



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

Newsletter September 2019

meeting at:

The Point at CCYoung

4847 W Lawther Drive, Dallas, Texas 75214

Meeting date-

September 7, 2019 10:30 AM

Doors open at 10:00 AM

Monthly DBS Events

January 7	Holiday Party
February 2	Elizabeth-Earrings
March 2	Celeste-Earrings
April 6	Susan Byrd-pendant
May 4	Janice Lynn-necklace
June 1	Kaleidocycles
July 6	Shrinky Dink by Bonnie Cullum
August 3	Ralonda Patterson
September 7	Pat V – Zig Zag bracelets
October 5	
November TBA	Member Appreciation
December 7	Holiday Celebration

Meeting Dates are subject to change per CCY.

Birthday Celebrations



Mo Wranik

Risa Diamond

September Class taught by Pat Volkening



Zig-Zag and Double Zig-Zag Bracelet by June Huber

Materials: per pattern
Size 11o seed beads (core beads)
Size 15o seed beads (accent seed beads)
4mm fire polished crystal or similar size accent beads
Beading thread
Beading needles
Clasp

It is important to have clasp at class; you will be adding it midway through the bracelet.

Variations:
8mm seed beads
3mm crystals
6mm saucer beads
7mm glass pearls
These changes will affect core and accent bead counts also.



Need a Break This Fall?

- Learn new techniques from internationally renowned instructors
- Connect with other passionate jewelry makers and creatives, surrounded by dramatic natural beauty
- Enjoy first class accommodations at the upscale yet rustic Granlibakken resort and retreat center
- Get to know your classmates over gourmet breakfasts, lunches and dinners from award winning Executive Chef Ron Eber



- STEP 1 Visit www.CreativeConnectionsRetreat.com to learn more »
- STEP 2 Reserve your spot
- STEP 3 Make your travel arrangements
- STEP 4 Invite your friends »

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Traveling exhibition of South African beadwork opens at Springfield Art Museum



SPRINGFIELD, MO.- [The Springfield Art Museum](#) welcomed *Ubhle Women: Beadwork and the Art of Independence*. This traveling exhibition presents a spectacular overview of a new form of bead art, the ndwango (“cloth”), developed by a community of women living and working together in rural KwaZulu-Natal, South Africa.

The plain black fabric that serves as a foundation for the Ubhle women’s exquisite beadwork is reminiscent of the Xhosa headscarves and skirts that many of them wore growing up. By stretching this textile like a canvas, the artists use colored Czech glass beads to transform the flat cloth into a contemporary art form of remarkable visual depth. Using skills handed down through generations and working in their own unique style “directly from the soul” (in the words of artist Ntombephi Ntobela), the women create abstract, as well as figurative subjects for their ndwangos.

Ubhle means “beauty” in the Xhosa and Zulu languages and well describes the shimmering quality of light on glass that for the Xhosa people has a special spiritual significance. From a distance, each panel of the ndwango seems to present a continuous surface; but as the viewer moves closer and each tiny individual bead catches the light, the meticulous skill and labor that went into each work—the sheer scale of ambition—becomes stunningly apparent. A single panel can take more than 10 months to complete.

Migration has defined the history of modern South Africa. The late-19th-century discovery of gold and diamonds—and, to a lesser extent, the cultivation of sugar cane—transfigured South African society with its demands for a large, flexible workforce of able men. As workers left their homesteads in rural areas to earn cash salaries, traditional social systems based on direct production from the land began to change. Low pay and harsh working conditions forced many cane cutters to live apart from their wives and families for up to nine months of the year, which led to a breakdown of family life and traditional values.

Ubhle was conceived in response to this social and cultural transformation. Established in 1999 by two women—Ntombephi “Induna” Ntobela and Bev Gibson—on a former sugar plantation in KwaZulu-Natal, Ubhle began as a way of creating employment for rural women by combining traditional skills and making them profitable. By incorporating a skill that many local women already had—beadwork, a customary form of artistic expression for generations of South African women—and teaching it to those who did not, they began to provide women with a private source of income and a route to financial independence.

Since 2006, the Ubhle community has lost five artists to HIV/AIDS and other illnesses, nearly halving the number of active artists. Many of the ndwangos thus function as memorials to Ubhle sisters who have lost their lives. Remembering the dead is a key motivation for the creation of many of these artworks, and it imbues them with a spiritual significance. Due to the slow, meticulous process of creating a ndwango, the act of beading itself becomes a form of therapy: a way of setting down the issues that are closest to the artists’ hearts; a way of grieving; and a place to encode feelings and memories. In a sense—through their presence in the artist’s thoughts during the act of

creation—the deceased enter the very fabric of the work, and so the ndwango becomes a site of memory.

Ubhle Women: Beadwork and the Art of Independence was developed by the Smithsonian Anacostia Community Museum, Washington, DC, in cooperation with Curators Bev Gibson, Ubuhle Beads, and James Green, and is organized for tour by International Arts & Artists, Washington, DC. This exhibition tour stop is underwritten in part by the Edward F. Hilbruner Irrevocable Trust and the Missouri Arts Council, a state agency. Additional support for this exhibition was generously provided by Sally & Rob Baird.

See Ubuhle Women: Beadwork and the Art of Independence through November 10, 2019.

Zondile Zondo, I am ill, I still see Color and Beauty: Jamludi The Red Cow, 2012. Glass beads sewn onto fabric. 50 $\frac{3}{8}$ " x 67 $\frac{3}{4}$ ".



Saturday Class October 5



Sunday Class October 6

Cliff Swain Salomon in Dallas Oct 5th - Oct 6th, 2019

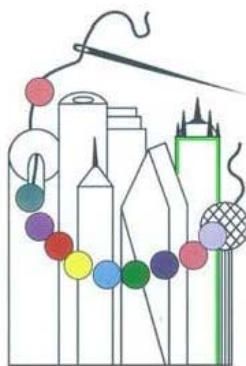
Cyclops Dragon Fly -- Saturday
Dichotomy Bracelet -- Sunday

Class Fees for Members are \$90.00 payable by check or money order
If taking both classes fee is \$170.00

Save the date and your pennies.

Registration will begin at our September meeting.

Registration form will be online



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The DBS Board is offering a REWARD for information and recovery of our DBS pop up sign.
Please, if you have ever had this in your possession, check your trunks and closets.

Registration and membership forms are being revised to include an EMERGENCY CONTACT for your safety. This is optional and will NOT be released to the public or other members. The Board will keep on hand at all meetings/classes and a copy given to CCY for Emergency Use only. If you have any questions, please see me.

Don't forget to support your local bead stores:

Wild Beads, new location in Arlington on Bowen, 10% discount
Beading Dreams in Dallas on Inwood, 15% discount

2019 Board Members

Teresa Salas, President / president@dallasbeadsociety.org
Veena Chugani, Vice President / vicepresident@dallasbeadsociety.org
Patty Cox, Treasurer / treasurer@dallasbeadsociety.org
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Teresa Salas, Newsletter Editor / newsletter@dallasbeadsociety.org
Ruby Bailey, Webmaster / webmaster@dallasbeadsociety.org

If you need the Wi-Fi code at CCYoung, please see Ruby.