

SPRING

Has sprung

*Your mind is a garden, your thoughts are the seeds.
You can create flowers, using just beads!*

Beads Sprung Together

Volume 13 | Issue 2 | Spring | 2015



A message from our President

Hello everyone,

In trying to think of something to write about for the newsletter I kept thinking about two words - procrastinate and creative. Two words that come to mind when I "think" about my many UFO's (unfinished objects). I always thought I was a procrastinator (Merriam-Webster says "to put off intentionally and habitually"). According to Merriam-Webster the definition of creative (which I think we all are!) - "marked by the ability or power to create; given to creating; having the quality of something created rather than imitated". WHAT?? Now I'm really confused because I don't put off working on my beading intentionally nor is it habitual...I do finish projects...eventually! I promise Cindy Collins, Vice President of Programming, one day I will have completed charms on my "Charming Bracelet"! But I also make many things from patterns so does that mean I'm not *creative*? We all put pressure on ourselves to do this or do that, finish this or finish that. "Well I proclaim this year, while I'm President anyway, to be the year that you do what you want to do!" Work on what gives you pleasure, puts your mind at ease and puts a smile on your face! We did not join this group to win a prize; we joined to have fun and make many friends on our journey. BEAD ON MY FRIENDS, BEAD ON! And most of all - SMILE WHILE YOU ARE ENJOYING YOURSELVES!

~Kathy Merrill

ECLECTICA



For a fun shopping event March 4th!

A Conversation About the Retreat

Kathy Merrill and Allyn Steffen recently met at Bakers Square to discuss the 2015 Spring Bead Retreat in Racine. Let's eavesdrop on their conversation:

Allyn: It was your first time at the Retreat, wasn't it, Kathy?

Kathy: Yes, it was. It was also my first time making a glass bead. I took the class at Funky Hannah's. It was a little nerve-wracking. In fact, I was talking to Amanda, and I said, "OK, I really didn't think this was quite that hard." But it is. You have to keep twirling the rod the whole time. And when you want to add color, you think, "I have to keep this thing in the flame. How am I going to add my color?" So you have to really pay attention.

A: So what did you think of the Retreat in general?

K: I thought it was very nice. It was perfect for me because I live in Racine. So convenient! I thought the venue was great. The rooms were really bright.

A: In my 11 years in the Society, I've been to the Retreat a few times. This year, I was only there for the classes on Saturday.

K: That's too bad. We did cold-connection earrings as Friday's free project.

A: If I'd known that, I'd have made a real point of getting there.

K: Every day there was a free project, and if they had kits left over, you could buy the extras. Saturday's project was a stitched pendant pattern called "Tristar." Kim Rueth from Knot Just Beads designed it for Starman using CzechMates two-holed triangles. Kim gave us permission to use her original instructions, which were more detailed than what Starman gives out. That was good, because a number of attendees hadn't worked with two-holed triangles before. Sunday's project was a three-bead wire-wrapped dangle for the charm bracelet.

A: Those free projects were a nice feature of the Retreat!

K: So were the classes. I enjoyed taking Kathy Willmering's Kumihimo class with you. Kumihimo was extremely relaxing, especially after the glass bead making. (Laughs) What other class did you take?

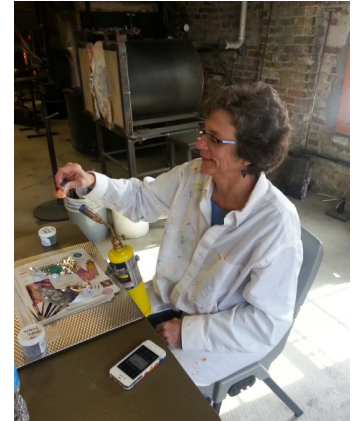
A: I took the Diakonos "Galaxis" bracelet class with Becky Guzman. It was a little tough to get started. I was sitting next to Sue Stachelski, and even Sue had a bit of trouble getting going. Once you got it going, though, it wasn't that hard. I love the finished bracelet!

K: I also took Jan Falk's felting class. It my first time doing that, too. There were so many classes in quite a number of techniques. Apart from the ones we took, there was also chainmaille with Vanessa Walilko, stitching with Susan Beal, bead embroidery with Joellen Fritchen, and enameling with Joann Haas. You just can't get to them all!

A: Don't forget open beading! There's stuff all over the tables with different people working on different projects. There's something to inspire you wherever you look. Also, the goody bags were great, and I enjoyed making my choice from the table full of books that Kalmbach donated. The sponsors were so generous!

K: It was such a great Retreat, and I can't wait to see what's in store for us next year!

A: And on that note, here comes our pie!



~Allyn Steffen

Cinderella Project 2015

Another Cinderella Project is in the books, and it was again a great success! Beautiful, dazzling jewelry was donated by many of our members and most appreciatively received by the young prom-goers.

On January 31st, a great bunch of beaders joined together for our first "BEAD FOR CINDERELLA DAY" at the Greendale Public Library. This was a great way to be inspired by each other to create beautiful pieces for the young women. Hopefully, that can become an annual event. The LBS members who volunteered the weekend of the actual Cinderella Project event had a great time and were wonderful in helping the girls select jewelry to complement their gowns. Lisette Gadzuric and the staff of her foundation were again very pleased with our participation in this project and look forward to working with us for 2016.



We have a new LBS Cinderella Project coordinator! Helen Dahms will take over organizing our participation, as I am stepping down to channel my energy toward other projects. Thank you, Helen! I know this project is in capable hands.

Thank you to all of our volunteers for another successful Cinderella Project!

~Sue Stachelski



New 2015 Members

Pat Barr
 Jorja Boiley
 Cassie Donlen
 Susan Held

Maxine Jeter
 Lisa Lawrence
 Carole Milos
 Kathy Sayotovich

The Price is ... Right? (part 1 of a 3 part series)

March's "Selling Your Work" program was very interesting to me, especially when the topic turned to pricing. Pricing. It will forever be debated and disputed. There are many formulas and methods out there, and what works for some doesn't work for all. Bottom line, if you plan to sell your jewelry you need to come up with a pricing strategy that works best for you. I'd like to offer up some additional food for thought on this topic. Let's start with wholesale, and why it's important to price for it, even though you may not have any intentions now of selling jewelry wholesale.

Selling retail at wholesale prices will make it harder later on if you ever do wholesale (consignment and galleries included). Why? Because wholesale is basically half of retail. We'll use the costs x 2 example mentioned at the meeting. You've made a bracelet that you'll charge \$20 for, and you need to get at least that amount in order to recoup your costs and time. Let's say you're approached by a boutique owner at a show. She loves your jewelry and wants to offer it in her shop. She asks for the wholesale pricing on your bracelet. Her assumption is \$10. (She'll at least double the price for sale in her shop.) Will selling it for \$10 be profitable for you? Using the costs + time x 2 method gets you to your **wholesale price**. Multiply that x another 2-2.2% (or even 3 to 4) to get your **retail price**. So your \$20 bracelet would retail at \$40.

What if I do this calculation and it's way too high? Your options: 1) Don't sell it. 2) If it's truly too much and you want to keep making it for sale, sell it at a reduced cost, knowing you'll take a loss, but hopefully make up for it via sales from more profitable items. 3) Look for ways to reduce costs or find more efficient ways to make it.

Regardless of how or where the item is sold, your price should be the same. You don't want a customer paying \$40 for the same bracelet they could buy from you in person for \$20. Why? That would be undercutting the shop owner, and could potentially ruin your relationship there. As a customer, would you be happy finding out you paid \$20 more? When you sell at wholesale, it's hard at first to get over "losing" half the money you'd make selling at retail, but that's the logic behind calculating a profitable wholesale price first – you're still making a profit at your wholesale price, and when you sell at retail, well, that "extra" money means more money to go buy beads with.

Stay tuned until next time, where we'll continue talking about pricing. In the meantime, if you want to connect

with me and other like-minded people about selling what you make, you're welcome to join my Facebook group, The Jewelry Artists Connection.

~Karen Domine

Show your Loose Bead Membership card in store to receive 15% off purchase.

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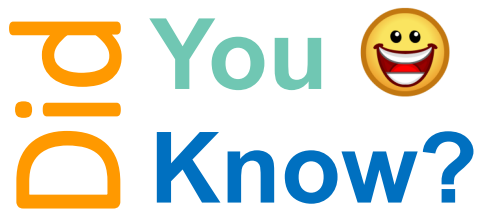


Beading Tips and Needle Points

Reduce and Reuse

- Reuse medication bottles to store items.
- Reuse the mint plastic containers to store beads (like from Tic Tacs)
- Eye glass containers can also be used to store items
- Reuse old cards and other heavy papers that you get from items to use for hanging earrings or as price tags.
- Use plastic containers to help organize. One for head pins, one for eye pins, one for crimp beads, etc. Don't forget to label them; this helps reduce the time you spend looking for items.

~Katy Hess



I read a survey that said needleworking women lose an average of 7 scissors in their easy chair before they start looking for them. Well, easy to solve...attach a chip clip with a magnet or refrigerator magnet with a clip to your shirt or your work surface's edge to hold your metal scissors. You could also use the edge of the coffee table or this crazy thing as linked below.

<http://www.123stitch.com/item/Tool-Tron-Clip-On-Retracto-Reel-Neon-Green/123-1500T>

~Cindy Brinkman

Spring Bead-In

The Spring Bead-In was a huge success! On April 18, 2015, over thirty members and one non-member gathered at the Muskego Public Library for a day filled with beading. While some worked on their own projects, others enjoyed creating a pendant or bracelet using shaped beads and Starman patterns offered free to registrants. What a day!

The fall Bead-In is scheduled for October 10 at the Muskego Public Library.

~Becky Prusak

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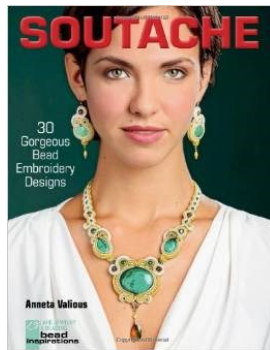
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Soutache: a Textile Focused Beading Technique

Having a long term relationship with textiles and loving their tactile nature, my ears perked up recently when Kathy Willmering predicted that textile related jewelry would be the next wave on the beading scene. I'd recently discovered the combination of soutache and beads and was fascinated with the results. While soutache itself (a skinny little woven ribbon that is typically used to add flourish to uniforms, high-end garments, and jewelry) has been around for centuries, it hasn't been seen much in the States for some time. European jewelry makers, however, have been carrying on the tradition. If you aren't familiar with this growing craft, it's reached our shores now, and there are plenty of resources to bring you up to speed. Let's take a look at two of them.

The first book to appear was Annetta Valious' *Soutache: 30 Gorgeous Bead Embroidery Designs* (Lark Jewelry and Beading Bead Inspirations, 2013).

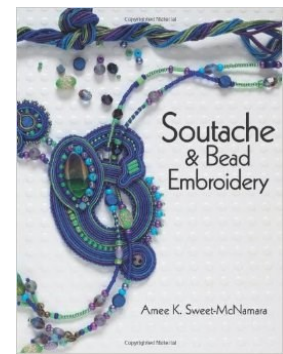
(You can find it in the LBS Library.) Valious is a self-taught beader with a strong textile background. Somehow, she didn't discover beading until she purchased a beading kit for her young daughter. The rest, as they say, is history, and history is how Valious opens her book,



giving an illustrated chronology of the braid or trim as soutache is often called. The traditional overview of materials and tools comes next followed by a section with detailed instructions on specific aspects of the technique. The 30 projects that make up most of the remaining pages apply those techniques and progress rapidly from a few simple bracelets and earrings to more complex brooches, pendants and necklaces. The instructional sections go step-by-step and include close-up photos that help clarify the text. The lists of supplies needed for each project are easy to decipher thanks to the extra space and lines separating each item. A gallery of stunning samples from a variety of artists ends the book.

In 2013 Kalmbach Books published *Soutache & Bead Embroidery* by Amee K. Sweet-McNamara. Her book begins with a description of necessary supplies followed by step-by-step instructions on soutache-specific techniques that are used throughout the book. The techniques are in alphabetical order making them easy to

refer back to. The 18 jewelry projects are in three distinct sections, and this is where Sweet-McNamara's effervescent personality shines through with terms like "eskimo shoe," "koala face," "harp" and "lily" to describe the foundation shapes in soutache jewelry. Projects in section one focus on one basic shape at a time: a bracelet of koala faces, princess earrings using the eskimo shoe, or a necklace that incorporates the lily shape. The second and third sections advance the skill level and include more beading elements like cabochons and rhinestone chain in the basic shapes or their variations. They also show how to keep jewelry visually airy and light. The closing "Author's Gallery" shows 16 more Sweet-McNamara pieces.



At first glance, the end results in Valious' and Sweet-McNamara's books look the same, but there are differences. Sweet-McNamara always uses a brick stitch to secure the ultra suede backing and finish off her work. Valious, on the other hand, never takes this extra step. Valious recommends making a paper pattern of the jewelry's shape before cutting the ultra suede backing. She also fills in depressions on the back of pieces with stuffing. For pendants and brooches, she advises a liner of cardboard or plastic for stability. Sweet-McNamara never mentions these issues. Other than that, both authors do a good job of explaining the process, and I would recommend either of these books to a determined beginner. One word of caution: reading through their introductory directions before beginning this exciting technique is critical. Jumping right into a project may lead to frustration and disappointing results.

Give soutache a try, and see if you agree with Kathy that textile jewelry is the wave of the future.

Resources:

Sweet-McNamara, Amee K. *Soutache & Bead Embroidery*, Kalmbach Books. 2013.

Valious, Annetta. *Soutache: 30 Gorgeous Bead Embroidery Designs*. Lark Jewelry and Beading Bead Inspiration. 2013.

Sweet-McNamara, Amee. K. *Soutache & Bead Embroidery: Three Basic Shapes Booklet*. BeadSmith. 2012.

"Soutache Made Simple: Learn How to Do Soutache." On-demand web seminar. Interweave.

<http://www.interweavestore.com/soutache-made-simple-learn-how-to-do-soutache>

BEADSHOW

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15 YEARS SINCE 2000

Andrea Guarino-Stemmons



Bead & Button Show 2015



2015 marks the 15th anniversary of the Bead & Button show. Teachers from all over the world offered over 600 classes, with attendance from across the globe. A big **THANK YOU** goes out to all members that were able to volunteer their time. Again this year, Kalmbach offered LBS a free booth and its members free admission to the Marketplace and a couple of the preview events. They also donated three of the 2015 commemorative beads to our group. Three of our members submitted samples of their work and were selected to create pieces to be auctioned off at the Bead Social on Saturday evening. Below are their pieces that were published in the June edition of the Bead & Button magazine.

~Katy Hess

Commemorative Bead Challenge Winners

Here is the finished work from our commemorative bead challenge winners. Follow the link for full details.

<http://cs.jewelrymakingmagazines.com/bnb/m/your-work/default.aspx>

The large size of the bead demands a substantial design so I chose to make a long multi-strand, asymmetrical necklace. In this design, the 2015 commemorative bead should be worn over the heart and the peyote bead worn lower on the right side.

~Sara Jane Marlega



My goal with this necklace was to showcase the bead and not overwhelm it. Clean, simple lines bursting with the bright blue of the flowers on the bead infuse the necklace with life. The crystal accents that dangle from the chain remind me of dew drops on flower petals.

~Katy Hess

I wanted to create a vibrant piece representative of a plant. The sterling silver armature and bead represent the flower, the pieces that shoot up from the flower represent the stem, and the 24-gauge sterling silver Viking knit neckpiece represents the roots. Finally, the fine-silver fused chain links represent the bits of stone and earth in which the plant is growing.

~Barb Schoenherr



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