

SPECIAL EVENTS

"A CALL TO CONFIDENCE & COMPETENCE"

Minnesota Crafts Council Annual Meeting/Oct 18-19, 1980
Northfield Arts Guild, 304 Division St., Northfield

Special guest: *Eudorah Moore* (crafts coordinator,
National Endowment for the Arts)

The Minnesota Crafts Council is honored to have Eudorah Moore as guest speaker and participant in this year's meeting. Ms. Moore will be conducting a workshop and will make herself available to interested participants to talk about what the NEA can and should do for crafts people and crafts organizations.

If you wish further information regarding reservations or accommodations, please contact MCC, Hennepin Center for the Arts, 528 Hennepin Avenue, Room 210, Mpls 55403.

SATURDAY TEXTILE SEMINARS 1980-81

Co-Sponsored by Minneapolis Institute of Arts and WGM

Seminars meet from 10:00 a.m. to 3:00 p.m. in Room 211, MIA. Tuition is \$15 for MSFA and WGM members and \$20 for nonmembers. Lunch at the Link Restaurant is included. Other 1980-81 seminars are scheduled for November 15 "Oriental Rugs," January 17 "European Tapestries," February 14 "Islamic Embroidery," March 14 "Garments of India and Persia," and April 4 "Ancient Peruvian Textiles."

October 18, 1980

"American Indian Beadwork," Marjorie Jirousek, instructor

TRADE BEADS: a background of the unique ornamentation created by the Indians of the North Central United States.
by Marjorie Jirousek

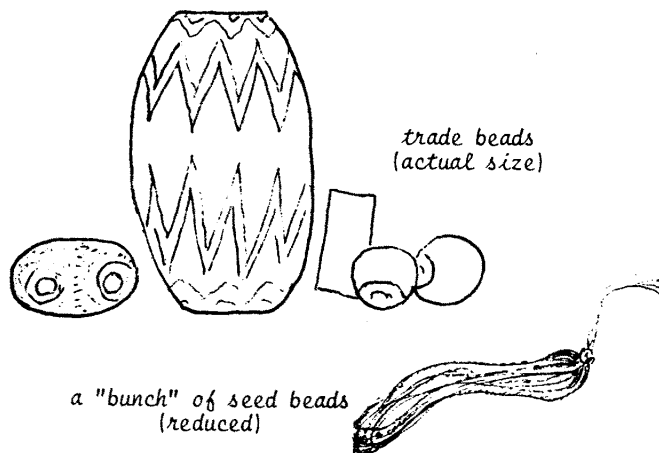
The urge for personal adornment seems to be as old as mankind. Archeologists have found stone beads among the stone knives and axes at neolithic sites. In the mid-western United States the mounds of the burial cults, dating back to at least 8,000 years ago, have produced beads and carved pendants of stone, bone, shell and copper. Ocean shell was an "import" to the midwest in 6,000 BC!

The first reported European glass beads to reach the Americas were brought by - guess who! Columbus. His journal states that they were "received with great pleasure." Sir Francis Drake and other explorers touched along the Pacific coast and gave beads. The Spanish of course brought them into the southwestern area. In fact, no well equipped expedition into the unknown wilds of this continent failed to include beads as part of its stock in trade. We've all heard tell, of course, that Manhattan was purchased for a chest of beads and trinkets.

By the late 17th century the French had established permanent trading posts along the Great Lakes. Beads began to show up by means of inter-tribal trading in the western areas where direct contact with traders was lacking. Beads became important.



Marjorie Jirousek



Glass beads brought in trade in the early period all came from Venice, on the island of Murano, where they had been made since at least the early 14th century. As demand for beads grew, other European cities pirated skilled craftsmen from Murano and set up in competition. Beautiful Venetian beads are produced to this day.

Until around the 1800's, the beads traded into this area varied much in size, but were suitable for stringing rather than sewing. At this time smaller beads were offered--at first the so-called poney beads, measuring about 3/32 inch, which the women started sewing on garments. These were followed some years later by the smaller seed beads, similar to the ones used to this day. These brought a great change to the Indian art of ornamentation.

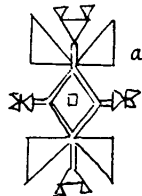
To appreciate this change, one must know that perhaps for generations women had been decorating clothing and most other belonging of their families with colorful vegetable

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dyed porcupine quills, using a variety of intricate techniques and designs. The natural range of the porcupine is in the northern forests of the United States and most of Canada. They are not found on the plains, but through trading, the plains Indians used quills extensively. The northern United States and Canada are the only area in the world where this beautiful art of quill weaving and embroidery has been practiced.

It did not take the women long to decide that seed beads with their wide range of bright colors, durability and ease of application were a vast improvement over the tedious work of preparing and applying the less durable quills. They at first used the same designs used with quills, but soon went into broader areas of design and color with the more versatile beads. Bead and quill work are sometimes combined, and quills have been used up to modern times on articles where tradition and perhaps religious significance is involved.

Minnesota is on the dividing line between two major Indian cultures of the United States. The Ojibwe are Woodland, and share similarities in beadwork techniques with tribes to the east. The Sioux in Minnesota are a part of the great Sioux nation, and share with them similarities in beadwork design and technique of other plains tribes further west.



a Sioux design

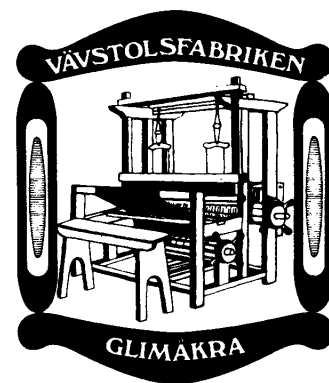


an Ojibwe design



"Fear, Laughter and the Unknown" Knotless netting, needleweaving, and embroidery, cotton. 30" x 24"
Renie Breskin Adams 1978

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