



# THE BEAD FORUM

Newsletter of the Society of Bead Researchers

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## SOCIETY NEWS

**A Message from the SBR President:** In a recent issue of *The Bead Forum*, I made a long and impassioned plea for more participation by our Society members. Perhaps that plea was too long and wordy because the response from the membership was not spectacular in any of the categories mentioned including full fledged *Beads* articles, shorter *The Bead Forum* items, book notices, books for review, and encouraging of new members. Not to be bragging but simply to avoid being accused of telling but not doing, I have contributed a bibliography and a brief article in the last two issues of *The Bead Forum* plus continuing to work on an article for *Beads*. Also at the annual Northwest Anthropological Conference last month in Seattle, the Society had a display in space provided free of charge. We still do not know how many of the membership application forms were returned to Jeff. **REPEATED WITH EMPHASIS:** if each one of us would find a new member and/or each one of us would submit an article to one of our publications, it would go a long way toward energizing the Society--so do it soon, this week, today, right now.

Roderick Sprague, SBR President

## SBR ANNUAL GENERAL MEETING AND BEAD EXPO 2006

The Annual General Meeting of the Society of Bead Researchers was held during the course of Beadwork Bead Expo 2006 on Saturday, May 20, at the Charleston Area Convention Center, Charleston, South Carolina. Editor Karklins called the meeting to order at 8:00 PM.

### President's Report

The text of the president's report is presented elsewhere in this issue.

## Secretary-Treasurer's Report

### Membership

In 2005, the Society of Bead Researchers had a total of 118 members and subscribers:

North American individual members and subscribers	79
Overseas individual members and subscribers	12
Benefactor members	5
Patron members	2
Sustaining members	4
Gratis, Mandatory, and Bead Societies	16
TOTAL	118

This is a drop from the total of 132 in 2004.

### Financial Information

Total revenue for 2005 was \$7,013.73, while total expenditures were \$2,044.38. As of December 31, 2005, the balances in SBR's accounts were:

First State Bank Checking Account	US \$ 16,630.62
Wells Fargo Money Market Fund	US \$ 26, 832.80
TD Central Trust (Canadian dollar account)	US \$ 3,589.83 [CD\$4,155.77]
PayPal Account	US \$ 100.00
TOTAL	US \$ 47,153.25

Respectfully submitted, Jeffrey M. Mitchem, Secretary-Treasurer

### **Journal Editor's Report**

Production of the two forthcoming journal issues hit another snag when the person who performs the design and layout became ill. This problem has now been resolved and vol. 15 of the journal should be published by the end of June and the next issue will follow shortly thereafter. The editor once again apologizes to the authors and the membership for this further delay. He also repeated the need for scholarly articles for future issues of the journal. Contact him at [karlis.karklins@pc.gc.ga](mailto:karlis.karklins@pc.gc.ga).

### **Newsletter Editor's Report**

The editor of *The Bead Forum* is looking for one or more volunteers to update the Newsletter Index on the Society web pages. Please contact me if you are able to help at [Buffalohead@gmail.com](mailto:Buffalohead@gmail.com)

### **New Business**

There being no new business, the meeting was adjourned at 8:30 PM.

Respectfully submitted, Karlis Karklins, Editor

A reminder from Lester Ross: Also, it might be time again to let our members know that the SBR web site contains information they may find useful for their research, especially on the links web page: <http://sbrwebsite.home.comcast.net/index/index.htm>

### **OTHER BEAD RELATED NEWS**

**BEAD MUSEUM NEWS:** The City of Glendale, Arizona is currently adding 2,000 sq. ft. to The Bead Museum building and remodeling the façade and front entrance to conform with the new Civic Center across the new park. This has made the museum architecturally an important part of this complex and we expect it will greatly increase our traffic.

Internally, we have been planning the space for the Peter Francis, Jr. "Center for Bead Research" Collection, which was donated to The Bead Museum by Peter's family after his much regretted death in Ghana. Karlis Karklins, Jamey Allen and Alice Scherer facilitated shipment of the contents to the Museum and it has been in storage awaiting completion of the construction scheduled for the end of April 2006. The next step is to professionally inventory and process the collection. Details of this project will not be available in time for The Bead Forum's deadline but information about progress may be had by calling or e-mailing the Museum after April. It is estimated the work will take about ten months.

The Museum has remained open throughout the construction, presenting the permanent "The Bead Story" exhibits. The "Tribal Asia" exhibit closed in March and will travel to the Tempe Main Library for exhibit May 2 – October 13, 2006; "Nyama: the Vital Force in African Ceremony" opens this April. In September 2006 "Trajectories: an Exploration of Contemporary Glass Beadmaking" in conjunction with the International Society of Glass Beadmakers will open and celebrate the beginning of the SGB during The Bead Museum's 1993 juried exhibit in Prescott, Arizona and the opening of the Museum's spacious new gallery.

### **RECENT PUBLICATIONS:**

Kanungo, Alok Kumar

2004 Glass Beads in Ancient India and Furnace-Wound Beads at Purdalpur: An Ethnoarchaeological Approach. *Asian Perspectives: Journal of Archaeology for Asia and the Pacific* 43(1).123-150.

An ancient and important technique of bead manufacture, used even today, is the "furnace-winding" technique. Beads produced by this technique have been found in large numbers at various archaeological sites. This paper discusses the details of beads and bead waste produced by the furnace-winding technique and the specific criteria of production. It also uses the results of a detailed ethnographic analysis at a manufacturing village, Purdalpur, to understand the production and dispersal mechanisms.

### **CURRENT RESEARCH: The Making of Modern Kiffa Beads.**

The Making of Modern Kiffa Beads By David Nevill of African Trade Beads.com. Probably the most famous of African produced beads, the skilled production of these handmade and individually decorated, powder-glass beads has been practiced by the ladies, in and around

the town of Kiffa in Mauritania, for over 100 years. Nowadays, the value of antique Kiffa has soared on the international bead market and good quality specimens are increasingly more difficult to find.

In an attempt to learn more about these fabled beads, I first visited the town of Kiffa in 2001. Situated in the Sahara Desert, some 380 miles from the Mauritanian capital city Nouakchott, the overland journey from The Gambia in West Africa was fascinating but somewhat tortuous and unfortunately far from fruitful in actually witnessing the beads being made. [http://www.toubab.com/Contents/The\\_Kiffa\\_Trip/the\\_kiffa\\_trip.html](http://www.toubab.com/Contents/The_Kiffa_Trip/the_kiffa_trip.html)

I returned in December 2005 and this time was lucky enough to be invited to witness and photograph the entire production process as the guest of a local family, whose two daughters are part of a small cooperative of skilled ladies who continue to preserve this traditional art form. The experience was a magical one; dispelling some popular myths on current bead production in and around Kiffa, showing that the slight differences in the modern materials used make a noticeable difference in the quality of the modern varieties and giving rise to more questions, which will hopefully be answered on future visits. The article can be viewed at: [http://www.africantradebeads.com/Product\\_Index/Kiffa/Kiffa-st/kiffa-st.html](http://www.africantradebeads.com/Product_Index/Kiffa/Kiffa-st/kiffa-st.html)

African Trade Beads

<mailto:info@africantradebeads.com>

<http://www.africantradebeads.com>

<http://www.toubab.com>

An international bead and beadwork conference is being organized in Istanbul which is tentatively scheduled for 22-25 November 2007. It is in the planning stage at this point and the organizers are soliciting ideas for the conference content and structure. Attached is a very brief outline of the conference organization. An important event that we feel is essential and time-sensitive is the Call for Papers. Valerie and Jamey are working on the Call for Papers now. We would like to have your ideas about the appropriate venues (e.g. magazines, newsletters, etc.) in which the Call for papers should be published to reach the maximum number of respondents. We would like to get the Call for Papers circulated soonest.

We are planning a website for the conference that will follow the same basic design we are using for the International Conference on Oriental Carpets (ICOC) that we are currently organizing and managing: please see the website at [www.icoc-istanbul.org](http://www.icoc-istanbul.org). This website is the primary medium to convey information about the ICOC.

We are trying to balance the many varied interests in beads and beadwork within the structure of the conference. We are hoping to have a strong academic program that will anchor the entire conference. Additionally, we are planning two different tracks for the exhibitions. First, we would like to have small exhibitions that focus on and support the academic presentations. Second, we are looking at two or three large exhibitions that would come from the assets of the national museums in Turkey and other museums worldwide. The exhibition program is ambitious but we consider it a vital element. We want to have a group of hands-on workshops and demonstrations that will appeal to the local bead community (which is large). The trade show we envision will attract collectors and also the contemporary bead/beadwork

enthusiasts. Finally, we are setting up a program of tours. The tours will visit sights in Turkey and other countries (e.g. China, Greece, etc.).

### A GLASS BEAD RATTLESNAKE BRACELET

A green snake-head bead with a very complex surface and a surprisingly realistic representation of the western rattlesnake (*Crotalus viridis*) was illustrated on the web by Laurie Rush at <rush@drum.army.mil> and reprinted in 2003 in *The Bead Forum* (43:3).

An identical red glass rattlesnake bracelet (Figure 1) was purchased for \$55.00 at the Unicorn Company, an arts and antique store in San Diego, California, on 11 March 1989. The beads are strung on a coiled steel wire giving the bracelet a normal diameter of about 5.5 cm (2 in.) or twice around for a normal female wrist. When extended it is 35.5 cm (13 5/8 in.) long. It is made up of 23 body segments, plus 1 head and 1 tail. All of the beads have spacers between for a total of 24 spacers and a grand total of 49 beads.

Four shapes of beads include the head, 3 cm long (1 1/8 in.), a tail bead, 2 cm (3/4 in.), and the body beads 1 cm (3/8 in.). The fourth type, the highly uniform spacers are a simple 6 cm (3/26 in.) diameter and 2.5 cm (1/8 in.) wide disks with a peripheral mold mark. They were probably made by compressing two small gathers in the typical pliers-like mold. They have no intentional marks but have surprisingly irregular surfaces. The body and tail beads are covered completely with small knobs and have a mold mark running laterally and thus parallel to the hole. The mold marks of the body and tail beads are thus at a right angle to the mold marks of the spacers. The body beads are slightly flattened in cross section ranging from ca. 6 to 8 cm. They appear to vary in diameter and color density but this is due to the width of the side observed. All of the beads are transparent but the surface treatment of the knobby beads make them look darker and less transparent than the spacers. It was impossible to determine the hole diameters while strung.

A virtually identical bracelet in amber color was offered on eBay (Item 4955368278) from 29 December 2004 to 5 January 2005 being “snipped” in the last two seconds for \$97.00. It was restrung on an unspecified fiber in a totally random and closed circular manner. The seller guessed that it was a choker necklace, but this was determined to be physically impossible on a small, biased sample of women with small necks.

Based purely on intuitive impressions from handling numerous beads over the past 50+ years it is suggested that the beads are clearly from Czechoslovakia and less emphatically dating from the 1920s and 1930s. If other colors are known this information would be appreciated. Some place there should be some body and tail beads missing heads.

Roderick Sprague



## ARTICLE

### Post-Medieval Beads from Moscow

J.A. Likhter and A.G. Veksler

Center of Archaeological Excavations, Moscow

Translated by E. Tavlintseva

It is believed that glass beads formed a part of Russian peasant costume. Townswomen preferred beads made of precious and semiprecious stones. In particular, beads made of river pearls were very popular in Russian towns. Nevertheless, 1,625 glass beads were found during excavations carried out by the Center of Archaeological Excavations in Moscow. Thus, this category of artifacts represented by such a large number of finds deserves special study.

The collection consists mostly of 17th- and 18th-century beads. The 808 beads dating to the 18th century were found at the same place and connected with the activity of a certain workshop. This group, therefore, will be the subject of a separate report.

There are 17 sites in Moscow where 17th-century beads (a total of 721 specimens) have been found, but only four of these have yielded more than 20 beads. Over one hundred beads were recovered from the excavations on Manezhnaya square and in the Old Merchants' Yard. The beads from Manezhnaya square were found with burials at the Moiseevsky nunnery. They were used as buttons and rosary beads. The source of the beads discovered at the Old Merchants' Yard is believed to be a trade store. At the two remaining sites, beads were discovered strung together in cultural layers. It is, therefore, questionable whether the beads found in Moscow can be studied as a unit.

As part of the study, we determined their color, shape, and method of manufacture. The Kidd and Kidd (1970) classification system was used to determine varieties where possible (Table 1). Unfortunately, there was no opportunity to analyze glass composition. Consequently we can only draw preliminary conclusions about the place of their production.

Table 1. The Moscow Bead Inventory.

<u>Kidd Variety</u>	<u>Quantity</u>	<u>%</u>
Ia	1	0.15
Ic7?	1	0.15
If?	1	0.15
IIa	3	0.46
IIa6	1	0.15
IIa9	3	0.46
IIa13	88	13.39
IIa13-15	15	2.28
IIa15	91	13.85
IIa24	1	0.15
IIa28	1	0.15
IIa29	1	0.15
IIa31	6	0.91
IIa36	42	6.39
IIa36-38	1	0.15
IIa36-39	9	1.37
IIa38	13	1.98
IIa39	98	14.92
IIa44	1	0.15
IIa46	1	0.15
IIa52	10	1.52
IIb5	1	0.15
IIb39-40	49	7.46
IIb40	61	9.28
IIb42	5	0.76
IIb53	3	0.46
IIb63	6	0.91
IIbb27	1	0.15
IIIa	1	0.15
IIIa5	1	0.15
IIIc3	1	0.15
IVa2	18	2.74
WIb	1	0.15
WIb?	4	0.61
WIb1-5	4	0.61

<u>Kidd Variety</u>	<u>Quantity</u>	<u>%</u>
WIb2	1	0.15
WIb2-5	1	0.15
WIb6	2	0.30
WIb7	4	0.61
WIb8	2	0.30
WIb10	1	0.15
WIb10-16	3	0.46
WIb11-13	4	0.61
WIb13	1	0.15
WIb14	2	0.30
WIb14-16	6	0.91
WIb16	1	0.15
WIc?	1	0.15
WIc1	1	0.15
WIc7	4	0.61
WIc8	1	0.15
WIc11	1	0.15
WIIa?	2	0.30
WIIc2	1	0.15
WIIc5	21	3.20
WIIc6	5	0.76
WIIc13	31	4.72
WIId1	1	0.15
WIId2	8	1.22
WIId6	2	0.30
WIIe5-8	1	0.15
WIIe6	1	0.15
	657	98.10

Regarding shape, round-sectioned beads prevail, but there are also faceted, knobbed, ribbed, and flat beads (Figs. 1-2; Table 2). Beads of white glass predominate followed by those of different tints obtained by the use of copper oxide (turquoise, green, and blue colors)(Fig. 3; Table 3). Decorated beads comprise 28% of the collection, with colored longitudinal stripes being the prevalent decorative form. Opaque white beads with blue and red stripes (Kidd Iib39-40) are the most numerous (Fig 4). There are five eye beads.



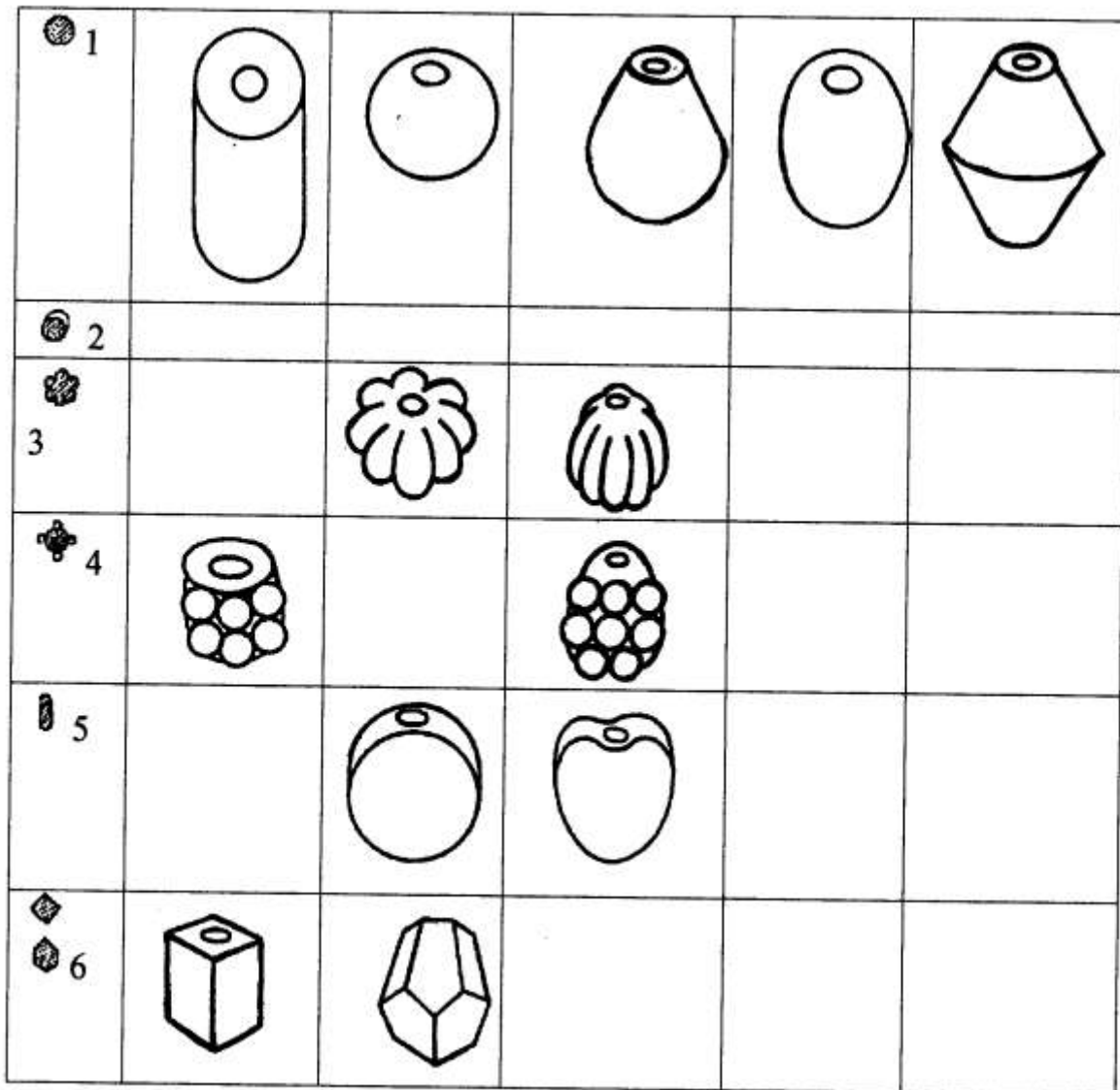


Fig.1. Bead shapes: 1) round-sectioned; 2) spiral; 3) ribbed; 4) knobbed; 5) flat; 6) faceted.

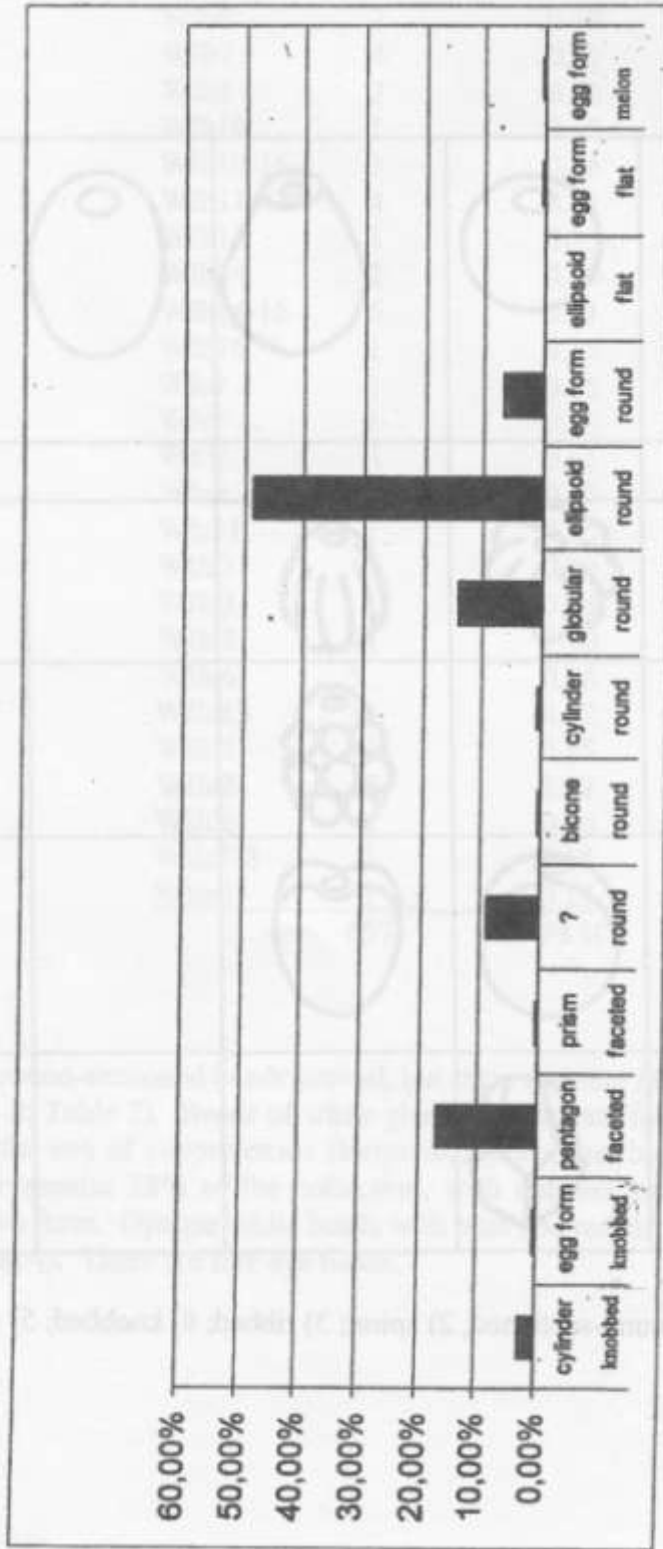


Fig. 2. Shape histogram.

Table 2 Shape

Technique	Shape		Quantity	%
Drawn	faceted	prism	2	0,28%
Drawn	round	?	62	8,58%
Drawn	round	cylinder	4	0,55%
Drawn	round	ellipsoid	353	48,82%
Wound	knobby	cylinder	20	2,77%
Wound	knobby	egg form	2	0,28%
Wound	faceted	pentagon	122	16,87%
Wound	round	bicone	2	0,28%
Wound	round	globular	102	14,11%
Wound	round	egg form	49	6,78%
Wound	flat	ellipsoid	1	0,14%
Wound	flat	egg form	2	0,28%
Wound	fluted	ellipsoid	1	0,14%
Wound	fluted	egg form	1	0,14%
			723	

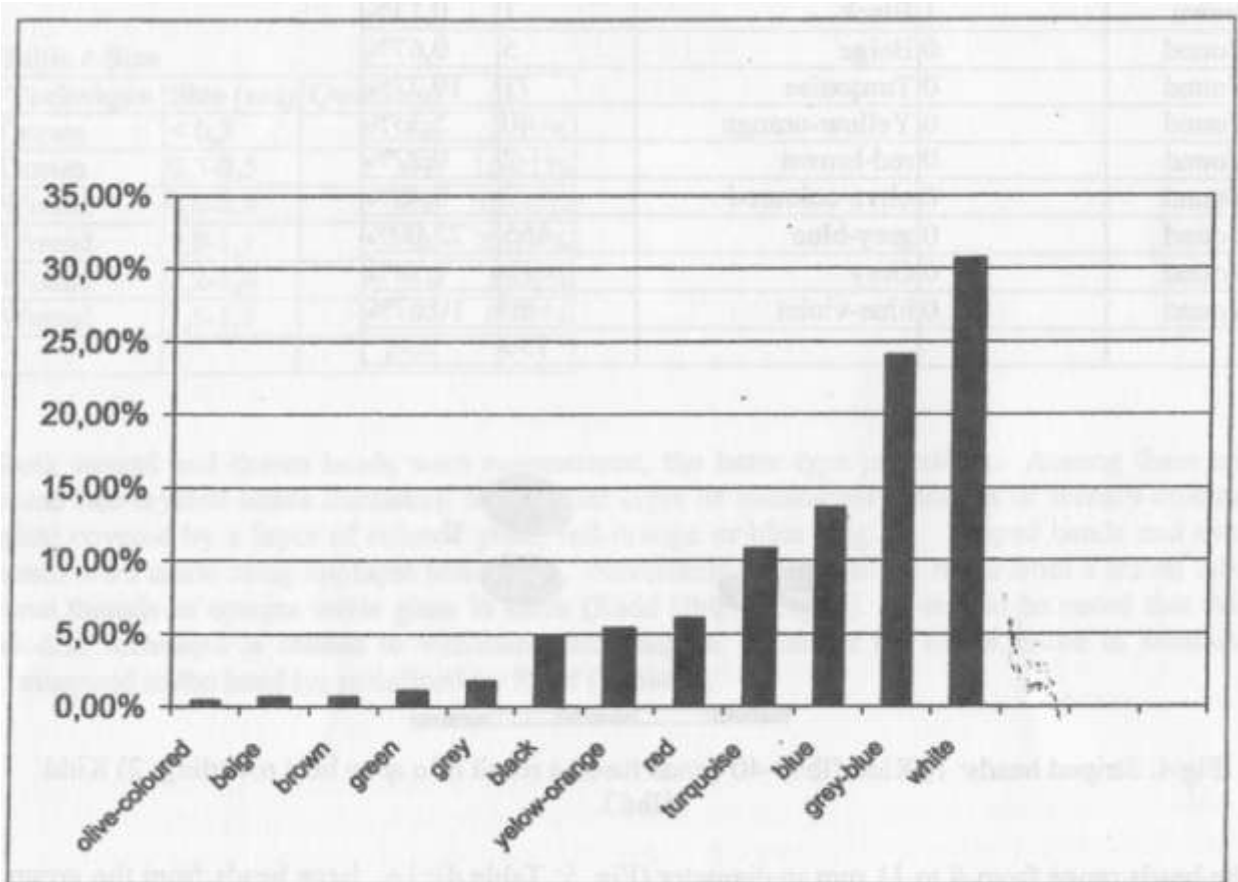


Fig. 3. Color histogram.

Table 3 Colour

Technique	decoration	Colour	Quantity	%
Drawn	0	?	3	0,40%
Drawn	0	White	44	5,87%
Drawn	0	Yellow-green	2	0,27%
Drawn	0	Yellow	2	0,27%
Drawn	0	Green	5	0,67%
Drawn	0	Brown	5	0,67%
Drawn	0	red-orange	23	3,07%
Drawn	0	Red	19	2,53%
Drawn	0	Blue	12	1,60%
Drawn	0	Black	38	5,07%
Drawn	1	White	184	24,53%
Drawn	1	Turquoise	3	0,40%
Drawn	1	red-orange	1	0,13%
Drawn	1	grey-blue	14	1,87%
Drawn	1	blue-violet	7	0,93%
Drawn	1	Blue	2	0,27%
Drawn	1	Black	1	0,13%
Wound	0	Beige	5	0,67%
Wound	0	Turquoise	77	10,27%
Wound	0	Yellow-orange	40	5,33%
Wound	0	red-brown	2	0,27%
Wound	0	olive-coloured	3	0,40%
Wound	0	grey-blue	165	22,00%
Wound	0	Grey	13	1,73%
Wound	0	blue-violet	80	10,67%
			750	

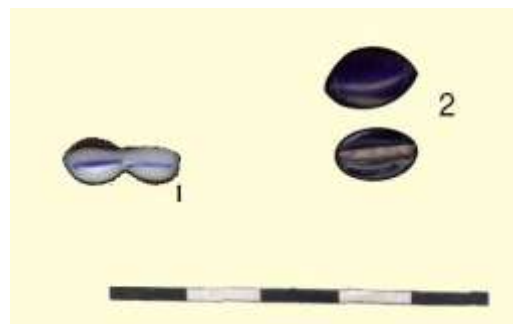


Fig.4. Striped beads: 1) Kidd Iib39-40 beads fused a result of *a speo* heat rounding; 2) Kidd Iib63.

The beads range from 6 to 11 mm in diameter (Fig. 5; Table 4); i.e., large beads from the group of micro-beads and small beads from the group of medium beads, according to J. Callmer's (1977) terminology. A small number of beads (3%) are less than 3 mm in diameter.

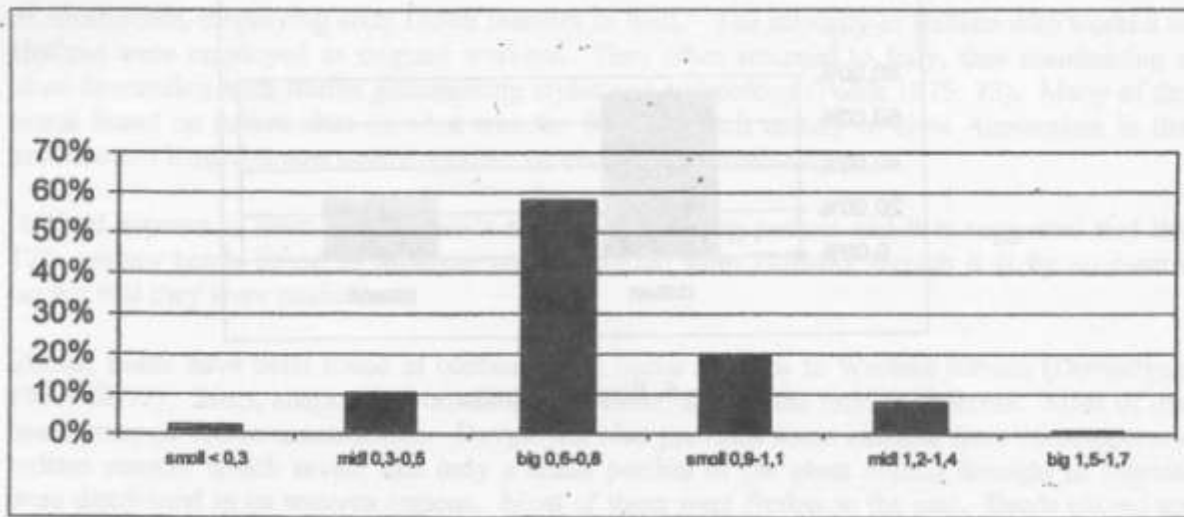


Fig. 5. Size histogram.

Table 4 Size

Technique	Size (cm)	Quantity	%
Drawn	< 0,3	17	2,59%
Drawn	0,3-0,5	67	10,21%
Wound	0,6-0,8	381	58,08%
Wound	0,9-1,1	132	20,12%
Wound	1,2-1,4	53	8,08%
Wound	1,5-1,7	6	0,91%
		656	

Both wound and drawn beads were encountered, the latter type prevailing. Among them are some two-layered beads consisting of an inner layer of translucent colorless or weakly-colored glass covered by a layer of colored glass, red-orange or blue (Fig. 6). Striped beads and eye-beads were made using appliqué techniques. Nevertheless, some beads made from a drawn tube have threads of opaque white glass in them (Kidd I1b63) (Fig. 4). It should be noted that this kind of technique is related to Venetian glass filigree. Most of the beads found in Moscow correspond to the bead types defined by Kidd (Table 1).

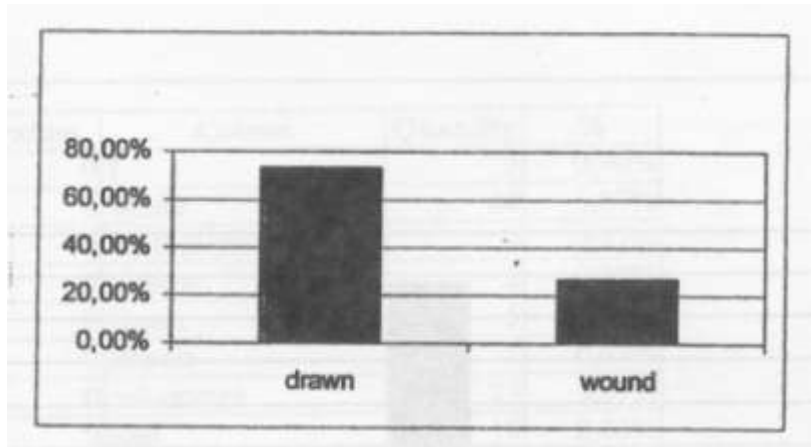


Fig. 6. Size histogram.



Fig. 7. Drawn square-sectioned two-layer bead.

Van der Sleen studied similar beads found in Amsterdam (Sleen 1973: 108-112). He supposed that there had been a factory in Amsterdam, where such beads were produced (a 17<sup>th</sup>-century painting reproduced in Karklins [1993: Pl. IIB] depicts the interior of such a factory). In his turn, he noted finds of similar beads in Africa and on some South Sea islands (Sleen 1973: 110). Similar beads have also been recovered from native sites in the northeastern North America. Kenneth and Martha Kidd (1970) have worked out a classification system for such beads, though without any chronological reference.

The beads might be of Dutch origin. Although Venice was the main provider of beads at that time, Dutch production, according to van der Sleen, was also considerable. It should be noted that the 17th century saw a close link between Dutch and Venetian glassmaking. In his work van der Sleen (1973: 108) mentions Jan Heinrixszn Soop, “who called himself in his petitions to the government ‘the Master of the Glass Furnace,’ had succeeded in smuggling out of Venice some

well known master-glassmakers with all their utensils and put them in 1613 to work in the heart of Amsterdam, employing sixty Dutch families as well.” The majority of Italians who worked in Holland were employed as migrant workers. They often returned to Italy, thus maintaining a close connection with Italian glassmaking styles and technology (Polak 1975: 75). Many of the beads found on native sites in what was the former Dutch colony of New Amsterdam in the northeastern United States were doubtless received from Dutch traders.

Holland appears to have been Russia’s most likely trading partner and it is suggested that the 17th-century beads found in Moscow were imported from Holland, though it is by no means certain that they were made there.

Similar beads have been found in contemporary burial grounds in Western Siberia (Dovgalyuk 1997: 68-79). Sizes, shapes, and colors are the same, though the ratio is different. Most of the beads were of drawn manufacture. Dovgalyuk also provides some extracts from contemporary written sources which reveal that only a small portion of the glass objects brought to Siberia were distributed in its western regions. Most of them went further to the east. Beads played an important role in the festival costume of the peoples who lived in northeastern Asia.

A small number of the Moscow beads were used as buttons and rosary beads (these are wound beads). Some of the beads may have been used in a completely different manner. Sixteen percent of the beads from the Old Merchants’ Yard are polished fragments. Such finds might be connected with the tradition of so-called Dutch ”bead gardens” which were fashionable in Holland in the 17th century, a tradition that survived there up to the second half of the 20th century. W.G.N. van der Sleen (1973: 112) states:

“In old Dutch villages such as Broek op Langendijk, just north of Amsterdam, we still find “*kralentuintjes*” or in English ”bead gardens.” In some very old small gardens there are small, round flowerbeds, mostly set round a pedestal that carries a sundial or the figure of a trumpeting angel. In the old days, there were no flowers in the beds, but they were, instead, “planted” with sections of large beads, coloured blue, white, milky blue, and brown. Often the beads were laid with much care in coarse sand, so that the pattern could easily be changed”.

At that time similar decorations were used in Russian gardens. D.S. Likhatchev 1982: 285). writes that in 17<sup>th</sup>-century Moscow gardens, wooden flower-bed frames were filled with colored materials rather than earth, such as “colored sand, ... shells, debris of red bricks, special glass ingots of white, green and yellow tint.... “ Likhatchev (1982: 107) went on to say that “gardens in the Moscow Kremlin and in the village of Izmailovo where tsar Alexey Mikhailovitch liked to live were made in a style very close to the Dutch baroque.” It is, therefore, possible that the bead fragments were used in this manner.

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The Society is a non-profit corporation, founded in 1981 to foster research on beads of all materials and periods, and to expedite the dissemination of the resultant knowledge. Membership is open to all persons involved in the study of beads, as well as those interested in keeping abreast of current trends in bead research. The society published a biannual newsletter, *The Bead Forum*, and an annual journal, *Beads*. The society website is:

<http://sbrwebsite.home.comcast.net/index/index.htm>

Contents of the newsletter include current research news, requests for information, responses to queries, listings of recent publications, conference and symposia announcements, and brief articles on various aspects of bead research. Both historical and pre-historical materials are appropriate. The deadline for submissions to the next *Bead Forum* is 15 March 2006. Electronic submissions should be in Word for Windows 6.0 or later, or RTF (Rich Text Format) with no embedded sub-programs such as "End Notes". References cited should be in *American Antiquity* format.

Send electronic or paper submissions to the *Forum* editor:

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