NEW MEMBERS

We welcome the following new members:

Linda Balog
Nancy Clark
Betty Cromwell
Eileen Dildine
Rose Marie Fincannon
Elspeth (Happy) Gibbs
Norma Guzzardo
Carlene Harwick
Margaret Mazur
Beverly Rang
Diane Shell
Iris Shen-VanBuren
Angela Sieh
Kathy Tountas
Diane Tourville
Barbara Warren
Suzanne Wester
Dorothy Zemke

This brings us up to 131 members in 57 cities.

PRESIDENT'S MESSAGE

Happy Beadday to you
Happy Beadday to you
Happy Beadday to GLBG
Happy Beadday to you

This July marks the guild's second anniversary. My, how time flies when we are having fun. Why, it seems like yesterday we were just starting, with less than 30 members. Now we have over 120 members in 54 cities and are still growing. We used to have a meeting every other month; now it is every month. We even had to move because we had "outgrown" our last meeting place. This exemplifies what can be accomplished when we put our minds to it. Sure we had trials and tribulations, such as the unexpected resignation of our president, Chris Reilly. Unfortunately for us, her business is thriving. She had to choose between the guild and her business. We'll miss her at the board meetings, but will see her at the general meetings. These things happen to the best of humans. The guild will come out on top at the end.

As we start into our second year, we will have more programs outside as well as inside the guild. For example some of you will be asked to give a demonstration of your talent in beadwork at the Livonia Library on October 24th (See Posy Macedonia, Programs Chair, for details). Also keep in mind on October 9th we will host our Bead Bazaar at the Plaza Hotel in Southfield MI. Mark your calendars for these dates. Finally we are having more display raffles. We just had one for the Schoolcraft display if you didn't win, don't despair; we are holding one for the Troy Library (see Posy or me for details). Thank you for your displays for Schoolcraft. It was a beading success.

As I said previously this guild is surving. We are the only nationally known bead guild in Michigan. This Guild can continue to strive even stronger, but it depends on you. Yes, you do pay your dues. Thank you very much, because without your money, we are not possible. However, we need more; we need you. We urge you to sign up for committees. Have you ever heard "two heads are better than one"? This goes for heads, hands and feet. Just imagine how far you want this guild to go. It is all possible, if we have your participation. Contact your committee chairs or the guild telephone number.

In closing, I want to salute you, The Great Lakes Beadworkers Guild. You proved you have what it takes to become a strong guild. Let us continue to reach for the sky and if you believe like I do, we will succeed. Happy Beadday and many more

—Pattie Goodman
President

Membership Sticker

This newsletter contains your renewal sticker. Please be sure to place it on your membership card. Thank you.
GREAT LAKES BEADWORKERS GUILD
P.O. BOX 1639,
ROYAL OAK MI 48068
313/634-3649

BOARD MEMBERS:
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VICE-PRESIDENT  open
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PROGRAMS CHAIR  Posy Macedonia
DISPLAYS CHAIR  Vicki Morton
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PURPOSE AND OBJECTIVES:
The Great Lakes Beadworkers Guild is a nonprofit organization under Section 501 (c)(3) of the Internal Revenue Code of 1954. Donations, gifts and legacies are deductible. The Guild shall promote and encourage an interest in beadwork and related fields among its members and the general public. The objectives of the Guild shall be to network, to locate and publish information and to encourage and instruct in the field of beadwork through workshops, sharing, and other educational means. Membership is open to the public.

MEMBERSHIP:
Great Lakes Beadworkers Guild membership dues, payable in U.S. funds are $20.00 per individual; Canadian $26.00. Dues shall be due annually by May 31. The Quarterly will be mailed to paid members only.

GLBG QUARTERLY:
Your contribution counts! Send articles, comments or suggestions to the editor, Sylvus Tarn, P.O. Box 23327 Detroit MI 48223. Please enclose a legal SASE for return of material. I’m happy to accept copy in ASCII format on 3.5 floppies, high or low density, (specify ms-dos or mac operating system) but I recommend accompanying it with hard-copy, at least till ‘ve worked a few more bugs out of the system! If you handwrite your goodie, please print. If you have questions, you’re welcome to call me at 313/532-8320 between 10AM and 9PM. Deadlines for receiving contributions for the Quarterly will be the 1st of November, February, May, and August for the following issue.

The Quarterly is published in December, March, June and September. The Editor and GLBG reserve the right to edit all contributions, and to refuse any material not in keeping with the guild’s objectives. The opinions expressed by individual contributors do not necessarily reflect those of the editor or the Board of Trustees. Copyright 1994 by the Great Lakes Beadworkers Guild

ADVERTISING:
1/8 Page $10.00, (business card) 1/4 Page $18.00, 1/2 Page $32.00, Full Page $55.00 for one time ad. Discount of 15% for full year (4 issues). Advertisements must be camera ready line art.

June 1994
STONE LORE

Coral

Name: From the Greek name for Red Coral, korallion

Historical Lore: Used in jewelry since prehistoric times; associated with the Zodiac sign Pisces

Stone Lore: Thought to have curative powers, especially in respect to bleeding, and to guard against bewitchment, fascination, and lunacy; it was thought to remove foolishness and grant wisdom; Coral horns are still thought to be effective against the Evil Eye and against ill wishing; Red Coral was thought to change color according to the wearer’s health and to protect against demons;

in Medieval Europe it was thought to be of protection in battle, to children, and to aid women in childbirth, but it could only be ground in marble mortars, or it would lose its potency; it was used as a remedy against eye ailments, plague, poison, toothache, epilepsy, and stomach disorders; if sown up with a flint arrowhead, it was thought to cure rabies; tied to the mast with sealskin, it was thought to protect ships against storms; it also protected against floods;

in India it was used to ward off the effect of strong sun and was tied to fruit trees to ensure fruitfulness;

the Romans thought Coral was effective only when it was in its natural form; it was also thought to keep away thunderbolts and whirlwinds; in Italy Red Coral was thought to protect against the Evil Eye, demons, witches, wizards, and the like, but Brown Coral was liked by evil spirits;

hung in the house, Coral prevented discord, envy, disharmony, and evil influences; hung over the bed, it prevented nightmares and night terrors; it was carried to ward off feuds, guile, and scorn; in Arabia, Yellow Coral was the gem of everlasting life.

—Pamela Sayre

The DIA put on “Chic to Chic”, which Schreier curated and presented (selected from her 10,000 piece collection) featuring accessories of 20th century fashion in 1992. Though some of those accessories featured beads, it wasn’t until she agreed to speak to our guild that she had ever considered fashion from an exclusively beadwork point of view. She like to see some modern examples of bead fashion, so bring your favorite pieces!

This members only talk is a very special opportunity for you to meet an extraordinarily knowledgeable historian who has generously waived her usual speaking fee so we could afford to have her talk to us. Don’t miss it!

Exhibit Review

AMERICAN FRONTIER:
The Chandler-Pohrt Collection
At the DIA
Through June 26, 1994

If you haven’t seen this fine exhibit of Amerindian items already, it’s certainly worth checking out. It features 152 pieces of which I’d say some 75% have bead or crew quill work on them, the cream of the collection. Those of you who attended David Penny’s talk will see some excellent examples of the traditions and the evolution of Amerindian beadwork through the nineteenth century in this collection of clothing and utilitarian items that he discussed.

Guided tours are at 11:30 and 1:30, and, as luck would have it, I showed up at 11:30. Though I did learn some interesting facts, such as the reason for what looks like dried dusty miller in the corner of the cases (it’s sage, a sacred herb, put there to give blessing and permission to view what are often sacred objects), I generally find the chatter of docents very distracting. Tours last about an hour, so you may wish to keep this in mind when you plan your trip.

Nevertheless, I did make several observations: most of the items, which dated roughly from 1830 through 1890, were in excellent if not superb condition. The early woodlands pieces tended to be decorated with very small seed beads, size 16/0 or so; there were several interesting techniques in addition to the loomed work (which was up 18 inches wide!) traditionally associated with this type of beadwork. I found the most interesting was wool yarn fringe strung with seed beads because I’d never seen it before. Seed beads, of course, are smaller in diameter than a typical wool thread, so the clever artisan strung the seed beads on thread perhaps 30mm apart, knotting (I think) to hold the beads in place, and then twisted the thread into the wool yarn, where it virtually disappeared. In addition to beaded clothing, purses, baby carriers and the like, the exhibit also featured pipes, a shield, some tools for beadworking,
including a couple of elegant carved antler handle awls for piercing hide in the shape of a hand or foot, and a delightful range of feathered bonnets.

There is one of the traditional black and white eagle feather bonnets decorated with down at the quills and dyed hair at the tips of the feathers, but bonnets of rooster feathers and "stand up" feathers gave a delightful jolt to my rather narrow expectations of this form.

The pieces are well displayed, nicely spaced to more easily handle crowds, and lighted as well as can be expected for delicate textiles. Since they are without exception behind glass, I couldn't get my face quite as close to them to examine technique as I would've liked, but I was able, even in my hurried examination, to discern some things such as the beaded fringe technique described above.

The museum is open from 11–4 Tuesday through Sunday, and the exhibit has a very nice softbound catalog, featuring all color photographs of (I believe) all the pieces in the exhibit, plus perhaps a few more thrown in for good measure. In fact, some of the smaller items are shown to better advantage in the publication than they are in the exhibit, though naturally the fine detail is somewhat lost on large pieces, such as dresses or cloaks. But at $32.00, I judged it a good buy. Call the DIA @ 833-7900 for more information.

Eagle Spirit

Quilts have been enjoying a resurgence of popularity the past several years, and as new artists work with this form, they have expanded the traditional format considerably. One popular format for art quilts is the wall hanging. Jo Miller, one of our members, recently completed a quilt of this type, titled Eagle Spirit, an original design that made finalist round in a national quilt competition.

This prestigious competition hands out $75,000 in prizes, with $5,000 for top prize in the wall hanging category. Like many quilters, Miller combined a number of techniques to make her piece: it is hand drawn and hand painted with fabric dyes on 100% cotton. The center panel, of beige, features a boy and eagle appliquéd, and freshwater pearls and ultrasuede fringe on the boy's clothing. Five earrings decorated with Japanese tourquoise and gold complete the costume. The flanking side panels, of dark brown, are appliquéd teal cornstalks, with beaded corn "kernals" of malachite, jasper, quartz, and onyx stone beads, with goldfilled beads added for "sparkle".

Miller has quilted for sixteen years, but beaded much more erratically. She did indian style beading for four years as a teenager, and got interested again when she joined the GLBG. Though she's done victorian beading on crazyquilt banners, and clothing, Eagle Spirit proved to be considerably more challenging.

At first she used millener's thin shank #10 needles and nymo thread to attach the beads to her quilt, she quickly discovered that stone beads and pearls have unevenly drilled holes that do not easily pass rigid needles. The flexible wire needles favored by stringers, or even "big eye" needles, on the other hand, lack that same rigidity required to pierce the several layers of fabric and batting making up a quilt. So finally Miller resorted to using a stiletto to create a hole in the fabric through which she could push the wire needle; she also used couching to complete the project.
Book Review

FLAT PEYOTE STITCH
Michael White Owl
1993: White Owl Publications, Tucson, Arizona
$19.95, softcover

In FLAT PEYOTE STITCH Michael White Owl presents over 200 of the most elaborate and complex beadwork patterns imaginable. He feels that the peyote stitch technique has enabled him to overcome the limitations of other beadwork techniques. He believes in the power of communication through patterns and hopes that we “grow with our beads.” Also, he expresses the hope that his book will provide us with inspiration and help in attaining our desired results.

The book begins with a listing of necessary and suggested tools and accessories. Mr. White Owl prefers to use a jewelry pad (cloth covered board) on which to pour out his beads (this can be seen on the back cover); he feels this allows him to see the beads more clearly and to pick them up more easily. He also recommends wearing magnifying glasses!

Presented next are instructions for three beginning projects: earrings with peyote stitch tops and dangles, a bead-wrapped crystal necklace, and a bracelet incorporating a bead-set cabochon as the central design element. The instructions are written in a conversational style and the accompanying illustrations are very clear and easy to understand. These projects of gradually increasing complexity are geared to give the reader confidence and experience in using peyote stitch before tackling the more complex designs which follow.

Mr. White Owl’s graphed patterns are truly unique and dramatically diverge from the more familiar style of peyote stitch patterns adapted from native american motifs. His designs are comprised of intricate interwoven lines, reminiscent of Islamic arabesques found on architectural mosaic tilework, glazed tile calligraphy, and in the borders of Persian or oriental carpets. They also resemble maze-like Chinese or Celtic knots of angular, interconnecting patterns and replicating forms, often incorporating stylized floral elements. He favors strong linear patterns, especially diagonals, for which peyote stitch is uniquely suitable. Symmetry, geometry, and the playful interaction of light and shade all play a part in the elaboration of these wondrous designs. You’ve gotta see it to believe it!

Unfortunately, only the cover, which is printed in color, offers us a glimpse of the author’s incredibly complex work. The book, printed in black and white on 100% post consumer waste recycled paper, concludes with several useful pages of peyote stitch graph paper for various size beads.

—Gail Frederickson
1994 CALENDAR OF EVENTS

Monthly meetings are held the third Tuesday of the month at the Good Shepherd Lutheran Church on Campbell Road between 11 and 12 Mile Roads (just south of Gardenia.) Parking lot is north of the church. Meetings begin at 6:30 PM.

Meeting Schedule

Jun 21 Diane Palmer
   “Collar Workshop”
Jul 19 Chris Reilly
   “Beaded Embroidery Workshop”
Aug 16 Sandy Schrier
   “Guest Speaker—Members Only!”
Sep 20 Barbara Gash
   “Guest Speaker”
Oct 18 Mystery Meeting
   “Come and Be Surprised”
Nov 15 Informal Beading Bee
   “Bring a project to work on!”

Beaded Embroidery Workshop
July 19th, 1994

Students in this hands on class will create a stunning Art Deco appliqué while learning to stitch Beaded Rows, Beaded Fringe and Sequin Fishscaling. The addition of Austrian Crystals makes this Label Sizes Appliqués unique. Kit fee is $8.50; instructor is Chris Reilly. Students should bring scissors. There will be no confirmation calls so please mark your calendars.

ROSE PASTE BEADS

My paternal grandmother was both a teacher and an artist, a master at a multitude of Victorian-era crafts. Although she has been gone for quite some time now, I regret my youthful disdain for her craft. Now, with the wisdom of maturity, I am saddened to realize that I cut off from the natural ways of learning. I have missed forever the opportunity to learn from her how to tat, paint china, knit beaded purses, net beaded purses, and so on. Her legacy to me is a half dozen beaded purses, a few yards of lace edging, and a string of rose paste beads. These products of her artistry are some of my most precious possessions.

Even in my youth, her rose paste beads were a curiosity to me. They were a nondescript, certainly unattractive, even ugly brownish-purplish-blackish color and uneven, irregular, and rather coarsely formed. Although I don’t recall ever witnessing her actually making them, her gardens were full of roses so the requisite raw material was certainly plentiful. I do remember her keeping the mildly fragrant strings of beads scattered throughout her dresser drawers, hanging in her closets, and a couple strings were usually draped over her bureau mirror.

Now, after several years of watching my roses drop their petals and rot, I am determined to attempt to make rose paste beads. In doing so, I hope to create some objects like those my grandmother created, to connect with something traditional, to renew the sense of artistic traditions being passed on.

The following are two recipes for rose paste beads:

Victorian Recipe: Gather the roses on a dry day and chop the petals very finely. Put them in a saucepan and barely cover with water. Heat for about an hour but do not let the mixture boil. Repeat this process for three days and if necessary add more water. The deep black beads made from rose petals are made this rich color by warming in a rusty pan. It is important never to let the mixture boil but each day to warm it to a moderate heat. Make the beads by working the pulp with the fingers into balls. When thoroughly well worked and fairly dry, press on to a bodkin to make holes in the centres of the beads. Until they are perfectly dry the beads have to be moved frequently on the bodkin or they will be difficult to remove without breaking them. Held for a few moments in a warm hand these beads give

PROPOSED DESIGN FOR NEW LOGO
FROM THE EDITOR

As it's one in the morning, and we still have to finish laying this thing out, I'll be very brief: this is ostensibly our "loomwork" issue, so I've tried to focus on loomed techniques, or things relating to them. For this reason, many thanks to Pamela Sayre who obligingly provided "Stone Lore" on a favorite stone of Amerindians and to Gail Frederickson, who both volunteered to be interviewed concerning her loomwork, and reviewed a loomwork book for us. As an expert loomweaver, she's certainly qualified.

I'm also indebted to Debbie Zook, who has taken over writing up our meetings for the newsletter (thank you, thank you, thank you!) and Tina Nelson, who, in addition to chairing her own committee has generously been researching bead classes all through the metropolitan area. You'll be seeing the fruits of her labors at future meetings and in future newsletters.

I'd like to focus on textiles for the next special issue, such as tassels, or fringe so any reviews, tips and techniques, or mention of areas you'd like to see covered would be appreciated.

And finally, I'd like to encourage everybody to come see Sandy Schreier. Sheloaned us a whole bunch of publicity goodies, and though I could only highlight them for the newsletter, it looks as if her talk will be informative and a lot of fun! So I hope you will all make a special effort to attend our August meeting.

—Sylvus Tarn

Beads

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We also have Beads in Bulk

Here are just a few.

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<th>Bone Hairpipe</th>
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Member Profile
Gail Frederickson

Frederickson has made loomed beadwork since 12—14 years of age, when she completed simple stripes for bracelets and headbands. She even had examples on a Campfire uniform.

She started working in the form seriously, however, after taking a workshop with Virginia Blakelock several years ago. Like Blakelock, Frederickson built her own loom, though it differs from Blakelock’s open design with springs on the ends. Frederickson’s has a base, to which she tapes her designs, such as the elaborate green, fuschia, and pink floral pattern she’s working on now. Though at one time she followed her cartoons closely, she now follows her intuition, using a much more freewheeling approach because she “hates counts”.

She weaves with nylon, because she doesn’t feel silk is as strong, nor can it be melted into round, bead-like shapes on the ends, which she considers an attractive, effective finish.

Frederickson regularly attends meetings, and enjoys all sorts of techniques; she will no doubt be appearing in this column again, featuring some of them!

Book Review
THOSE BAD BAD BEADS
Virginia L. Blakelock

Copyright 1990, Spiralbound, 105 pp. Order from Universal Synergetics, Inc., 16510 S.W. Edminster Road, Wilsonville OR 97070—9514

The table of Contents indicates broadly the techniques covered in this loom weaving classic. Blakelock discusses beads and their specific requirements as they relate to loomwork and other materials in the first two chapters; the next six chapters cover design, setup, execution, tips, finishing, and fringe. Then there’s a quick time-out to show you Blakelock’s methods for turning your weaving into accessories, before returning to “fancy fretwork”, Blakelock’s term for threading beads on the warps.

She also covers several off loom techniques such as peyote, some African weaves (which I’ve also seen on Indian pieces), and a “quadrupe helix”, and thence to a discussion of broad collars and ladders, the technique to generate them, finishing up with some notes for netting, knitting, applique and crochet.

The author’s diverse interest in the many possibilities of this medium clearly is reflected in this book, as is her willingness to experiment. Her brief explanations for the latter half of the book are certainly enough encouragement to explore (though on wishes, sometimes, for photographs of completed pieces to illustrate them) but where I feel the instructions, tips and tricks really shine is in the first, loom weaving section. Even so, if I could have just one book on beading technique, this would be it. No other comes close to covering such a variety of methods. The black and white line drawings, which while not up to, say, professional magazine illustration standards, are crisp and easy to follow. As I said, a classic compendium of seed bead techniques
—Sylvus Tarn

Great Lakes Beadworkers Guild
Treasurer’s Report
Year End 12-31-93

TOTAL BALANCE: Beginning 1-1-93 $413.18

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| Undeposited Funds:    | $0.00        |
| Checkbook Balance     | $1823.51     |
| Petty Cash            | $30.00       |
| **Total**             | **$1853.51** |

Library Fund (year to date) $205.47

PROPOSED DESIGN FOR NEW LOGO
Meeting April 19, 1994

President, Pattee Goodman, announced that our first bead bazaar will be held October 9, 1994 at the Plaza Hotel in Southfield. Help is needed on the committees preparing for the bazaar. If you would like to help please call Posey Macedonia at 524-2924. The GLBG has been invited to present a demonstration of beadworking on October 24 at the Livonia Library. It will involve several members demonstrating some type of beadwork for about a half hour and answering questions for another half hour. Craft demonstrations of this type are a regular event at the library and an audience of about twenty to forty people generally attends. There will be an antique bead show on May 29 at the Holiday Inn in Southfield. After the business meeting was concluded Pam Sayre taught a beginning bead stringing class. Cassie Koslen, age eleven, attended the class. She said she learned that when stringing beads it is important to be sure that loops of thread aren’t left sticking out between the beads and you have to be careful not to pinch bead tips or crimp Tigertail too hard or it will break. Cassie remarked that Pam was a very good teacher and that “It was a fun learning experience.” This was Cassie’s second class. Previously she attended a class on making beads with Fimo. She has made necklaces, bracelets, and earrings, and is working on a bead woven collar. She is looking forward to becoming a GLBG member and would like to take Chris Reilly’s class on bead dolls with her mother, Posey Macedonia. Pam also reported that the class went well. There were about 14 students, some of whom had no previous bead stringing experience, and all of the students completed their bracelets. The class covered stringing on thread using bead tips and stringing on Tigertail with crimps. Pam said she was particularly impressed with everyone’s good crimping. This was Pam’s first experience teaching this class and she wants to thank Sylvus and Page for helping her prepare for the class and for being on call during the class. Pam’s personal beadworking involves mostly making necklaces for herself, her sister, and her mother.