

BEADS, THEIR POTENTIAL AND EXTENSIONS

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A B S T R A C T

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The following thesis contains two parts, PART I THEORETICAL PRESENTATION and PART II AUDIO-VISUAL PACKAGE.

The central question of the thesis is: why are beads so fascinating to individuals, particularly myself.

To help explore this question firstly, I investigated the meanings of the term bead, the varieties and origins of known beads.

Secondly, I investigated principles that could be applied to beads in a further effort to understand the nature of beads and the intricacies of how they could be organized.

Thirdly, I searched out the various forms or objects which beads became part of both purely functional and aesthetic, past and present. It also includes some ideas as to the values and purposes people gave to them.

Fourthly, I tried to see what man-made and natural phenomenon could be related to beads visually and poetically.

Fifthly, I worked with beads with children to try to understand their reactions and what intrigued them about working with the medium. The appendix deals with the historical techniques and symbolic language of beadwork given to us by the Indians.

This research is supplemented in PART II in the form of slides and a tape which visually indicates the search and are explained through additional written material.

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SYMBOL

- stands for a repeatable unit in a design, a point in space,
a bead.

I N T R O D U C T I O N

Media often have a magical quality which awakes in a person a curiosity leading to questions of unlimited variety and nature. Their particular elemental position in the perceptual world could be an endless fascination.

This study examines beads as a medium.

Firstly, one questions the scope of the medium itself, its colours, textures, tones, shape, form, linear quality, its ability to absorb and reflect light in differing degrees.

Secondly, one questions how and in what manner the medium can be manipulated, combined and arranged for purposes both practical and aesthetic. What particular principles or fundamental organizational laws common to nature and art relate most specifically to the medium of beads. What kind of tools and equipment might be used? What supporting media (e.g. fabric) might enhance the design? What methods or techniques may be employed?

Thirdly, what variegated forms, functions, objects and apparel have arisen, past and present, resulting from a preoccupation with beads? What possible meanings have they had for creator, designer, craftsman or owner?

Fourthly, how does this information, verbal or sensorial, transfer to our daily lives, awakening us to our everyday life and past experiences?

Fifthly, can this kind of aesthetic experience of a private nature be shared and if so, how?

THEORETICAL PRESENTATION

PART I

CHAPTER I

Beads, as Raw Materials

"In
general the significance of
the disc is that it represents
wholeness, completeness; it is the
essence of perfection. Small spheres
then, are magic microcosms mirroring
the remote lifegiving forms
of the macrocosm of the
universe." (1)

"a bead could be equated with a bulb
 bubble, globe, globule, sphere, surface
 all points of which are equidistance from
 the centre, transparent shell, ball, a
 round or roundish body of mass, a roundish
 or protruberant anatomic structure, a
 narrowly localized place having a precisely
 indicated position, a particular place:
 locality, an exact moment, point in time and
 space, puncture, small spot, detail, unit,
 definite position, a time interval immediately
 before something indicated: verge, a
 particular step, stage or degree in develop-
 ment, an undefined geometric element of which
 it is postulated that at least two exist and
 that two suffice to determine a line (2)."

" 'bead 'bēd (ME bede prayer, fr. OE bed, gebed prayer; akin to OE biddan, to entreat, pray) 1. a) obs: PRAYER - usu. used in pl. b) pl: a series of prayers and meditations made with a rosary. 2. a small piece of material pierced for threading on a string or wire (as in a rosary) 3. a small ball-shaped body: as a) a drop of sweat or blood b) a bobble formed in or on a beverage c) a small metal knob on a firearm used as in a front sight d) a blob or a line of weld metal e) a glassy drop of flux (as borax) used as a solvent and colour test for several metallic oxides and salts 4) a projecting rim, band or molding.

(2) bead vr. 1. to furnish, adorn, or cover with beads or beading
 2. to string together like beads: to form into a bead; beading n
 1. material or part or piece consisting of a bead 2. a beaded molding 3. an openwork trimming 4. beadwork
 beadwork /'bēdwark/ n. 1. ornamental work in beads 2. joinery
 beading

beady /'bēd - ē/ adj. 1. resembling beads: esp: small, round, and shiny with interest or greed (eyes) 2. marked by beads (3)"

Beads
are found
in many forms
rarely in the form of a perfect sphere
more often
discoidal, ovoid, egg-like, barrel shaped
cylindrical tubes, pyramidal, conical
cubical, rectangular
octagonal hexagonal
geometric or organic
regular or irregular
predictable or unpredictable
open or closed
refined or crude
depending on
their age and origin
The form the bead takes indicates its own history
and from the beginning intrigues us.

5.

Beads

are to be

searched for

hidden and found

sometimes

in

attics (or basements)

worn boxes, bottles, odd containers

envelopes

old jewelry cases

hardwares

junk shops

five and ten cent stores

hobby and craft shops

military and sewing supplies

and

beading companies

or

in the woods

by the sea shore

inside, outside

visible or buried

sometimes single

a solitary object

sometimes loose in bags

strung on strings in strands or bunches

sometimes packed in tubes
and
capsules
always scarce
sometimes costly
and
on occasion
free for the finder.
the way you come upon them suggests ways
of using them.

"Beads somehow link people together and express their common humanity, not only in the sense that they have always been the close companions of people on their travels, but also in the sense that they had a timeless appeal to all people everywhere." (4)

"They have spoken to widely separated people expressing identical values and have become coin of a universal realm." (5)

"For the exploration of this world has been accomplished in the past with the aid of shining beads--beads of all the colours of the rainbow. They possess a magic and exert an appeal which touches on some deep longing in the inhabitants of this earth." (6)

"It seems to be characteristic, perhaps even instinctive, for human beings to collect and string together similar objects. The process itself gives pleasure and may be repeated with variations and additions. Men have always scanned their natural environment to find appropriate objects for collecting and stringing." (7)

seed.....	.....pods.....	.....nut		
banana			palm	walnut
red Kisi			hazel	pistachio
watermelon				
sunflower				
apple				
corn				
.....				
.....				
.....				
.....				
spice .....	.....	.....	.....	.....
.....	brown	smelling	cloves	others
.....				
.....				
.....				
.....				
.....				
.....				
.....				
.....				
.....				
.....				
hair.....	.....	.....	.....	.....
giraffe		belong to		with naturally
horse		the delight		formed holes
human		of the moment		a lucky find
				in prehistoric
				graves?
				soapstone

ossified shell shiny beetlelegs
 with naturally formed
 hole or disks pierced
 and strung irridescent backs of
 beetles

cowrie pearl olive
 pierced strung
 at through
 both a hole
 ends and
 separated
 by
 a knot

shell of the tortoise carved and
 polished by south islanders with
 "golden grass" to glow like metal

porcupine quills..... claws
 died of
 long and cylindrical wild animals
 symbolizing
 "men marvelled at prowess
 their perfection courage
 and regarded them with skill

snake vertebrate rattlesnake tails

 .. such superstitious awe".

coral irridescent abalone.....

teeth bones
 "After all, human knuckle
 they exist turkey, chicken
 in their natural state skunk,
 in a curved row fish, skeleton,
 and small birds,
 are shinningly displayed insects
 in both
 snarling and smiling
 settings
 human incisors
 or dogs
 lions
 tigers
 (highly prized in Africa)

tusks
 of a walrus
 carved
 of an elephant
 out of which
 is made
 varied forms

pearl.....	amber
lustrous	becomes electrically charged
perfect sphere	when rubbed - essence of and
soft irridescent	link to the sun
aura of chance	transparent golden yellow
mystery	honey
gift from the sea	reddish dark brown
already formed	almost black
glowing with sovereign loveliness	sap from a pine
essence of bead	hardens and
in rose, gray, blue, gold,	within
green, steel gray	sometimes an
creamy white	ant, gnat, spider
durable workable rare	silverfish
essence of purity	is imprisoned
feminine principle, the moon	
unpredictable occurrence	
mysterious origin	
struck by lightning?	
tears of the oyster?	
crystallized tears of angels?	
reaction to disturbance	
the cultured pearl	
Chinese, Japanese contribution	
of predetermination	

jade.....	turquoise
mottled or translucent	potent magic of deep blue
lustrous,	also greenish mottled
polished to a glassy sheen	with black matrix
white grey, cream yellow,	stole its colour from the sky
apple -- grass -- sea -- green,	known in
spinach and seaweed green	Persia, Central Asia
functions as rank, insignia	Southwest U. S. A.,
a contact with powers --	Abyssinia, Nubia,
controls of the universe as the	Sinai Peninsula
movement of sun, moon, stars	by Bedouins, Tibetans,
a communication between man	Mongolians and Navajos
and gods of the mountain --	also in Egyptian
known in Chinese burial treasure	prehistoric graves
of prehistory	and
aboriginal Australia, New Zealand,	the royal tombs
Central America by Mayans	at Abydos
and Aztecs	

emeralds.....rubis.....and sapphires too (8)
 but diamonds are difficult to pierce and uncomfortable to wear...

"Both precious and semi precious stones, however, occur in a matrix of less attractive substances. It takes a practiced eye to appraise the latent possibilities of such stones and to judge how they may be improved by polishing. The work of the lapidary is to remove all traces of this matrix, to grind the stone into a pleasing shape, and then to polish it so that no trace of roughness remains and so that the depth of colour becomes constant and bright." (9)

II.

gold.....	clay
glows	a small piece may be rolled
life giving heat	in the hand
never changes colour	
or	and made
ceases to shine	into a ball
imperishable and pure	or
in	may be found
wire designs or tiny gold balls	on a stick.
of value especially to	a sausage shaped form
Assyrians, Egyptians,	may be pierced with
Minoans, Incas, Mayans,	a stiff reed and when
Akans of the African Gold Coast	hardened by fire
who venerate this eternal spirit	a hole remains
of the sun	where the reed or stick
	has burnt away.
	One may conjecture
	that the bead
	may have been father to
	the clay bowl
	as miniature jars were
	first painted
	then glazed in patterns
	around the Mediterranean Sea.

<p>faience</p> <p>a fine kind of glazed earthenware made in the Italian city of that name powdered sandy quartz coated with a vitreous glaze to which in early Egyptian times (possible before 4000 B. C.) copper was added fired to light blue pales to white or light green grey-black manganese coloured brilliant turquoise blue Twelfth Dynasty "mummy beads" steolite, schisr, quartzite glazed to greatly admired and desired blue polychromed violet red bright yellow apple green darker blue and white found in Egypt (Tel Amarna) Crete (Knossos) Greece Syria India</p>	<p>glass first appeared in the form of a bead having unlimited possibilities for variation texture colours and form <u>pony beads</u> 1/8" diameter <u>seed beads</u> minute, round <u>crystal beads</u> shining from within transparent irridescent at times all in a multitude of colours rich and subtle</p>
<p>synthetic stones</p> <p>produced strictly in accordance with nature's method with the help of twentieth century acceleration</p>	<p>plastics probably nothing will remain very precious as life goes on?</p>

"What new materials for beads will the year 2000 bring? With aesthetic appetites only stimulated by the easy influx of synthetics and the possible discovery of how to make gold, what will remain rare, as well as durable, stringable and aesthetically delightful? Perhaps the moon or the unexplored depths of the ocean will become new sources of exciting new materials. But whatever new may come, the old beads will surely hold their own, not because of antiquity alone, which invests them with a certain glamour, but because of natural variation, fine design, and individual craftsmanship will continue to win universal respect and because the resulting uniqueness adds an altogether personal quality to any ornament." (10)

FOOTNOTES

1. Erikson, Joan Mowat, The Universal Bead, First Edition;
New York, N. Y. 10003; W. W. Norton & Co., Inc.
Copyright c 1969. pp. 169, 170.
2. Webster's Seventh New Collegiate Dictionary, G. & C. Merriam
Co. Copyright c 1963, (random selection).
3. Webster, p. 74 (in part).
4. Erikson, p. 16.
5. Ibid., p. 23.
6. Ibid., p. 21.
7. Ibid., p. 95.
8. Ibid., pp. 95 - 124 (random selection).
9. Ibid., p. 112.
10. Erikson, p. 124.

Chapter II

Beads as Process

Process

a natural phenomenon marked by gradual changes that lead towards a particular result. a series of actions or operations conducting to an end⁽¹⁾

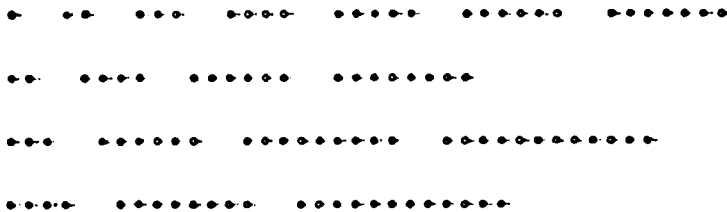
Process is rational and intuited, predetermined and open-ended, is thought and felt... one can emotionally apprehend a mathematical and poetic order simultaneously in the act of creating and whether the process be called art or craft is of little consequence.

Process involves consciously or unconsciously through directed attention or intuition particular principles or devices of ordering experience. The following definitions relate most specifically to beading.

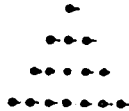
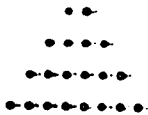
progression

a continuous and connected series: sequence

a sequence of numbers in which each term is related to its predecessor⁽²⁾



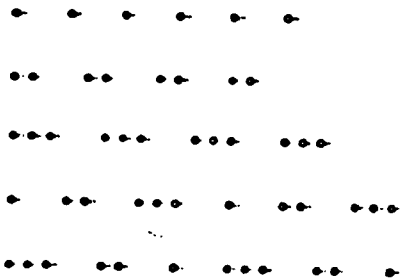
Numbers are magical and symbolic as well as rational, intuitive as well as routine and systematical. One can be attracted by or have a particular feeling for numbers that can be imbedded deep in the unconscious.



sequence

a continuous or connected series

a succession of repetitions of a melodic phrase or harmonic pattern each in a new position⁽³⁾



series

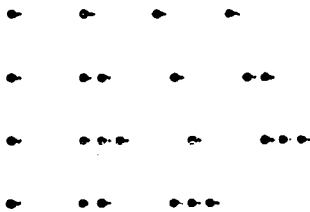
to join, link together, string together, chain

a group with an order of arrangement exhibiting progression⁽⁴⁾



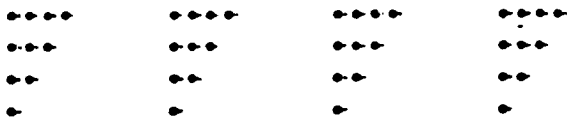
rhythm

an ordered recurrent alternation of strong and weak elements in the flow of sound and silence in movement or fluctuation marked by the regular occurrence or natural flow of related elements (5.)



pattern

a model or form proposed for imitation or repetition (6)



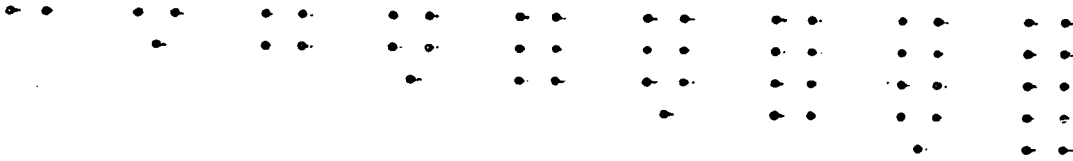
cluster

a number of similar things growing together or of things or persons collected or grouped closely together: BUNCE (7)



group

two or more figures forming a complete unit in a composition (8)



focus

a centre of activity, attraction, or attention (9)



structure

the action of building: construction

something made up of interdependent parts in an infinite pattern of organization

the arrangement of particles or parts in a substance or body

interrelation of parts as dominated by the general character of the whole

the elements of an entity or the position of such elements in their relationships to each other (10)

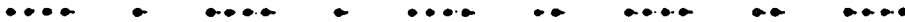
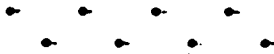
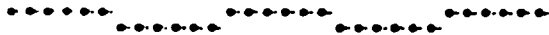


alternate

reciprocating

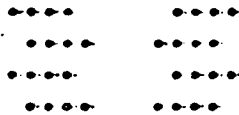
arranged first on one side and then on the other at different levels or points along an axial line

arranged one above and along side the other (11)



reversal

a cause to move in the opposite direction or to appear in an inverted position (12)



contrast

a thing that exhibits differences when contrasted (13)

..: ..: ..: ..: .! .! .! .!

.._ .._ .._ .._

== == .. == == == .. == == == ..

repeat

to make appear again (14)

.....

.....:

..

...

variety

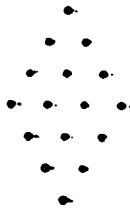
a number or collection of different things especially of
a particular class: assortment (15)

., :-! ; =*+!

symmetry

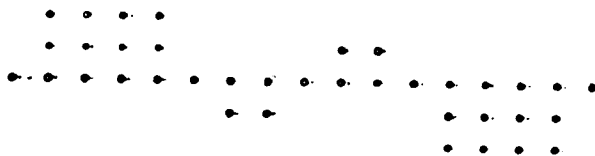
balanced proportions

correspondance in size, shape, and relative positions of parts on opposite sides of a dividing line or medium plane or about a centre or axis (16)



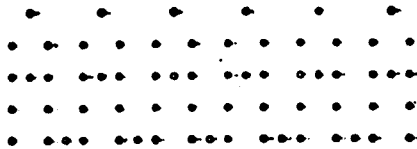
assymetry

balance which is not correspondance through identical size, shape etc., but rather by an equalizing through visual weight (17)



geometric

of, relating to the methods or the principles of geometry using rectilinear or simple curvilinear motifs or outlines in design (18)



organic

developing in the manner of a living plant or animal of, relating to, or derived from living organisms

organism

a complex structure of interdependent and subordinate elements whose relations and properties are largely determined by their function in the whole

organize

to cause to develop an organic structure to arrange or form into a coherent unity or functioning whole: integrate to arrange elements into a whole of interdependent parts(19)

Process is not only intellectually experienced but involves all the senses, sight, being only one. The tactile aspect of beads is very strong particularly in garments of heavy beadwork. Recognition, association, symbolism, code deciphering are usually apprehended at least partially as braille. The sounds of beads are very much part of the mystery. Sprinkle, crackle, snap, spill, rattle, ping, swish are all subtle and distinctive and have shown themselves in rituals past and present.

The smell of beads particularly old or natural reveal a sense of their origin.

Taste is perhaps the least significant. To small children, however, non-toxic beads are desirable as beads are licked, sucked, bitten and chewed.

Process then is inter-sensory.

Process is intuited and rational, predetermined and open ended, is thought and felt... One can emotionally apprehend a mathematical and a poetic order simultaneously in the act of creating and whether the process be called art or craft is of little consequence.

Magic and mystery have their own equations and we only come to know them as part of a great whole.

While process in the final analysis is a creative act and left up to the individual, there are a few fundamental techniques offered from the past which suggest a structure or guideline from which one could move. The appendix will briefly describe these approaches. Endless other sources are at our disposal which hint at ways to manipulate structure, the greatest being nature. Some of these will be suggested in the chapter entitled Poetic Transfer.

F O O T N O T E S

1. Webster, p. 678 (in part).
2. Ibid., p. 681 (in part).
3. Ibid., p. 791 (in part).
4. Ibid., p. 792 (in part).
5. Ibid., p. 739 (in part).
6. Ibid., p. 618 (in part).
7. Ibid., p. 159 (in part).
8. Ibid., p. 369 (in part).
9. Ibid., p. 323.
10. Ibid., p. 871.
11. Ibid., p. 25.
12. Ibid., p. 736.
13. Ibid., p. 182.
14. Ibid., p. 727.
15. Ibid., p. 982.
16. Webster, p. 892.
17. Ibid., p. 892.
18. Ibid., p. 349.
19. Webster, p. 594.

CHAPTER III

Beads as Product and Function

In what form do you see beads?

decorative ornament
 toy
 charm, amulet
 doll
 statue
 counting device
 money, war bonnet
 headband
 hairband
 helmet
 hat
 hairpiece or net
 mask
 collar, shawl
 scarf
 tie, tie pin, cufflinks
 necklaces
 medallion
 earrings
 wristlet, glove
 armband
 ring
 cuff, vest
 jacket
 cape
 tunic
 dress yoke, shirt
 pants
 sash
 belt
 anklet
 slippers, moccasin, shoe, boot, sandle
 purse
 pipe bags
 weapon, rattle, noisemaker
 saddle
 musical instrument
 net hanging, curtain, mobile
 utensil decoration.
 these and more.....

"The inhabited world, then, is and always has been full of beads, and perhaps more than any single kind of thing they have been meaningful to man as well as attractive, useful as well as ornamental.

They have clothed him or decorated his naked skin; they have served to differentiate his face and body in order to set him apart from his enemies and mark him as one of his own people. Beads have been used as insignia of title, office, rank and prerogative. They have endowed with magic, delegated to serve as currency, treasured as wealth and man has simply enjoyed them"⁽¹⁾

"Beads can be strung. This makes it possible to wear them around the neck, to tie strings of them around the legs, arms and waist, and to decorate clothing with them. Thus they are easy for the individual to transport, and where they represent his wealth they are easier to keep track of than flocks of sheep or cattle. Small valuable articles have always been the most satisfactory for use in trade. Even a camel could transport large quantities of beads, and when boats were small, beads and bells were ideal cargo, as Columbus well knew."

"Beads are durable as well as small, and durable, compact objects are those which remain the longest in circulation."⁽²⁾

"Another attribute of the bead is its usefulness as a counting device which can be carried on the person and manipulated where needed. The abacus is still used in China and Russia today."⁽³⁾

China town store owners will explain how the abacus is used as a counterpart to writing their bills and accounts.

The Montessori school and kindergarten teachers use beads and the abacus as an introduction to numbers and pattern recognition. Young children are given patterns which they are to emulate with beads to absorb number combinations.

"It was for this practical reason that beads became acceptable to that powerful patron, the Church, in the form of rosaries. The intention of it's use was of course that no prayer has been omitted." (4)

"Through India, China and Japan rosaries have been and are used by Buddhists and Mohammedans, and they are fashioned of all kinds of materials from precious stones to string. The beads are not strung in the same groupings as those of the catholic rosary, but the rosary is used in a similar manner to ensure the devout that no prayer has been omitted." (5)

"There is another short strand of loosely strung beads somewhat resembling a rosary which is frequently seen in Greece and Turkey. The beads are smooth and light-amber is the preferred material- and men simply handle them for the pleasure of the tactile sensation, and as a calming activity. In railway stations and airports, in cafés and parks, men - never women - may be observed at this diversion, the owners of these beads keep them always at hand, and this is the justification for referring to them as "worry beads". (6)

"The Chinese people too have kept beads and polished objects, especially jade, in the pocket to be fondled by the hand." (7)

Children have adopted this ritual and associate this with discovery and treasure.

"Blind children especially enjoy tactile activity with beads, and thus can at least join in the sensory pleasure which people have always found in the touch of smooth rounded surfaces." (8.)

"Beads have represented wealth - wealth that can be stored and hidden as well as carried on the person." (9.)

eg. Navajo - turquoise

African native - aggril beads

Today - precious stones and pearls
invested assets

Chile - jade

Early California - long cylindrical stone forms

North American Natives - wampum

South American Natives

Prehistoric people of Europe - shell

Africans

South Sea Islanders

"If man felt his upright and naked body too exposed, too differentiated in contrast with the more defined and handsomely endowed animal species of his world, he found ways out of his dilemma, turning a weakness into a strength. Since he was free to choose, his intelligence was challenged, his imagination stimulated, and he observed and made inventive use of the materials offered by his environment. He could paint his body yellow or red, welt it or wear strings of white shell beads to make it look striped, devise an array of decorations to make himself

fearsome for battle and festive for dance ceremonials. His clothing and his personal decoration became the product of his own aesthetic expression and the outward and visible mark of his identity."⁽¹⁰⁾

"In summary, then, it is apparent that this small object, the bead, fits singularly well into a number of human endeavours. Man needs to feel special in the sense that he belongs to "the people" (as so many tribes have called themselves) and special because of the hierarchies within social organization. Much of this differentiation can be made visible by personal decoration or insignia which must be rare and durable and magically sanctioned. Distinctive ornamentation also satisfies man's need for aesthetic pleasure. His eye sees and fastens on the bright object, he gathers it in, makes it his, treasures it, and then enjoys wearing it. Furthermore, some of the playfulness which he preserves from his childhood (a long childhood is also universal) gives him satisfaction in stringing and arranging his collection of shells, seeds, or stones and in varying patterns, in adding to or rearranging it. The final form of the decorative object, a playfully devised rattle of seeds or a macabre ornament of brilliant beetlebacks dangling from a shrunken head, may be startling but it is certainly a unique creation."

It is not really a surprise then that the hippy movement, a cultural revival, brought with it decorations of beads or that the exchange of ideas from east to west bringing about new religious cults was accompanied by beads.

Underground movements of varied sorts counter culture or parallel cultures each can be seen displaying their bead apparel. That young people particularly enjoy and identify with decorative objects of apparel is not entirely accidental. The tribal myth has been re-energized.

"And human beings worry. They worry about their own competence, they worry about friends and enemies and especially about the ever-present spirits of the dead. They are dependent on the elements for their livelihood, elements over which they have no control. So they look to magic for support and magically powerful objects that you can carry with you are eminently reassuring.

Amulets and charms and special kinds of beads thus have been universally endowed with magic properties. And insofar as the confidence placed in them, helped their wearers conserve their energies to face defined emergencies rather than to live in constant apprehension of imagined ones, they served their owners well."(11)

FOOTNOTES

1. Erikson, p. 71.
2. Ibid., p. 76.
3. Ibid., p. 78.
4. Erikson, p. 79.
5. Ibid., p. 80.
6. Ibid., p. 80.
7. Erikson, p. 80.
8. Ibid., p. 80.
9. Ibid., p. 80.
10. Erikson, pp. 85 - 86.
11. Erikson, p. 86.

CHAPTER IV

Beads and Poetic Transfer

What do beads remind you of if you let your mind wander?

What phenomena natural and manmade?

What structures and images are evoked?

a drop of water
 that slowly appears on the lip of the faucet
 and comes into being
 only to form
 gradually fall
 and disappear below
 rain drops
 tensely hold against the pane
 then trickle down ever so gently
 sunlight
 sprinkles over the water
 dances and disappears
 waterfalls
 rushing and swell
 over obstacles
 and foam below then move on
 a rainbow
 over and across
 as if a veil of tiny jewels
 appear from
 everywhere
 for that time
 delicately tightrope a blade of grass
 or in a spider's web catch themselves
 in a network of superior order
 a flake of snow
 that freezes you in a trance
 snow crystals
 structures of amazing complexity
 inciting the constant question
 mirage of minute multicoloured specks
 flicker and sparkle as the sun hits the snow
 knocking you senseless

a sunspot or rays
 sunset - sunrise
 the colours of the sky if they could be counted
 pause...a hush
 moonlight
 a special star...
 constellations
 forming reforming intricate spacelines
 nets dotted in suspension
 on and on and on
 you could never stop to touch
 only wish and hope
 search the unknown
 for a secret one could not tell any one because
 it really is just that
 surprises are scarce
 buried treasure could be
 an ant hill - insects anonymity
 reflexion of man's busy systems
 but bees and butterflies ornamentation
 delight us
 as do birds' costumes
 their eyes
 and eggs in their nests waiting for life
 pebbles, stones on the beach
 only those to be discovered by someone
 chosen for a particular reason
 the sand
 and under the sea investigations are still to be made
 but more available
 fish scales, skeletons, and trillions of eggs in piles
 and encrusted shells, barnacles
 on weeds and logs
 corrosions and
 lichens clutching and clinging desperately
 for their survival
 on tree trunks, bare rocks, high in the mountains, on
 tidal islands and
 in the woods
 the inner world of the wild flower
 the centres
 the fragrance of the lily of the valley
 each bell dangling in rhythmical succession
 heralding the beginning of things
 origins of patterns reproducing
 from single buds
 pussy willows and cattails
 burrs find us and we find
 berries

cherry red baneberry or snake berry
 danger obviously can come in pretty packages
 chokecherry
 a scarlet cluster of bunch berry
 ripe and tart mountain cranberries
 gooseberries
 blueberries hidden amongst the bushy growth
 and raspberries
 involve a risk if one is to pick
 a cup-like form
 each round unit so perfectly
 fitted to the whole
 and blackberries not to be forgotten
 strawberries are perishable
 so easily punishable
 guarding a fragile sweetness
 cherries are larger but easily bruised
 each hanging on its own line
 and clusters of grapes
 hugging a central line
 seeds are inside
 of an apple, orange, tangerine, peach and plum
 shrivelled, swollen, round and flat, pointed
 exploding and spilling from
 watermelon and sunflower
 the pomegranate tells a story of its own
 as does
 a cob of corn the parallel units
 each compressed
 into its own space
 according to size
 peas so precisely fitted, poised and aligned
 held by almost nothing
 the pod is pregnant with them
 on and on into our man made world
 everywhere we see imitations
 of atomic molecular structure
 mass production
 survival and destruction
 our repeatable unit over and over
 synchronized by electronic diagrams
 lighting patterns
 show us the way in our city at higher
 electronic circuitry and tickertape
 input output input output
 things are decided for us
 in numbers and ratios we might not recognize
 if we don't question
 the little lumps of time
 we have.

CHAPTER V.

Beads as a Medium in a Classroom

Firstly, I will give my general comments or views on art education in general. I will then examine the specific experiments with beads that were done in my classroom.

Any medium is a vehicle primarily for awakening man's critical awareness as to his own condition and his environment. There are no hierarchies in media. Any or all can be manipulated with aesthetic intent through a "learning process".

In a classroom situation, media familiar to children but not necessarily sanctioned as art media can be used as a testing device to bring forth fresh observations. These observations include cultural conditioning, the impact of fashion and its naturalization and what kind of processes and materials appeal to children.

Beads are unanimously enjoyed by children today partly because of cultural conditioning and partly by the media's inherent aesthetic quality. They appeal to the child's joy of discovering treasure, of seeking out something which is small, colourful, and a simple delight to the senses. If the bead is small, it is a challenge to pick it up on a finger and hold it and string it. The delicacy of the process demands extreme focus and concentration which many activities children do or are expected to do, do not demand. Children have a natural affinity for numbering, for creating rhythmic sequence and pattern. They like intricate structure and detail. In fact, they thrive on working at something which demands their whole attention. Their

attention span is equal to the challenge of the task if they are equal to the challenge. The demanding, almost obsessive character of the process appeals to their desire for order, mechanical routine and methodical process. But, at the same time, they can be playful and dreamy. Man has exhibited through children or the childlike mind, that he wants to have something special even precious and delicate. Social restraints categorize and etherize this impulse. Boys feel that something painstaking and refined should be entertained by girls. Associations of a media in our culture tend to dilimitate the power or extent of its use. Unguarded and unaware of observers, boys can be entranced in abandon working with beads or other associated materials. It is an arena which destroys the myth that boys must be hyperactive and rough. However for extended periods in our culture, the media seems to have greater appeal to girls for extended periods. A striking contrast is the Indian culture whereby male and female alike work with beads putting emphasis on symbolic content and excellent craftsmanship.

When questioning how an experience can be shared whether in a formal or informal situation, it seems there are two necessary ingredients: love and critical awareness. Enthusiasm for a media is contagious, acceptance of another's particular form of interest is an extension of this. Your motivation towards a material does not necessarily coincide with others. Tolerance of the manner in which another person chooses to reveal his absorption is a key to breaking through barriers. It is only

then that new processes and structures can emerge. Critical awareness is the opposite to a bland acceptance of the way things are. Questions as to what you are doing, how you are doing something, what reasons motivate your behaviour, what choices you are making, what are the results of the choices and how could they be improved are all part of the process of learning. What from the past, present or future is being stirred by your experience with a particular media and what do you see and sense as a result of the involvement. This all becomes part of the critical process of art.

One often derives most satisfaction and progresses most rapidly when one is with the act totally. Often one is aimless, uninterested, easily distracted etc. unless one questions oneself or is questioned from outside, as to the intrinsic nature of one's activity. Total involvement and intensity depends on how much one knows intuitively or consciously about what one is doing.

When one starts to question the sequence of events of a process, why one chooses or selects one path over another, involvement is greater. One gains self-knowledge when one sees a pattern in how one works.

One's method is derivative or unique, predetermined or open, timid or risky, with a closed structure or open ended.

This usually follows regardless what medium one is using. However, certain media cause one to open up while others inhibit. The physical requirements of a medium could be more suitable to

one type of person than another. To find the medium most suitable to one's style requires a great deal of self-awareness.

Certain media may be capable of evoking or stirring up richer memories or challenging the imagination more than others.

One's personal history of encountering a particular type of medium is influential. Certain techniques while modified may come from seeing others at work at an early age, e. g. parents, relatives, or friends.

Positive reinforcement in the past by yourself or others also influences one's choice of medium.

Whatever the medium, one's own choices should be understood and seen in the context of other media. One's process or style is one's own only when one realizes the reoccurrences in one's work, the connections, the thread upon which one builds and constructs one's experiences, the task of creating becomes simplified and clearer.

The medium is a vehicle for asking questions, finding practical solutions and enjoying a process.

I tried various experiments in the classroom to try to find out why beads had appeal and how they could be used. The results are superficial and unscientific and the experiments were limited in number and breadth.

In one situation, I simply had the children stringing rhythms to have them become aware of contrast in number, order, texture, colour, form, size and light effects. Some liked to

have a regular recurring pattern, simple in sequence, others symmetrical and centred, others continually changing in pattern and a few more random patterns without preconceived design.

I tried to have the children find their own materials at home but did not emphasize this. Only two did this. One boy brought in a cob of corn, another brought in a shell and mother's old beads. *See Slides Thesis Part II, Group 5. The collection from outside mushroomed as the experience in the classroom passed. The search for ready-made beads, natural or man made or the production of their own beads of papier maché, clay dowelling, wood scraps, metal scraps, and hardware parts, could have been another worthwhile experience in itself.

The conditioning of beads as a form of jewellery was very strong and had greatest appeal. The making of matching sets of bracelets, rings, and necklaces became the main concern of a few along with continually varying rhythms and patterns. *See Thesis Part II, Slides Group 5. Other experiments perhaps with older people than the ten and eleven year old group who were the experimental groups here, could explore more abstract concepts of using beads outside of a functional realm, in a stabile or mobile form or space frame.

In the preliminary experiences of stringing rhythms, I was aware that the idea of creating a different pattern from everyone else dominated as did counting out loud.

The difficulty of the process was in the finishing of the article so it would not break. For most, the simple technique of threading a needle and tying a knot was a completely new concept. It was not as easy and simple as would seem to an outsider. The hand-eye co-ordination was exacting. Visual acuity was a necessity.

A few students chose to use beads in combination with stitchery and batik in later projects primarily for a decorative function. Hairbands and chockers of fabric were decorated with bead motifs of their own design. In this way they participated in the fad rather than passively absorbing it.

One girl learned to operate the beading loom, taking it home to work with it.

Another girl decorated a checkered vest she had made with geometric designs. *See Thesis Part II Slides Group 5.

Several girls worked extensively at home stringing different rhythms into necklaces. *See Thesis Part II Group 4.

In a noon hour interest group in beading, the popularity and appeal was to be studied further. A group of thirty girls dwindled to three over a period of a few months. It seemed as the problems were more demanding in patience and care, the number diminished. Only a few could create within such a tedious process or could stay still for that long. The remaining students were very imaginative and highly structured in their approach to work.

The problems given to the group were both conceptual and technical. The first was to use black and white beads of identical size etc. and create a rhythm. The interest in variety and number was even more obvious than in the introductory general classroom experience. Each was different.

The second was to use multicoloured beads of identical size etc. and create a rhythm which was continually changing. The results were all different but more interesting than the first.

The third was to create a continually changing design on a three-dimensional surface, styrofoam was used. Some were methodically counted, other's happened more spontaneously or both processes were combined.

Subject matter entered in from their own choice including space structures, thrones, birds, people, etc.

The fourth problem, was a purely technical one, to learn to do Indian beading, applique and lazy stitch. This required more discipline and was very slow. Felt was used. Geometric pattern of lines resulted with variegated beads within a line. There was a desire to repeat and extend experiences at home and to examine Indian work.

This is a summary of what was accomplished in working with beads with children. The second part of the thesis consists of slides, a tape and tape conversations. One group of slides entitled "Beads as a Medium in the Classroom", Group V, reveal the students working and a few

of their products. The remaining slides were seen by a group of the students. The comments and tape show an extension of their participation and enthusiasm with beads.

S U M M A R Y

Upon completing the study of "Beads, Their Potential and Extensions", I am discovering the following. At first, I was thinking the study was a private intrigue, a weird and wonderful curiosity involving a medium which has not been used a great deal within the context of art. I did not know where the fascination lay. Was it with the material itself or was it a symbol or sign of an aesthetic concern?

I am discovering that it is both. I realize that commercial beads have qualities which are interesting in terms of their uniformity, and repeatability. The variety reveals a certain expertise in manufacture. The techniques of production are intriguing in themselves. The scale of production and extent of export and import for such a seemingly small and insignificant object is a curious discovery too. When one compares the historical means of production and the present day means of production of the bead, it reveals quite succinctly the gradual culturalization of the natural. The first beads were varied, crude, rare and individually attractive. The beads we see now are more or less identical and mass produced. It also challenges one to apply a natural process to a medium so prone to standardized method.

I am discovering as well however, through Indian beadwork that a routine, systematic approach to a medium requiring extreme discipline of the hand and eye could still express a mythological

symbolic content which is haunting to those that understand its meaning.

In our present day star system of artists, gimmicry and the constant cry for something new, it is a refreshing change to see such subtlety of visual arrangements and humility of craftsmanship growing over a period of a hundred years.

I am also uncovering some of the mystery involved with numbers in relation to artistic pursuits. The full extent of this mystery is dealt with by Herman Hesse entitled "The Bead Game" or "Magister Ludi". He relates this fascination for numbers symbolized by an ancient game involving beads, to a wide variety of disciplines.

The medium itself, then, is basically superficial and relatively unimportant. It is what it can say that is significant.

The medium of the bead is a symbol of various independent units, points of reference, which in varied ways are linked together by a thread which follow intricate and ever changing patterns and paths.

The fact that the structure is delicately held together says something about the human being in relation to his environment and himself.

The bead is merely a vehicle as any other medium is for expressing an idea or concept. It is for this reason, primarily, that it is a fascination.

The curiosity of a medium and beads in this case can be shared but on varied levels. Children respond to the sensual

appeal in all its concreteness. Yet it enlivens their imagination and natural gift of association. The abstract level is intuited by them but largely unconsciously. The communication or sharing of an aesthetic experience is quite often personal and private and occurs more from individual to individual than group to group. There has to be a common interest and with beads the enthusiasm is widespread.

In conclusion, I will add, if there is no mystery, there is no art and so this subject is still open for further investigation.

I will suggest a few areas of inquiry which could extend the ideas of this thesis.

1. The significance of numerical ratios in art.
2. Symbolism in beadwork (perhaps dealing with a particular tribe or nation).
3. The reasons behind a persons choice of a medium or group of media.
4. The significance of size in art media to the creator.
5. The significance of detail in process or product.
6. The importance of physical media in art: Is it necessary for the expression of art?

Other areas of research could be discovered but are too numerous to list here.

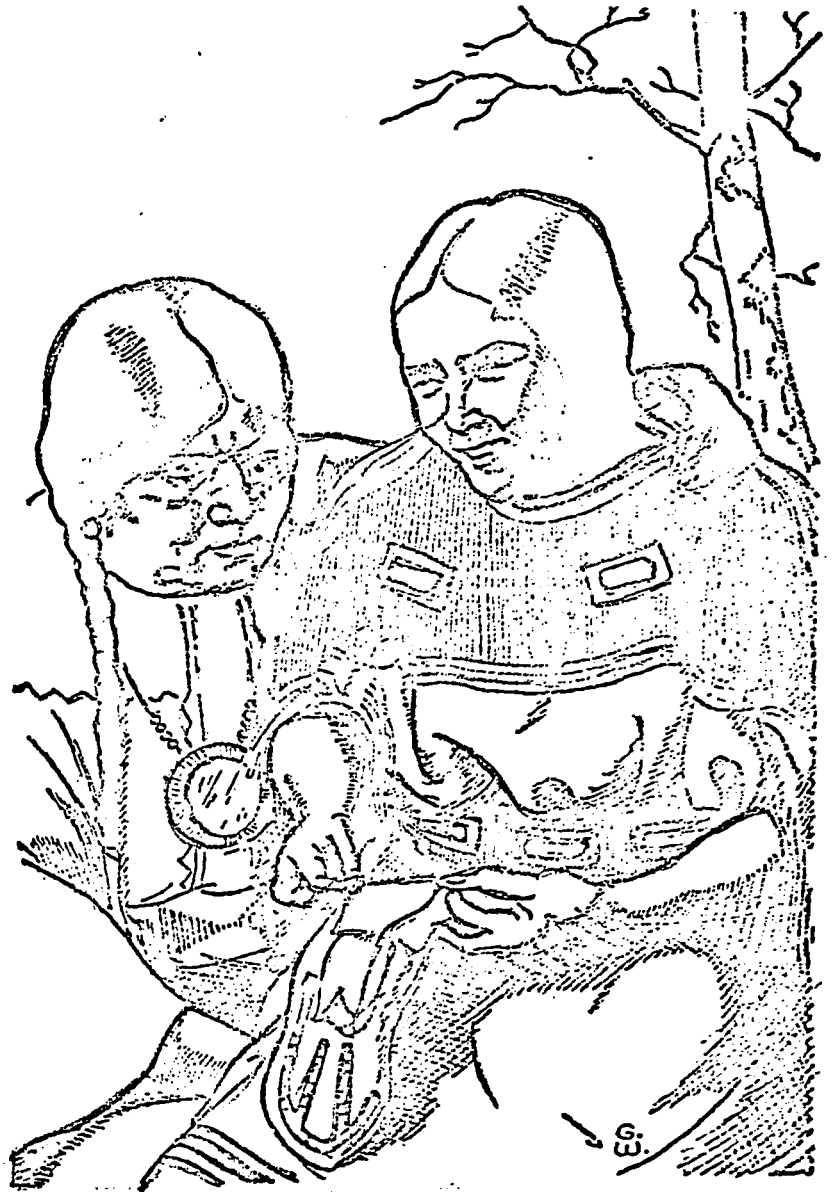
A P P E N D I X

Indian Beading Processes

Illustration 1.



Illustration 2.



One of the richest resources available to us are the Indian beading processes. Each will be described briefly and illustrated simply with diagrams.

"There are three types of beadwork generally used for Indian beading - the loom type, the lazy or lazy squaw stitch, and the applique stitch."⁽¹⁾

Loom Beading

"The loom should be about $2\frac{1}{4}$ inches wide and about 6 inches longer than your beaded object will be. The knife cuts that will hold the warp threads should be about $1/16$ inch deep and about $1/8$ inch apart for easy weaving. Paint the loom with dull black paint to eliminate as much eye strain as possible, because beading is very close work.

To begin work, the loom should be threaded with the warp threads. Each thread should be fitted in the groove and the ends tied to the screws on the end boards. Usually a loom is threaded with an uneven number of beads in your finished beadwork.

The warp threads should be heavier than the weft threads. No. 60 linen thread is best for the weft. All threads should be well waxed with beeswax to preserve them and to keep the beads from shifting.

It is very important that the beads used in loom beading should be uniform in size. Loom beading made with run-of-the-mill beads will look very rough and patched."⁽²⁾

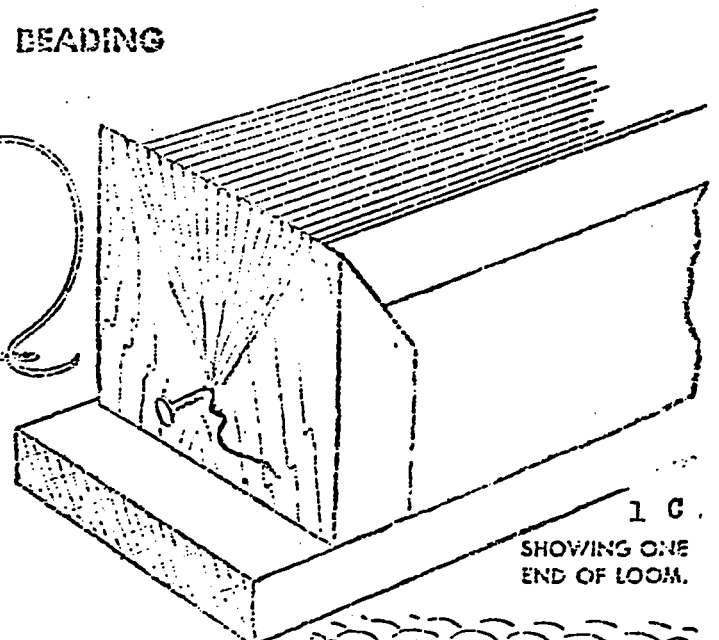
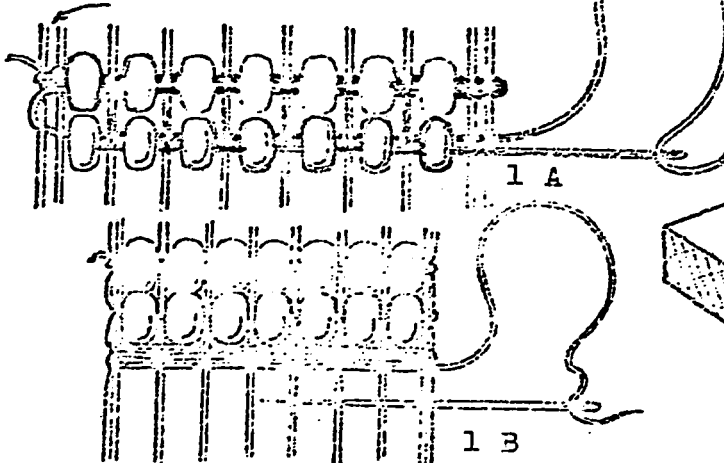


Illustration 3.

Diagram

LOOM BEADING

MAKE A FULL-LENGTH LOOM SO THAT YOU CAN SPACE THE DESIGN UNITS PROPERLY. START WORKING IN THE MIDDLE AND WORK TOWARD THE ENDS. WAX THE WARP THREADS AND USE A DOUBLE WARP ON THE EDGES.



1 C
SHOWING ONE
END OF LOOM.

1 D

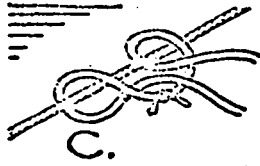


SEW THRU OUTER WARP THREADS
ONTO CANVAS OR LEATHER STRIP.

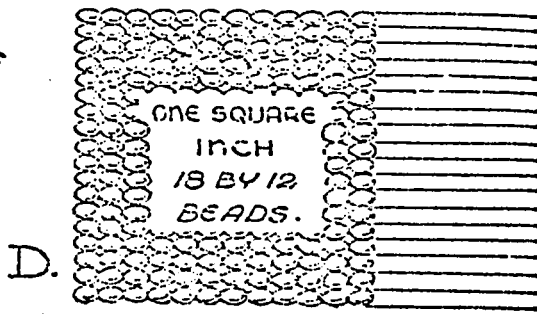
AT START AND FINISH, WEAWE BACK AND FORTH A FEW TIMES. AFTER WARP THREADS ARE CUT, KNOT THEM TOGETHER TO PREVENT THEM FROM UNWEAVING. INDIAN BELTS SHOULD BE AT LEAST 30 BEADS WIDE. SOME ARE TWICE THAT WIDE.

DIAGRAMS

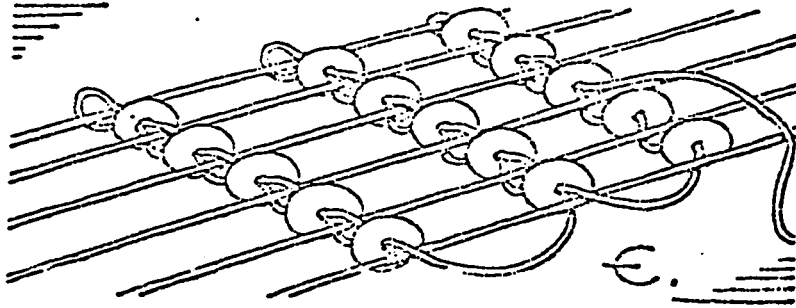
2 A



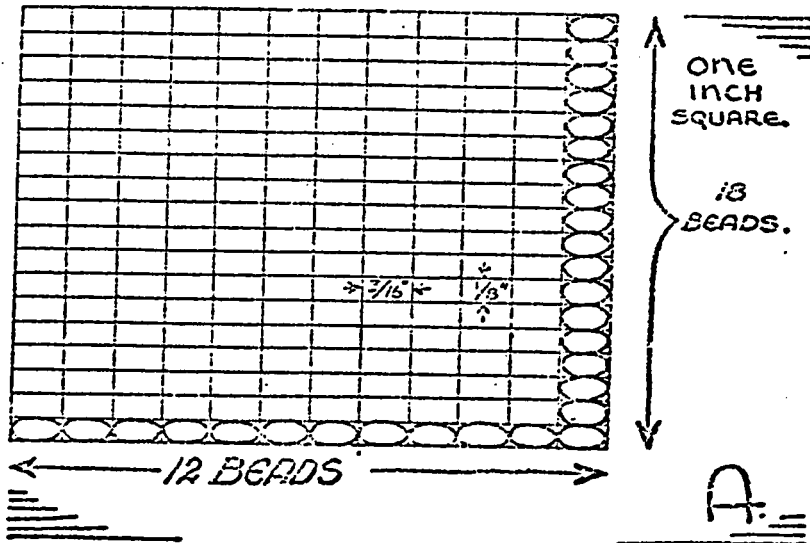
2 B



2 C



2 D



"Lazy stitch beading was used by the Plains Indians. While it looks better when done with selected beads, it will absorb odd sized beads without giving your finished work a poor appearance. The Indians sewed on quite heavy buckskin or elk. They did not sew entirely through the material but just caught the outer surface of the hide. 'The sinew is poked through a perforation just under the surface of the skin, but not through it, and the required number of beads is threaded on. The sinew is then passed under the surface by the last bead through a semi-circular perforation which leads it to the surface just above the first row of beads and facing the starting point of the sewing.'⁽³⁾ The best method for you, however, is to sew the beads entirely through the skin or cloth with waxed carpet thread.

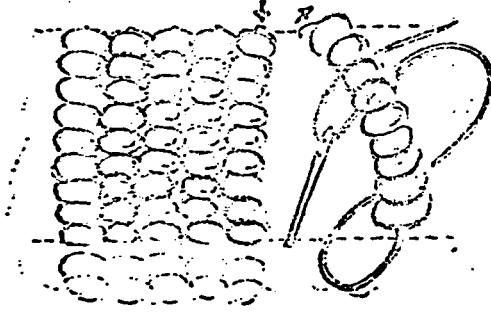
Beginners should not sew directly on the garment but should do their beadwork on heavy cloth, canvas, or felt. This in turn is sewn on to the garment."⁽⁴⁾

"The lazy stitch gives a pattern arranged in bands, made up of rows of beads sewn down only at the end."

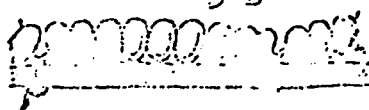
VIII LAZY STITCH BEADING

SEW ONTO CANVAS OR LEATHER STRIP, SOFT ENOUGH TO PUSH A NEEDLE THROUGH, AND FIRM ENOUGH TO PREVENT STRETCHING OUT OF SHAPE.

3 A

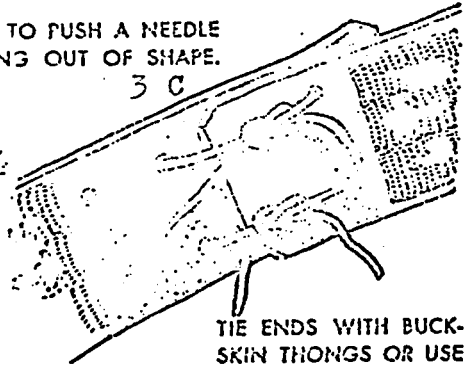


3 B



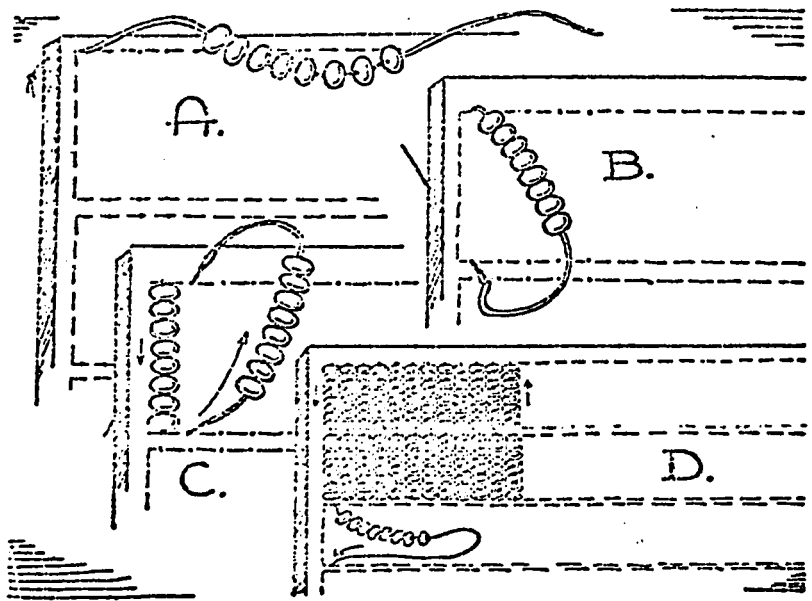
FROM 6 TO 10 BEADS TO
A STRAND DEPENDING
ON THE SIZE OF THE
BELT. BELT CAN BE FROM
3 TO 5 STRANDS WIDE.
USE NYLON THREAD IF
POSSIBLE.

3 C

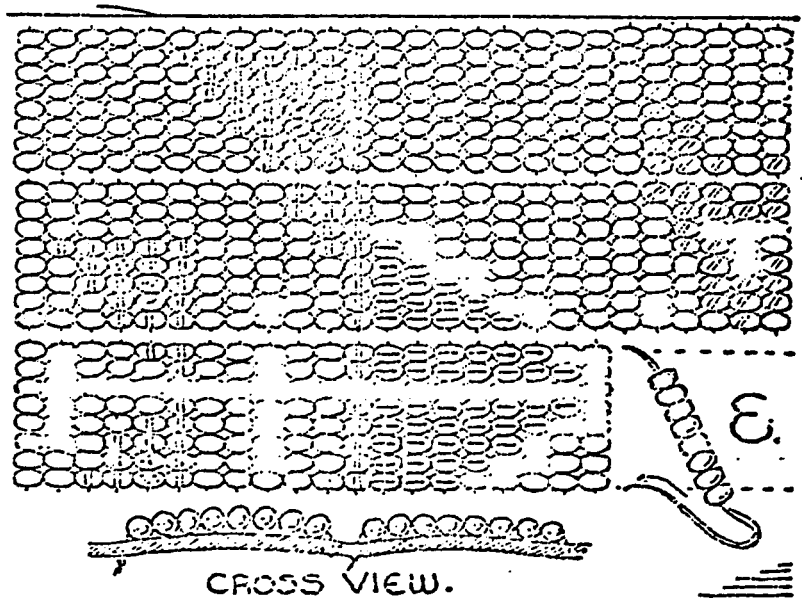


TIE ENDS WITH BUCK-
SKIN THONGS OR USE
A BUCKLE.

3 D



3 E



CROSS VIEW.

"Applique, overlaid or spot stitch beading is the type in which a thread of beads is appliqued or sewed on the cloth with a second needle and thread by catching the beading thread between every second or third bead. This method is used by both the Woodland and the Plains Indians for their floral design beadwork." (5)

The applique design should be transferred onto cloth that is tacked to a frame to keep it flat. To applique small designs such as rosettes, an embroidery hoop or willow stretcher can be used to hold the cloth or leather smooth and straight.

The overlaid stitch produces a smooth mosaic like surface with all the beads fastened down. (6)

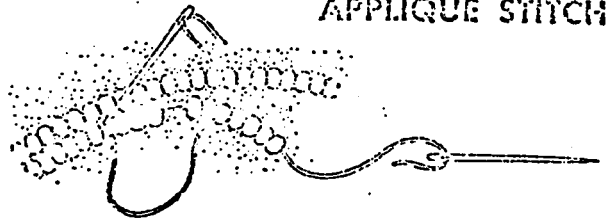
If the sewing is on skin the second string does not pass completely through the material, but runs just under the surface. (7)

"Bead netting done with needle and thread is limited to the western Southwest, the Basin up to Idaho, the Comanche of Oklahoma and the Eskimo." (8)

x

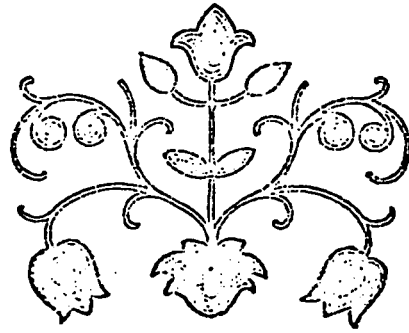
APPLIQUE STITCH

4A

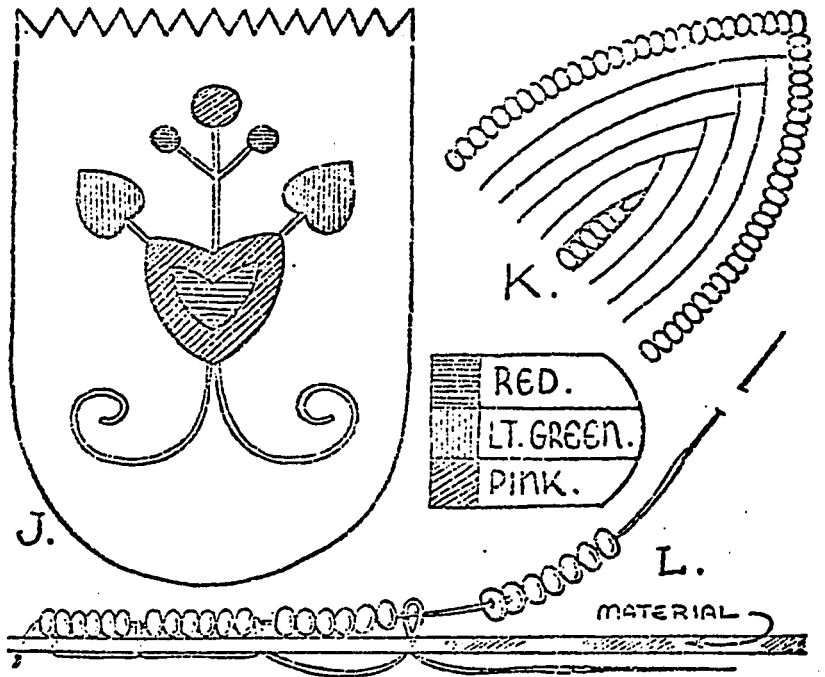


USING TWO NEEDLES AND TWO THREADS, SEW DOWN BETWEEN EVERY 2ND OR 3RD BEAD.

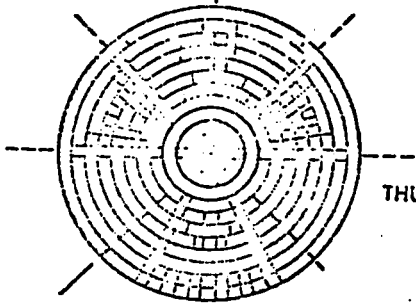
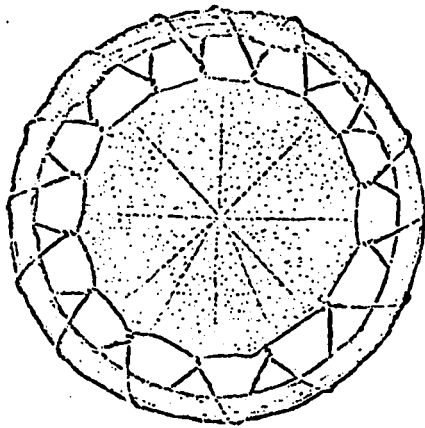
4B



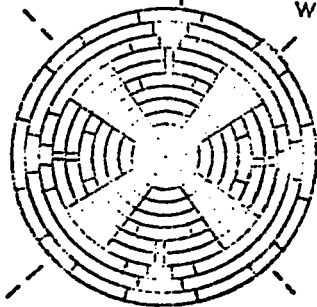
4C



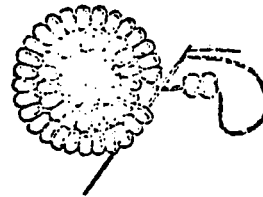
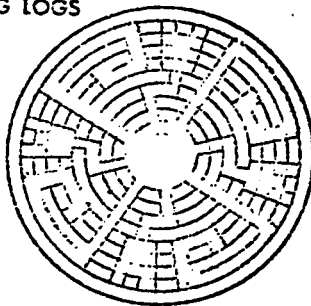
5



THUNDERBIRD



WHIRLING LOGS



HOW TO MAKE ROSETTES

7. MAKE A 4½" STRETCHER OF WILLOW OR ASH AND STRETCH A 3" PIECE OF THIN LEATHER ON IT. USE HEAVY THREAD.
2. MARK AS SHOWN (SEE THUNDERBIRD DESIGN). ROSETTES ARE ABOUT 1½" TO 2" IN DIAMETER, OR 11 TO 12 ROWS OF BEADS.

3. KNOT NO. 60 THREAD AND SEW ON CENTER BEAD.

4. SEW DOWN FIRST ROW.

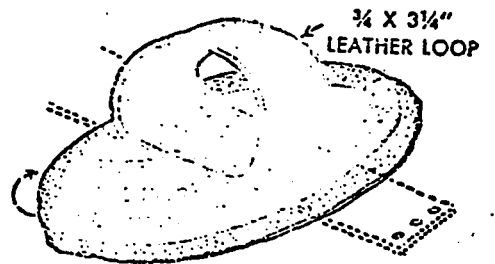


5. FROM NOW ON SEW DOWN FOUR AND GO BACK AND SEW DOWN THE LAST TWO AGAIN.



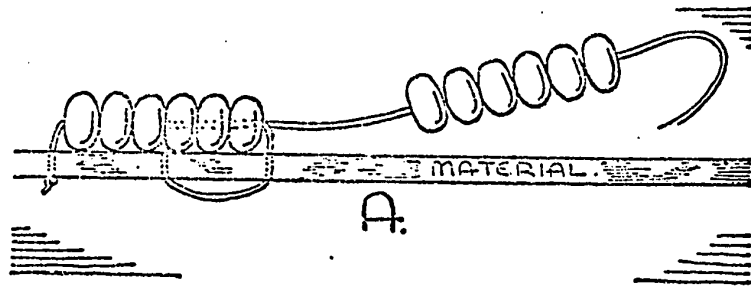
6. AFTER EACH ROW IS SEWED DOWN, RUN THE THREAD THROUGH THE ENTIRE ROW OF BEADS AGAIN TO EVEN THEM UP.

7. SEW LEATHER STRIP TO STIFF BACKING FOR LOOP. THEN MOUNT ROSETTE ON BACKING.

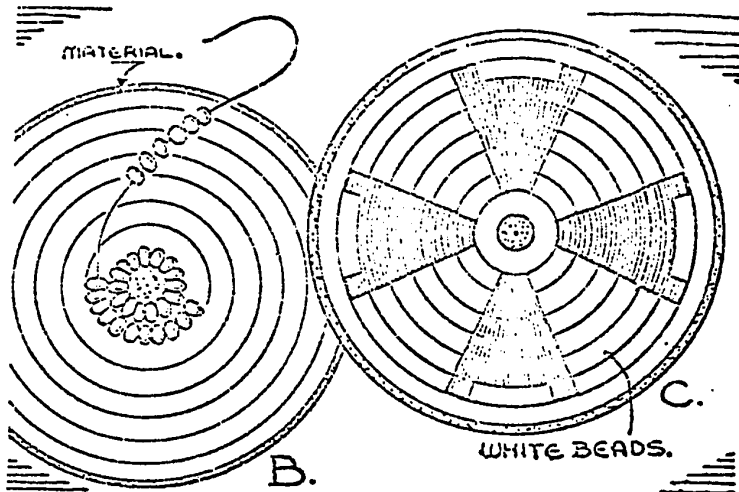


FOLD OVER BACKING AND GLUE DOWN.

6 A



6B



In summary one could list basic supplies necessary to practice basic skills of beadwork.

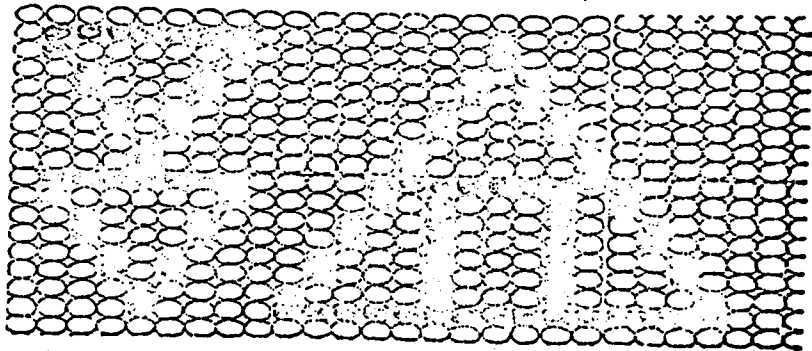
bead loom
beeswax
no. 60 linen thread (weft thread)
buttonhole thread
nylon thread
beading needle
seed beads
pony beads
bugle beads
graph paper
canvas
felt
heavy cloth
deer, elk, buckskin
beading needles
elastic thread (bead type)
fishing line

The designing process in Indian beadwork has a definite history and tradition from which individual examples vary ever so subtly.

Each group has its distinctive patterns and motifs which on occasion are cross fertilized and exchanged.

Geometric pattern is common to all tribes. The motifs which are most constant are solid triangles, equilateral and isosceles, hourglasses, crosses, concentric, oblongs, sawtooth bands, bars and stripes etc.

The steady repetition of these images are secretive and mysterious full of nuance. The regularity of design is haunting but when one enters the trance it is far from boring.



ARROW POINTS.

TEPEE OR TI-PI.



VERTEBRAE.



FEATHER.



MOUNTAIN.



CLOUDS.



ARROW.



HOURLASS.



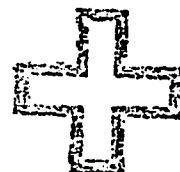
DRAGONFLY.



TREE.



LIGHTNING.



STAR.

FROM THE BASIC DESIGNS ON THIS PAGE MANY GOOD COMBINATIONS CAN BE DRAWN FOR PATTERNS ->

G.W

The following descriptions summarize the characteristics of the varied tribal beadwork.

Sioux

"This style shows rather light, spread-out designs on a solid color background. Isosceles and right-angled triangles, alone or combined into hour-glasses, diamonds or two-pronged forks and the thin straight line are the most common design elements. Stripes or bars and small squares or oblongs are also used, but less frequently and in less important positions, except on single saddle bags, where they are common. Many of the individual units in a whole design may be solid and massive, but the prevailing impression of the style is one of lightness and openness." (9)

"usually is quite open with a solid background in a light colour. White is used almost exclusively, although medium or light blue is sometimes seen. The design colours are dominated by red and blue with yellow and green used sparingly. The lazy stitch is used as an application." (10)

Crow Shoshoni

"usually beaded on red trade or blanket cloth, using the cloth itself for a background. White was rarely used, except as a thin line outlining other design elements. The most common colours used for designs are pale lavender, pale blue, green and yellow. On rare occasions dark blue was used. Red beads are not used very often because they blended with the background colour of the cloth and could not be seen. The applique stitch was used." (11)

Blackfoot

"The large triangular forms are usually either much flattened or very tall, and may have within them small triangles, squares, oblongs or bars. The large triangles are often joined to form hour-glasses and diamonds; and on narrow bands they are usually set point against base in a vertical row.

Beadwork in this style is chiefly found on cradles, house furniture, long narrow legging and robe steips, moccasins, and medium to small bags."

"can be identified by the myriad of little squares or oblongs massed together to make up a larger unit of design such as triangles, squares, diamonds, terraces, and crosses. The large figure is usually of one colour and the little units edging it of many colours. The background is usually white, although other light colours such as light blue have been used.

The smallness of pattern in Blackfoot designs would indicate this style is quite modern, as pony trading beads would be too large to work into these designs.

Beadwork made in this style seems to imitate the designs of the woven porcupine quillwork of some of the northwestern tribes with whom the Blackfoot came into contact. The overlay stitch alone is used. Beadwork of this style was placed on almost everything made of cloth or skin by the tribes using it. The applique stitch is used exclusively." (12)

Woodland Tribes of the Great Lakes

"influenced by the missionaries' floral embroidered vests to apply beads in flower designs. Other tribes followed." (13)

Post Script

To make a plan or design you can use beadwork graph paper (reproduced on the following page) with coloured pencils and pens. (14)

Are these designs predetermined, systematic and formulized or do they arise from a personal mythical origin or is it a combination of both?

For further detailed information on Indian design see:

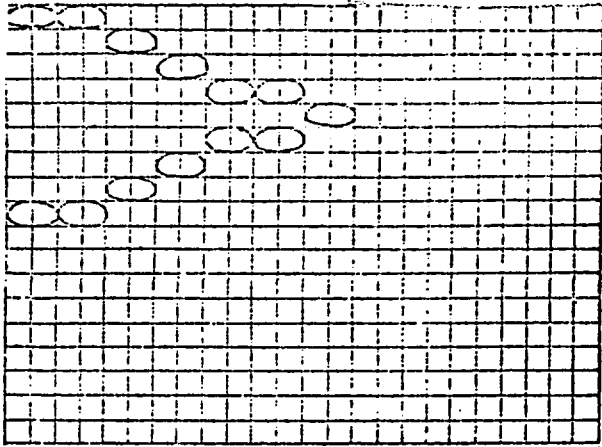
Denver Art Museum
Design Areas in Indian Art
Leaflet 62

Beadwork History and technics
Leaflet 117

Main Types of Sewn Beadwork
Leaflet 118 - 119

No.	Name	Age	Sex	Profession	Remarks
1	John Smith	35	M	Teacher	
2	Mary Jones	28	F	Homemaker	
3	Robert Brown	42	M	Engineer	
4	Elizabeth White	30	F	Nurse	
5	William Black	50	M	Farmer	
6	Jane Green	25	F	Student	
7	Thomas Grey	38	M	Doctor	
8	Sarah Hall	22	F	Artist	
9	Charles King	45	M	Lawyer	
10	Anna Lee	33	F	Writer	
11	George Miller	55	M	Retired	
12	Patricia Wilson	27	F	Musician	
13	Richard Young	40	M	Scientist	
14	Laura Adams	31	F	Journalist	
15	Henry Baker	60	M	Historian	
16	Victoria Clark	24	F	Designer	
17	Frank Evans	48	M	Architect	
18	Grace Foster	29	F	Translator	
19	Samuel Green	52	M	Philosopher	
20	Elizabeth Hill	36	F	Biologist	
21	Joseph King	44	M	Physicist	
22	Anna Lee	34	F	Chemist	
23	Robert Miller	58	M	Astronomer	
24	Patricia Wilson	26	F	Geologist	
25	Richard Young	41	M	Ecologist	
26	Laura Adams	32	F	Botanist	
27	Henry Baker	61	M	Zoologist	
28	Victoria Clark	25	F	Anthropologist	
29	Frank Evans	49	M	Archaeologist	
30	Grace Foster	30	F	Linguist	
31	Samuel Green	53	M	Historian	
32	Elizabeth Hill	37	F	Biologist	
33	Joseph King	45	M	Physicist	
34	Anna Lee	35	F	Chemist	
35	Robert Miller	59	M	Astronomer	
36	Patricia Wilson	27	F	Geologist	
37	Richard Young	42	M	Ecologist	
38	Laura Adams	33	F	Botanist	
39	Henry Baker	62	M	Zoologist	
40	Victoria Clark	26	F	Anthropologist	
41	Frank Evans	50	M	Archaeologist	
42	Grace Foster	31	F	Linguist	
43	Samuel Green	54	M	Historian	
44	Elizabeth Hill	38	F	Biologist	
45	Joseph King	46	M	Physicist	
46	Anna Lee	36	F	Chemist	
47	Robert Miller	60	M	Astronomer	
48	Patricia Wilson	28	F	Geologist	
49	Richard Young	43	M	Ecologist	
50	Laura Adams	34	F	Botanist	
51	Henry Baker	63	M	Zoologist	
52	Victoria Clark	27	F	Anthropologist	
53	Frank Evans	51	M	Archaeologist	
54	Grace Foster	32	F	Linguist	
55	Samuel Green	55	M	Historian	
56	Elizabeth Hill	39	F	Biologist	
57	Joseph King	47	M	Physicist	
58	Anna Lee	37	F	Chemist	
59	Robert Miller	61	M	Astronomer	
60	Patricia Wilson	29	F	Geologist	
61	Richard Young	44	M	Ecologist	
62	Laura Adams	35	F	Botanist	
63	Henry Baker	64	M	Zoologist	
64	Victoria Clark	28	F	Anthropologist	
65	Frank Evans	52	M	Archaeologist	
66	Grace Foster	33	F	Linguist	
67	Samuel Green	56	M	Historian	
68	Elizabeth Hill	40	F	Biologist	
69	Joseph King	48	M	Physicist	
70	Anna Lee	38	F	Chemist	
71	Robert Miller	62	M	Astronomer	
72	Patricia Wilson	30	F	Geologist	
73	Richard Young	45	M	Ecologist	
74	Laura Adams	36	F	Botanist	
75	Henry Baker	65	M	Zoologist	
76	Victoria Clark	29	F	Anthropologist	
77	Frank Evans	53	M	Archaeologist	
78	Grace Foster	34	F	Linguist	
79	Samuel Green	57	M	Historian	
80	Elizabeth Hill	41	F	Biologist	
81	Joseph King	49	M	Physicist	
82	Anna Lee	39	F	Chemist	
83	Robert Miller	63	M	Astronomer	
84	Patricia Wilson	31	F	Geologist	
85	Richard Young	46	M	Ecologist	
86	Laura Adams	37	F	Botanist	
87	Henry Baker	66	M	Zoologist	
88	Victoria Clark	30	F	Anthropologist	
89	Frank Evans	54	M	Archaeologist	
90	Grace Foster	35	F	Linguist	
91	Samuel Green	58	M	Historian	
92	Elizabeth Hill	42	F	Biologist	
93	Joseph King	50	M	Physicist	
94	Anna Lee	40	F	Chemist	
95	Robert Miller	64	M	Astronomer	
96	Patricia Wilson	32	F	Geologist	
97	Richard Young	47	M	Ecologist	
98	Laura Adams	38	F	Botanist	
99	Henry Baker	67	M	Zoologist	
100	Victoria Clark	31	F	Anthropologist	

8 A



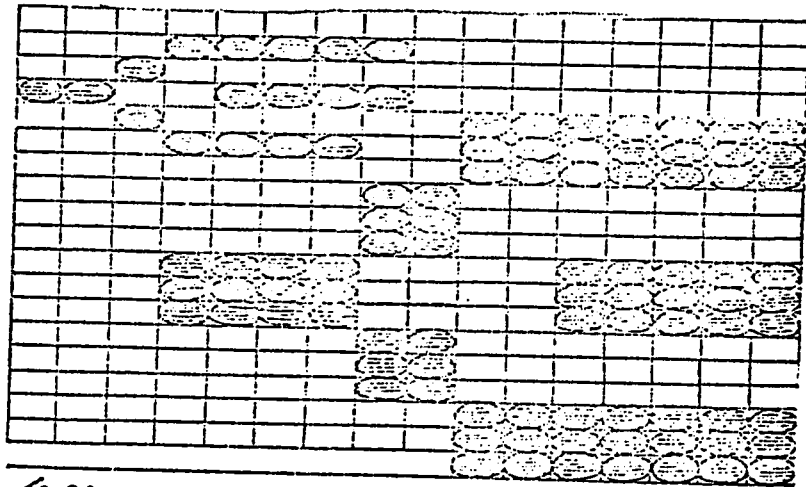
ON PRINTED
GRAPH PAPER
USE ONE UP,
TWO ACROSS.

1/8" SQUARES.

1
x
two.

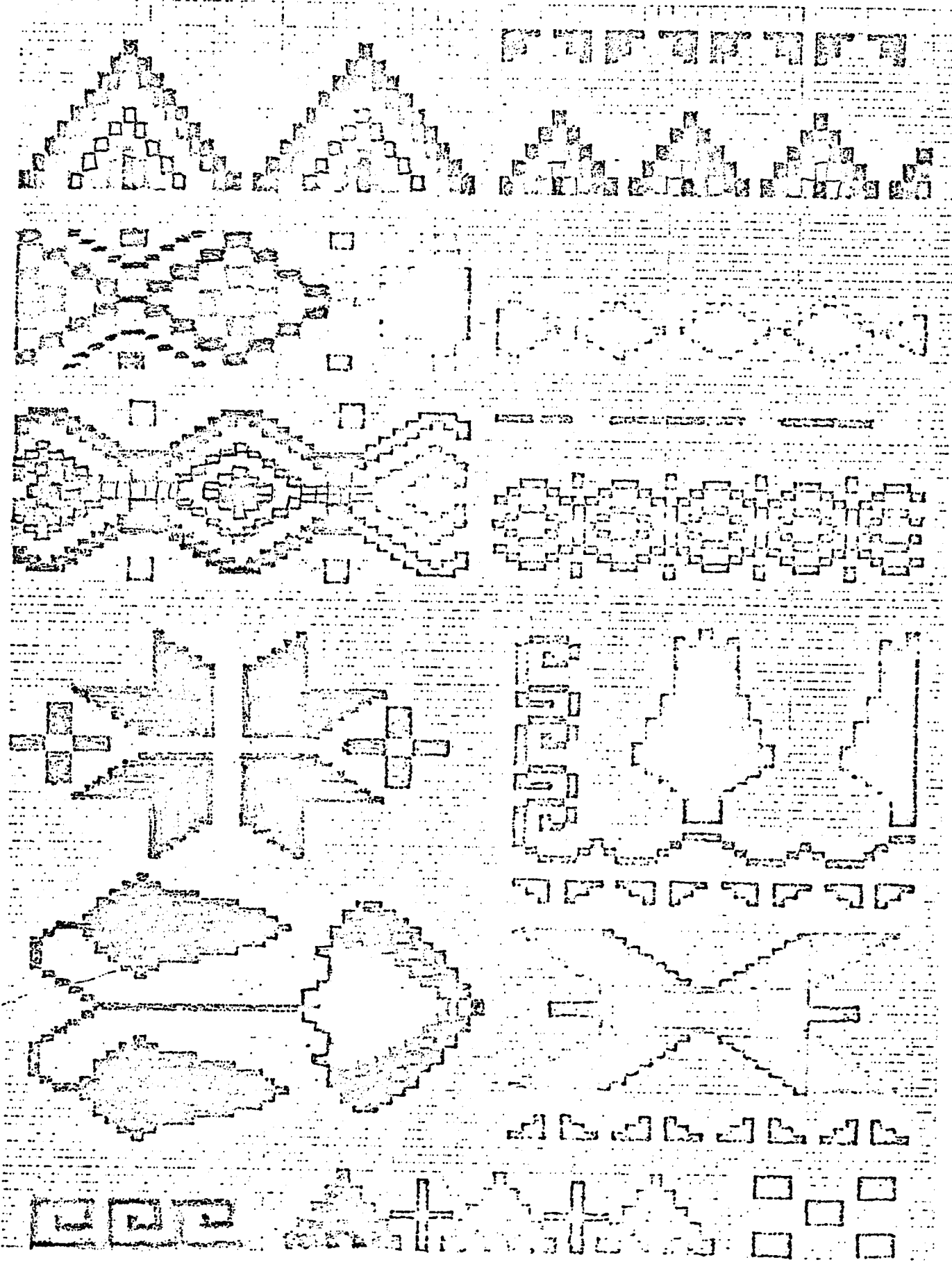
B.

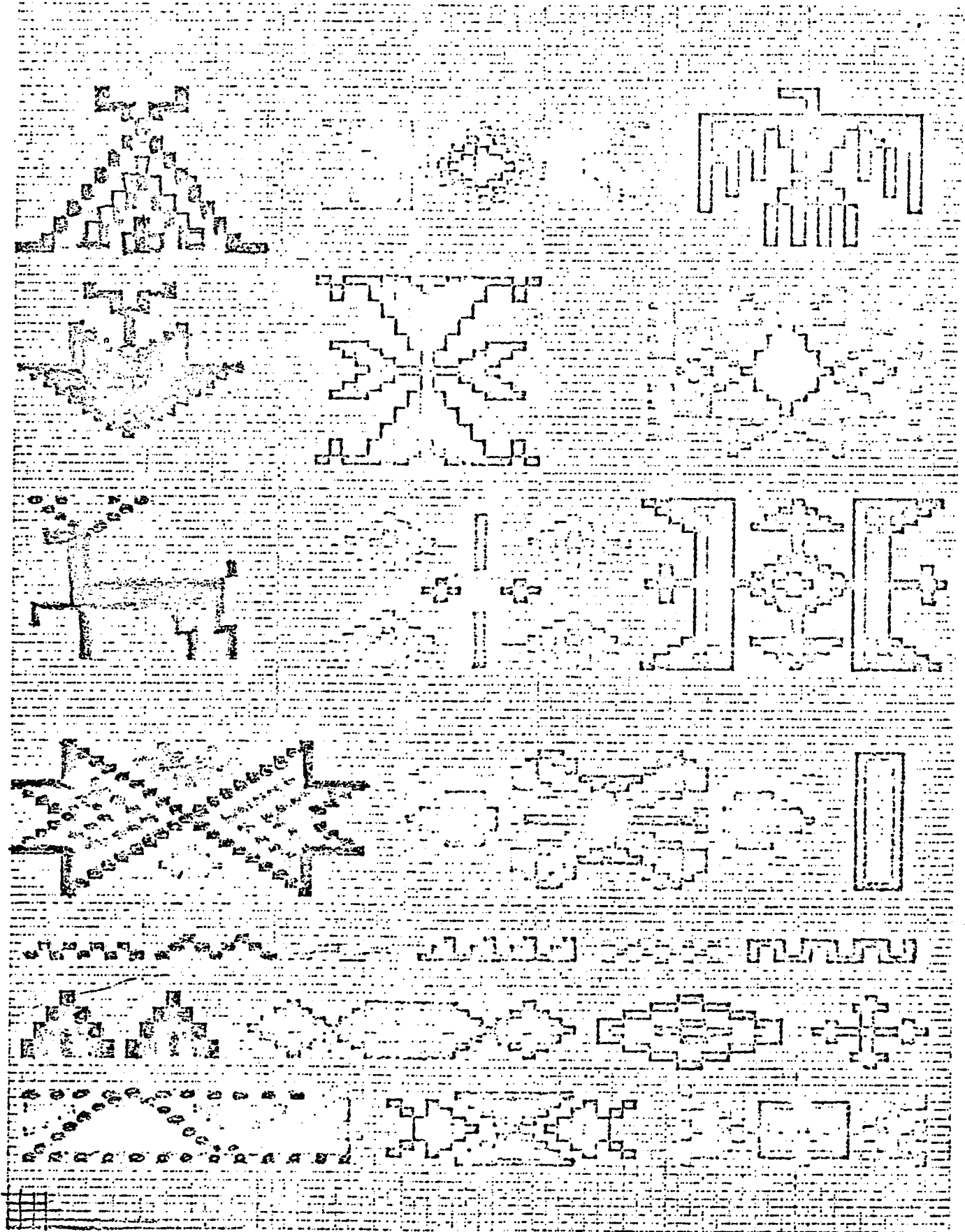
8 B



TO ENLARGE OR REDUCE A DESIGN.

C.





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8. (a) Hofsinde, p. 120, 121.
9. (a) Hunt, p. 63.
10. (a) Hunt, p. 64.

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BEADS, THEIR POTENTIAL AND EXTENSIONS

PART II AUDIO-VISUAL PACKAGE

by

Helen Heather

A THESIS

in

The Department

of

Fine Arts

Presented in Partial Fulfillment of the Requirements for the
Degree of Master of Arts in Art Education,
Sir George Williams University
Montreal, Que.

September 21, 1971

Introduction

This audio-visual package is divided into five sections corresponding to the five chapters of the written thesis Part I. They do not follow directly Part I but extend it more fully.

These five sections each contain a certain number of slides and will therefore be referred to as groups.

Group 1. Beads as Raw Materials

Group 2. Beads as Process

Group 3. Beads as Product

Group 4. Beads as Poetic Transfer

Group 5. Beads as Medium in the Classroom

P. S. Group 3. is divided into two parts.

Each group of slides are numbered and listed separately. A coloured dot indicates which way to put the slide in a carousel projector. The colour of the dot refers to the group to which it belongs.

Group 1. Orange Dots.

Group 2. Green Dots.

Group 3. Part I - Red Dots, Part II - Black Dots.

Group 4. Yellow Dots.

Group 5. Blue Dots.

Accompanying each group of slides will be brief notes on the origin of slides and related information.

It was my intention to have a tape accompanying Group 1. slides, Group 3. slides and Group 5. slides. Only Group 3., Part II is usable in viewing.

Due to inadequate environmental conditions in the school, poor acoustics, and lack of experience, the tapes had to be transcribed. These transcripts included in previously mentioned groups will give a capsule response of the children to the slides.

This package could be used by any artist, teacher, or student who is curious.

-----O-----

Group 1

Beads as Raw Materials

Leaf 5 omitted
in page numbering.

Group 1.

Beads as Raw Materials

These slides were taken in various stores to show the way in which beads can be found and the temptations which are elicited. Only commercially available beads are seen here. A further group of slides could be made to include found objects from natural sources as well as man made items which could be adapted as beads. The following list includes commercial outlets for ordering raw materials:

Canada:

Quebec-

LaSalle

Tandy Leather Co. of Canada Ltd.,
1737 Dollard Ave., (Branch)
LaSalle,
Montreal 650, Quebec.

Montreal

- * Corbeil-Hooke Arts & Crafts Ltd.,
1218 Drummond Street,
Montreal 107, Quebec.
- * Frabels Inc.,
407 McGill Street, (in old Montreal at
Montreal 125, Quebec. the corner of St.
Paul Street West)
- * Marshalls Silk & Fabrics Inc.,
Marshalls Silk House,
1195 Ste. Catherine Street West,
Montreal 110, Quebec.
- * Stotland Dressmakers' Supplies,
4142 St. Lawrence Blvd.,
Montreal 131, Quebec.
- * Tandy Leather Co. of Canada Ltd., (Main Store)
4610 Papineau Avenue,
Montreal 177, Quebec.

1224 Drummond Street, (Branch)
Montreal 107, Quebec.

Pointe Claire

- * Ted's Records & Hobbies,
Pointe Claire Shopping Centre,

291 St. John's Blvd.,
Pointe Claire,
Montreal 720, Quebec.

United States:

California-

Beverly Hills (near Los Angeles)
Gloria's Glass Garden,
Box 1990,
Beverly Hills,
California 90213.

Costa Mesa (near Los Angeles)
Marian Mumby,
206 Hanover Drive,
Costa Mesa,
California 92626.

Encino (near Los Angeles)
Jewelart, Inc.,
P. O. Box 274,
Encino
California 91316.

Glendale (near Los Angeles)
Jean Simpson's Bead Tree,
1614 Ard Eevin Avenue,
Glendale,
California 91202.

Palo Alto (near San Francisco)
Handcrafted Pottery, Beads and Buttons by Joy,
852 Bell Street,
East Palo Alto,
California 94303.

Pasadena (near Los Angeles)
Warp, Woof & Pot Pourri,
514 N. Lake Avenue,
Pasadena,
California 91104.

Illinois-

Chicago

* International Beading Company,
Stevens Blvd.,
Chicago,
Illinois

New York*

New York

P. C. Herwig Company,
264 Clinton Street,
Brooklyn, New York,
New York 11201.

Walbead,
38 West 37th Street,
New York,
New York 10018

North Carolina-

Statesville (north of Charlotte)
Arts & Crafts Shop, Louise McIntyre,
Route 9, Box 77,
Statesville,
North Carolina 28677.

Washington-

Bremerton (near Seattle)
3 Gables Homecrafts,
Ralf and Amy Jacobson,
1825 Charleston Beach,
Bremerton,
Washington 98310.

* Sources used for materials photographed.

-----0-----

- Group 1: Slide
- 1- BEADS: Seed, multicoloured, matte, loose.
Hobby Shop
 - 2- BEADS: Wood, large, loose, paint, shellac.
Hobby Shop
 - 3- BEADS: Wood, large, loose, paint, shellac.
Closeup.
Hobby Shop
 - 4- BEADS: Plastic, pearl coated, black & white
coated, open boxes.
Hobby Shop
 - 5- BEADS: Plastic, multicoloured, coated,
open bag.
Hobby Shop
 - 6- BEADS: Plastic, multicoloured, bagged,
sealed.
Hobby Shop
 - 7- BEADS: Plastic, crystal, translucent, sep-
arate colours, bagged, sealed.
Hobby Shop
 - 8- BEADS: Eye, one at each end of twisted
wires, transparent, each dif-
ferent colour and black, loose
in jar.
Hobby Shop
 - 9- BEADS: Glass, crystal, synthetic pearl,
gold & silver coated, loose in
transparent jars seen through
glass counter.
Button Store
 - 10- BEADS: Crystal, transparent, opalescent,
loose in jars, seen through
glass counter.
Button Store
 - 11- BEADS: Crystal drops, no hole, flat backed,
loose on glass counter.
Button Store
 - 12- BEADS: Crystal, clear, transparent, opal-
escent, threaded strands or
hanks, loose on counter.
Button Store
 - 13- BEADS: Crystal, pink, threaded in strands,
hanging loosely.
Button Store
 - 14- BEADS: Glass seed, black, threaded in st-
rands, in bulk bundle.
Button Store

- 15- BEADS: Glass seed, black, threaded in strands, in bulk bundle.
Button Store
- 16- BEADS: Glass, crystal, seed, iridescent mauve.
Glass, crystal, seed, pale pink.
Glass, crystal, seed, pink.
Threaded in strands, in bulk bundles.
Button Store
- 17- BEADS: Glass, crystal, seed, iridescent mauve.
Glass, crystal, seed, pale pink.
Glass, crystal, seed, pink.
Threaded in strands, in bulk bundles.
Button Store
- 18- BEADS: Glass, crystal, seed, mauve & mauve pink.
Threaded in strands, in bulk bundles.
Button Store
- 19- BEADS: Glass, crystal, seed, iridescent mauve pink.
Glass, crystal, bugle, royal blue.
Threaded in strands, in bulk bundles.
Button Store
- 20- BEADS: Coral, seed, threaded strands, in bulk bundles.
Button Store
21. BEADS: Seed, shiny and matte orange, threaded in strands in bulk bundles or shanks.
Button Store
22. BEADS: Seed, shiny and matte orange, threaded in strands in bulk bundles or shanks.
Button Store
23. BEADS: Bugle, yellow, threaded in strands in bulk bundles or shanks.
Button Store
24. BEADS: Crystal, seed, yellow green, light blue, green, light green, dark green, threaded in strands in bulk bundles or shanks.
Button Store

- 25- BEADS: Crystal, seed, white, bugle, white,
Threaded in strands in bundles
or shanks.
Button Store
- 26- BEADS: Crystal, bugle, white, seed, white
threaded in strands in bundles
or shanks.
Button Store
- 27- BEADS: Crystal, seed, light blue, medium
blue, bugle, medium blue th-
readed in strands in bundles
or shanks.
Button Store
- 28- BEADS: Bugle, light blue, crystal, seed,
light blue threaded in str-
ands in bundles or shanks.
Button Store
- 29- BEADS: Seed, matte, grey blue, single
threaded strands.
Craft Store
- 30- BEADS: Seed, matte colours, single thr-
eaded strands.
Craft Store
- 31- BEADS: Seed, matte colours, group of
hanging strands.
Craft Store
- 32- BEADS: Seed, matte colours, packed into
clear plastic tubes.
Craft Store
- 33- BEADS: Assorted varieties.
Fishing Tackle Box
- 34- BEADS: Assorted varieties.
Fishing Tackle Box
- 35- BEADS: Wood, oval, tubular, sperical,
varnished, loose and strung.
Craft Store
- 36- BEADS: Wood, tubular, varnished, strung
on leather.
Craft Store
- 37- BEADS: Wood, square and circular discs.
Craft Store
- 38- BEADS: Wood, assorted spools and door
handles gessoed.
Toy Store; 5¢ & 10¢; "Bunch of Junk"

39- BEADS: Wood, assorted spools and door
handles gessoed, hand painted
acrylic.

-----o-----

Group 1. - Tape transcript accompanying Beads as Raw Materials.

A group of four eleven year olds especially interested in beading made the tape in response to the slides;

- Slide 1- Malcolm: That's really a big green ocean!
 Karen: Looks like Australia.
 Every different colour of bead.
- Slide 2- Karen: A whole bunch of little eyes looking
 out of a big green forest.
 Cheryl: Little dwarves.
 Malcolm: I'm getting nervous.
- Slide 3- Karen:) (in Unison) That's a pool Table!
 Cheryl:)
 Malcolm:)
 Wendy: With a sunrise in the background.
- Slide 4- Malcolm: Bubblegum!
 Cheryl:) Candy! Candy! Candy! Candy!
 Wendy:)
 Karen:)
- Slide 5- Karen: They look wooden.
 Malcolm: I wouldn't want that type of candy.
- Slide 6- Cheryl: That's that gem gem stuff. (Candy type)
 Wendy: A little larger, rounder.
 Malcolm: Little bubblegum.
- Slide 7- Wendy: Those look like beads.
 Malcolm: That kind of looks like chocolate bars.
 Red chocolate bars?
- Slide 8- Wendy:) Those look like wildflowers.
 Malcolm:) Yeh! They are.
 Cheryl:)
 Karen:)
- Cheryl:) Looks like those petal dip or whatever
 Karen:) you call that.
- Cheryl: the wire and stick it in that special
 stuff. I did that.
 Karen: You're kidding!
- Slide 9- Cheryl: That looks like one of those old fash-
 ioned candy stores with all choices of
 candy in jars. You take a handful for
 a penny or something.
 Malcolm: What a choice!
 Wendy: They are usually longer.
 Cheryl: There is a big choice.
 Karen:) There are those three.....
 Wendy:)
 Cheryl:)
 Malcolm:)

Slide 10- Malcolm:) Looks like diamonds; water pearls. Yah!
Cheryl:)
Wendy:)
Karen:)

Karen: Shimmering. Looks like water - turquoise shimmering water dancing in the sunlight.

Slide 11- Cheryl: That looks like sequins.

Wendy:) Yah! Or flowers?
Malcolm:)
Karen:)

Karen: Looks like maybe waterlillies.

Slide 12- Cheryl:) Oh! That is.....
Wendy:)
Malcolm:)
Karen:)

Wendy: Looks like stars.

Karen:) Stars! Stars! Stars!
Malcolm:)
Cheryl:)

Cheryl: Star cluster or something in the sky.

Wendy: Or diamonds. It's very bright so don't get that close.

Slide 13- Karen: That looks like a necklace.

Malcolm: Yah! Look how long it is!

Karen: That really looks like a necklace.

Malcolm: Russian Queen.

Slide 14- Wendy:) That looks like hair. Hair!
Cheryl:)
Malcolm:)

Karen: Eh! Take it easy you guys.

Slide 15- Cheryl:) What's that that that
Wendy:) Feathers, a nest of feathers.

Karen: Yah! Like on those big hats.

Slide 16- Karen: Spaghetti.

Malcolm: Spaghetti?

Karen: No, icing all put over you know like

Wendy: I know what it looks like - wire all bent up.

Karen: Yah! Wire.

Slide 17- Wendy: That looks more like copper wire on the right.

Slide 18- Cheryl: It looks like that stuff you hang on the Christmas tree. All swervey!

Karen: Tinsel.

Malcolm: What's that black The black looks like coal. It looks like coal!

Slide 19- Wendy: That looks like blue tinsel.

Cheryl: Yah!

Slide 20- Cheryl: That looks like spaghetti.

Karen: Covered with tomato sauce.

Cheryl: No meatballs, though.

Slide 21- Karen: That looks like a bunch of wigs.

Malcolm: Hairmaker's factory.

Slide 22- Karen: What's that?

Malcolm: That's another wig.

Cheryl: Looks like a jellyfish or something
Yah! Really.

Malcolm: With blood.

Slide 23- Cheryl: That!

Wendy: A wig or coloured tassels.

Cheryl: That's a beautiful princess' hair in a fairy tale.

Slide 24- Wendy: That's What's that? Looks like a bundle of beads.

Malcolm: Grass.

Karen: No. Flowers of different colours.

Slide 25- Wendy: Those look like pearls on the right -
pearls - pearls and diamonds.

Karen: That looks like a nurse's cap with the hair coming out underneath.

Cheryl:)Oh yes! Your right.

Wendy:)

Slide 26- Cheryl: An old lady.

Malcolm: That's more like diamonds. No. looks like a frog.

Cheryl: Frog?

Malcolm: Rubber. Rubber. Rubber.

Slide 27- Wendy: Black Magic.

Karen:)Little puddles of water. Rain. Different

Cheryl:)shades of rain.

Wendy: In that brown box it looks like coloured dirt; not coloured dirt, but, tar - sticky tar.

Slide 28- Malcolm: That's silver tar.

Karen: That looks like a lake in the background and trees in front.

Malcolm: Good thing that's not Lake Erie.

Cheryl: Lake Erie isn't like that it looks brown.

Slide 29- Karen: A store.

Malcolm: Looks like a tool shop.

Slide 30- Cheryl: It looks like a lady holding beads.

Malcolm: So true! So true!

Karen: Spaghetti.

Malcolm: Blagh!

Slide 31- Malcolm: Oh that looks like multicoloured spaghetti.

Karen: That looks like those curtains.

Wendy: Bead curtains.

Cheryl: Oriental or Chinese. Yah! In the restaurants.

Slide 32- Not shown to class.

Slide 33- Not shown to class.

Slide 34- Not shown to class.

Slide 35- Wendy: Oh! I like those wooden beads.

Malcolm: Look like chocolate things.

Cheryl: I like that tassel on the end.

Wendy: Some tassel!

Slide 36- Cheryl: Oh that looks a snake that swallowed something bumpy.

Malcolm: A whole bunch of bumpy things. I wonder if it was tasty

Slide 37- Wendy: Oh that looks those look like pennies.

Cheryl: Oh! Money! Money!

Malcolm:)Money! Moneeee.....

Karen:)

Slide 38- Not shown to class.

Slide 39- Not shown to class.

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Group 2
Beads as Process

Group 2

Beads as Process

The following group of slides reveal an animated version of one nine year old girl who is particularly fascinated with beads. They are unaccompanied by a tape or a transcript. A full understanding of the nature of a process in all of its subtleties can be achieved through concentrated study of an involved child.

The group is divided into three sections. The first section shows the stringing of a necklace revealing three hours of involvement.

The second section shows the weaving of beads on a loom which reveals the beginning of a process, also involving three hours of continuous absorption.

The third section reveals the beginning stages of the applique technique.

Group 2: Slide 1- Measuring the thread.

2. Tying the knot.
3. Finishing the knot.
4. Threading the first bead.
5. Holding the bead.
6. Threading another.
7. Holding the bead.
8. Sliding a bead down the needle.
9. Discovering string beads in the box.
10. Sliding the beads down the thread.
11. Picking up a bead.
12. Putting another bead on a needle.
13. Examining the progress of the string of beads.
14. Checking results.
15. Selecting more beads.
16. Examining the progress.
17. Picking up more beads.
18. Picking up more beads.
19. Threading a bead on a needle.
20. Searching for the right bead.
21. Picking up the beads.
22. Stringing the bead.
23. Examining the process.
24. Continuing the bead selection.
25. Resting.
26. Looking at some beads found in the box.
27. How much longer should it be?
28. The finished product.
29. Working on a loom - the 1st row of beads.
30. Threading the beads on the needle.

31. Counting the beads.
32. Picking up the beads.
33. Holding the 2nd row in place.
34. Securing beads in place.
35. Straightening the beads.
36. Threading more beads.
37. Weaving the next row.
38. Threading more beads.
39. Lazy stitch applique.
40. 1st row of lazy stitch.
41. 2nd row of lazy stitch.
42. Fabric beadwork - two rows complete.

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Group 3

Beads as Products

Group 3

Beads as Products

This group is divided into two sections. The first includes examples of North American Indian, African, East Indian and Hong Kong beadwork showing a variety of both articles and technique. The second section includes more primitive examples of objects on which beadwork is found, a large proportion of these are in the form of necklaces.

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- Group 3: Section 1: Slide
- 1- Tribal gathering.
"The Universal Bead"
 - 2- Women's dress.
Deerskin, porcupine quills &
beads.
Cree - Saskatchewan
"The Universal Bead"
 - 3- Wampum - wrist or hair band.
Iroquois
"The Universal Bead"
 - 4- Bag.
Buffalo hide.
North American Indian
"The Universal Bead"
 - 5- Net Apron.
Mummy beads.
Egypt.
"The Universal Bead"
 - 6- Assortment of beaded items.
National Museum of Man - Ottawa
 - 7- Saddle.
Blackfoot
National Museum of Man - Ottawa
 - 8- Vest (detail).
Woven.
National Museum of Man - Ottawa
 - 9- Vest (detail).
Woven.
National Museum of Man - Ottawa
 - 10- Weapon.
National Museum of Man - Ottawa
 - 11- Knifecase (detail).
Beaded.
National Museum of Man - Ottawa
 - 12- Knifecase (detail).
Beaded.
National Museum of Man - Ottawa
 - 13- Bottle.
Wood beaded.
National Museum of Man - Ottawa
 - 14- Papoose.
Beaded baby board.
National Museum of Man - Ottawa

- 15- Moccasins.
Beads & quillwork.
National Museum of Man - Ottawa
- 16- Moccasins.
Teton Sioux
National Museum of Man - Ottawa
- 17- Moccasins (detail soles).
Teton Sioux
National Museum of Man - Ottawa
- 18- Jacket - Boy.
National Museum of Man - Ottawa
- 19- Cuffs from a jacket.
National Museum of Man - Ottawa
- 20- Cuffs from a jacket (detail).
National Museum of Man - Ottawa
- 21- Cuffs from a jacket (detail).
National Museum of Man - Ottawa
- 22- Pouch (obverse).
National Museum of Man - Ottawa
- 23- Pouch (reverse).
National Museum of Man - Ottawa
- 24- Pouch (detail).
National Museum of Man - Ottawa
- 25- Pouch (detail).
National Museum of Man - Ottawa
- 26- Pouch.
National Museum of Man - Ottawa
- 27- Pouch (detail).
National Museum of Man - Ottawa
- 28- Pouch (detail).
National Museum of Man - Ottawa
- 29- Pouch.
National Museum of Man - Ottawa
- 30- Pouch (detail).
National Museum of Man - Ottawa
- 31- Sash (detail).
National Museum of Man - Ottawa
- 32- Sash (detail).
National Museum of Man - Ottawa

- 33- Sash.
National Museum of Man - Ottawa
- 34- Sash.
National Museum of Man - Ottawa
- 35- Sash.
National Museum of Man - Ottawa
- 36- Sash (closeup).
National Museum of Man - Ottawa
- 37- Sash (closeup).
National Museum of Man - Ottawa
- 38- Beaded Chieftain.
African Magazine
- 39- Beaded Mask.
African Mask
- 40- Beaded Rosettes.
Guyana
The Gift Shop - Pointe Claire
- 41- Beaded Bracelet.
Guyana
The Gift Shop - Pointe Claire
- 42- Beaded Medallion.
Guyana
The Gift Shop - Pointe Claire
- 43- Beaded Flowers.
Craft Shop
- 44- Beaded Tiara.
Button Shop
- 45- Beaded Spectacle Cases.
Hong Kong
The Gift Shop - Pointe Claire
- 46- Flyswatter.
Sequins & beads.
India
The Gift Shop - Pointe Claire
- 47- Beaded Purse.
Hong Kong
The Gift Shop - Pointe Claire
- 48- Mosaic, Beaded & Mirrored
Elephants.
India
The Gift Shop - Pointe Claire

- 49- Mosaic, Beaded & Mirrored Elephants.
India
The Gift Shop - Pointe Claire
- 50- Mosaic, Beaded & Mirrored Elephants.
India
The Gift Shop - Pointe Claire
- 51- Simulated Bead Effect.
Mirrors & Embroidery.
Pakistan
The Gift Shop - Pointe Claire
- 52- Beaded Vest.
* Bugle Seed Beads & Sequins.
Polish Festival Costume
- 53- Beaded Vest (obverse).
* Bugle Seed Beads & Sequins.
Polish Festival Costume
- 54- Beaded Vest (closeup).
* Bugle Seed Beads & Sequins.
Polish Festival Costume
- 55- Beaded Object.
* Styrofoam Egg, Pins & Beads.
- 56- Beaded Object (view #1).
*
- 57- Beaded Object (view #2).
*
- 58- Beaded Object (view #3).
*
- 59- Beaded Object (view #4).
*
- 60- Beaded Object (view #1).
*
- 61- Beaded Object (view #2).
*
- 62- Beaded Object (view #3).
*
- 63- Beaded Object (view #4).
*
- 64- Beaded Object (view #5).
*
- 65- Beaded Hanging Curtain (view #1).
*

- 66- Beaded Hanging Curtain (view #2).
*
- 67- Beaded Hanging Curtain (view #3).
*
- 68- Beaded Hanging Curtain (view #4).
*
- 69- Beaded Hanging Curtain (view #5).
*
- 70- Beaded Hanging Curtain.
Macrame and Hand Painted Beads.
*
- 71- Beaded Hanging Curtain.
Macrame and Hand Painted Beads.
*
- 72- Bead Decorated Hanging.
Wool, Macrame & Ceramic Beads.
*
- 73- Bead Decorated Hanging.
String Macrame & Ceramic Beads.
*
- 74- Bead Decorated Necklace.
String Macrame & Glass Beads.
*
- 75- Bead Decorated Doll.
Fabric, Macrame, Glass & Wood
Beads.
*
- 76- Bead Decorated Hanging.
Fabric, Stitchery and Pearls.
*
- 77- Bead Decorated Hanging (detail).
Fabric, Stitchery and Pearls.
*
- 78- Bead Decorated Pot.
Ceramic.
*

* These items are personal property
which been acquired and/or created
over an extended period of time.

Group 3. Section L- Tape transcript accompanying Beads as Products.

The same group of four eleven year olds is involved as with the transcript for Group 1 - Beads as Raw Materials.

Slide 1- Malcolm: Reminds me of Indians.

Karen: Of course it reminds you of Indians. That's what it is.

Cheryl: I'd like to have a costume like that. Beautiful!

Wendy: So many beads on it.

Malcolm: Just call them beadmen. I wonder who the chiefs were.

Slide 2- Cheryl: That looks Indian. You can see the rows of beads. They are sewn in so delicately and daintily and everything.

Slide 3- Cheryl: That has those beads too.

Malcolm: Looks Indian doesn't it?

Teacher: That's a wampum. That was used for money.

Wendy: Oh yes, I remember that.

Teacher: They traded it from tribe to tribe.

Cheryl: Oh yah! We had a movie about that once.

Malcolm: I read about that in books.

Teacher: It is made of tiny little shells woven or sewn together.

Slide 4- Cheryl: People!

Malcolm: Doesn't that tell the story of the Indians' History?

Cheryl: It looks like a bag because it has a draw string on it.

Karen: Beads of people.

Slide 5- Malcolm: That looks like a fishing net.

Teacher: It goes back to the Egyptian Times. It's made out of little mummy beads that were found buried deep under the ground.

Slide 6- Cheryl: Are those pieces of clothing?

Wendy: The first one looks like a saddle.

Cheryl: A long saddle with big saddle horns.

Teacher: These are all examples of beadwork of the North American Indian and one by one we'll see these.

Slide 7- Wendy: That looks like a saddle too. Is that a saddle?

It is. It's wierd. It's got a hole in it.

Cheryl: I don't know how they could put beads all over it and make it so beautiful. When you ride on it you'd wreck it after a while. Yah! But it's got hide inside where you sit on it.

Malcolm: Just imagine sitting on it!

Slide 8- Malcolm: Upside down teepee.

Wendy: That must have taken a long time. That looks like a vest.

Slide 9- Cheryl: The top has an M. It belongs to a guy called Max.

Slide 10- Cheryl: That looks like a flag.

Teacher: That's a weapon with a stone - a viscious weapon.

Malcolm: That's for hitting people on the head.

Slide 11- Wendy: That looks like a scalp; pretty small though.

Teacher: That's a knife shaft for holding a knife.

Slide 12-

Slide 13- Wendy: That looks like a top hat....

or a bottle of cardboard with beads stuck all over it.

Teacher: This is actually a vase of wood covered with beadwork made by the Africans but it looks like an Indian design.

Slide 14- Teacher: Can you guess what that is?

Malcolm: A shield.

Teacher: No; it's for carrying babies. They spend hours and hours decorating these. They are called papooses.

Malcolm: They have those in Africa too.

Slide 15- Cheryl: Moccasins.....look at all the beadwork!

Malcolm: Look how soft soled they are. Can you imagine creep around in those?

Teacher: This shows the quill work on the top done with dyed porcupine quills woven into the hide compared with the beadwork on the bottom. They did the quillwork first and then they just copied the designs in beads.

Slide 16- Wendy: You see a lot of beadwork in these.

Slide 17- Teacher: These are the soles of the moccasins.

Malcolm: Did they purposely leave that space there?

Teacher: They used to bury these moccasins with their dead. They were used mostly for special tribal ceremonies. That space shows where it has been worn out a little even though they didn't wear them very much.

Slide 18- Cheryl: Is that a shirt? Oh that's beautiful!

Malcolm: I'd just love to wear that.

Cheryl: I'd just like to see you in it.

Teacher: It is very very heavy.

Slide 19- Karen: Oh, what's that?

Teacher: These are cuffs from a coat or jacket. This kind of design was borrowed from the missionaries. These flower-like and plant-like designs came from Europe, whereas the more abstract geometric designs came from the Indians themselves.

Slide 20- Wendy: Those look like big beads.

Slide 21- Cheryl: I saw some stuff like that at a museum. Indian stuff exactly like that.

Slide 22- Teacher: This is a pouch that opens at the top side.

Slide 23- Cheryl: It looks like a hat with a top that flops all over your face.

Slide 24- Teacher: This is a closeup of the pouch.

Wendy: Oh! You can see everything.

Slide 25- Teacher: See how everything is based on kinds of design. What are the shapes that you can see there?

Wendy: Diamonds and

Malcolm: squares

Cheryl: crosses.

Slide 26- Wendy: Looks like a shoulder bag.

Cheryl: Looks like you could wear it around your neck.

Slide 27-

Slide 28- Wendy: Look at the way they attached the tassels on with beads.

Slide 29- Teacher: Do you know what decorative means?

Malcolm: In a way. It means it's very decorated and it has an idea behind it.

Slide 30- Teacher: What is the idea behind this one?

Malcolm: There are squares and triangles.

Teacher: The squares are repeated over and over again like steps.

Malcolm: The colours are repeated over and over too.

Cheryl: The steps are going up to the top.

Slide 31- Wendy: Looks like a belt.

Slide 32- Cheryl: Triangles and diamonds.

Slide 33- Cheryl: Looks like a sash.

Slide 34-

Slide 35-

Slide 36-

Slide 37-

Slide 38- Wendy: Looks like an African warrior.

Slide 39- Wendy:)Oh! Look at that!
Cheryl:)
Malcolm:)

Slide 40- Cheryl: Those are rosettes. I'd like to make one but it's so complicated.

Teacher: All you have to do is start in the middle with a string of beads and with another needle and thread overlap the thread every couple of stitches to anchor the string.

Cheryl: I'm going to try it sometime.

Teacher: The material has to be stretched by an embroidery hoop while you are working on it. There are instructions in the book I showed you in the school library.

Slide 41- Wendy: What's that? It looks like a hairband or something.

Teacher: It is a bracelet made in Africa.

Cheryl: It looks like a maze.

Teacher: All of the designs are made of these step-like shapes similar to the Indians.

Slide 42- Cheryl: Is it a bag or a purse or something.

Teacher: It is a necklace.

Slide 43- Wendy: Oh! Those are flowers.

Cheryl: Made out of beads. I was going to do that this weekend because I had this thin wire at home. My mother used to use Indian beads when she was a little girl.

Slide 44- Wendy: That's a crown.

Slide 45- Wendy: Are those glasses cases?

Cheryl: Wow! Must've taken a long time.

Slide 46- Teacher: This is a fly swatter.

Cheryl:)A flyswatter?
Wendy:)
Malcolm:)

Slide 47- Cheryl: That's a purse.

Teacher: A solid mass of beads.

Slide 48-)Wendy: What are they?
Slide 49-)
Slide 50-)Cheryl: Animals.

Teacher: These are elephants from India.

Cheryl: Oh! Aren't they beautiful! They must be so shiny.

Malcolm: Just like we did once in school with little pieces.

Teacher: It's called mosaic.

Cheryl: Or stained glass windows.

Slide 51- Teacher: These are like mirrors. It looks like beadwork but it's embroidery.

Slide 52-)Cheryl: That thing in the middle looks like the sun - a glowing spot.
Slide 53-)

Teacher: This is a sequin. The vest is entirely covered with beads. It is a Polish national costume.

Slide 54- Wendy: Is that a closeup?

Teacher: The flowers were made of small tubular beads and the centres of little seed beads.

Slide 55-)Malcolm:)That's your thing! The thing that you
Slide 56-)Wendy:)made!
Slide 57-)Cheryl:)
Slide 58-)
Slide 59-)

- Group 3: Section 2: Slide
- 1- "Smiling" Figure.
Veracruz, Mexico
"The Universal Bead"
 - 2- Mayan Figures.
Campeche, Mexico
"The Universal Bead"
 - 3- Beji Statue (prehistoric).
Wood, cowrie shells, beads.
Yorubi, Nigeria
"The Universal Bead"
 - 4- Boy's Initiation Mask.
Wood, cowrie shells & red
kisiseeps.
Bambara, Mali
"The Universal Bead"
 - 5- Embroidered Fabric.
Marginella shells.
Florida
"The Universal Bead"
 - 6- Deerskin Cloak - "Powhatan's Mantle".
Marginella shells.
Supposedly North American Indian
"The Universal Bead"
 - 7- Drinking Hara-Horn (prehistoric).
Beads.
Cameroun
"The Universal Bead"
 - 8- Doll (prehistoric).
Wood, seeds, glass beads,
cowrie shells & fiber.
Cameroun
"The Universal Bead"
 - 9- Beadwork.
Egypt - 25th dynasty
"The Universal Bead"
 - 10- Skull (prehistoric shrunken head).
Feather and beetle back orn-
amentation.
Jivard, Equador
"The Universal Bead"
 - 11- Necklace.
Turquoise, coral ancient,
dark brown and white beads.
Origin Unknown
"The Universal Bead"
 - 12- Evil Eye Charm.
Shellmoney, glass beads.

New Ireland, Melanesia
"The Universal Bead"

- 13- Armband.
Glass beads, banana seeds,
shell and palm.
"The Universal Bead"
- 14- Neck Ornament.
Shells, beads, animal teeth,
seed pods and fiber.
Solomen Islands, Melanesia
"The Universal Bead"
- 15- Necklace.
Ivory, black and white glass
beads.
Eskimo, Alaska
"The Universal Bead"
- 16- Charm.
Buttons and beads.
"The Universal Bead"
- 17- Necklace.
Brass bells and Glass beads.
Ivory Coast
"The Universal Bead"
- 18- Necklace.
Glass, amber and stone beads
with metal discs.
Sikkim
"The Universal Bead"
- 19- Necklace.
Quartz, chalcedony, amber,
coral, glass and faience.
Dongola, Sudan
"The Universal Bead"
- 20- Necklace.
Coral and turquoise stone.
Zuni, New Mexico
"The Universal Bead"
- 21- Necklace.
Coral.
Zuni, New Mexico
"The Universal Bead"
- 22- Necklace.
Palm nuts, shells and glass.
Tupari, Brazil
"The Universal Bead"
- 23- Necklace.
Human teeth.

Gilbert Islands, Micronesia
"The Universal Bead"

- 24- Necklace.
Turquoise and coral.
Zuni, New Mexico
"The Universal Bead"
- 25- Necklace.
Kish
"The Universal Bead"
- 26- Necklace.
Sea urchins.
Western Islands, Wuwula
"The Universal Bead"
- 27- Earrings.
Tortoise shell and glass
beads.
Papua (British New Guinea)
"The Universal Bead"
- 28- Ornament.
Shell.
Indian, California
"The Universal Bead"
- 29- Necklace.
Giraffe hair, glass beads
and ivory.
East Africa
"The Universal Bead"
- 30- Necklace.
Bone, beads and sennit.
Fiji Islands, Melanesia
"The Universal Bead"
- 31- Necklace.
Pearl shell.
Philippines
"The Universal Bead"
- 32- Ornament.
Shell, fiber, paint and cane.
"The Universal Bead"
- 33- Necklace.
Glass beads and leopard teeth.
Congo Republic
"The Universal Bead"
- 34- Necklace.
Discs of black kokos and
white conus shell with a
pendant of tridacua shell.

Gilbert Islands, Micronesia
"The Universal Bead"

- 35- Necklace.
Shell.
"The Universal Bead"
- 36- Necklaces.
Cowrie shells and seeds.
Africa
Friend
- 37- Necklace.
Coral.
The Gift Shop - Pointe Claire
- 38- Necklaces (detail).
Native seeds and glass.
India
- 39- Necklace.
Wood cubes and spheres
strung on leather.
Friend
- 40- Necklace.
Painted and natural wood
with feathers.
Guyana
The Gift Shop Pointe Claire
- 41- Necklace.
Stained wood.
Norway
Friend
- 42- Necklace.
Glazed ceramic on a leather
thong.
Personal
- 43- Necklaces - "Worry Beads".
Greece
The Gift Shop - Pointe Claire
- 44- Necklaces.
Amber.
The Gift Shop - Pointe Claire
- 45- Necklaces.
Amber.
The Gift Shop - Pointe Claire
- 46- Necklace.
Ivory.
India
The Gift Shop - Pointe Claire

- 47- Necklace.
Multicoloured glass and seed
beads.
Africa
Friend
- 48- Beads.
Cornelian.
Nigeria
"The Universal Bead"
- 49- Beads - Trade.
Alaska
"The Universal Bead"
- 50- Beads - Glass.
Greco-Roman
"The Universal Bead"
- 51- Beads.
Glass.
Greco-Roman
"The Universal Bead"
- 52- Beads.
Material Unknown.
Sumba West, Indonesia
"The Universal Bead"
- 53- Necklace.
Strands of assorted glass beads
arranged in place by ceramic
dividers.
"The Universal Bead"
- 54- Mummy Beads.
Egypt
The Gift Shop - Pointe Claire
- 55- Collar.
Glass seed beads.
Craft Shop
"The Universal Bead"
- 56- Collar.
Glass seed beads.
Craft Shop
"The Universal Bead"
- 57- Necklace.
Seed beads.
Friend
- 58- Necklace.
Seed beads.
Personal

59- Necklace.

India

The Gift Shop - Pointe Claire

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Group 3. Section 2- Beads as Products.

The following tape is pure sound without conversation. It was a truly successful experience. I served indirectly as a conductor of an orchestra. The students were provided with musical instruments from the kindergarten rhythm band in the school. They were instructed to try to create sounds to correspond with the rhythm and media of beads shown in the slides. A group of thirty participated. The tape was made during noon hour sessions. The tape should be heard while the slides are shown in the carousel projector.

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Group 4

Beads as Poetic Transfer

Group 4

Beads as Poetic Transfer

This group of slides represents a search into primarily natural sources which motivate or are motivated by the medium of beads. These could be continued to include any structures or points in space as well as systems operating throughout the universe both natural and man made.

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- Group 4: Slide
- 1- Buds in Spring.
 - 2- Pussywillows.
 - 3- Dandelion going to seed.
 - 4- Peony bud.
 - 5- Bleeding Heart.
 - 6- Onion flowers.
 - 7- Peony buds.
 - 8- Bells.
 - 9- Cactus in bloom.
 - 10- Daffodil bud.
 - 11- Rose bud.
 - 12- Rose flower beginning.
 - 13- Buds.
 - 14- Buds.
 - 15- Queen Anne's Lace.
 - 16- Milk Weed pods.
 - 17- Berry.
 - 18- Sumac.
 - 19- Berries.
 - 20- Berries.
 - 21- Snakeberries.
 - 22- Cherry Tomato.
 - 23- Strawberries.
 - 24- Watermelon.
 - 25- Grapes.
 - 26- Cherries.
 - 27- Radishes.
 - 28- Apples.
 - 29- Corn.

- 30- Dew on Grass.
- 31- Waterlily.
- 32- Rain on car pane.
- 33- Water.
- 34- Thistle.
- 35- Cattail.
- 36- Cattail.
- 37- Lights at night.
- 38- Lights at night.
- 39- Lights at night.
- 40- Lights at night.

Group 5

Beads as a Medium in the Classroom

Group 5

Beads as a Medium in the Classroom

These slides show a general view of children working with beads in the classroom and the results of their experience. It is partial and incomplete in representing the potential for aesthetic experience.

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- Group 5: Slide
- 1- Layout of Materials.
Samples of beadwork, books & jars of beads.
 - 2- Layout of Materials.
Samples of beadwork & books.
 - 3- Beaded Doll.
Student contribution.
 - 4- Beaded African Peace Pipe.
Student contribution.
 - 5- Beaded African Doll.
Student contribution.
 - 6- Selecting and Gathering the Beads.
11 year old girls.
 - 7- Selecting and Gathering the Beads.
11 year old boys.
 - 8- Selecting and Gathering the Beads.
11 year olds.
 - 9- Hunting for lost beads.
 - 10- Hunting for lost beads.
 - 11- Threading a needle.
 - 12- Applying beads on a stitchery hanging.
 - 13- Threading a needle.
 - 14- Threading a needle.
 - 15- Threading a needle.
 - 16- Teaching each other how to knot.
 - 17- Measuring thread lengths.
 - 18- String beads. Extra beads in the envelope.
 - 19- Displaying the finished necklace.
 - 20- Displaying a bead decorated vest.
 - 21- Necklace.
10 year old shell finds and mother's beads.
 - 22- Corn Necklace.
10 year old boy's cob contribution.
 - 23- A Home Experiment in Winding Two Necklaces
Together.
11 year old girl.

- 24- A Bead Enthusiast and Her Year's Collection.
11 year old girl.
- 25- Individual Student Collection.
11 year old girl.
- 26- Individual Student Collection.
11 year old girl.
- 27- Beading Club Necklaces - Problem #1.
11 year old girls.
- 28- Beading Club Necklaces - Problem #2.
11 year old girls.
- 29- Beading Club Necklaces - Problem #2.
11 year old girls.
- 30- Beading Club Objects - Problem #3.
11 year old girls.
- 31- Beading Club Objects - Problem #3.
11 year old girls.
- 32- Beaded Curtain.
Teacher's Product.
- 33- Beaded Curtain (closeup).
Teacher's Product.
- 34- Beaded Curtain.
Hand Painted Beads & Macrame.
Teacher's Product.

Group 5.- Beads as a medium in the classroom. Transcript of a discussion by two spokesmen speaking about student reaction to beadwork.

Teacher: Why do you like working with beads?

Karen: You can make so many different patterns.

Cheryl: They are so tiny. They are detailed.

Teacher: What is it about detail that appeals to you rather than something big and flashy?

Karen: It looks sweeter. It makes it sort of dainty, just like embroidery.

Cheryl: It is so tiny and perfect.

Teacher: Do you think the students as a whole liked working with beads?

Cheryl:)Yes, but they don't have enough patience.

Karen:)They rush.

Cheryl: When they're making a necklace or something they get so up tight and frustrated and they get mad. They should take their time and do it perfectly.

Karen: You have to be very very relaxed and patient.

Teacher: Do you think that the size of the bead which you use makes a difference?

Cheryl:)Yes. We like the small ones.

Karen:)

Teacher: Why?

Cheryl:)They are more beautiful; more detail.

Karen:)The boys don't like to bead that much.

Teacher: Why do you say that?

Cheryl:)They can't sit still that long. They don't

Karen:)seem to be that interested in creating things. They'd rather play baseball or soccer where they can run around.

Malcolm: It depends on the kind of boy. It depends on the person.

Teacher: Don't you think that the boys are conditioned to think that doing something like this is for girls?

Cheryl:)John is the kind of boy who likes creating
Karen:)things. He just loves making things. He's
really good at it.

Teacher: What do you think of stringing beads?

Karen:)It's fun to see all the different patterns
Cheryl:)which you can make, but it gets kind of
boring sometimes when you work just in a
straight line.

Malcolm: Especially when you use the same colour.

Karen: You shouldn't do that then.

Teacher: Did you find it more interesting or more
free to work on the three dimensional form
of styrofoam.

Karen: Yes. You weren't just stringing a pattern
in a line then - you had to keep changing
it.

Cheryl: I liked it because you could start with an
idea and just put beads where you felt like,
changing your idea as you went along.

Karen: I just liked putting beads in patterns as
I went along.

Teacher: You followed a definite pattern even on
both sides which you stayed with more or
less.

Karen: That's the way I am..I like things very
organized and neat.

Malcolm:)She's like that all the time.

Cheryl:)

Cheryl: I don't know half the time what I'm doing
until I finished it even though I have an
idea of what I want.

Teacher: What do you think about the idea of num-
bers and beads? Do you find that you are
conscious of numbers as you are working
with beads?

Wendy: Not really, except when you have so many
of one colour and then another.

Karen:)I don't want to think of the numbers when
Cheryl:)I'm working. I want to forget about them.

Teacher: Do you count as you go?

Cheryl: No. I try to just put in the beads without being conscious of how many I'm putting on.

Teacher: If you're not counting or are not aware of numbers, of what are you aware?

Karen:) Pattern. We're looking for the pattern.
Cheryl:)
Wendy:)

Teacher: Isn't the pattern based on numbers?

Cheryl: Yes. Sometimes we see that, but usually after.

Wendy: Sometimes we like to count them after and see how it came out.

Teacher: So there seems to be two basic ways of working. One is almost unconscious, somewhat blindly putting in the beads. The other is to decide ahead of time exactly what it is you want and count the numbers you will have and so on. It depends which way is the easiest for you.

Karen: I like to count them first. I guess maybe it is a habit of mine. If there are so many on one side I count to make sure that there are the same number on the other. I want to have both sides the same.

Teacher: Symmetry. If you were to cut your bird in half the pattern on one side would be identical to the other.

Karen: Yes. That's how I planned it.

Teacher: Why do you think that beads appeal to so many people these days?

Cheryl: It's a symbol of life.

Teacher: Why do you think it is?

Karen: They're so pretty and delicate.

Wendy: When you look at beads you don't think of that, you think of love.

Teacher: Do you think that it is the exchange of the beads or the wearing of the beads that makes them a symbol of love?

Cheryl: Just the beads period.

Karen: You think of them as something gentle.

Cheryl: Except when I drop a string of them. Then I

think of hate. Boy!

Teacher: What do you think of the fact that today both boys and girls wear beads.

Cheryl:)It depends on the boys. Most of the boys in
Karen:)our class won't wear beads. They're not the
type. It depends on the person. It's freedom - to wear what you want.

Malcolm: I don't mind wearing beads. Some boys still think it's sissy.

Teacher: Have you ever noticed children with beads?

Cheryl:)Yes. They like to touch them.

Karen:)

Wendy:)

Malcolm:)

Cheryl: I have noticed that they look at them with amazement. They are so different from all of the other toys. They like to reach out and grab them.

Teacher: Do you think that they would like the very tiny ones which you like?

Cheryl:)No. They couldn't see them that well.

Karen:)They don't really care about the pattern.

In conclusion I would like to add for those who share the curiosity in these small sculptural forms, that this study could be both limited in scope and extended in depth. It is a generalized study showing the breadth of scope so that a world might be opened only to trigger more directed concentrated effort.