

Spring 2009

Issue 54, Spring 2009

Society of Bead Researchers

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Recommended Citation

Society of Bead Researchers, "Issue 54, Spring 2009" (2009). *The Bead Forum: Newsletter of the Society of Bead Researchers*. 15.
https://surface.syr.edu/the_bead_forum/15

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THE BEAD FORUM

Newsletter of the Society of Bead Researchers

Issue 54

Spring 2009

Glass Beads from the Colonel George Davenport Trading Post and Residence, Illinois

The Colonel George Davenport House (site 11RI521) is located on Arsenal Island in the Mississippi River between the cities of Rock Island, Illinois, and Davenport, Iowa. A series of buildings were associated with Davenport holdings, but only an 1833 federal-style house is still standing. George Davenport, an early settler and trader, arrived on Rock Island in 1816 as the post sutler along with military troops that came to establish Fort Armstrong. In 1818, Davenport established a combined fur trade post and residence a short distance from the fort. His trading post remained in this location until he expanded his operation in 1826 and moved the trading post to a nearby larger building. Excavations by the Archaeological Research Center of St. Louis (2005) in the former east wing of the federal-style

building uncovered the foundation of the east wing as well as the foundation, chimney remnants, and a storage pit associated with the former residence/trading post that Davenport established in 1818. The 1818 building was probably removed at the time of the construction of the 1833 house.

Davenport traded with the soldiers stationed at Fort Armstrong, with the nearby villages of the Sac and Fox tribes, and increasingly through time, with the growing number of European American settlers in the area. The defeat of the Sac and Fox in the Black Hawk War of 1832 forced the tribes to cede all land east of the Mississippi and to relocate further west, but trade with Native Americans continued at the post, probably at a diminished rate. Davenport's fur trade business ceased in 1842, when the Sac and Fox signed another treaty that required them to move west of the Missouri River.

The excavations recovered many objects that most likely derive from the residential use of the site by the Davenport family.

This report concerns the Davenport bead assemblage that is probably primarily associated with the trading post use of the site from 1818-1826. It is also possible that some of the beads derive from residential activities at the site that began in 1818 and ended in 1866.

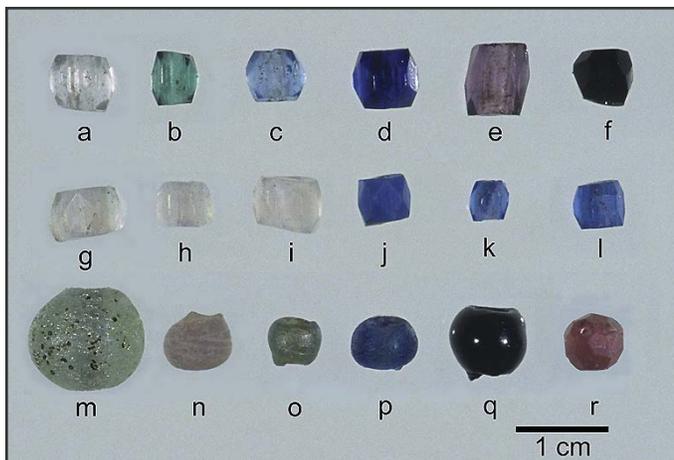


Figure 1. Medium and Large Drawn, Wound and Mold-Pressed Glass Beads from the Davenport House: a, Variety 1; b, Variety 2; c, Variety 3; d, Variety 4; e, Variety 5; f, Variety 6; g, Variety 7; h, Variety 8; i, Variety 9; j, Variety 10; k, Variety 11; l, Variety 12; m, Variety 22; n, Variety 23; o, Variety 24; p, Variety 25; q, Variety 26; and r, Variety 27.

Glass Beads

The glass bead assemblage comprises 84 beads that are divided into 27 varieties. Bead varieties were identified based on manufacture method (Kidd and Kidd 1970; Karklins 1985), color, diaphaneity, shape and size. Table 1 (page 7) provides a brief description and count of each bead variety.

Continued on page 6

Message from Our President

This issue of *The Bead Forum* includes news of the closing of the Bead Museum in Washington, DC, in December 2008, and of a financial crisis at The Bead Museum in Glendale, Arizona. It is especially troubling that the Arizona Bead Museum is in jeopardy of also closing. I encourage everyone to support the museum through these tough economic times, and hope that the DC museum is able to continue on and perhaps reopen one day. In addition to providing financial support and becoming a museum member, I want to remind everyone that participation in bead organizations and bead events shows potential donors that bead study, the curation of bead-related collections and bead-related outreach activities — all the basic functions of a bead museum, are vibrant and worthy of support. Please support these museums and remember as well that the Society of Bead Researchers (SBR) needs your continued membership — and your contributions to both *The Bead Forum* and the journal, *Beads*.

I am very pleased to announce that Karlis Karklins was re-elected as SBR Editor in the elections held last winter. Also, Volume 19 of the journal was mailed to the membership early this year.

Alice Scherer’s term as Secretary-Treasurer ends on December 31, 2009, and elections will be held in the fall. I am very pleased to say that Alice has agreed to run for another three-year term, but if you would like to submit a nomination, please contact the chair of the Nominations and Elections Committee, Karlis Karklins (karlis44@aol.com) by May 15th.

Sincerely,
— Bill Billeck, President

Officers and Others

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Society News

SBR Annual Business Meeting Minutes - January 2009

The SBR's annual business meeting was called to order by President William Billeck at 5:20 PM on January 9, 2009, in the Saskatchewan Room of the Fairmont Royal York Hotel, Toronto, Ontario, during the course of the Society for Historical Archaeology meetings. In attendance were President William Billeck, Journal Editor Karlis Karklins, Newsletter Editor Laurie Burgess, and three local members. After having everyone introduce themselves, President Billeck presented the Secretary-Treasurer's report.

Secretary-Treasurer's Report

We began 2008 with 96 paid members. By the end of the year, 46 of them had renewed for 2009 and some had renewed for multiple years, stretching to 2012. Our members are mostly from the United States (80) and Canada (6), but Europe supplied 4, Africa and the Middle East 5, and Asia 1. Among our members we were blessed with 4 Benefactors (\$150 and up), 3 Patrons (\$75 and up), and 10 Sustaining members (\$45 and up). Eleven further memberships are given at no charge to serious researchers and institutions in developing countries conducting research on beads, plus one exchange.

To continue to stimulate research on beads and to disseminate the resultant knowledge, we need to increase membership in the Society. Members are urged to show copies of the journal to their friends and colleagues and entreat them to join. At \$20 for North American membership and \$30 for overseas, it is one of the most inexpensive societal memberships available.

The Society is in good financial shape. In addition to memberships and publication sales, our bank account was increased by a little over \$3,000 Canadian (CD) by taking advantage of the weak Canadian dollar and depositing \$16,000 US in the Society's Canadian dollar account. This will go a long way in paying for Volume 19 of *Beads* and subsequent issues.

Total revenue for 2008 was \$11,016.73, while total expenditures were \$11,570.86. As of December 31, 2008, the balances in the SBR's accounts were:

US Bank, Oregon	US \$4,993.16
Wells Fargo Money Market Fund	US \$19,961.13
PayPal Account	US \$248.85
TD Central Trust Checking Acct	US \$12,205.13
TOTAL	US \$37,408.27

To stimulate sales, Karlis offered journals and newsletters on eBay on three occasions during 2008 and an end-of-year stock reduction sale was tremendously successful. By the end of 2008, we had sold \$292.50 worth of newsletters and \$3,441.00 worth of journals. It is hoped that SBR can continue to sell journals at the same level in 2009.

Journal Editor's Report

Karklins explained that Volume 19 of *Beads* had been delivered just in time for the SHA conference and was on sale in the book room along with all past issues of the journal. Sales were very good and over thirty copies had been sold so far. The journal was seriously delayed for a number of reasons, a painfully significant one being the unfortunate table-saw accident suffered by David Weisel, the journal layout person. There were also numerous problems with digitized images and, even in this day of instant messaging, it took quite a while to finalize several of the articles and book reviews. While no articles or book reviews are yet in hand for Volume 20, five have been promised and it is hoped that that issue will be rolling off the presses in the fall. Please contact the Editor (karlis44@aol.com) if you have an article that might be suitable for the journal. Books for review should be sent to Karlis Karklins, Editor, Society of Bead Researchers, 1596 Devon Street, Ottawa, ON K1G 0S7, Canada.

Discussion then centered on how many issues of the journal to print in the future, especially in light of the current economic crisis. To date, the SBR has printed 1,000 copies of each volume and, in fact, Volumes 1 and 2 were sold out several years ago and Volume 3 is nearing sold-out status. So while it is likely that all the issues will eventually be sold, the problem is that the Society is running out of storage space,

SBR Treasurer's Summary Report for 2008

Opening balance as of January 1, 2008		\$37,640.17
INCOME		\$11,016.73
Annual dues		
Individual-North America	2,376.44	
Individual-Overseas	540.00	
Sustaining	585.00	
Patron	450.00	
Benefactor	2,000.00	5,951.44
Publication Sales		
Journal	3,598.85	
Newsletter	333.30	3,932.15
Investment Income		
Interest Wells Fargo Money Market Acct.		644.76
Contributions and Donations		151.80
Miscellaneous		
Pre-paid postage, Pay Pal Fees, and Credits		336.58
EXPENSES		\$11,570.86
Journal Production (2 issues)		
Imaging	43.56	
Layout	664.00	
Printing	8,675.27	9,382.83
Newsletter Production (2 issues)		
Printing		150.70
Postage/Shipping		
Journal	1,111.59	
Newsletter	101.48	1,213.07
Office Expenses (stationery, supplies)		
Secretary/Treasurer	104.04	
Journal office expenses	60.15	164.19
Miscellaneous		
Advertising	83.12	
SHA Conference Book Room Table Fee	300.00	
Oregon Business filing fees	80.00	
Bank and PayPal charges	78.95	
Attorney Fees	118.00	660.07
Closing balance as of December 31, 2008		\$37,086.04

— Respectfully submitted, Alice Scherer, Secretary/Treasurer (March 31, 2009)

Proposed SBR Budget for 2009

Opening Balance as of January 1, 2009		\$37,086.04
INCOME		\$10,550.00
Annual Dues		
Individual-North America	3,000	
Individual-Overseas	1,000	
Sustaining	600	
Patron	400	
Benefactor	1,500	6,500
Publication Sales		
Journal	2,500	
Newsletter	750	3,250
Investment Income		
Interest Wells Fargo Money Market Acct.		300
Contributions and Grants		200
PrePaid Postage and PayPal fees		300
EXPENSES		\$7,430.00
Journal Production (1 Issue)		
Imaging	50	
Layout	650	
Printing	4,500	5,200
Newsletter Production (2 issues)		
Printing		150
Website domain and hosting		100
Postage/Shipping		
Journal	1,000	
Newsletter	150	1,150
Office Expenses (stationery, supplies)		
Secretary/Treasurer	150	
Journal Editor	100	
Newsletter Editor	50	300
Miscellaneous		
Advertising	50	
2009 SHA Conf. Book Room Table Fee	300	
Bank and PayPal charges	100	
Oregon Business filing fees	80	530
Anticipated Balance as of December 31, 2009		\$40,206.04

Respectfully submitted, Alice Scherer, Secretary/Treasurer (March 31, 2009)

currently in the basement of the Editor's home. Commercial storage would cost about \$1,500 CD a year which is not financially feasible. It was, therefore, resolved that future runs would be 750 copies.

Newsletter Editor's Report

Karklins introduced the new newsletter editor, Laurie E. Burgess, who will replace Christopher DeCorse as of this meeting. She is Associate Chair of the Department of Anthropology, National Museum of Natural History, Smithsonian Institution, Washington, DC, and actively involved in bead research. She has a number of ideas for the newsletter and we look forward to seeing them in future issues.

The two 2008 newsletters were designed and produced by Alice Scherer who has given them a new and vibrant look, and has significantly increased their content. Another step forward is that these issues were primarily distributed in an electronic format which

greatly reduces the Society's expenses and speeds delivery. It also allows the incorporation of color illustrations which is costly in a printed version. Hard B&W copies were produced for libraries and individuals without email addresses. As always, a major problem for the newsletter, as well as the journal, is a lack of material. Everyone is urged to submit short articles, announcements of exhibitions, current research items, information on recent publications, requests for information, and anything else related to bead research around the world to the newsletter editor (BURGESSL@si.edu).

Old Business / New Business

There being no further old business or new business, the meeting was adjourned at 6:00 PM.

— Respectfully submitted,
Karlis Karklins, Journal Editor
January 12, 2009

Continued from page 1

Drawn, Chopped Ends, Faceted, Not Tumbled

A total of 25 beads with six straight sides and two rows of ground facets fall within this category. Six bead varieties (Figure 1a-f) represent 19 beads that are drawn, monochrome, untumbled, and medium-to-large in size. An additional six bead varieties (Figure 1g-l) contain 16 drawn, multi-layer, untumbled beads that are medium-to-large in size. The monochrome beads have been classified as Kidd and Kidd code If, while the multilayer beads have been placed under Kidd and Kidd code IIIIf. Some bead researchers do not distinguish between beads with minor differences in color layers, but these differences have been addressed here because the layering affects the appearance

of the color of the bead. For instance a colorless bead (Figure 1a) differs from a bead that has a colorless layer over a translucent white layer (Figure 1g-i) with the latter bead appearing somewhat milky when viewed from a short distance.

Drawn, Tumbled

Seven bead varieties (Figure 2a-g) contain 19 beads that are drawn, monochrome, tumbled and small-sized. One variety (Figure 2g) is dark purple and has ground facets that were made after the bead had been heat-rounded. There are two varieties (Figure 2h-i) that contain 14 drawn, multi-layered, tumbled (Kidd and Kidd code IV) beads. The Davenport site was excavated with screens that were too large to recover small beads and, as a result, these beads are underrepresented in the assemblage. Most of the small beads were obtained from small soil samples that were collected for fine screen recovery of botanical remains and small objects.

Wound

There are five varieties of wound beads that contain a total of 11 beads. All of the wound beads are made of a single color of glass and are generally spherical or barrel-shaped (Kidd and Kidd code WIb). The beads are medium to very large in size.

Mold-Pressed

One bead variety from the Davenport assemblage is mold-pressed, designated as MP by Karklins (1985), and has five specimens. The beads are highly translucent to transparent red (Munsell 5RP2/6), and range

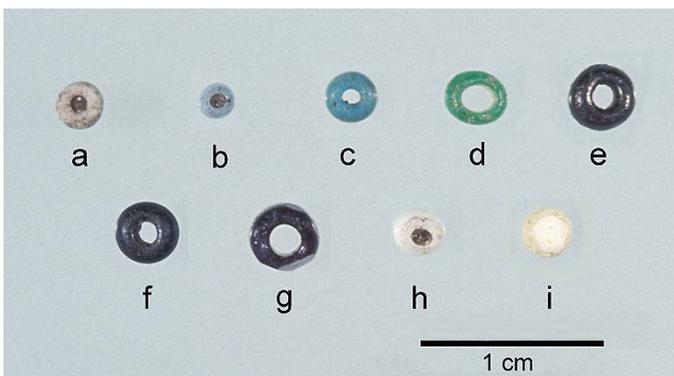


Figure 2: Small Drawn Glass Beads from the Davenport House: a, Variety 13; b, Variety 14; c, Variety 15; d, Variety 16; e, Variety 17; f, Variety 18; g, Variety 19; h, Variety 20; and i, Variety 21.

Table 1. Glass Bead Varieties

Variety	Manufacture	Color	Kidd Code	Figure	Count
01	<i>Drawn, six-sided, ground facets</i>	<i>Colorless</i>	<i>If</i>	<i>1a</i>	<i>3</i>
02	<i>Drawn, six-sided, ground facets</i>	<i>Green (tp)</i>	<i>If</i>	<i>1b</i>	<i>4</i>
03	<i>Drawn, six-sided, ground facets</i>	<i>Blue (tp)</i>	<i>If</i>	<i>1c</i>	<i>3</i>
04	<i>Drawn, six-sided, ground facets</i>	<i>Dark Purple Blue (tl)</i>	<i>If</i>	<i>1d</i>	<i>5</i>
05	<i>Drawn, six-sided, ground facets</i>	<i>Purple (tp)</i>	<i>If</i>	<i>1e</i>	<i>2</i>
06	<i>Drawn, six-sided, ground facets</i>	<i>Dark Purple (slightly tl)</i>	<i>If</i>	<i>1f</i>	<i>2</i>
07	<i>Drawn, six-sided, ground facets</i>	<i>Colorless on White (tl)</i>	<i>IIIIf</i>	<i>1g</i>	<i>4</i>
08	<i>Drawn, six-sided, ground facets</i>	<i>Colorless on White (tl) on Colorless</i>	<i>IIIIf</i>	<i>1h</i>	<i>5</i>
09	<i>Drawn, six-sided, ground facets</i>	<i>Colorless on White (tl) on Colorless</i>	<i>IIIIf</i>	<i>1i</i>	<i>1</i>
10	<i>Drawn, six-sided, ground facets</i>	<i>Blue (slightly tl) on Blue (op)</i>	<i>IIIIf</i>	<i>1j</i>	<i>1</i>
11	<i>Drawn, six-sided, ground facets</i>	<i>Blue (tp) on Blue (tl)</i>	<i>IIIIf</i>	<i>1k</i>	<i>1</i>
12	<i>Drawn, six-sided, ground facets</i>	<i>Blue (tp) on Blue (tl) on Blue (tp)</i>	<i>IIIIf</i>	<i>1l</i>	<i>4</i>
13	<i>Drawn, hot-tumbled</i>	<i>White (op)</i>	<i>IIa</i>	<i>2a</i>	<i>3</i>
14	<i>Drawn, hot-tumbled</i>	<i>Light Purplish-Blue (op)</i>	<i>IIa</i>	<i>2b</i>	<i>2</i>
15	<i>Drawn, hot-tumbled</i>	<i>Blue (tl)</i>	<i>IIa</i>	<i>2c</i>	<i>5</i>
16	<i>Drawn, hot-tumbled</i>	<i>Green (tp)</i>	<i>IIa</i>	<i>2d</i>	<i>1</i>
17	<i>Drawn, hot-tumbled</i>	<i>Dark Purple (tl)</i>	<i>IIa</i>	<i>2e</i>	<i>3</i>
18	<i>Drawn, hot-tumbled</i>	<i>Black (op)</i>	<i>IIa</i>	<i>2f</i>	<i>3</i>
19	<i>Drawn, hot-tumbled, ground facets</i>	<i>Dark Purple (tl)</i>	<i>IIIf</i>	<i>2g</i>	<i>2</i>
20	<i>Drawn, hot-tumbled</i>	<i>White (op) on White (op)</i>	<i>IVa</i>	<i>2h</i>	<i>13</i>
21	<i>Drawn, hot-tumbled</i>	<i>Colorless on White (op)</i>	<i>IVa</i>	<i>2i</i>	<i>1</i>
22	<i>Wound</i>	<i>Light Bluish-green (tp)</i>	<i>WIb</i>	<i>1m</i>	<i>1</i>
23	<i>Wound</i>	<i>Amber (tl)</i>	<i>WIb</i>	<i>1n</i>	<i>1</i>
24	<i>Wound</i>	<i>Green (tp)</i>	<i>WIb</i>	<i>1o</i>	<i>2</i>
25	<i>Wound</i>	<i>Blue (tp)</i>	<i>WIb</i>	<i>1p</i>	<i>4</i>
26	<i>Wound</i>	<i>Dark Purple (slightly tl)</i>	<i>WIb</i>	<i>1q</i>	<i>3</i>
27	<i>Mold-Pressed, ground facets</i>	<i>Red (tl-tp)</i>	<i>MP</i>	<i>1r</i>	<i>5</i>

tl=translucent; tp=transparent; op=opaque

in diameter from 6.5-6.9 mm and in length from 5.4-6.2 mm. All have biconical perforations and four rows of ground facets, with the rows aligned parallel to the equator of the bead. The beads have six ($n=2$), seven ($n=1$) or eight ($n=2$) facets in each row and the facets were individually cut and vary in size. Somewhat similar beads with five rows of facets with eight facets in each row occur at Fort Union in Variety 299 (Ross 2000) and at Fort Clark in Variety 64 (Billeck and Badorek 2003). Mold-pressed beads with cut facets and a biconical perforation date to the early to mid-nineteenth century (Ross 2003:Table 3).

Trade Accounts

A few of the trading records for the Davenport site provide additional information on the bead assemblage. The accounts include some selling records, ordering records, and inventories of this post and other, outlying trading posts that are associated with the American Fur Company, whose trade goods may have passed through Davenport (Table 2). As in most of the trading accounts, the bead terms used are not well described and can only sometimes be correlated with the beads found in the excavations. Included in the records are beads traded to Sac (Mesquaki) tribal leaders Keokuck and Wapello in 1835 (Table 2).

The accounts mention cut glass beads by the dozen, barley corn beads by the cord, red beads by the bunch, fancy beads by the dozen, red and garnet beads by masses, white and blue beads by the pound, and unidentified beads by the cord, bunch and pound. The colors of beads mentioned in the accounts are red, blue, white, black, and garnet, with a special emphasis on requests for red beads. The cut glass beads likely represent the drawn multi-sided beads with two rows of ground facets that occur in the archaeological assemblage in colorless, green, blue and purple in Varieties 1-12. Garnet beads likely refer to the dark purple small drawn beads with ground facets (Variety 19, Figure 2g) that mimic the semi-precious stone garnet.

Several of the beads mentioned in the accounts are not represented in the Davenport archaeological assemblage. Barley corn beads are opaque oval wound beads that are about the size and shape of a barley seed, and none of these are represented. Fancy beads are not further described in the accounts, but probably are large polychrome wound beads. Red beads are prominently mentioned and are inventoried in bunches and in masses. Only a few large, faceted mold-pressed red beads are in the assemblage (Variety 27, Figure 1q),

but these are unlikely to be the beads inventoried as five masses of red beads in an 1835 inventory. Many red beads in the early-to-mid-nineteenth century were colored with gold (Francis 1994:287) and large faceted beads were probably one of the more expensive beads and were therefore unlikely to be sold in large units such as a mass. It is more likely that the red beads mentioned in the trade records are small drawn beads. A small drawn bead variety that starts to become common at about this time has a red translucent or transparent outer layer over a white opaque core, and this bead is not present in the archaeological assemblage and is not mentioned in the ledgers.

Discussion

The relatively large number of beads present in the excavated area of the east wing, along with a metal tinkler cone, triangular metal pendants, and metal bells, is indicative of trading post activity with Native Americans. Only two beads and no other objects that can be closely associated with trading post activities were recovered from west wing excavations in the 1990s (Archaeological Research Center of St. Louis 2005). The artifact assemblage, in conjunction with the chimney remnants, foundation, and a storage pit that all predate the 1833 house, indicate that the building that Davenport established in 1818 was in the area of the east wing excavations.

The diameter size classes of two very small (<2.0 mm), 31 small (2-4 mm), 15 medium (4-6 mm), 35 large (6-10 mm), and one very large (>10 mm) beads in the assemblage reflect a bias in this assemblage towards the recovery of medium and larger size beads due to the size of the mesh used to screen sediments. Most of the matrix excavated from the sites was $\frac{1}{4}$ inch screen and the number of very small and small beads from the excavation would have been much greater with fine-screen recovery. In the fine screen recovery samples at Davenport, three (8.3%) beads were medium or larger size and 33 were very small or small. Only medium and larger sized beads were recovered with $\frac{1}{4}$ inch screen.

Multi-sided drawn beads make up the majority of the Davenport collection and number 35, or 41.6%, of the assemblage. Tumbled drawn beads are all small or very small in size and account for 33 beads, or 39.3%, of the assemblage. There are 11 wound beads and they comprise 13.1% of the assemblage. The five mold-pressed beads represent 6.0% of the bead assemblage.

Table 2. Davenport Trading Accounts that Mention Beads

September 9, 1822, Letter, George Davenport to Samuel Abbott, American Fur Co. (Chouteau Papers)
Requests 20 lbs beads, black, white, and small quantity of cut glass beads
July 20, 1824, Davenport and Farnham Inventory, (Davenport Collection, Rock Island County Historical Society)
4 bunches barley corn beads
1823 to 1824, Davenport & Ferrier Ledger No. 2, (Davenport Collection, Rock Island County Historical Society)
July 23, 1823, to A.P. Vanmartre, beads 2.00
May 16, 1824, to J.C. Wilkinson, beads .25
1832, List of Articles Wanted by George Davenport (Chouteau Papers)
6 dozen bead cords
July 12, 1833, George Davenport order to American Fur Co. (Chouteau Papers)
Requests “all the red beads you can spare.” Notation in margin reads, “no red beads could be obtained”
July 27, 1833, Packing Account of Goods sent to G. Davenport (Chouteau Papers)
115 bunches red beads
September 12, 1833, List of Articles Wanted by George Davenport (Chouteau Papers)
6 dozen [unreadable] bead cords [unreadable appears to be the “Cous”]
May 1, 1834, Letter, George Davenport to Messrs Pratt, Chouteau & Co. (Chouteau Papers)
“I have not mentioned beads, believing you had more of the kind wanted red or scarlet beads is the only beads that is used”
June 16, 1835, Inventory of Smart and Gilberts Outfit, Rock Island, Illinois (Davenport Account Book)
4 black beads
7 white beads
5 masses red beads
39 masses garnets beads
12 dozen cut glass beads
5 dozen fancy beads
June 12, 1835, Inventory of McPherson Outfit, Rock Island, Illinois (Davenport Account Book)
8 dozen cut glass beads
8 masses red beads
May 20 to July 27, 1835, Davenports Account Book (Davenport Collection, Rock Island County Historical Society)
May 30 To B.F. Clark, 1 bead cord .25
To Anton Gokey, garnets
June 1 To “Keo-kuck,” 3 bead cords
June 4 To “Wapellow,” 1 bead cord .25, 4 bead cords 1.00
June 12 To Wm McPherson Outfit, 8 dozen cut glass beads

The assemblage is typical of the nineteenth century and nearly all of the beads at the Davenport site can be found in large trading post bead assemblages at Fort Union (1829-1867) and Fort Clark (ca. 1830-1861) in North Dakota. Drawn, multi-sided beads with two rows of ground facets are commonly found in nineteenth century sites. These beads appear to occur infrequently in the beginning of the nineteenth century based on their absence at the Nottingham House trading post in Alberta (1802-1806) in an assemblage of 3,610 beads (Karklins 1983), and the Edmonton House III (1810-1813) in an assemblage of 706 beads (Nicks 1969). The incidence of multi-sided beads is also low at the Leavenworth site (1803-1832), a Native American site in South Dakota, where only 38 (2.2%) of 1,745 medium and larger sized beads are drawn and multi-sided (Bass et al. 1971:Table 11). Moving to a slightly later time, the Fort Clark collection (ca. 1830-1861) has 59 (31%) drawn and multi-sided beads in an assemblage of 188 medium and larger sized beads (Billeck and Badorek 2003). Interestingly, at the Native American village immediately adjacent to the Fort Clark posts that was occupied for the same duration as the posts, only six (6%) of the 97 medium and larger sized beads are drawn and multi-sided (Badorek and Ahler 2003:Table 45). While the lower incidence at the Leavenworth site could be due to its earlier occupation, it is very hard to explain the differences between the Native American village and the two trading posts at the Fort Clark site. Fort Union (1829-1867) is similar to the Fort Clark posts in the percentage of drawn and multi-sided beads. At Fort Union, 1,585 (29%) of the 5,465 medium and larger sized beads are drawn and multi-sided (Ross 2000). Similarly, at Kipp's post (1826-1830) in North Dakota, 65 (38%) of 173 medium to larger size beads were drawn and multi-sided (Woolworth and Wood 1960).

At Davenport, 35 (69%) of the 51 medium and larger beads are drawn and multi-sided. This percentage is nearly twice as high as at the large North Dakota trading posts. However, Davenport is similar in percentage to contemporary small assemblages that are found in eastern Iowa and to a site in Arkansas. At the Gilbert trading post (1835-1838) in Iowa, 14 (100%) of the 14 medium-to-larger sized beads are drawn and multi-sided (Peterson 1997a). At 13JH743, a residence (1837-1850) in Iowa that may have also participated in trade with Native Americans, 18 (82%) of 22 medium to larger size beads are drawn and multi-sided

(Peterson 1997b). The Hewitt-Olmstead trading post (1840-1848) in Iowa, has only six beads in the medium to larger size range, and two (33%) are drawn and multi-sided (Peterson and Becker 2001). At Bright's trading post (1804-1807) or the Montgomery tavern (1819-1821) in Arkansas, 10 (48%) of the 21 medium-to-larger sized beads were drawn and multi-sided (Martin 1977). The frequency of drawn multi-sided beads at sites indicates that they were uncommon and possibly absent at the beginning of the nineteenth century in the Midwest and Plains. Yet, by the second quarter of the nineteenth century they are one of the most common medium and larger size beads. A high incidence of multi-sided beads appears to mark trading posts and their incidence may be highest in the Plains and Midwest in the second quarter of the nineteenth century.

Summary

The bead assemblage from the Davenport House primarily derives from the 1818 to 1826 use of the house area as a trading post. A storage pit associated with the 1818 structure was probably filled in when the 1833 house was built and the 19 beads in bead varieties 2-4, 7-9, 12, 15, and 20-23 are strongly associated with the pre-1826 trading post and pre-1833 residence. Bead varieties 1-8, 10-20, and 24-27 were found in the general excavation of the east wing and while they are most likely associated with trading post activities, it is possible that they also could be related to the 1818 to 1866 residential occupation of the area. Considering that beads are rare in the residential deposits from the west wing excavations, it is most likely that the beads that are present in the east wing general excavations are primarily related to the trading post. The assemblage is notable for the high percentage of drawn multi-sided beads with cut facets in the medium and larger sizes and this appears to be a common trait in early nineteenth century bead assemblages.

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Conferences, Lectures, and Seminars

Bead Technology Workshop at the British Museum

Emma Twigger and Holly Miller of The University of Liverpool's School of Archaeology, Classics and Egyptology organized a bead technology workshop at the British Museum in January 2009. The workshop centered on beads, bead manufacture and related technologies in prehistoric Anatolia and the Near East. The papers presented covered a wide range of topics:

- Obsidian as a Raw Material for Bead Manufacture. Elizabeth Healey
- Perforation Technologies and Groundstone Bead Production in the Early Neolithic Southern Levant. Colin Quinn
- Abraders. Adnan Baysal
- The Beads From Dalma (DA11). Emily Glover, Louise Joyner and St John Simpson
- Drills in the Desert. Holly Miller
- What is the Link between Manufacturing Technology and Material? Beads from Boncuklu. Emma Twigger
- Is There a Halaf Bead and Pendant Typology? A Look at the Evidence. Ellen H. Belcher
- Panaztepe: A Case Study about the Late Bronze Age Bead Production. Nazli Çınardalı-Karaaslan
- Shell Bead Technology from the Palaeolithic through the Iron Age in the Levant. Daniella E. Bar-Yosef Mayer.

Workshop participant Daniella E. Bar-Yosef Mayer submitted an expanded version of abstract for her paper.

Shell Bead Technology through Time in the Levant

Several studies have established, based both on observation and experimentation, the main techniques used for producing shell beads: gouging, grinding, hammering, incising, drilling, the use of natural perforations, or any combination of these techniques (e.g., Francis 1989). A temporal study shows the evolution of these techniques and the connection between the way shells were perceived, and the way they were exploited through time. The earliest shell beads, dating to

the Middle Paleolithic were naturally perforated ones. Next, in the Upper Paleolithic, small gastropod shells such as *Columbella rustica* were gouged or scratched, probably with a flint tool. At this time we encounter the first evidence for incisions with flint blades, but this is uncommon probably because it rapidly wastes the blades. During the Late Natufian culture (13-11.5ka cal BP) shell disc beads are produced for the first time. This required a combination of methods including cutting of blanks, drilling the hole, and grinding the perimeter, or filing it in a grooved stone. The Neolithic periods see an intensification of drilling and grinding and the grinding could have been practiced on the same ground stone tools that were used for grinding of cereals and other foods. The emergence of metal tools allow slightly more accurate results, and the production of other artifacts made of shells (for example, the famous "shell lamps" from Ur that are both cut and engraved), however, the basic technologies for making shell beads do not change.

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The Bead Society of Great Britain lecture day (open and free to non-members), will take place on Saturday, June 27, 2009 from 10:30 am to 4:30 pm in the John Peek Room, Birmingham Midlands Institute, Margaret Street, Birmingham B3 3BS, Great Britain.

Anyone interested will have a chance to see exhibits and listen to the bead presentations made by the UK BSGM members who attended the International Bead and Beadwork Conference in Istanbul in November 2007.

Presentations currently scheduled include:

- Stefany Tomalin: Realistic Replicas, Ingenious Imitations and Fantastic Fakes: Collecting Brazen Copies in the World of Beads
- Margret Carey: African Beadwork: Two Puzzles
- Carole Morris: Early 17th Century English Beadwork Purses from the Reign of Charles I

— Sara Withers: The Arkell Bead Collection at the Pitt Rivers Museum in Oxford

— Margret Carey: History and Manufacture of ‘Garden Roller’ Beads at Zimbabwe

— Film show: *World on a String 5* (featuring some of Stefany Tomalin’s extensive bead collection)

Selected Publications/Other Media

Hlengiwe Dube

2009 *Zulu Beadwork: Talk with Beads*, Africa-Direct Inc. (<http://www.africadirect.com/>), 112 pp, illustrations and color photographs, \$35 plus shipping (soft cover).

Zulu Beadwork will be reviewed in a later issue of Beads.



The PBS website *We Shall Remain* features a short film of a Narragansett wampum-maker, Allen L. Hazard, Sr., via Reel Native, a forum where Native American filmmakers can present their films to national audiences. To view the wampum film, go to the website below and then click on “show in grid” near

the bottom right. Once all the thumbnails are visible, click on the one that shows a hand holding a shell (next to last row on the right) and the film will begin.

http://www.pbs.org/wgbh/amex/weshallremain/reel_native

— Submitted by Jeff Mitchem
Parkin, Arkansas



Peter Francis Jr.’s book *Asia’s Maritime Bead Trade: 300 B.C. to the Present* has been remaindered and is available from Cargo for \$14 plus shipping. Contact Cargo for the UPS shipping amount.

380 NW 13th Ave, Portland, OR 97209, www.cargoinc.com, (503) 243-7804.

Exhibitions

Gifts of Honor: Beaded Bags from the Columbia River Plateau, Portland Art Museum Through June 30, 2009

For centuries, Native American artists have embraced and incorporated new materials into their work, creating cultural expressions in innovative ways. In the 19th century, extensive intertribal trade networks and European American traders supplied Native people of the Columbia River plateau with a variety of highly prized new materials, including glass beads and cloth from Europe.

This installation presents 38 works from the late 19th through the first half of the 20th centuries. Preferences for bead colors, techniques and designs are the markers of each individual artist and reflect and record the indigenous landscape and the radically changing place of the Plateau people.

Gifts of Honor is the topic of the museum’s Art and Conversation series on Thursday, May 21, from 9:15 to 11:00 am.

Hours: Tue-Sun 10 am to 5 pm, until 8 Th-F. Portland Art Museum, 1219 SW Park Ave, Portland, OR 97205. For more information, call (503) 226-2811. www.portlandartmuseum.org



The Biron Collection: Made of Thunder, Made of Glass: American Indian Beadwork of the Northeast, Institute for American Indian Studies Through June 30, 2009

The collection includes works created by the Wabanaki (Penobscot, Passamaquoddy, Maliseet and Mi’kmaq) from Maine and the Maritime Provinces of Canada, and the Haudenosaunee (Iroquois: Tuscarora, Seneca, Mohawk, Oneida, Cayuga and Onondaga) from upstate New York and Canada. It includes over

100 bags and hats created between 1800 and 1915.

Hours: M-Sat 10 am to 5 pm, Sun Noon to 5 pm. Institute for American Indian Studies, 38 Curtis Rd, Washington, CT 06793. For more information, call (860) 368-0518. www.birdstone.org

Announcements

Letter from the Bead Museum, Arizona, Director

As the new Executive Director of The Bead Museum in Phoenix, Arizona, I am writing to introduce myself and solicit your support during a time of financial crisis.

I am a 4th generation native of Phoenix, Arizona, and graduated from Principia College in 1984 with a BA in Political Science and History. I have a strong background in business management and fundraising and worked for 12 years for The Pensus Group, an international investment and development company headquartered in Phoenix. In 1996 I left the corporate world and took the position of executive director of a nonprofit called Combined Metropolitan Phoenix Arts and Sciences. In December 2008 I was asked to take over management and fundraising activities for the Bead Museum. I also have a small workshop at home where I do glass bead making as a hobby.

When the museum's board of directors made changes in key staff positions in late 2008 the goal was to accelerate the flow of both earned and raised income. This restructuring was in response to the current economic climate and reduced fundraising opportunities in 2008 which created a gap in 2009 operating funds. This is the first time in the organization's history that it has needed emergency help.

Since the restructuring, the museum staff has seen immediate success with improved sales in the museum store, membership renewals, and visits from local community organizations and schools, as well as visitors from around the world. However, more work needs to be done but before the museum can continue it needs to bridge its current funding crisis.

The Bead Museum enjoys an excellent reputation as an educational and cultural center serving both the local and international community. Since moving to Glendale from Prescott, Arizona in 1999, The Bead Museum has provided true community service through its many school programs, lectures, guided

tours, beading classes and world-renowned research library. Its exciting exhibitions and educational outreach have attracted visitors from all over the world. In 2008, over 60,000 people had a physical or virtual visit to the Bead Museum. It is evident that the museum contributes significantly to the bead community across the globe.

The Bead Museum is the repository for many collections from the beading community. Besides the collection of Gabrielle Liese which started the museum the collection also includes:

- The collections of Peter Francis Jr. (The Center for Bead Research), including many hundreds of bead sample cards
- The vast majority of the artifact collection of the Center for the Study of Beadwork, including bead looms, nearly 100 bead sample cards, and thousands of slides of contemporary bead work
- An extensive collection of donated beads, necklaces and relevant artifacts from Asia, Africa, Latin America and Europe
- A collection of the work of contemporary glass bead makers
- A library containing several thousand books and periodicals, and an archives containing, among others, the papers of Elizabeth Harris, Peter Francis, Jr., Lady Gloria Dale, and Albert Summerfield

On December 31, 2008, the bead museum in Washington, DC, sadly closed its doors. The Bead Museum in Phoenix is now the *only* bead museum that showcases beads and beaded artifacts from around the world. The loss of the sole, remaining bead museum would create a worldwide gap. Unless we receive a substantial infusion of funds, we cannot sustain the educational programming and community outreach or keep the doors of the Bead Museum open. While these are very difficult days for all organizations, we are

hopeful that you will consider a donation to allow the Bead Museum to continue as a valuable asset in the beading community. *The time to help is now.*

I look forward to getting through this difficult financial time and becoming a part of the worldwide bead community.

Sincerely,

— Kelly Norton
Executive Director
The Bead Museum
Phoenix, Arizona
director@beadmuseumaz.org

stand the current status of the museum as a fundamental BSGW program. As we plan which direction the DC Bead Museum will take in the future, let us do so with fond memories of the past 11 years. Remember how, against all odds, we have and will continue to be a beacon to bead people like yourselves all around the world – right here in our nation's capital.

Yours in beads,

— Elaine Robnett Moore, President
Bead Society of Greater Washington
and The Bead Museum, Washington DC



Demise of The Bead Museum DC

It is with great sorrow that I confirm the closing of the Bead Museum in Washington, DC, on December 31, 2008. As many of you know, maintaining the Bead Museum at 400 7th Street NW, in Washington, DC, was an ongoing battle. Though we shared many victories along the way, our museum, like so many others, has finally fallen victim to the ever-worsening economy. In spite of the valiant efforts of a dedicated group of volunteers and the donations of our friends both near and far, revenues declined drastically as expenses continued to rise. Therefore, after much anguished deliberation, the Board of Directors of the Bead Society of Greater Washington (BSGW) determined that the museum could not continue in its present state, at its present location.

We are exploring the possibility of establishing a virtual Bead Museum and providing on-line access to the Bead Timeline of History as we search for an alternate location. The permanent collection and the library will be put into temporary, accessible storage. Although much of the Timeline is composed of beads generously donated to the museum, a significant portion is on long-term loan. The status of that portion has yet to be determined, therefore, the long-term future of the Timeline has yet to be decided.

The majority of the programs affiliated with the museum are actually activities of BSGW and will therefore continue. Those solely affiliated with the museum, such as the Traveling Trunk Show, will now continue as a BSGW program, while others will be assessed and continued when possible.

I hope this brief overview will help you under-

Who We Are

The Society of Bead Researchers is a non-profit corporation, founded in 1981 to foster research on beads of all materials and periods, and to expedite the dissemination of the resultant knowledge. Membership is open to all persons involved in the study of beads, as well as those interested in keeping abreast of current trends in bead research. The society publishes a semi-annual newsletter, *The Bead Forum*, and an annual journal, *Beads: Journal of the Society of Bead Researchers*. The society's website address is <http://sbrwebsite.home.comcast.net/index/index.htm>.

Contents of the newsletter include current research news, requests for information, responses to queries, listings of recent publications, conference and symposia announcements, and brief articles on various aspects of bead research. Both historical and pre-historical materials are appropriate.

The deadline for submissions to the next *Bead Forum* is September 1, 2009. Electronic submissions should be in Word for Windows 6.0 or later, or RTF (Rich Text Format) with no embedded sub-programs such as "End Notes". References cited should be in *American Antiquity* format (<http://www.saa.org/publications/styleGuide/styleGuide.pdf>).

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

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ISSN: 0829-8727