



THE BEAD FORUM

Newsletter of the Society of Bead Researchers

Issue 80

Spring 2022

Haudenosaunee Beadwork: Memories for Sale

Karlis Karklins

While many North American Aboriginal groups have produced distinctive beadwork for sale to tourists over the centuries, that of the Haudenosaunee or Six-Nations Iroquois stands out for uniqueness of design, technique, and variety. Items produced prior to the 19th century generally consisted of traditional items such as leggings, moccasins, and pouches decorated with beadwork that lay flat on the cloth or hide backing. Then, possibly as early as the latter part of the 18th century, the Haudenosaunee began to produce items that were not part of their culture and were intended solely for sale to tourists – items such as pincushions (Figure 1), wall pockets, picture frames, hanging urns, scissor holders,

smoking caps, and flat and box purses (Biron 2012; Elliott 2003, 2011; Karklins 2007).

What inspired this new beadwork is uncertain. Did Haudenosaunee women see or hear of such items and begin making them or did an Indian agent or some entrepreneur approach the Haudenosaunee beadworkers and suggest they make such items for sale to visitors as a source of income? Later on the beadworkers may have been inspired by the patterns shown in fashion magazines such as *Godey's Magazine and Lady's Book* which often provided instructions for making sundry novelty items.

Most of the “new” beadwork is distinguished by the raised nature of the major design elements.



Figure 1. Two extraordinary Mohawk beaded souvenir cushions ca. 1910. A beaver and an elephant grace the left one, while the head of a moose and two grouse appear on the other (photo: Warren Wheeler; courtesy of Longyear Museum of Anthropology, Colgate University).

The Bead Forum

While linear components such as borders and the stalks of flowers are laid flat and couched at short intervals, the strands of other components bow up above the surface, sometimes to a height of 2.5 cm or more. Another notable feature of Haudenosaunee souvenir beadwork is the incorporation of wording and dates into the design.

The beadwork created by the Haudenosaunee was marketed in a number of ways. After the Erie Canal was completed in 1825, people began to flock to Niagara Falls to view this natural wonder. It thus became the ideal spot for the local Seneca and Tuscarora beaders to sell their goods. The earliest image we have of this activity is a hand-colored stereoscopic card produced by William England of the London Stereoscopic Co. in 1859 (Figure 2). While difficult to

see, their wares seem primarily to be cushions adorned with colorless seed beads with red cloth in the center.

The caption on the back of the card reads in part:

Goat Island during the summer season is much frequented by vendors of souvenirs of the Falls, for few can pay a visit here without carrying away some little article of curiosity as a remembrance thereof; hence those who keep shop "under the shade of the greenwood tree," drive a considerable and profitable trade. Amongst them the Indian women are conspicuous, as seated on the sward they curiously contrive purses, pincushions, needle-books, slippers, caps, and other numerous articles in elegant bead work, which for beauty of design and neatness of execution is unsurpassed. In the



Figure 2. "Group of Indian Women at Bead Work." Enhanced B&W detail of one frame of a hand-colored stereoscopic card produced by the London Stereoscopic Co. in 1859. While the text on the card indicates these are Seneca women, they may well be Tuscarora (courtesy of Gerry Biron).

neighbourhood of Niagara in times past, ere the white face set foot upon their territory were the hunting grounds, of the Seneca Indians, and it is the remnant of this scattered tribe that gains a subsistence by the manufacture and sale of fancy articles upon the ground where at one time the tribe held undisputed sway.

In the early 1870s, George Barker, a local photographer, took a series of posed stereoscopic images of Tuscarora women selling beadwork on Goat Island (e.g., Figure 3). As in the 1859 image, the items are decorated with colorless beads with red or purple centers (based on actual examples), but various forms are now clearly visible, including lobed and square cushions, and little purses. The cloth centers on the cushions bear the beaded wording: "From Niagara Falls." Figure 4 shows the sales setup at the Falls some 60 years later.

Not all items were sold by the beaders themselves. There were also a number of stores and bazaars at the Falls that sold Haudenosaunee beadwork and crafts.



Figure 3. Tuscarora women selling souvenir beadwork on Goat Island at Niagara Falls, ca. 1870 (photo: George Barker).



Figure 4. Tuscarora women (Matilda Hill on the right) vending an abundance of beadwork at Niagara Falls in 1931. One wonders how they did since this was in the early days of the Great Depression (courtesy of the National Anthropological Archives, Smithsonian Institution).



Figure 5. Dean's Metamora Indian Depot situated at the foot of the bridge leading to Luna and Goat islands, Niagara Falls, ca. 1860 (detail of an unattributed stereoview card).

Among the early ones was Dean's Metamora Indian Depot situated at the foot of the bridge leading to Luna and Goat islands (Figure 5). The Tuscarora had the exclusive right to sell on Goat Island, but elsewhere at the Falls, especially in the shops, there was work available from a host of diverse Indian Nations.

While the Tuscarora had a lucrative location at Niagara Falls to sell their beadwork, members of the other Iroquois Nations were not as lucky and had to travel far and wide to sell their goods at fairs, exhibitions, and other public events. Numerous Mohawk cushions and other beaded items bear the names of numerous towns, cities, and events scattered all over the Northeast. Some, which went even further afield, bear the names "Yukon" and "Fairbank[s]."

The Mohawk beadworkers were centered at Kahnawake (formerly Caughnawaga), Quebec, just south of Montreal, and Akwesasne, about 100 km to the southwest near Cornwall, Ontario (Fletcher 1888:565). Figure 6 shows a Mohawk souvenir booth in 1906. One of the hanging match pockets bears the wording "Montreal" so it is likely that this picture was taken either at Kahnawake or in Montreal itself. Another photograph (Figure 7) shows Mohawk beadwork being sold in 1910 in an outdoor setting, possibly at Kahnawake. Some super items are offered, including a horseshoe that asks: "Are you single?" Going further afield, Mohawk cushions and other items are visible in a postcard view of the Indian Village near Halifax, Nova Scotia, around 1905 (Figure 8).



Figure 6. A booth offering Mohawk beadwork, likely in or near Montreal, Quebec, 1906 (courtesy of the Kahnawà:ke Photography Archive, Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language and Cultural Center).

The production and sale of Haudenosaunee beadwork continues to the present day, with many of the old forms being replicated, but using much brighter colors in both beads and fabrics. Much of this is now considered to be more of an art form rather than just a mere category of souvenirs.

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Figure 7. A Mohawk family offering beadwork for sale, possibly at Kahnawake, 1910 (courtesy of the Kahnawà:ke Photography Archive, Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language and Cultural Center).

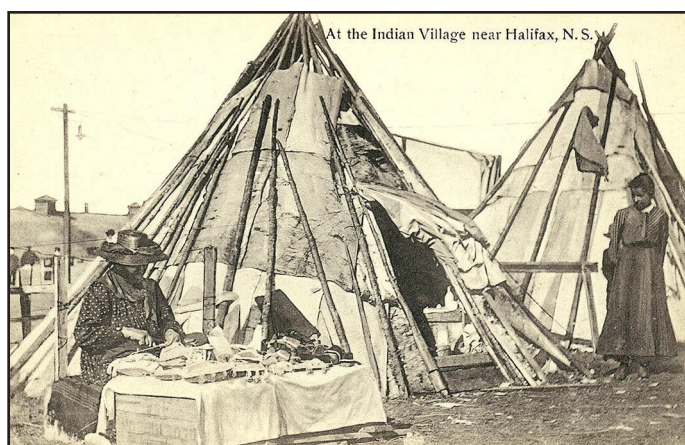


Figure 8. Mohawk beaded cushions on sale near Halifax, Nova Scotia, ca. 1905 (postcard from the author's collection).

KARLIS KARKLINS
Independent Researcher
Ottawa, ON Canada

**You can help keep
The Bead Forum
vital by sending us
your news items, short
articles, and interest-
ing tales from the bead
world. Next deadline:
1 September.**

New Beads from Scogliamiglio Umberto Veneziana Using 1940s Cane Stock

Nicole Anderson and Rosanna Falabella

One confounding problem of dating beads is well known, namely the copying of older designs by more recent bead artisans. For example, millefiori patterns and bead shapes (e.g., tabular) from the Roman era were copied by the Venetians centuries later. This trend has continued in recent times, most notably by modern reproductions of Venetian beads from the late 1800s to the mid 1900s era. Most of these reproductions, also referred to as copies, fakes, and imitations, are being made in China, India, and Indonesia. The reproductions are often easy to spot because many of the distinctive glass colors used in Venice during the trade bead era are no longer being produced, due to the banning of toxic heavy metals (e.g., arsenic, barium, uranium) in the raw glass process. The cost of gold was also a consideration for discontinuing the cranberry glass used for *cornaline d'Aleppo* and other red beads.



Figure 1. SUV “king” bead ca. 2010s (left) and a Venetian trade bead from the late 1800s - early 1900s (right). The SUV bead is 26 mm in diameter (all photos by R. Falabella unless otherwise noted).

Adding to this mix of reproductions are new glass beads made from old cane stock by the Venetian glass bead firm, Scogliamiglio Umberto Veneziana (SUV). In the 1940s, Umberto Scogliamiglio founded the company in order to preserve the art of glass bead-making in Venice (BeaPerla SUV 2022). Today, the bead artisans include Umberto’s descendants and their family members. The beads are made using canes from their huge 1940s stock, which includes the multi-colored, multi-layered flat rods called *vette di Firenze* (stringers of Florence). These are used to decorate beads that are tributes to old trade beads (Figure 1), as well as to create new bead designs (Figure 2). Additionally, antique Murano millefiori cane slices (*mur-rini*) decorate many SUV beads (Figures 3-5).



Figure 2. SUV beads, ca. 2021, made using 1940s *vette di Firenze*. The center bead is 11.5 mm in diameter.

As far as the authors have been able to determine, SUV beads began to appear in the United States around 2015. The complication for both the bead



Figure 3. SUV bead, ca. 2010s, decorated with antique “peacock” and other millefiori slices (top) and Venetian trade beads from the early 1900s (bottom). The SUV bead is 20 mm in diameter.



Figure 4. SUV bead, ca. 2010s, decorated with antique millefiori cane slices (left) and a Venetian trade bead from the early 1900s (right). The SUV bead is 24 mm in diameter.

collector and the bead researcher is accurate identification of the SUV beads; the authors have already encountered a collector with a strand of SUV biconical (aka “king”) beads who mistook them for uncirculated antique stock, and have identified an SUV bead on a Facebook forum (Figure 5). Our report does not demean SUV beads, which are beautiful and exhibit excellent workmanship, but is intended to make the bead community aware of their existence so they are not confused with similar antique Venetian beads, now and in the future.

Studying beads and need sources? Visit <https://beadresearch.org/resources/researching-the-worlds-beads-bibliography/>

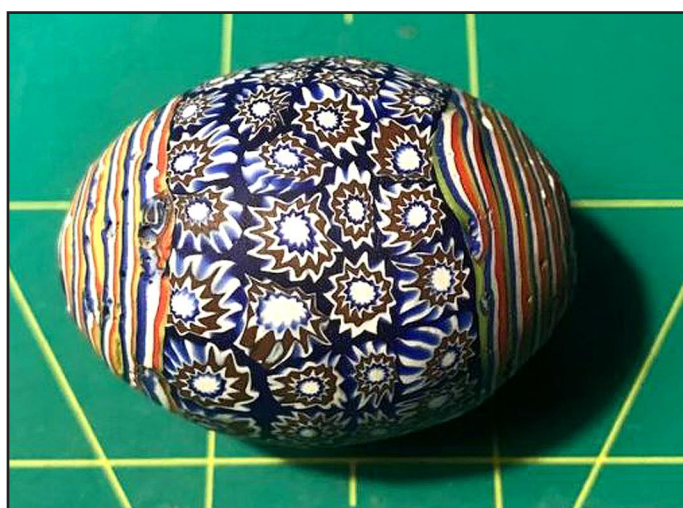


Figure 5. Recent SUV bead made with millefiori cane slices from the 1940s. The stripes are formed by *vette di Firenze* (courtesy: Jane Anderson).

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NICOLE ANDERSON

Livonia, MI

thegloryofbeads@gmail.com

ROSANNA FALABELLA

Hayward, CA

imustbead@gmail.com

Chinese Cloisonné Dragon Beads Used as *Obidome*

Chris Prussing

Online sale offerings of cloisonné dragon beads often describe them as made in Japan for use as *ojime* (beads to close pouches or *inro*) or *obidome* (beads to decorate the cord part of a kimono sash). These beads were in fact made in China and were most likely sold to the Japanese in the years before 1945, when Japan was active in China both militarily, diplomatically, and for business investment, and when many Japanese lived in Beijing and environs.

Japanese presence in China between the 1894 First Sino-Japanese war and the end of World War II was of course not confined to men and certainly included their wives and families. An account of the chaos in Peking following the end of World War II and the expelling of the Japanese notes, “quantities of silk kimonos to be seen on sale everywhere” (Boyd 2012:211).



Figure 1. Chinese cloisonné dragon bead used as *obidome* (courtesy of Kyoko Matsumoto).

Kyoko Matsumoto (2022 pers. comm.), proprietor of the online Etsy shop *KyokosCreations*, provides direct evidence of a cloisonné dragon bead used as *obidome* (Figure 1): “My grandfather brought this back from China in the 1930s. My grandmother used



Figure 2. Boxed Chinese cloisonné dragon bead, presented as *obidome* (courtesy of Frederick Bourguet Chavez).

it as an *obijime* [ed. note: the *obijime* is the cord used with the *obidome*], a piece of jewelry used to finish off the cord to keep the obi together when wearing a kimono.” The collection of Frederick Chavez also contains an example of a boxed dragon bead presented as an *obidome* (Figure 2).

Other beads, generally disc-shaped and with rectangular openings, are also presented by Japanese sellers as *obidome*. These beads usually feature a phoenix on one side and a dragon on the other, a traditional pairing symbolic of marriage. That they were designed to fit on the flat braid often used for the *obijime* (cord) seems



Figure 3. Chinese cloisonné dragon bead with rectangular openings for use as *obidome* (photo:Chris Prussing).

obvious, but further evidence of this use – as opposed to use as a pendant – is that the different images are presented horizontally between the holes to enable rotation to either the dragon or the phoenix. (Figure 3).

More evidence of Chinese origin is seen in the widespread use of this particular dragon motif in Chinese cloisonné bric-a-brac from the 1920s-1940s, such as small vases, condiment sets, napkin rings, small wine cups, round beads used as lamp finials, and in costume jewelry (Prussing 2014a). The motif also appears in Rice-Weiner brooch designs featuring Chinese cloisonné beads and patented in 1941 (Figure 4) (Prussing 2013, 2014b).



Figure 4. Brooches by Rice-Weiner (photo:Chris Prussing).

Zero evidence has come to light to indicate production of these dragon beads in Japanese cloisonné workshops. This fact, along with their widespread heirloom presence in Japan, lead to the conclusion that they were Chinese products enjoyed by Japanese purchasers for a popular item of apparel.

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CHRIS PRUSSING

Juneau, AK

beadiste@gmail.com

To find other publications related to bead research, visit the SBR's extensive Resources page on our website.
So Much Good Stuff.
<https://beadresearch.org/resources/>

Society News

SBR BUSINESS MEETING MINUTES

The SBR's annual business meeting was called to order at 11:05 A.M. PST on 17 March 2022 via Skype by President Jonathan M. Kenoyer. In attendance were Editor Karlis Karklins and Secretary-Treasurer Alice Scherer.

OLD BUSINESS

President's Report

The president has tried to increase membership among bead people in China but with little success. Furthermore, Covid has restricted his usual travels abroad so it has not been possible to spread the word about the SBR that way. He will try again when he visits India and Pakistan later this year.

Editor's Report

Volume 33 of *BEADS: Journal of the Society of Bead Researchers* was printed and distributed during the latter part of December 2021. As last year, to save on postage, the Canadian and overseas issues were mailed from Ottawa, while those destined for the U.S. were bulk shipped to Tom Elliott in Johnson City, NY, where he repackaged and mailed them via substantially cheaper media mail. Our thanks to Tom for undertaking this time-consuming task. Thanks also to Charles Bradley who helped load and haul many boxes of journals to the Ottawa post office.

Associate Editor Alison K. Carter helped review submitted articles, while Newsletter Editor Rosanna Falabella compiled *The Bead Forum* nos. 78-79 in a timely manner. As always, I express my gratitude to Dave Weisel and Alice Scherer for making the journal and newsletter, respectively, look as good as they do.

Secretary/Treasurer's Report

Secretary-Treasurer Scherer reports that the SBR had 217 paid members in 2021; in 2020 we had 199, for a gain of 18 members. Our members are mostly from the U.S. (152) and Canada (17), but Europe supplied 36, the Middle East 2, Asia and Australia 5 each, and South America 1. Institutions make up 13 of our members and bead societies/museums 4. There were also 11 comp'ed memberships.

Total revenues for 2021 were \$15,676.10* and total expenditures were \$14,469.43*.

As of 31 December 2021, the balances in the various SBR accounts were:

U.S. Bank Checking Account	US\$ 4,096.71
PayPal Account	US\$ 290.07
Vanguard Account**	US\$ 23,767.15
TD-CT Account (CD\$8,509.80)	US\$ 6,985.06
Petty Cash	US\$ 107.58
Sub-Total	US\$ 35,246.57
Outstanding Ebsco Deposit	+US\$ 25.00
Sub-Total	US\$ 35,271.57
Outstanding TD-CT 2021 Exp (CD\$8,170.62)	-US\$ 6,708.17
Total	US\$ 28,563.40

* Includes credits and debits as per bottom of Summary Report.

** The amount as noted above for our Vanguard account does *not* include \$616.21 in *unrealized* gain; as per the 31 December 2021 Vanguard statement balance of \$24,383.36. A full accounting of Vanguard monies is available upon request.

Summary Report

Balance End of 2020	US\$ 27,356.73
Plus 2021 Income	+US\$ 15,143.57
Subtotal	US\$ 42,500.30
Minus 2021 Expenses	-US\$ 13,974.58
Subtotal	US\$ 28,525.72
Credits	+US\$ 521.75
Reimbursements	-US\$ 494.85
Reconciliation	+US\$ 10.78
Total Monies at end of 2021	US\$ 28,563.40

NEW BUSINESS

Proposed SBR Membership Fee Increase

Having taken a hard look at what it has cost to produce, print, and mail the last few SBR journals in light of current membership fees, it is clear that the Society is now essentially losing on both individual membership levels and a dues increase is necessary if the Society is to get back on a solid financial footing. The SBR Board of Directors is therefore proposing the following revised fee structure (the current rates are in brackets).

Individual: \$30 US/Canada [\$25]; \$45 elsewhere [\$35]

Sustaining: \$50 [\$45]

Patron: \$100 [\$75]

Benefactor: \$150 [same]

To accommodate those who are digitally oriented and to promote memberships during a time of belt tightening, the Board also proposes a Digital Only membership at \$25 worldwide. These members would receive only a digital copy of the journal (no paper copy), as well as the two digital newsletters.

These proposed fee increases require a vote of the membership, so please fill out and return the ballot that accompanies this newsletter by 31 May 2022 (you may vote by email if you like). If approved, the new fees will take effect for the 2023 membership year.

SBR Secretary-Treasurer Election Results

President Kenoyer reported that 46 ballots were cast in the recent election for Secretary-Treasurer and incumbent Alice Scherer was unanimously re-elected for the period 2022-2024. Ms. Scherer notes, however, that this will be her last term as Secretary-Treasurer and she would like to limit it to just two years (2022-2023). If you are interested in running for this position, contact Karlis Karklins at karlis4444@gmail.com. The nominee must be a member of the Society in good standing.

President's Position Up for Election

Mark Kenoyer's second term as President ends 31 December 2022. As he will not be running for reelection, we are seeking nominees for that position. The term is for three years (2023-2025). If you would like to nominate someone, please contact Karlis Karklins, chair of the Nominations and Elections Committee, at karlis4444@gmail.com. The nominee must be a Society member in good standing. Ballots will be mailed with the autumn issue of *The Bead Forum*.

There being no other new business, the meeting was adjourned at 11:45 A.M. PST.

— Respectfully submitted,
Alice Scherer, Secretary-Treasurer, 17 March 2022

SBR Student Conference Travel Award

Students who plan on presenting a paper on some aspect of bead research at a bona fide conference later this year or early in 2023 are reminded that the Society offers the Student Conference Travel Award. It is in the amount of \$500 US and intended to assist undergraduate or graduate students to travel to a national or international conference to present their research. The deadline for applications is 15 November 2022. 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 of Bead Researchers. For details: <https://beadresearch.org/studentconference-travel-award/>

Herewith We Express Our Gratitude

A special thank you to those members who've helped ensure the financial well-being of the SBR through their Sustaining, Patron, or Benefactor membership monies. We are grateful for your help. Our list below runs from 23 September 2021 through 15 April 2022.

Sustaining (\$45+) Gretchen Stolte, Joy Brisighella, Abraham Silverman, Dennis McKibben, Catherine Paget, Terry O'Neill, Giorgio Teruzzi, Ellen Belcher, Deborah Zinn, Farnosh Bolvardi, Jean Nicholls, Michele Owsley, Joanna Then-Obłuska, Andrea Turchetto, Paul Johnson, and Penelope Drooker.

Patron (\$75+) William Schultz, Sindi Schloss, Tonia Marek, Vance Martin, Rosanna Falabella, Joseph Mellin, Karen King, Gregory Waselkov, Julie Joynt, and Lorann Pendleton Thomas.

Benefactor (\$150+) Harley Glesby (2021), Joan Eppen, Brian Laak, Carrie Swerbenski, Jeff Mitchem, Gretchen Dunn, Mark Kenoyer, Harley Glesby (2022), and Frank Ruggiero.

SBR Treasurer's Summary Report for 2021

OPENING BALANCE AS OF 1 JANUARY 2021	\$27,356.73
INCOME.....	\$15,143.57
Annual Dues	
Individual-North America	3,595.00
Individual-Overseas.....	1,470.00
Sustaining	1,305.00
Patron	925.00
Benefactor	1,400.00.....8,695.00
Journal Sales	4,210.00
Investment Income.....	809.09
Donations	260.67
Miscellaneous	
Prepaid Postage \$1,152.13, Prepaid PayPal fee \$.27, Sales Tax \$16.41.....	1,168.81
EXPENSES	\$13,974.58
Journal Production (Volume #33)	
Layout.....	1,395.00
Printing.....	4,080.45.....5,475.45
Newsletter Printing (Issues #78-79).....	236.00
Back Issues, reprinting (V 32 \$668.52, V 28 \$420.91, V 25 \$367.27)	\$1,456.70
Postage/Shipping	
Journal (Annual Issue)	2,237.83
Newsletter (Two Issues) (using stamps on hand)	[164.66]
General (Back Issues and Other)	1,727.74.....3,965.57
Website (Domain Names, Web Hosting, Site Maintenance)	1,539.56
Office Expenses (Stationery, Supplies, PO Box Rent)	
Secretary-Treasurer	344.55
Editor.....	306.79.....651.34
Miscellaneous	
PayPal (\$430.86), Intl trans fee (\$.49), Sales Tax (\$16.41)....	447.76
Cost of Selling (eBay).....	82.10
Academia.edu Premium Fee (Editor Expense)	50.10
Oregon Corporation Filing Fees	70.00.....649.96
Preliminary Closing Balance as of 31 December 2021.....	\$28,525.72
Credits \$521.75 plus Debits (\$494.85)	26.90
Reconciliation	10.78
FINAL CLOSING BALANCE AS OF 31 DECEMBER 2021	\$28,563.40

SBR Proposed Budget for 2022

OPENING BALANCE AS OF 1 JANUARY 2022\$28,563.40

INCOME.....\$11,650.00

Annual Dues

Individual-North America	3,400	
Individual-Overseas.....	1,300	
Sustaining	1,000	
Patron	800	
Benefactor	1,400	7,900

Journal Sales1,800

Investment Income900

Donations250

Prepaid Postage800

EXPENSES\$14,220.00

Journal Production (Volume #34)

Layout.....	1,400	
Printing.....	6,000	7,400

Newsletter Printing (Issues #80-81).....250

Postage/Shipping

Journal	3,200	
Newsletter	160	
General	1,000	4,360

Website (Domain Names, Web Hosting, Maintenance)600

Office Expenses (Stationery, Supplies, PO Box Rent)

Secretary/Treasurer	500	
Editor.....	100	600

Student Conference Travel Award.....500

Miscellaneous

Bank, PayPal and Square Charges	290	
Cost of Selling.....	100	
Academia.edu Premium Fee	50	
Oregon Corporation Filing Fees	70	510

PROJECTED CLOSING BALANCE AS OF 31 DECEMBER 2022\$25,993.40

— Respectfully submitted, Alice Scherer, Secretary-Treasurer (17 March 2022)

Announcement

“The Art of Glass Beads” – a UNESCO Intangible Cultural Heritage of Humanity

On 17 December 2020, “The Art of Glass Beads” (Italy and France) was officially added to the UNESCO list of Intangible Cultural Heritage of Humanity. This award encompasses three divisions in glass bead production: *a lume* (lamp work/ flame work), *da canna* beads (beads from hollow cane), and the production and use of *murrini* (Figure 1). The geographical locations specified are Venice and the Venetian Lagoon islands of Murano, Burano, and Torcello, and the workshops of Île-de-France, Auvergne-Rhône-Alpes, Nouvelle-Aquitaine, and Occitanie in France (UNESCO 2020a, b).

Since the early 14th century, Venice has been a pioneer in the manufacture of glass beads in all three categories. As such, the verdict of UNESCO was truly a grand celebration, as related by local government officials. The mayor of Venice, Luigi Brugnaro, commented, “It is a source of great pride to be able to see such a prestigious and significant recognition for one of the excellences of our tradition.” Luca Zaia, president of the Veneto region, said it was:

Excellent news, which comes at a particularly difficult time for Venetian craftsmanship and its activities. The activities of glass furnaces and artisans have been hard hit by the effects of the health crisis, many are on the brink due to the collapse of tourism but also due to the closure of international markets and fairs (AFP 2020).

Even before the global pandemic, cheap reproductions of Venetian glass beads were mass-produced in China and elsewhere and sold for pennies, resulting in the decline of this artisan industry. Today, Venetian glass is further threatened by the high price of gas needed to fire the furnaces; glassblowers in Murano have been shutting furnaces since last year (Pitrelli 2022). More sad news was just relayed as of mid-March; Effetre, the last Murano factory that makes cane for beadwork, has shut their furnaces, leaving Venetian and other bead artisans without a source of glass for their creations once existing stock runs out.

The official recognition of “The Art of Glass Beads” by UNESCO, by acknowledging the history, culture,

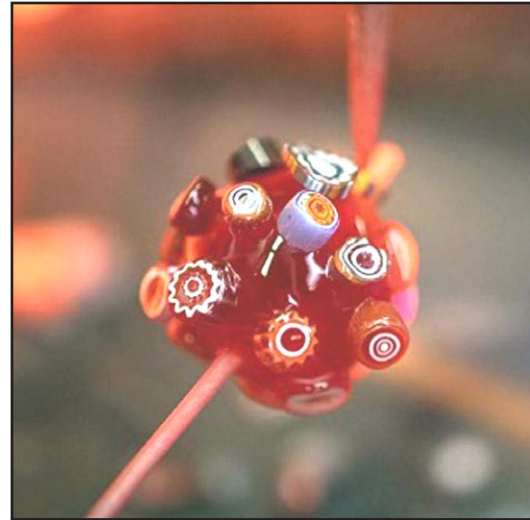


Figure 1. A glass bead being decorated with *murrini* in the workshop of Scogliamiglio Umberto Veneziana (SUV) (courtesy of SUV).

and authentic production of glass beads from Italy and France, also carries the hope that this cultural heritage will somehow be protected from further decline.

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NICOLE ANDERSON

Livonia, MI

thegloryofbeads@gmail.com

Conferences and Symposia

*European Association of Archaeologists (EAA)
Annual Meeting. Session 176: Ornaments as a Key
to Understanding the Hunter-Gatherer to Farming
Transition in Europe.*

ELTE Eötvös Loránd University
Múzeum krt. 4
Budapest, Hungary
31 August to 3 September 2022

This session gathers together Mesolithic and Neolithic specialists to discuss all the issues related to ornaments and their links with changes, continuity, and interactions in the Neolithization process. It will explore evidence for changes and continuities in ornamentation practices, technologies, and materials through this complex period of economic and social transformation using examples from across Europe and western Asia. To attend the session, either in person or virtually, you will need to register for the conference: <https://www.e-a-a.org/ea2022>.

Drawing by Miriam Lúciañez Triviño

Session: #176
**Ornaments as a Key to Understanding
the Hunter-Gatherer to Farming
Transition in Europe**

Regular session

Organisers:
Francisco Martínez-Sevilla
University of Alcalá (Spain)
f.martinezs@uah.es

Emma Baysal
Ankara University (Turkey)
emmabaysal@gmail.com

28th EAA Annual Meeting in Budapest, Hungary
31 August - 3 September 2022
www.e-a-a.org/ea2022
#EAA2022

EAA European Association of Archaeologists

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ALTAGRA

Free downloads of many past articles in
Beads: Journal of the Society of Bead Researchers
available at <http://surface.syr.edu/beads/>

Tucson Bead Symposium 2022

Organized and hosted by Floor Kaspers and Peter van de Wijngaart, the virtual *Tucson Bead Symposium 2022: Beads Inspired by History* was held 19 February 2022. The five presentations may be viewed at <https://www.youtube.com/watch?v=jU-4iU49II4>.



Tucson Bead Symposium 2022

Beads inspired by history

Thomas Risom
The beadmaker from Ribe

Mette Langbroek & Annemarieke Willemsen
5000 years of beads: a colourful exhibition in Leiden

Floor Kaspers
Capturing current history in tiny beads

Thomas Stricker
A tour of the Prescott Trading Post and Bead Museum

Amy Lemaire
Perforated histories



February 19th
noon-2pm MST
Online, Free
www.beadsymposium.com

THE ART AND CRAFT OF PERSONAL ADornment
ORNAMENT

Exhibitions

5000 Jaar Kralen / 5000 Years of Beads

Rijksmuseum van Oudheden

Rapenburg 28

Leiden, Netherlands

Until 7 May 2023

<https://www.rmo.nl/en/exhibitions/temporary-exhibitions/5000-years-of-beads/>

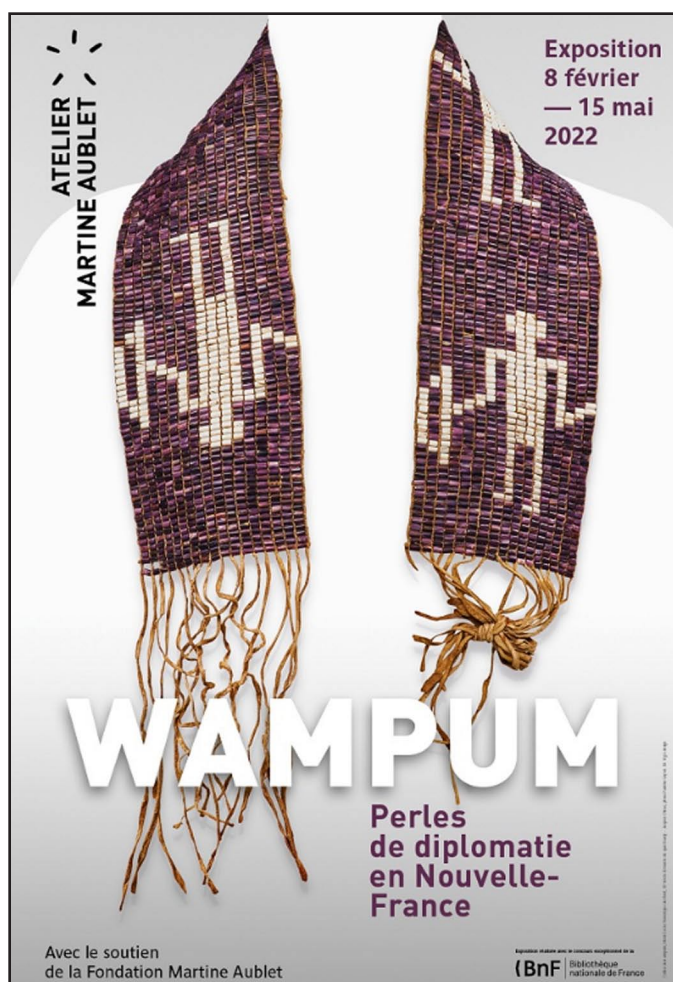
This exhibition focuses on beads of various materials excavated in the Netherlands, from prehistory to the 19th century, with the Early Middle Ages as the heyday, though some modern beads and beadwork are also included. If you cannot visit the museum, a short video tour by Annemarieke Willemsen is available at <https://www.rmo.nl/en/exhibitions/temporary-exhibitions/5000-years-of-beads/>.



Wampum: Perles de diplomatie en Nouvelle-France / Wampum: Beads of Diplomacy in New France

Musée du Quai Branly – Jacques Chirac
37 Quai Branly
Paris, France
Until 15 May 2022
<https://www.quaibranly.fr/fr/expositions-evenements/au-musee/expositions/details-de-levenement/e/wampum-39129/>

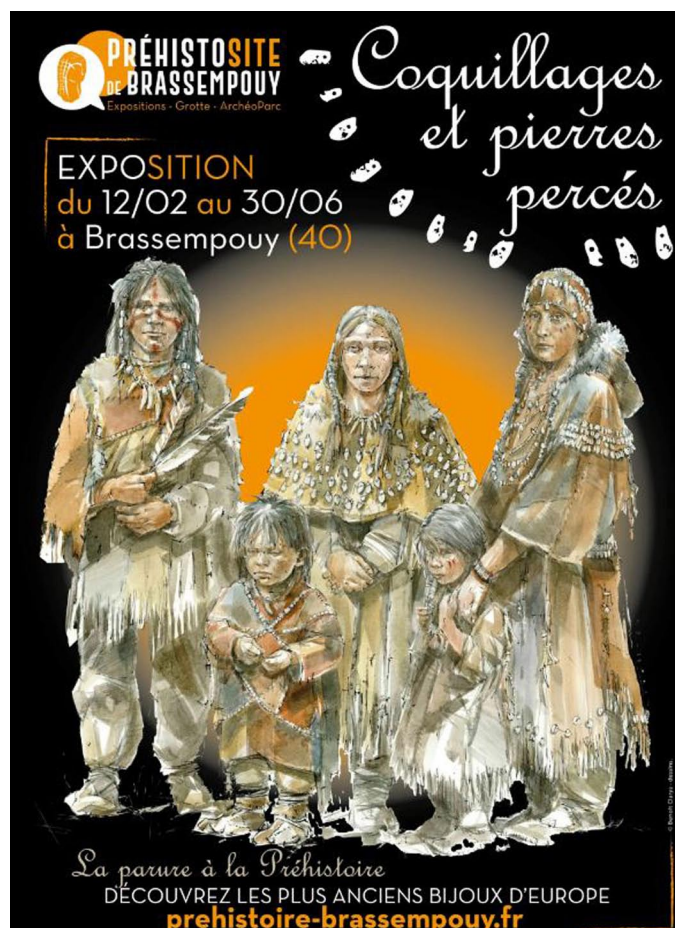
Through some fifty pieces, the exhibition highlights all the facets of wampum, from its production to its use as an ornament, an item of trade, an insignia of power and prestige, and a diplomatic and religious object, without neglecting the fundamental role it still plays among some Amerindian nations, notably the Haudenosaunee (Iroquois), the Huron-Wendat, and the Abenaki.



Coquillages et pierres percés : la parure à la Préhistoire / Shells and Perforated Stones: Adornment in Prehistory

Until 30 June 2022
PréhistoSITE de Brassempouy
404 rue du musée
Brassempouy, France
<https://www.prehistoire-brassempouy.fr/Dame-de-Brassempouy/Actualites/Expositions-temporaires/Exposition-parure>

This exhibition presents an overview of the personal adornments used during the Upper Paleolithic period based on material recovered from several archaeological sites in New Aquitaine. Between original pieces and reconstructions, more than a hundred objects made of various materials are on display. The different techniques used in their production are explained, supplemented by reconstructions of a beaded headdress and various garments. A catalog accompanies the exhibition.



Recent Publications

Alarashi, H., L. Gourichon, L. Khalidi, P. Cham-bon, P. Sellier, E. Maines, L. Aoudia, P. Anderson, M. Baumann, and O. Langlois

2021 Survival Kit for the Afterlife or Instruction Manual for Prehistorians? Staging Artefact Production in Middle Neolithic Cemetery Kadruka 23, Upper Nubia, Sudan. *Antiquity* 95(384); <https://doi.org/10.15184/aqy.2021.151>.

The presence of ostrich eggshell, stone, and bone beads in different stages of production in some adult burials at KDK23 is akin to an instruction manual for prehistorians, offering crucial insight into the fabrication steps of these ornaments.



Baysal, Emma L. and Haluk Sağlamtimur

2021 Sacrificial Status and Prestige Burials: Negotiating Life, Death, and Identity through Personal Adornment at Early Bronze Age I Başur Höyük, Turkey. *American Journal of Archaeology* 125(1):3-28; <https://doi.org/10.3764/aja.125.1.0003>.

This article considers the more than 30,000 recovered beads in light of social context, material procurement, use and value, technology, and relative differences in status of the deceased.

Chakraborty, Sharmi

2021 Glass Beads of Eastern India (Early Historic Period). In *Ancient Glass of South Asia: Archaeology, Ethnography and Global Connections*, edited by Alok Kumar Kanungo and Laure Dussubieux, pp. 325-344. Springer Nature, Singapore.

Provides a cohesive picture of beads in eastern India emphasizing regional patterns and preferences. When possible, glass beads are chronologically situated on the basis of excavated sites with firm chronological sequence. A general distribution of the beads is given according to color, shape, and manufacturing method when available.

Cooper, Anwen, Duncan Garrow, Catriona Gibson, Melanie Giles, and Neil Wilkin

2022 *Grave Goods: Objects and Death in Later Prehistoric Britain*. Oxbow Books, Oxford. http://books.casematepublishing.com/Grave_Goods.pdf.

Beads are mentioned throughout the volume which deals with the period from ca. 4000 BC to AD 43. See “Beads” in the index.

Craig, Jennifer

2021 Refining the Chronology and Distribution of Mid-Fifteenth to Mid-Seventeenth Century Indian Ocean World Glass. *Antiquity* 95(384); <https://doi.org/10.15184/aqy.2021.155>.

Reports on the morphological and compositional analysis of glass beads from three shipwrecks located off the Philippines: Pandanan (1460-1487), Santa Cruz (1488-1505), and Royal Captain Shoal Wreck 2 (1573-1620).

d’Errico, Francesco, Africa Pitarch Martí, Yi Wei, Xing Gao, Marian Vanhaeren, and Luc Doyon

2021 Zhoukoudian Upper Cave Personal Ornaments and Ochre: Rediscovery and Reevaluation. *Journal of Human Evolution* 161, 103088; <https://doi.org/10.1016/j.jhevol.2021.103088>.

Reassesses personal ornaments found at the cave and compares them with those from other Late Paleolithic sites in Northern China. Pendants made of badger, fox, red deer, sika deer, marten, and tiger teeth, and beads fashioned from carp and bird bone, *Anadara* shell, limestone, and perforated pebbles, appear to have been the preferred ornaments.

Dussubieux, Laure

2021 Indian Glass in Southeast Asia. In *Ancient Glass of South Asia: Archaeology, Ethnography and Global Connections*, edited by Alok Kumar Kanungo and Laure Dussubieux, pp. 489-510. Springer Nature, Singapore.

For the last decade, Southeast Asia has been an area where glass research has been extremely active. Although many questions remain unanswered, a clearer picture of the organization of the glass industry (including beads) and trade/exchange through time has emerged.

Gupta, Sunil

2021 Early Glass Trade along the Maritime Silk Route (500 BCE-500 CE): An Archaeological Review. In *Ancient Glass of South Asia: Archaeology, Ethnography and Global Connections*, edited by Alok Kumar Kanungo and Laure Dussubieux, pp. 451-488. Springer Nature, Singapore.

Discusses the trade in raw glass and finished glass products, such as beads, from the Red Sea to the South China Sea.

Hodgkins, Jamie, Caley M. Orr, Claudine Gravel Miguel, Julien Riel Salvatore, Christopher E. Miller, Luca Bondioli, Alessia Nava, Federico Lugli, et al.

2021 An Infant Burial from Arma Veirana in Northwestern Italy Provides Insights into Funerary Practices and Female Personhood in Early Mesolithic Europe. *Scientific Reports* 11, 23735; <https://www.academia.edu/69268764/>.

An infant burial attributable to the early Mesolithic period was richly decorated with at least 66 perforated *Columbella rustica* shell beads and three perforated pendants made of polished fragments of *Glycymeris* sp. The indication is that these were sewn onto at least two garments.

**Johnson, Eric Daniel**

2021 An Archaeology of Settler Capitalism: Industrialization, Indigenous Sovereignty, and Shell Beads between New Jersey and the Plains, 1750-1900 CE. Ph.D. dissertation. Graduate School of Arts and Sciences, Harvard University, Cambridge.

Combines analysis of museum collections with new excavations in Bergen County, New Jersey, to examine shell bead industrialization under the framework of settler capitalism.

Kanungo, Alok Kumar

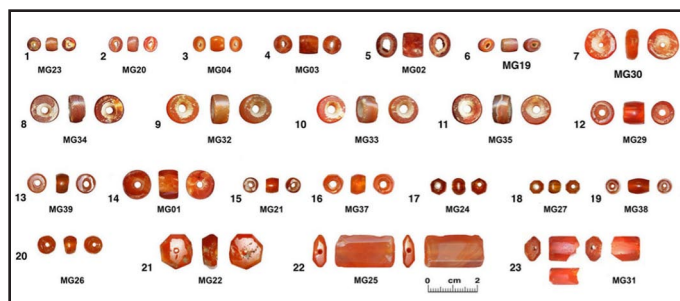
2021 Traditional Bead and Bangle Crafts in India. In *Ancient Glass of South Asia: Archaeology, Ethnography and Global Connections*, edited by Alok Kumar Kanungo and Laure Dussubieux, pp. 101-149. Springer Nature, Singapore.

Discusses the technology of the artisans who make furnace-wound glass beads and bangles in Western Uttar Pradesh and drawn glass beads in the Chittoor district of Andhra Pradesh. They are among the few living craftsmen who have inherited a predominant part of their technological knowhow from their ancestors.

Kenoyer, Jonathan Mark, Asa Cameron, Dashzeveg Bukhchuluun, Chunag Amartuvshin, Batdalai Byambatseren, William Honeychurch, Laure Dussubieux, and Randall Law

2022 Carnelian Beads in Mongolia: New Perspectives on Technology and Trade. *Archaeological and Anthropological Sciences* 14(6); <https://doi.org/10.1007/s12520-021-01456-4>.

The technological, stylistic, and chemical analyses of carnelian beads from several sites in Mongolia provide evidence for local production and use of such beads from the Late Bronze Age (ca. 1400-1000 BCE) through the Xiongnu period (ca. 250/200 BCE-CE 150). Beads dating to the historical Mongol Empire (ca. 12th-14th centuries) demonstrate expanding trade networks that link eastern Eurasia to South Asia and beyond.



Langbroek, Mette and Annemarieke Willemsen

2022 *5000 jaar Kralen*. Rijksmuseum van Oudheden, Leiden. <https://www.rmo.nl/online-shop/5000-jaar-kralen/>.

Accompanying a museum exhibition of the same name, this booklet focuses on beads of various materials excavated in the Netherlands, from prehistory to the 17th century. Sixty special strings of beads from the National Museum of Antiquities are explained by essays about the use and meaning of beads in the past and present.



Linscheid, Petra

2021 Hairnets with Gold Tube Beads from the Roman Rhineland and their Textile Technique. In *Crafting Textiles: Tablet Weaving, Sprang, Lace and Other Techniques from the Bronze Age to the Early 17th Century*, edited by Frances Pritchard. Oxbow Books, Oxford.

A hairnet composed of 250 gold tubes was found associated with the cremation burial of a girl who died during the 1st quarter of the 3rd century. Also discusses comparable finds from other western Roman provinces.

Mas, Elodie and Daniela Rodriguez

2021 Dinámicas de producción de objetos de concha entre el occidente y noroeste de México. *Clio Arqueológica* 36(2):64-97; <https://www.academia.edu/61431406/>.

Compares shell beads, pendants, and other ornaments from shell-working sites in western and northwestern Mexico to determine what type of contact may have existed between the different regions.

Melgar Tísoc, Emiliano R., Reyna Beatriz Solís Ciriaco, Hervé V. Monterrosa Desruelles, María Jesús Puy y Alquiza, and Juan Carlos Meléndez Mollinedo

2021 Presencia de lapidaria de estilo maya fuera de la región maya [A Maya Lapidary Tradition Found outside the Mayan Area]. *Revista Española de Antropología Americana* 51:11-32; <https://www.academia.edu/49619663/>.

Presents the technological analysis of 243 Maya greenstone items, such as beads and pendants, from several Mexican sites such as Teotihuacan, Monte Albán, Teteles, Tula, Tamtoc, and Tenochtitlan.

Miller, Jennifer M. and Yiming V. Wang

2022 Ostrich Eggshell Beads Reveal 50,000-Year-Old Social Network in Africa. *Nature* 601:234-239; <https://doi.org/10.1038/s41586-021-04227-2>.

Ostrich eggshell bead technology probably originated in eastern Africa and spread southward approximately 50-33 ka via a regional network. This connection breaks down approximately 33 ka, with populations remaining isolated until herders entered southern Africa after 2 ka.



Nightingale, Georg

2021 Mykenisches Glas: Technologie und Nutzung. 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. 29-65. Berlin Studies of the Ancient World 67. <https://www.academia.edu/49066715/>.

The author focuses on Mycenaean faience and glass beads. The connection of Mycenaean technology to the Eastern Mediterranean glass centers of the Bronze Age is highlighted, but independent elements and the local appropriation of glass and faience items in Mycenaean Greece are stressed.

Opper, Marie-José

2021 Ambrolithe: A French Phenolic Resin. *Bead Society of Great Britain Journal* 138:13-15.

Akin to Bakelite and Faturan, Ambrolith was used to produce beads, buttons, and various other items.



Perlès, Catherine

2021 Continuity in Ornament Traditions: What Details Can Tell Us. Perforated Shell from the Mesolithic-Neolithic Transition at Franchthi Cave (Greece). In *Personal Adornment and the Construction of Identity: A Global Archaeological Perspective*, edited by Hannah V. Mattson, pp. 25-40. Oxbow Books, Oxford.

The Mesolithic tradition of using perforated shell beads of specific species persists in the Early Neolithic across the introduction of domesticated animals and plants to the site, yet the methods of bead production, shell size selection, and the manner in which beads were worn all shift significantly.

Petrinelli Pannocchia, Cristiana and Alice Vassanelli

2021 The First Italian Farmers: The Role of Stone Ornaments in Tradition, Innovation, and Cultural Change. *Open Archaeology* 7(1):1398-1424; <https://www.academia.edu/61567854/>.

Reviews the production of Pre-Neolithic and Neolithic personal ornaments of the entire Italian peninsula through the analyses of the main stone elements: pendants, shaped beads, and bracelets.



PréhistoSîte de Brassempouy

2022 *Coquillages et pierres percés : la parure à la Préhistoire*. Brassempouy, France. <https://www.prehistoire-brassempouy.fr/Dame-de-Brassempouy/Actualites/Expositions-temporaires/Exposition-parure>.

This exhibition catalog presents an overview of the personal adornments used during the Upper Paleolithic period based on material recovered from several archaeological sites in New Aquitaine, France.

Schotsmans, Eline M.J., Gesualdo Busacca, Lucy E. Bennison-Chapman, Ashley M. Lingle, Marco Milella, Belinda W. Tibbetts, Christina Tsoraki, Milena Vasić, and Rena Veropoulidou

2021 The Colour of Things. Pigments and Colours in Neolithic Çatalhöyük. In *Communities at Work: The Making of Çatalhöyük*, edited by Ian Hodder and Christina Tsoraki, pp. 263-288. British Institute at Ankara Monograph 55. <https://www.academia.edu/71685051/>.

The Bead Forum

Çatalhöyük, in south-central Turkey, offers an exceptional dataset for studying pigments and color usage over 1000 years of the existence of the settlement. As regards the beads, despite the diversity of the assemblage in terms of colors, materials, and types, clear preferences have been noted, i.e., materials of particular colors were chosen for the manufacture of certain bead types.



Seddik, Raghdia Yehia and Randa Alaa El-Din Fouad
2022 An Unpublished Silver Toe Ring with a Fly (JE 70385). *Journal of Association of Arab Universities for Tourism and Hospitality* 22(1):31-47. https://jaauth.journals.ekb.eg/article_220536_f42c642287e77271c79931696c95e063.pdf.

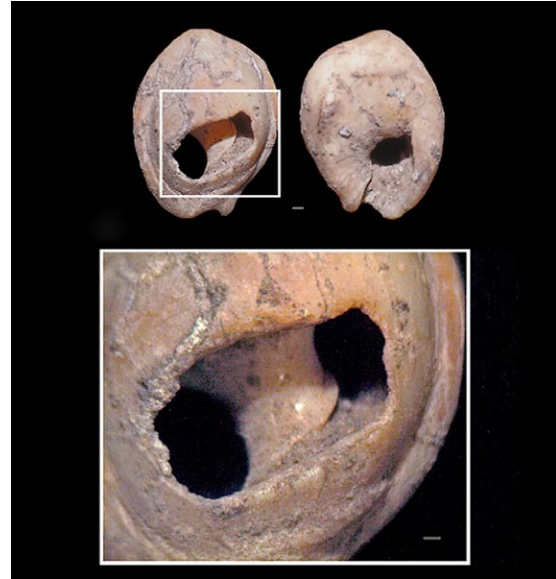
Includes an analysis of fly symbolism and genesis in Ancient Egypt with examples of beads and pendants of various materials that depict flies.



Shasseh, El Mehdi, Philippe Fernandez, Steven Kuhn, Mary Stiner, Susan Mentzer, Debra Colarossi, Amy Clark, et al.

2021 Early Middle Stone Age Personal Ornaments from Bizmoune Cave, Essaouira, Morocco. *Science Advances* 7(39); <https://www.science.org/doi/10.1126/sciadv.abi8620>.

Describes and presents contextual information for 33 shell beads. Many of them come from deposits dating to $\geq 142,000$ years BP, making them the oldest shell beads yet recovered. They extend the dates for the first appearance of this behavior into the late Middle Pleistocene.



Then-Obłuska, Joanna

2021 Indian Glass Beads in Northeast Africa between the First and Sixth Centuries CE. In *Ancient Glass of South Asia: Archaeology, Ethnography and Global Connections*, edited by Alok Kumar Kanungo and Laure Dussubieux, pp. 533-557. Springer, Singapore.

A typology based on production techniques exhibited by specimens from Roman and Late Antique Northeast Africa, as well as contemporary South Asia.

2021 Typology of Glass Beads: Techniques, Shapes, Colours and Dimensions. In *Ancient Glass of South Asia: Archaeology, Ethnography and Global Connections*, edited by Alok Kumar Kanungo and Laure Dussubieux, pp. 211-224. Springer Nature, Singapore.

Presents the chronological and spatial distribution of Indian glass beads in the territories of ancient Egypt, Nubia, and Aksum during a time of intensive Indian Ocean trade.

SBR RESEARCH AIDS

Guidelines for Bead Research

<https://www.beadresearch.org/resources/guidelines-for-bead-research/>

Researching the World's Beads Annotated Bibliography

<https://www.beadresearch.org/resources/researching-the-worlds-beads-bibliography/>

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<https://www.beadresearch.org/resources/north-american-trade-beads-bibliographies/>

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<https://www.beadresearch.org/the-bead-forum-archive/>

The Bead Forum Index

<https://www.beadresearch.org/resources/newsletter-index/>

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 and organizations involved or interested in the study of beads. 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 September 2022. 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:

Karlis Karklins
Editor
karlis4444@gmail.com

ISSN: 0829-8726 (Print) and ISSN: 2469-8555 (Online and Electronic)

Officers and Others

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

Secretary-Treasurer: Alice Scherer, Founder, Center for the Study of Beadwork; AS-beadweaver@outlook.com

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

Associate Editor: Alison K. Carter, Assistant Professor of Anthropology, University of Oregon, Eugene; acarter4@uoregon.edu

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Society of Bead Researchers, PO Box 13719, Portland, OR 97213
<https://www.beadresearch.org>