

Beadwork and Storying

Elective 1

AUTHOR(S):	Daniel Abramson
SUMMARY:	Were you the kind of camper that came home every summer with a bunch of bracelets that you wore until they fell apart? You know that every bracelet, necklace or keychain tells a story about a special time, place, or person. In this session, we're going to take your beading game to the next level by trying new ways to tell stories with beads. Inspired by the beadwork of Indigenous people in Canada, we'll create our own unique stories and learn how a simple artistic practice can create a meaningful bond between people. - <i>Submitted by Daniel Abramson</i>
TOPIC(S):	Visual Arts
LEARNING OBJECTIVE:	Participants will learn 3 different ways to use beads to weave stories and words into crafts.
AUDIENCE:	The three project options that we will learn give flexibility for age groups at camp. Older campers can try more complex projects and younger campers can stick with bigger beads and easier crafts. Everyone will find a way to put some meaning into their art.
TIMING:	90
APPENDICES:	Resources at the end of the write up
MATERIALS NEEDED:	Assorted beads (depending on the age and project) <ul style="list-style-type: none"> - Glass Seed Beads - Bead String - Crow Beads - Stretchy String - Bead looms, and fine beading needles for projects with small beads OR - Cardboard and large bead needles for larger beads
SET-UP DETAILS:	Art Room, or other space with tables and chairs for each participant. It is possible to do beadwork in other places (like a cabin) because the materials are easily transported, but it becomes more difficult to do the beading.

SET-UP IN ADVANCE

For this session, several stations will be set up so that participants can try a variety of projects. At camp, you might choose to only offer one way of working with beads based on materials or the skill level/age of campers.

Each project should be at a table with materials and some printed instructions (or a device with a YouTube video for instructions). Participants will largely self-guide through the process with the facilitator available as support.

Introduction to beaded artwork that tells a story (10 Minutes)

The facilitator will show four different kinds of work that can be used to tell stories

- 1) Beadloom and multi-row beaded projects (Using the Two Row Wampum as an example)
- 2) Morse Code bead patterns
- 3) Friendship pins
- 4) Tzitzit/Friendship Bracelets

Guided Learning of the Techniques (10 minutes)

The facilitator will do a quick tutorial on how to do each technique. YouTube is a great resource, but you can also find excellent instructions on Instructables, Pinterest, or in books.

How to make a Morse Code Bracelet

https://youtu.be/HNTL_2HCOVw

Morse Code Alphabet

English:

https://upload.wikimedia.org/wikipedia/commons/thumb/b/b5/International_Morse_Code.svg/800px-International_Morse_Code.svg.png

Hebrew:

https://en.wikipedia.org/wiki/Morse_code_for_non-Latin_alphabets

How to use a bead loom

<https://crafts.tutsplus.com/tutorials/jewellery-fundamentals-how-to-use-a-bead-loom--cms-21845>

<https://crafts.tutsplus.com/tutorials/jewellery-fundamentals-how-to-use-a-bead-loom--cms-21845>

<http://external.webstorage.gr/images/Books-PDF/9780715323007.pdf>

Friendship Pins

https://youtu.be/uhyPi_1J_Fg

Reading the Lanyard (5 minutes)

Once participants have seen a variety of ways to make beads with meaning, the facilitator will read the poem “The Lanyard” by Billy Collins. This piece is optional, but it is effective in articulating the meaning of crafts as gifts at camp.

Thinking About Our Own Stories (5 minutes)

Participants will think about a story of a relationship that they wish to represent through patterns of beads. For example, if there are 12 campers in a cabin, a cabin covenant might be represented by a pattern of 12 colors that repeat. Or if a participant wished to think about stages of his or her development at camp, the beadwork might be divided creatively into thirds to represent past, present and future.

Creating the Artwork (40 Minutes)

Participants will draw their beaded stories onto a blank page and then use the pattern page as a reference to create their beaded artwork. Participants are encouraged to try several different techniques and to make a few different pieces.

Sharing Our Stories – Jewelry Fashion Show (20 Minutes)

Once the beadwork is complete, participants will take turns modelling their own beads and sharing their stories with each other.

RESOURCES

The Two-Row Wampum

The 1613 agreement was recorded by the Haudenosaunee in a wampum belt known as the Two Row Wampum. This wampum records the meaning of the agreement, which declared peaceful coexistence between the Haudenosaunee and Dutch settlers in the area. The pattern of the belt consists of two rows of purple wampum beads against a background of white beads. The purple beads signify the courses of two vessels — a Haudenosaunee canoe and a European ship — traveling down the river of life together, parallel but never touching. The three white stripes denote peace and friendship.

Haudenosaunee tradition also records the specific meaning of the belt as follows, in the form of a Haudenosaunee reply to the initial Dutch treaty proposal: "You say that you are our Father and I am your Son. We say 'We will not be like Father and Son, but like Brothers.' This wampum belt confirms our words. [...] Neither of us will make compulsory laws or interfere in the internal affairs of the other. Neither of us will try to steer the other's vessel."

The treaty is considered by Haudenosaunee people to still be in effect. The Haudenosaunee tradition states "As long as the Sun shines upon this Earth, that is how long our [Two Row Wampum] Agreement will stand; Second, as long as the Water still flows; and Third, as long as the Grass Grows Green at a certain time of the year. Now we have Symbolized this Agreement and it shall be binding forever as long as Mother Earth is still in motion."

The wampum of the pact is stored in Canada and in 2013 was presented in festivities along the Hudson River celebrating the 400th anniversary of the treaty.

Source: https://en.wikipedia.org/wiki/Two_Row_Wampum_Treaty

The Lanyard

By Billy Collins

The other day I was ricocheting slowly
off the blue walls of this room,
moving as if underwater from typewriter to piano,
from bookshelf to an envelope lying on the floor,
when I found myself in the L section of the dictionary
where my eyes fell upon the word lanyard.

No cookie nibbled by a French novelist
could send one into the past more suddenly—
a past where I sat at a workbench at a camp
by a deep Adirondack lake
learning how to braid long thin plastic strips
into a lanyard, a gift for my mother.

I had never seen anyone use a lanyard
or wear one, if that's what you did with them,
but that did not keep me from crossing
strand over strand again and again
until I had made a boxy
red and white lanyard for my mother.

She gave me life and milk from her breasts,
and I gave her a lanyard.
She nursed me in many a sick room,
lifted spoons of medicine to my lips,
laid cold face-cloths on my forehead,
and then led me out into the airy light

and taught me to walk and swim,
and I, in turn, presented her with a lanyard.
Here are thousands of meals, she said,
and here is clothing and a good education.
And here is your lanyard, I replied,
which I made with a little help from a counselor.

Here is a breathing body and a beating heart,
strong legs, bones and teeth,
and two clear eyes to read the world, she whispered,
and here, I said, is the lanyard I made at camp.
And here, I wish to say to her now,
is a smaller gift—not the worn truth

that you can never repay your mother,
but the rueful admission that when she took
the two-tone lanyard from my hand,
I was as sure as a boy could be
that this useless, worthless thing I wove
out of boredom would be enough to make us even.



CORNERSTONE 2020 RESOURCE

ADDITIONAL NOTES FOR BRINGING IT BACK TO CAMP:

**This session can be done with or without the teaching of the Treaty Relationship that is represented in the “Two Row Wampum”. Speaking about the arts and culture of other people should always be done in a respectful, and contextualized way. In Canada and the United States there is an important history of the relationship between Indigenous peoples and the government. The choice to include teaching about the symbolism in this Wampum can help to teach about relationships and responsibilities, but it should be done with some research beyond this brief explanation.