THE BEAD FORUM

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The Story Behind a String of Shell Beads from 18th-century Ghana

Clare Abbott

About three decades ago my uncle gave me a cardboard box containing some relics of a man called Thomas Eaton whose portrait graced his living room wall (Figure 1). My uncle knew very little about Thomas except that he had been a surgeon on a slave ship; how or if he was connected to our family was a mystery.

The box contained a much-mended printed cotton square, a torn net made of extremely fine silk, a few beads (Figure 2), and a card saying that the fabrics had been given to Thomas by his wife, an African princess called Afira Aggrey. Eaton returned to England sometime before 1795 when he married again. He set up a surgical practice in Hull but died in 1798 aged only about 34. I eventually discovered that Thomas is my great, great, great uncle; his father John – who survived his son by 23 years – was the last male Eaton in the family. It is only recently that I began to look at the articles themselves to see what, if anything, they could add to the family history I had uncovered.

Figure 1. Portrait of Thomas Eaton (photo: Clare Abbott).

I have a handwritten note from 1849 about the contents of the box:

> Given to Thomas Eaton Dewar by his kind Aunt Mary as relics of her uncle Thos Eaton [who] was during a long period a resident in Africa where he married a woman of colour with whom he lived very happily, till obliged by ill health to return home... I hope they will be kept in memory of so excellent a man as he was.

Further information comes from a copy letter of 1866 written by Aunt Mary:

> The King of the place [the Gold Coast] gave his daughter to my uncle for his Wife. Her name was Afira Aggrey; he loved her dearly and would have been most happy to have brought her with him to England, but her Father would not allow it, but when the ship left she was permitted to go so far, then at a signal given she was taken from my Uncle's arms in a dead swoon. He always said she was a gentle, loving creature and I have

Figure 2. The bead strand (photo: Clare Abbott).

> heard my Aunt say he never forgot her. I have in my wardrobe a handkerchief she hemmed for him and some of her pebble ornaments.

This is the only written evidence I have of the origin of the beads. The letter continues:

> When the ship got to the end of the voyage, the captain got my uncle to help him to arrange the poor things (slaves added later) for sale in lots, then when the dealers came in to see them, they all rushed to my Uncle to save them from the white man who would eat them – they almost crushed him to death and gave him such disgust at the abominable traffic, that he made up his mind not to return.

So far I have been unable to find any official trace of Thomas in Africa. Most men who lived there were employees of the African Company of Merchants. Castles and forts were built along the coast to provide facilities for trade and the Company paid tribute (rent) for the small area they occupied. Many European men formed relationships with Fante women, which the British referred to as "wenching." St Clair (2006: 147) writes that these liaisons were "one of the ways in which the British embraced local laws and customs without attempting to change them." Wenches were free, not slaves, and were paid by the officer on a monthly basis. Their mothers were also paid a bride price. Whether this would have applied to Thomas's wife Afira I do not know, but it seems likely.

There does not seem to have been a King Aggrey during Thomas's time on the Gold Coast, though there was later. However, two Fante men called Aggrey and Botty "were company's caboceers (prominent local Africans who received a salary from the European trade companies on Cape Coast)" (Shumway 2011:110). Caboceers were linguists, a vital link between the Europeans who rarely ventured beyond their enclaves and the Africans outside them. They arranged — and took a percentage from — the supply of food and water to the castles and to the ships anchored offshore, all the trading activity and the settling of disputes (some of which they instigated!)

Caboceer Aggrey was almost certainly Afira's father. The relics could have been part of his salary (which was always paid in tradeable goods) or directly from trade. Beads are very important and loved in Ghanaian culture and the ones I have were probably some Afira treasured (perhaps there were once many more). The handkerchief is actually a neckerchief known as a romal, probably made in India and imported by the thousands. The silk net remains an enigma; I have been told it is unique.

The bead strand is composed of 35 small shell disk beads (Figures 3-4). Eight of these are red and fashioned from *Spondylus* shell. The rest are white, some exhibiting light purple swirls, and appear to be made from the flat tops of cone shells. The beads are fairly uniform in size: 7.0-7.5 mm in diameter and 1.0-2.5 mm in thickness. The proportionately large holes are 2.5-3.0 mm wide. The surfaces are polished and exhibit a thin layer of

Figure 3. Closeup of a red bead after cleaning (photo: Tim Abbott).

grime, indicating that they have age to them. The beads are strung on machine-made twine so have been restrung at some point. It is therefore possible that there may have been more beads originally.

So far, it has been impossible to find correlatives for these beads in African contexts. When and where they were made also remain a mystery. Are they a local product or imported; of the period or heirlooms? Also, what purpose did they serve? In that they were among only a few items that Thomas took away from Ghana, they must have had considerable significance to him. Hopefully further investigation will answer some of these questions.

Figure 4. Closeup of a white bead (photo: Tim Abbott).

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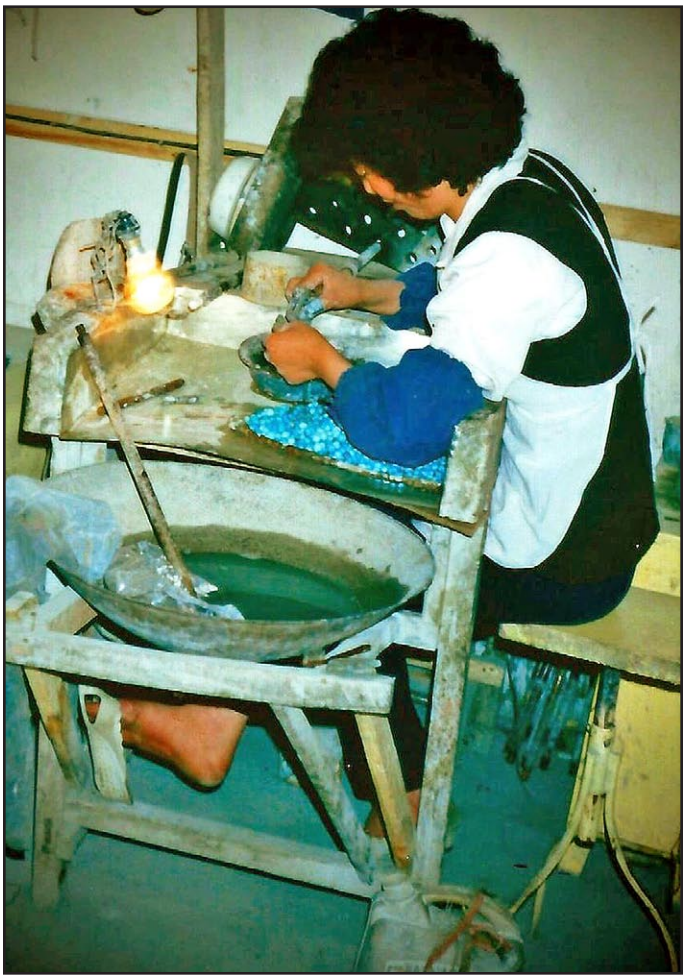
A Glimpse of Turquoise Beadmaking in China Around 1987

Daniel Lopacki

A friend in China sent me this image around 1987. It shows how crude the setup for making turquoise balls for beads was when I first got to their main turquoise cutting factory in Yunxian (currently denoted Yunyang) in northwestern Hubei Province. The woman is using a foot treadle to spin a steel pipe. This sat in a V-slot cut into a piece of wood that was lubricated with animal fat. As the pipe spun the woman would dribble corundum grit mixed with water over the turquoise. Once the ball was formed, she would take another nodule from the pile under her arm and repeat the process. This woman sat there all day long in an unheated/uncooled dingy building along with many other workers. All they got in return was food and a bed. This factory is where all the turquoise bead forms that are found in Tibet were made. This trade has been going on for centuries.

Shortly after the time when this photo was taken, the Chinese went to high production machines and flooded the stone bead market by making beads from every rock imaginable—and continue doing so to this day.



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Devolution of Floral Patterns on Chinese Cloisonné Beads and the Parallel History of the Beijing Enamel Factory

Chris Prussing

Like many bead collectors, I'm fascinated by how such small objects reflect the larger economic and political currents of their times. A nice example from the past half century is the path of the Beijing Enamel Factory (BEF), premier makers of Chinese cloisonné articles. Pulling a thread from this rich tapestry, a simple floral pattern on cloisonné beads parallels the historic events surrounding and affecting the BEF.

A set of sample beads (Figure 1) shows the major steps in the technical process of cloisonné: copper base; gluing fine strips of copper to the base to form the cloisons; firing with powdered solder to cement the cloisons; filling the cloisons with an enamel slurry of finely ground glass and water and firing to melt the enamel; second filling of cloisons with enamel slurry and firing; polishing using increasingly fine grits. These steps require many subsidiary processes, such as formulating and melting the many colors of enamel glass and milling it to a fine powder; draftsmanship and painting skills to design patterns; formulating the plant glue used to initially apply the cloisons; constructing, fueling, and firing kilns; tools to hammer out copper shapes, flatten and bend fine wire, handle red-hot objects; ball mills, polishing lathes and abrasives; acids, metals and electrical power source for electroplating baths.

Traditionally, a master oversaw an atelier of apprentices and skilled craftsmen, with the usual proprietary design styles and trade secrets. For example, the biography of cloisonné master Jin Shiquan (1910-1992) (Tang 2012) recounts how he was apprenticed at age 12 under a master in the famed Lao Tianli workshop network in Beijing, and worked in cloisonné manufacture for 15 years until the 1937 Japanese invasion, at which time he fled back to his home village.

Accounts from the 1950s describe how, under the leadership of renowned architects Lin Huiyin and her husband Liang Sicheng, a small group of young and enthusiastic Chinese art students combined with the surviving masters of Beijing's cloisonné workshops to create experimental workshops that were later reorganized into the Beijing Enamel Factory in 1956. Young art school graduate Qian Meihua (1927-2010) was inspired by the words of dying Lin Huiyin to devote her career to the resurrection of cloisonné as a distinctive Chinese art form. Qian Meihua's biography (Wu 2013) describes how, when she was assigned to the design department of the new factory, she spent three years in the cloisonné storeroom of the Palace Museum, learning the traditional motifs and patterns, suffering from freezing winter cold and stifling summer heat in the un-airconditioned old building.

Figure 1. Set of beads showing the steps of cloisonné bead production, starting from upper left (all images by author).

In comparison, old master Jin Shiquan's biography describes the devastation resulting from the years of warfare in the Japanese invasion, World War II, and the Chinese civil war. Traditional workshops were barely surviving, struggling to produce clichéd designs. Craftsmen who had been driven to supporting themselves by pulling rickshaws and manual labor were thrilled to once again be able to pursue their art in the BEF—at the time a government-supported facility where they were supplied with housing, wages, school for their children, health care, and a retirement pension. Jin Shiquan, re-assigned from the factory production team to the design department in 1962, recounted how the design team struggled to produce new and innovative designs while incorporating past lessons learned from traditional masters. His draftsmanship and wireworking skills applied to design resulted in new ways to work the motifs used in floral compositions and diaper patterns.

It was never smooth sailing for the BEF. The first blow came with the Sino-Soviet split in the early 1960s, resulting in the loss of the factory's best customers. This was a serious matter, as the national government had specifically promoted the arts and crafts industries as a source of desperately needed foreign exchange. Exporting to the U.S. was out of the question, due to the U.S. embargo on Chinese goods after the Korean War. So the factory pivoted to products that would appeal to domestic consumers.

Carefully crafted and interesting cloisonné bead necklaces seem to have been purchased largely by Chinese in the 1960s and 1970s, and thus I wonder if the presence of so many young women art students on the factory staff encouraged the production of these elaborate beads and ornaments, tapping the fine wireworking skills of the older artists. According to accounts from the estates of the women who purchased these necklaces, they seem uniformly to have viewed them as valuable heirlooms.

The Cultural Revolution began in 1966, and impacted the BEF's production of traditional themes. Cloisonné master Zhang Tonglu describes Mao's directive to the factory to cease making dragon-and-phoenix designs (traditional marriage gifts), for example, and to concentrate on what would appeal to peasants and fans of Chinese opera (such as Mao's wife) (House of Enamel 2011). These restrictions had tapered off by 1972, as such products weren't particularly popular and didn't sell well (Walker 1973). And once Nixon's visit in 1972 ended the 20-year U.S. embargo on imports from China, cloisonné beads were snapped up by jewelry supply houses and designers such as Les Bernard, and appeared in gift shops throughout the U.S. The increased production demand no doubt resulted in the standardization of bead designs so newly-hired workers of limited ability could master the skills. While earlier beads made by older craftsmen had featured delicate wirework in a variety of flower types, symbolic animals, and the emblems of the Eight Lucky Gods, by the 1980s the plum blossom branch dominated most bead designs, simplified into a sort of horizontal belt around a bead's equator – stem, leaf, blossom or two, leaf, double bud (see discussion with examples below).

As Deng Xiaoping's "Reform and Opening Up" economic initiative developed and manufacturing jobs became available in the cities to the south, competition arose from newly established cloisonné workshops. The BEF ran into the same problems as other state-owned enterprises, namely no state-directed orders and guaranteed income and a market awash in competitors selling cheap, poor quality goods (Yang 2012). In 2004 the "iron rice bowl" was finally officially broken, and the company was forced into bankruptcy, with many employees retired or scattered. I remember old stock of necklaces and barrels full of unattractive beads being offered at the Tucson gem shows around this time. 1960s and 1970s stock designed for sale to foreigners in Friendship Stores was warehoused—these necklaces and small bric-a-brac such as chopsticks, small boxes, letter openers, and picture frames ironically proving massively popular when auctioned off through TaoBao starting in 2013 (House of Enamel 2013).

The post-WWII history of Chinese cloisonné beads is illustrated by the design changes in a classic floral motif: the blossom branch. The traditional design features a rock garden as a base for the floral stem, a subsidiary bud and/or leaf branch usually off to the right, the main branch curving to the left and displaying a group of blossoms before terminating in a spray of buds (Figure 2). Those familiar with floral arrangement will recognize this primary/secondary/tertiary design scheme. Birds and butterflies may appear as accents to the garden theme. Stems were commonly colored with an enamel mix of red/black or green/

Figure 2. Small Chinese bowl, likely 1920s, illustrating bud construction and flower centers.

black particles to achieve a brown color (Figure 3, right; Figure 5, top and middle rows), possibly because an opaque brown enamel was unavailable. This old-fashioned enamel mix disappears in post-1980s beads, replaced by a simple opaque green or blue.

One distinctive indicator that an older artist was responsible for or supervising the wirework is the method for constructing a flower bud. In earlier decades a bud was formed from a circle, with separate half circles applied to either side (Figure 3, left). Possibly due to Jin Shiquan's innovations, the factory method became a sort of "W" curve made with a single wire, not three (Figure 3, right). Another indicator of older work is the way flower centers were constructed: separate spirals, or groups of tiny V-shaped wires, or tiny droplets. Again, possibly from Jin Shiquan's influence, subsequent floral motifs started with bending the center first and then the petals, using a single wire.

The difference in wireworking skill between work by older artisans and newer staff is demonstrated in the sequence of drawings (Figure 4), based upon examples of 11-12 mm beads (Figure 5). While these beads are all close in size, the 1960s blue beads have around 20 small pieces of wire per blossom branch, and feature motifs typical of floral work from pre-WWII decades. The bead seems to have been viewed as a small vase, with the stem curved as if sprouting from the hole. The turquoise beads, old unused stock from the 1970s, demonstrate how the branch turns into a horizontal belt. Unlike the older beads, flower centers are now circles that continue into the petals. Only four wires are required to make this branch design. The black beads, likely from the l980s-1990s, demonstrate how the branch has devolved into three wires forming a bulbous stem, flower, and terminal bud. The flower centers from 1970s beads are generally small neat circles, but in later years become larger and misshapen. The high labor cost involved in making cloisonné beads no doubt caused the blossom branch to disintegrate into a much less detailed design with sloppily-filled cloisons.

The Beijing Enamel Factory eventually pulled through its difficulties and is once again a successful enterprise, with a museum and shop featuring expen-

Figure 3. Left: Older 3-wire method of wiring buds and blossoms. Right: later single-wire method.

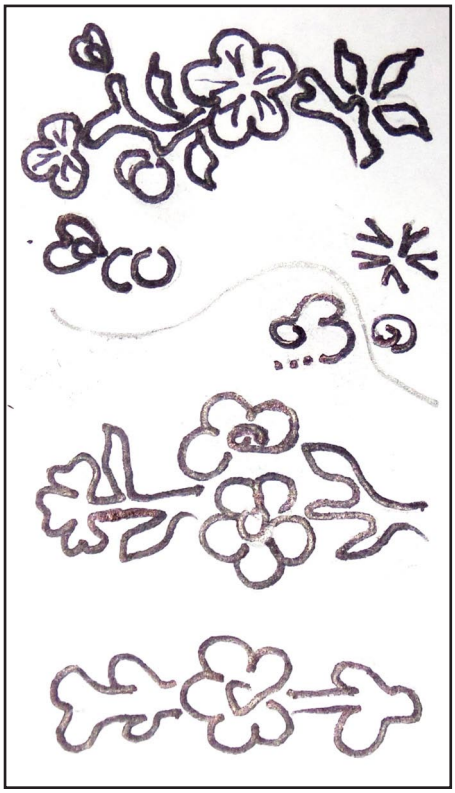

Figure 4. The wiring for beads in Figure 5. Top: 1960s blossom branch using over 20 small wires, with older motifs for flower centers and buds. Middle: branch from the 1970s, using four pieces of wire and a spiraling method of creating flower centers and petals. Bottom: branch from the 1980s-1990s, using only 3-4 wires to create a less detailed branch.

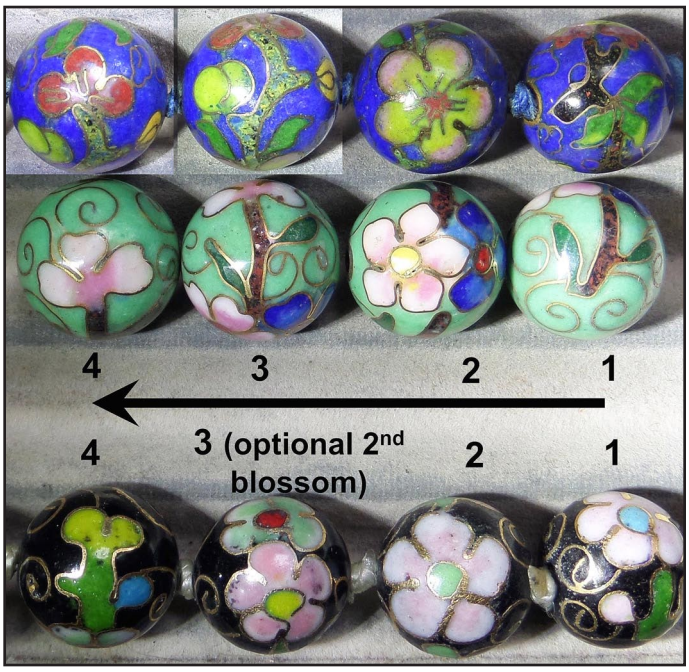

Figure 5. Cloisonné beads arranged to show the blossom branch construction sequence, from right to left. The beads are 11-12 mm diameter; circa 1960s (top row); 1970s (middle row); and 1980s-1990s (bottom row).

sive finely crafted and artistic works such as large vases and sculptures. Fine cloisonné beads manufactured in the traditional labor-intensive manner seem to be a thing of the past, however. Currently the trade is dominated by beads created with twisted wire and enamel (possibly epoxy, not glass) and machine-stamped champlevé. Playing a minor role are cloisonné beads with an even more abbreviated version of the blossom branch, displaying a single misshapen flower on a stubby stem with a poor leaf-like shape and a cloud or two (PandaHall 2021).

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Society News

SBR WEBSITE UPDATES

Trade Bead Bibliography Texts

Among the Resources on our website are the two Glass Trade Bead Bibliographies compiled by Karlis Karklins and Roderick Sprague in the 1980s. Between the two, these publications contain 1043 annotated entries that provide information about trade beads found at archaeological sites in Canada, the United States, and Mexico. There are also several references to European bead manufacturing technology and beadwork.

While many of the references listed in the bibliographies are still relevant to researchers, many are not readily available from libraries or Internet sources. Fortunately, the compilers photocopied the relevant sections of most of them and, as a further aid to those researching trade beads, scans of the full or partial texts of the 455 entries in the initial bibliography are now available in the section: Trade Bead Bibliography Texts <https://www.beadresearch.org/resources/trade-bead-bibliography-texts/>. We hope you will find this new addition to our Resources section useful.

Researching the World's Beads Bibliography

The Resources section also hosts the Researching the World's Beads Bibliography <https://www.beadresearch.org/resources/researching-the-worlds-beads-bibliography/> which contains thousands of annotated entries dealing primarily with archaeological material from around the world but also beadmaking technology and ethnographic bead use. The bibliography is updated biannually, and the most recent update was in early July of this year. Many new entries were added to each of the twelve sections, so go and check out the ones relevant to your field of interest. You might find something of interest. As always, we appreciate receiving notices of publications not in the bibliography. Send these to karlis4444@gmail.com.

Research Links

With the help of Deborah Zinn, the Research Links section has been revised and expanded. As always, we are looking for appropriate additions so, if you have any suggestions, please pass them along.

BEADS Author and Subject Index

Thanks to Terry O'Neill, the journal's Author and Subject Index in the Our Publications section will soon be updated to include the two latest issues, Vols. 31 and 32 <https://www.beadresearch.org/our-publications/beads-index/>. The subject headings are quite extensive and detailed, allowing you to locate articles that contain information on very specific topics and contexts.

SBR Student Conference Travel Award

It seems that after a numbing year and a half, live, in-person archaeological conferences are returning. In case anyone will be presenting a paper related to some aspect of bead research at a bona fide conference anywhere in the world later this year or early in 2022, the deadline for applications for the next SBR Student Conference Travel Award is 15 November 2021. The award is intended to assist undergraduate or graduate students to travel to a national or international conference to present their research. The award is in the amount of $500 US. The applicant must be enrolled in a valid BA, MA, or PhD degree-granting program and also needs to be a current member of the Society for Bead Researchers (https://beadresearch.org/membership). For details: https://beadresearch.org/student-conference-travel-award/.

Herewith We Express Our Gratitude

A special thank you to those members who've helped ensure continuing publication by their Sustaining, Patron, or Benefactor membership monies. We are grateful for your help. Our list below runs from 21 April through 18 September 2021.

Sustaining ($45) Jane Olson-Phillips and Isabelle Paris

Patron ($75+) Rochelle Marrinan ($100), Chris DeCorse, and Cynthia Hinds

Benefactor ($150+) Julia Lobotsky, and Jeff Mitchem.

Additional donations came in from Karlis Karklins (sales of *Arizona Highways*) ($42.50), Julie Joynt ($100), and the PayPal Giving Fund ($4).

Research Projects

A New Website – beadvocabulary.com

Introducing a new website with an enormous alphabetical list of bead terminology, to be constantly updated. This has been my lockdown project, originally intended for my own information and for sharing with new collectors and hobbyists, as much as for serious scholars and a help for anyone cataloguing their collection.

As scientific analysis is developing more accurate tests and results are shared globally, much data can be rapidly outdated as soon as it is published, so we may have to constantly search online anyway to check what are the very latest findings. Bearing this in mind as I catalogue my own collection, I have accumulated a simple list of every new bead term I find as I follow any established or new descriptions of different beads. It started as a simple list. Currently I have over 3,200 words, and I keep finding and adding more.

As with every research topic, looking up online can be fast and efficient when you know the term you need to define. But a descriptive word is often not known, as not all beads come with names. We are however fortunate to have online groups of eager collectors who want to find out more. Many traditional names are in local languages. Archaeologists who are not jewellers or craftspeople themselves may also re-invent names in their reports. My sources have also included suppliers lists, museum catalogues (not always up-to-date) auction lists, how-to manuals, Etsy merchants, costume resources, re-enactors information, old portraits, historic gems and inventories, etc.

Sometimes the word may not seem to relate to beads unless you add the word "bead" to your search term, so for example "Giriama" may access details of a tribe in Kenya but "Giriama bead" takes you to the small ring-shaped beads of copper or brass threaded densely on short strands that are used by the Giriama tribe. Or you may discover "Murano" is a place in Italy, but "Murano bead" will give access to many mentions and images of wonderful glass beads.

The terms are not listed with definitions or sources, but as a way to get on the trail of discovery. This is because the terms change and get redefined all the time, and with a correctly spelled word the most recent possible information will be found online. A vocabulary list such as this one is likely to become a frequently-used way to share new information in all research fields.

No membership or subscription is asked for – this resource is available without charge to everybody who is interested. If you find a term not yet included, I hope you will alert me so I can add it.

This list can be accessed at: https://www.beadvocabulary.com

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Announcements

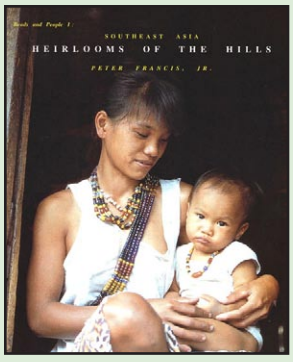
Prescott Trading Post & Bead Museum

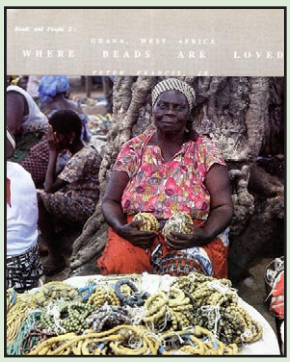
After years of planning and months of construction, the Prescott Trading Post & Bead Museum at 522 S. Montezuma St. in Prescott, Arizona, is open for business. It is the brainchild of Thomas Stricker – bead collector, researcher, dealer, and moderator of the popular Bead Collectors Helping Bead Collectors Facebook page. The new building is just a half mile from the site of the original Bead Museum established by Gabrielle Liese in 1984. The museum portion contains numerous display cases exhibiting beads from around the world. The trading post portion, which funds the museum, offers an astounding assortment of collectible beads, artifacts, and tribal art, as well as relevant publications.

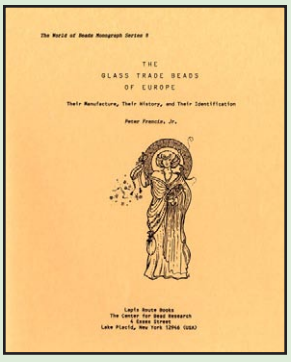
If you're interested in beads and going to be anywhere near Arizona any time soon, do make the effort to visit the museum. It will be well worth your while. For further information, visit www.tasart.com.

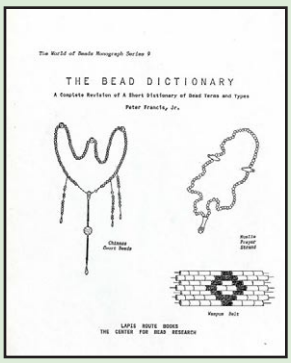
Above: The shop on S. Montezuma St. in Prescott, Arizona; at right, a view of the interior, with its display of beads and associated materials.

Have you visited our page of Peter Francis publications?









https://beadresearch.org/cbr-publications/

Recent Publications

Babalola, Abidemi Babatunde

2021 Creativity, Improvisation, Resilience, and Glass-making in Early Ile-Ife. *International Journal of African Historical Studies* 54(1):21-52.

Recent archaeological research at Igbo Olokun, Ile-Ife, southwest Nigeria, yielded varieties of glass-related materials that offer the opportunity to start rethinking the development and occurrence of glass and glass beadmaking in Sub-Saharan Africa and the processes within which the artifacts were created.

Blair, Elliot H., Richard W. Jefferies, and Christopher R. Moore

2021 Itineraries and Networks of the Mission San Joseph de Sapala Beads. In *Personal Adornment and the Construction of Identity: A Global Archaeological Perspective*, edited by Hannah V. Mattson, pp. 115-134. Oxbow Books, Oxford.

Examines the probable source of the beads recovered from a 17th-century mission site in Georgia based on compositional analysis, and investigates their biographies from production center to consumer.

Carter, Alison Kyra, Laure Dussubieux, Miriam T. Stark, and H. Albert Gilg

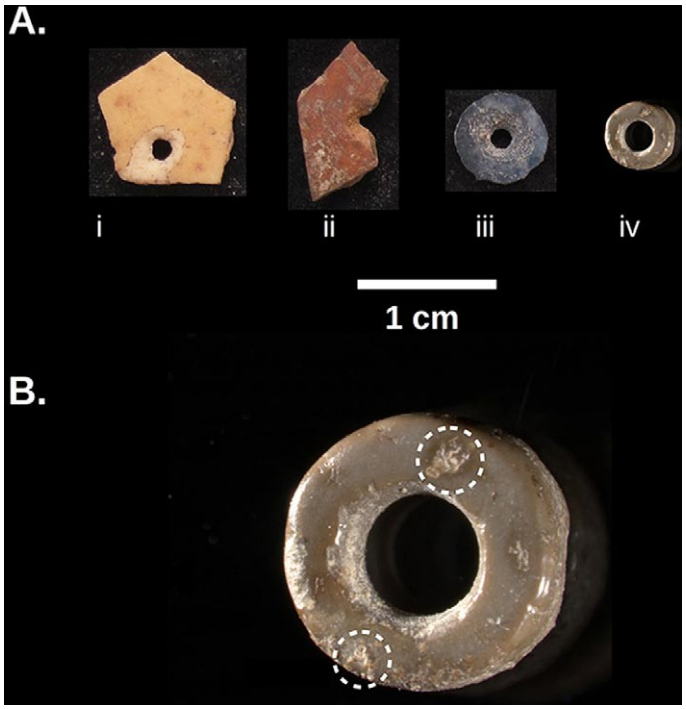
2021 Angkor Borei and Protohistoric Trade Networks: A View from the Glass and Stone Bead Assemblage. *Asian Perspectives* 60(1):32-70; https://muse.jhu.edu/article/793770.

Reviews data from earlier studies and adds new data on glass and stone beads from the Vat Komnou cemetery in Cambodia, as well as glass compositional analyses from the nearby site of Oc Eo, Vietnam.

Collins, Benjamin

2021 Ostrich Eggshell Beads in Later Stone Age Contexts. In *Oxford Research Encyclopedia of Anthropology*, edited by Mark S. Aldenderfer. Oxford University Press, Oxford. https://doi.org/10.1093/acrefore/9780190854584.013.259.

Too often, OES bead assemblages have not been recorded or studied in the detail necessary to make meaningful contributions concerning site use, cultural diversity, social networks, and site formation. This article itemizes what needs to be considered when analyzing OES beads.



D'itria, Elena

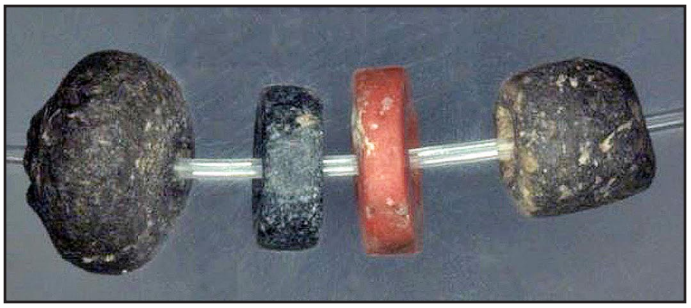
2021 Understanding the Kerma Amulets: The Ladder and Baboon Amulet-Beads. In *Current Perspectives in Sudanese and Nubian Archaeology*, edited by Rennan Lemos and Samantha Tipper, pp. 33-54. Archaeopress, Oxford. https://www.academia.edu/45334901/.

Amulet-beads representing ladders and baboons appear peculiar to the Kerma culture which flourished in ancient Upper Nubia from around 2500 BCE to 1500 BCE. They may be connected with the solar cult which was probably a critical element of the Kerma belief system.

Grębska-Kulow, Małgorzata, Maria Gurova, and Petar Zidarov

2021 Anthropomorphic Figurines and Miniature Beads from the Early Neolithic Settlement of Ilindentsi, Southwest Bulgaria. *Bulgarian e-Journal of Archaeology* 11(1):1-31; https://be-ja.org/index.php/journal/article/view/be-ja-11-1-2021-1-31.

Unique to this site are 41 miniature beads. Thirty-six are made of clay while the remainder are composed of shell, stone, and mother-of-pearl.



Green, Richard

2021 White Roots of Peace: Early Oneida Souvenir Beadwork. *American Indian Past and Present: Whispering Wind* 49(1):6-14.

Green makes the case that, of the well known Iroquois beaded purses, those made by the Oneida have been little recognized. He references a design motif known as the Great Tree of Peace, popular on Oneida souvenir pieces, as the identifying characteristic and from there gathers examples of purses made with this motif and assembles sets of characteristics common to most of his examples. Numerous bags are shown in color and described.

Green, Richard and Frank Kodras

2021 Fanciful Flowers!: Fancy Flower Patterns of the James Bay Cree. *Bead Society of Great Britain Journal* 136:26-31.

The authors use dozens of line drawings to show the variety of motifs used by the James Bay Cree and note how they were combined in the making of their long hoods and bags.

Heaser, Sue

2021 Early Anglo-Saxon Glass Beadmaking in Britain: Reconstructing the Past through Craft. *Ornament* 42(1):28-33.

Discusses beads found in cemeteries dating to the 5th-6th centuries, including how they were made.

Holé, Clément, Aude Mongiatti, and St John Simpson

2021 Scientific Study of the Etching Process Used on Ancient Carnelian Beads. In *Masters of the Steppe: The Impact of the Scythians and Later Nomad Societies of Eurasia: Proceedings of a Conference Held at the British Museum, 27-29 October 2017*, edited by Svetlana V. Pankova and St John Simpson, pp. 176-197. Archaeopress, Oxford.

Focuses on the results of a new scientific project aimed at better understanding the processes by which these beads were made and builds directly on ethnographic observations made in India.

Insoll, Timothy, Nadia Khalaf, Rachel MacLean, Hannah Parsons-Morgan, Nicholas Tait, Jane Gaastra, Alemseged Beldados, Alexander J.E. Pryor, Laura Evis, and Laure Dussubieux

2021 Material Cosmopolitanism: The Entrepot of Harlaa as Islamic Gateway to Eastern Ethiopia. *Antiquity* 95:487-507; https://www.academia.edu/45662463/.

Beads appear to have been an important commodity at Harlaa, with evidence for agate, glass, and shell bead-making. LA-ICP-MS analysis of four glass beads from the workshop complex indicates the importation of some beads from Central Asia, the Middle East (possibly Mamluk Egypt), and Sri Lanka/South India.

Klehm, Carla

2021 Material Histories of African Beads: The Role of Personal Ornaments in Cultural Change. In *Personal Adornment and the Construction of Identity: A Global Archaeological Perspective*, edited by Hannah V. Mattson, pp. 135-152. Oxbow Books, Oxford.

Using a material history approach, the author examines personal ornaments during two periods of social transformation in Africa: the beginning of animal domestication and megalithic construction in Kenya in 3000 BCE and the rise of social stratification and global trade in Botswana in 1000 CE.

Krylasova, N.B. and A.V. Danich

2021 Composite Belt Ornaments with Bear Claw Pieces in Medieval Men's Costume of the Perm Region, Western Urals. *Archaeology, Ethnology and Anthropology of Eurasia* 49(1):78-84; https://www.academia.edu/45632299/.

Excavations at the Boyanovo and Rozhdestvenskoye medieval cemeteries in the Perm Territory of Russia uncovered a new type of ornamental belt composed of curved pieces carved from the dorsal plates of bear claws strung together with bronze beads or pipes. They were in use from the late 9th to the late 11th century.

Liu, Robert K.

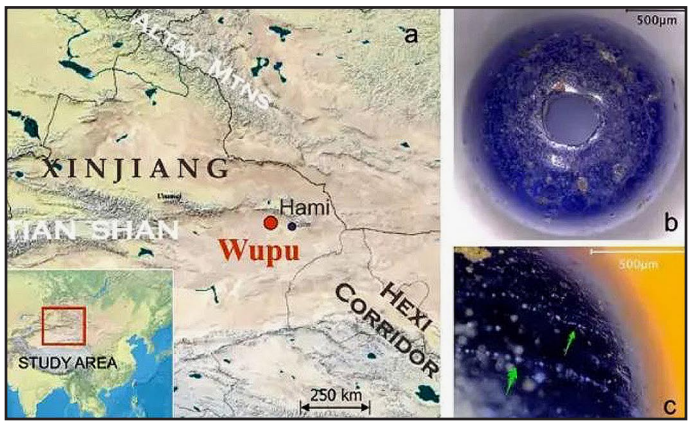
2021 Paiwan Beads from Taiwan: Strands of Indigenous History. *Ornament* 42(2):38-43.

In an in-depth overview of a rare type of glass bead, Liu references an important Ph.D. thesis "Paiwanese Art and Material Culture," which brought to light much about these beads, including their place in Taiwanese history and daily life, where they may have come from, as well as a look at the making of modern examples. Lavishly illustrated with nearly two dozen color images of the beads and how they are worn.

Lü, Qin-Qin, Julian Henderson, Yongqiang Wang, and Binghua Wang

2021 Natron Glass Beads Reveal Proto-Silk Road between the Mediterranean and China in the 1st Millennium BCE. *Scientific Reports* 11:3537; https://www.academia.edu/45132751/; https://www.nature.com/articles/s41598-021-82245-w.

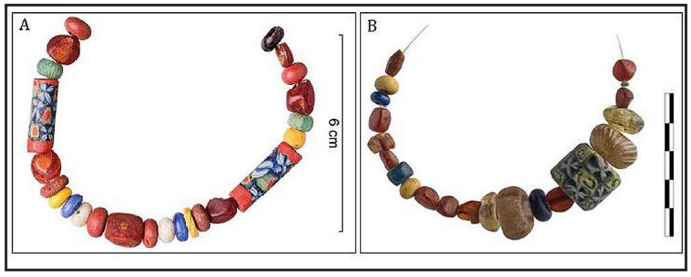
After establishing the compositional types and technological sequence of Mediterranean natron glass (8th-2nd centuries BCE) using trace elements, the authors report the analysis of a mid-1st millennium BCE glass bead from Xinjiang, China, which was likely made with Levantine raw glass, and identify common types of stratified eye beads in Eurasia based on a compositional and typological comparison.



McGloin, Jemma

2021 Of Beads and Burials: A Microwear and Experimental Study of Early Medieval Glass and Amber Beads from the Merovingian Site of Lent-Lentseveld. M.A. thesis. Faculty of Archaeology, Leiden University. https://studenttheses.universiteitleiden.nl/handle/1887/3071278.

Proposes a methodological approach using experimental archaeology to explore the limits of microwear analysis for glass beads.



Opper, Marie-José

2021 A Rose By Any Other Name?: Czech Glass Rose Beads from the 1920s. *Bead Society of Great Britain Journal* 136:40.

Several varieties are pictured and described.

Seinfeld, Daniel M. and Munir Humayun

2020 New Insights from Elemental Analysis of Chevron Beads from Contact Period Sites in the Southeastern United States. In *Modeling Entradas: Sixteenth-Century Assemblages in North America*, edited by Clay Mathers, pp. 101-125. University Press of Florida, Gainesville. https://doi.org/10.2307/j.ctv16zk002.11.

LA-ICP-MS analysis of seven-layer chevron beads from several early-16th-century contexts in Florida revealed that the composition of the base glass is consistent with the type of glass used in Venice in the 15th through 17th centuries.

Simpson, St John

2021 Etched or Bleached? Traded or Copied? Comments on the Dating and Distribution of a Distinctive Type of Decorated Carnelian Bead Found from India to Eurasia from the Early 1st Millennium BC to the Early Medieval Period. In *Masters of the Steppe: The Impact of the Scythians and Later Nomad Societies of Eurasia: Proceedings of a Conference Held at the British Museum, 27-29 October 2017*, edited by Svetlana V. Pankova and St John Simpson, pp. 525-543. Archaeopress, Oxford.

Thompson, Angela

2021 Don't Forget the Accessories!: Tribal Beadwork from Afghanistan. *Bead Society of Great Britain Journal* 136:9-13.

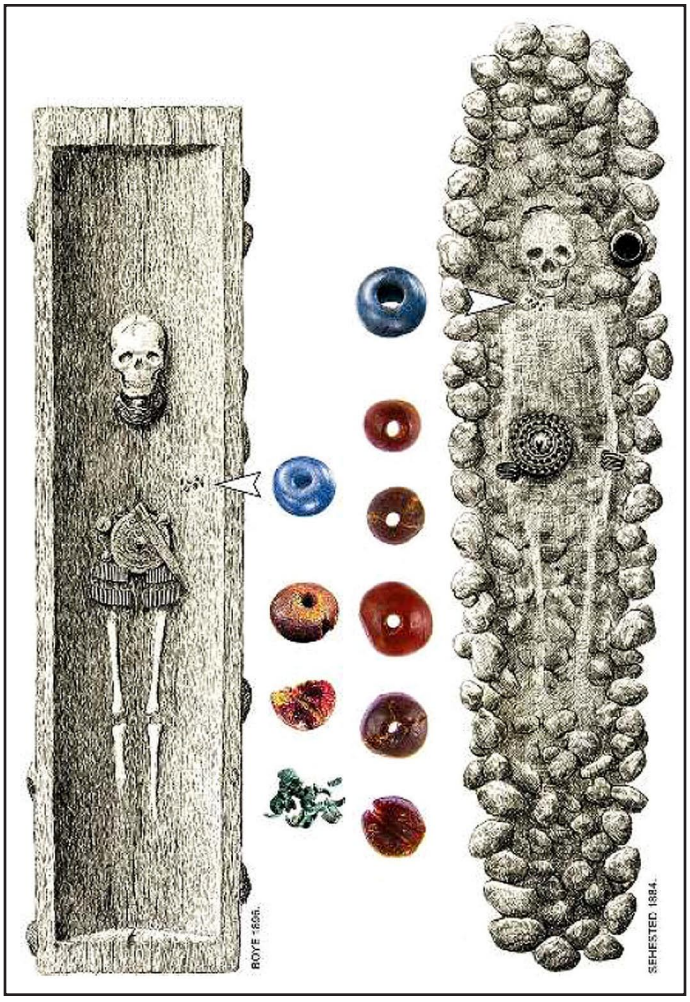
Especially given recent events, this article on tribal beadwork of Afghanistan is most welcome, reminding all of us that those billowy black garments are not representative of the garb of Afghanis. Offering an extensive overview of beaded objects worn by Afghanis, images feature purses, full costume, neck pieces, ornaments for dresses and saddle bags/cloths, pistol holster, vests, shoulder ornaments, and camel ornaments.

Varberg, Jeanette

2021 Mesopotamian and Egyptian Glass in Danish Bronze Age Graves. In *Vom Künstlichen Stein zum durchsichtigen Massenprodukt: Innovationen in der Glastechnik und ihre sozialen Folgen zwischen Bronzezeit und Antike*, edited by Florian Klimscha, Hans-Jörg Karlsen, Svend Hansen, and Jürgen Renn, pp. 105-117. Berlin Studies of the Ancient World 67. https://refubium.fu-berlin.de/handle/fub188/29236.

Glass beads from Danish and North German Bronze Age graves show surprising chemical parallels to glass from Egypt and Mesopotamia. It is argued that the Danish glass was part of the Mediterranean trade systems and that the Bronze Age glass network was able to bridge more than 5000 kilometers.

Deadline for the Spring 2022 Bead Forum ***is 1 April 2022. We look forward to seeing your submissions!***



Velliky, Elizabeth C., Patrick Schmidt, Ludovic Bellot-Gurlet, Sibylle Wolf, and Nicholas J. Conard

2021 Early Anthropogenic Use of Hematite on Aurignacian Ivory Personal Ornaments from Hohle Fels and Vogelherd Caves, Germany. *Journal of Human Evolution* 150, 102900; https://doi.org/10.1016/j.jhevol.2020.102900.

This is the first study confirming the presence of anthropogenic ocher on Aurignacian-aged ivory beads from Europe.

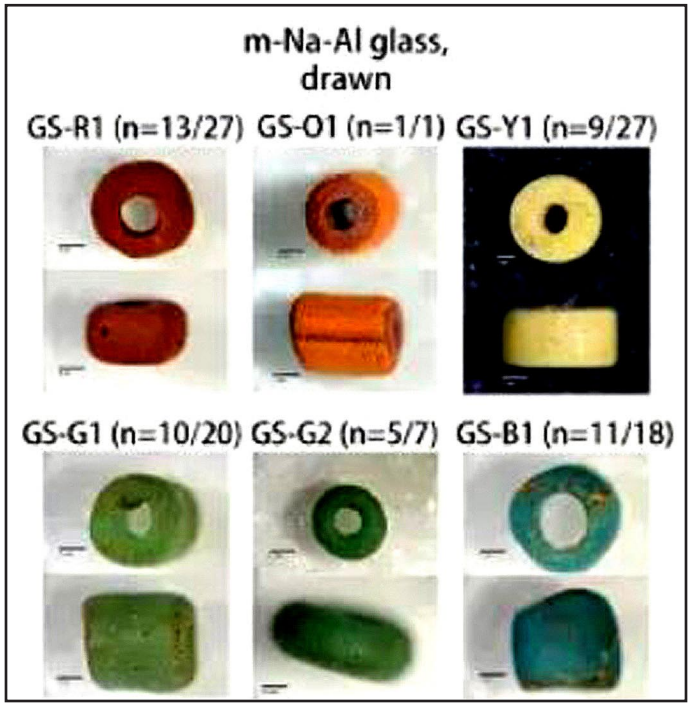
Walder, Heather, J.A. Petrus, L. Dussubieux, R.G.V. Hancock, and A.L. Hawkins

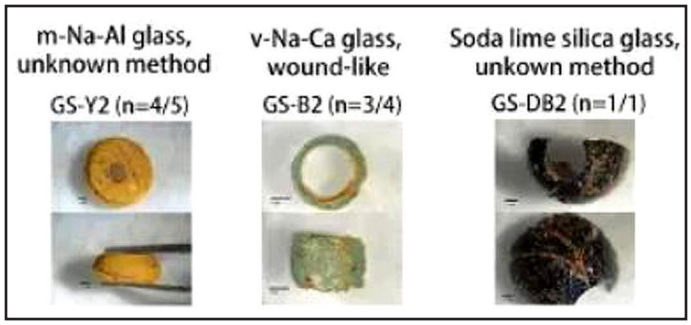
2021 Comparing Chemistries: Inter-Laboratory Evaluation of Glass Bead Compositional Research in the Great Lakes Region. *Archaeometry*; https://doi.org/10.1111/arcm.12683.

Compares the results obtained by analyzing the same beads using INAA and LA-ICP-MS, and analyses undertaken at two LA-ICP-MS laboratories with differing data analysis protocols to determine if there is good comparability across methods and labs, which would make it possible to combine legacy and newly obtained data to explore interregional archaeological questions.

Wang, Kuan-Wen, Kuang-Ti Li, Yoshiyuki Iizuka, Yi-Kong Hsieh, and Caroline Jackson

2021 Glass Beads from Guishan in Iron Age Taiwan: Inter-Regional Bead Exchange between Taiwan, Southeast Asia and beyond. *Journal of Archaeological Science: Reports* 35: art. 102737; https://www.academia.edu/44798935/.





Investigates the exchange of glass beads between Guishan, eastern Taiwan, and Southeast Asia by analyzing the styles, chemical composition, and microstructure of 64 glass beads using SEM-EDS, EPMA, and LA-ICP-MS.

Whitford, Michelle F., Damian B. Gore, Mattias T. Johnsson, Ayse A. Bilgin, Ronika K. Power, Candace Richards, and Michael J. Withford

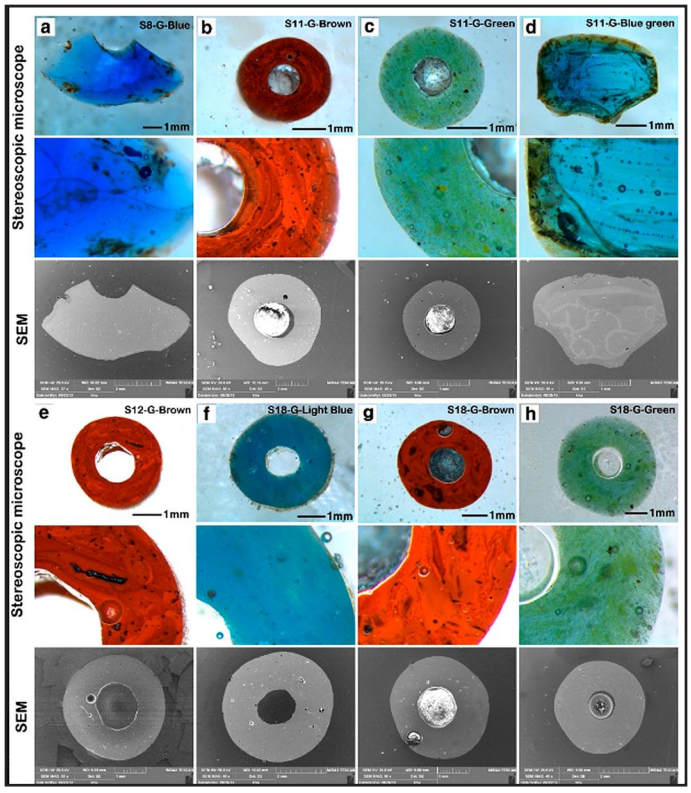
2021 A Complementary Validation of Egyptian Faience Jewellery Reconstruction Using Elemental and Statistical Analyses. *Journal of Archaeological Science: Reports* 38, art. 103087; https://doi.org/10.1016/j.jasrep.2021.103087.

The elemental compositions of nine beaded faience artifacts were measured to determine whether or not it was possible to infer the original arrangements of separate, multicomponent objects.

Yi, Jeongeun, Hye R. Yang, and Chan H. Lee

2021 Compositional Variation and Color Diversity of Glass Beads from the 4th Century Tomb Complex in Korea. *Applied Sciences* 11, no. 11: 5233; https://doi.org/10.3390/app11115233.

Fragments in blue-green beads from tomb no. 11 at the Suchonri site were identified as potash glass, whereas other samples were soda glass.



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.

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 2022. 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 submissions to the newsletter editor:

Rosanna Falabella
BeadForumNewsletter@gmail.com

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