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## Issue 51, Autumn 2007

Society of Bead Researchers

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# THE BEAD FORUM

Newsletter of the Society of Bead Researchers

**MICHAEL A. PFEIFFER, Editor**

**845 Cagle Rock Road, Russellville, Arkansas 72802, USA**

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Number 51

October 2007

## SOCIETY NEWS

### President's Message

Several years ago the Society was in desperate need of a Secretary/Treasurer to fulfill the Society's business functions. Then-SBR-President Jeffrey M. Mitchem saw the Secretary/Treasurer duties as more important than the President's and generously changed jobs. Karlis Karklins then assured me that the presidential duties were minor and would I run for that office? Having held several such jobs including twice as President of The Society for Historical Archaeology, I should have known better, but agreed anyway. In many ways it has been fun and certainly was not an onerous job but still it has had its work load.

My duties as President of SBR have been made easier by my fellow Board members, especially Karlis Karklins as "catch-up editor" of *Beads* and holder of corporate knowledge of the Society. Michael "Smoke" Pfeiffer as editor of *The Bead Forum* has valiantly worked to keep the Society newsletter filled with useful information. With an increased professional workload, Smoke has also had to turn in his letter of resignation. We are currently looking for an editor who can fill Smoke's shoes. Negotiations are underway for an editor in a year from now but the need is more immediate.

To add to the change of duties, Jeff Mitchem also found he must resign the Secretary/Treasurer position as the duties are overwhelming along with his regular job. In this case we have a very able replacement in Alice Scherer who has already brought new ideas to the job and has increased the membership. At a meeting in Lewiston, Idaho last September, Alice sold \$550 in SBR publications and new memberships. Returning to Portland via Moscow, Alice visited me at my home with long discussions of the future of SBR. I am very encouraged with her new enthusiasm and ideas for increasing membership, and especially, articles for *Beads*.

The final good news of the filling of official board positions is the willingness of Bill Billeck of the Smithsonian Institution to run for the office of President. More on this will arrive with

your ballots which may, for the first time, be returned electronically rather than by U.S. mail. Thanks are also due to Lois Rose Rose for serving on the nominations and elections committee on very short notice.

“Thank you” to all of the above mentioned as well as both our loyal and new subscribers who make the Society possible. The high quality of the journal *Beads* is possible only through the membership and those who have so generously given gifts over the years. This year has been a bumper year for special help. It has also been a special year for *Beads* with Karlis producing three issues already this year and a fourth nearly ready. A new graphic designer for *Beads* has also speeded up that process. Please send Karlis that paper you have been promising for several years, I did.

Thanks for your three years of support and good luck to our new board members.

Rick

### **Newsletter Editor Needed**

The SBR is still in need of a Newsletter Editor to replace Smoke Pfeiffer who vacates his post of the year. If you would be willing to take on this task, either temporarily or permanently, please contact the Editor at [karlis44@aol.com](mailto:karlis44@aol.com).

### **SBR 2008 Business Meeting**

It is expected that the 2008 SBR Annual Meeting will take place during the course of the Society for Historical Archaeology meetings to be held at the Hyatt Regency Hotel in Albuquerque, NM, January 9<sup>th</sup> to the 12<sup>th</sup>, 2008. The exact date, time, and place will be announced on the SBR web site and on the SHA announcement board at the meeting site.

### **Presidential Election**

The SBR Nominations and Elections Committee—consisting of R. Sprague (chair), K. Karklins, and Lois Rose Rose—has proposed Bill Billeck of the Smithsonian Institution for the office of president for a two-year term starting January 1, 2008. Bill is an archaeologist and the director of the Repatriation Office at the National Museum of Natural History, Smithsonian Institution. He has worked on archaeological beads assemblages from Native American sites and Euro-American trading posts in the Plains and Midwest of the United States. He is presently conducting research on the manufacture and distribution of Native American-made glass beads and pendants, and comparing small drawn glass bead assemblages from the 1600s to the late 1800s at several archaeological sites in the Plains.

Please mark the attached ballot and mail it to Alice Scherer, SBR Secretary-Treasurer, P.O. Box 13719, Portland, OR 97213, USA, *or* send an email message to [alice@europa.com](mailto:alice@europa.com) with the subject "SBR Election" and the message "I approve" or "I do not approve." Please include your full name so we can keep track of the balloting.

### **TBF Editor's Note**

My efforts of the last eight years at being the SBR newsletter editor (issues #35 thru 51) have been a huge learning experience. Lester Ross and Joan Eppen were decidedly instrumental in helping me get out my first edition. Number 36 was our first attempt at printing an edition with colored photos but it turned out far too expensive. My survival at this task was only possible due to the patience of Karlis Karklins, Jeff Mitchem, and Rick Sprague. There were a few glaring mistakes I made in the early years that were loudly commented on (and correctly) by some of our members. It did not take long to figure out that I had no natural editing skills. My favorite quote in that area from Rick Sprague is "Don't worry about it, Smoke. Editors are not born, they are made!" Karlis kept helping me over hurdles, sometimes the same ones repeatedly, and trying to help me understand the editing procedures. He will probably still be helping with this issue. Rick Sprague has provided an immense amount of moral support. I would like to thank all of the SBR officers, members, and authors with whom I have worked over these years. And lastly, I would like to thank my wife, Teri, who has spent many evenings helping me play sort, fold and stuff when it is time to get an issue out. I usually placated her with a nice dinner and drinks.

Respectfully submitted, Smoke (Michael A.) Pfeiffer

### **Special Thanks for Financial Support to the Society**

Some of our members have been very generous with us this year, giving us monies far exceeding that required for membership. We would like to effusively thank them here:

**Giesela Happe** of Interweave's Bead Expo sent \$150.

**Julia Lobotsky** and **Tonia Marek** both resubscribed at the Sustaining rate of \$45, Julia for a two year span.

**Russ Nobbs** of Rings and Things signed up at the Patron Rate (\$75) for both 2007 and 2008.

And **Scott Bartky** of Ari Imports sent \$500 in August. This, on top of \$1,000 sent last year (or was it the year before?), is enormously appreciated and will buy some nice color pictures in some issue of *BEADS*.

Thank you all very much. It really gives us a boost here at headquarters when people resubscribe so generously.

Alice Scherer, Secretary/Treasurer

## **EXHIBITIONS**

### **Made of Thunder, Made of Glass: American Indian Beadwork of the Northeast**

June 1, 2007 - November 4, 2007 - 11:00 AM - 5:00 PM,

<http://www.deerfield-ma.org/exhibitions.htm>

An exhibition at Memorial Hall Museum in Old Deerfield (8 Memorial Street, Deerfield, MA 01342) of over 100 Native American beaded bags and hats dating from 1800 to 1900 from the collection of Gerry Biron and JoAnne Russo. The intricate floral, geometric and figurative beadwork by early nineteenth-century Iroquois (Kanien'kehaka (Mohawk), Oneida, Onondaga, Cayuga, Seneca and Tuscarora), and Wabanaki (Abenaki, Maliseet, Mi'kmaq, Passamaquoddy, and Penobscot), is accompanied by contemporary paintings of Native

Americans by Gerry Biron, of Mi'kmaq descent. The exhibition of exceptional beadwork and portraits of Natives with beadwork, examines the creativity and meaning of Native American beaded designs. The museum also has an accompanying 48 page publication with color photos for \$20.00.

## OTHER BEAD RELATED NEWS

### What Our Members are Doing

I would like to begin writing a new section in The Bead Forum that will highlight the bead-research-related activities of our members. These listings will comprise one to four sentences per researcher who sends information about projects on which he or she is working. This section can also include questions researchers may have as they work through problems and need advice or sources of information. Please contact me at [alice@europa.com](mailto:alice@europa.com) and tell me about what you are doing. And because I fully expect that no one will contact me (I know. Everybody is too busy. Sigh.), I'll be going through the roster and sending out emails to see who I can hook in.

Alice Scherer, Secretary/Treasurer

### The Bead Symposium at Bead Expo 2007, Oakland, California

A bead symposium was held April 13 and 14, 2007 as part of Interweave Press' Bead Expo (formerly organized by Recursos de Santa Fe and previously held in that city), from April 11-14 in Oakland, California. While much of the energy of the event was directed toward its bead bazaar and series of classroom experiences for attendees, a few of the faithful swam against the tide each morning Saturday and Sunday to enjoy a series of lectures on *Beaded Bags and Containers Worldwide*.

On Saturday, Valerie Hector (author *The Art of Beadwork*) spoke on the beaded container in Asia, dating back over a thousand year span, in her lecture *From Spectacle Cases to Tobacco Pouches*. She was followed by Mrs. Katsuoka of the Miyuki Delica company in Hiroshima, Japan, who educated us on the process of bead making in a modern Japanese bead factory. Mrs. Katsuoka also detailed the Delica Bead Loom Association and its endeavors to spread the use of their beads throughout Japan's burgeoning craft community.

On Sunday, Lorita Winfield (co-author of *Beads in Fashion 1900-2000* and *Beads on Bags 1800-2000*) outlined the last four hundred years of beaded purses in Europe and Russia. We concluded with Marcia Anderson, curator of the Minnesota Historical Society, who romped us through the history of the bandolier bag in the Upper Midwestern United States, and its place in the cultural life of the Ojibwe, with an extensive look at the sizeable collection owned by the Society.

Although the numbers who attended the conference were small, fervent appreciation was expressed by those who were there. Not enough copies of the Journal were brought as this reporter sold out of almost all that she placed on the table in the lecture room. A total of \$580

entered the SBR coffers as a result of the weekend. Special thanks to Linda Benmour who took money and recorded sales so that Alice Scherer, the symposium director, could herd speakers and schmooze with attendees.

On Saturday afternoon, the SBR's current Secretary/Treasurer (S/T) led those attending the meeting of the SBR. While of the six who walked in, none were SBR members, happily five were upon exiting. The S/T explained that the other officers were unable to attend, then much of the meeting was spent discussing the general state of the bead world and the somewhat distressing slant away from bead collecting and studying toward bead working and class taking. The S/T apologized for her part in this and stated that such a tendency of one part of the field to suck the air out of other parts of the field had never been her original intention. All who attended vociferously exclaimed their support for scholarship and at least two expressed an interest in writing papers for future journals. The S/T plans to continue nurturing these tender buds of scholarship to hopeful full fruition and publication. And while the S/T despairingly thought the meeting might last, at most, fifteen minutes, after an hour and a quarter, she had to call a halt to what was still a spirited discussion.

Alice Scherer

### **The Material Culture of the Prairie, Plains and Plateau: A Conference Report**

From September 20-23<sup>rd</sup>, 2007, an ad hoc committee sponsored a conference on the material culture of the prairie, plains, and plateau at the Red Lion in Lewiston, Idaho. This is the sixth such conference organized by a loose-knit group of Indian material collectors, traders and scholars. The event is held at varying venues around the West, depending on who has the energy in a given year to pull it together. Next year's conference will be held in Oklahoma City at the National Cowboy and Western Heritage Museum. Indian curator Steve Grafe will be the lead coordinator for that event.

This year's conference was hosted by the Nez Perce National Historic Park and spearheaded by Park curator Bob Chenowith. Further assistance was given by Allan Chronister and Scott Thompson.

While several of the talks were not specifically bead-related (spiral quill-wrapped horsehair, throwing arrows, the range of the Nez Perce through that part of the country, and trade blankets), and a few touched peripherally on beadwork through images of beaded items shown (Walter McClintock photographs, Crow postcards), several were bead related.

Chenowith's lecture highlighted the return of several items from the Dudley Allen-Henry Spalding Collection which had languished in a pair of Ohio institutions since being sent there in approximately 1840. These items included dresses and cradleboards lavishly decorated with cornerless hexagonals (so-called Russians) in dichroic, amber, and green glass. More about these later.

Scott Thompson talked about baby boards and their structure, manufacture and cultural clues. Rick Kuh covered Plateau dance gear and its many variations, and Benson Lanford stepped us through the creation and decoration of many types of beaded moccasins and other footwear. Allan Chronister showed many slides of Sioux pipebags carried by Crow Indians, then further

images of actual Crow beaded pipebags with a discussion of design elements and physical structures so as to differentiate between them. Carolyn Corey of Four Winds Trading Post gave a spirited lecture on the life of renowned Flathead Salish beadworker Ellen Pierre BigSam, who lived from 1880 to 1964, often keeping us on the edge of our seats with her story of the travails of this talented woman. Perhaps the most bead-oriented talk was Adam Lovell's on bead disease: how to identify it and how to deal with it. For those who are interested in this subject, Adam has begun a web site to focus on this issue: [www.bead-disease.com](http://www.bead-disease.com). He welcomes input, photographs of examples, and stories of woe and damage management. We are looking into publishing Adam's material in a future issue of the Journal.

Saturday afternoon's event was a field trip to the Nez Perce park in whose auditorium was laid out a few dozen beaded items. One of the aforementioned Allen-Spalding Collection pieces, a heavily decorated woman's dress, was swarmed by participants eager to lay their gloved hands on history. In addition to the extraordinary assemblage of cornerless hexagonals on neck and shoulder fringes, the dress was also spot decorated near the bottom with dozens of light blue rice-shaped Chinese glass beads. This writer enjoyed sharing her loupe with the other participants and explaining how they could tell by close examination that these were wound Chinese beads. In the cases of its small, but choice, museum, further items from this collection were on display, again with many of these same extravagant cornerless hexagonal beads. If these beads as used by Northwest tribes haven't already been covered elsewhere, a story on them seems like a good possibility for the *Forum*. (Hint, hint).

The Nez Perce Museum is well worth a visit for people interested in cultural materials of the Plateau with its beautiful beaded items and friendly, helpful staff. The library includes a photo archive of over 4000 images and over 3000 items including books, theses, dissertations and reports. For more information on the park, the website address is <http://www.nps.gov/nepe>

Alice Scherer

### **The Independent Scholar - A General Note**

While many of the members of the Society of Bead Researchers are associated with academic or governmental institutions and thus enjoy the support offered by them, others among our membership are in fact Independent Scholars.

I've been pleased to discover lately that this is actually an "initial caps" phrase. There is an organization, begun in 1989, specifically for unaffiliated scholars called **The National Coalition of Independent Scholars** which acts to organize and assist independent scholars in a variety of disciplines. Listings are offered on its website for regional offices and there are pages that detail possible grant opportunities, among other resources. The organization also seeks to make difficult-to-access library and academic holdings available to their members. For more information, check out their website at <http://www.ncis.org/>. For those of you who are in Canada, the Canadian version is located at <http://www.sfu.ca/independentscholars/>

Alice Scherer

### **MBAD's African Bead Museum**

Founded in 1985 by Olayame Dabls, in 1998 Mrs. Ardie Reddick donated a 17,500 sq. ft. building to Dabls to house his museum, cooperated in Michigan in 1996, Michigan's first African American Art Museum founded by Dr. Leno Art Jaxon in 1971 The American Black Artist and Michigan's first African bead museum "merged" on November 15, 1999.

They are a major repository for African Sculptures, Textile, Pottery, Beads, Bead Works, Metal items, etc. They have sponsored several programs, workshops, and exhibitions on a variety of bead topics, published a coloring book, and a CD. They have perhaps the largest selection of African beads, Textiles and Sculpture in Michigan spanning over 300 years. They also have a sister museum in Accra Ghana The *Oguns Bead Museum*. *Contact information:* Dabl's/Perette's, African Bead Gallery, 6559 Grand River, Detroit, Michigan, 48208 <http://www.mbad.org/index1.html>

### **Glass Bead Deterioration**

The site is a the result of a Master's Project in Museum Studies at John F. Kennedy University in Berkeley, CA. The project was conducted over one year and concluded with a written thesis, oral presentation, and the web site. It is a study of the deterioration of glass beads on ethnographic objects. Museums around the world have beautiful objects decorated with many small glass beads. Over time these beads can become unstable and result in chemical deterioration of the glass. This web site is a resource for information and further research into how to prevent and handle the problem of glass bead deterioration.

<http://www.bead-disease.com/index.html>

### **Guido Scholarship Fund**

The Bead Study Trust announces that, once again, they are accepting grant proposals from their membership to fund awards for "suitable (bead-related) research abroad". They note that "research abroad" means in a country different than the applicant's country of residence. Applicants must be subscribers to the Bead Study Trust Newsletter. The deadline for application and supporting documents is November 30th, 2007. For more information about the Bead Study Trust and membership rates, please visit their website at: <http://www.beadstudytrust.org.uk>

## **ARTICLE**

### **Glass Trade Beads: An Assemblage Found on a Shipwreck off the Coast of West Africa**

This article will preview a glass bead assemblage recovered during archaeological excavations in Ghana in 2005. Archaeologists often find glass trade beads on shipwreck sites and it is common knowledge that they played a large role as trade goods between Europeans and coastal peoples of multiple countries. Currently, the author is analyzing this assemblage and looking for similar collections for comparative research for her thesis. She is also looking to answer a few specific questions about green hearts, dates of use or disuse, color uses, and verification of possible burnt beads.

### **Background**

The Elmina Shipwreck is located a mile off the coast of Elmina, Ghana. In 2005, the University of West Florida and Syracuse University received funding from the National Geographic Society and permission from the Ghanaian government and the Ghana Museum and Monuments Board to investigate the site. The archaeologists, along with several graduate students, recovered many diagnostic artifacts from the site and recorded visible sections of the wreck. The site contained several iron cannon along with many trade goods. The artifact assemblage consisted of several sizes of brass and pewter basins, brass manillas, lead sheathing, various ceramics and glass bottles, and thousands of glass trade beads. Investigators are still working to discover the nationality and age of the shipwreck, but the artifacts are pointing towards a British or Dutch merchantman post 1850.

### The Assemblage

Within the surface collection, researchers recovered over 25,000 beads either concreted together or found loose. There are 18 identifiable types of beads in this assemblage. Interestingly, the mass of the assemblage is four large concretions containing over 6,000 beads each. All of the concretions have only one type of bead visible and out of the four concretions found, three are all yellow seed beads and the fourth is blue seed beads. This evidence suggests that the beads were concreted *in situ* in their holding containers. There are over 1,500 loose beads, which were recovered from either inside other artifacts or from the outside of artifacts with concretion (which held the beads to them).

Most of the assemblage consists of monochrome seed beads, sizes 7/10 to 10/10. There are several colors including blue, green, yellow, orange, and white. The assemblage also contains polychrome seed beads, mostly a type commonly called “green hearts” (which Jamey Allen



says are often confused for Cornaline d’Aleppo, although Karlis Karklins prefers the term “green cored” and says they *are* the same as Cornaline d’Aleppo). There are also several types of striped seed beads and a few non-seed beads, which consist of white beads, about the size of pony beads, but are round, tapered, and barrel shaped. In addition, there are three sizes of bugle beads with a blue/white/blue layering.

The 18 types of beads in this assemblage were categorized according to the Kidd and Kidd typology. For this assemblage, any bead that did not match exactly with Kidd and Kidd designations were given ID references of the closest bead comparison with a lower case “i” added

to the end. The assemblage contains monochrome drawn seed beads (averaging 2-3mm in diameter and 1.5 – 2.5mm in length): IIA19 – translucent orange; IIA23i – opaque light green; IIA23ii – opaque dark green; IIA24i -- translucent yellow; IIA24ii – opaque yellow; IIA41 – translucent blue; IIA41 – opaque light blue.

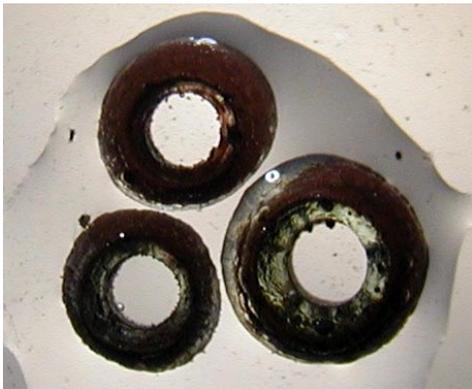
There are larger monochrome drawn beads: IIa11 – opaque white round (2.8 – 3.6mm in length and 3.5 – 4.1mm in diameter); IIa10 – opaque white ellipsoidal (6.3mm in length and 3.2mm in diameter); and IIa10i – opaque white short tubular (4.5 – 5.5mm in length and 3.5 – 4.5mm in diameter). The collection also has compound (multi-layered) seed beads: IVa11 – translucent white/opaque white/translucent white; IVa6 – opaque red/transparent green (green hearts), as well as three sizes of compound bugle beads: IIIa10 – medium (~ 3.5mm diameter) blue/white/blue; IIa12 – large (~ 4.5 mm diameter) blue/white/blue; IIa12i – small (~ 2.5mm diameter) blue/white/blue.

There is one composite (layered and striped) seed bead example: IVb16 – opaque white outer layer, with a design of alternating stripes 3 blue and 3 red (e.g. blue on red), with a transparent blue center. Lastly, there are also several striped beads in deteriorated states; one is possibly IIbb26ii – an opaque yellow seed bead with a triad design of double lines parallel to the perforation. It seems that the colored stripes within the raised yellow lines have fallen off (and possibly the rest of the outer glass coating, since seed beads are normally marvered before they are drawn out. Thus, no part of the bead should be raised). The last bead type is IIbb26i – an opaque green seed bead with the same triad design of double yellow stripes parallel to the perforation, however, the inner stripes are still intact with these beads and are opaque red. The surface between the triad of stripes is discolored and appears black or grey. It is only where the patina has come off that the interior is visibly opaque green.

The author has Munsell colors and magnified photographs for all 18 types of beads. Even



though they are not included here, they are available upon request. Other interesting facts about these beads, the green hearts (IVa6) are largely hot-pinched, as are some of the compound beads (IVb16). Karlis Karklins has stated that seed beads were not hot-pinched, however, the photo shows that there is a distinct smooth collar on the ends of the IVa6 beads. Additionally, at least three bead types (IVa6, IVb16, and IVa11) have specimens with clear outer coatings still visible under microscope.



time after for the African trade but large tubular beads with broken ends layers, not seed beads”. These are located so far with a distinct end-of-

### Questions

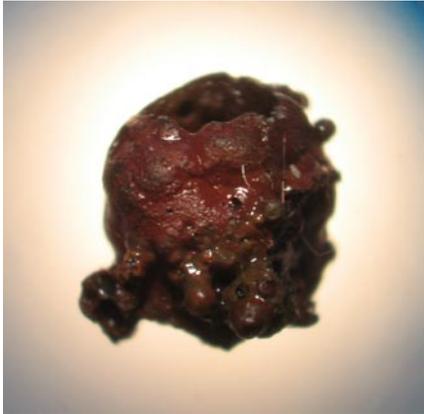
Peter Francis states that IVa6 beads were generally used from 1600-1836, and until 1870 in Africa. Karlis



Karklins states, “I feel these were replaced by the white-cored variety in the 1840s. A variant seems to have continued to be made for some these are medium to and thin outer the only resources use-date for green

hearts in Africa and other supplemental sources would be welcomed. Francis also states that white seed beads with clear outer coatings were not produced after the 1860's. The white seed beads in this assemblage have three layers, but they are difficult to see with the naked eye. Would they still fall into Francis's white bead category?

As for the question of colors, selenium was introduced around 1880 and changed the brightness of reds and yellows. Are there any color schemes available, perhaps with Munsells, for comparative study? The assemblage may also include possible burnt beads and if someone has experience with burnt beads, their opinion would be appreciated. Lastly, if the description "hot-pinched" is inappropriate, a suitable description is also sought after.



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Personal Communication, 8/14/2007.

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2006 *West Africa and the Atlantic World: Shipwreck Investigations off of Elmina, Ghana*. Research Report, 2005 Season. Submitted to the Ghana Museums and Monuments Board. Available from Syracuse University and the University of West Florida.

Francis, Peter, Jr.

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1988 *The Glass Trade Beads of Europe: Their Manufacture, Their History, and Their Identification*. In *The World of Bead*, Monograph Series 8. Lapis Route Books, New York.

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1983 A classification system for glass beads for the use of field archaeologists. *Proceedings of the 1982 Glass Trade Bead Conference*, Hayes, C.F. III (ed.). 16:219-257, Rochester Museum and Science Center, Rochester.

## RECENT PUBLICATIONS

Drass, Richard R.

2007 A Collection of Beads and Pendants from Western Oklahoma: Denny Carley/Jim Cox Collections. *Oklahoma Archaeology: Journal of the Oklahoma Anthropological Society* 55(2):18-28.

Thorough study of shell and bone beads from archaeological sites in western Oklahoma. Shell beads made from marine and freshwater species, as well as snails. Includes detailed descriptions and several clear black-and-white photographs.

George, Richard L.

2007 The Late Prehistoric Components at the Godwin-Portman Site, 36AL39. *Pennsylvania Archaeologist* 77(1):30-52.

Includes photographs and discussion of beads of shell and bone (including human and deer teeth) mostly dating after A.D. 1150. Wide variety of marine and freshwater shells (snails and mussels) used, plus some shell beads carved to resemble elk teeth and one bone bead carved to resemble a marine shell.

Gumpert, Anita von Kahler

2007 *The Timeless Cowrie: Its Significance the World Over*. The Bead Society of Greater Washington. ISBN 0-978-0-9725066-3-2

McGahey, Samuel O.

2005 Prehistoric Stone Bead Manufacture: The Loosa Yokena Site, Warren County, Mississippi. *Mississippi Archaeology* 40(1):3-30. [published in 2007].

The paper discusses the techniques of stone bead manufacture at this Archaic Period archaeological site. It also includes several drawings, but no photographs.

Zilhao, Joao

2007 The Emergence of Ornaments and Art: An Archaeological Perspective on the Origins of "Behavioral Modernity." *Journal of Archaeological Research* 15(1):1-54.

This is a study of the earliest beads and other items of adornment from Paleolithic sites in Africa, Europe, central Asia, and the Near East. It has both photographs and line drawings of beads.

Available on the Internet:

Bennyhoff, James A. and Richard E. Hughes

1987 Shell Bead and Ornament Exchange Networks Between California and the Western Great Basin. *Anthropological Papers of the American Museum of Natural History*, v 64, pt.2.

<http://digitallibrary.amnh.org/dspace/handle/2246/6>

Digital Archaeological Archive of Comparative Slavery Cataloging Manual: Beads

<http://www.daacs.org/aboutDatabase/pdf/cataloging/Beads.pdf>

The Society 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 published a biannual newsletter, *The Bead Forum*, and an annual journal, *Beads*. The society website 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 15 April 2008. 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.

Until a new TBF editor is selected, send electronic or paper submissions to:

Alice Scherer  
Society of Bead Researchers  
P.O. Box 13719  
Portland, OR 97213  
USA

e-mail: [alice@europa.com](mailto:alice@europa.com)

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