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Reviews and End Matter

BOOK REVIEWS

International Bead & Beadwork Conference.

Jamey D. Allen and Valerie Hector (eds.). Rezan Has Museum, Istanbul, Turkey. 2007. 360 pp., 495 color figs. ISBN 978-975-8919-32-1. $50.00 (soft cover).

The International Bead & Beadwork Conference was held at Kadir Has University in Istanbul, Turkey, November 23-25, 2007. The theme for the academic program was "The Global Perspective of Beads and Beadwork: History, Manufacture, Trade, and Adornment." During the three-day event, 44 papers were presented in two concurrent sessions; one on "Beads" chaired by Jamey D. Allen, and the other on "Beadwork" chaired by Valerie Hector.

Due to space constraints, it is not possible to provide more than the titles of the articles in this review. While most of these well relate what the subject matter of the article is, some do not. In such cases, a brief description is provided in parentheses.

BEAD SESSION

Stone Beads in Ancient South Asia – 7000 to 600 BC, by Jonathan Mark Kenoyer

A Series of Mycenaean Glass Beads from Lindos, by Şeniz Atik

How does a Bead Mean? An Archaeologist's Perspective, by James Lankton (Why study beads?)

Beads from the Kingdom of Hazor, by Maud Spear

Mistaken Identity: The Misrepresentation of Beads in the Antiquities Marketplace, by Jamey D. Allen

Moche Beads from Ancient Peru, by Christopher Donnan

African-Made Glass Beads (Garden-Roller Beads), by Margret Carey

Australian Aboriginal Beads from around 40,000 B.P. to Pre-European Settlement (1788), by Jean Nicholls

The Good, the Bad and the Evil Eye Bead: A New Look at Eye Beads Throughout History, by Lois Sherr Dubin

Messengers from the Past, Ambassadors to the Future, by Elaine Robnett Moore (The Bead Timeline of History at the Bead Museum in Washington, D.C.)

Ritual and Value Beads of Borneo's Indigenous People, by Heidi (Adelheid) Munan

The Studies of A.J. Arkell on the Movement of Beads in the Anglo Egyptian Sudan in the 1930s, by Sara Withers

Impact of Social and Political Change on the Use of Beads among the Konyaks, by Alok Kumar Kanungo

Gender, Education, and Aesthetic Change in the Krobo Bead Industry, by Amanda Gilvin and Nomoda E. Djaba

The Japanese Multimetal Ojime Bead, by Frederick Bourguet Chavez

Trade Beads: The Manufacture and Movement of Beads in Recent History, from CE 1400 to 1950, by Jamey D. Allen

Realistic Replicas, Ingenious Imitations, Fantastic Fakes: Collecting Brazen Copies in the World of Beads, by Stefany Tomalin

Traditional Glass Bead Making in Turkey, by Torben Sode

The Nature and Art of Turkish Evil-Eye Beads, by Cemal Cingi

The Early Development of Polymer Clay Beadmaking, by Kathleen Dustin

A Nail that Sticks Up, by Emiko Sawamoto (A brief biography of beadmaker Sawamoto)

The Effects and Counter Effects of the Internet on the Marketing and Collecting of Beads, by Joyce Holloway

The Peter Francis Jr. Archival Collection at the Bead Museum: Its Scope and Content, by Katie Anderson

BEADWORK SESSION

Artist's Statement, by Joyce J. Scott (A brief note from the multi-talented artist)

Products of Patience, by Ethem Çelik (Contemporary Turkish prisoner beadwork)

Needle Beadworks in Konya-Seydişehir, by Gülten Kurt and Tevhide Özbağı

Turkish Prisoner-of-War and Balkan Beadwork, by Adele Rogers Recklies and Jane Kimball

Turkish Prisoner of War Inscribed Beadwork of the Great War, by Jane Kimball

Ethnographic Perspectives on the Use of Seed Beads in the Textile Folk Art in the Balkans: 3 Case Studies, by Miriam Milgram

Ethnographic Beads and Necklaces in the Middle East, by Widad Kawar

The Use of Beads in the Handwork Products, by Melda Özdemir (Beaded Turkish handicrafts)

The Talismanic Power of Beads, by Çigdem Çini (Concentrates on Anatolia)

The Beads on the Woven Girdles of Anatolia, by Şerife Atlihan

Bead Embroidered Calligraphy Panels Located in the Collection of the Waqf Museum of the Turkish Art of Calligraphy, by Zübeyde Cihan Özsayiner

Evolving Relationships: Zulu Beadwork in the Second Half of the 20th Century, by Frank Jolles

Two Puzzles in African Beadwork, by Margret Carey

A Zulu Love Letter ("Isinyolovane") Revisited, by Juliette Leeb-du Toit

Beads, Blossoms, and Dancing Boots: Subarctic Athapaskan Beadwork and Identity, by Kate Duncan

Early 17th Century English Beadwork Purses, by Carole Morris

Souvenir Beadwork of the Six Nations Iroquois, by Karlis Karklins

Russian Beadwork in Connection with Russian History, by Elena S. Yurova

Between East and West: Peranakan Chinese Beadwork from Malaysia, Singapore, and Indonesia, by Hwei-Fe'n Cheah

The End Users – Beadwork Culture of the Dayak of Borneo, by Heidi (Adelheid) Munan

My Career and the Question of Time, by David Chatt (Why artists spend all that time making beadwork)

Even a cursory examination of the foregoing list reveals the broad scope of the articles and the varied interests of the authors. This makes the book a perfect introduction to beads and beadwork for the budding researcher or collector as well as the professional who wants to keep abreast of what's happening in bead research worldwide. Numerous excellent color illustrations accompany the articles.

While the content is excellent, there are several editorial problems with the volume. That the book was edited and prepared in haste is evident from the numerous inconsistencies in the format of the chapter headings, bibliographies, and figure captions. That there are generally no spaces between paragraphs and the first lines of paragraphs are not indented makes for difficult reading. While there is no table of contents *per se*, each section is preceded by a foldout list of the papers as they appeared in the original conference program. This is a bit confusing as a number of the titles in the list differ from those printed in the book and some of the papers that are listed have not been included in the proceedings. Finding specific articles is further complicated by the fact that none of the pages are numbered.

Despite the shortcomings, this volume is a welcome addition to the growing body of knowledge on beads and beadwork. Both Jamey D. Allen and Valerie Hector, as well as Kadir Has University and the Rezan Has Museum, deserve special commendation for bringing this valuable resource to fruition.

There is only one distributor outside Turkey. Contact Alice Scherer (alice@europa.com) for ordering information. Of the 500 copies printed, only around a dozen remain available as of this writing.

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Navajo Beadwork: Architectures of Light.

Ellen K. Moore. University of Arizona Press, Tucson. 2003. i-xxiii + 250 pp., 38 color figs., 13 b&w figs., appendices, index. ISBN 0-8165-2286-3. $50.00 (cloth).

North American Indian beadwork is primarily associated in the public mind with the Plains, Woodlands, and to an extent, the Northwest Coast. Its place among the Navajo

of the Southwest is largely unknown except to travelers on the Diné Reservation. Thus, anthropologist Ellen Moore's groundbreaking book, *Navajo Beadwork: Architectures of Light*, is a major contribution to both the ethnographic and beadwork literature. In addition to introducing Navajo beadwork and the complex of cultural beliefs it embeds, the book provides a nuanced and valuable ethnographic process model for those interested in researching indigenous art production. Based on Moore's close collaborative work with Navajo beadworkers over a period of years, this elegant interdisciplinary study integrates Navajo knowledge and approaches to life maintained through oral tradition with information from anthropology, linguistics, art, aesthetics, and written history.

In Part 1, "Entering the Beadworkers' World," Moore explains her ethnographic process, developed through a combination of academic training and learning from her Navajo collaborators. She then presents the "Underpinnings"— the themes of the book—each based in complex interrelationships of individual artistic and accepted cultural processes.

Part 2, "Beads Then and Now," traces the importance and role of beads and stitched beadwork in Navajo life to the present, via a collation of information maintained through oral tradition.

The core of the book, Part 3, "Creating Design," probes how, in Navajo beadwork, aesthetic sensibilities reflect cultural expectations. Navajo scholar Wilson Aronilth (p. vii) explains: "Our forefathers believed that our minds, thoughts and knowledge come from colors." Light and color are the sources of both inspiration and the central organizing principles that govern the Navajo beadworker's creative processes. Colors and color sequencing associated with times of the day and the traditional directions dominate patterning. Design and color are conceived together in the beadworker's mind to produce what Moore calls "Architectures of Light." During the beading process, multiple visual and verbal metaphors are both associated and interdependent with prayer. "Bringing the Design to Life" involves *Nahat'á*—prayer, thought, and dreaming until the design comes to mind, followed by *Iiná*, its coming to life. *Iiná* is when the design "just goes."

Beaded patterns tend to be banded and use traditional motifs. Zigzags, stepped patterning, and symbols of the four directions are common on Navajo textiles, as well as diamonds, feathers, and arrowheads. Colors combinations are spoken of as "rainbow," "sunset," or "fire" colors, and are graduated from dark to light, ordered by the phenomena of color change through the daily cycle as observed in the vast sky that visually dominates the reservation. Some colors have symbolic meaning as well; for instance, purple also represents the breath of life. Bands of stacked colors in peyote stitch encircle cylindrical forms such as the handles for fans used in the Native American Church or aspirin bottles intended for either personal use or sale. Narrow bands are stacked perpendicular to the length on linear forms such as belts or bracelets. The book's 32 color illustrations depict these and many more items, as well as the inspirational color banding of the reservation hills, the sky at dawn and evening, and the rainbow, a protector.

Not as esoteric as this review at first glance may suggest, this study of Navajo beadwork is user-friendly. Moore provides the reader with a breadth of knowledge about Navajo culture and beliefs as well as about the beadwork itself. Equally important, the book invites one to think in unusual and important ways about the creative process and the awarenesses that feed it.

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Made of Thunder, Made of Glass: American Indian Beadwork of the Northeast.

Gerry Biron. P.O. Box 250, Saxtons River, VT 05154-0250. 2006. 48 pp., 19 b&w figs., 45 color figs. ISBN 0-9785414-0-5. $20.00 (paper).

Gerry Biron's *Made of Thunder, Made of Glass*, a catalogue accompanying an exhibit of the same name, is the first publication to feature early 19th-century beaded purses created in American Indian communities in northeastern North America. Such an exhibit and publication are well overdue. For two centuries these colorful purses have been admired by North American and European private and public collectors, but no research into their specific origins has ever been published. Where they were made and who made them are questions that have never been fully researched. Gerry Biron undertook the challenge to find the answers and to share his results in this publication. Biron is in the best position to undertake such a study because of the large collection he and JoAnne Russo have created.

There are few collections as large as theirs. Many museums and private collections contain a few of these beaded pieces but no one has attempted to survey such small collections. Biron and Russo have the interest and the available material to undertake the study.

Sixty-four color and black and white images illustrate the wide variety of 19th-century purse and hat forms. About 100 beaded purses are pictured in this publication—an impressive collection. Although fewer than a dozen examples of the rare caps and hats are included, each one is a unique piece of art just like the purses. The excellent photographs show pristine purses that show little wear and bead loss though they are nearly two centuries old. It is assumed that many have been patiently restored. We hope that a record has been made with before and after photographs so future researchers can identify the original and the restoration beadwork.

The beaded purses, also referred to as pouches or bags, are decorated on both sides with colorful seed beads (three of those pictured are four-sided). The beadwork on almost all of them is very elaborate and exhibits obvious differences in patterns and beads. The makers did not duplicate their patterns. No one has observed two identical purses although both sides on the most common type are very similar.

The catalogue illustrates the four major types or styles of 19th-century northeastern beaded purses: 1) bags whose decoration is dominated by zigzag motifs; 2) bags that often exhibit paired elements, often circles or coils in a double-curve motif; 3) vase-shaped purses from New England; and 4) flat bags that feature floral designs in two shades of red, blue, green, yellow, and white. Biron discusses them all. In the first three styles the beaded designs on each side of the purse are different while the two sides on purses of the fourth type are almost always nearly identical. It is frustrating that space considerations limited the number of illustrations in the catalogue so there are few instances where both sides are shown. Nevertheless, the photographs included do provide images of an extensive selection of these forms of beadwork.

Equally valuable in this publication is the inclusion of 19th-century portraits of women and little girls posed with their favored beaded purses. It is remarkable that there are so many photos of the purses in use. In one instance a man wears a beaded Glengarry-type hat, today considered to be women's wear. This is the first time such scarce pictures have been published. There is probably not another collection of similar photographs. Researchers are indebted to Biron for collecting and sharing these images. It is interesting to note that the majority of the people pictured with their Indian purses are apparently not of native descent. It would be a valuable addition to our understanding of the purses to pursue further research on the location of the studios where the pictures were taken because the cities might give a clue as to where the purses were made. Of the many historic photographs we have of sales booths piled high with Iroquois beadwork, none show any flat purses. Where were the purses in these old portraits purchased? It would be good to know.

A unique section in the book is a series of paintings rendered by Biron, a fine artist. Many of the paintings are based on historic photographic images of Native Americans. In each case Biron has added a piece of beadwork to the original scene. These large paintings lined the walls of the Made of Thunder exhibit and illustrated some of the people who might have been associated with the beadwork when it was new. Noting that observation, the paintings are more of a showcase of Biron's amazing artistic talent than a contribution to the understanding of the history of the beadwork. They do, however, reveal the deep admiration that Biron has for the beadwork and the people who created it.

The highlight of the publication is an essay on the early 20th-century beadworkers who lived in lower Manhattan. These families, originally from the Saint Regis (Akwesasne) reservation on the Saint Lawrence River, created pin-cushions in the style well known from Mohawk settlements along the river especially Kahnawake south of Montreal. The residents of the Mohawk colony on West Broadway sold their beadwork on the streets and wharfs of New York City. One interesting note is that they wholesaled to a Hebrew peddler who was able to get more money for the beadwork than the Mohawks could themselves. One wonders how the beadwork was identified to buyers. However interesting, this footnote to the story of Iroquois beadwork is not really relevant to the subject of the book as this fascinating article provides no evidence that beaded purses were made at the colony.

This brings up the question of where these beaded purses were actually made and when. Of the four types, there is considerable agreement that two of the types were made in western New York on Seneca reservations. Biron's suggestion that some were made in Ohio is highly speculative. The first type featuring zigzag motifs was probably made in the Seneca communities in the southwestern part of New York state. The second type with the "beehives" and double-curve motifs was probably made at Tonawanda or maybe Tuscarora in the northwestern part of New York. The vase-shaped purses that were made in New England are attributed to several different native communities. Much research has yet to be undertaken to write their history.

The fourth purse type, the kind with floral motifs in two shades of five colors, raises the most questions. This

is the most common of all the purse types and is the one pictured in the early portrait photographs. It is estimated that some 12,000 were made in less than a 100-year period. *Haudenosaunee* and non-Indians alike recognize these purses as being Iroquois; it is the most recognizable form of Iroquois beadwork, but no one is sure of where the purses were made. As some are lined with French-language newspapers, they most likely were made in Quebec but no one has identified the community. They are most likely Mohawk because they share the five-color motif with the Mohawk pincushions framed with leaves in five colors. These purses are, however, sometimes identified in the literature as "probably Tuscarora." Because of their similarity and if some are definitely Mohawk, the likelihood of these purses all being made by the Mohawk is high. Biron may tend to agree but he speculates that they evolved in western New York, which is unlikely.

Biron is a professional artist, not a professional researcher, historian, or anthropologist, so he may be excused the few factual errors included in his essay, such as the name of Fulton's steamboat, the shape of the National Badge of the Iroquois, and the identification of a piece in the Iroquois Indian Museum. The most serious error is his assertion that the Iroquois Confederacy no longer exists. Most contemporary *Haudenosaunee* would refute this statement. The Grand Council of the Confederacy still meets, treaty cloth from the U.S. Federal government still upholds the ancient relations between sovereigns, and people travel on *Haudenosaunee* passports. They may not agree on whether they should call themselves Iroquois, *Haudenosaunee*, or Six Nations, but they all agree that the Iroquois Confederacy is still in existence.

The *Haudenosaunee* are proud of their beadworkers. They appreciate the historic pieces illustrated in this catalogue and they admire the beadwork created by contemporary beadworkers. They should be grateful that Biron has brought this extensive collection of fantastic pieces together and has published this catalogue so that others may admire and appreciate the wonderful purses made by their ancestors.

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Lubāna ezera mitrāja Neolīta dzintars un tā apstrādes darbnīcas (Neolithic Amber of Lake Lubāns Wetlands and Amber-Working Workshops).

Ilze Loze. Institute of the History of Latvia, Academy Square 1-1202, Riga LV-1050, Latvia. 2008. 188 pp., 80 color figs., 81 B&W figs. ISBN 978-9984-9924-8-8; UDK 902/904(474.3). $25.00 (hard cover).

The complicated and permanently incomplete biography of an artifact can never be fully comprehended in all its stages. When amber beads and pendants are in question, archaeologists often find them used and finished, more or less processed, as artifacts that have temporarily broken their "life cycle" and are now static finds in a grave, hoard, or settlement debris. Yet this static archaeological record is but one of the many phases of the biography of an amber ornament: before that moment, it was a piece of resin, lingering for millions of years in clay layers, then rolled by sea waves and washed onto the shore where it was found, carved, exchanged, worn, to return–only temporarily–into the ground, and then dug out as an "archaeological find." Archaeologists rarely have an opportunity to perceive more than this last "passive" phase of an amber bead but in her most recent book, *Lubāna Ezera Mitrāja Neolīta Dzintars (Neolithic Amber of Lake Lubāns Wetlands and Amber-Working Workshops)*, Dr. Ilze Loze, doyenne of Latvian archaeology and amber studies at the Institute of the History of Latvia in Riga, succeeds in convincingly demonstrating several stages in the life of Latvian Neolithic amber beads and pendants. Moreover, through a detailed analysis of Neolithic amber workshops, she raises some important issues regarding the functioning of prehistoric communities, social organization, craftsmanship, and exchange.

Dr. Loze concentrates on a number of archaeological sites dating to the middle and late Neolithic (from the middle of 4th to the end of the 3rd millennium B.C.E.) in the region of the Lake Lubāns Depression in eastern Latvia. The Depression is a wetland that receives water from many tributaries of the Daugava, the largest river in the eastern Baltic region. This wet and naturally diverse region was not only suitable for life in the Neolithic, but the specific peat-bog conditions enabled the perfect preservation of the archaeological material, amber above all. Archaeological investigations in the region began in 1938 and have continued until the present. Twenty-seven Neolithic sites were registered in the process. Ilze Loze has studied the amber from this region for decades, publishing a number of studies on the subject, and this book crowns her research into prehistoric amber of the Eastern Baltic region.

Contrary to expectations, natural deposits of amber do not exist in the Lake Lubāns region but are found further to the west and southwest, by the shores of the Baltic. The first

chapter of the book is dedicated to these natural deposits that, during the Neolithic, stood by the shores of the brackish-water Litorina Sea, the predecessor of the present Baltic Sea. The communities of the Pit-Comb Ware Culture that occupied the peat-bog region around Lake Lubāns as early as about 3300 B.C.E. established a dynamic exchange with their littoral neighbors, not only acquiring raw amber from them but also probably learning how to process it as well. Soon, however, this lake district, and not the regions close to the source of the material, became the center of amber manufacture and retained this distinction for more than a thousand years. Infrared analyses of the amber, undertaken under the supervision of the late Professor Curt W. Beck at the prestigious Amber Research Laboratory at Vassar College, Poughkeepsie, New York, confirmed the author's assumptions on the origin of the raw material worked in the Neolithic workshops of the Lake Lubāns Depression.

Of course, not all the Neolithic sites of the Lake Lubāns region held evidence of amber workshops; some sites produced no amber jewelry at all. Dr. Loze nevertheless offers a detailed account of the Neolithic occupation for the entire region, thus positioning the amber workshops within the wider archaeological context. The complex network of interregional exchange in amber slowly emerges before the reader, with the focal points on the centers of manufacture. The author pays special attention to two such workshops attributed to the Middle Neolithic Pit-Comb Ware Culture. The Nainiekste and Zvizde settlements not only produced a large quantity of amber beads and pendants of various types (such as trapezoidal pendants, rings, zoomorphic figurines, and button-shaped, cigar-shaped, and tubular beads), but also direct evidence for the process of amber carving. Lumps of unprocessed amber and unfinished beads and pendants of various types were recovered, as well as a significant amount of scrap and even broken beads, that testify–in the opinion of Ilze Loze–that this material represents the work of "apprentices" training in the craft. Analysis of the spatial distribution of the types of amber jewelery produced in the workshops of the Lake Lubāns Depression proves that as early as the Middle Neolithic, the trade in amber extended well beyond the local region and that the network included far-off communities to the east, in the upper Volga valley and that of its tributary, the Oka. The amber evidence is corroborated by the presence of flint and flint implements at sites in the Lake Lubāns Depression and by the shores of the Litorina Sea; petrological analyses confirm that the flint originated precisely from the upper Volga and Oka valleys.

The carving of amber in the Lake Lubāns Depression, as well as the active trade in amber with remote communities, continued into the ensuing Late Neolithic period when it seems that the central role was played by the settlement at Abora–an important and meticulously investigated site. At this settlement, along with the amber workshops, evidence of other crafts–such as stone carving and pottery production–was uncovered. Over the years, the site produced 1,410 amber artifacts and almost 2 kg of amber scrap. The Abora craftsmen introduced new pendant types and methods for perforating pendants and beads (two-sided perforations and multiple perforations). The most popular new types were the stemmed disc and tooth-shaped pendants. Loze provides minute typological analysis of the amber pendants, beads, and figurines, thus providing us with a reference framework for the study of amber in the whole region. The analysis is enhanced by both color and black-and-white illustrations of the archaeological material, thus creating an encyclopedia of the Neolithic amber of Latvia.

Besides Abora, Dr. Loze meticulously describes other smaller workshops, such as the Asne I, Iča, and Lagaža settlements. Lagaža represents the last phase of the Neolithic amber workshops in the region. During the first half of the second millennium B.C.E., the Neolithic communities of the region suffered a crisis and moved away, probably due to a change in the lake's water level, and the centuries-long tradition of amber carving in the Lake Lubāns Wetlands was interrupted.

In her superb study, Loze uses the recovered amber artifacts to delineate the complex social and cultural traits of Neolithic society in the Eastern Baltic region, as well as the extensive trade network with both neighboring peoples and distant communities as far away as the Volga valley and the Dnieper basin. The reader is not faced with the image of isolated agricultural Neolithic villages, but an open system of well-developed and specialized craft production (in almost proto-industrial quantities), innovation, inter-regional communication, and material and social exchange. And so, to the long-standing cultural biography of amber beads, Ilze Loze has skillfully and eruditely added several convincing, turbulent, and interesting lines.

It should be pointed out that while the bulk of the book is in Latvian, there is an excellent 15-page English summary. The illustrations are pretty much self-explanatory.

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The Bead Goes On.

Koos van Brakel. KIT Publishers, Mauritskade 63, P.O. Box 95001, 1090 HA Amsterdam, Netherlands. 2006. 80 pp., 60 color figs. with an accompanying DVD. ISBN 90-6832-487-X. $65.00 (hard cover)

The short title leaves one guessing. The subtitle reveals the subject of this book: The Sample Card Collection with Trade Beads from the Company J.F. Sick & Co. in the Tropenmuseum, Amsterdam.

J.F. Sick and Company were one of the principal suppliers of beads and other adornments to West Africa during the first part of the 20th century. The firm appears to have begun business around 1910 in Hamburg, Germany, with branches in Venice and Gablonz (now Jablonec-nad-Nisou in the Czech Republic). In the aftermath of World War I, the main office was moved to Rotterdam in the Netherlands. In 1927, it was moved again, this time to Amsterdam. In a merger intended to increase the firm's market, the company was acquired in 1959 by Hagemeyer and Co. which operated in the Dutch East Indies. Due to the political and cultural changes that were taking place in the East Indies and West Africa at the time, this turned out to be a bad decision and the bead side of the business quickly went downhill. As a result, the office in Venice was closed in 1964.

The closure was, of course, a blow to the company and its employees, but there is a bright side to the event. Like many companies that dealt in beads, J.F. Sick and Co. issued sample cards and there were 197 such cards displaying 22,000 beads at the Venetian office at the time of closure. There was also a 50-page color catalog. Noting the historical importance of these items, one of the employees, a Miss Winkels, recommended that the cards be donated to the Tropenmuseum in Amsterdam and this was summarily done in 1964. This book documents and illustrates the collection.

The sample cards are assigned to four chronological groups: 1) 1910-1913 (cards 1-68); 2) 1920-1929 (cards 69-150); 3) 1930-1939 (cards 151-181); and 1948 onwards (cards 182-188). Some of these are illustrated in the book. The rest are on an accompanying DVD. They show the wide range of fancy and millefiori/mosaic glass beads that poured into West Africa during the first half of the 20th century, including various rosetta or chevron beads.

The reproduction of the printed J.F. Sick catalogue takes up slightly more than half the book. Attributed to the period 1919-1926, it provides color images of a wide variety of glass specimens produced in Venice and Bohemia, including millefiori/mosaic, fancy, rosetta/chevron, plain and striped pound beads, and several mold-pressed forms. There are also Prosser beads and buttons, gilt beads, and those of Vulcanite and stone. Agate finger rings and amulets, and "cheap jewelry" complete the inventory.

One very brief appendix discusses the three principal techniques used to produce the glass beads sold by the company, while another provides a descriptive list of other important collections of bead sample cards at various locations around the world.

While the book is short on text, the high-quality color illustrations make it a useful reference for those collecting or researching African beads. Most previous publications that deal with bead sample cards and books have concentrated on those of 19th-century origin. It is nice to finally see one that deals with the 20th century. The fact that the cards are so well documented gives them even more significance.

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