to the public.

MEMBERSHIP:
Great Lakes Beadworkers Guild membership dues,
payable in U.S. funds are $20.00 per individual; Cana-
dian $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, Sylvius Tarn, P.O.
Box 23327 Detroit MI 48223 or e-mail me at
sylvius@ixprek.net. Please enclose a legal SASE for
return of material. If you handwrite your goodie, please
print. If you have questions, you’re welcome to call me
at 313/532-8320 between 10AM and 9PM.
Deadlines for receiving contributions for the Bimonthly will be
the 1st of April, June, August, October, December, and
February for the following issue.
The Bimonthly is published May, July, September,
November, January, and March. The Editor and GLBG
reserve the right to edit all contributions, and to refuse
any material not in keeping with the guild’s objectives.
The opinions expressed by individual contributors do
not necessarily reflect those of the editor or the Board
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Guild.

ADVERTISING:
1/8 Page $10.00, (business card) 1/4 Page $18.00, 1/2
Page $32.00, Full Page $55.00 for one time ad. Discount
of 15% for full year (6 issues). Advertisements must
be camera ready line art. Please send your prepaid
ad to Sylvius Tarn, PO Box 23327, Detroit MI 48223.
For questions or contracts, contact Page Kaczynski at
810/545-9159

September 1996
This is it!

Get in on the ground floor

Bead Bonanza ‘96

Antiques, Bone, Seeds, Ceramics,
Spacers, African, Hand-blown, Beaded
Beads, Findings, Books, Czech, French,
White Hearts, Crystals, Delicas, and
more....

Without your support Bead Bonanza ‘96 is just a seed bead
dream. Volunteer your time NOW! Three hour shifts
available. Don’t miss out. Grab life by the Beads.

Membership Table  Twana Frazier  Auction
Admittance Table  Diane Palmer  Library
Publicity  Kristin Kendall-Holliday  Hospitality

Ilene Harris
Pam Nichols
Alice Maciag

Call 810-977-5935 and tell the machine your name,
phone number and the committee you wish to beadth
with.

Positions Open To All Members in Good Standing.

Sept 1996
DELICAS & PERMANENCE

The Guild is sponsoring two workshops by Carol Wilcox Wells, *Gilded Cage and Peyote Hollow Bead*. Both require delicas or tohos (aka antiques), those cylindrical glass beads with the large holes and square aspect ratio, which have been at least partially responsible for the revival in peyote stitched beaded fabric, especially that made into bags.

Delicious beads, as they are sometimes nicknamed, have a couple of disadvantages, however. One, of course, is that the walls are so thin that they break more easily than traditional glass seed beads. Another is that the technology used in manufacturing them gives them finishes that sometimes look fugitive though in fact they are permanent. Interestingly enough, these flecked or speckled surface coatings are migrating onto some larger Czech beads, such as 6 and 8mm faceted rounds. Even dyed beads feature more permanent color.

Once upon a time it was relatively easy to tell whether beads would retain their color: if the pigment was distributed throughout the glass, the color was permanent. Everything else eventually faded, wore or washed off. New techniques have yielded many different finishes, such as the matte or frosted beads, and new ways of coloring glass, such as flecked or speckled finishes, have outlasted this old rule of thumb. But how to tell before purchasing beads whether the color will last?

The delica bead company, at least, has apparently run some tests on their products, and reported to Carol Wilcox Wells that the following series are permanent:

1–12 • 22L–27 • 101–165
200–220 • 310–327 • 351–380
701–726 • 741–756 • all 800s

Despite Wilcox’s assertions, I was still dubious, so I decided to run some informal tests. I tested the following colors: DB 101, 103, 111, 115, 128, 134, 203–6, 208, 352–6, 271–80, and A 425, 457, and 617. Though Wells doesn’t have a list for the Tohos, she said that the company learned glass beadmaking techniques from a member of the family that manufactures the Delicas. 425 and 457 are both gold luster beads, all of which are permanent in the Delica line. I reasoned, therefore, that if Toho was using the same manufacturing processes, that gold luster beads in their line should also be permanent. The last color, the 617, I bought simply because I couldn’t resist the color, a matte olive.

I strung samples of 4 beads each separated by the black seed bead to prevent optical mixing on two pieces on monofilament, and one set on white wire. On the white wire I also put some czech beads as controls: two matte opaque aurora borealis, a transparent frosted (matte) ab, a shiny ab, a gunmetal (fumed metallic finish), two opaque beads, and one colorline sample of seed beads, and four 6–8mm smooth and facet glass beads with surface speckle color, and conducted the following tests for half hour intervals: warm soapy water, bleach, acetone (nail polish remover) and turpentine (paint thinner).

I saved one strand as a control; in fact I ended running all of the tests except one on the same strand, the wire strand, as test after test appeared to have no effect. Then I put the wire strand on the window sill, where it would be exposed to direct and indirect sunlight. All the beads passed all the tests well—too well. I expected the paint thinner, or at least sunshine, to fade the dye in the colorlines, and it hasn’t, noticeably. According to Lessig, it takes no more than a month for fugitive colors to fade, and my beads unfortunately hooked in the blinds and dropped to the extremely dark area underneath my bench before the month was over. Moreover, the studio windows are glazed with polycarbonate as well as glass, which may have screened out some of the uv that fades color.

So the tests are not conclusive. For that one needs a typical sample of beads that do lose their color to physical or chemical assault, because one can keep running the tests until the fugitive colors fail, and I’ve gotten rid of most of those kinds of beads in my collection. Even the purple colorlines have held up much better in my bead index than other colorlines I bought at the same time, so they may have not have been the best choice. However, the tests do seem to indicate that the new technologies are relatively stable.

Beadwork, by its nature, is not one of the more longlasting media; whatever beads are threaded upon usually fails, anywhere from a few months, to ten years, to, in the case of well cared for items, ten or twenty decades. Encrusted or even drawings on acid free paper, by contrast, can last centuries or millennia. Though beads can be and often are recycled, even glass is not proof to the ravages of time: ancient roman glass, for example, is often pitted, and certainly surface coatings, no matter how durable, will eventually wear off.

Nevertheless, within the framework of years or possibly decades, the beads listed above show the potential of durability in terms of color, and do, therefore, deserve the term “permanent”.

—Sylvus Tarn
GLBG on the Internet
The Great Lakes Beadworker's Guild now has a home page, courtesy of John and Judy Kovl of the Electric Lucidity Bulletin Board. Judy has put together a page for us, complete with info on the Bead Bonanza and a background of GLBG logos. Check it out at http://www.elbbs.com/glbeadwg

POSTCARD DISTRIBUTION:
for Bead Bonanza '96
We need your help in distributing postcards and flyers for Bead Bonanza. These are our primary way of informing the bead buying public about our event, and without them, it will fall. We must get the word out! As with last year, we will have a list of places to take flyers and postcards to, and will be asking for volunteers to take them around. If each of us takes postcards to just one or two places, we will be covered. We will again be soliciting suggestions for additional places to post cards.

The Board cannot do this alone! Please plan to help out!

Bead Auction
UPDATE
As we mentioned last month, we need donations to move for the Auction, the proceeds of which will help The Bead Museum move to Washington DC. The Bead Museums Mission Statement states that the "...Museum's purpose is to collect and preserve, identify, document and display beads...covering all periods of history. Its goals are to educate the public...We intend to achieve these goals by means of permanent and rotating exhibits from the Museum's collections; loaned or traveling exhibitions; lectures; seminars, video or live presentations; programs and workshops developed for schools.

The Museum seeks to develop in its audiences and constituents:
1 An increased interest in technology, anthropology, archaeology, history, geography and ethnology, all of which are involved in the research and study of personal adornment through the ages.
2 An appreciation of the artistry and technical skills involved in the designing and making of these objects of adornment.
3 An awareness of the vast history that lies behind the production of these objects and the reasons why they have been worn and treasured.
4 An increased understanding of other cultures...
5 Serious recognition of the value of preserving these objects as symbols of human development."

It is within our best interests to promote the aims of the Bead Museum, because increased interest and awareness in beads mean a bigger market—for bead manufacturers of all kinds (that means more and different beads to buy!) and for beadwork (that means even if you are not interested in selling your work, there will be more people exploring and teaching your favorite techniques).

The Museum is currently located in Prescott Arizona, a very small, and rather inaccessible town. Washington DC, besides being in the thick of cultural activities, is closer to Michigan! Though the new location will bring considerably more prestige and more visitors, estimated costs for the new operating budget are a quarter of a million dollars per annum. In order for the Museum to attract that kind of patronage, and also to protect the collections, it needs decent housing, and that's where we come in, with an auction, all of the proceeds of which are to benefit the Museum's moving fund.

Don Schneider and Ilene Harris are running our auction, but they need plenty of goodies! Schneider has generously donated a $75 bead; Peggy Prielazny (Glass Gardens) has donated beads easily worth that amount already, and hopes also to make a "special" bead just for the auction, as does Sylvius Tarn of Reiquar Works. Schneider has emphasized the need for the very best you can give. All of the items donated will be on display, with the artist's names: the Auction can provide you with exposure, as well as a tax write-off.

But what if you just don't have or can't make that spectacular something? (Or even if you can) we urge you to clean out that bead closet! "One (wo)man's junk is another's treasure" notes Posy Macedonia, organizer for Bead Bonanza. Tarn seconded the opinion. "My beaded beads came out of a desire to 'use up' excess, ugly, or broken beads. They are one of the ways I turn bad beads into good beads. (Or, if you don't believe in bad beads, well then, okay beads into great beads). Most of my best designs come out of 'bad' beads." So, be aggressive: clear the clutter from your workspace, and donate those beads you just can't figure out how to use, that thread that just doesn't work for you, that necklace that won't sell—you will be preforming a triple service—to yourself, to the lucky buyer who can give it a new lease on life, and to the Bead Museum.

There is a form at the end of this newsletter for donations. Though of course we will accept your goodies on the day of Bead Bonanza, the more things come in advance, the easier you will make the job of auctioning them off. Consider bringing your goodies to the September meeting. Please fill out the form (it's very simple), put it along with the item(s) in a plastic baggie and bring it along to the meeting.

Questions should be directed to Ilene Harris or Don Schneider, whose phone number is 313/459.6419.
MYSTERY MEETING

COME AND BE MYSTIFIED

ON OCTOBER 15TH AT

OUR GENERAL MEETING.

IF YOU HAVE A SMALL

PAIR OF WIRE CUTTERS,

PLEASE BRING THEM

WITH YOU TO THIS

MEETING.
Bead Bonanza Reception  
Saturday, October 5, 8–10pm

The Great Lakes Beadworkers' Guild is throwing a hot and cold Buffet from 8–10 pm Saturday Evening (the night before the Bonanza) in the Atrium at the Plaza Hotel. Vendors and Members in good standing are invited, free of charge. Members may bring guests, at $12.00 each.

Posy Macedonia, our Special Events Chair, is in charge of the arrangements; the hotel will be catering the event, so it should be yummy. The Guild will also be serving wine and other (nonalcoholic) beverages. This is your opportunity to meet the artists and vendors— to learn more about the techniques used to make the beads, or to find out the often fascinating paths beads manufactured in other parts of the world take to reach us, when they're not frantically trying to write three sales at once.

This is free to members, so long as you pre-register by the deadline—even if you're volunteering at the Bead Bonanza, you still cannot attend without pre-registration. There is a form at the end of the newsletter, and we must receive it by September 24, the Tuesday following the General Meeting. Otherwise, the charge to get in is $20. If that sounds outrageous, that is the point: we want you to pre-register. “Don't make me be mean,” says Macedonia. “Take a couple of minutes to fill out and mail the form.” (Or bring it to the September Meeting). Please bring your membership card, as it is your admittance to the Reception. This is your opportunity to eat elegant munchies, wear a favorite fancy piece of beadwork and mingle. We hope to see you there!

Fall Classes

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

Royal Oak Continuing Education

Lisa Grish teaches basic bead stringing and jewelry design through the Royal Oak Continuing Education program. Grish has been stringing and wire wrapping beads for years, and specializes in combining chain and beads. She owns Beads SRO, which showcases the work of many local designers, and is president of the GLBG.

Classes are held at Dondero High School Monday Nights from 7–9, and begin September 16. For more information please call 810/435.8300.

Creative Arts Center

Beaded Jewelry Workshop

In this class taught by Gail Frederikson, you will learn to make a beautiful miniature netted purse necklace. Use seed and bugle beads and gemstones to make a delicate purse necklace in your choice of two color combinations. Variously known as charm purses, amulet bags, and medicine pouches, these miniature necklaces will let you carry small significant treasures or tokens of your own with an elegant and contemporary treatment.

$40; 4 Tuesdays beginning Septeber 17, 2:30-4:30 pm $17 kit fee additional Creative Arts Center, 47 Williams Street, Pontiac Michigan, 48341. 810/333.7849

Birmingham Public Schools:

Peyote Stitch Workshop Class #400

Peyote stitch is an ancient off-loom seed bead weaving 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 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)

$60; 6 Mondays beginning September 23, 7–9pm

Freeform Peyote Stitch Beadwork Class #401 New

Break the rule of traditional peyote stitch. Forget graphs and patterns, reject symmetry and learn to play with your beads! Combine novel beading techniques around a central focal point bead to construct a dramatic one-of-a-kind piece of jewelry. Learn how to vary peyote stitch to create sculptural components such as bead nests, waves, curves, bridges, progressive bumps, mountains and valleys with color, texture and dimension. Be adventurous! Be imaginative! Be innovative! Unleash your creativity! Take liberties—there are few mistakes, mis-stitches or wrong turns. Two projects (a pin/stone donut pendant and a brooch) will allow you to innovate and experiment with these freeform techniques. For students who have completed the Peyote stitch class.

$42; 4 Mondays beginning November 4, 7–9pm

Freeform Peyote Stitch Bracelet and Earrings Class #402 New

Continue to release your creativity with this freeform peyote stitch bracelet and earring class. Using seed and bugle beads of many different sizes and finishes, you will design your own unique bracelet and earrings highlighting special focal beads. Textural variations and color blocking of peyote sections will create a 3-dimensional tapestry effect. This is an organic, sculptural project which builds on techniques learned in the Freeform Peyote Stitch Beadwork class.

$50; 3 Mondays beginning December 2, 7–9pm

- Beadwoven Tapestry Neckpiece Class #403

Create a stunning one-of-a-kind neckpiece with beads and threads in your choice of predominantly greys

Page 5
or blues. This is a simple, easy-to-learn weft-faced needle-weaving technique, developed by fiber artist Helen Banes in which beads are complemented by threads in a variety of colors and textures. Using a small, handheld loom workboard with pins supporting the warp, beads are incorporated into the actual design, being slid onto the warp threads with the weft woven around them. Special beads and other perforated objects can be added to personalize your unique creation. Materials provided include workboard, tapestry needle, waxed linen warp thread, pins, several shades of cotton thread in predominantly blues or greys, closure and enough beads to get started.

$46; 4 Thursdays beginning September 26, 7-9pm
- Beadwoven Tapestry Pendant Class #404 New
  New class, utilizing similar techniques and materials as Tapestry Neckpiece, but students will make a smaller pendant instead. Note that this class is offered at BASCC, formerly Midvale School, rather than Seaholm.
  $28; 3 Wednesdays beginning September 25, 1:30-3:30 pm
- Beaded Miniature Purse Necklace Class #405
  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.
  $46; 4 Wednesdays beginning September 25, 7-9pm
- Beaded Needlecase Necklace Class #406
  Peyote stitch seed beads to cover a wooden needle case with a charming pastel Victorian floral pattern for this pretty yet practical needle case necklace. Complete by adding a beaded neck chain and tassel with fringes, highlighted with semi-precious and crystal beads. For students with experience in peyote stitch beadweaving.
  $42; 4 Wednesdays beginning October 22, 7-9pm
  All classes (except Tapestry Pendant) will be held at Seaholm High School, 2436 West Lincoln Road, Birmingham (Lincoln at Cranbrook) and are sponsored by Birmingham Community Education. Enrollment is limited and pre-registration, which begins Monday, August 26, 1996, is required. Call 810/203-3800 for more information. Materials included in all course fees.

About the Instructor: Gail Frederickson has a Bachelor of Arts degree in Studio Arts, has been an avid beader since her childhood, and is currently a Board Member of the Great Lakes Beadworkers Guild.
one with bright African glass beads and the other a classic design in hematite while learning the 2 foundation techniques of bead stringing: thread with bead tips and tigertail with crimps.

For more information contact the Laura Shelby Group, P.O. Box 32757, Detroit MI, 48232-0757 or call 800/58-FIBER.

Hollow Beaded Bead

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

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

There will be color xerox copies at the next meeting of a necklace of these beads, strung upon a rope of tubular peyote. This class is limited to 20 students and slots are reserved for Guild members for one month; then it will be thrown open to the public. Please note that Wells will not be selling supplies (the Bead Bonanza is the week before, so stock up!) though she does hope to have copies of her new book Creative Beadweaving: A Comprehensive Guild to Classic Off-loom Bead Weaving. It is hard bound, 144pp, in color, out this fall, for a projected cost of $24.95. There are only 2 slots left for this class, sign up now.

From the Editor

In between the times your Board is frantically trying to get Bead Bonanza and, to a lesser extent Beads & Bangles off the ground this year, we’ve been considering some long term projects as well. One of them is a review of member interests. If we don’t know what they are, we can’t plan programs adequately. So sometime in the future look for yet more items to fill out, specifically on your interests. In the meantime, take a look at the forms section this newsletter. There are a lot of them this time, mostly because we’re getting organized enough to put them in the newsletter, instead of making special mailings, or haphazardly hoping you’ll figure something out. Of particular importance is the Bead Bonanza Buffet form. We have to have a head count, and we simply don’t have the financial wherewithal to make extra. It isn’t fair to the folks who do take the time to fill out their forms to let latecomers crash the party. Take a moment and fill out the stupid form!

Thank you.

Now that I’ve got that off my chest (I actually spend a lot of time getting the computer to generate those forms, you know, and I like to know they’re put to good use, even if they’re not examples of gorgeous graphic design) I’ll return to my favorite beef: Programs. Poy Macedonia has a tentative schedule lined up, which includes the usual old favorites such as “Christmas in July” and “Bead Swap” as well as some lectures on subjects that members have expressed interest in, such as photographing and marketing your work. Most of the work is done. However, we need someone, or perhaps several someones, to do the phone follow-up and make final arrangements. “It doesn’t even have to be the same person. A bunch of people could each take a month or two, and just do that,” Poy says. But somebody’s gotta! Please let that somebody be you.

And if you think the schedule above looks dull? Well, it’s not written in stone. Make a suggestion! I told Poy I thought there seemed to be a lot of people who were interested in selling their work and would like to hear a slide lecture on breaking into the Art Fair circuit. But if this sounds like a big yawn, let us know! It won’t hurt my feelings unduly to discover that you’d rather not start the year off hearing about slide deadlines. We can do something else. But we need your input.

From the Editor, Part II

Here is the sort of thing I’m looking for in Member profiles. It’s easier for me to edit extra out, rather than interpolate 3 paragraphs, so write as much as you like, and of course you’re welcome to write about bead related interests even if they’re not specifically mentioned below.
1. How long have you been doing beadwork?
2. What type(s) of bead work do you specialize in?
3. What is your very favorite bead?
4. What is the most interesting piece you’ve made recently and why? (Discovered a new technique, or approach, represents an emotional connection of a special kind, etc—be specific)
BEADS and BANGLES

Friday February 28, 1997
Saturday March 1, 1997
Sunday March 2, 1997

Enrollment opening
at
BEAD BONANZA
October 6, 1996

Bead embroidery
Basic jewelry design
Wirewrapping
Cross stitch
Beaded bead
Beaded cuff bracelet
Fimo canes
Beaded knitting
Freeform peyote
Hummingbeads
BEAD BONANZA BUFFET REGISTRATION
Saturday, October 5, 8–10 pm

Name ____________________________________________

Phone __________________________ Membership # ___________
“Buffet” __________________________ no charge
# of Nonmembers, __________________________ add $12.00 each $________
After September 24 __________________________ add $20.00 each $________
Total $______

Important: You must register by the 24th of September to avoid paying the late fee of $20 each! Members in good standing admitted free with pre-registration and membership card.

______________________________________________________________

Auction Donation—Please fill out for tax credit!

Name ____________________________________________
Company name (if applicable) ____________________________
Phone (if desired on card accompanying piece) ____________________________
Title of Piece ____________________________________________ Approximate Value $________
Techniques & Materials __________________________

please place copy of form and item in baggie—bring to September meeting if at all possible. Or you can drop it off at Bead Bonanza

______________________________________________________________

Bead Bonanza Volunteer

Name ____________________________________________

Phone __________________________ Committee __________________________________________

☐ 8–11am ☐ 11am–2pm ☐ 2–5pm ☐ other ____________

______________________________________________________________

HOLLOW BEADED BEAD • October 12

Name ____________________________________________
Street __________________________________________
City __________________________ State __________ Zip_________
Phone __________________________ “Carol Wilcox Wells” Workshop (October 12, 9–4) $50.00
Nonmember, __________________________ add $15.00

Important: You must provide all the materials for this class—the teacher won’t be bringing any. See newsletter article for a complete list. There is an hour break for lunch, which you must provide.)

Total $________

Make checks out to the GLBG. The GLBG reserves the right to cancel classes. Refunds will only be given in the event the Guild cancels a class. First Come, First Serve.
8. What has the guild contributed to your understanding and appreciation of beadwork—eg, incorporation of new techniques, classes, new sources, friends, a chance to escape the kids?

9. What techniques do you see the guild having, what techniques would you like to master?

10. How do you regard your beadwork? As a profession, an avocation, a hobby? Yourself? An artist, a craftsman, a woman, a hobbyist?

11. What sort of future do you see the Guild having, and how do you think it might be achieved? Obviously, you (or the sort of information we're looking for. Judy Kovel has volunteered to be our official Guild interviewer.) If you're thinking of a live person sound, you can more fun than filling out (yet another) form, you can fill out the form (yet another). Which brings us to the last item, which of you have email addresses? I'd like to publish a list. Email them to me at sylvas@compuserve.net.

Thank you.

Sylvia Tam