



THE BEAD FORUM

Newsletter of the Society of Bead Researchers

Issue 55

Autumn 2009

The Beads of St. Catherines Island

Elliot H. Blair

On April 1, 2009, *The Beads of St. Catherines Island* (Blair et al. 2009) was released as an Anthropological Paper of the American Museum of Natural History. This monograph is the fifth volume in the Archaeology of Mission Santa Catalina de Guale series and provides an analysis of the nearly 70,000 beads excavated during three decades of archaeological research on St. Catherines Island—a barrier island located just off the coast of Georgia. While some of the beads were recovered during archaeological survey of the island (Thomas 2008a, 2008b, 2008c) and during excavations of prehistoric burial mounds (Larsen 2002; Larsen and Thomas 1982, 1986; Moore 1897; Thomas and Larsen 1979), the vast majority of the assemblage was unearthed during

excavations at Mission Santa Catalina de Guale. This Franciscan mission was the capital of Guale, the northernmost Spanish province in *La Florida*, during much of the seventeenth century.

Mission Santa Catalina was initially constructed in 1595, burned during the Guale rebellion of 1597, and reconstructed in 1605—where it remained until 1680. Excavations at the site in the 1980s, under the direction of David Hurst Thomas, curator of North American archaeology at the American Museum of Natural History, located the mission church, friary, kitchen, and two wells. Beads were recovered at all of these locations, but the bulk of the assemblage, as well as the remains of at least 431 individuals, was recovered by bioarchaeologist Clark Spencer Larsen and his

team as they excavated the mission cemetery located beneath the church floor. Many of the larger concentrations of beads were excavated by Lori Pendleton, Director of the Nels Nelson North American Archaeology Laboratory at the American Museum of Natural History, who was able to restring the beads as she excavated them, preserving the original bead patterns from when they were deposited.

The analysis of this extensive collection—which consists of beads made of glass, metal, jet, amber, carnelian, rock

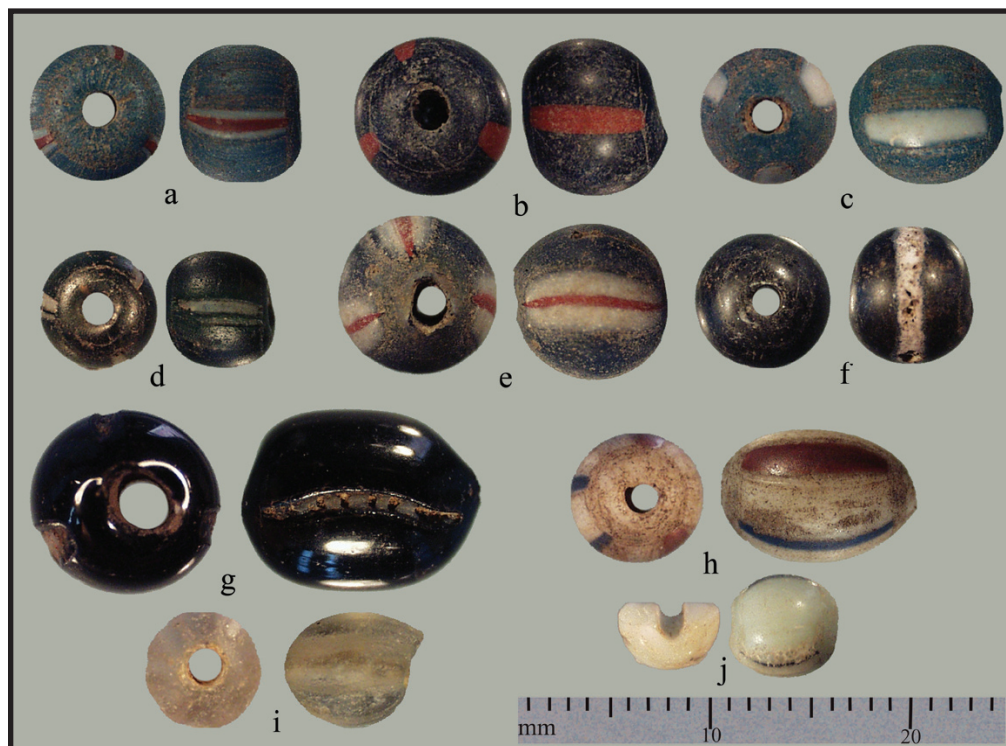


Figure 1. Assorted drawn beads of complex construction recovered at Mission Santa Catalina de Guale, Georgia (Blair et al. 2009: Plate 5).

Continued on page 3

Message from Our President

Work on the Society for Bead Researchers (SBR) publications is progressing very well. Volume 20 of *BEADS* is in preparation and the *Bead Forum* is available digitally to members who are willing to swear off paper. A big advantage of choosing to get the *Bead Forum* digitally is that the images are in color and the images can be enlarged to get a closer look at the illustrated beads. To start receiving the digital *Bead Forum*, all you need to do is ask Alice Scherer to send a digital rather than a paper copy.

As noted in the last *Bead Forum*, the Bead Museum in Glendale, Arizona, is in financial difficulty and needs support to remain open. Donations are keeping the museum open. The SBR greatly values the educational and research opportunities that The Bead Museum provides. We also wish to acknowledge the support that Gabrielle Liese, founder of The Bead Museum, has given over the years to the SBR. Earlier this year the Executive Board of the SBR decided to donate \$1,000 to The Bead Museum. We hope that this donation will help the Museum to remain a center for art, education, and research.

The next annual business meeting of the SBR will be held during the Society for Historical Archaeology meetings at the Amelia Island Plantation in Jacksonville, Florida, between January 6-9, 2010. The exact time and location of the business meeting has not yet been determined.

Sincerely,
— Bill Billeck, President

Officers and Others

President: Bill Billeck, Department of Anthropology, National Museum of Natural History, Smithsonian Institution, BILLECKB@si.edu

Journal Editor: Karlis Karklins, former Head of Material Culture Research, Parks Canada, karlis44@aol.com

Secretary/Treasurer: Alice Scherer, Founder, Center for the Study of Beadwork, alic@europa.com

Bead Forum Editor: Laurie Burgess, Associate Chair, Department of Anthropology, National Museum of Natural History, Smithsonian Institution, BURGESSL@si.edu

Bead Forum Design, Layout and Mailing: Alice Scherer

Journal Layout and Printing Preparation: David Weisel

Finance Committee: Lester Ross and Joan Eppen

Editorial Advisory Committee: Lester Ross (chair), Christopher DeCorse, and Marvin T. Smith

Publications Committee: Karlis Karklins (chair), Alice Scherer, and Margret Carey

Society of Bead Researchers, PO Box 13719, Portland, OR 97213
<http://sbrwebsite.home.comcast.net/~sbrwebsite/index/>

Table of Contents

The Beads of St. Catherines Island	1
Society News.....	3
Nineteenth-Century Beaded Iroquois Flat Purses.....	5
Conferences.....	8
Exhibitions.....	9
Publications	9
Bead Research Grant Deadlines.....	10
Journal Contents Summary.....	10
Article Submission Guidelines.....	12

Society News

Annual Business Meeting - 2010

The 2010 SBR Annual Business Meeting will take place during the upcoming Society for Historical Archaeology meetings which will be held at Amelia Island Plantation, Jacksonville, Florida, January 6-9, 2010. The exact date, time, and place will be announced at the SBR table in the SHA book room in Amelia 1 and 2 in the Conference Center, where all our publications will be available for perusal and purchase, and people may join or renew their membership.



Time to Renew!

Please remember to renew soon for 2010 membership. The cost is still only \$20 U.S. in North America and \$30 overseas. If you wish, you may pay with PayPal, but please add \$1 for the PayPal fee. Send checks or money orders in U.S. dollars to SBR, PO Box 13719, Portland, OR 97213, or PayPal payments to socbeadres@yahoo.com.



Secretary/Treasurer Election

The position of Secretary/Treasurer is up for election this year and incumbent Alice Scherer is running unopposed. A ballot has been included on page 13 of

this edition of the *Forum*. Please take a moment and either print out, vote and mail the ballot, or send an email to SBR President Bill Billeck (billeckb@si.edu) with the words SBR Election in the subject line and note **Approved** or **Not Approved** in the body of the email. There is also a line for write-in candidates.



A Note from the Journal Editor

Vol. 20 of *BEADS* is finally coming together. I hope to have the articles finalized by the end of October and the printed journal in the mail by late November. Topics include: the bead cargo of the steamboat Arabia that sank in 1856; heirloom beads of the Naga and Kachin; ancient beads from the Crimea; white-heart beads as Plains horizon markers; and beaded Chinese calligraphy.

Vol. 21 is in need of articles so if you have been thinking of submitting one, now is the time to do so. I would also appreciate being notified of books on beads or beadwork that should be reviewed in the journal. There is much being published worldwide and it is hard to keep up with all of it. Contact me at karlis44@aol.com. Books for review should be sent to Karlis Karklins, 1596 Devon Street, Ottawa, ON K1G 0S7, Canada. Please include the price and ordering information.

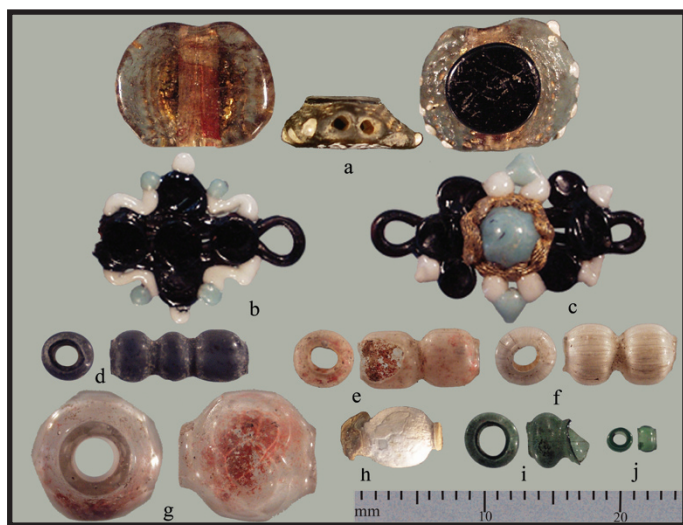


Figure 2. Beads recovered at Mission Santa Catalina de Gualle attributed by Francis to Spanish manufacture. Specimen A is a double spacer. Specimens B and C are thought to represent crosses. Specimens D – J are segmented beads. Specimens E and G are colored with cinnabar (Blair et al. 2009: Plate 10).

St. Catherines, continued from page 1

crystal, bone, stone, and marine shell (Figures 1-3) — began in the late 1980s and early 1990s under the direction of Pendleton; the late Peter Francis, Jr., founder and director of the Center for Bead Research, was subsequently invited to consult on the project and to complete much of the historical research necessary to contextualize this enormous collection. His untimely death derailed the project for a number of years, but we ultimately were able to turn his incomplete drafts and notes into a working manuscript, and finish the volume with the addition of a complete catalogue of the assemblage as well as sections discussing the archaeological context of the collection.

The volume consists of four sections, each of which considers the bead assemblage from a different perspective. Part I situates the volume within the broader history of bead studies, particularly within

the context of Spanish colonial studies. The second section provides an overview of the archaeological context in which the beads were recovered, as well as a complete catalogue of the different bead types that were recovered at the site. The extensive third part of the volume, primarily written by Francis, considers the



Figure 3. Assorted non-glass beads recovered at Mission Santa Catalina. Specimens A – F are made of jet, G is made of Baltic amber, H and I are made of carnelian, and J and K are made of cut rock crystal (Blair et al. 2009: Plate 12).

bead assemblage from a global-historical perspective, examining the various bead manufacturing centers, manufacturing guilds, and international trade networks that existed in the seventeenth century. Francis was able to identify beads manufactured in Venice, the Netherlands, France, Spain, Bohemia, China, India, and the Baltic; he discusses each manufacturing center, and the varieties of beads produced at each, in considerable detail. Highlights from this section include Francis's attribution of the ubiquitous Early Blue/Ichtucknee Plain beads (Kidd and Kidd no. Ila40) to French manufacture, the resurrection of John Goggin's hypothesis of Spanish origins for some beads found on southeastern colonial sites (Goggin n.d.), and his identification of Moorish segmented bead manufacture, thought to have ended in the twelfth century, but which persisted in Spain into the seventeenth century. The fourth part of the volume discusses the specific, intra-site, archaeological context of the bead assemblage—examining the temporal and spatial patterning of the beads at Mission Santa Catalina de Guale. This section is able to provide new insights into the role of beads in Spanish Mission mortuary practices during the seventeenth century, partially due to the meticulous care with which the site was excavated and because Mission Santa Catalina is one of the few

southeastern mission sites where the cemetery has been completely excavated.

The entire volume can be downloaded as a free pdf file from the library website of the American Museum of Natural History at <http://digitallibrary.amnh.org/dspace/handle/2246/5956>. Hardcopies of the volume can be obtained for US \$40.00 by writing to:

Lorann S.A. Pendleton, Director
Nels Nelson North American Archaeology Laboratory
American Museum of Natural History
Division of Anthropology
Central Park West @ 79th Street
New York, NY 10024-5192
(212) 769-5442; fax (212) 769-5334
LSAP@AMNH.ORG

References

- Blair, Elliot. H., Lorann. S. A. Pendleton and Peter Francis, Jr. (editors)
2009 *The Beads of St. Catherines Island*. 89. Anthropological Papers of the American Museum of Natural History, New York.
- Goggin, John. M.
n.d. An Introduction to Spanish Trade Beads and Pendants, 16th and 17th Centuries. Manuscript on file, Nels Nelson North American Archaeology Laboratory, American Museum of Natural History, New York.
- Kidd, Kenneth E. and Martha A. Kidd
1970 *A Classification System for Glass Beads for the Use of Field Archaeologists*. Canadian Historic Sites, Occasional Papers in Archaeology and History, 1:45-89.
- Larsen, Clark Spenser
2002 *Bioarchaeology of the Late Prehistoric Guale: South End Mound I, St. Catherines Island, Georgia*. Anthropological Papers of the American Museum of Natural History 84.
- Larsen, Clark Spenser and David Hurst Thomas
1982 *The Anthropology of St. Catherines Island: 4. The St. Catherines Period Mortuary Complex*. American Museum of Natural History, New York.
- 1986 *The Archaeology of St. Catherines Island: 5. The St. Catherines Period Mortuary Complex*. American Museum of Natural History, New York.
- Moore, Clarence B.
1897 *Certain Aboriginal Mounds of the Georgia Coast*. PC Stockhausen.

Thomas, David Hurst

2008a *Native American Landscapes of St. Catherines Island, GA Part 1: The Theoretical Framework*. Anthropological Papers of the American Museum of Natural History 88, New York.

2008b *Native American Landscapes of St. Catherines Island, GA Part 2: The Data*. Anthropological Papers of the American Museum of Natural History 88, New York.

2008c *Native American Landscapes of St. Catherines Island, GA Part 3: Synthesis and Explanations*. Anthropological Papers of the American Museum of Natural History 88, New York.

Thomas, David Hurst and C. S. Larsen

1979 *The Anthropology of St. Catherines Island: 2. The Refuge-Deptford Mortuary Complex*. American Museum of Natural History, New York.

ELLIOT H. BLAIR

DEPARTMENT OF ANTHROPOLOGY

UNIVERSITY OF CALIFORNIA, BERKELEY

elliott.blair@berkeley.edu



Nineteenth-Century Beaded Iroquois Flat Purses Dolores N. Elliott

Over four hundred years ago the first glass beads were traded into Iroquoia, the area of what is now central New York State. Iroquoia is a term used to refer to the traditional territory of the Haudenosaunee, the six nations of the Iroquois Confederacy: the Mohawk, Oneida, Onondaga, Cayuga, Seneca, and the Tuscarora, who joined the first five in the eighteenth century. The earliest beads were traded up the St. Lawrence, Hudson, and Susquehanna River valleys from the Atlantic coast. Many of the early glass beads were large and colorful, attractive alternatives to the bone, shell, and stone beads that had been used by the Haudenosaunee and their ancestors for millennia.

Quills were probably the first choice for decorating clothing before the introduction of small glass beads. But the new beads were much easier to work with and were more colorful. By the early 1700s small glass beads were sewn on to dressed hide or leather and woven into sashes. The glass beads were used to decorate moccasins and bags. The first beaded objects were most likely made for personal use or for trade. In the

nineteenth century they began to be made for sale to tourists. In western New York the Senecas began making purses decorated with rows of small seed beads often laid out in a zigzag pattern (Figure 1). One of these purses in the collection of the New York State Museum was purchased in 1807, the earliest known date for an Iroquois beaded purse. Sometimes dates in the 1830s were beaded onto these zigzag purses.



Figure 1: Early nineteenth-century Seneca flat purse with zigzag design, 15 cm wide by 15.6 cm high.

In the first half of the nineteenth century the Senecas produced many beaded purses and pincushions. The opening of the Erie Canal in 1825 brought more people to western New York and especially to the great tourist attraction at Niagara Falls where beadworkers displayed their work. The beadwork could be sold to tourists who admired the intricately beaded purses and pincushions. After 1848 and 1849, when Lewis H. Morgan purchased 25 beaded pieces for New York State to put into the State Cabinet of Natural History, the predecessor of the New York State Museum, more people became aware of the beadwork. Morgan's (1851) book, *League of the Ho-de-no-sau-nee, Iroquois*, that carried the first pictures of beadwork further popularized Iroquois beaded purses.

The beaded zigzag designs on the earliest purses may have been influenced by the design of earlier bags that were decorated with porcupine quills. Some zigzag purses have one flap, others have two, and some have no flaps. Their form was not standardized as with later purses. They all have different layouts on the front and

back of each purse. Other, more elaborate, early Seneca purses display a double curve motif and also have different designs on both sides (Figure 2). A third type of early Seneca purse featured flowers again with different designs from front to back (Figure 3). In Morgan's (1852) *Report on the Fabrics, Inventions, Implements and Utensils of the Iroquois* he called this beadwork technique "flowering" and he wrote that Caroline Parker was especially good at it. Carolyn's mother, Elizabeth Parker, who lived on the Tonawanda reservation, is the earliest Iroquois beadworker we know by name. An 1845 letter written by Caroline's brother, Ely, mentioned their mother's beadwork.



Figure 2: Early-to-mid nineteenth-century Seneca flat purse, 15 cm wide by 15.6 cm high.

Meanwhile, Mohawk beadworkers created colorful flat purses that also featured flowers but were designed very differently than the Seneca purses. The Mohawk purses have almost identical fronts and back. Sometimes the floral designs are in mirror image but the flowers are the same. The Mohawk purses are much more colorful than the Seneca purses: they feature bright red, blue, yellow, green beads along with white and clear beads. The four colors are displayed in two or more shades of the same color. In some cases there are a dozen different colors on a single purse. As the availability of the various colored beads changed through time, different blues, reds, yellows, and greens were used but the basic palette of two shades of four colors remained the same. No purses were made with only one color of flowers. Whereas the majority of



Figure 3: Mid-nineteenth-century Seneca flat purse, 17.5 cm high by 18.8 cm wide.

Seneca purses often have only one flap, the Mohawk purses usually have two flaps but the flaps are merely decorative because the purse opening is across the top edge. There is usually nothing to keep the opening secure.

These multicolored beaded flat purses are the most common form of Iroquois beadwork. They are easily recognized because of their brightly colored beaded stylized flowers.

These flat, floral purses were made from the second quarter of the nineteenth century until the end of that century. No identical purses have been observed; the flower arrangements and colors are always artistically rendered. There are five basic shapes of these bags: urn-shaped, hexagon-shaped, rocker-shaped, scalloped, and classic shape. The classic-shaped bags are the most common. The five shapes are illustrated in Figure 4, left to right.

There are a few variations of these five basic shapes. In some instances the beadwork was attached to a larger silk bag to make a larger, more elegant purse. There are some bags with two flaps on each side. Both flaps are decorative and the opening is still along the top. There are also some purses that have no flap but only a row of beads across the face of the purse indicating where the edge of the flap would be if there were one.

The flaps are interesting because they are often outlined in small beads along all the sides except across the top. There are usually two parallel rows of beads. Rarely there is a single row and more than two rows have not been observed. The outlines are often



Figure 4. Nineteenth-century Mohawk floral bags showing five distinctive shapes: urn, hexagon, rocker, scalloped, and classic.

executed with smaller beads than are used in the flowers. A third outline is attached as edging to the outer edge of the flaps. These beads are always a larger size than the parallel lines and often larger than the beads in the flowers.

A few purses have metal closures across the opening. Some metal closures appear to be handmade, while others appear to be commercial handles made of a stamped metal. Some purses have small chain link straps; others were carried with a silk ribbon.

A few flat floral bags still retain a beaded loop fringe along the edge of the body. These loops are usually made with very small beads of the same size as those used in the flap outline. Most purses have long ago lost their fringe. The red binding around the body of the bags often shows tears where the fringe was once attached. But most bags show no evidence of ever having had a beaded fringe.

In general, the earliest bags display the smallest beads with beads becoming larger through time but no good chronology has been developed to distinguish a flat floral bag made in 1850 from one made later in the nineteenth century. It appears that the three styles of Seneca bags were not made much past the mid-nineteenth century. The three styles of Seneca bags are easy to identify, as are the four-color Mohawk bags, but a few bags have been seen that appear to be a hybrid of the Mohawk style and one of the Seneca styles. There are also other flat purses of various sizes and shapes that appear to be either from western New York or the Montreal area but not in a great enough

number to describe as a major type like those discussed here.

No nineteenth-century flat bags have been identified as having been made by members of the other Iroquois nations: the Oneida, Onondaga, Cayuga, or Tuscarora. There are a few flat purses made with nineteenth-century materials but it is impossible to identify the makers; they could be Tuscarora or Seneca. Tuscarora sewers made fine purses that are rounded, as opposed to flat, and are sometimes referred to as fist purses but appear to have made few, if any, flat purses. Senecas and Mohawks made nice box purses also. More purses with dates and proveniences need to be located and studied to complete the story of nineteenth-century Iroquois purses.

References

Morgan, Lewis Henry

1851 *League of the Ho-de-no-sau-nee, or Iroquois*. Sage and Brother, Rochester.

1852 Report on the Fabrics, Inventions, Implements and Utensils of the Iroquois, Made to the Regents of the University, Jan. 22, 1851. In *Fifth Annual Report of the Regents of the University, on the Condition of the State Cabinet of Natural History, and the Historical and Antiquarian Collection Annexed Thereto*, pp. 67-117. Charles van Benthuyssen, Albany.

DOLORES N. ELLIOTT
JOHNSON CITY, NEW YORK
www.otsiningo.com

Announcements

Conferences

Iroquois Beadwork Conference

The first of a planned series of Iroquois Beadwork Conferences was held September 19-20, 2009, in the Corning area of south-central New York State. The brainchild of Dolores Elliott, Iroquois beadwork researcher and collector extraordinaire, the conference began with a tour of Elliott's beautiful exhibition of Iroquois beadwork at the Rockwell Museum of Western Art in Corning. About 300 exceptional pieces were on display. There followed a slide show of the various forms of souvenir Iroquois beadwork. Then it was off to the Watson Homestead Conference and Retreat Center in Painted Post, New York, where the afternoon was devoted to short presentations by Dolores on the various forms and history of souvenir Iroquois beadwork, as well as a talk on the beadwork at Kahnawake by Robin Delaronde and the history of Tuscarora beadwork by Grant Jonathan. There were many questions and comments during the presentations making for a very lively and informative session.

Coincident with the talks were displays of relevant publications as well as historic and modern Iroquois beadwork brought by collectors and modern beadworkers. It is interesting to note that of the ca. 60 participants, the majority were beadworkers from the two major beadworking centers, Kahnawake near Montreal and Tuscarora near Niagara Falls. Fun highlights of the evening were a beadwork contest which contained some truly amazing pieces and a silent auction intended to raise seed money for next year's conference.

The second day was a round-table discussion of various topics including:

- What is Iroquois beadwork? Can it be defined?
- The Mohawk four colors: discussion of reasons
- The Two Iroquois beadwork traditions
- Cleaning and repairing beadwork
- Cataloging and storing beadwork
- Sources for information on beadwork, as well as where to obtain beadwork

The conference was deemed a success by both the organizers and the attendees, and the next one is going

to be held about the same time next year at the Seneca Reservation in Salamanca, New York, hosted by the Seneca Indian National Museum. Further information will be forthcoming in the spring issue of *The Bead Forum*. We hope to see many of you there.

— Karlis Karklins
Ottawa, Ontario, Canada



Symposium: Beads and Personal Ornaments In The Ancient Near East: Technologies, Styles, Social Significance

12-17 April 2010, London, International Conference on the Archaeology of Ancient Near East (ICAANE) (<http://www.7icaane.org/>)

Organizing Committee: Katherine (Karen) Wright, St John Simpson, Roseleen Bains, Gassia Artin, Enquiries to: ki.wright@btopenworld.com.

Recent developments in archaeological thought suggest that personal ornamentation of the human body is a central means by which individuals are educated in their own cultures. Ornaments also serve as a crucial arena for negotiation of social identities (age, gender, status, group affiliation) and the establishment of social networks, via exchange.

While early studies emphasized styles and typology in a culture-historical framework, recent research has made major advances in our understanding of the origins, development, technologies, exchange and social significance of personal ornaments in the Near East. The purpose of this workshop is to draw together this research and to explore the potential of personal ornaments for understanding technological change, social organization and the development of the Near Eastern complex societies.

— Daniella E. Bar-Yosef Mayer, *Between Superstition and Science: Beads of Foragers, Farmers, and Pastoralists in the Levant*

— Katherine I. (Karen) Wright, *Personal Ornaments and the Emergence of Craft Specialization in the Near East*

— Roseleen Bains, *The Social Significance of Stone Bead Technology in Central Anatolia During the Neolithic Period*

— Hala Alarashi, *The "Butterfly" Stone Beads of Tell Abu Hureyra (Syria, Late PPNB): Technological, Typological and Usewear Analysis*

— Amir Golani, *Cowrie Shells and their Imitations as Ornamental Amulets*

- Gassia Artin, *Ornaments of the Chalcolithic Necropolis of Byblos*
- Edgar Peltenburg, *Body Adornments as Identity Markers in Chalcolithic Cyprus*
- Marion Silvain, *A Technological Study of Ornaments from the First Half of the 5th Millennium B.C. in Southern Levant: Tel Tsaf Stone Beads and Pendants*
- Maarten Horn, *Dress Items in Badarian and Early Naqada graves in Middle Egypt*
- Irene Good and AbR. Razzokov, *The Princess of Sarazm: An Elite Burial in Early Chalcolithic Central Asia*
- Patty Hamrick, *Producing Value: Bangles in the Indus*
- Olivier Brunet, *Beads in the Omani Peninsula in the Bronze Age: Technology, Circulation and Social Approaches*
- Zuzanna Wygnańska, *Personal Ornaments from MBA Graves from Mesopotamia*
- Katherine Eremin, Patrick Degryse, Susana Kirk, Andrew Shortland, Marc Walton, *Beads and Personal Ornaments at Nuzi*
- Elisa Rossberger, *Jewels for the Dead – Prestige for the Living: The Symbolic Use of Jewellery by the Royal Dynasty of Qatna*
- Rebecca S. Ingram, *Faience and Glass Beads from the Late Bronze Age Shipwreck at Uluburun*
- Kalliope Nikita, *Glass-jewellery Workshops in Mycenaean Greece: Identification, Structure and Operation.*

Exhibitions

From Caves to Castles

The Bead Museum, Glendale, Arizona through July 31, 2010

The Bead Museum, located in Glendale, Arizona, opened a major exhibition, *From Caves to Castles: If Beads Could Talk*, on September 24, 2009. This exhibition explores the question of why beads are an important pathway to understanding human culture. From the simple shell beads of early hominids to the complex glass beads of the Islamic era, visitors will experience the bead story from around the globe and through time. Significant events and turning points in history will be explored from the perspective of beads.

Hours: Wed-Sat 10 am-5 pm, Th 10 am-8 pm, Sun 11am-4pm. The Bead Museum, 5754 West Glenn Dr, Glendale, AZ 85301. For more information, contact 623-931-2737. www.beadmuseumaz.org



A Bead Quiz, Seattle Art Museum through February 12, 2010

An interactive bead exhibit is currently on display at the Seattle Art Museum, which illustrates the global nature of beads through ethnographic objects like a Tibetan storyteller's hat, a Haitian ceremonial flag and South African bridal garments. At the end of the exhibit visitors are challenged to test their knowledge of beads by identifying hundreds of strands from around the world.

Hours: Wed, Sat–Sun 10 am–5 pm, Th–Fri 10 am–9 pm. Third floor galleries, Seattle Art Museum, 1300 First Avenue, Seattle, WA 98101-2003. For more information, contact 206-654-3100. <http://www.seattleartmuseum.org/exhibit/exhibitDetail.asp?eventID=13790>

Publications

Bradley, James W.

2007 *Before Albany: An Archaeology of Native-Dutch Relations in the Capital Region, 1600-1664*. New York State Museum Bulletin 509. 230 pages. \$34.95 + \$7.00 postage from NYS Museum, Office of Cartography and Publications, 3140 CEC, Albany, NY 12230. <http://www.nysm.nysed.gov/pubsforsale/detail.cfm?pubID=5528>

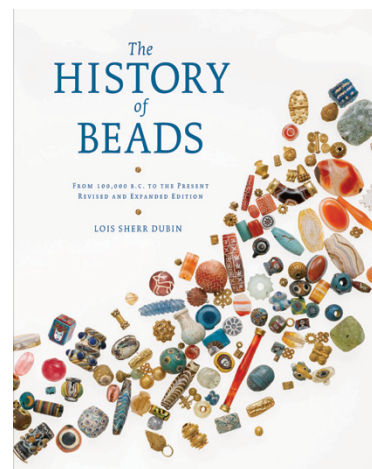
The book explores the interaction between Native Americans and the Dutch settlers living in the Beverwijck settlement, now present-day Albany. Several pages deal with glass bead horizons on Mahican and eastern Five Nations sites: 1600-1655, and eastern Five Nations sites: 1655-1750.



Dubin, Lois Sherr

2009 *The History of Beads: From 100,000 B.C. to the Present*, Revised and Expanded Edition. Harry N. Abrams, 396 pages. \$75.00.

This updated edition of Dubin's classic publication on beads includes recent archaeological discoveries, images and information on contemporary adornment, updated maps, an expanded bead timeline and 125 new bead photographs. The release date for the book is November 1, 2009. To quote from the press release:



“Following its original publication in 1987, *The History of Beads* quickly became the world's definitive guide for bead lovers, collectors, and scholars. Now a new generation of readers interested in art, fashion, anthropology, crafts, archaeology, and history will have access to the most comprehensive and beautifully illustrated book on beads to date. In this revised and expanded edition, bead expert Lois Sherr Dubin includes the

latest archaeological discoveries; pens a new chapter on contemporary adornment since the 1980s, with a focus on the glass bead movement; and adds 225 beads to the book's illustrated 8-page gatefold timeline of beads throughout history. With 475 full-color illustrations, *The History of Beads* features spectacular beads and beadwork, detailed maps, and drawings all telling the intriguing history of this ancient form of human ornamentation that is still a vibrant part of our culture today."

Bead Research Grant Deadlines

There are two upcoming deadlines for bead researchers seeking grants.

The Guido Award, October 31, 2009, deadline

This grant is available only to members/subscribers of The Bead Study Trust. In 1995 the Trust received a generous bequest from bead researcher Peggy Guido (1912-1994) to further "suitable (bead-related) research abroad."

Applications are available at <http://www.beadstudytrust.org.uk/guidoform.pdf>, and should be sent to Dr. St. J. Simpson, the Chair of the Bead Study Trust, c/o Department of the Middle East, The British Museum, London WC1B 3DG.



Portland Bead Society, January 31, 2010, deadline

Grant proposal forms should be requested from the Portland Bead Society, and submitted to Portland Bead Society, c/o Carol Perrenoud, P.O. Box 2840, Wilsonville, OR 97070, or contact Carol at 503-625-7168 M-F from 10 am to 4 pm, or at carol@beadcats.com.

The Bead Museum Update

As of press time, The Bead Museum had raised \$156,015 toward its year-end goal of \$200,000. This figure includes \$110,226 in grants, donations, and fundraising events held since March 2009. A further \$18,000 has been pledged by bead societies. As of the end of May, the sale of donated items netted an additional \$17,789. The recent opening for their new exhibition, *From Caves to Castles*, brought in another \$10,000.

On October 21st, The Bead Museum will host a book release party for Lois Sherr Dubin's revised and expanded *The History of Beads: From 100,000 B.C. to the Present*. Autographed copies will be available for \$60 for Bead Museum members and \$75 for non-members (plus shipping).

For more information on the status of the fundraising, please contact Kelly Norton, Executive Director, The Bead Museum, Glendale, Arizona, at director@beadmuseumaz.org

BEADS: The Journal of the Society of Bead Researchers Contents Summary

BEADS, Volume 1 (1989)

Diakhité: A Study of the Beads from an 18th-19th-Century Burial Site in Senegal, West Africa, by Marie-José and Howard Oppen — Beads of the Early Islamic Period, by Peter Francis, Jr. — Beads as Chronological Indicators in West African Archaeology: A Reexamination, by Christopher DeCorse — The Beads of St. Eustatius, Netherlands Antilles, by Karlis Karklins and Norman F. Barka — Bohemian Glass Beadmaking: Translation and Discussion of a 1913 German Technical Article, by Lester A. Ross with Barbara Pflanz

BEADS, Volume 2 (1990)

Observations and Problems in Researching the Contemporary Glass-Bead Industry in Northern China, by Roderick Sprague — Beadmaking in Islam: The African Trade and the Rise of Hebron, by Peter Francis, Jr. — Trade Beads from Hudson's Bay Company Fort Vancouver (1829-1860), Vancouver, Washington, by Lester A. Ross — Dominique Bussolin on the Glass-Bead Industry of Murano and Venice (1847), by Karlis Karklins with Carol F. Adams — Perforated Prehistoric Ornaments of Curaçao and Bonaire, Netherlands Antilles, by Jay B. Haviser

BEADS, Volume 3 (1991)

The Mohawk Glass Trade Bead Chronology: ca. 1560-1785, by Donald A. Rumrill — French Beadmaking: An Historic Perspective Emphasizing the 19th and 20th Centuries, by Marie-José and Howard Oppen — The Beads from Oudespost I, A Dutch East India Company Outpost, Cape, South Africa, by Karlis Karklins and Carmel Schrire — L'Impiraressa: The Venetian Bead Stringer, by Irene Ninni, translated by Lucy Segatti

BEADS, Volume 4 (1992)

The Beads of Cameroon, by Pierre Harter, translated by Howard Oppen — The Beads of Roman and Post-Medieval Antwerpen, Belgium, by Karlis Karklins and Tony Oost — Beads in the Lives of the Peoples of Southern Togo, West Africa, by Pascale Nourisson, translated by Pierre Nadon — On the Date of the Copper Age in the United States, by A. Morlot — Identifying Beads Used in the 19th-Century Central East Africa Trade, by Karlis Karklins

BEADS, Volume 5 (1993)

In Memoriam: Kenneth E. Kidd, 1906-1994, by Jamie Hunter and Karlis Karklins — Gold-Glass Beads: A Review of the Evidence, by Maud Spaer — The *A Speo* Method of Heat Rounding Drawn Glass Beads and its Archaeological Manifestations, by Karlis Karklins — Powdered-Glass Beads and Bead Trade in Mauritania, by Marie-José Oppen and Howard Oppen — Lun Bawang Beads, by Heidi Munan

BEADS, Volume 6 (1994)

Beads from the African Burial Ground, New York City: A Preliminary Assessment, by Cheryl J. LaRoche — European Beads from Spanish-Colonial Lamanai and Tipu, Belize, by Marvin T. Smith, Elizabeth Graham, and David M. Pendergast — A Possible Beadmaker's Kit from North America's Lake Superior Copper District, by Susan R. Martin — Toward a Social History of Beadmakers, by Peter Francis, Jr.

BEADS, Volume 7 (1995)

Prosperity, Reverence and Protection: An introduction to Asian Beadwork, by Valerie Hector — Merovingian Beads on the Lower Rhine, by Frank Siegmund; translated by C.J. Bridger — Social Status Gradations Expressed in the Beadwork Patterns of Sarawak's Orang Ulu, by Heidi Munan — The Beads of Tenth- to Twelfth-Century Hungary, by Katalin Szilágyi; translated by Don Haines

BEADS, Volume 8-9 (1996-1997)

Beads Among the Juang of India, by Alok Kumar Kanungo — Akyem Te: The Technology and Socio-Cultural Setting of the Abompe Bauxite-Beadmaking Industry, Ghana, by Yaw Bredwa-Mensah — Imitation Pearls in France, by Marie-José Oppen and Howard Oppen — A Hoard of Stone Beads near Lake Chad, Nigeria, by Graham Connah — Beads, Pendants and Buttons from Early Historic Creek Contexts at the Tarver Sites, Georgia, by Thomas J. Pluckhahn

BEADS, Volume 10-11 (1998-1999)

Dressed to Kill: Jade Beads and Pendants in the Maya Lowlands, by David M. Pendergast — Stone Beads and their Imitations, by Robert K. Liu — Melanau Bead Culture: A Vanishing World?, by Heidi Munan — A History of Gem Beadmaking in Idar-Oberstein, by Si Frazier, Ann Frazier, and Glenn Lehrer — A Brief History of Drills and Drilling, by A. John Gwinnett and Leonard Gorelick — Venetian Beads, by Frank Hird — Progress and Problems in Recent Trade Bead Research, by Richard G. Conn

BEADS, Volume 12-13 (2000-2001)

Annamese Orders: Precious Metal, Tassels, and Beads, by John Sylvester, Jr. — Stone Beads and Sealstones from the Mycenaean Tholos Tomb at Nichoria, Greece, by Nancy C. Wilkie — Identifying Sources of Prehistoric Turquoise in North America: Problems and Implications for Interpreting Social Organization, by Frances Joan Mathien — Man-in-the-Moon Beads, by Michele Lorenzini and Karlis Karklins — The Stone Bead Industry of Southern India, by Peter Francis, Jr. — The Krobo and *Bodom*, by Kirk Stanfield

BEADS, Volume 14 (2002)

In Memoriam: Peter Francis, Jr., 1945-2002, by Karlis Karklins — Beadwork of Hungary and Transylvania, by Robin Atkins — A Brief Biography of Giovanni Giacomuzzi: Artist and Glassmaker, by Vincenzo Zanetti; translated by Lucy Segatti — The Giacomuzzi Bead Sample Book and Folders, by Karlis Karklins — Late Neolithic Amber Beads and Pendants from the Lake Lubans Wetlands, Latvia, by Ilze Biruta Loze

BEADS, Volume 15 (2003)

Two Centuries of Iroquois Beadwork, by Dolores N. Elliott — Beads in the Straits Settlements: Trade and Domestic Demand, 1827-1937, by Hwei-Fe'n Cheah — Bohemian Faceted-Spheroidal Mold-Pressed Glass Bead Attributes: Hypothesized *Terminus Post Quem* Dates for the 19th Century, by Lester A. Ross — Birds, Beasts, and Botanicals: Organic Beads and Pendants from the Amazon Basin, by Deborah G. Harding — Early Upper Paleolithic Ornaments from Üçağizli Cave, Turkey, by Mary C. Stiner and Steven L. Kuhn

BEADS, Volume 16 (2004)

Precious Red Coral: Markets and Meanings by Susan J. Torntore — Bead Making at Murano

and Venice, by B. Harvey Carroll, Jr. with Jamey D. Allen — The Levin Catalogue of Mid-19th-Century Beads, by Karlis Karklins — Incised Dentalium Shell Beads in the Plateau Culture Area, by Roderick Sprague

BEADS, Volume 17 (2005)

Necklaces Used in the Santería of Cuba, by Lourdes S. Domínguez; translated by Jayson Rubio — *Die Perle: A 1920s German Trade Journal*, by Anita von Kahler Gumpert and Karlis Karklins — Late 19th- and Early 20th-Century Manufacture of Drawn Glass Tubing for Glass Beads, by Lester A. Ross — Elemental Analyses of North American Glass Trade Beads, by R.G.V. Hancock — Thirteen-Hundred-Year-Old Bead Adornments from Baar, Canton Zug, Switzerland, by Katharina Müller; translated by Sandy Hämmerle

BEADS, Volume 18 (2006)

Classification and Nomenclature of Beads and Pendants, by Horace C. Beck (Reprint of Beck's 1928 manuscript with his 1934 additions.)

BEADS, Volume 19 (2007)

In Memoriam: Mary Elizabeth Good, 1930-2007, by Marvin T. Smith — World War I Turkish Prisoner-of-War Beadwork, by Jane A. Kimball — Eighteenth-Century Glass Beads from the English Slaving Fort at Bunce Island, Sierra Leone, by Karlis Karklins — An Archaeological Approach to Understanding the Meaning of Beads Using the Example of Korean National Treasure 634, A Bead from a 5th-6th-Century Royal Silla Tomb, by James W. Lankton and Marjorie Bernbaum — Western Indian (Mewar) Chalcolithic Beads with Special Reference to Balathal, by Alok Kumar Kanungo, Virendra Nath Misra, and Vasant Shinde — Chemical Composition of Late 18th- and 19th-Century Glass Beads from Western North America: Clues to Sourcing Beads, by Laurie E. Burgess and Laure Dussubieux

.....
: **To purchase copies of *BEADS*, visit Karlis in** :
: **the book room at the Society for Historical** :
: **Archaeology conference January 6-9, or contact** :
: **karlis44@aol.com for Canadian purchases or** :
: **alice@europa.com for U.S. and overseas purchases.** :
:
.....

The Society of Bead Researchers 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 publishes a semi-annual newsletter, *The Bead Forum*, and an annual journal, *BEADS: Journal of the Society of Bead Researchers*. The society's website address 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 historic and prehistoric subject materials are welcome.

The deadline for submissions to the next *Bead Forum* is March 1, 2010. 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 (<http://www.saa.org/StyleGuideText/tabid/985/Default.aspx>).

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

Laurie Burgess, Associate Chair
Department of Anthropology
National Museum of Natural History
Smithsonian Institution
MRC 112, P.O. Box 37012
Washington, DC 20013-7012
(202) 633-1915
burgessl@si.edu