

# Newsletter

August 2018



*The Point at CCYoung  
4847 W. Lawther Drive, Dallas, Texas 75214*

*Next Meeting Date – August 4, 2018  
10:30 a.m.*

## *2018 Meeting Calendar*

|           |                       |
|-----------|-----------------------|
| August    | 4 – Janice Lynn       |
| September | 8 – Celeste Hamid     |
| October   | 6 – Rolanda Patterson |
| November  | 3                     |
| December  | 1 – Christmas Party   |

\* Note these dates can change if CC Young has other events scheduled.

## *August Project*

### *Summer Flowers Bracelet*

This month Janice Lynn is teaching a cute colorful chenille stitch bracelet. Chenille stick is a blending of herringbone and netting. It will be fun project.

### *Supply List*

- 2 grams each of 3 colors 8° seed beads
- 4 grams 11° seed beads (main color)
- 2 grams 11° seed beads (accent color)
- Clasp (magnetic clasp preferred)
- Thread of choice



## *Other Beading Events*

|           |   |
|-----------|---|
| August    | 9-12 Beading in the Ozarks  |
| September | 20-23 Heart of Texas Retreat<br>- Austin  |
| September | 13-15 Queen City Bead Retreat<br>– Three days with Cynthia<br>Rutledge – <a href="http://www.QueenCity-BeadRetreat.com">www.QueenCity-BeadRetreat.com</a> |
| September | 28-29 Liisa Trunen workshops  |

Do you know of any events to add to our calendar? We are looking for events to share with our members. Contact Ruth Ann Miller to update events.

*Treasurer's Report – July Activity*

| Balances         | July 26 , 2018 |
|------------------|----------------|
| Checking Account | \$4863.91      |
| Savings Account  | \$3163.86      |
| Deposits         | \$60           |
| Disbursements    | \$0            |

*Memory Lane**Jeweled Lotus**From the President's Corner*

Summer heat rages on! 92 degree days seem cool in comparison. I hope everyone is having a wonderful summer. I haven't had much time to bead but I hope the days will get less busy. I have several more trips planned. I'll be out of town for both our August and September meetings. In August I will be at a winery wedding for the daughter of one of my late friends. Several from my building are going, hoping to give her "motherly" support. Then in September, I will be in Steamboat Springs, Colorado. This trip was planned in June, but the reservations were made for the wrong dates. We figured it out about 2:00 a.m. before our 6:00 a.m. trip, and just could not get packing to make it. The only other weekend they had available was September 7. I will be at the meeting in November and December. I hope everyone can come to our August meeting.

In September, Celeste Hamid will teach a ring and Rolanda Patterson will teach a project in October. I'll miss everyone.

Gina Whitlock

*September Class with Liisa Turunen*

We are planning a two-day workshop with Liisa Turunen September 28 and 29. The Memory Lane necklace class will be on Saturday September 28 and the Jeweled Lotus necklace will be on Sunday, September 29. Registration will begin at our August meeting and continue through August 31. The class price is \$90 or \$170 for both days. Class size is limited to 20 people so if you are interested in taking a class, don't wait. If there are still openings after August 31, we will open it up to non-DBS members.

Liisa will also have a trunk show and we encourage all of our members to shop with her. Go to her website and check out her designs, [www.liisaturunendesigns.com](http://www.liisaturunendesigns.com).

## Book Review – Michelle Owsley

### BEADS ON A THREAD

*Reflections on Beading as Performance, Process, Material and Method in the Arctic*

*Monad: the absolute, the irreducible, singular unit of expression that contains within itself the simulation of an entire history of thought*

By David Winfield Norman

I would like to share with you insights from this incredible article by David Winfield Norman from the Summer 2018 issue of First American Art.

“A thread stretches from one Arctic coast to the other as a hand pulls beads over and under the oceans, dips under languages, and stretches them into pattern to a rhythmic beat. Each sphere of glass, an atom – a self-contained unit, one eye staring into another. Alone, they remain locked in their absolute singularity, their oneness. Along the thread, they lose their resolution and begin to speak as a collective. Each bead builds its expression in relation to the ones that came before and after until a pattern takes shape.”

That is the opening paragraph of the article. The exhibition it reviews, “Stitching Beads: Arctic Stories Change Hands,” took place in Copenhagen from January through May. Three artists took part. “They ask us to examine how beading – as an historical and contemporary practice, as a performance and as an object – has produced such a diverse and powerful range of expressions throughout the circumpolar world.”

The author discusses the role of beaded collars in Greenlandic identity. “Starting with a single band of beads, new layers are added to the collar as a woman enters different phases of her life: her graduation, marriage, the birth of a child, and so on. The collar is a living thing; it grows and evolves with the woman who wears it.”

The exhibition presents a Beaded Dress so long that it would envelope the artist who made it. It is made of glass beads, cotton and polyester thread, cotton lining, and sheep wool trim. Five seamstresses worked on it. “In a sense that a single beaded collar expands throughout the lifetime of its owner, the scale of this work reflects the many lives that have created it.... This balance between beadwork as a deeply personal practice and as a national symbol plays out in the quiet unease surrounding the Beadwork Dress. It is a stunning artwork in its own right, but if worn, it would completely obscure the identity of the woman wearing it, immobilizing her, and weighing her down under thousands of glass beads.”

#### *Beading as a Process*

The next installation features beadwork and synthetic flowers. It trails across the floor and appears to climb up a wall; it is entitled “Buried Secrets, A Million Tears.”

Synthetic flowers adorn many graves from Greenland to Alaska (and I might add, in Texas).

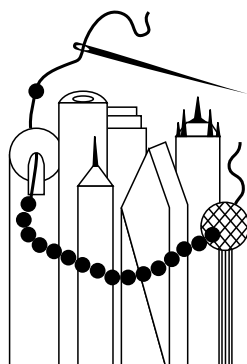
#### *Beading as Ontology*

The writer notes that, “objects gain meaning through the human hands that shape them.” The third installation involves acrylic pen on cotton paper, glass beads, and cotton thread. The artist researched “visual material from the Old Bering Sea culture dating to around 400 BCE whose fate is largely unknown. Many have speculated that they assimilated into cultural groups known as the Thule, Inuit ancestors from Siberia to Greenland – the single bead connecting Inuit’s modern history.” “Thread represents a principle of connectivity, a form that gains meaning by bringing disparate things together. It is sometimes invisible, creating different levels of connection and distance between individuals and collectives, past and present, the material and the abstract.”

One last installation is anonymous, but ties the whole exhibit together. “... a small white room rests in the middle of the gallery. In it is a simple table holding four piles of beads along with needles and thread, and a few unfinished strands of beadwork that anonymous visitors have threaded together....” And thus connections are built to continue the historical and contemporary legacies of beading....”

By Michele Owsley

Note: I contacted the publisher for permission to reproduce some of the pictures, but got no reply. I will bring a copy of the magazine to the next meeting.



Dallas Bead Society  
ESTABLISHED 1982  
For the love of beads...

## 2018 Dallas Bead Society Board Members



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If you need the WiFi code at CCYoung, please see Ruby.