THE BEAD FORUM

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Imitation Coral Beads of Painted Portland Cement from the African Trade

Rosanna Falabella and Richard "Ted" Sibbick

Man-made materials, especially glass and plastics, have often been used to make beads that imitate natural materials such as amber, ivory, and tortoiseshell. Coral is another example that has long been imitated in glass and, since the late 1800s, by a wide variety of synthetic or semi-synthetic materials: Celluloid (cellulose nitrate combined with camphor), casein (a milk protein, cured with formaldehyde), and phenolic resins (Bakelite® being the first and most noted trade name). Today many different coral-colored beads and other jewelry items are made from more modern plastics; e.g., polyester, acrylic (poly methyl methacrylate), and polystyrene.

A specific class of imitation coral beads appears in the African trade. These beads are relatively large cylinders 12-13 mm in diameter, some with longitudinal indentations intended to mimic natural features. This type of bead was made from Celluloid, casein, and glass, in straight and curved versions (Figure 1). Available information dates these faux coral beads from the late 1800s to the mid 1900s.

Figure 1. Faux coral beads from the African trade. From the left: Celluloid, casein, glass, and glass. Note the chipped area at the top edge of the Celluloid bead, showing the original color (all images by Rosanna Falabella).

The first author visited the archives of the Museum of Glass and Jewelry in Jablonec nad Nisou, Czech Republic, and reviewed dozens of

sample cards with beads formed from man-made materials. Faux coral Celluloid beads appears on two sample cards of the Wilhelm Klaar Company (accession nos. BT3184 and BT3185). Unfortunately there are no dates on these cards. Nový (2008:97, 116-118) contains the history of the W. Klaar Co., a well-known firm that exported jewelry and beads from Jablonec from the late 1800s until 1945. He also documents the development of Celluloid beads in the Jablonec area starting in the late 1800s: "Even before World War I, the trade in celluloid jewelry for exotic markets, especially for the exchange of goods with natives in Africa and India, flourished" (translation by Google Translate). Coral was specifically mentioned as a "basic color."

No casein faux coral beads are on any of the sample cards, although a number of W. Klaar Co. cards show casein beads of other designs and colors and are labeled *meziválečného* (interwar period) or with explicit interwar dates; e.g., 1929 and 1930. Nový mentions the development of casein (*galalit*, or Galalith, the main trade name for casein) beads after 1918 by the Jablonec firms Franz Ulbrich, Josef Ertel, Carl Gewise, Max Buttig, and Richard Haasis, Jr. The W. Klaar Co. may have exported beads from any or all of these companies.

The coral-colored glass beads appear as numbers 14428 and 14433 on a 1928 sample card in the J.F. Sick & Co. collection at the Tropenmuseum (Brakel 2006). The Tropenmuseum note for this card states, "The imitation blood coral was delivered to Nigeria and Ghana" (translated from Dutch), and the origin listed as "Europe." The beads are lamp worked and likely were made in Venice.

The list of materials used to make imitation coral beads can now be expanded to include painted Portland cement. Recently the first author acquired some cylindrical beads (Figures 2-3) comprised of a relatively dense (ca. 2 g/cc),[1] smooth grey material covered with a thin, coral-colored coating that is missing in many spots. The beads are similar in size to the glass and plastic versions, and strung on raffia fiber with a few cylindrical bauxite beads in the usual manner of African trade bead strands. One bead was fractured (Figure 4) to expose a uniform material with regular grain. The beads vary in size, as does the centering and size of the perforations. Some beads have smoothly undulating surfaces. These physical factors strongly suggest that the beads were individually handmade.

The grey material was analyzed as a crushed powder by a laboratory specializing in the analysis of cement. Using XRD (x-ray diffraction), the composition was determined to be partially hydrated Portland cement. Specifically, the composition contains the calcium silicates that are the main components of Portland cement – larnite, also known as belite (26.7% by weight) and alite (22.8%). Also present are the hydration products - portlandite (12.0%) and ettringite (12.0%). Calcite (21.9%) and quartz (4.6%) are either

Figure 2. Market strand of faux coral cylinder beads, including painted cement and bauxite versions.

Figure 3. Faux coral beads made of painted cement.

added fillers or, in the case of calcite, carbonated portlandite. The relatively high larnite content with respect to alite content is often associated with older cements and cements from developing countries.

The coral-colored paint was analyzed by EDX (energy-dispersive x-ray spectroscopy) which determines elemental composition with a detection limit of about 0.1%. The results show mainly carbon (46.1% by weight) and oxygen (35.0%), indicative of the organic base of the paint. Smaller quantities of iron (1.4%) and titanium (4.5%) are present, indicative of the paint pigments iron oxide (red color) and titanium dioxide (white color). The other elements present in concentrations between 0.4-5.0% are sodium, magnesium, aluminum, silicon, sulphur, chlorine, potassium, and calcium. One element, lead, is notably missing from the analysis. This will be discussed further below.

Figure 4. Fracture surface of a painted cement bead.

The modern version of Portland cement was patented in 1845 by Isaac Johnson (Neville 1996:2). Cement manufacturing in Europe and Great Britain began shortly afterwards, and cement works were producing tens of thousands of tons of cement by 1900 (Wikipedia 2019a). Eszter Harsányi (2019: pers. comm.), archivist at Heidelberg Cement AG, Leiman, Germany, reports that cement was exported from Belgium into Africa, specifically South Africa, as early as 1907. Heidelberg Cement AG exported Portland cement, in the many thousands of tons, to numerous countries in Africa in 1932. Around two-thirds of the cement exported to Africa between 1932 and 1934 went to British West Africa which today spans the area of The Gambia, Ghana, Nigeria, and Sierra Leone. The cement industry in Africa was mainly developed after WWII.

The cement import data suggest that the beads could have been made from imported cement in West Africa or in other places on the continent, in the interwar period, or even earlier. The analysis of the cement does not provide enough information to determine if the cement was imported or locally produced.

The lack of detectable lead in the coral-colored paint is another clue regarding the age of the beads, but also not a definitive one. Lead pigments for paint were extremely common from antiquity, despite the recognition of the health hazards starting as early as medieval times. France was an early proponent of lead-free paint and had banned its use for interior and exterior buildings in 1909, and the League of Nations began efforts to ban lead paint in 1921 (Wikipedia 2019b). Even though the paint industry began to develop lead-free paint before WWII, the industry only began to issue standards to limit the use of lead after the war. By the 1950s, common house paints con-

tained little or no lead, but the use of lead in paint was not banned completely until 1978 in the U.S. (ACA 2019). Even though lead-free or low-lead (lead below the detection limit of the EDX analysis) paint could have been available before WWII, it seems likely that the paint was obtained more recently. A comprehensive analysis of the paint might shed more light on its age.

Another argument in favor of post-WWII production of the cement beads is the likelihood of limited availability of the other imitation coral versions. The war disrupted many non-essential shipments to Africa, and probably affected the export of Celluloid, casein, and glass faux coral beads from the big bead centers such as Bohemia and Venice. Venice suffered an enormous decline in glass beadmaking during the war due to general infrastructure damage throughout Europe (Anderson 2017:22, 192). The bead industry in Jablonec nad Nisou (formerly Gablonz, Bohemia) was similarly affected and then fractured when the ethnic German population was expelled in 1945 (Kaspers 2014:60-64). It is possible that the beads shown in Figure 1 were no longer in production after the war. Necessity being the mother of invention, a substitute could have been developed by ingenious African artisans, using imported or locally produced cement and coral-colored paint.

In conclusion, faux coral beads made from painted Portland cement have been identified on a market strand of African trade beads. The beads were likely made in the early to mid-20th century by African artisans. More precise dating is not possible, but post-WWII manufacture is supported by a presumed scarcity of other faux coral beads, coupled with the development of the African cement industry and wide availability of low-lead and lead-free paints after the war.

ENDNOTES

1. The density was calculated from the weight of the bead, divided by an approximate volume that was calculated from micrometer measurements. The average value for three beads was 2.1 g/cc. The density of fully hydrated Portland cement is 2.16 g/cc (Neville 1996:26).

ACKNOWLEDGMENTS

The assistance of Dr. Eszter Harsányi, Heidelberg Cement AG, in retrieving historical data on cement shipments to Africa, is gratefully acknowledged. The staff at the archives of the Museum of Glass and Jewelry, Jablonec, Czech Republic, kindly provided access to many bead sample cards over two days in 2018. Floor Kaspers advised on Dutch language translations.

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2019a Blue Circle Industries. https://en.wikipedia.org/wiki/Blue_Circle_Industries, accessed 20 August 2019.
2019b Lead Paint. https://en.wikipedia.org/wiki/Lead_paint, accessed 20 August 2019.

Rosanna Falabella, Ph.D.
Independent Researcher
imustbead@gmail.com

Richard "Ted" Sibbick, Ph.D.
GCP Applied Technologies
richard.sibbick@gcpat.com

A Crazy 16th-Century Chevron Bead

Marvin T. Smith and John Worth

During excavations of the Luna Settlement site (1559-1561) in Pensacola, Florida, John Worth recovered an unusual chevron bead from the core area of the site, in a lot probably occupied by one of the high-level officials in Luna's army, possibly Luna himself. At first glance, it looks like a typical faceted 16th-century chevron bead like the others recovered at the site, but a closer examination reveals its unusual characteristics. The bead has a number of partial layers near the perforation and some of the layers are not toothed. On one side (Figure 1) the bead has 12 layers. From inside to outside, they are white, red, white, transparent light blue, white, transparent light blue, white, transparent light blue, white, red, white, cobalt blue. On the other side, the bead only has 9 layers and is missing the three inner-most ones (white, red, white). The first five layers show little or no evidence that they were inserted in a toothed dip mold. Layer six (transparent light blue on the12-layer side) is the first definitely toothed one. The bead measures 6 mm in length and 6.9 mm in maximum diameter. The bead is part of an assemblage of typical early 16th-century faceted seven-layer chevrons and Nueva Cadiz beads. Table 1 documents all the glass beads recovered from the site to date.

Figure 1. Both ends of the crazy chevron (photo: John Worth).

We have tried to understand how such a bead was formed. It is hard to imagine how partial inner layers were formed if chevrons were manufactured using a star-shaped mold. Jamey Allen (pers. comm.) suggests the bead may have been a rush job and that "the glass was kept too hot to maintain its usual standard characteristics." Karlis Karklins (pers. comm.) agrees, and adds that it may have been the work of an apprentice. Another question that remains is why the need for 12 layers when 7 was the standard? Was it a training project or a job gone wrong?

Marvin T. Smith
Retired Professor
Valdosta, GA
mtsmith@valdosta.edu

John Worth
Department of Anthropology
University of West Florida
Pensacola, FL
jworth@uwf.edu

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Table 1. The beads recovered from the Luna Settlement site (1559-1561).

Description	Kidd and Kidd Code	Smith and Good Type	Max. Length (mm)	Min. Diameter (mm)	Max. Diameter (mm)
Opaque Black Tubular Bead	Ia2	3	9.5	2	2
Translucent Red Seed Bead	IIa2	?	2.2	3.7	3.7
Opaque Mint Green Seed Bead	IIa24	?	1.4	2.4	2.4
Nueva Cádiz Plain	Ic11	37	7.4	1.8	2
Nueva Cádiz Plain	Ic11	37	6.2	1.9	2
Nueva Cádiz Plain	Ic11	37	5.6	3.4	3.5
Nueva Cádiz Plain	Ic11	37	7	3.4	3.6
Nueva Cádiz Plain	Ic11	37	5.6	1.8	1.9
Nueva Cádiz Plain	Ic11	37	8.3	2.6	3
Nueva Cádiz Plain	Ic11	37	8.7	2.2	2.4
Nueva Cádiz Twisted	IIIc'4	58	32	3.6	3.8
Nueva Cádiz Plain/Peru Corner Faceted	IIIc	55	6.1	7.1 (partial)	?
Faceted 7-Layer Chevron	IIIk / IIIm	82	7.4	7.8	8.6
Faceted 7-Layer Chevron	IIIk / IIIm	82	5.7	5.7	5.8
Faceted 7-Layer Chevron	IIIk / IIIm	82	6.6	8.2	8.5
Faceted 7-Layer Chevron	IIIk / IIIm	82	6.4	7.9	8.3
Faceted 7-Layer Chevron	IIIk / IIIm	82	6.1	8.7	9.1
Faceted 7-Layer Chevron	IIIk / IIIm	82	5.8	7.9	8
Faceted 7-Layer Chevron	IIIk / IIIm	82	5.4	5.1	5.9
Faceted 12-Layer Chevron	IIIk / IIIm	?	6	5.9	6.9
Transparent Yellow Wire Wound Spherical Bead	W1b6	?	6.8	9.1	9.2
Transparent Green Furnace Wound Spherical Bead	W1b9	?	9.3	10.1	10.4
Opaque Black Wire Wound Spherical Bead	W1b*	?	6.1	7.9	8.2
Opaque Black Wire Wound Spherical Bead	W1b*	?	6.7	7.1 (partial)	?

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Next Deadline: April 1, 2020

Society News

President Election

The three year post (2020-2022) of President is up for a vote. Current officer Mark Kenyoer is running unopposed. Paper ballots are supplied for mailed *Forums* and are sent via email with the electronic newsletter; responses may also be made via email, which is the preferred method. Write-in votes are allowed. Please respond to alice@europa.com by 1 December 2019 in order to have your vote be counted.

SBR Student Conference Travel Award

With no applicants so far for the SBR Student Conference Travel Award covering conferences held in late 2019 and early 2020, the 30 September deadline has been extended to 15 March 2020 and will include events held up to 1 July 2020.

The award is intended to assist undergraduate or graduate students to travel to a national or international conference to present a paper on some aspect of bead research. The award is in the amount of $500, and the applicant must be enrolled in a BA, MA, or PhD degree-granting program anywhere in the world. He or she also needs to be a current member of the Society for Bead Researchers (https://beadresearch.org/membership). For details, see https://beadresearch.org/student-conference-travel-award/.

Generous Members

Often, members will choose to send greater sums of money with their membership fees to help offset our expenses.

The following members sent their dues since the last accounting in the Spring issue of *The Bead Forum*. We honor and thank them here.

Sustaining ($45) —Gretchen Stolte, Janet Walker, James Bradley, Timothy Mincey, Gretchen Dunn, Douglas Clark.
Patron ($75) —Karen King, Joanne Talley, Cynthia Hinds.
Benefactor ($150) —Carrie Swerbenski.

Recent Publications

Adams, Jenny L. and Mary F. Ownby
2018 The Manufacture and Burial of Hohokam Disk Beads in the Tucson Basin. *American Antiquity* 83(3):536-551.
Burials in the study area were accompanied by disk beads of stone, shell, and fired clay. This study considers why fired-clay beads were added to the mix and concludes that they were made as acceptable substitutes for stone beads, not for deceptive reasons concerning wealth or status, but rather in imitation of stone to honor a tradition that could not otherwise be efficiently met.

Allender, Mark
2018 Glass Beads and Spanish Shipwrecks: A New Look at Sixteenth-Century European Contact on the Florida Gulf Coast. *Historical Archaeology*; https://doi.org/10.1007/s41636-018-0148-1.
Posits that Spanish shipwrecks were probably responsible for most of the historical artifacts found on Florida archaeological sites with 16th-century European components, rather than Spanish land-based expeditions.

Anderson, Emily S.K.
2019 A Sense of Stone and Clay: The Inter-Corporeal Disposition of Minoan Glyptic. In *Fashioned Selves: Dress and Identity in Antiquity*, edited by Megan Cifarelli, pp. 203-218. Oxbow Books, Oxford.
Seals were crucial, multivalent objects in the sociocultural life of Bronze Age Crete. They were typically pierced to be worn on a person's body, a corporeal location confirmed by both mortuary evidence and visual culture depicting people wearing seals.

Arnay de la Rosa, Matilde and Ana Rosa Pérez Álvarez
2019 Las cuentas de vidrio en los yacimientos arqueológicos canarios. La iglesia de la Concepción de Santa Cruz de Tenerife. In *Un periplo docente*

e investigador Estudios en homenaje al profesor Antonio Tejera Gaspar, edited by Esther Chávez-álvarez, Dolores Camalich Massieu, and Martín Socas, pp. 257-271. Universidad de la Laguna, Tenerife. https://www.academia.edu/39012486/.

Reports on the glass beads recovered during excavations undertaken at the Church La Concepción in Santa Cruz de Tenerife, Canary Islands. Dating to the 16th-18th centuries, they included chevron and blown beads.

Awe, Jaime J. and Christophe Helmke

2019 Exotics for the Lords and Gods: Lowland Maya Consumption of European Goods along a Spanish Colonial Frontier. In *Material Encounters and Indigenous Transformations in the Early Colonial Americas*, edited by Corinne Hofman and Floris Keehnen, pp. 238-262. The Early Americas: History and Culture 9. https://www.researchgate.net/publication/334886104.

Aims to demonstrate that both the ethnohistoric literature and the archaeological record contain substantial information on the acquisition of European-made objects by the contact-period Maya. Beads enter into the discussion.

Balme, Jane and Sue O'Connor

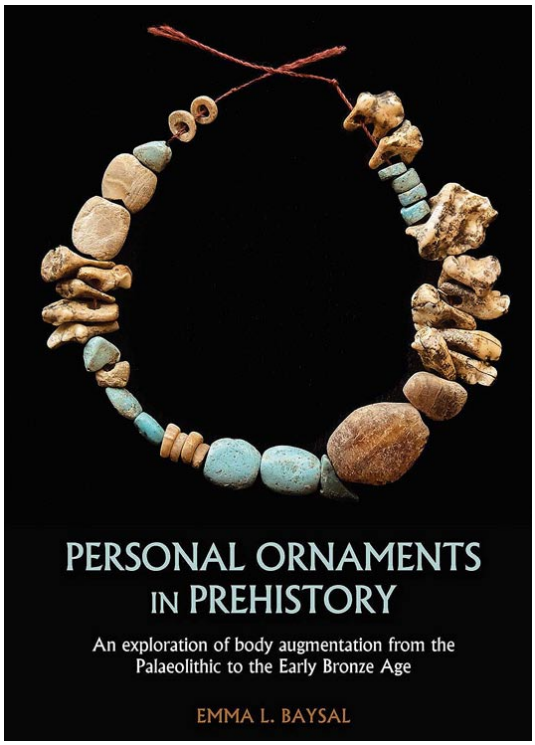
2019 Bead Making in Aboriginal Australia from the Deep Past to European Arrival: Materials, Methods, and Meanings. *PaleoAnthropology* 2019:177-195.

Reviews the raw materials used by Indigenous Australians to make beads. It includes beads recovered from archaeological sites, as well as beads collected before 1940 held in museum collections, and those that are described in pre-1940 literature and other archival material.

Baysal, Emma L.

2019 *Personal Ornaments in Prehistory. Beads, Bracelets and other Adornments from the Palaeolithic to the Early Bronze Age. An Exploration of Body Augmentation from the Palaeolithic to the Early Bronze Age.* Oxbow Books, Oxford and Philadelphia.

Considers how and why the human relationship with ornaments developed and continued over tens of thousands of years, from hunter-gatherer life in the cave to urban elites, from expedient use of natural resources to complex technologies.



Borić, Dušan and Emanuela Cristiani

2019 Taking Beads Seriously: Prehistoric Forager Ornamental Traditions in Southeastern Europe. *PaleoAnthropology* 2019:208-239.

Reviews the evidence for long-term regional and diachronic differences and similarities in types of body adornment among prehistoric foragers of southeastern Europe.

Burns, Gregory Robert

2019 Evolution of Shell Bead Money in Central California: An Isotopic Approach. Ph.D. dissertation. Department of Anthropology, University of California, Davis.

Proposes that the evolution of money in California was an adaptation to autonomous small groups living

in circumscribed territories, high population densities, and environmental variability that presented conflicting cultural and environmental conditions that prevented essential material exchange between groups through mechanisms entailing reciprocity or debt. Isotopic evidence suggests most *Olivella* beads used in Central California during the Middle/Late Transition (930-685 BP) were manufactured at small, dispersed production centers from local shell sources.

Colburn, Cynthia S.

2019 A Proposal for Interpreting the Role of Colour Symbolism in Prepalatial Cretan Body Adornment. In *Fashioned Selves: Dress and Identity in Antiquity*, edited by Megan Cifarelli, pp. 75-88. Oxbow Books, Oxford.

Suggests a method for enhancing our understanding of the potential meaning of colors that adorned the Prepalatial body in Crete. Given the lack of textual evidence for the meanings of color and materials in Prepalatial Crete, the author presents the evidence for the symbolic significance of color in contemporary Egypt and the Near East, where textual, archaeological, and artistic evidence is abundant.

Costa, Mafalda, Pedro Barrulas, Luís Dias, Maria da Conceição Lopes, João Barreira, Bernard Clist, Karlis Karklins, Maria da Piedade de Jesus, Sónia da Silva Domingos, Peter Vandenabeele, and José Mirão

2019 Multi-Analytical Approach to the Study of the European Glass Beads Found in the Tombs of Kulumbimbi (Mbanza Kongo, Angola). *Microchemical Journal* 149; doi.org/10.1016/j.microc.2019.103990.

Analysis revealed the various colorants and opacifiers used in the production of the glass as well as suggesting the place of manufacture of some of the bead types.

Gabolde, Marc

2019 An 18th-Dynasty Gold Necklace for Sale: Comparisons with Tutankhamun's Jewellery. https://www.academia.edu/38004555/.

Discusses Tutankhamun's broad collar as well as necklaces, collars, and ornaments which are more or less related to his burial jewelry. Ancient Egypt.

Green, Richard

2019 Gifts from the Dawn Land: 19th Century Wabanaki Souvenir Beadwork (Part 1). *Whispering Wind: American Indian Past & Present* 46(6):6-10.

Examination of beadwork made by the Wabanaki, a confederation of five Northeastern tribes, profusely illustrated with contemporary photographs, pictures of pieces, and a lavish representation of the double-curve motifs employed.

Laporte, Luc and Catherine Dupont

2019 Personal Adornments and Objects of Ornamentation: Two Case Studies from Hunter-Gatherer Burials in France (La Vergne) and Argentina (Arroyo Seco II). *PaleoAnthropology* 2019:156-176.

Presents two case studies of the beads and pendants from totally distinct geographic sectors and cultural environments: the Arroyo Seco II cemetery in the Pampas of Argentina (7800-6300 BP and 4800-4300 BP) and La Vergne in the west of France dated to the Early Mesolithic (9280-9000 BP).

Lin, Yi-Xian, Thilo Rehren, Hui Wang, Xiao-Yan Ren, and Jian Ma

2019 The Beginning of Faience in China: A Review and New Evidence. *Journal of Archaeological Science* 105:97-115.

Combines published and new results of chemical analysis, morphology, and chronology of the earliest faience beads uncovered from Xinjiang, Qinghai, Gansu, Shaanxi, and Shanxi in China to determine how, where, and by whom this technology began.

Liu, Robert K.

2018a A Roman Mosaic Face Bead. *Ornament*. 40(4): 64.

Glass mosaic bead bearing the face of Medusa, purchased recently at auction, is placed in the context of mosaic bead studies, the literary history of Medusa, and the diffusion of such beads in the ancient world.

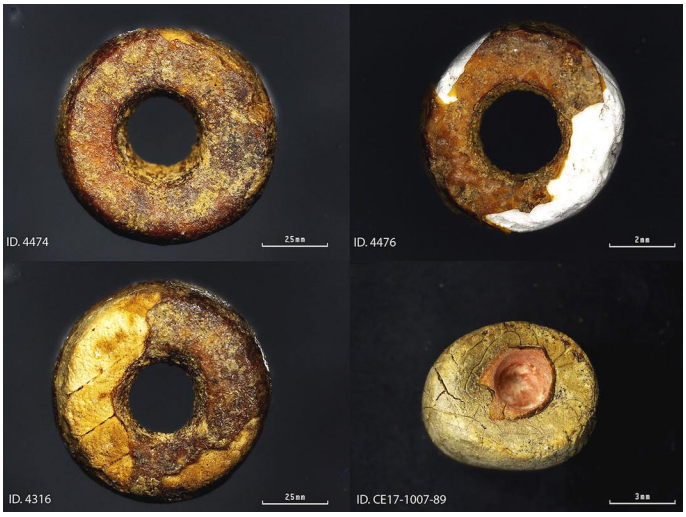
2018b Zhou Silicate Beads: Shared Technologies. *Ornament* 40(5):40-47.

Presents a well-illustrated survey of the beads of faience, glassy faience, composite, frit, and glass made during China's Zhou dynasty.

Odriozola, Carlos P., J.Á. Garrido Cordero, J. Daura, Sanz M, J.M. Martínez-Blanes, and M.Á. Avilés

2019 Amber Imitation? Two Unusual Cases of Pinus Resin-Coated Beads in Iberian Late Prehistory (3rd and 2nd Millennia BC). *PLoS One*; DOI: 10.1371/journal.pone.0215469

Analysis of six "amber" beads found in Spain revealed they are fakes – indicating that the practice of passing off dodgy amber imitations to unsuspecting customers stretches back at least 5,000 years.



Opper, Marie-José

2019 Gougad-Pateraenneu: Old Talisman Necklaces from Brittany, France. *Bead Society of Great Britain Journal* 129:8-11.

The necklaces incorporate beads of various materials, ages, and sources.

Pearson, Charles E.

2019 Prehistoric Shell Beads on the Georgia Coast. *Southeastern Archaeology* 38(2):127-141; DOI: 10.1080/0734578X.2017.1416213

Discusses the subject from the Late Archaic to the Early Mississippian period.

Perlès, Catherine

2019 Cultural Implications of Uniformity in Ornament Assemblages: Paleolithic and Mesolithic Ornaments From Franchthi Cave, Greece. *PaleoAnthropology* 2019:196-207.

The Paleolithic and Mesolithic ornament assemblages from the Franchthi Cave are possibly the richest in Europe in the number of specimens. Analysis of the ornaments has revealed the complete production process.

Rigaud, Solange, Sandrine Costamagno, Jean-Marc Pétillon, Pierre Chalard, Véronique Laroulandie, and Mathieu Langlais

2019 Settlement Dynamic and Beadwork: New Insights on Late Upper Paleolithic Craft Activities. *PaleoAnthropology* 2019:137-155.

Reports on a significant collection of teeth and shell beads from the Upper Magdalenian site of Peyrazet, France, based on a detailed microscopic analysis of the assemblage.

Sharpe, Ashley E.

2019 The Ancient Shell Collectors: Two Millennia of Marine Shell Exchange at Ceibal, Guatemala. *Ancient Mesoamerica*; DOI: 10.1017/S0956536118000366.

Provides a chronological overview (1000 BC - AD 1200) of shell trade and use at an inland Maya site. Beads and pendants enter into the discussion.

Steele, Teresa E., Esteban Álvarez-Fernández, and Emily Hallett-Desguez

2019 A Review of Shells as Personal Ornamentation during the African Middle Stone Age. *PaleoAnthropology* 2019:24-51.

Investigates probable shell beads from sites in north and south Africa and Israel.

Swerida, Jennifer and Selin Nugent

2019 Fashioned Identity in the Şərur Valley, Azerbai-

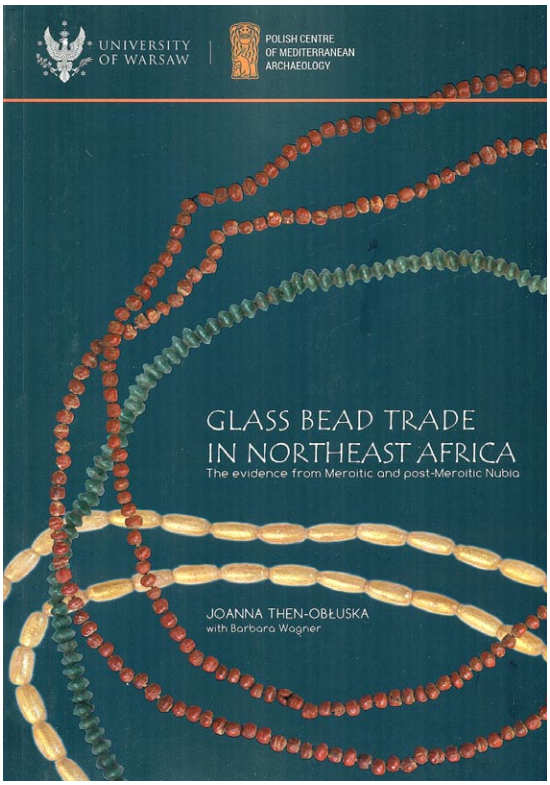
jan: Kurgan CR8. In *Fashioned Selves: Dress and Identity in Antiquity*, edited by Megan Cifarelli, pp. 11-26. Oxbow Books, Oxford.

Demonstrates how the mortuary setting and dress (beads included) of a single elite member of the Qızqala community were fashioned by funerary participants to represent the identity of the interred during the Middle Bronze Age (2400-1500 BCE).

Then-Obłuska, Joanna with Barbara Wagner

2019 *Glass Bead Trade in Northeast Africa: The Evidence from Meroitic and Post-Meroitic Nubia*. PAM Monograph Series 10.

Strings of colorful glass beads were a popular commodity traded throughout ancient Nubia during the first half of the 1st millennium AD. Combining macroscopic examination with laboratory analyses (LA-ICP-MS), the author breaks new ground in Nubian studies, establishing diagnostic markers for a study of trading markets and broader economic trends in Meroitic and post-Meroitic Nubia.



Thompson, M.E.

2019 Seminole Beadworking Techniques. *Whispering Wind: American Indian Past & Present* 47(3):6-17.

Description and examination of numerous pieces and styles as made by Native people of the Southeast, contemporary paintings illustrating the work being worn, descriptions of various methods of manufacture, including references to heddle weaving.

Truffa Giachet, Miriam

2019 Étude archéométrique des perles en verre d'Afrique de l'Ouest : vers une meilleure compréhension des dynamiques techniques et commerciales à l'époque des empires précoloniaux. D.S. thesis. Département de Génétique & Évolution, Université de Genève.

Reports the findings of an archaeometric study of 954 glass beads recovered from 10 archaeological sites in Mali, Senegal, and Ghana, from contexts dated between the 7th-5th centuries BC and the 18th-20th centuries AD.

Walder, Heather

2018 Small Beads, Big Picture: Assessing Chronology, Exchange, and Population Movement through Compositional Analyses of Blue Glass Beads from the Upper Great Lakes. *Historical Archaeology* 52(2):301-331.

Blue glass beads dating to AD 1630-1730 were analyzed using LA-ICP-MS analysis. Identified patterns of variation in glass bead composition reflect the timing and directions of trade among diverse communities, illustrating how a materials-science approach can reveal social and economic outcomes of intercultural interaction and colonialism.

Webster, Rebecca J. and Julia A. King

2019 From Shell to Glass: How Beads Reflect the Changing Cultural Landscape of the Seventeenth-Century Lower Potomac River Valley. *Southeastern Archaeology* 38(2):142-159; https://doi.org/10.1080/0734578X.2018.1495543.

An examination of 7,500+ beads from eight Native archaeological sites in the Chesapeake area demonstrates clear differences in the types and distributions of beads from mortuary and domestic/non-mortuary contexts during the period from 1300 to 1712.

Who We Are

The Society of Bead Researchers is a non-profit corporation, founded in 1981 to foster research on beads and beadwork 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 biannual newsletter, *The Bead Forum*, and an annual peer-reviewed journal, *BEADS: Journal of the Society of Bead Researchers*. The Society's website address is www.beadresearch.org. Free PDF downloads of articles from Volume 28 of *Beads* are available at our Journal website www.beadresearchjournal.org.

Contents of the newsletter include current research news, 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 for the next *Bead Forum* is 1 April 2020. Electronic submissions should be in Word for Windows 6.0 or later with no embedded sub-programs such as "End Notes." References cited should be in *Historical Archaeology* format (http://www.sha.org/documents/SHAStyleGuide-Dec2011.pdf).

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

Christopher DeCorse
Department of Anthropology
209 Maxwell Hall
Syracuse University
Syracuse, NY 13244-1090
crdecors@maxwell.syr.edu

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Officers and Others

President: J. Mark Kenoyer, Professor of Anthropology, University of Wisconsin–Madison; jkenoyer@wisc.edu

Editor: Karlis Karklins, former Head of Material Culture Research, Parks Canada; karlis4444@gmail.com

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Newsletter Editor: Christopher DeCorse, Professor of Anthropology, Maxwell School of Citizenship and Public Affairs, Syracuse University; crdecors@maxwell.syr.edu

Newsletter Design, Layout, and Mailing: Alice Scherer

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